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July 24, 1982

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EDITORIAL

Look To The Future

The effort to get the ball rolling on the Philips/Sony Compact Digital Disc (CD) demands closer examination by the music industry. In line with the continuing trend towards miniaturization in electronic technology and the now-clear fact that the 12 inch disc is probably not the configuration that will carry this industry into the future, it seems imperative that labels today look carefully into the possibility of change.

Many label people today say that the costs inherent in a switch from the 12-inch disc to the 5-inch digital compact disc are too high at the moment. That may be so from a short-term point-of-view, but is it also a repeat of what the U.S. auto industry was saying about the switch to fuel efficient compact cars in the early '60s? How much subsequent grief for auto workers and manufacturers alike could have been prevented if executives had had the

courage to make the necessary changes before it was too late.

Just like the case of the fuel efficient compacts vs. the American gas guzzlers, Europe and Japan again hold the technological and business edge in the implementation of the compact disc program. It has taken years for the American auto industry to re-tool to the point where it could compete on an even footing with the Volkswagens, Toyotas, Datsuns and Fiats — could it be that the American recorded music industry is headed toward the same fate?

Let's hope not. There is still time for American labels to absorb and implement the new technology before overseas companies cause a repeat of the auto industry fiasco. Times are hard enough now (especially clear when noticing the quiet layoffs at a number of labels); but let's not be so blinded by current problems that we can't look to the future.

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ON THE COVER

Although primarily considered a black contemporary artist, Solar Records' Carrie Lucas recalls her earliest influences as MOR pop. "I was raised on pop music," said Lucas, whose song, "Show Me Where You're Coming From," entered the Top 40 on the **Cash Box** B/C singles chart this week. "The first person I can remember idolizing is Judy Garland. Barbra Streisand's style also influenced me. I didn't get into R&B until years later."



When she finally did "get into" R&B, however, the California born 'n' bred lady won a wide following for her live performances, appearing with such well-known acts as Shalamar, The Whispers, Johnny "Guitar" Watson, The O'Jays and even a backup stint with Stevie Wonder during a mid-'70s concert tour of Japan. Her dues paid on the road helped launch a recording career that, to date, has seen five LPs, including her latest, "Still In Love," hit the stores. A creative lyricist as well as vocalist, Lucas' exuberant style embraces both the funk idiom and pop hook styles, emerging with a soulful, uptempo sound.

TOP POP DEBUTS

SINGLES	69	JACK & DIANE — John Cougar — Riva/PolyGram
ALBUMS	76	LOVE WILL TURN YOU AROUND — Kenny Rogers — Liberty

POP SINGLE

HURTS SO GOOD
John Cougar
Riva/PolyGram

B/C SINGLE

DO I DO
Stevie Wonder
Tamla/Motown

COUNTRY SINGLE

TIL YOU'RE GONE
Barbara Mandrell
MCA

JAZZ

OFFRAMP
Pat Metheny Group
ECM

NUMBER ONES



John Cougar

POP ALBUM

ASIA
Geffen

B/C ALBUM

GAP BAND IV
The Gap Band
Total Experience/PolyGram

COUNTRY ALBUM

MOUNTAIN MUSIC
Alabama
RCA

GOSPEL

LORD, YOU KEEP ON PROVING YOURSELF TO ME
Florida Mass Choir
Savoy

PUT WHAT YOU WANT TO SELL MOST



IN THE WAY TO THE MAXELL TAPE.



Two out of every three people who buy Maxell cassettes plan on doing it before they even come through your door.

So why cut their trip short by hiding our tape behind the counter?

Instead, you should display it more prominently and expose everything else that you carry to some exceptional customers.

And people who buy Maxell tape *are* exceptional. Not only do they buy over 40% more cassettes in a year than the average cassette buyer, but they're willing to pay more for quality instead of spending less. For less.

So next time you want to see more big boxes go out of your store, take the little ones out from behind your counter. The ones that say "Maxell" on them.



IT'S WORTH IT.

CASH BOX TOP 100 SINGLES

July 24, 1982

	Weeks On 7/17 Chart
1 HURTS SO GOOD JOHN COUGAR (Riva/PolyGram R 209)	3 14
2 EYE OF THE TIGER SURVIVOR (Scotti Bros./CBS ZS5 02912)	4 8
3 DON'T YOU WANT ME THE HUMAN LEAGUE (Virgin/A&M 2397)	1 21
4 ROSANNA TOTO (Columbia 18-02811)	2 15
5 HOLD ME FLEETWOOD MAC (Werner Bros. 7-29966)	7 6
6 LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (Capitol PB-5120)	5 12
7 TAINTED LOVE SOFT CELL (Sire SRE 40655)	8 26
8 ABRACADABRA THE STEVE MILLER BAND (Capitol PRO-9785)	11 9
9 ONLY THE LONELY THE MOTELS (Capitol PB-5114)	10 13
10 EBONY AND IVORY PAUL McCARTNEY (Columbia 18-02860)	6 16
11 KEEP THE FIRE BURNIN' REO SPEEDWAGON (Epic 14-02967)	12 7
12 PERSONALLY KARLA BONOFF (Columbia 18-02805)	14 13
13 LET IT WHIP THE DAZZ BAND (Motown 1609MF)	13 13
14 EVEN THE NIGHTS ARE BETTER AIR SUPPLY (Arista AS 0692)	17 7
15 DO I DO STEVIE WONDER (Tamla/Motown 1612TF)	16 9
16 HARD TO SAY I'M SORRY CHICAGO (Full Moon/Warner Bros. 7-29979)	20 8
17 TAKE ME DOWN ALABAMA (RCA PB-13245)	18 10
18 WASTED ON THE WAY CROSBY, STILLS & NASH (Atlantic 4058)	21 5
19 WHAT KIND OF FOOL AM I RICK SPRINGFIELD (RCA PB-13245)	19 8
20 CAUGHT UP IN YOU .38 SPECIAL (A&M 2412)	9 13
21 GOING TO A GO-GO THE ROLLING STONES (Rolling Stone/Atco RS 21301)	24 7
22 FORGET ME NOTS PATRICIA RUSHEN (Elektra E47427)	23 12
23 VACATION GO-GO'S (I.R.S./A&M IR-9907)	28 4
24 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU MELISSA MANCHESTER (Arista AS 0676)	26 9
25 I FOUND SOMEBODY GLENN FREY (Asylum E-47466)	27 8
26 TAKE IT AWAY PAUL McCARTNEY (Columbia 18-03018)	31 3
27 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-B-1471)	29 4
28 AMERICAN MUSIC POINTER SISTERS (Planet/RCA YB-13254)	30 5
29 ANY DAY NOW RONNIE MILSAP (RCA PB-13216)	15 13
30 OUT OF WORK GARY U.S. BONDS (EMI America P-B-8117)	32 7
31 LOVE IS IN CONTROL (FINGER ON THE TRIGGER) DONNA SUMMER (Geffen 7-29982)	39 5
32 YOUR IMAGINATION DARYL HALL & JOHN OATES (RCA PB-13252)	34 6
33 EARLY IN THE MORNING THE GAP BAND (Total Experience/PolyGram TE-8201)	35 10

	Weeks On 7/17 Chart
34 IF THE LOVE FITS WEAR IT LESLIE PEARL (RCA PB-13235)	36 10
35 PLAY THE GAME TONIGHT KANSAS (Kirshner/CBS ZS5 02903)	22 12
36 KIDS IN AMERICA KIM WILDE (EMI America P-B-8110)	43 10
37 PAPERLATE GENESIS (Atlantic 4053)	40 8
38 THINK I'M IN LOVE EDDIE MONEY (Columbia 18-02964)	44 5
39 HOOKED ON SWING LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA (RCA PB-13219)	41 8
40 STILL THEY RIDE JOURNEY (Columbia 18-02883)	25 10
41 ALWAYS ON MY MIND WILLIE NELSON (Columbia 18-02741)	37 20
42 NICE GIRLS EYE TO EYE (Warner Bros. WBS 50050)	33 10
43 ROUTE 101 HERB ALPERT (A&M 2422)	50 5
44 IF YOU WANT MY LOVE CHEAP TRICK (Epic 14-02968)	49 8
45 CUTIE PIE ONE WAY (MCA-52049)	48 9
46 HEAT OF THE MOMENT ASIA (Geffen GEF 50040)	38 15
47 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AS 0696)	66 3
48 THE OTHER WOMAN RAY PARKER, JR. (Arista AS 0669)	42 19
49 LOVE PLUS ONE HAIRCUT ONE HUNDRED (Arista AS 0672)	53 9
50 HOT IN THE CITY BILLY IDOL (Chrysalis 2605)	64 3
51 CRIMSON AND CLOVER JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-144)	47 13
52 BODY LANGUAGE QUEEN (Elektra E-47452)	45 13
53 AND I AM TELLING YOU I'M NOT GOING JENNIFER HOLLIDAY (Geffen 7-29983)	67 4
54 LANDSLIDE OLIVIA NEWTON-JOHN (MCA-52069)	57 7
55 AFTER THE GLITTER FADES STEVIE NICKS (Modern/Atco MR 7405)	46 11
56 WHO CAN IT BE NOW? MEN AT WORK (Columbia 18-02988)	65 3
57 (SITTIN' ON) THE DOCK OF THE BAY THE REDDINGS (Believe In A Dream/CBS ZS5 02836)	59 6
58 BLUE EYES ELTON JOHN (Geffen 7-29954)	76 2
59 THIS MAN IS MINE HEART (Epic 14-02925)	54 11
60 TO DREAM THE DREAM FRANKIE MILLER (Capitol PB-5131)	62 6
61 SOMEDAY, SOMEWAY MARSHALL CRENSHAW (Warner Bros. 7-29974)	72 3
62 ANGEL IN BLUE THE J. GEILS BAND (EMI America P-B-8100)	52 10
63 BE MINE TONIGHT NEIL DIAMOND (Columbia 18-02928)	51 10
64 IT'S GONNA TAKE A MIRACLE DENIECE WILLIAMS (ARC/Columbia 18-02812)	58 17
65 WORDS MISSING PERSONS (Capitol PB-5127)	71 4
66 DANCING IN THE STREET VAN HALEN (Warner Bros. 7-29986)	55 10
67 MEGA FORCE 707 (Boardwalk NB7-11-146)	73 4

	Weeks On 7/17 Chart
68 I REALLY DON'T NEED NO LIGHT JEFFREY OSBORNE (A&M 2410)	75 5
69 JACK & DIANE JOHN COUGAR (Riva/PolyGram R-210)	— 1
70 I RAN (SO FAR AWAY) A FLOCK OF SEAGULLS (Jive/Arista VS102)	77
71 VALLEY GIRL FRANK ZAPPA/MOON ZAPPA (Berking Pumpkin/CBS 4W9 03069)	81 2
72 GLORIA LAURA BRANIGAN (Atlantic 4048)	78 4
73 STREET CORNER ASHFORD & SIMPSON (Capitol P-B-5109)	74 5
74 ENOUGH IS ENOUGH APRIL WINE (Capitol B-5133)	80 3
75 TOO GOOD TO TURN BACK NOW RICK BOWLES (Polydor/PolyGram PD 2209)	79 4
76 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 1628MF)	— 1
77 ISLAND OF LOST SOULS BLONDIE (Chrysalis 2603)	58 8
78 LOVE OR LET ME BE LONELY PAUL DAVIS (Arista AS 0697)	90 2
79 RIGHT KIND OF LOVE QUARTERFLASH (Geffen 7-29994)	60 9
80 FOOLIN' YOURSELF ALDO NOVA (Portrait/CBS 24-03001)	89 2
81 NOW OR NEVER AXE (Atco 7408)	86 2
82 HOPE YOU LOVE ME LIKE YOU SAY YOU DO HUEY LEWIS AND THE NEWS (Chrysalis 2694)	63 10
83 I'VE NEVER BEEN TO ME CHARLENE (Motown 1611 MF)	61 21
84 ONLY TIME WILL TELL ASIA (Geffen 7-29970)	— 1
85 WHAT DO ALL THE PEOPLE KNOW THE MONROES (Alfa ALF-7119)	70 9
86 WHAT'S FOREVER FOR MICHAEL MURPHEY (Liberty P-B-1466)	— 1
87 LET ME GO RAY PARKER, JR. (Arista AS 0695)	— 1
88 HOT FUN IN THE SUMMERTIME DAYTON (Liberty P-B-1468)	— 1
89 WHY CARLY SIMON (Mfrage/Atlantic WTG 4051)	93 3
90 SHE GOT THE GOLDMINE JERRY REED (RCA PB-13268)	— 1
91 WHEN IT'S OVER LOVERBOY (Columbia 18-02814)	69 16
92 DANCE WIT' ME — PART 1 RICK JAMES (Gordy/Motown 1619GF)	63 9
93 MAKING LOVE ROBERTA FLACK (Atlantic 4005)	68 21
94 OUTLAW WAR (RCA PB-13238)	97 3
95 I WANT CANDY BOW WOW WOW (RCA PB-13204)	82 9
96 DON'T TALK TO STRANGERS RICK SPRINGFIELD (RCA PB-13070)	85 21
97 BREAK IT UP FOREIGNER (Atlantic 4044)	84 11
98 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)	87 25
99 I'LL FIND MY WAY HOME JON & VANGELIS (Polydor/PolyGram PD 2205)	91 10
100 867-5309/JENNY TOMMY TUTONE (Columbia 18-02646)	86 27

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abracadabra (Sailor — ASCAP)	8	Action — ASCAP	2	I Want Candy (Web IV and Grand Canyon — BMI)	95	Good/WB Music — ASCAP	79
After The Glitter (Welsh Witch — BMI)	55	Foolin' Yourself (ATV Music — BMI)	80	Jack & Diane (Riva — ASCAP)	69	Rosanna (Hudmar — ASCAP)	4
Always On (Screen Gems — EMI/Rose Bridge — BMI)	41	Forget Me Not (Baby Fingers — ASCAP/Freddie Dee BMI)	22	Keep The Fire (Fate — ASCAP)	11	Route 101 (Irving/Catquin — BMI)	43
And I'm Telling (Dreamgirls — ASCAP/Dreamettes — BMI)	53	Gloria (Sugarsongs — BMI)	72	Kids In America (Finchley — ASCAP)	36	She Got (House Of Gold — BMI)	90
Angel In Blue (Center City — ASCAP)	62	Going To A Go Go (Jobete — ASCAP)	21	Landslide (John Farrar — BMI)	54	Sittin' On (Silver Sounds/Spectrum VII — ASCAP)	57
American Music (Ensign/Parker McGee — BMI)	28	Hard To Say (Double Virgo — ASCAP/Foster Freeze — BMI)	16	Let It Whip (Ujima/Macvacalac — ASCAP)	13	Someday, Someway (Belwin — Mills/MHC — ASCAP)	61
Any Day Now (Intersong — ASCAP)	29	Heat Of (WB/Almond Legg/Ackee — ASCAP)	46	Let Me Go (Raydiola — ASCAP)	87	Still They Ride (Weed High Nightmare — BMI)	40
Be Mine Tonight (Stonebridge — ASCAP)	63	Hold Me (Fleetwood Mac — BMI/Red Snapper — ASCAP)	5	Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI)	76	Street Corner (Nick-O-Val — ASCAP)	73
Blue Eyes (Intersong — ASCAP)	58	Hooked On Swing (Various — ASCAP/BMI)	39	Love Is In Control (Yellowbrick Road — ASCAP/GRAGER — BMI/Rodsongs PRS)	31	Tainted Love (Equinox — BMI)	7
Body Language (Queen Music Ltd.)	52	Hope You Love Me (Irving — BMI)	82	Love's Been (Bobby Goldsboro/House of Gold — ASCAP/BMI)	6	Take It Away (MPL Communications — ASCAP)	25
Break It Up (Somerset Songs/Evansongs Ltd. — ASCAP)	97	Hot Fun (Warner/Tamertane — BMI)	88	Love Or Let (Porpete/Clairence Scarborough — BMI)	78	Take Me Down (Chinnichap — BMI)	17
Caught Up (Rocknocker/Easy Action/WB Music — ASCAP)	20	Hot In The City (Rare Blue/Bonidol — ASCAP)	50	Love Plus One (Bryan Morrison — ASCAP)	49	The Other Woman (Raydiola — ASCAP)	48
Crimson And Clover (Big Seven — BMI)	51	Hurts So Good (Riva — ASCAP)	1	Love Will Turn You (Llonsmate/Deb Dave/Briarpatch — ASCAP/BMI)	27	Think I'm In Love (Gracton — BMI)	38
Cutie Pie (Duchess (MCA) Perk's — BMI)	45	I Found Somebody (Red Cloud/Night River — ASCAP)	25	Making Love (20th Century-Fox/New Hidden Valley — ASCAP/Begonia Melodies/Fedora — BMI)	93	This Man Is Mine (Strange Euphoria/Sheer/Know — ASCAP)	59
Dance Wit' Me (Jobete + Stone City — ASCAP)	92	If The Love Fits (Michael O'Conner — BMI/O'Conner Songs — ASCAP)	34	Mega Force (BMI)	67	To Dream (Rare Blue — ASCAP)	60
Do I Do (Jobete + Black Bull — ASCAP)	15	If You Want My Love (Adults/Screen Gems — EMI (BMI))	44	Nice Girls (Intersong — ASCAP)	42	Too Good To Turn (Muff — BMI)	75
Don't Talk (Robie Porter — BMI)	96	I'll Find My Way (WB/Toughknot Ltd./Spheric B.V. — ASCAP)	99	Now Or Never (Bobnal — BMI)	81	Vacation (Some Other/Daddy-Ch/Lypsinc — ASCAP)	23
Don't You Want (Virgin/Chappell/Sound Diagrams — ASCAP)	3	I Love Rock (Finchley — ASCAP)	98	Only The Lonely (Clean Sheets — BMI)	9	Valley Girl (Munchkin Music)	71
Early In The Morning (Total Experience — BMI)	33	I Ran (Zomba Ent. — BMI)	70	Only Time (WB/Almond Legg adm. by WB/Ackee — ASCAP)	84	Wasted On The Way (Putzy Putzy — ASCAP)	18
Ebony And Ivory (MPL Communications — ASCAP)	10	I Really Don't (Overdue adm. by Warner Bros./Almo/March 9 — ASCAP)	68	Outlaw (Far Out — ASCAP/Milwaukee — BMI)	94	What Kind Of Fool (Robie Porter — BMI)	19
867-5309/Jenny (New Daddy/Unichappell/Tutone-Keller — BMI)	100	Island Of Lost Souls (Monster Island/Rare Blue — ASCAP)	77	Out Of Work (Bruce Springsteen — ASCAP)	30	What Do All (Dode + MAM + Nineteen Eighty — ASCAP)	85
Enough Is Enough (Northern Goody Two-Tunes Ltd. — ASCAP/CAPAC)	74	It's Gonna Take (Vogue — BMI)	64	Paperlate (Pun Music — ASCAP)	37	When It's Over (Blackwood/Dean Of Music — BMI/April/Duke Reno — ASCAP)	91
Even The Nights (Hall-Clement — BMI)	14	I've Never Been (Stone Diamond — BMI)	83	Personally (Tree/Five Of A Kind — BMI)	12	Who Can It Be (April Music Pty. — BMI)	56
Eye In The Sky (Woolfsongs Ltd./Careers — BMI)	47			Play The Game (Don Kirshner/Blackwood/Fifty Grand — BMI)	35	Why (Chic — BMI)	89
Eye Of The Tiger (Holy Moley/Rude — BMI/WB/Easy				Right Kind Of Love (Narrow Dude/Bonnie Bee		Words (Private Life/Private Parts — ASCAP)	65



= Exceptionally heavy radio activity this week



= Exceptionally heavy sales activity this week

Reagan Tax Break Failing To Stimulate Sales, Investment

by Michael Martinez

LOS ANGELES — Record retailers generally feel that the recent 10% tax break received by consumers and businesses will have little effect on their sales or investment planning. Their attitude largely reflects the public's skepticism that the tax cut will reverse the slumping economy.

In a **Cash Box** survey of retailers, most of those contacted regarded the tax cuts as too small to stimulate significantly more consumer traffic in their stores, nor did they feel the business tax credit substantial enough to provide added revenue for investment — two stated goals of the Reagan Administration's tax plan.

Although the business tax break is retroactive to the beginning of 1981, many economists have publicly stated that businesses have not reacted to the tax credits by pouring money into facilities, equipment or employment-creating new investments.

Though some contacted said it was too early to tell for sure, most retailers, in accordance with polls of public sentiment, felt that the personal income tax break, which

became effective July 1, will not fatten paychecks enough to prompt a burst of consumer spending.

Because of unemployment and the prices of living necessities — i.e. food, rent/mortgage, clothing, utilities — most dealers felt that consumers are still reluctant to enthusiastically engage in leisure spending on records.

"If a guy has a couple of extra bucks a week to spend, I don't think that the first thing that comes to his mind is going to be records," exclaimed Martin Spector, head of the Florida-based Spec's Music chain. "I don't see it making much of an impact on my business at all."

Noting that Detroit's unemployment was running double the national average, Calvin Simpson, owner of Simpson's Wholesale/Bad Records, Inc., said, "If people get any extra money back from taxes, it'll be used to pay rent, buy food or pay bills. People are afraid right now because so many people are unemployed. As a result, they have a tendency to hold onto their money."

(continued on page 13)



MOTLEY BEATING — Elektra/Asylum recording group Motley Crue recently visited the label's Hollywood headquarters to discuss promotional efforts behind its "Too Fast For Love" LP, which will be re-released in early August. Pictured during the meeting are (l-r): Mick Mars, Vince Neil, Tommy Lee and Nikki Sixx of the group and Allan Coffman, Motley Crue manager. Pictured seated is Joe Smith, chairman, E/A.

One Stops Adjusting To The Record Business Uncertainty

by Jim Bessman

NEW YORK — The current health of the one-stop business is such that where one operator can report improvement as high as 15% over a year ago, another will moan that he is 30% down. A **Cash Box** one-stop survey shows that several factors are affecting whether a particular operation is doing well or not. These include geographic location, quality of product being released and quantity of services provided. Many operators are voicing familiar complaints, with recent manufacturer price hikes being the most criticized. But all are adapting themselves to today's realities, be it by altering their buying habits or by expanding their product offerings.

Perhaps the biggest surprise is the positive outlook offered by several operators. One such operator is Bob Perloff, manager of Universal One-Stop and Rack Service in Philadelphia. "Last year was very successful for us," said Perloff, noting that the year ended June 30

showed business up in the area of 15-20%. "The record business has never had a dip so much as it has now, but business is still there. A lot of people are bad mouthing it, including a lot of us who are in it. In fact, we're our own worst enemies."

Charles Faison, general manager of Tidewater One Stop, which serves some 250 accounts within a two-day market from Norfolk, Va., is another operator with a positive outlook. "We're two or three percent ahead of last year," Faison said. "One month might drop a point or two, but the next might gain four. And the big season is yet to come. It should be a big time going down the end-of-the-year stretch."

In Los Angeles, Lou Fogelman, president of Show Industries, said that the company's City One Stop was "very strong," and that while some accounts were buying less, others had grown. "We were a little soft at the beginning this year, but the last couple of months we've been 10% better than last year," said Fogelman. "Overall we're very

pleased with the business."

But another Los Angeles one-stop operator, John's Music owner John L. Jackson, reported a 25-30% drop in volume over the last three months. In Chicago, Stan Meyers, vice president sales and marketing at Sound Video Unlimited, is experiencing his worst summer in memory. "I hope it's just summer doldrums," he said.

Tourism Down

In New York, Ben Karol, co-owner of King Karol, reported a 15% drop in business, largely due to a drop in tourism caused by the economy. George Weiss, vice president of Long Island's Win Records and Video, Inc., showed a 20% decrease in record volume. And in Atlanta, Gwen Kessler, owner of Tara Records and Tape Distributor, Inc., is slowly coming out of what she termed an "awful" last month. "May and June started sliding real bad," she said, explaining that the South was beginning to feel the recession more strongly than before.

Kessler joined many one-stop operators in blaming increased manufacturer costs for causing decreased business. "After the RCA increase, dealers started jumping up and down they were so disturbed," said

(continued on page 14)

Inconsistent Fill, Lowballing Hinder Vid Game Sales

by Michael Martinez

LOS ANGELES — Inconsistent product fill and escalating price competition are two major obstacles hindering record retailers' efforts to merchandise video games cartridges, according to a **Cash Box** survey. Dealers contacted who deal with such product generally believe that manufacturers of video game software have yet to acquaint themselves with record retail outlets and give distribution priority to the national department store chains and discount stores that comprise the market for a majority of their toy business.

At the same time, record merchandisers point out that price slashing by discount stores, toy stores and department stores has further complicated their merchandising plans.

Some dealers contacted strongly inferred that record retailers appeared to be a low priority in the distribution mix of video game cartridges, a condition they attribute to the sales practices of manufacturers, particularly Atari and Intellivision, the latter a product of the Mattel Electronics company.

"It's not so much a (fill) problem as it is sheer stupidity on the part of the manufacturers," asserted Bruce Shortz, general manager of the Amarillo, Tex.-based Hastings Books, Records and Video chain. "They just haven't figured out the deal with record retailers yet."

No Terms

With the absence of discount and dating or returns programs, record dealers are reluctant to buy in deeply on even the hottest game titles, for as one dealer put it, "you buy it, you own it." To date only Intellivision is openly considering a stock balancing program.

While those companies with a history of toy and electronics manufacturing were generally cited as the worst offenders in filling orders, conversely, companies that have recently been established to manufacture video games, without the advantage of built-in national accounts, have developed distribution ties from the ground up. Imagic and Activision were identified as two companies which have followed this path.

(continued on page 30)

PolyGram To Bow CD Software In U.S. In '83

NEW YORK — With several of the 41 worldwide licenses of the Philips/Sony compact disc hardware located here in the U.S., PolyGram U.S.A. has become the first American label to outline specific release plans for software in the new configuration.

With product launch scheduled for between mid- and late-'83, Emiel Petrone, vice president, marketing, West Coast, for PolyGram reported that the label "really hasn't formed any distribution plans as yet." However, Petrone said that the company's product debut will coincide with the initial release of CD hardware in the U.S., scheduled to take place after the introduction of the new technology in Europe and Japan.

"We're launching it in Europe first," he said, "because Philips will be one of the first manufacturers to release hardware in Europe. After that, Japan will release it, and then it will come to the United States."

(continued on page 12)



COLUMBIA SIGNS CYMONE — Columbia Records has signed Andre Cymone. Formerly with Prince, Cymone wrote, produced and played all instruments on "Livin' in The New Wave," his debut Columbia LP slated for release in a few weeks. The same named single is being released this week. Pictured at the signing are (l-r): Larkin Arnold, vice president/general manager, A&R, black music, CBS Records; Cymone; Al Teller, senior vice president/general manager, Columbia; and Myron Roth, senior vice president/general manager, West Coast operations, CBS Records.

BUSINESS NOTES

PolyGram Finalizes Acquisition Of 20th

LOS ANGELES — PolyGram Records last week purchased 20th Century-Fox Records for an undisclosed sum. In addition to purchasing the label and its catalog, PolyGram also entered into an agreement with 20th Century-Fox Film Corp. to release selected soundtracks from 20th Century-Fox films.

Under the terms of the deal, 20th Century-Fox product will be released under the Casablanca label. Among the acts currently on the 20th roster are: Stephanie Mills (who had her latest LP, "Tantalizingly Hot!," released this week on PolyGram), Jim Photoglo, Leon Haywood, Dusty Springfield, Jim Colucci and Carl Carlton (whose product will continue to be distributed for a while by RCA Records, which was 20th's distributor prior to the new deal).

Commenting on the new acquisition, PolyGram president/chief operating officer Guenter Hensler said, "We're excited about the prospect of adding 20th Century-Fox Records' artists and catalog to PolyGram, and have already seen the first fruits of this acquisition with the immediate acceptance of Stephanie Mills' single 'Last Night' from her new album... We look forward to releasing the upcoming records from 20th Century artists, and similarly feel that the agreement with 20th Century-Fox Films offers great prospects for the future."

CBS Posts 2nd Quarter Decrease

NEW YORK — CBS, Inc. last week reported net income of \$46.1 million, or \$1.64 per share, for the second quarter 1982, a slight decline from last year's figures of \$46.8 million, or \$1.67 per share. The company also reported overall revenues of \$1.03 billion, a slight increase over the comparable period last year.

Despite decreases in net income and earnings per share, CBS/Records Group garnered a small profit in the second quarter of this year compared to losses incurred during the same period last year. "Although the revenue declined, when you subtract the difference, you come up with a profit," said CBS spokesman Ray Healey.

Revenues for the CBS/Columbia Group, which includes CBS Toys and the new CBS/Bally deal to produce home video game cartridges, declined 13% in the second quarter. The company attributed this to continuing softness in the consumer markets it serves. Both the musical instruments and specialty retailing operations reported losses, leading to an overall loss for the Group.

In addition, revenues for the CBS/Broadcast Group rose 12% over last year's second quarter, with those increases being spread relatively evenly throughout the group's operations. Profits for the group rose in spite of pressure exerted by the establishment of the Radioradio network and the start-up of additional news and sports programming.

Commenting on CBS Inc.'s overall performance, Thomas H. Wyman, president, CBS, Inc. said that "Given the poor economic climate in this country and abroad, we are satisfied with our first half results, particularly considering the substantially increased level of development activity we are expensing in 1982. At the same time, we continue to be apprehensive about the second half of 1982, should the projected recovery not materialize."

MCA Videocassette Bows Low Price

LOS ANGELES — Nearly one month after Paramount Home Video announced the lowering of rental surcharges on some 62 titles and the creation of the mid-priced Gateway Video Line, MCA Videocassette becomes the second home video software manufacturer to decrease pricing on select titles in a move to help encourage sales. In conjunction, MCA is launching a full-scale marketing campaign on lowered product which will include national advertising.

"Collector's Choice," as the lower-priced MCA series has been dubbed, will initially include 30 previously announced programs, with one new title slated to be added each month. All titles in the line will carry a suggested list price of \$39.95. The two July titles added to Collector's Choice are *Abbott and Costello Meet Frankenstein* and *Hot T-Shirts*.

"In selecting the titles for the Collector's Choice series, we've been very careful to include programs which we feel are truly collector's items, such as *Duck Soup*, *To Kill A Mockingbird*, *My Little Chickadee* and *All Quiet On The Western Front*," said MCA Videocassette president Gene Giaquinto. "We believe that these are titles which, if the price is right, more consumers will want to own."

Included at present in the Collector's Choice series, in addition to the aforementioned titles, are *Rooster Cogburn*; *Shenandoah*; *Schizoid*; *Loretta Lynn in Concert*; *A Change of Habit*; *The Happy Hooker Goes To Hollywood*; *Bedtime For Bonzo*; *The Killers*; *The Incredible Hulk*; *Scarface*; *Charade*; *Holiday Inn*; *Going My Way*; *Yum Yum Girls*; *Massage*; *Touch of Love*; *The State Of The Union*; *Neil Sedaka Concert*; *An Evening With Ray Charles*; *How To Watch Pro Football*; *Frankenstein*; *Dracula (1931)*; *The Wiz*; *Frenzy*; *Mission Galactica/The Cylon Attack*; *Shogun Assassin*; and *Sgt. Pepper's Lonely Hearts Club Band*.

The campaign accompanying the debut of Collector's Choice, entitled "Reel Deal," will include special packaging by which all \$39.95 product will carry a sticker on the shrink wrap with the Reel Deal designation and a Collector's Choice tag on the cassette box.

Alfa Suspends U.S. Operations Indefinitely

LOS ANGELES — Alfa Records, U.S., has temporarily suspended operations "in order to re-evaluate its sales and marketing programs in relation to current conditions in the record industry marketplace," according to label president Bob Fead.

Fead indicated that Alfa's staff will be maintained to supervise day-to-day activities during the suspension period, which at this point is indefinite. He also noted that the label's roster, as of this date, is being maintained, while production and release schedules will be evaluated as part of "the overview process."

CBS Records International (CRI) will continue to represent Alfa, U.S. outside the United States and Canada, while Alfa Records, Japan will continue normal operations in its home base.

Alfa was organized and began operations in the U.S. in July 1980, working from headquarters here. Artists currently represented on the Alfa roster are: The Monroes, Yukihiro, Takahashi, Casiopea, Yutaka Yokokura, Theresa T. Starley, The Corbin/Hanner Band, Lulu, Burton Cummings, Billy Vera, Bobbi Walker and Minakox.

Motown Rolls Back LP Prices

LOS ANGELES — Motown Records' decision to lower wholesale prices for albums and tapes will not only help to re-establish the value of prerecorded music in an era of dwindling discretionary income, according to company president Jay Lasker, but also it should take away much of the incentive for consumers to home tape.

"By lowering our prices we have taken away a major reason for home taping," said Lasker. "If we can come in with more economical prices for albums, it will make them a more attractive buy to people who would have had the tendency to home tape."

To qualifying accounts, Motown is offering 10% discount and dating on all current albums and tapes, as well as its popular \$5.98 midline series. The sales program also includes extensive in-store merchandising support and special advertising allowances for multi-media spots and layouts created by the label.

According to Lasker, the program will make it possible for dealers to sell \$8.98 list product for under six dollars and midlines for between \$3.50 and \$3.75.

He also pointed out that Motown's many in-store display materials will focus on the theme of lower prices for its albums and tapes. A generic midlines poster, for example, highlights the acts included in that series as priced at less than four dollars, while a separate poster for current frontline acts touts a price of under six dollars.

Additionally, Lasker said the campaign will try to tap the rapidly expanding tape market with a poster keyed to the mobility of personal and car stereo cassette players.

Lasker noted that Motown's acts and suppliers have been totally supportive of the program. "We will make less money per unit, but we all felt it was necessary in order to get people back into the stores," he explained. "Rather than sit back and wait for a miracle, we decided to take action now."

LeMel Named Boardwalk Sr. VP

LOS ANGELES — Gary LeMel was recently named to the post of senior vice president at the Boardwalk Entertainment Company, where he most recently served as vice president of A&R/publishing for the label. In addition to his duties overseeing artists signing and aspects of domestic and international affairs, LeMel will now assume a broader role in managing Boardwalk's West Coast office.

LeMel joined the company during its formative stages in 1980, serving as a creative liaison between the label and artists. He is credited with several producer/artist collaborations, including the pairing of Tierra and producer Freddie Perren and

(continued on page 12)



Gary LeMel

REVIEWS

ALBUMS

OUT OF THE BOX



TANTALIZINGLY HOT — Stephanie Mills — Casablanca/PolyGram NBLP 7265 — Producer: Stephanie Mills — List: 8.98

Once strongly identified with her role as Dorothy in the all-black Broadway musical version of the *Wizard of Oz*, *The Wiz*, Mills has given her wholesome image a 180 degree spin, appearing as a steamy, sultry woman on the jacket art and singing almost exclusively about romance. "Still Lovin' You," "You Can't Run From My Love," "Ole Love," "True Love Don't Come Easy," "Your Love Is Always New" and "I Can't Give Back the Love I Feel For You" are obsessed with interpersonal relationships, as is the funky single shouter, "Last Night," bulleting at #43 on the B/C charts. Writhing contemporary R&B sounds, with two prime cuts produced and accompanied by Ashford and Simpson.

FEATURE PICKS

POP

EDDIE MURPHY — Columbia FC 38180 — Producers: Eddie Murphy and Robert Wachs — List: None — Bar Coded

After achieving widespread notoriety as the funniest member of *Saturday Night Live's* revamped troupe of players, Murphy gets a chance to flex his comedic muscles in this live, stand-up performance recorded at New York City's Comedy Strip club. Barely out of his teens, the young talent comes across with a hilarious mastery of colloquialisms in the vein of Richard Pryor combined with the playfulness of Robin Williams. Whether tackling topical issues or inquiring about the nomenclature of Little Rascals characters like Buckwheat, Murphy's initial outing on vinyl and his upcoming role in the film *48 Hours* should help nurture his already promising career.

THE PIRATE MOVIE — Original Soundtrack — Polydor PD-2-9503 — Producer: Warren Entner — List: 13.98

This swashbuckling two-LP soundtrack to the Kristy McNichol/Christopher Atkins movie musical opens with a disco march which sounds like *The Village People* meets Gilbert & Sullivan, and from there anything goes. There's an MOR duet between the film's stars, a new wave/new romantic anthem entitled "We Are the Pirates," and a risqué romp by McNichol called "Pumpin' and Blowin'," among other catchy frivolities. Considering the impressive chart movement of the *Annie* soundtrack, this family musical score could pick up action the orphan with the pooch leave in their wake. Kool & the Gang makes a guest appearance on one track, "Stand Up and Sing," for additional spice.

(continued on page 10)

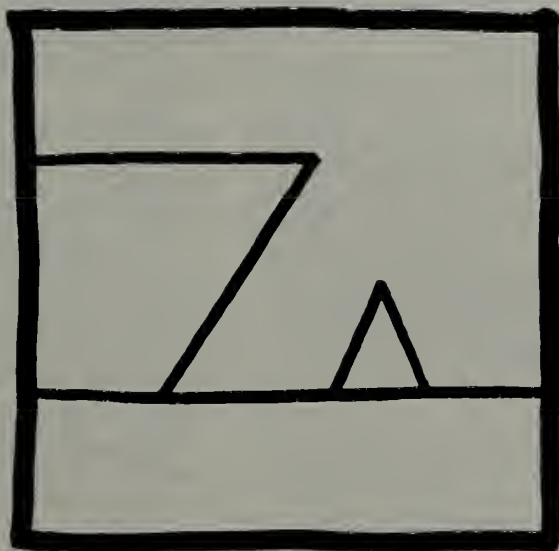
Frank & Moon Zappa
Valley Girl



PHOTO: LIVZEY

From the Zappa album:

Ship Arriving Too Late To
Save A Drowning Witch



FW 38066



Barking Pumpkin Records
P.O. Box 69338
Los Angeles
California, 90069

Glotzer Management
7720 Sunset Boulevard
Los Angeles
California 90046
(213) 851-5461

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REVIEWS

(continued from page 8)

COUNTRY

IN THE JAILHOUSE NOW — Willie Nelson & Webb Pierce — Columbia PC 38095 — Producers: Willie Nelson, Chips Moman — List: none — Bar Coded

The latest of Nelson's collaborations with long-standing friends, this effort is a collection of standard country tunes given simple arrangements that rely heavily on traditional bar band instrumentation. The duo calls on a host of top-notch musicians, including Johnny Gimble, Jody Payne and Leon Russell, in covering such country jewels as "There Stands The Glass," "Slowly," and "I Don't Care."

AFTER ALL THESE YEARS — Tompall and the Glaser Brothers — Elektra 60148-1 — Producers: Jimmy Bowen, Joe Wilson — List: 8.98 — Bar Coded

The Glaser Brothers have chosen an appropriate title for their second release with the label; once the leading group in the country field, the act returned last year following a lengthy hiatus from the forefront of the genre. These are the same singers who backed up Marty Robbins' "El Paso" hit in the '60s, and their vocal combination is as strong and western-influenced as then.

BLACK CONTEMPORARY

LET ME TICKLE YOUR FANCY — Jermaine Jackson — Motown 6017ML — Producers: Jermaine Jackson and Berry Gordy — List: 8.98

The Motown member of the illustrious Jackson Five shows off his vocal, instrumental and composing skills with this collection of pop ballads and dance-oriented funk-rockers. Don't let the 1950s style album cover fool you; Jackson isn't only inspired by his legacy but also by modern tunesmiths, as evidenced by the Prince overtones and backing vocals by "Spud & Pud" (Mark Mothersbaugh and Jerry Casale of Devo) on the title track. Oversight production work by the performer and Motown founder Berry Gordy enriches the quality of the selections here, making it a natural for B/C, DOR and club play.

SPECIAL — Jimmy Cliff — Columbia FC 38099 — Producer: Chris Kimsey — List: None — Bar Coded

Cliff's latest explorations of love, revolution and social awareness in the uplifting roots rock reggae groove tower above most other artists currently in the genre, his spiritual vocals sincerely paired with thoughtful arrangements. A true poet/musician, like Dylan or Victor Jara, Cliff originally achieved notoriety as "Johnny Too Bad" in the Jamaican film *The Harder They Come*, and with his newest disc living up to its title, it's hoped the artist will attract more listeners than just his small but loyal following in the U.S.

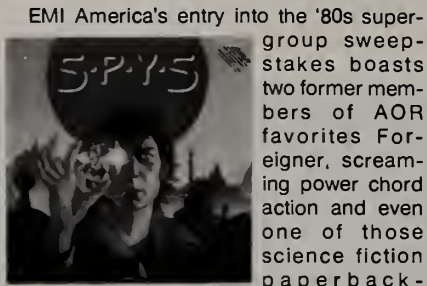
JAZZ

LUNAR ECLIPSE — Tony Dagradi — Gramavision GR 8103 — Producer: Jonathan F.P. Rose — List: 8.98

Fans of Carla Bley and Professor Longhair should already be familiar with this New Orleans-based reedsman, but the level of musicianship Dagradi demonstrates throughout *Lunar Eclipse* makes it clear that he is a musician deserving of widespread attention. His compositional and mechanical skills are outstanding, and his taste and approach broad yet personal. Emotive and intelligent from start to finish and completely devoid of any filler. Count on hearing more from Dagradi.

NEW AND DEVELOPING

SPYS — EMI America ST-17073 — Producer: Neil Kernon — List: 8.98 — Bar Coded



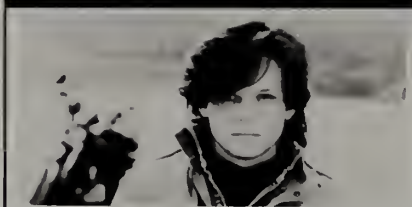
EMI America's entry into the '80s super-group sweepstakes boasts two former members of AOR favorites Foreigner, screaming power chord action and even one of those science fiction paperback-type cover designs sure to attract the attention of PDs and teen consumers alike. Plenty of marauding drum fills and special synth effects add to the excitement in numbers like "Ice Age," while rock balladeers will find "Hold On (When You Feel You're Falling)" engrossing fare. Ex-Foreigners Ed Gagliardi and Al Greenwood bring their acumen of commercial viability to this project and hardly intend to stay undercover for long.

SCOTT BAIO — RCA NFLI-8025 — Producer: Nathan Lam — List: 6.98 — Bar Coded

TV Teen Dream Scott Baio, who won the hearts of *16 Magazine* readers across America with his video performances on *Happy Days* and will soon co-star on the *Joanie Loves Chachi* series, sings with a youthfully mellow tone on his self-titled first foray into pop, and not surprisingly does best when covering "How Do You Talk To Girls," a tune written by another tube idol, Rick Springfield. Considering the mobs attending Baio's personal appearances at amusement parks, fairs and other venues, expect to see much better-than-usual sales on this highly visible, developing vocalist.

SINGLES

OUT OF THE BOX



JOHN COUGAR (Riva/PolyGram R-210)

Jack & Diane (3:45) (Riva Music, Inc. — ASCAP) (J. Cougar Mellencamp) (Producers: J. Cougar Mellencamp, D. Gehman)

Jack & Diane, the main characters in this encore to Cougar's #1 "Hurts So Good," are two American kids growing up fast but "holding onto 16" for as long as they can. Not unusual, but this shuffling pop "ditty," as Cougar himself calls it, has a certain power that hits to the heartland with a warm, descriptive storyline that's both personal and universal.

FEATURE PICKS

POP

ASIA (Warner Bros. 7-29970)

Only Time Will Tell (WB Music Corp./Almond Legg Music Corp., admin. by WB Music Corp./Ackee Music Inc. — ASCAP) (Wetton, Downes) (Producer: M. Stone)

A synthesized horn flourish trumpets the

NEW FACES TO WATCH



Stray Cats

In July 1980, a Long Island, N.Y.-based band called the Tomcats got tired of playing small local venues and longed to find a place that would accept its neo-rockabilly style. "We used to play all these little places you never heard of," said bassist Lee Rocker. "The bigger places wouldn't have us because you'd have to have a big PA system, and you'd have to sound like a heavy metal band."

The group's first move was to neighboring New York City, where it enjoyed moderate success playing at such clubs as Max's Kansas City and Hurray's. Still not completely satisfied, the trio made off for England to seek its fortune. "We had heard that rock 'n' roll was still big in France and England, and we wanted adventure," said lead guitarist Brian Setzer. "Since they speak English over there, we thought we'd give it a try."

Exactly two years later, the band is back in the States, having recently recorded "Built For Speed" for EMI America and is now in the early phases of a 50-date nationwide tour under the moniker The Stray Cats. The band has consciously bucked prevailing musical trends in America, preferring instead the ways of Gene Vincent, Eddie Cochran and Johnny Burnette. The Stray Cats even recorded "Baby Blue Eyes," one of the latter's songs, on "Built For Speed."

"We were sick of drugged-out people listening to synthesizers and thinking that they're getting cosmic," said Setzer. "We wanted to get back to dance music." On the LP, the group does just

that. Comprised mostly of Setzer's fast paced songs ranging thematically from the merits of 1957 Chevys to heavy partying, "Built For Speed" is redolent of music commonly heard 25 years ago.

In the same vein, "Lonely Summer Nights," the LP's lone slow ballad, is written in the 1957 genre in all aspects except the saxophone solo, whose flavor is definitely post-1950s. "I didn't think of it like that," said Setzer. "I just wanted to write a ballad that didn't sound like Neil Diamond."

Following a rough start, the band, which also includes drummer Slim Jim Phantom, enjoyed relatively quick success in England. "We supposedly had all these gigs set up but none of them materialized," said Setzer. "That didn't bother us until we found out that it is really hard to get gigs over there because they want tapes."

The group's fortunes took a turn for the better when the members met Claudine Riley, a British publicist who put them up in her offices and found them better gigs. In time, they began playing well-known halls such as The Venue and Dingwall's.

It was at the Venue that The Stray Cats made the acquaintances of Mick Jagger, Keith Richards and Charlie Watts. Sufficiently impressed by the Stray Cats' sound, the Stones invited the group to open three midwestern dates on the 1981 American Tour. In a similar fashion, the band also met Dave Edmunds, who, along with Hein Hovan, produced "Built For Speed." Edmunds also produced "Stray Cats" and "Gonna Ball," two LPs the group cut for Arista Records in England. "Everybody we met, we met at one of our gigs," said Rocker.

Although still not signed to an American record label, the Stray Cats' biggest coup came when, after having opened for the Stones, the group was invited to be the musical guests on ABC-TV's *Fridays* show. Several weeks later, the EMI America deal came up.

opening of Asia's second single and the follow-up to the smash "In The Heat Of The Moment." Like that song, it's a multi-layered progressive rock production with a simple, easily flowing melody at its core, thus providing a little something for both the rock and pop fan.

TED NUGENT (Atlantic 7-89998)

Bound And Gagged (3:57) (Broadhead Music — ASCAP) (Ted Nugent) (Producer: Ted Nugent)

Gonzo gun lover Nugent allows his weapons fetish to come to the fore here, as he pleads for wasting any nation that dares look cross-eyed at the U.S. of A. Features a strong hook, delivered with the patented Nugent wallop.

LOVERBOY (Columbia 18-03054)

Lucky Ones (3:49) (Blackwood Music, Inc./Dean of Music — BMI/April Music, Inc./Duke Reno — ASCAP) (P. Dean, M. Reno, D. Thurlow, S. Smith) (Producers: B. Fairbairn, P. Dean)

A hard, pounding synthesizer rhythm rips out the beat for the rock hard title cut from the Canadian group's platinum-and-still-rising LP. With such ironic lines as "Don't look now but guess who hit the big time" wailed against a wall of crunching riffs, it's not hard to see why AOR has played the grooves out of such tunes and pop should do the same.

BILLY SQUIER (Capitol 5235)

Emotions In Motion (3:48) (Songs of the Knight — BMI) (B. Squier) (Producers: Mack, Squier)

Led Zeppelin may be gone (for now), but there's still Robert Plant and Billy Squier. Rock radio purists will take heart in the fact that Squier hasn't defected in the direction of dance music, as Queen has, but instead preserves the heavy blues rock riffing 'n' wailing created by Zep. It also has the marching cadence of his last pop smash, "The Stroke." Sure to score big.

COUNTRY

MERLE HAGGARD/GEORGE JONES (Epic 14-03072)

Yesterday's Wine (3:13) (Willie Nelson Music — BMI) (W. Nelson) (Producer: B. Sherrill)

For any country fan — staunch or nominal — this combination is almost too good to be true. The Hag and the Possum deliver their easily identifiable stylistic tendencies to a tune penned by the red-headed stranger, with the ensuing platter maintaining more of a country feel than any record currently in circulation.

ANNE MURRAY (Capitol P-B-5145)

Hey! Babyl (2:47) (Le Bill Music, Inc./Unart Music Corp. — BMI) (B. Channel, M. Cobb) (Producer: J.E. Norman)

Anne Murray has been noted in the past for her ballads, but this cover of the Bruce Channel hit from the '60s is the second up tempo release the songstress has had consecutively. The tune's past acceptance alone should generate some enthusiasm among adult listeners, also eliciting a high degree of crossover potential.

JOHNNY CASH (Columbia 18-03058)

Georgia On A Fast Train (2:36) (ATV Music Corp. — BMI) (B.J. Shaver) (Producer: J. Clement)

Cash has never been known for owning an outstanding vocal range, but the man in black actually opens this disc up with a surprisingly effective effort at yodeling, and closes it in the same manner. Sandwiched in between, however, is standard Cash fare, covering a simple country existence spread over a common chord progression that works well.

CRYSTAL GAYLE (Columbia 18-03048)

Livin' In These Troubled Times (3:27) (Roger Cook Music/Cookhouse Music — BMI) (R. Cook, P. Donnelly, S. Hogin) (Producer: A. Reynolds)

A mandolin and banjo after-beats accentuate the lily-throated singer's latest offering, an appropriately titled piece for the current state of much of the populace. Roger Cook, who has written several other songs for Gayle, has captured the flavor of

(continued on page 12)

TOP 15 ALBUMS

Spiritual

Weeks
On
Chart

- | | | | |
|----|--|------|----|
| 1 | LORD, YOU KEEP ON PROVING YOURSELF TO ME
FLORIDA MASS CHOIR
(Savoy SGL 7078)
Unavailable At Press Time | 7/17 | 11 |
| 2 | WHEN ALL GOD'S CHILDREN GET TOGETHER
REV. KEITH PRINGLE
(Savoy SL 14656)
Unavailable At Press Time | 3 | 32 |
| 3 | HIGHER PLANE
AL GREEN (Myrrh MSB 6665)
"His Name Is Jesus" | 1 | 35 |
| 4 | A TOUCH OF CLASS
JACKSON SOUTHERNAIRES
(Malaco 4375)
"Don't Look Down On A Man" | 5 | 12 |
| 5 | YOU BROUGHT THE SUNSHINE
CLARK SISTERS
(Sound of Gospel SOG 132)
Unavailable At Press Time | 6 | 6 |
| 6 | IS MY LIVING IN VAIN
CLARK SISTERS (New Birth 7056)
"Expect Your Miracle" | 4 | 64 |
| 7 | IT'S GONNA RAIN
MILTON BRUNSON
(Myrrh MSB 6696)
Title Cut | 8 | 11 |
| 8 | GLORY TO HIS NAME
ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR
(Savoy SL-14614)
Unavailable At Press Time | 9 | 4 |
| 9 | LORD, FROM THE DEPTHS OF MY HEART
JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER
(Savoy AL-14654)
Unavailable At Press Time | 7 | 12 |
| 10 | EVERY TIME I FEEL THE SPIRIT
DR. CHARLES HAYES & THE COSMOPOLITAN CHURCH CHOIR
(Savoy SGL 7076)
Unavailable At Press Time | 10 | 10 |
| 11 | GO
SHIRLEY CAESAR (Myrrh MSB 6665)
"I'm Determined" | 12 | 38 |
| 12 | MIRACLE MAN
MIGHTY CLOUDS OF JOY
(Myrrh MSB 6664)
Title Cut | 11 | 11 |
| 13 | KEYED UP
GOSPEL KEYNOTES (Nashboro 7252)
Unavailable At Press Time | 15 | 4 |
| 14 | DOUGLAS MILLER & THE TEXAS SOUTHEAST STATE CHOIR (COGIC)
(Pearl 16002)
"Send It On Down, Lord" | — | 1 |
| 15 | CLOUDBURST
MIGHTY CLOUDS OF JOY
(Myrrh MSB 6663)
"Everybody Ought To Praise His Name" | 13 | 5 |

Inspirational

Weeks
On
Chart

- | | | | |
|----|---|----|----|
| 1 | AGE TO AGE
AMY GRANT (Myrrh MSB-6697)
"Sing Your Praise To The Lord" | 1 | 10 |
| 2 | I SAW THE LORD
DALLAS HOLD (Greentree R 3723)
Title Cut | 2 | 32 |
| 3 | MIRACLE
B.J. THOMAS (Myrrh 6705)
"I'm In Tune" | 3 | 32 |
| 4 | UNFAILING LOVE
EVIE TORNQUIST (Word WSB 8867)
"How I Love You Lord" | 4 | 32 |
| 5 | THE VERY BEST OF THE IMPERIALS
(Dayspring SST 4025)
"Same Old Fashioned Way" | 6 | 28 |
| 6 | AMAZING GRACE
E.J. THOMAS (Myrrh 6675)
Title Cut | 7 | 48 |
| 7 | MAKE ME READY
FARRELL & FARRELL
(New Pax NP33104)
Unavailable At Press Time | 5 | 5 |
| 8 | BLESS THE LORD WHO REIGNS IN BEAUTY
BILL GAITHER TRIO (Word 6670)
Title Cut | 8 | 18 |
| 9 | JONI'S SONG
JONI EARECKSON (Word WSB 8856)
Title Cut | 9 | 32 |
| 10 | THE TRAVELER
DON FRANCISCO (New Pax NP 33106)
"Traveler Joy" | 10 | 40 |
| 11 | AMY GRANT IN CONCERT VOL. II
(Myrrh MSB 6677)
"I'm Gonna Fly" | 11 | 33 |
| 12 | PRIORITY
IMPERIALS (Dayspring DST 4017)
"The Trumpet Of Jesus" | 14 | 12 |
| 13 | ONLY JESUS
DION (Dayspring DST-4027)
Unavailable At Press Time | — | 1 |
| 14 | HOLM, SHEPPARD, JOHNSON
(Greentree R 3583)
"Drawin' From The Well" | 12 | 47 |
| 15 | BUBBLIN'
HINSONS (Calvary STAV-5178)
"God's Gonna Do The Same" | 13 | 10 |

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

COMING
SOON

THE
CASH BOX

SPOTLIGHT
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Sparrow Offers \$7.47 Discount LP Program To Push New Product

NASHVILLE — In an effort to promote some of the label's upcoming new releases, Sparrow Records has designed a "Sparrow Special 7.47" plan, which offers retailers an 8½% discount and a six-month return period. The discount is designed to allow retailers to price one Sparrow album per month at \$7.47 instead of the list price of \$8.98 in a custom-designed display center.

According to Bill Hearn, vice president of

Priority Inks Clawson

NASHVILLE — Gospel artist Cynthia Clawson has signed an exclusive recording contract with Priority Records.

Under the agreement, five of Clawson's previous releases — "In The Garden," "The Way I feel," "It Was His Love," "You're Welcome Here" and "Finest Hour" — will be re-released by the CBS-affiliated label in early September. Her first album of original material with Priority is scheduled for an October release date.

Clawson currently has a production pact with Elwyn Ramer of 19th Street Prods. She is managed by Linda Miller.

marketing with the label, Sparrow's campaign will cover new product by Phil Keaggy, Michael and Stormie Omartian and the 2nd Chapter of Acts, along with "Communion/Volume III" and a two-record Christmas collection. Participating record and bookstore outlets will receive advance shippings of the albums, with the "7.47" shipments going out approximately the seventh of the month preceding the record's official release.

Included with the records, which are sent in a set quantity agreed upon at the outset of the program by both Sparrow and retail participants, is a custom-designed display center incorporating the particular album within the program. Whereas the wholesale price of Sparrow product averages around \$5.10, retailers involved in the campaign will receive the albums for only \$4.67.

For more information on the program, contact Sparrow marketing vice president Bill Hearn, by writing to Sparrow Records, 8025 Deering Ave., Canoga Park, Calif. 91304 or by calling (213) 703-6599.

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- NEWS ON THE LATEST TRENDS IN THE MARKETPLACE
- INTERVIEWS WITH VARIOUS GOSPEL PERSONALITIES
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JIM SHARP
615 • 244-2898

NEW YORK:
J.B. CARMICHAEL
212 • 586-2640

REVIEWS

SINGLES

(continued from page 10)

her vocal abilities here.

BILL ANDERSON (Southern Tracks ST 1007)**Southern Fried** (3:37) (Stallion Music, Inc./Lowery Music Co., Inc. — BMI) (B. Anderson) (Producers: B. Anderson, M. Johnson)

The famed whisperer is backed by a punchy and spirited rhythm section on a tune that supports such Dixie stalwarts as Richard Petty, Loretta Lynn and "Kiss my grits!" The record's drive and inherent identification with the South are strong enough to make a listener want to move to L.A. (lower Alabama).

BLACK CONTEMPORARY

DAZZ BAND (Motown 1622MF)**Keep It Live (On The K.I.L.)** (Ujima Music/Jobete Music Co., Inc./Three Go Music — ASCAP) (R. Andrews, B. Harris, K. Pettus, M. Wiley) (Producers: R. Andrews, Dazz)

"Romancin' and dancin' is the main thrust" of this percolating funk jam, the title track from the Dazz Band's LP and the follow-up to the #1 B/C dance hit "Let It Whip." Dazz keeps it live, all the way, with crowd and party noises surrounding the rhythm/chant. "On The K.I.L." is on the one.

RICK JAMES (Motown 1634FG)**Hard To Get** (3:45) (Jobete Music Corp., Inc./Stone City Music Co. — ASCAP) (R. James) (Producer: R. James)

One thing that's not "hard to get" about the second single from the "Throwin' Down" LP is where the familiar rhythm arrangement comes from; it's right out of "Super Freak." It's also an appropriate segue from "Dance Wit Me," as it continues in the same dance-oriented vein.

THE FOUR TOPS (Casablanca/PolyGram NB 2353)**Sad Hearts** (2:51) (MCA Music, a div. of MCA, Inc. — ASCAP) (Blatte, Gottlieb) (Producer: D. Wolfert)

On the heels of the *Grease 2* LP, which The Tops' material dominated, the classic and classy R&B vocal group bounces back with a slick R&B/pop offering from the team that provided the hit "When She Was My Girl." Levi Stubbs can still belt it out.

NEW AND DEVELOPING

THE HUMAN LEAGUE (A&M 2425)**Love Action (I Believe In Love)** (3:49) (Virgin Music, Inc./Dinsong, admin. in the U.S. by Chappell Music Co. — ASCAP)

(Oakey, Burden) (Producers: M. Rushent, The Human League)

If English synthesizer music has had any substantial impact on the American pop audience, then it's been due primarily to such songs as Soft Cell's "Tainted Love" and The Human League's "Don't You Want Me." The bottom line was those songs had memorable melodies and were extremely danceable. "Love Action" has these qualities as well.

THE WAITRESSES (Polydor/PolyGram PD 2214)**No Guilt (It Wasn't The End Of The World)** (3:47) (Merovingian Music/CRI CRI Music — BMI) (C. Butler) (Producers: K. Munkacsy, C. Butler)

A favorite new music cut on progressive AOR outlets for some time, its popularity can be attributed to a skipping ska-inspired beat and wry lyrics from a girl's viewpoint about her liberation from a relationship and consequent growth.

Fest, Van Hengel Named To Int'l Posts At EMI Cos.

LOS ANGELES — Helmut Fest has been named to the position of director, A&R and marketing, for EMI Music, Europe & International. Fest, currently vice president, international, for the Capitol/EMI America/Liberty Records Group, will relocate to London Oct. 1. He will be replaced in the U.S. by Kick Van Hengel, who will assume the title of general manager, international, Capitol/EMIA/Liberty.

In his new position, Fest will be responsible for the formulation and implementation of A&R and marketing strategies for European and other international markets. He will also be involved in the development and coordination of A&R and marketing functions at all EMI Music firms.

Fest will report directly to Ken East, president/chief operating officer, EMI Music, Europe & International.

Fest first joined the EMI organization in 1969, when he hooked up with EMI Electrola in his native Germany. He spent the next 11 years there in a variety of A&R and marketing functions. In 1979, he was transferred to the U.S., where he took over the international division at the Capitol/EMIA/Liberty Records Group.

Fest's replacement in the U.S., Van Hengel, will be based in Hollywood at the Capitol Tower, where he will report directly to Don Zimmermann, president, Capitol/EMIA/Liberty Records Group.

In his new position, which becomes effective Oct. 1, Van Hengel will be responsible for the worldwide exploitation of all North American-generated Capitol/EMIA/Liberty Records Group product.

Reporting to Van Hengel will be Frances Rogers, director, international administration; Rob Walker, director, Australasian & Latin America operations; and Harriet Brand, international promotion manager.

Van Hengel began his career with EMI Music U.K. in 1968

PolyGram CD

(continued from page 7)

While PolyGram's release plans call for a national introduction, the program will bow with 200 titles in the U.S., as compared with 600 titles in Europe. Petrone adds that the initial releases will be "a little bit more slanted towards our classical product" since the classical buyer is characteristically more affluent and willing to invest in new technology. The CD hardware is expected to initially retail for over \$700.

To introduce the new configuration, Petrone predicted there would "most likely" be multi-label CD demos. (A spokesman for A&M added that that company was meeting with Sony representatives last week to discuss its own CD demo, and would have a better idea of its plans in the next few weeks.)

While the PolyGram series will be classically oriented at the inception, Petrone said that the advantages of CD should enable it to grow quickly. "We feel the Compact Disc has five or six advantages," he said. "It's an optimal sound reproduction, it has 60 minutes of maximum playing time per side, offers complete protection against scratches and dust, it's pocket-sized, and there is the possibility for visuals also being stored on them."

While optimistic, Petrone sees little analogy between CDs and vinyl LPs, and cassettes and 8-tracks, i.e., the CD and standard LP can live side-by-side.

"We feel the compact disc will be a third world carrier," said Petrone. "In other words, product will be released on the normal analog LP, on the music cassette and on the compact disc. The 8-track was eliminated by the consumer."

EXECUTIVES ON THE MOVE

Greene Appointed — InterMagnetics Corp., a worldwide manufacturer of video equipment, has formed an international marketing company to sell video and audio cassette tape, computer tape and related electronic products to consumer and industrial markets. Russell C. Green, who has been in the magnetic tape industry for more than a decade, has been appointed president of Magnetic Tape International. He joins MTI after three years as executive vice president of SICO, of Gardena, Calif.

Cook Named At Blay — The Andre Blay Corporation, has announced the appointment of Bob Cook as vice president of sales for the company. He was most recently the national sales manager for Electro-Voice. From mid-1979 through February 1981, he was national sales manager of Magnetic Video.

LeVine Appointed At CBS — Barry LeVine has been appointed associated director, college marketing for CBS Records. Since 1980 he has been manager, college marketing, CBS Records. He joined CBS as a College Representative at the State University of New York at Albany.

Changes At WEA — The WEA Los Angeles regional branch has announced the appointment of Patricia Dignam as a video sales representative for the Hollywood, San Fernando Valley, Ventura County and Las Vegas territories. She joined WEA in January of 1979 as secretary to the national director of marketing services. In January of 1981, she was appointed video sales coordinator at the Los Angeles branch. Also announced was the appointment of Jim Fisher as sales manager of Video Products for the entire west coast, Hawaii and Alaska. In the fall of 1979, he joined the WEA Los Angeles branch as a Video Specialist handling all sales, marketing and merchandising of Warner Home Video product for the west coast, Texas, Hawaii and Alaska. And Cory Conery has been named as the branch marketing coordinator. He joined WEA in August of 1978 and has been promoted from mail room director to inventory representative and to singles action specialist for the entire branch sales territory. Also the appointment of Paul Newnham as national director of accounting has been announced. He joined WEA nine months ago as accounting manager for the Los Angeles branch. Prior to that he had been with Warner Communications as manager of financial planning and as a WCI auditor.

Mitchell Schnelder has left Solters/Roskin/Friedman. An account executive for the past three years in the firm's west coast music department, he has handled such artists as Melissa Manchester, Leo Sayer, ABBA and Hall & Oates. He can be reached at (213) 650-5925.

Harris Named Solar President

LOS ANGELES — Record industry veteran Ray Harris was recently named president of Solar Records and executive vice president of Dick Griffey Prods. (DGP).

Dick Griffey, who has served as president of the label since its inception in 1978, will now function as chairman of the board of the Dick Griffey Group of Companies in a move that coincides with corporate restructuring of DGP/Solar.

Commenting on Harris' appointment, Griffey said, "The move is a reflection of our growth. Ray is a vital force in the music industry and it is with pride that I welcome him to our family."

"His primary responsibility will be to coordinate and supervise the day to day marketing and administrative operations of the record company as well as assist in the various activities of DGP," continued Griffey. "This appointment was necessitated in order that I may remain closer to the creative aspects of DGP/Solar."

Harris, who will be based in the label's L.A. headquarters, comes to Solar from RCA Records, where he was most recently division vice president of black music. He started at RCA in 1974 as a product manager, eventually moving to his last position where he was responsible for overseeing A&R, marketing, product management, publicity and the profit and loss of the Black Music Product Center.

The new Solar president, who is also on the board of directors of the Black Music Assn. (BMA), worked with Griffey previously when Solar was distributed through RCA.

Boardwalk Names LeMel

(continued from page 8)

707 with Keith Olson, among others.

Commenting on LeMel's promotion, Irv Biegel, president, Boardwalk, said, "Gary LeMel, since the company's inception, has overseen the vital areas of A&R and publishing, and he's also been the primary executive for our foreign licensees."

"His position has always been a pivotal one at Boardwalk," Biegel continued, "and this new title reflects the depth as well as the breadth of his importance to us."

Klaassen, Minshull Named At Decca

NEW YORK — Reinhard Klaassen and Raymond P. Minshull have been named president and executive vice president, respectively, of Decca International, London. The appointments were announced by Dr. Werner Vogelsang, president, PolyGram Record Operations (PRO), to whom Klaassen and Minshull will report.

A 34-year veteran of the record industry, Klaassen was most recently commercial director and member of the board of the Decca Record Co., Ltd., and was entrusted with operational responsibilities for the London-based Decca International.

Klaassen began his career in 1948 as a sales assistant and representative of the Decca Dutch Supplies Company, where he was named sales manager in 1955. He rose to the position of deputy managing director of Phonogram Amsterdam eight years later, and became managing director in 1968. In 1973 he was appointed vice president of Phonogram International, in which position he was responsible for the popular repertoire division. In 1978, he was named head of PRO's Area Office II.

Prior to his appointment as executive vice president, Minshull was director, classical recording, Decca Record Co., Ltd., and a member of the company's board. He joined Decca in 1957 as a member of the artists department, and was named manager of the classical artists department in 1967.

Wissert To Head A&R For MCA

LOS ANGELES — Joe Wissert has been named to the post of vice president, A&R, at MCA Records. Wissert will be based at MCA's Universal City headquarters.

Wissert, a veteran producer, will be responsible for domestic signings for MCA. He will report directly to Bob Siner, president, MCA.

Prior to his new appointment at MCA, Wissert served for the last six years as executive producer of A&R at Columbia Records. He worked with Earth, Wind & Fire and has produced Boz Scaggs and the J. Geils Band.

Reagan Tax Break Failing To Stimulate Sales, Investment

(continued from page 7)

Few see the tax break as negative, but as Harold Vogel, analyst with Merrill Lynch Pierce Fenner and Smith Inc., said, "The tax cut doesn't hurt, but it doesn't appear to be a long-term positive."

Too Small

In terms of the impact the tax break will have on businesses, retailers contacted said that high interest rates, the impact of soft sales and increased overhead generally combine to render the Reagan Administration's tax cut insignificant. "The 10% tax break is minimal, and it's pretty much wiped out by high interest rates," said Specter, who reflected the attitude of several dealers contacted.

Jay Cox, controller at Associated Distributors based in Phoenix, Ariz., said, "We'll probably break even on taxes this year. The prevailing economic factor is that high interest rates are killing us."

An economic factor weighted near equally with the problem of high interest rates is unemployment and its impact on sales. Those contacted said that, in many cases, the tax credit would eventually be used to pay for regular operational expenses, easing the burden of rising overhead costs.

But the possibility of even greater drop-off in consumer spending has been identified as a major problem that could further diminish effects of the tax cut. "People without jobs are not going to spend money on records, so our income is going to drop off," explained Ted Hudson, head of Ted's One Stop/Hudson Embassy Stores in St. Louis. "No consumer means no income for us, and that means the tax break doesn't really exist. We're caught between a rock and a hard place."

"There's no real benefit from the Reagan tax cut, only for big businesses," asserted Bruce Webb, owner of Webb's Department Store in Philadelphia. "A company that grosses \$300,000 or less annually won't feel the effect of the tax cut in terms of having money to invest in the business," he explained. "The money saved in taxes might be just enough to pay for the increased operations costs such as gas and electric."

As Simpson put it, "The tax break is not significant enough to turn things around in Detroit. The tax break would have been more favorable to us three years ago, when we were making some money."

Despite the tax reductions granted both businesses and consumers, which were expected to spark consumer spending and business investment, they are adding to predicted federal budget deficits, which could raise the interest rates diagnosed as the cause of slow business growth.

According to figures in a recent U.S.

Commerce Department study, businesses have not used the tax break credit to create new jobs and have only increased spending on new facilities and equipment 8.7% over 1981. Projected new investment spending is expected to only rise 2.2% in 1982 to a predicted total of \$328.6 billion.

Unfavorable Poll

Public doubts that the Reagan Administration tax cut would have a significant positive effect on the economy were amplified by a recent nationwide *Los Angeles Times* poll that revealed that 58% of those offering an opinion believed that the tax cut would not stimulate the economy, while 34% felt that it would.

Despite this bleak picture, there is some optimism regarding the long range benefits to businesses and hopes for renewed consumer enthusiasm represented by the tax break.

John Marmaduke said that the Reagan tax cut, as a "slow fix," rather than a fast-acting solution, would offer some long-range help to the retail community. He said that accelerated depreciation on equipment and inventory aspects of the bill have "freed up some money," but that it is still too early to tell what impact it would have on business investments. Marmaduke said he felt that the reduction of inflation, coupled with larger take home pay checks for many consumers, could do more to boost the economy than the tax break.

"From a consumer standpoint, we started reprojecting our potential sales picture for the summer in March," said Ralph King, vice president of marketing for the national Record Bar chain based in Durham, N.C.

"We felt that, since the consumer had not really supported the Christmas sales season, high prices and unemployment keeping sales soft, the timing was right for a host of new superstar releases, plus the tax break to bring people back into the stores," King continued.

He added that "consumers are tired of holding on to money and are ready to spend money again," trying to cure themselves of consumer cabin fever. King added that June and, so far, July have been strong sales months for the chain and that he anticipated the consumer excitement and sales throughout August. But then he also foresees an obstacle to the turnaround.

"Hot selling product by superstar acts and the surprise success of some new artists have helped to build an excitement among consumers and served to get them enthused about buying records again," he said. "Without that excitement and with the possibility of interest rates climbing again, September could turn into another drought until the holiday sales season."

cerns for dealers as creative in-store merchandising, motivations of sales personnel, inventory and financial management, newspaper advertising and security control.

Other highlights of the conference are expected to be the presentation of the 1982 VSDA Awards during the gala opening dinner on Aug. 29 and a Video Game Night the following evening, Aug. 30, which will be combined with a cocktail buffet. Another attraction of the conference will be the VSDA Video Store, a display set-up that will attempt to feature every piece of product currently available to the video dealer by participating software manufacturers.

Conference registration forms have been sent to all VSDA members. Others interested in affiliating with VSDA and attending the confab can contact VSDA at P.O. Box 1910, Cherry Hill, N.J. 08034 or by calling (609) 424-7117.

TOP 30 ALBUMS

	Weeks On Chart	7/17		Weeks On Chart	7/17
1	OFFRAMP	PAT METHENY GROUP (ECM-1-1216)	1	10	
2	HANDS DOWN	BOB JAMES (Tappan Zee/Columbia FC 38067)	7	3	
3	ROYAL JAM	THE CRUSADERS (MCA 2-8017)	4	5	
4	AS WE SPEAK	DAVID SANBORN (Warner Bros. 9 23650-1)	5	4	
5	BREAKIN' AWAY	AL JARREAU (Warner Bros. BSK 3576)	2	49	
6	WE WANT MILES	MILES DAVIS (Columbia C2 38005)	3	11	
7	LITE ME UP	HERBIE HANCOCK (Columbia FC 37928)	10	8	
8	MYSTICAL ADVENTURES	JEAN-LUC PONTY (Atlantic SD 19333)	6	24	
9	LOVE NOTES	CHUCK MANGIONE (Columbia FC 38101)	13	3	
10	IT'S A FACT	JEFF LORBER (Arista 9583)	8	18	
11	LOOKING OUT	MCCOY TYNER (Columbia FC 38053)	19	3	
12	TELECOMMUNICATIONS	AZYMUTH (Milestone/Fantasy M-9101)	9	16	
13	THE DUDE	QUINCY JONES (A&M SP-3721)	14	68	
14	OBSERVATIONS & BILLY COBBHAM'S GLASS MENAGERIE	(Musician/Elektra E1-60123)	11	5	
15	CARLA BLEY LIVE!	THE CARLA BLEY BAND (Watt/ECM W 12)	15	6	
16	FANDANGO	HERB ALPERT (A&M SP-3731)	18	9	
17	COME MORNING	GROVER WASHINGTON, JR. (Elektra 5E-562)	16	33	
18	HAPPY HOUR	DEODATO (Warner Bros. BSK 3649)	24	2	
19	AMERICAN CLASSIC	DEXTER GORDON (Musician/Elektra E1-60126)	20	5	
20	DIRECT HIT	NOEL POINTER (Liberty LT-51123)	12	6	
21	WYNTON MARSALIS	(Columbia FC 37574)	17	25	
22	OUT OF THE SHADOWS	DAVE GRUSIN (GRP/Arista 5510)	—	1	
23	RIO	LEF RITENOUR (Musician/Elektra E1-60024)	22	20	
24	IN LOVE'S THEME	DAVE VALENTIN (GRP/Arista 5511)	—	1	
25	FATHERS AND SONS	(Columbia FC 37972)	23	12	
26	FREE & EASY	PHIL UPCHURCH (Jam 007)	30	2	
27	DAN SIEGEL	(Elektra E1-60037)	25	18	
28	HOLLYWOOD	MAYNARD FERGUSON (Columbia FC 37713)	21	14	
29	WE ARE ONE	PIECES OF A DREAM (Elektra 9 60142-1)	—	1	
30	WEATHER REPORT	(ARC/Columbia FC 37616)	28	23	

ON JAZZ

LONE STAR BLUES — Since commercial radio seems to have decided that nobody wants to hear blues records, aficionados of the artform can sometimes feel a little alone in this world. With blues clubs in the Northeast few and far between these days, blues sometimes appears destined for a museum existence, relying heavily on college and arts endowment sponsorship. But in Texas, blues can still pack 'em in, as the recent Juneteenth Blues Festival once again proved. The annual nine-day affair, which its sponsors claim is the world's largest blues festival, succeeded in drawing well over 100,000 to shows in Houston, San Antonio and Galveston with performances by **Lonnie Brooks, Koko Taylor, Larry Davis, Percy Mayfield, Albert Collins, Milt Larkin's All Stars, Arnett**



DESIRABLE EFFORT — Elektra/Musician recording artist Tom Scott recently finished a new, digitally-recorded LP, "Desire," to be released in August. Pictured are (l-r): Bruce Lundvall, president, Elektra/Musician; Scott; Ron Rainey, Scott's manager; and Jeff Weber, producer.

Cobb, Big Walter, and Johnny Copeland, as well as the premiere of an original play on **Lightnin' Hopkins**. Like the plethora of jazz festivals mounted this summer, Juneteenth, which celebrates the Emancipation Proclamation, relied heavily on corporate sponsorship, in this case from Miller Beer, Gulf, Exxon and Shell.

CONTEMPORARY MASTERS — Columbia Records has reactivated its Contemporary Masters Series, with six collections slated for release next week. Featured artists include **Art Blakey & The Jazz Messengers, Duke Ellington** ("The Girls Suite"/"The Perfume Suite"), **Ornette Coleman** ("Broken Shadows"), **Thelonius Monk** (previously unreleased live recordings), **Roy Eldridge** and a piano compilation entitled "They All Played Bebop." The compilation and Eldridge LPs are double-record sets, the others singles. Columbia's **Dr. George Butler** tells us that the label will add two more batches of releases to the series in August and September and will debut a "Jazz Legends" series, with recordings from as far back as the '20s, next winter.

JAZZ WAVES — National Public Radio (NPR) will celebrate the fifth anniversary of its *Jazz Alive* program this fall, but the network is far from content to rest on its laurels. The following week, NPR will premiere a new 13-part series, *Taylor Made Piano: A Jazz History With Dr. Billy Taylor*. The series, based on Taylor's new book, *Jazz Piano*, will trace the history and development of jazz from traditional African music through to the avant garde. As host, Taylor will both narrate and demonstrate the elements and changes of each stylistic development.

GREENWICH VILLAGE UPDATE — The producers for the first Greenwich Village Jazz Festival have announced a partial list of artists for the Aug. 30-Sept. 6 fest. Slated to appear at the participating downtown clubs are: **Kenny Barron, Arthur Blythe, Joanne Brackeen, Ron Carter, Doc Cheatham, Honi Coles, Paquito D'Riviera, Al Foster, Frank**

(continued on page 30)

Harris To Keynote VSDA Conference

LOS ANGELES — Mel Harris, president of Paramount Home Video, will be the keynote speaker for the Video Software Dealers Assn. (VSDA) conference at the Fairmont Hotel in Dallas, Texas, Aug. 29-31. Harris, who oversees program production and distribution for pay TV and all supplemental markets at Paramount as well as home video, is scheduled to deliver the keynote address at the Aug. 30 opening business session for the conference, themed "Building A Bright Future."

Following Harris' speech Aug. 30, a day-long program of general business sessions is scheduled, featuring panel discussions comprised of and concerning video dealers and manufacturers, in addition to one on the mechanics of profitable rental programs in which retailers, distributors and manufacturers will participate.

The closing day's sessions, Aug. 31, will be directly aimed at such operational con-

One-Stops Adjust To Uncertainty

(continued from page 7)

Kessler, who responded by raising her prices 1.5 percent. "Some big accounts went shopping and didn't give us an order. It used to be that people wanted service, but now everybody's got records, so they're looking for price and there's always someone in the one-stop business who will give a better price."

Win's Weiss has also passed along the RCA hike. "If customers don't want to pay it, that's fine, I won't sell it. Why should I have to absorb the heat?"

Still, Weiss has had to absorb earlier price increases. "In New York, the competition is very tough, and this is a penny business. Every time I increased prices I was forced to back down. Even NARM's two cents for the 'Gift of Music' campaign; I passed it on and was told that no one else was doing it."

Many one-stops are joining retailers in resisting the RCA hikes. At John's Music, Jackson is refusing to bring RCA product in. "Every time they raise prices, we lose customers," he explained. "Here in L.A., black male unemployment is at 18-25% and black teen unemployment is 40-50%. Who is going to buy records?"

Fogelman has asked his one-stop accounts to support City One Stop in its boycott of RCA product (**Cash Box**, June

26). "Everybody is supportive so far, but if they want more than the top 10 hit titles we provide, they'll get them elsewhere."

Backs RCA

Ben Karol was the only operator who refused to quarrel with RCA. "I have no right to determine what a manufacturer has to charge for his product," he explained. "It's very presumptuous on the part of a buyer to tell a seller what he should sell his goods for. I don't know what his costs are, but I do know my costs of doing business in New York, and I get amazed when people tell me that my prices are too high. If a manufacturer continues to promote his product and gives me credit terms I can live with, I have no qualms about his price."

But Karol did complain about those companies whose credit terms are such that he has had to raise prices for their product. "MCA is so absolutely restrictive on credit that it lowered my limit by 75%, so now even though you're current they won't ship you unless you pay in advance. Capitol wants its money yesterday, and WEA is not far behind. Companies that cooperate with us are sold at a lower price, but those that walk out on us get raised on a very selective basis. So even with the RCA hike, we charge more on MCA product."

Win's Weiss mentioned the problem of obtaining product when distribution points close down. "RCA shut down a warehouse in Rockaway, making it a seven-day ship from Indianapolis. How can you anticipate the right amount to order when there's no turnaround time?"

Weiss also noted a more common complaint: lack of quality product. "What happened to people with ears? I never saw such a low for the record industry in the type of music out now!"

Broader Possibilities

"We have to broaden merchandise possibilities for dealers out there, just as retailers themselves are doing," said Fogelman, whose City One Stop recently held its first video game fair (**Cash Box**, May 22) to introduce accounts to the home entertainment software line. Since Jan. 1, over 75 accounts have picked up on the games.

Fogelman is also trying to make his customers more aware of the benefits of the \$5.98 lines. Another record product line — oldies — is credited by Weiss for softening the blow of Win's 20% decrease in record volume. "We're doing a larger business in oldies than in current product," he said, speaking of the 25,000-30,000 oldies titles in stock. "That in itself tells me that current product is bad."

Win how has five people solely involved in oldies. But the company is also handling video tapes and games, which Weiss said helped make overall business better by 10% in the last year.

Ben Karol is one one-stop operator who has refused to diversify into video lines. "It's a waste of time," he asserted. "With over \$7 million a year in record business, we can't do enough business in tapes or games to make it worthwhile. At \$5 per rental, we maybe do \$300 a day. So we sell 10 to 20 games a day — it isn't even postage stamp money when we can sell a hundred pieces of new record product an hour at \$8 each."

However Karol, as with many operators, has made adjustments in other facets of his business operation. Six months ago he established a two-tiered price structure, one for COD orders and another for credit. "Credit costs are a bit higher to encourage greater cash flow to pay our bills faster," he explained.

And with all the current hardship and uncertainty facing all segments of the record industry, Charles Faison summed up the feelings of most operators.

"This is one of the best businesses to be in — still."

COAST TO COAST

EAST COASTINGS — Paul Simon is putting the finishing touches on a digital album here . . . **The Police** has set an August tour with dates in Toronto, Houston, Illinois, Baltimore, Los Angeles and San Francisco. Although a New York date had originally been scheduled for Aug. 18, F.B.I. considers the band overexposed in the Gotham market and will take a pass. **Oingo Boingo** will open all dates . . . More from the Minnesota connection: Warner Bros. is set to release the debut single by **Vanity Six**, a female trip ages 16-21. Titled "He's So Dull," the girls are backed by **The Time**, with production duties by **Prince**. Sources close to the group report that the single, culled from a forthcoming LP, is the disc's least risque offering, which also includes such titles as "Nasty Girls" and "Drive Me Wild." Would you expect anything less from a group that



THE POP TREATMENT — Andy Warhol (l) and Capitol recording artist Billy Squier recently unveiled this Warhol-painted portrait of Squier for the cover of his forthcoming LP, "Emotions In Motion." The album ships next week.

performs in camisoles? . . . A&M has inked **Janet Jackson** of the **Michael/Jermaine/LaToya** et al Jacksons . . . Island has released "Up Where We Belong," a duet by **Joe Cocker** and **Jennifer Warren** recorded for the film *An Officer And A Gentleman* . . . **The B-52's** are at Compass Point Studio in The Bahamas . . . **Rouder** is set to go with "Make My Home Where I Hang My Hat" by Texas terror **Johnny Copeland** . . . Hannibal Records is mulling a midline series . . . With a full-scale blitz by Cairo Mgmt., The Press Office, Side One Marketing and Magna Booking, Allentown, Pa.'s **Revenge** is beginning to see some results on its Nile Records import EP . . . Two Views Dept.: Recent assaults on the *East Coastings* Command Post have included visitations by England's **Pigbag** and hometown hero **Ross The Boss**, now fronting EMI's **Manowar**. In town for dates at The Peppermint Lounge, Pigbag was looking forward to its American appearance and upcoming Japanese tour in order to get a breather from the mayhem that has attended the band in the U.K., where its single, "Papa's Got A Brand New Pigbag," has experienced a very long (and strange) chart run. "It's kind of a weird situation over there," said group member **Jim Johnstone**. "Papa's been out for a year-and-a-half, and it's just taken off in the last few months. It's given us a whole new audience who only know us from this record, which was done some time ago. In New York, I think most of the people who know about us have been listening a little bit longer. We've kind of changed since 'Papa' — we've swapped people and gotten a little bit more subtle." Although decidedly rock-oriented, Johnstone cited **Ornette Coleman**, **Cecil Taylor**, **The Art Ensemble of Chicago** and **The World Saxophone Quartet** among the horn band's primary influences. "When we first started, there wasn't any conscious decision to be anything," reflected Johnstone. "We had the horns and just learned as we went. We're young and white, and we just naturally wound up playing in rock venues. The people who come to see us aren't into jazz — they don't hear us solo and say 'that's improvisation' — but if it works, we take the audience with us. I'm really quite amazed sometimes. I look into the audience and see skinheads dancing. Yet if we called ourselves a jazz band, people wouldn't come out" . . . **Manowar** would never call themselves anything but a rock band. "This is a man's band," declared **Ross The Boss**. "All we have to offer other bands is crushing defeat. After we leave the stage in smoke and flame, they'll know who **Manowar** is." Obviously, the Bronx bomber and former **Dictator** pulls no punches.

POINTS WEST — **Pink Floyd's** film of "The Wall" directed by **Alan (Bugsy Malone, Fame, Shoot the Moon) Parker** was screened in Los Angeles recently prior to its August opening. It's a depressing, spacy, fast-paced, bloody, loud, right-on, message-mongering, heavy, disorienting, timeless, spectacular, moody, hallucinogenic work, conjuring up memories of **Tommy**, **Citizen Kane**, **Performance**, **The Man Who Fell to Earth**, **Stardust**, **Altered States**, **Last Night at Marienbad**, **If**, **The Devils** and a slew of other sensory-overload pics. **Floyd** freeks will undoubtedly want to stock up on their tabs for this one, which stars **The Boomtown Rats' Bob Geldorf**, features the animation wizardry of **Gerald Scarf**, and seems destined for a mixed critical response and a large cult following. Special effects used in the rock 'n' roll tale are fantastic, with one scene portraying endless rows of children seated at their desks singing the title chant and another showing lead character **Pink** watching TV before suddenly being attacked by his own surreal paranoid delusions. All in all, a crazy but well-crafted movie. Just beware of those flashbacks they always warned you about. . . . Look for **Tom Petty's** new **Backstreet** LP around the beginning of September, with one fan privy to a few cuts describing the vocals as "a cross between **Bob Dylan** and the **Everly Brothers**." A very limited number of picture discs may also be pressed . . . **Mike Gormley** and **Miles Copeland's** L.A.P.D. (Los Angeles Personal Direction) agency has signed techno-popper **Gary Numan** for management in North America, and his fifth release is slated for late summer . . . An energetic girl group called **Toxic Shock** will appear at a benefit for the alternative newspaper *Post-American* held at Fink's in Bloomington, Ill., on July 31. Joining the combo will be **Diatrobe** and the **Post-Adolescent Blues Band** . . . Southern California's rockabilly boys **The Blasters** will perform at Hollywood's Palladium Aug. 6 before steppin' into the studio during October to lay tracks for their second album, due for an early 1983 shipping . . . Over at 415, **Romeo Void's** "Nvr Say Nvr" platter, which scored so well as indie product, has been reissued by Columbia as part of its pact with the **Howle Klein**-run label. The band's follow-up recording, "Benefactor," should be out in August . . . **Jon Lyons**, the bassplaying singer/songwriter who left **Tommy Tutone** following the explosive single success of "867-5309/Jenny" to pursue a solo career, talks about his past and present in the latest issue of *Chic* magazine . . . Producer **Val Garay** just remixed **John Hiatt's** "I Look For Love" for a single, with the flipper Hiatt's version of "Take Time To Know Her," the **Percy Sledge** classic . . . Commemorating sales of **Judi Shepard Missett's** "Jazzercise" LP, the only album in the aerobics field certified gold, a demonstration of the exercise regimen was held July 19 at the Universal Studios parking lot in North Hollywood during the late afternoon. Fitness fans were bussed in from several jazzercise classes, for the celebratory event where the strongest drink around was fresh-squeezed o.j.

jeffrey resner

Satellite Networks Spur Move To National Shows

by Larry Riggs

NEW YORK — Satellite delivery systems, which enable radio networks to broadcast better quality sound than telephone line-transmitted programming, are beginning to spawn nationwide call-in shows using toll-free 800 area code numbers. Three major webs are already airing such shows, while others plan to debut them next year. The programs, ranging from call-ins that enable listeners to speak directly to musical artists to nationwide oldies request lines, all aim to build audience participation and loyalty. The existing programs all use the combination of music, host personality and the hope of speaking directly to celebrities to attain those ends.

One of the first such programs was **RKO RadioShow's Solid Gold Saturday Night** which premiered last January. It is hosted by **Dick Bartley**, program director of A/C-formatted **WFYR/Chicago**, who is also an oldies maven.

"The show originated at **WFYR**, our o&o in Chicago," said **Dan Griffin**, vice president and program director, **RKO Radio Networks**. "We saw this nostalgia blanket going around the country, and we spoke to **Dick** about putting the show on the network for a straight five hours on Saturday night and he agreed to do it. So far, it has worked out well."

Solid Gold Saturday Night is transmitted from **WFYR's** Chicago studios to **RKO's** up-link facility in New York via two 15 kHz backhaul lines. The network then sends it to its over 100 affiliates via the satellite. Most of the stations taking this show are either Top 40 or A/C stations, although there are a few exceptions. "WVCG in Miami is an MOR station but they have the right demographic so they decided to take us," said **Griffin**.

The majority of the music requested on the show was popular during the 1960s. "The music runs from about 1957 to 1970 and, in fact, **Dick** is now in the process of compiling a list of the greatest 100 hits of all time via the requests," said **Griffin**, adding that **Bartley** announces in the style of disc jockeys today, rather than that of the time when the music was big. "Even though the music comes from that time frame, **Dick** uses a more contemporary approach," said

(continued on page 18)

TOP 30 VIDEOS CASSETTES

	Weeks On 7/17 Charts	Weeks On 7/17 Charts
1 STAR WARS 20th Century-Fox Home Video 1130	1 7	
2 ON GOLDEN POND 20th Century-Fox Home Video 9037	2 8	
3 ARTHUR Warner Home Video 72020	4 12	
4 STRIPES Columbia Pictures Home Entertainment 10600	3 12	
5 PRIVATE LESSONS MCA Distribution Corporation 71008	6 5	
6 ABSENCE OF MALICE Columbia Pictures Home Entertainment 10005	8 3	
7 DRAGONSLAYER Paramount Home Video 1367	7 7	
8 TIME BANDITS Paramount Home Video 2310	9 11	
9 NEIGHBORS Columbia Pictures Home Entertainment VH/BE 10445	5 6	
10 SUPERMAN II Warner Home Video WB-61120	13 16	
11 RAGTIME Paramount Home Video 1486	18 2	
12 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corporation 042	12 4	
13 GHOST STORY MCA Distributing Corporation 77006	10 9	
14 WHOSE LIFE IS IT ANYWAY? MGM/UA MVR/MBR 00140	14 5	
15 TAPS 20th Century-Fox Video 1128	11 10	
16 BODY HEAT Warner Home Video LD-70005	17 16	
17 ROCKY II 20th Century-Fox Home Video 4565	19 7	
18 FOR YOUR EYES ONLY 20th Century-Fox Home Video 1128	20 17	
19 MODERN PROBLEMS 20th Century-Fox Video 1129	15 10	
20 THE FRENCH LIEUTENANT'S WOMAN 20th Century-Fox Video 4868	16 15	
21 AN AMERICAN WEREWOLF IN LONDON Universal City Studios, Inc., MCA Distributing Corporation 77004	23 17	
22 CLASH OF THE TITANS MGM/UA Home Video 700074	21 17	
23 MAKING LOVE 20th Century-Fox Video 1146	— 1	
24 RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000	24 17	
25 SO FINE Warner Home Video 11143	25 9	
26 ONLY WHEN I LAUGH Columbia Pictures Home Entertainment 10451	22 17	
27 SHOOT THE MOON MGM/UA MVR/MBR 00141	— 1	
28 HALLOWEEN II MCA Distributing Corporation 77005	26 13	
29 ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460	29 17	
30 GOLDFINGER 20th Century-Fox Video 4595	— 1	

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by leading accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybody's-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington, Tyson Video-Atlanta; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Boston Video-Boston; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go—St. Louis.

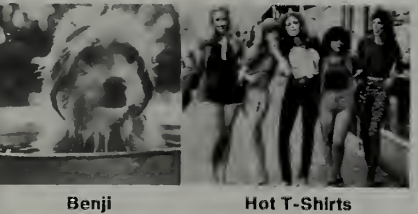
NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at presstime.

- Butterfly**
Cassette — Vestron V 6007 No List
- The Private Eyes**
Cassette — Vestron V 5001 No List
- Benji**
Cassette — Vestron V 5003 No List
- The Last Chase**
Cassette — Vestron V 5004 No List
- They All Laughed**
Cassette — Vestron V 5005 No List
- Hokus, Pokus It's Magic**
Cassette — Vestron V 5006 No List
- Cat People**
Cassette — MCA Videocassette/MCA Distributing Corp. 77008 \$85.50
- Abbott And Costello Meet Frankenstein**
Cassette — MCA Videocassette/MCA Distributing Corp. 55074 \$39.95
- Hot T-Shirts**
Cassette — MCA Videocassette/MCA Distributing Corp. 55025 \$39.95
- Personal Best**
Cassette — Warner Home Video 61242 Rental Only
- Sharky's Machine**
Cassette — Warner Home Video 72024 Rental Only

- Rollover**
Cassette — Warner Home Video 72022 Rental Only
- Fritz The Cat**
Cassette — Warner Home Video 26017 \$60.00
- The Grateful Dead: Dead Ahead**
Cassette — Warner Home Video 34049 \$50.00
- Heavy Traffic**
Cassette — Warner Home Video 26016 \$60.00
- Jonl Mitchell: Shadows And Light**
Cassette — Warner Home Video 34057 \$50.00
- The Music Of Melissa Manchester**
Cassette — Warner Home Video 34065 \$50.00
- The Seduction**
Cassette — Media Home Entertainment M196 \$59.95
- The Adventures Of The Wilderness Family**
Cassette — Media Home Entertainment M203 \$54.95

- Amazing Dobermans**
Night of the Juggler
- Rumpelstiltskin**
Cassette — Unicorn M14 \$59.95
- Pinocchio**
Cassette — Unicorn M13 \$59.95
- Master Mind**
Cassette — Unicorn M15 \$59.95



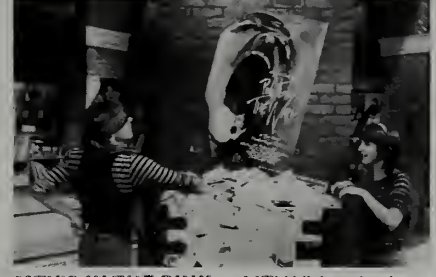
Benji Hot T-Shirts



Amazing Dobermans Night of the Juggler

SOUNDVIEWS

SUMMER SOFTWARE — Baseball and the beach are synonymous with summer for most Americans, so for those videophiles who can't get enough of either or both, the season brings two standout offerings of sport and surf — VCA Programs' *The Boys of Summer* and Pacific Arts' *The Endless Summer*. *Boys*, due in August, is a feature-length production based on **Roger Kahn's** classic story of the Brooklyn Dodgers, tracing the lives of eight players from the legendary team that ruled Ebbets Field and the National League in the early '50s. Under a unique co-production arrangement, VCA Programs will handle home video distribution, while Thorn EMI Video Programming Enterprises is marketing it to commercial and pay television. **Bruce Brown's** *The Endless Summer*, on Pacific Arts Video Records, is the classic 1966 surf film that follows a two-man surfing safari from the beaches of Malibu across Senegal, Ghana, Nigeria, South Africa, Australia, New Zealand, Tahiti, Hawaii and back to California. *The Endless Summer* is available in VHS and Beta cassette for now, with the videodisc release to follow. . . *Annie's Sandy* may be the latest dog star stealing hearts on the silver screen, but fellow mutt **Benji** is still the leading box office pooch and through a deal between Vestron Video and Mulberry Square Prods., his self-titled motion picture hit will be coming to home video in September on Vestron. The deal also includes the 1983 release of such other Mulberry Square offerings as *For The Love of Benji*, *Benji At Work*, *The Phenomenon of Benji* and *Benji's Very Own Christmas Story*, in addition to such family-oriented comedies as *Hawmps* and *The Double McGuffin*. A major marketing and cross-merchandising campaign will accompany the Benji releases. . . MCA Videocassettes is readying the release of three new summer titles, **Paul Schrader's** recent update of **Val Lewton's** *Cat People*, starring **Nastassia Kinski** and **Malcolm McDowell** (and featuring music by **Giorgio Moroder** with lyrics and vocals by **David Bowie**); *Abbott and Costello Meet Frankenstein*, the 1948 Universal feature with **Bela Lugosi** and **Lon Chaney, Jr.**; and a drive-in type flick from Canon Films, *Hot T-Shirts*. The latter two carry a \$39.95 suggested list price, while *Cat People* goes for \$85.50. . . Media Home Entertainment ends summer with a little sizzle, as the Hollywood-based independent expects to begin shipping *The Seduction*, starring **Morgan Fairchild** (of *Flamingo Road* infamy), in September. . . Finally, The Nostalgia Merchant has tentatively planned to begin offering four titles from its recent deal with Viacom in mid-October. Included are **Sam Peckinpah's** war film *Cross of Iron*, with **James Coburn** and **Maximilian Schell**; the horror film *The Uncanny* with **Peter Cushing** and **Ray Milland**; the thriller *Night of the Juggler* with **James Brolin**; and *The Amazing Dobermans*, with **Fred Astaire** and **Barbara Eden** (but not Benji). All titles will carry a \$59.95 suggested list.



MTV'S IN THE PINK — MTV Video Jockeys **Alan Hunter** (l) and **Martha Quinn** (r) recently selected 22-year-old **Brian Jones** as the winner in the cable network's "MTV Takes You To 'The Wall'" contest. Jones and a friend received a round-trip flight to London for the premiere of the movie *Pink Floyd: The Wall*.

VIDEODISCS DOINGS — RCA SelectaVision VideoDisc, which recently celebrated the production of its five millionth disc some 16 months after the introduction of its CED system, has inked a licensing agreement with PolyGram Pictures for the motion picture titles *American Werewolf in London* and *Endless Love* with **Brooke Shields**. MCA Videocassette has had considerable success with the tape versions of both titles and RCA eagerly anticipates their planned fall disc releases (especially in light of the fact that previous Shields vehicles *Blue Lagoon* and *Pretty Baby* have consistently been among RCA's topselling discs, and it is felt that *American Werewolf* falls into the same comedy category as the immensely popular *Airplane!*). *American Werewolf* should be out in mid-October, with *Endless Love* to follow.

MUSIC VIDEO — When the Chairman of the Board sings, people listen, and when **Frank Sinatra** opens the 5,000-seat amphitheater in the village of Altos de Chavon in the Dominican Republic Aug. 20, Paramount Video will be there to tape the show for pay television. Not surprising that Paramount got the nod to tape Ol' Blue Eyes' first ever special for pay TV; Altos de Chavon, which was conceived to generate and promote interest in Dominican art, was funded by Gulf & Western Industries, of which Paramount is a subsidiary. . . Gowers Fields Flattery has wrapped production on three separate projects, **Fleetwood Mac's** "Hold Me," a conceptual clip directed by **Steve Barron** (who did the **Human League's** "Don't You Want Me?"); an **Ozzy Osbourne** concert special taped at Southern California's Irvine Meadows for TV and home video use; and a **Split Enz** concert special taped in Hamilton, Ontario, which receives its premiere airing on Warner Amex's MTV. . . MCA Records has a batch of new videos available concurrently with new releases from such acts as Australia's **The Swingers**, L.A.'s **The Alley Cats** and **The Grass Roots**, in addition to England's **The Fixx** and, coming in early August, **The Trees**.

CHRYSALIS VISUAL CLOSES WEST COAST OFFICES — "We haven't been given a reason, except that the owners, **Terry Ellis** and **Clive Walters**, said it wasn't what they wanted," said a spokesman for Chrysalis Visual Programming Division last week following word that the two-year-old home video and cable/network TV production unit had shuttered its West Coast offices here in L.A. The general feeling, however, is that the closing was the result of a consolidation move centering the operation in London and New York, where Chrysalis recently entered into a new joint venture with independent producer **Linda Yellend**. The first scheduled production for the joint venture is reportedly a documentary video on **Prince Charles** and **Lady Diana**. Chrysalis Visual has only had three releases thus far (including *The Best of Blondie*, *Slip Stream* with **Jethro Tull** and *Now You See It, Now You Don't*, a how-to videogram on magic tricks featuring British illusionist **Paul Daniels**) and, according to sources close to the division, no new projects were in production at the time of the L.A. closing. Three staffers were let go, including general manager **Linda Carhart**, who'd been with Chrysalis for more than 10 years, heading up the record label's video department before moving over. Video production on label promotional clips will continue under the supervision of creative services vice president **Roland Young**, as will distribution and sales of current Chrysalis Visual programs.

michael glynn

MERCHANDISING

TOP 200 ALBUMS

Plant LP Jumps 25 Points To #6 In Second Week Of Release

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is Robert Plant, who takes a dynamic second week jump into the Top Ten at #6 bullet from #31. Excellent sales everywhere, led by the Midwest and East. Number one retail reports in Chicago, Cleveland, Cincinnati, Buffalo, Boston, Portland and Seattle. Look for this album to really kick in at the racks in the next couple of weeks.

TOP TEN HIGHLIGHTS — Asia stays at #1 for the fourth consecutive week. . . The Rolling Stones remain at #2 bullet. The LP continues to gain momentum, but is still a little short. . . Jumping six points to #3 bullet is Fleetwood Mac. Outstanding retail action in all regions led by the West, South and the East. The "Hold Me" single moves to #5 bullet from #7 on the **Cash Box** Top 100 Singles chart. . . Toto inches up another notch to #5 bullet, thanks to an increase in activity at the rack level. . . John Cougar moves up a point to #9 bullet behind the strength of his #1 single, "Hurts So Good". . . REO Speedwagon cracks the Top Ten at #10 bullet, up from #12. Very strong sales out of the Midwest, South and West. Top 15 rack sales as well.

TOP 100 HIGHLIGHTS — Survivor jumps to #12 bullet, up from #15. Strong retail action in the South, East and Midwest. Top 25 rack sales as well. Look for the Survivor single, "Eye Of The Tiger," at #2 bullet, to go to #1 next week. . . Steve Miller takes a nice 11-point jump to #13 bullet. Huge sales out of the West, South and Midwest. Starting to kick in at the rack level. The title single, "Abracadabra," goes to #8 bullet from #11 on the Top 100 Pop Singles chart. . . Pete Townshend goes to #27 bullet from #32 with good retail on the coasts. . . Crosby, Stills & Nash jump to #28 bullet, up from #46 in their second week. Doing quite well on the coasts and in the Midwest. The "Wasted On The Way" single breaks into the Top 20 at #18 bullet, up from #21. . . The *Rocky III* soundtrack jumps 10 points to #29 bullet with retail out of the East, South and Midwest. Top 30 item at the racks. . . Frank Zappa, #31 bullet, up from #34, is strong in the West, East and Midwest and continues to gain retail strength in the South. The "Valley Girl" single jumps to #71 bullet from #81. . . Larry Elgart's "Hooked On Swing" jumps to #32 bullet from #36. Exploded at the rack level this week, in some cases a Top Ten item. . . Chicago moves to #42 bullet from #48 with strong retail out of the Midwest, South and West. Making inroads in the East and at the racks as well. . . April Wine jumps 10 points to #45 bullet in its third week. Good sales in the

Midwest, West and South. . . The *E.T.* soundtrack moves to #47 bullet, up from #59, with best retail on the coasts and picking up in the Midwest. . . Glenn Frey goes to #48 bullet, up from #56, with good retail out of the West, Midwest and South. . . Jeffrey Osborne takes a nine-point jump to #51 bullet. Best sales out of the East, West and South. His Top Five single, "I Really Don't Need No Light," on the Top 100 Black Contemporary Singles chart, is starting to cross over nicely, going to #68 bullet from #75. . . King Crimson goes to #58 bullet from #68 with moderate sales out of the West and Midwest. . . The soundtrack to *Grease 2* remains a strong Top 15 rack seller. . . Elvis Costello moves 12 points in his second week to #74 bullet. Selling the best in the West, East and Midwest. . . Judas Priest jumps 23 points to #77 bullet in its second week with strong retail in the South, West and Midwest. . . Eddie Money moves to #84 bullet from #96. Strong action out of the West and Midwest. His single, "Think I'm In Love," jumps to #38 bullet, up from #44 on the Top 100 Pop Singles chart. . . Leaping into the Top 100 is the soundtrack to *Star Trek II*. Good sales out of the Midwest and West. Look for this to do well at the racks in upcoming weeks. . . Joe Jackson pops into the Top 100 at #89 bullet, up from #108. Fair sales out of the West, East and Midwest.

101 TO 200 HIGHLIGHTS — David Sanborn moves to #105 bullet, up from #115 with retail action in the Midwest and West. . . Bloodstone takes a nice jump to #106 bullet from #117 with good sales out of the East and South. The LP jumped to #19 bullet from #34 on the **Cash Box** Top 75 B/C Albums chart. . . X moves up to #111 bullet from #126 with sales out on both coasts, primarily the West. . . The Pointer Sisters take a 22-point jump to #119 bullet with good sales out of the South, Midwest and West. . . Ted Nugent jumps to #122 bullet, up from #149, with good retail out of the Midwest and West.

DEBUTS — The top chart entry this week is Kenny Rogers at #76 bullet. Strong retail out of the South and Midwest with immediate rack action as well. . . He also jumps to #38 bullet from #54 on the Top 75 Country Albums chart. His "Love Will Turn You Around" single is #20 bullet on the Top 100 Country singles chart after only three weeks and is #27 bullet after only four weeks on the Top 100 Pop Singles chart. . . Pieces Of A Dream debuts this week at #158 bullet with retail out of the East and West. . . Black Uhuru comes in at #165 bullet with good response in the East and South. . . The last debut this week is *Imagination* at #187.



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|------------------------------------|---------------------------|
| 1 <i>ROCKY III</i> | 9 <i>HOOLED ON SWING</i> |
| 2 <i>CROSBY, STILLS & NASH</i> | 10 <i>APRIL WINE</i> |
| 3 <i>FRANK ZAPPA</i> | 11 <i>ANNIE</i> |
| 4 <i>JUDAS PRIEST</i> | 12 <i>GLENN FREY</i> |
| 5 <i>KENNY ROGERS</i> | 13 <i>ROXY MUSIC</i> |
| 6 <i>ELVIS COSTELLO</i> | 14 <i>JEFFREY OSBORNE</i> |
| 7 <i>CHICAGO</i> | 15 <i>CLASH</i> |
| 8 <i>PETE TOWNSHEND</i> | |

NORTHEAST 1.

- 1 *CROSBY, STILL & NASH*
- 2 *ROCKY III*
- 3 *PETE TOWNSHEND*
- 4 *CLASH*
- 5 *ELVIS COSTELLO*
- 6 *ANNIE*
- 7 *DREAMGIRLS*
- 8 *HOOLED ON SWING*
- 9 *KENNY ROGERS*
- 10 *FRANK ZAPPA*

SOUTHEAST 2.

- 1 *CHICAGO*
- 2 *KENNY ROGERS*
- 3 *ROCKY III*
- 4 *CROSBY, STILLS & NASH*
- 5 *HOOLED ON SWING*
- 6 *GREASE 2*
- 7 *FRANK ZAPPA*
- 8 *JEFFREY OSBORNE*
- 9 *ELVIS COSTELLO*
- 10 *JUDAS PRIEST*

BALTIMORE/WASHINGTON 3.

- 1 *DREAMGIRLS*
- 2 *CROSBY, STILLS & NASH*
- 3 *ROCKY III*
- 4 *JUDAS PRIEST*
- 5 *FRANK ZAPPA*
- 6 *ANNIE*
- 7 *HOOLED ON SWING*
- 8 *JEFFREY OSBORNE*
- 9 *KENNY ROGERS*
- 10 *MARSHALL CRENSHAW*

WEST 4.

- 1 *CLASH*
- 2 *CROSBY, STILLS & NASH*
- 3 *PETE TOWNSHEND*
- 4 *FRANK ZAPPA*
- 5 *ROCKY III*
- 6 *ELVIS COSTELLO*
- 7 *JUDAS PRIEST*
- 8 *EDDIE MONEY*
- 9 *ROXY MUSIC*
- 10 *E.T.*

MIDWEST 5.

- 1 *CHICAGO*
- 2 *CROSBY, STILLS & NASH*
- 3 *ROCKY III*
- 4 *APRIL WINE*
- 5 *FRANK ZAPPA*
- 6 *JUDAS PRIEST*
- 7 *GLENN FREY*
- 8 *PETE TOWNSHEND*
- 9 *ROXY MUSIC*
- 10 *KENNY ROGERS*

NORTH CENTRAL 6.

- 1 *ROCKY III*
- 2 *HOOLED ON SWING*
- 3 *CHICAGO*
- 4 *GREASE 2*
- 5 *APRIL WINE*
- 6 *KENNY ROGERS*
- 7 *GLENN FREY*
- 8 *ANNIE*
- 9 *E.T.*
- 10 *CROSBY, STILLS & NASH*

DENVER/PHOENIX 7.

- 1 *CROSBY, STILLS & NASH*
- 2 *PETE TOWNSHEND*
- 3 *APRIL WINE*
- 4 *GLENN FREY*
- 5 *JUDAS PRIEST*
- 6 *ELVIS COSTELLO*
- 7 *ROCKY III*
- 8 *ROXY MUSIC*
- 9 *KING CRIMSON*
- 10 *JEFFREY OSBORNE*

SOUTH CENTRAL 8.

- 1 *ROCKY III*
- 2 *JUDAS PRIEST*
- 3 *FRANK ZAPPA*
- 4 *KENNY ROGERS*
- 5 *CROSBY, STILLS & NASH*
- 6 *CHICAGO*
- 7 *APRIL WINE*
- 8 *ANNIE*
- 9 *POINTER SISTERS*
- 10 *ELVIS COSTELLO*

WHAT'S IN-STORE

FOREGROUND TO THE STOREFRONT — Audio Environments Inc. (AEI), the supplier of foreground music to over 8,000 national accounts including airlines, restaurants, hotels, fashion stores and dental offices, has expanded its involvement in record promotion to the retail level (**Cash Box**, April 10). **Eileen Neitlich**, AEI director of promotions, reports that the company, which licenses original artist music from labels for inclusion in tapes distributed to its accounts, has its first tie-in with a record retailer in the current cross-merchandising campaign featuring four Arista acts with the Wild West clothing store chain. There are 35 of the stores in Southern California, which cater to teens and young adults, and all will feature **Air Supply**, **Halcut 100**, **Alan Parsons** and **Melissa Manchester** on their in-store sound systems. Display materials will also draw attention to these acts, with coupons attached to easelbacks offering a buck off on the artists' albums at any **Music Plus** outlet. Neitlich expects more retailer tie-ins in future promotions and is looking for a way to engage patrons at restaurant accounts in impulse buying at record stores.

50,000 TOTO POSTERS CAN'T BE WRONG — Columbia Records has printed up 50,000 **Toto** concert posters as prizes in retail and radio contests supporting the current "Toto IV" LP and summer tour. Already involved are Atlanta's **Turtles** chain and station Z93, and Cleveland's **Record Theatre** stores and station WGCL. Other markets where the contests will run are Washington, D.C., Chicago and Los Angeles. Additional prizes include **Toto/Addidas** warm-up jackets, **Toto** catalogs and special posters autographed by the band. Retailers interested in participating are asked to call **Ron Oberman** of Columbia at (213) 556-4700.

THE CAVAGE PATCH — **Cavages** recently teamed with station "97 ROCK," WGRQ-FM in Buffalo, in a "Dancing in the Streets at the Worlds Fair" contest, which last week awarded the grand prize winner round trip airfare and hotel accommodations in Knoxville, Tenn., to see **Van Halen** in concert, as well as visit the 1982 World's Fair. Entry blanks were obtained at **Cavages** for random drawings at the station. The grand prize winner was given 97 minutes to call in and claim the prize following the specified drawing time. Other drawings were then held to give away 25 first prizes consisting of a 97 Rock/**Van Halen** beach towel and "Diver Down" LP, with winner call-ins not necessary. . . . **Cavages**, along with station Z98, is also sponsoring a "Valley Girl Night" at Uncle Sam's nightclub in Buffalo. In searching for the "Valley Girl of Western New York," the stores are using large "Valley Girl" displays along with signs detailing the event, which calls for any girl interested to appear at the club and do a **Moon Unit Zappa** "Valley Girl" impersonation onstage. The grand prize winner gets a manicure, pedicure, body wrap and face lift free from **Derwald's Head-To-Toe** health center. The winner and runners-up get copies of the **Frank Zappa** "Ship Arriving Too Late To Save A Drowning Witch" album. As for that face life, **Cavages John Grandoni** insists that it will be included in the first prize "only if she wants it."

DOCTORS ORDERS — Milwaukee's **Radio Doctors** recently celebrated the first anniversary of its classical outlet by opening the store a couple hours earlier than its regular 11 a.m. Sunday starting time to its 4,000 classical mailer customers. Invitations had been included in the mailer, and those that attended received coffee and donuts to sweeten the wholesale prices offered on classical product during the two-hour period. Merchandising coordinator **Wendy Birky** reports that "the cash register line ran around the store, with customers carrying half a dozen albums in their hands." A second register from the pop store had to rushed over to handle traffic. . . . After several delays, **Radio Doctors'** aerobics promotion is finally taking place this week. The week-long event will have various health-related demonstrations on a stage set across the street, and "anything remotely aerobic" will be put on sale. . . . **Radio Doctors** and **Columbia Records** are sending the winner of a drawing to the Hollywood Bowl to see **Toto**. To be eligible for the drawing, entrants must correctly identify scrambled bits of seven **Toto** songs played on station WKTL.

jim bessman

Distributors Cautious With Country 45s In Face Of Economy, \$1.99 List Price

by Tom Roland

NASHVILLE — In the midst of a tight economy and a price hike on singles to \$1.99 list, record one-stops and rack jobbers have taken a more cautious approach in purchasing country 45s. Jukebox operators and consumers alike are spending less on singles, and the jukeboxes are waiting to buy country product (even with some name acts) until the record is a proven "hit."

Although record labels tend to agree that single sales are off, there is some disagreement as to how significant the decline actually is. While **Joe Galante**, vice president, marketing, for **RCA**, claims that sales are off as much as 30%, **Roy Wunsch**, vice president, marketing, for **CBS** and **Tony Tamburrano**, national promotion director for **MCA**, seem to feel that any drop in sales is of a less damaging nature.

Off 30%

"I'd say it's off a good 30%," said **Galante**, attributing most of the decline to the cautious attitude adopted by one-stops and jukebox operators. "I think it's a combination of the pricing and also the fact that they have video games in there, and that quarter now competes with the jukebox just as albums compete for dollar bills versus a lot of other home entertainment sources. You have the same thing in a bar where people are out their playing 'Galaxian' or 'Pac-Man' or 'Defender' versus playing a record."

With more quarters and dollars headed for alternative entertainment, **Galante** noted that declining sales have changed the buying habits of one-stops and distributors, making them more cautious of the product they are willing to stock. "With

Jammin Records, New Production Unit Bow

LOS ANGELES — **Freelance Prods., Inc.** and **Jammin Records** were formed recently by **Will Kirkland**. The initial release on **Jammin** will be "Sail Away," the first single from the upcoming "Big Train Rollin'" LP by the group **Travis Moon**.

The companies can be reached by mailing to P.O. Box 1561, Jupiter, Fla. 33458 or by calling (305) 746-2222.

interest rates being the way they are and business being slower," he said, "you're getting a slower turnover on your inventory, so people are being more cautious in terms of their buying habits in regard to singles. The other factor that's compounded this entire situation is radio. Playlists used to be a little bit larger so you could get a record started a little bit easier than you can today. Now it's taking more and more to get up there, and it's delaying some of the purchases that people ordinarily would have made out of the box."

Sales Down

As a result, very few new and developing artists are seeing an initial reaction to solid product until it has definitely proven its validity through radio airplay. "The smaller artists are definitely suffering," he commented. "There's no doubt about that, but even with the larger artists, you're not seeing the kind of volume that you would have on a #1 record. Where we used to be at 200,000 on a #1 record, now it's down to 150,000 and, for some records, 125,000."

Wunsch, however, stated that any drop in sales is of a more minimal proportion. "I'm finding that the hit single records are selling," he said. "I'm not seeing a dramatic decline of any type. I'm sure there is probably some loss due to the nature of the economy, but, from what I've been able to determine, it hasn't been that significant."

CBS is the only major label not currently at the \$1.99 list price for singles, but **Wunsch** maintained that that should not make his sales dramatically different from any other labels. "I tend to think in general that an account that buys from us at one price and **RCA** or **MCA** at another tends to market their records at the same price," he said. "I'm speculating on that. I'm sure there are accounts who pass along that type of savings, but it seems a little difficult to believe that all of them do."

Whether or not singles overall are selling at a slower clip, **Wunsch** indicated that lesser-known artists are definitely being scrutinized more closely by the various links in the distribution network. "Records that don't make it or maybe make it to the mid-chart are selling less than they were a couple years ago or last year at this time," he noted. "In the past there were more ac-

(continued on page 20)

BREAKOUTS/PLUS PROFIT

TOP SELLING VIDEO GAMES

- DEFENDER Atari CX2609
- CHOPPER COMMAND Activision AX015
- PAC-MAN Atari CX2646
- STARMASTER Activision AX016
- YAR'S REVENGE Atari CX2655
- DEMON ATTACK Imagic 3200
- STAR STRIKE Intellivision 5161
- HAUNTED HOUSE Atari CX2654
- SPACE HAWK Intellivision 5136
- SPACE INVADERS Atari CX2632
- SPACE JOCKEY U.S. Games BC 1001
- SUPER BREAKOUT Atari CX2608
- KABOOM! Activision AG010
- MISSILE COMMAND Atari CX2638

TOP SELLING ACCESSORIES *

- Audio Technica Disc-Wisk (AT6010)
- Audio Technica Sonic Broom (AT6012)
- Bowers Outer LP Sleeves
- (S) Discwasher D-4 1 1/4 oz. Refill Fluid
- (S) Discwasher M-4 System Kit
- Discwasher "Perfect Path" Cassette Cleaner
- Le-Bo Outer LP Sleeves
- Maxell LNC-90
- Maxell UDXL II C-60
- (S) Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/Bag)
- Maxell T-120 (videocassette)
- Memorex T-120 (videocassette)
- TDK Cassette Head Cleaner
- TDK DC-90
- (S) TDK DC-90 (2/Bag)
- TDK SAC-90
- TDK SAC-90 (2/Bag)

COMPILED FROM: Tower Records — Sacramento, Seattle • Dan Jay Music — Denver • Radio Doctors — Milwaukee • Sound Video, Unltd. — Chicago • Sound Warehouse — San Antonio • Cavages — Buffalo • Lieberman — Denver • Licorice Pizza — Los Angeles • Record Theatre — Cincinnati • Alta — Phoenix • Peaches — Cincinnati, Cleveland, Columbus • Big Apple Records — Denver • Karma — Indianapolis • Gary's — Virginia.

TOP SELLING MIDLINES

- (S) A Flock of Seagulls • Jive/Arista VA 66000
- AC/DC • Let There Be Rock • Atco SD-3615
- Tommy Bolin • Private Eyes • Columbia C-34329
- Bow Wow Wow • Last of the Mohicans • RCA CLP1-4314
- David Bowie • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843
- Crosby, Stills & Nash • Atlantic SD-8229
- (S) Crosby, Stills, Nash & Young • So Far • Atlantic SD-15119
- The Crusaders • Street Life • MCA 3094
- (S) The Doors • Elektra EKS 75007
- (S) Halcut 100 • Pelican West • Arista AL 6600
- Joe Jackson • Look Sharp! • A&M SP-4743
- Quincy Jones • The Best • A&M SP-3200
- (S) Missing Persons • Capitol DLP-15001
- The Monroes • Alfa AAE-15015
- The Rolling Stones • Sucking In The Seventies • Rolling Stone/Atco COC-T6028
- Spyro Gyra • Morning Dance • MCA 9004

COMPILED FROM: Record Theatre — Cincinnati • Dan Jay Music — Denver • Gary's — Virginia • Karma — Indianapolis • Big Apple Records — Denver • Peaches — Cincinnati, Columbus • Tower Records — Sacramento, San Diego, Seattle • Radio Doctors — Milwaukee • Sound Video, Unltd. — Chicago • Cavages — Buffalo • Sound Warehouse — San Antonio • Alta — Phoenix • Disc-O-Mat — New York City.

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales

Satellite Webs Enabling Radio To Run National Call-Ins

(continued from page 14)

Griffin. "He's not just another doo-wop jock."

Another telephone call-in show that aimed for an A/C-type demographic is the 90-minute Barry Manilow special on CBS's Radioradio web on May 22, and combined his music with the calls. "The idea for starting this came from out of my head," said Leslie Corn, Radioradio program director. "We had wanted to offer something that none of the other networks were doing, and when I spoke to Barry, he really liked the idea so we went ahead with it."

The show, which was fed to 141 affiliates across the country, was hosted by Dave Prince, air talent at A/C outlet WCZY/Detroit. Unlike Bartley at WFYR, Prince maintained a deliberately low profile. "He had a mandate to let his guest shine and to keep in the background," said Corn. "But what he did do was take the readings off of our computer that told where each listener was calling from and what his or her age was so that he could say over the air 'Hi, is this so and so from Decatur, Illinois?' That way, we eliminated the problem of dead air or people going 'hello, hello' over the air."

Corn sees this type of show as a growing trend in radio, considering that satellite delivery now makes better, more cost-effective transmission possible. "I've been talking to people who say that we're now ready for talk on FM stations," she said. "The thing that makes this different from ordinary talk shows is the audience participa-

Country, B/C Up In Houston, Down In Dallas Arbs

NEW YORK — Results of the Spring 1982 Arbitron rating period that ran from March 18 to June 9 reflect mixed results in AOR, country and B/C listenerships, with some Winter 1982 market leaders being supplanted by #2 stations.

Such was the case in the Dallas/Fort Worth market, where country shares were generally down but WBAP skyrocketed to 7.7 from 6.7. Listeners were perhaps wooed away from rival KSCS, which dropped to 7.3 from 8.4 during the same period. KPLX also plummeted to a modest 4.5 from 6.4.

AOR shares, conversely, gained overall as KZEW rose to 6.4 from 4.9, while KTXQ remained more or less the same, dropping one tenth of a point to 6.3. Top 40 outlet KVIL-FM also stayed at par, although it rose to 8.4 from 7.9, capturing the lead in the market.

Simultaneously, B/C outlet KKDA-FM fell to 5.2 from a Winter Book high of 6.6, while jazz outlet KSAX rose modestly to 1.4 from 1.0.

The Spring Book results in Houston were nearly the exact opposite of those in its northern neighbor, as the country and B/C formats gained, while AOR was mixed. Country outlet KILT-FM rose to 7.5 from a Winter Book share of 6.9, and KENR rose a half point to 1.9 during the same period. KIKK-FM also rose a full point to 8.8 from 7.8.

Simultaneously, B/C station KMJQ rose a full point to 9.1 from 8.1, becoming the market leader, while urban contemporary outlet KRLY rose over a point to 6.5 from 5.3. AOR, however, posted mixed results as KLOL rose to 6.5 from 5.9 and KSRR to 3.5 from 3.4. KRBE fell to 5.7 from 6.0 during the same period.

All figures quoted here represent average quarter hours, all persons 12+ from 6 a.m. to midnight Monday to Sunday.

tion," added Corn. "And I think it could fit any format except beautiful music." While Radioradio has no further call-in shows scheduled for 1981, it has not written off the concept and is looking to do others in 1983.

In the same vein, B/C station WBMX/Chicago very recently premiered *Hollywood Live*, a 90-minute call-in show produced by Sidney Miller and whose principal host is Frankie Crocker, PD at WBLS/New York. Other B/C air talents will also host the show. "I'm not the kind of radio programmer who likes to run a lot of syndicated shows. But this one, which is fed on satellite, seems to be the wave of the future," said Lee Michaels, program director at WBMX. Interestingly enough, he will be hosting one show on August 15. The show airs each Sunday night at 9:30 p.m. CDT.

On *Hollywood Live*, several musical artists, such as Quincy Jones, Ashford & Simpson, Stevie Wonder and the Temptations will talk about their music and listeners will call an 800 area code number and speak to them, much in the manner of the CBS special. "Even though we have cut back on talk at our station, I feel people can tolerate a little talk if they can participate in it," said Michaels. "What this show can do is make these superstars personal, and they can tell the young people what you have to do to get into the business and things like that."

Host Important

As with *Solid Gold Saturday Night* and the Barry Manilow special, the personality of the host is important, even though his role may not be that great. "You know, Frankie is Frankie," said Michaels. "He is always in control of the show and he does it with taste and professionalism so that nothing will get out of hand."

Although Michaels alleged that WBMX is the #1 black station in Chicago on Sunday nights anyway, he said that *Hollywood Live* has enabled him to remain so and he will continue to broadcast this show. Like CBS's Corn, he sees the call-in show as a growing trend. "I don't think we could have done this show without the satellite because it probably would have been too expensive," he said.

NBC, however, is waiting until 1983, when all of its satellites will be in place before it launches any call-in show on The Source. "We were considering the possibility of syndicating Dr. Ruth Westheimer on The Source," said Frank Cody affiliate relations and program development director at The Source. "I think her show would appeal to the AOR audience of The Source, and our polls show us that stations would like it." Dr. Ruth Westheimer is a New York-based psychologist who hosts *Sexually Speaking* each Sunday night on A/C outlet WYNY-New York. On the show, listeners call in with sexual problems, and she attempts to help them.

"This show could really work because the AOR audience likes sex, drugs and rock 'n' roll," Cody continued. "We can't advocate the use of drugs on the air, and we already provide lots of rock programming so that leaves sex. Besides, people can feel as if they are eavesdropping when they hear it."

Cody said that The Source is going to test market *Sexually Speaking* in the Fall, with an eye to premiering it in 1983. "The only problem we have, I think, is with some local station management people who might not like the idea," he said.

It is too early to tell if these national call-in shows signify a trend as yet. But, since two networks have already run such programs and another is planning to in 1983, they just may be a wave of the future.

AIRPLAY

SETTING A TREND? — Now that it has won \$10 million in damages from its anti-trust suit against the American Federation of Television and Radio Artists (AFTRA) (**Cash Box**, July 17), Tuesday Prods., the San Diego-based commercial production company, has filed suit against the Screen Actors Guild (SAG) for the same reason — namely, that the union engaged in a group boycott against the firm. While no monetary figure was named in the suit, filed in U.S. District Court for the Southern District of California, Tuesday seeks damages for lost profits in the past, future profits and for increased expenses resulting from the boycott. **John D. Collins**, Tuesday's counsel explained the basis of the suit: "Since the SAG and AFTRA agreements are identical, we felt this action was a logical outgrowth of the AFTRA suit," he said in a prepared statement. AFTRA apparently lost the lawsuit, because judge **Judith N. Keep** of the Federal Court ruled that several provisions in the AFTRA contract were illegal.

FACE-OFF ON DEREGULATION — The National Radio Broadcasters Assn. (NRBA) recently went before the House Telecommunications subcommittee to propose that radio broadcasters pay a flat fee, say one percent of their yearly gross, to help subsidize public broadcasting and to extend the terms of radio broadcasting licenses from seven to 50 years. Last year, an amendment to the Omnibus Budget Act provided for radio the terms of licenses to seven from three years (**Cash Box**, Dec. 26, 1981). "What we're suggesting is, in place of a license, broadcasters be given a 50 year contract permitting them to use the frequency which they could lease, sub-let or do whatever they want," said **Abe Voron**, NRBA executive vice president. "It would then be a property right and would eliminate all regulation except technical regulation, the Fairness Doctrine and the Equal Time Clause. In return, those stations would be forced to pay one percent of their gross sales to the U.S. Treasury, which would be earmarking those funds for non-commercial radio." This proposal, which has been around in various forms for the past



FOR YOUR EARS ONLY — After her concert at San Diego's Fox Theater was taped for CBS's Radioradio network, EMI America recording artist **Sheena Easton** (r) chatted with **Leslie Corn**, the web's program director. Easton's 90-minute debut radio concert is set to air Aug. 7.

five years, is being revived in an apparent attempt to get some form of broadcasting deregulation passed in this Congressional session. The fee is called a Spectrum fee, and the NRBA feels it is a valid trade-off for broadcasting deregulation. "Our philosophy is that if you have a contract for oil rights on a piece of land, you have to pay something for the right to drill and that is the theory behind this proposal," continued Voron. The National Assn. of Broadcasters (NAB), however, disagrees philosophically with the concept of a flat fee for broadcasting licenses. "We don't feel that commercial radio stations should be obligated to pay for a station that could be their competitor," said **Spencer Dennis**, executive director, political education, NAB. "We view such a fee as a tax and imposing a tax is something the Federal Communications Commission (FCC) couldn't do." At issue are the different views of each organization on the likelihood of passage of broadcasting deregulation during the current Congressional session, particularly S. 1629, the broadcasting deregulation bill that passed the Senate in the beginning of April, but is sitting in the Telecommunications subcommittee while Rep. **Timothy Wirth**, the subcommittee chairman, deals with common carrier bills and other legislative matters; some have viewed this as a stalling tactic in this election year. "The NRBA is anxious to get broadcast deregulation a fait accompli," said the NAB's Dennis. "But we think the price they're asking is too high." All their efforts may be for naught, however, because, although the NRBA proposed the concept to Wirth and Rep. **John Dingell** (D-Mich.), chairman of the House Commerce Committee, no solid bill has been proposed, and no subcommittee member has announced his intention of doing so.

STATION TO STATION — EMI recording artist **Gary U.S. Bonds** will be playing five concert dates at New York's Bottom Line July 20-24, and AOR outlet **WNEW-FM** will be broadcasting the July 21 show at 8:30 p.m. Simultaneously, the station will give away prizes commemorative for the week, dubbed "Gary U.S. Bonds Week." A different jock will introduce the comeback king each night, and the concert broadcast will include an on-air history of Bonds. What makes this concert series special is that it is the first five night stand given by a rock artist in nearly as many years. . . In Chicago, meanwhile, Top 40 outlet **WLS-FM** has added *Cross Current* to its public affairs broadcasting inventory. The show, slated to run each Monday from 5-5:30 a.m., is a countdown of the best-selling contemporary Christian music. Presented in four segments, the first week features the top 10 songs as compiled by a Christian music magazine. The second week focuses on the top five songs in their entirety as well as a new release. The third week sees an in-depth profile of an individual artist or group while the fourth week's show reviews the top 10 songs heard in week one. The show will also contain background info on featured artists and stories associated with certain songs. . . **Mike Phillips** has been named program director at A/C-formatted **KIOI**/San Francisco. He was formerly vice president of the NBC FM Group and an independent radio consultant. A 22-year radio veteran, Phillips has also done such things as bring **KYUU** into the A/C market and guide **KFRC** to higher numbers in the Arbitron ratings. . . **Jim Davis**, program director at AOR outlet **WFBQ**/Indianapolis, is rumored to be the next PD at the station. The station's last PD, **Joe Krause**, left recently to become assistant program director at neophyte New York AOR station **WAPP**. . . **Steven Goldstein**, program director at A/C outlet **WTIC-FM**/Hartford, Ct., recently copped two Clio awards for promotional spots he wrote for **WABC**/New York. . . This just in: **Rick Carroll**, the PD at **KROQ**/Los Angeles, whose Top 40 new wave format earned him a 3.7 in the Spring Arbitron book, making **KROQ** #3 music station in the City of Angels, has officially left the station to form his own consultancy. He will be replaced by **Freddy Snakeskin**, the afternoon drive jock who will remain at that post. Carroll is currently seeking other stations to consult besides **KROQ**. The country may indeed be ready for his brand of radio station that, of late, has broken such acts as A&M/I.R.S.'s **The Go-Go's**, Bomp/Elektra recording artist **Josie Cotton** and, of course, **Moon Unit Zappa**.

larry riggs

CASH BOX ROCK ALBUM RADIO REPORT



— **SPY5 • EMI AMERICA**
ADDS: KBPI, KMET, WKLS, WMMS, KLOL, KSHE, WABX, WLIR, WOUR, KNCN. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.



12 SURVIVOR • EYE OF THE TIGER • SCOTTI BROS./CBS
ADDS: None. **HOTS:** WCCC, KBPI, KMET, WSHE, WYFE, WNEW, WKLS, WMMS, WGRQ, KMG, WBLM, KSHE, WABX, WLIR. **MEDIUMS:** KNCN, WOUR, KLOL, KZAM. **PREFERRED TRACKS:** Title. **SALES:** Good in all regions.

1 MOST ADDED

1 MOST ACTIVE

LP Chart Position

LP Chart Position

LP Chart Position

5 MOST ADDED

70 A FLOCK OF SEAGULLS • JIVE/ARISTA
ADDS: KZAM, WBLM. **HOTS:** KMET, KNCN, KROQ, WHFS, WLIR. **MEDIUMS:** KBPI, WSHE, WYFE, WNEW, WKLS, WGRQ, KLOL, WOUR, KNCN. **PREFERRED TRACKS:** I Ran, Telecommunications, Space. **SALES:** Moderate to fair in all regions; strongest in West.

45 APRIL WINE • POWER PLAY • CAPITOL
ADDS: WABX. **HOTS:** KBPI, WNEW, WMMS, WGRQ, KLOL, KSHE, WLIR. **MEDIUMS:** KMET, WSHE, WYFE, WBLM, WCCC. **PREFERRED TRACKS:** Enough. **SALES:** Moderate in Midwest and West; fair in others.

1 ASIA • GEFEN
ADDS: None. **HOTS:** KBPI, KMET, WSHE, WNEW, WKLS, WMMS, KMG, WBLM, KLOL, KSHE, KZAM, WABX, WLIR, KNCN. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Only, Heat, Sole. **SALES:** Good in all regions.

67 GARY U.S. BONDS • ON THE LINE • EMI AMERICA
ADDS: None. **HOTS:** WNEW, WMMS. **MEDIUMS:** KMET, WSHE, WKLS, WBLM, KZAM, WLIR, WOUR. **PREFERRED TRACKS:** Work, Rendezvous. **SALES:** Moderate to fair in all regions; strongest in Midwest.

4 MOST ADDED

74 ELVIS COSTELLO & THE ATTRACTIONS • IMPERIAL BEDROOM • COLUMBIA
ADDS: KNCN, KSHE, KROQ. **HOTS:** KNCN, WHFS. **MEDIUMS:** WLIR, WOUR. **PREFERRED TRACKS:** Little Fool, Man. **SALES:** Moderate in all regions.

9 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM
ADDS: WGRQ. **HOTS:** KBPI, KMET, WSHE, WNEW, WKLS, WMMS, KMG, WBLM, WABX, WOUR, KNCN. **MEDIUMS:** KLOL, KSHE, WLIR. **PREFERRED TRACKS:** Jack, Hurts. **SALES:** Good to moderate in all regions.

63 MARSHALL CRENSHAW • WARNER BROS.
ADDS: KZAM, KROQ. **HOTS:** WHFS, WLIR, WOUR. **MEDIUMS:** KBPI, WNEW, WBLM, KLOL, KNX. **PREFERRED TRACKS:** Cynical, Someday, There. **SALES:** Weak in West; fair in others.

28 CROSBY, STILLS & NASH • DAYLIGHT AGAIN • ATLANTIC
ADDS: None. **HOTS:** KNCN, KNX, KBPI, WNEW, WGRQ, KLOL, KZAM. **MEDIUMS:** WOUR, WLIR, WABX, KMET, WSHE, WYFE, WMMS, KMG, WBLM, KSHE. **PREFERRED TRACKS:** Wasted. **SALES:** Good to moderate in all regions.

3 FLEETWOOD MAC • MIRAGE • WARNER BROS.
ADDS: None. **HOTS:** WCCC, KNCN, WABX, KNX, KBPI, KMET, WSHE, WYFE, WNEW, WKLS, WMMS, WGRQ, KMG, WHFS, KSHE, KZAM. **MEDIUMS:** WOUR, WBLM, KLOL. **PREFERRED TRACKS:** Hold. **SALES:** Good in all regions.

48 GLENN FREY • NO FUN ALOUD • ASYLUM
ADDS: None. **HOTS:** KMET, WSHE, WNEW, WKLS, WMMS, WGRQ, WBLM, WLIR, KNCN. **MEDIUMS:** WYFE, KLOL. **PREFERRED TRACKS:** Partytown, Found, One. **SALES:** Moderate in West and Midwest; fair in others.

20 GENESIS • THREE SIDES LIVE • ATLANTIC
ADDS: None. **HOTS:** WOUR, WLIR, KMET, WSHE, WNEW, WMMS, WGRQ, WBLM, WHFS, KSHE. **MEDIUMS:** WCCC, KNCN, WABX, KBPI, KNCN, WYFE, KROQ, WKLS, KMG, KZAM. **PREFERRED TRACKS:** Paperlate, Misunderstanding. **SALES:** Good to moderate in all regions.

3 MOST ADDED

77 JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA
ADDS: KNCN, WKLS, KMET. **HOTS:** WGRQ, WLIR. **MEDIUMS:** WMMS, KLOL, KSHE, WOUR, WCCC. **PREFERRED TRACKS:** Bloodstone, Title, Pain. **SALES:** Moderate in all regions; weakest in South.

22 KANSAS • VINYL CONFESSIONS • KIRSHNER/CBS
ADDS: None. **HOTS:** KBPI, KMET, WSHE, KMG, WBLM, KLOL, KSHE. **MEDIUMS:** WNEW, WKLS, WMMS, WABX. **PREFERRED TRACKS:** Play, Right. **SALES:** Moderate to fair in all regions.

169 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA
ADDS: WOUR, WGRQ. **HOTS:** KLOL, KNX. **MEDIUMS:** KBPI, WSHE, WYFE, WNEW, KROQ, WKLS, WABX, WLIR. **PREFERRED TRACKS:** Who Can, Down Under. **SALES:** Fair in West and Midwest; weak in others.

13 THE STEVE MILLER BAND • ABRACADABRA • CAPITOL
ADDS: None. **HOTS:** KBPI, WSHE, WYFE, WNEW, WMMS, WGRQ, KZAM, KNX, WLIR. **MEDIUMS:** KROQ, WKLS, KMG, WBLM, KNCN. **PREFERRED TRACKS:** Title. **SALES:** Good to moderate in all regions.

84 EDDIE MONEY • NO CONTROL • COLUMBIA
ADDS: None. **HOTS:** WCCC, WOUR, WYFE, WNEW, WKLS, WGRQ, KLOL, WLIR. **MEDIUMS:** KNCN, KBPI, KMET, WSHE, KROQ, WMMS, WBLM, KSHE, KZAM, WABX. **PREFERRED TRACKS:** Shakin', Take, Title. **SALES:** Moderate to fair in all regions.

19 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: None. **HOTS:** KBPI, KMET, WSHE, KNCN, WNEW, WMMS, KMG, WHFS, KZAM, WLIR. **MEDIUMS:** KROQ, WKLS, WBLM, WOUR, WCCC. **PREFERRED TRACKS:** Loney, Over, Art. **SALES:** Good to moderate in all regions.

122 TED NUGENT • NUGENT • ATLANTIC
ADDS: None. **HOTS:** None. **MEDIUMS:** KBPI, KMET, WSHE, WNEW, WMMS, WGRQ, KLOL, KSHE, WOUR. **PREFERRED TRACKS:** Bound. **SALES:** Moderate in Midwest and West; fair in others.

16 THE ALAN PARSONS PROJECT • EYE IN THE SKY • ARISTA
ADDS: None. **HOTS:** WSHE, WNEW, WKLS, WGRQ, WOUR, KNCN. **MEDIUMS:** KBPI, KMET, WYFE, WMMS, WBLM, KLOL, KZAM, WLIR. **PREFERRED TRACKS:** Title, Fingers, Psychobabble. **SALES:** Good to moderate in all regions.

6 ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO
ADDS: None. **HOTS:** WCCC, KBPI, KMET, WSHE, WYFE, WKLS, WMMS, WGRQ, KMG, KLOL, KSHE, WLIR, KNCN. **MEDIUMS:** WNEW, WBLM, WABX. **PREFERRED TRACKS:** Open. **SALES:** Good in all regions.

10 REO SPEEDWAGON • GOOD TROUBLE • EPIC
ADDS: None. **HOTS:** KBPI, KMET, WSHE, WYFE, WNEW, WKLS, WMMS, WGRQ, KMG, WBLM, KSHE, KNCN, WCCC. **MEDIUMS:** KLOL, WABX. **PREFERRED TRACKS:** Fire. **SALES:** Good to moderate in all regions.

2 THE ROLLING STONES • STILL LIFE • ROLLING STONES/ATCO
ADDS: None. **HOTS:** WCCC, KNCN, KBPI, KMET, WSHE, KNCN, WNEW, KROQ, WMMS, WGRQ, KMG, WLIR. **MEDIUMS:** WKLS, WBLM, KSHE, WOUR. **PREFERRED TRACKS:** Thumb, Go-Go, Shattered. **SALES:** Good in all regions.

18 .38 SPECIAL • SPECIAL FORCES • A&M
ADDS: None. **HOTS:** KNCN, KBPI, KMET, WSHE, WNEW, WKLS, WMMS, WGRQ, KMG, WBLM, KLOL, KSHE, WABX. **MEDIUMS:** WYFE, KZAM. **PREFERRED TRACKS:** Caught, Chains. **SALES:** Good to moderate in all regions.

2 MOST ADDED

— **TORONTO • GET IT ON CREDIT • NETWORK/ELEKTRA**
ADDS: WOUR, WBLM, WGRQ, WNEW, KMET, KBPI. **HOTS:** None. **MEDIUMS:** WMMS. **PREFERRED TRACKS:** Open. **SALES:** Fair initial response in Midwest; weak in others.

5 TOTO • IV • COLUMBIA
ADDS: None. **HOTS:** KMET, KMG, KNX. **MEDIUMS:** KBPI, WNEW, WKLS, WMMS, WBLM, KSHE. **PREFERRED TRACKS:** Rosanna, Afraid, Africa. **SALES:** Good in all regions.

27 PETE TOWNSHEND • ALL THE BEST COWBOYS ... ATCO
ADDS: None. **HOTS:** KNCN, WOUR, WLIR, KBPI, WSHE, WNEW, WKLS, WMMS, WGRQ, WHFS, KSHE. **MEDIUMS:** WCCC, KNX, KMET, KNCN, WYFE, KROQ, WBLM, KLOL. **PREFERRED TRACKS:** Skirts, Face, Uniforms. **SALES:** Good to moderate in all regions.

14 VAN HALEN • DIVER DAN • WARNER BROS.
ADDS: None. **HOTS:** KMET, WSHE, WYFE, WNEW, WKLS, WMMS, WGRQ, WBLM, WLIR. **MEDIUMS:** KMG, KLOL, KSHE. **PREFERRED TRACKS:** Dancing, Where. **SALES:** Good to moderate in all regions.

Distributors Cautious With Country 45s In Face Of Economy, \$1.99 List Price

(continued from page 17)

counts and one-stops in general that were willing to take a little risk earlier on records like that, but they're probably less prone to take those early risks now. With developing acts, there's no doubt about it; they will wait to see the confirmation of a hit."

Like Galante, Wunsch felt that jukeboxes will be programmed in the near-future, if not already, in a pattern similar to the programming tendencies of radio. "In a whole lot of markets, there's a high impact of oldies on radio playlists," he commented, "so I think you're going to see a higher degree of oldies staying on a jukebox. A jukebox operator, like a one-stop, has a risky business. His job is to pull quarters and half-dollars, so he wants a high rate of a sure thing as far as that playlist on the box is concerned. I think that strictly goes along with what radio is playing. Radio is playing a high degree of oldies, so jukeboxes will have a high degree of oldies on their lists."

Changing Patterns

According to Tony Tamburrano, distributors are exercising a heavier reorder pattern. "They're ordering just what they have to have," he said. "If a one-stop orders 100 Kenny Rogers records and that day he sells 100, instead of ordering 500, he'll order 100 a day for five days."

While country singles constitute some 80% of sales of 45s for Seaport in Portland, Gina Esmino noted that orders are not as brisk as they were two or three years ago. She said that many establishments that previously owned jukeboxes, because of the royalties they had been forced to pay through a Copyright Royalty Tribunal ruling, had changed their musical entertainment sources and were relying on radios in their stores. The jukebox operators who remain are much less prone to purchase a single "out of the box." "Because of the price increase, they're being a lot more careful about what they buy," she stated. "Before they would just buy it if it was on the charts; now they more or less have to listen to it."

Predictably, Seaport has become more cautious in its buying habits. "On a new artist I usually don't buy it right away unless I've heard it and I think it's going to do well," she said. "With an established artist I'll buy it, but it depends on who the artist is. On a Willie Nelson, of course I'm going to buy it, but as far as quantity goes, I'll buy maybe 200 to begin with. Two years ago I probably would have doubled it. With the price increases and the budget I can only buy so much."

Mile High in Denver has been selling mostly to specialty shops, but with fewer purchases being made and a high rate of returns, Tim Stephenson has reduced his purchase quantities by 50%. "Two years

ago I might have started out with 1,000," said Stephenson. "Now maybe I'll go 500 and see how it goes. I can always reorder. A couple years ago, I would have gone on more right out of the box. We have so many returns that a lot of times I wonder why we even do it; but I think that's because American pressings are just shitty. The quality's terrible, especially on singles."

Rack jobbing operations, such as Lieberman's in Chicago, have always been cautious, but single buyer Adrienne Neumann insisted that she has had to tighten her belt even more because of the economy and the price of singles. "I'm a little leery to go on records unless they've got a lot of airplay," she said. "Even with a known artist, I'll wait for the airplay in my marketplace. I've always done that, but sometimes when it was a known artist like Kenny Rogers, I'd go on it right away. Now I wait for the airplay. If I don't have the airplay, I don't sell records, and, at \$1.99 a record, that's a lot of money to have returns."

The only distributor reached who had not experienced a decline in volume of country product was Central South in Nashville. "It seems like our one-stop has been selling just as many and maybe more country singles," said Becky Woo. "I won't say that's true on the pop side, but we sell country singles real well. I'm not sure whether that's just our customers, the areas they're in, or what it is, but we've always sold country well, and I haven't seen any drop, maybe even a small increase."

Even so, Central South is stocking smaller quantities of singles. "We've cut back on even the name artists, so that we don't get stuck with a lot because of the returns policies," she said. "We're maybe being a little more conservative in general."

Mandrell, Davis Back As CMA Co-Hosts

NASHVILLE — Barbara Mandrell and Mac Davis have been tabbed for the third consecutive year as co-hosts of the Country Music Assn. (CMA) awards show, scheduled for Oct. 11. Sponsored by Kraft, Inc., the nationally televised ceremonies, which emanate from the Grand Ole Opry, will begin at 8:30 p.m. Central Standard Time.

"With the professionalism of our hosts and with the wide variety of talent of the major stars, all of us are enthused about the production values inherent in this fall's awards show," said Irving Waugh, executive producer and CMA television committee chairman.

Mandrell is the only artist who has won the CMA entertainer of the year award twice.



STATLERS HOST BIGGEST 4TH YET — Some 65,000 fans from 45 states and 10 foreign countries attended the Statler Brothers' 13th annual Happy Birthday U.S.A. celebration in the group's hometown of Stanton, Va. Jerry Reed was the special guest for the festivities, which also included a host of events such as a morning parade, softball and appearances by local entertainers, including group member Harold Reid's daughters, Kim and Karmen. During a tour of their offices, two members of the act pointed out various gifts from fans that adorned the office walls to producer Jerry Kennedy. Pictured are (l-r): Kennedy; and Statler Brothers Don Reid and Phil Baisley.

STATION PROFILE

WWNC/Asheville: Bringing In The Numbers With A 'Down Home' Style

by Tom Roland

NASHVILLE — Operating with a format that music director Wiley Carpenter calls a "throwback" to the earlier days of radio when the medium was a more personal and looser formatted communication venue, WWNC/Asheville, N.C., has maintained the #1 ranking in its market since 1969, currently holding down a 39.2 share of the western North Carolina market's audience.

Behind the guidance of general manager/vice president Sheldon Summerlin and program director Dave Clements, the Multimedia-owned station has worked hard to maintain its status as the market's top dog by emphasizing an awareness of its mountain community. "We've always tried to be a leader rather than a follower," says Carpenter. "We don't listen to another radio station and say, 'We're gonna do it like they did it.' What we're trying to do is shape our sound to the audience that we work with. We get out into the area and find out what people are thinking and what they like in a radio station, and that's what we try to do."

Personality Stressed

As a result, WWNC has stressed personality in its programming, developing a number of broadcast characters (which some of the listening audience perceives as real) who "come by the station regularly," such as Danny, an aspiring superstar who leads a band called the Repulsives, and a cleaning lady named Bertha who is constantly annoying Scotty Rhodarmer, the station's morning man. The maintenance man also gives his "Cloudy Callman Weather Forecast," every afternoon, even though the audience is well aware that he is not a meteorologist.

The characters are just a small part of the station's efforts to cater to the community and keep in close touch with its citizens, an effort that begins at the top of the management structure. "Our station manager puts on his jeans and visits restaurants all over western North Carolina and just listens to people," comments Carpenter of Summerlin. "He's very into this thing, and he works hard at it. He's not afraid to experiment; he will listen to people on the street and he'll listen to us."

'Fun' Station

As a result, WWNC has become somewhat of a "Fun" station, incorporating amusing points into much of its programming. A recent typical promotion was developed as a joke on the air while one of the DJs was talking about ugly pickup

trucks. An ensuing "Ugly Pickup Truck Contest" brought 82 entries with dilapidated vehicles in a promotion that ensured that the contestants would have a good time. "We feel like all our contests should be fun," explains Carpenter, "something that most people can get involved with and have fun. Everything we do, we think of the audience first."

After examining the audience, they discovered that the region has a strong taste for southern gospel music, and, subsequently, the station plays one or two

(continued on page 23)

Lively Agenda Set For Talent Buyers Seminar

NASHVILLE — Six 90-minute panels on a variety of topics ranging from artists' concerns to the role of the road manager to the ins-and-outs of satellite technology for radio will highlight the 1982 Country Music Assn. (CMA) Talent Buyers Seminar. Set for Oct. 8-12 at the Hyatt Regency Hotel here, the Talent Buyers Seminar will also feature a mini-seminar, a "rap" session and over six hours of country showcases.

Panels include: "If We Make It Through December," moderated by Wayne McCary, Eastern States Exposition, and covering the changing economic climate for certain venues; "I Never Promised You A Rose Garden," a session on the manager's role moderated by Jim Halsey; "Someday Soon," a panel on the developing cable and satellite industries co-hosted by Bud Wendell, chairman of the board, WSM, Inc., and Bob Cole, WPXX-FM/Alexandria, Va.; "When You're Hot, You're Hot," an artist's panel led by Lynn Schults, Capitol/EMI America; and "Help Me Make It Through The Night," addressing the logistics of concert coordination and led by Sonny Anderson, Disney World.

Other panels include: "King of the Road," a panel by Stan Mores that covers the role of the road manager; "You Can't Be A Beacon (If Your Light Doesn't Shine)," a session on concert promotion led by Joe Sullivan, Sound Seventy Prods.; and "What A Difference You've Made In My Life," the rap session.

Registration forms have been mailed out, according to Bette Kaye, chairman of the event. Registration is \$150 for the event, but \$100 for registrations in before Sept. 3. For additional information, contact Kaye by writing to: Talent Buyers Seminar, Country Music Assn., P.O. Box 22299, Nashville, Tenn. 37202, or by calling (615) 383-2127.



NARAS SETS NASHVILLE OFFICERS — The Nashville office of the National Academy of Recording Arts and Sciences (NARAS) recently elected seven officers. Pictured in the front row are (l-r): Jim Black, first vice president; Bob Farnsworth, third vice president; Joe Moscheo, president; Charlie Fach, treasurer; and John Sturdivant, second vice president and national trustee. Pictured in the back row are: Don Butler, trustee; and Fred Vail, secretary.

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
	7/17		7/17
1 MOUNTAIN MUSIC ALABAMA (RCA AHL-4229)	1	20	
2 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	3	32	
3 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	2	19	
4 IN BLACK & WHITE BARBARA MANDRELL (MCA-5295)	4	19	
5 BIG CITY MERLE HAGGARD (Epic FE 37593)	5	38	
6 INSIDE RONNIE MILSAP (RCA AHL-4311)	7	5	
7 HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	6	14	
8 HEARTBREAK EXPRESS DOLLY PARTON (RCA AHL 1-4289)	8	14	
6 LISTEN TO THE RADIO DON WILLIAMS (MCA-5308)	9	15	
10 QUIET LIES JUICE NEWTON (Capitol ST-12210)	10	9	
11 NUMBER ONES CONWAY TWITTY (MCA-5318)	12	9	
12 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)	15	5	
13 BLACK ON BLACK WAYLON JENNINGS (RCA AHL 1-4247)	13	21	
14 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	11	13	
15 BOBBIE SUE OAK RIDGE BOYS (MCA 5294)	14	23	
16 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	18	34	
17 BUSTED JOHN CONLEE (MCA 5310)	17	15	
18 WHEN WE WERE BOYS THE BELLAMY BROTHERS (Elektra E1-60019)	22	13	
19 JUST SYLVIA SYLVIA (RCA AHL 1-4312)	21	16	
20 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	20	70	
21 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	23	26	
22 SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia FC 38009)	24	6	
23 BROTHERLY LOVE GARY STEWART & DEAN DILLON (RCA AHL 1-4310)	16	10	
24 STRAIT FROM THE HEART GEORGE STRAIT (MCA 5320)	28	4	
25 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	19	26	
26 CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA AHL-4287)	26	16	
27 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	27	46	
28 WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)	25	17	
29 SOME DAYS IT RAINS ALL NIGHT LONG TERRI GIBBS (MCA-5315)	29	8	
30 LAST TRAIN TO HEAVEN BOXCAR WILLIE (Main Street ST730001)	30	12	
31 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	31	34	
32 THE DUKES OF HAZZARD VARIOUS ARTISTS (Scotti Bros./CBS E237712)	32	17	
33 AIN'T GOT NOTHING TO LOSE BOBBY BARE (Columbia FC 37719)	33	15	
34 THE DAVID FRIZZELL AND SHELLEY WEST ALBUM Warner Bros./Viva BSK 3643)	34	25	
35 PISTOL PACKIN' MAMA HOYT AXTON (Jeremiah JH-5003)	35	8	
36 LOVE TO BURN RONNIE McDOWELL (Epic FE 38017)	37	4	
37 SOFT TOUCH TAMMY WYNETTE (Epic FE 37980)	39	8	
38 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124)	54	2	
39 THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL-14315)	40	8	
40 MY HOME'S IN ALABAMA ALABAMA (RCA AHL-1-3644)	36	107	
41 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	41	40	
42 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 23689-1)	45	3	
43 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	44	48	
44 THE LEGEND GOES ON THE STALER BROTHERS (Mercury/PolyGram SRM-1-4046)	48	4	
45 AMAZING GRACE CRISTY LANE (Liberty/LS LT-51117)	47	7	
46 WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOA 15751)	42	19	
47 STRAIT COUNTRY GEORGE STRAIT (MCA 5348)	43	41	
48 SEASONS OF THE HEART JOHN DENVER (RCA AFL-1-4256)	38	18	
49 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	52	14	
50 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	53	2	
51 JUICE JUICE NEWTON (Capitol ST 12136)	49	71	
52 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3803)	50	31	
53 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL-1-4127)	51	34	
54 TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064)	57	2	
55 I'M GOIN' HURTIN' JOE STAMPLEY (Epic FE 37927)	48	14	
56 TAKE ME TO THE COUNTRY MEL McDANIEL (Capitol ST-12208)	55	13	
57 QUIET MAN JOHN SCHNEIDER (Scotti Bros./CBS FZ 37956)	59	2	
58 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	58	24	
59 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	64	38	
60 GREATEST HITS OAK RIDGE BOYS (MCA 5150)	56	49	
61 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM-1-4047)	66	2	
62 THE SINGING COWBOY REX ALLEN, JR. (Warner Bros. BSK 3671)	67	2	
63 WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	65	2	
64 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	60	14	
65 FANCY FREE OAK RIDGE BOYS (MCA 5209)	61	59	
66 THE SURVIVORS JOHNNY CASH/JERRY LEE LEWIS/CARL PERKINS (Columbia FC 37961)	62	12	
67 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	69	70	
68 FAMILY & FRIENDS RICKY SKAGGS (Rounder 0151)	70	2	
69 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	63	71	
70 LIVE TANYA TUCKER (MCA-5299)	68	17	
71 FEELIN' RIGHT RAZZY BAILEY (RCA AHL-1-4228)	71	23	
72 I LIE LORETTA LYNN (MCA 5293)	72	22	
73 YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	73	44	
74 ME AND MY R.C. LOUISE MANDRELL AND R.C. BANNON (RCA AHL 1-4059)	74	23	
75 LIVE BARBARA MANDRELL (MCA 5243)	75	47	

THE COUNTRY COLUMN

FIFTEEN VIE FOR HALL OF FAME INDUCTION — Fifteen candidates have been selected as finalists for the Country Hall of Fame in 1982, from which three will actually be inducted during the 16th annual Country Music Assn. (CMA) awards show Oct. 11. Founded in 1961, the hall currently includes 35 members, selected each year by an anonymous panel of 200 electors who have been involved in country music for at least 15 years. Nominees this year include country comic **Rod Brasfield**, bluegrass legends **Lester Flatt** and **Earl Scruggs**, **Lefty Frizzell**, **George Morgan**, **Ernest "Pop" Stoneman**, publishing exec **Roy Horton**, **John Lahr**, producer **Don Law**, publishing giant **Wesley Rose**, songwriter **Cindy Walker**, **Jimmy Dickens**, comedian **Benny "Whitey" Ford**, **Bradley Kincaid**, **Marty Robbins** and **Floyd Tillman**.

WSM FIGHTS FOR OPRY TRADEMARK — WSM, Inc., which owns the Grand Ole Opry, began a battle in Kansas City recently over the rights to the term "opry" in a legal confrontation with **Dennis Hilton**, who owns the Country Shindig Opry at Lake of the Ozarks in Missouri. WSM, with the support of witnesses **Roy Acuff**, **Minnie Pearl** and



GREENWOOD, STRAIT SIGN UP — MCA artists **Lee Greenwood** (l) and **George Strait** signed copies of their latest albums during a recent in-store appearance at the Record Bar in Nashville. Strait's current single, "Fool-Hearted Memory," is #14 on the **Cash Box** country chart after just six weeks out.

Porter Wagoner, is contending that the connotations of Hilton's terminology are a misrepresentation and that the general public is likely to believe that the Grand Ole Opry is in some way connected with Hilton's enterprise.

FIRST BLUEGRASS DJ CONVENTION SET FOR SEPTEMBER — The first national Bluegrass Music Disc Jockey Convention and Bluegrass Music Awards have been set for Sept. 22-27 in Lexington, Ky. featuring bluegrass seminars and workshops for both artists and disc jockeys and performances by some of the nation's top bluegrass performers. The event culminates with the presentation of the Bluegrass Music Awards Sept. 27. For more information, call the convention headquarters at the Best Western Continental Inn at Lexington, (606) 299-5281.

HALL SETS TAPINGS FOR COUNTRY CLUB SHOW — **Tom T. Hall's** television show, *Pop! Goes The Country*, recently began tapings for some new segments with a new name, *Tom T.'s Pop Goes The Country Club*. Reportedly, the show will feature a wider variety of guest performers and will take on a club atmosphere from its new shooting location at Opryland's Gaslight Theatre. Artists who were taped recently include **Sylvia**, **John Conlee**, **Randy Parton**, **Chet Atkins**, **Kippi Brannon**, **Boots Randolph**, **Minnie Pearl**, **Mel Tillis**, **Reba McEntire**, **Wendy Holcombe** and **Con Hunley**. Hall's syndicated program is currently in its ninth year of production under the guidance of Show Biz-Multimedia.

FORMER CASH BOX WRITER TAKES FIRST NEJA AWARD — The first National Entertainment Journalists Assn. (NEJA) award for top trade journalist was shared by **Jennifer Bohler** and **Ed Morris**. Bohler, former Nashville editor for **Cash Box**, was touted in the organization's ceremony at the Hall of Fame Motor Inn July 8. **tom roland**

SINGLES TO WATCH

BILLY PARKER & FRIEND — I'll Ever Need A Lady — (Soundwaves NSD/SW-4678)

RAY PRICE — Those Bridges Are Gone — (Dimension DS 1035)

WAYNE MASSEY — It Should Have Been Easy — (MCA MCA-52082)

TOMMY BELL — Every Now And Then — (Gold Sound GS-8011)



ANOTHER
CHART RECORD FOR
**VINCE & DIANNE
HATFIELD**

THANKS
FOR YOUR SUPPORT!

"I'LL HAVE TO
SAY I LOVE YOU
IN A SONG"

(MBP 112)

88°



PROMOTION BY:
MIKE BORCHETTA • JACK PRIDE • ED KEELEY

TOP 100 COUNTRY SINGLES

July 24, 1982

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 TIL YOU'RE GONE BARBARA MANDRELL (MCA-52038)	2 13	34 YOU TURN ME ON I'M A RADIO GAIL DAVIES (Warner Bros. 7-29972)	39 5	68 YOUR BEDROOM EYES VERN GOSDIN (AMI 1307AA)	79 2
2 TAKE ME DOWN ALABAMA (RCA PB-13210)	3 9	35 THIS DREAM'S ON ME GENE WATSON (MCA-52074)	42 4	69 KEEPING ME WARM FOR YOU BRENDA LEE (MCA-52060)	69 6
3 I DON'T CARE RICKY SKAGGS (Epic 14-02931)	7 9	36 JUST HOOKED ON COUNTRY ALBERT COLEMAN'S ATLANTA POPS (Epic 14-02938)	38 10	70 BACK IN DEBBIE'S ARMS TOM CARLILE (Door Knob DK 82-180)	81 2
4 ARE THE GOOD TIMES REALLY OVER MERLE HAGGARD (Epic 14-02894)	6 11	37 BIG OLE BREW MEL McDANIEL (Capitol P-B-5138)	46 4	71 ROLL OVER BEETHOVEN NARVEL FELTS (Lobo XI)	80 2
5 HONKY TONKIN' HANK WILLIAMS, JR. (Elektra E-47462)	12 9	38 NOTHING BEHIND YOU, NOTHING IN SIGHT JOHN CONLEE (MCA-52070)	45 5	72 WALKIN' AFTER MIDNIGHT CALAMITY JANE (Columbia 18-02958)	73 6
6 BORN TO RUN EMMYLOU HARRIS (Warner Bros. 7-29993)	11 10	39 SHE GOT THE GOLDMINE JERRY REED (RCA PB-13268)	49 3	73 COWBOY IN A THREE PIECE BUSINESS UIT REX ALLEN, JR. (Warner Bros. 7-29968)	77 3
7 HEARTBREAK EXPRESS DOLLY PARTON (RCA PB-13234)	14 9	40 LOVE'S FOUND YOU AND ME ED BRUCE (MCA-52036)	9 14	74 EVER-LOVIN' WOMAN MARLOW TACKETT (RCA PB-13255)	85 3
8 WHEN YOU FALL IN LOVE JOHNNY LEE (Full Moon/Asylum E-47444)	8 11	41 DREAMS DIE HARD GARY MORRIS (Warner Bros. 7-29967)	57 3	75 MIDNIGHT FLYER DON HAYES (Adamas AD-102)	78 4
9 I JUST CUT MYSELF RONNIE McDOWELL (Epic 14-02884)	10 12	42 THE HIGH COST OF LOVING CHARLIE ROSS (TownHouse R-1057)	44 9	76 RODEO CLOWN MAC DAVIS (Casablanca/PolyGram NB 2350)	41 9
10 NOBODY SYLVIA (RCA PB-13223)	17 8	43 TALK TO ME LONELINESS CINDY HURT (Churchill CR 94004)	43 8	77 RING ON HER FINGER, TIME ON HER HANDS LEE GREENWOOD (MCA-52026)	46 18
11 OH GIRL CON HUNLEY (Warner Bros. WBS 50058)	16 10	44 BLUE RENDEZVOUS LLOYD DAVID FOSTER (MCA-52061)	53 6	78 SOME OF MY BEST FRIENDS ARE OLD SONGS LOUISE MANDRELL (RCA PB-13728)	— 1
12 AIN'T NO MONEY ROSANNE CASH (Columbia 18-02937)	19 9	45 ANY DAY NOW RONNIE MILSAP (RCA PB-13216)	15 13	79 WE MADE MEMORIES BOXCAR WILLIE & PENNY DeHAVEN (Main Street B952)	84 4
13 I'M GONNA HIRE A WINO TO DECORATE OUR HOME DAVID FRIZZELL (Warner/Viva WBS 50063)	21 10	46 NOTHING BUT THE RADIO ON YOUNGER BROTHERS (MCA-52076)	56 4	80 RAGIN' CAJUN THE CHARLIE DANIELS BAND (Epic 14-02995)	83 3
14 FOOL HEARTED MEMORY GEORGE STRAIT (MCA-52066)	23 6	47 I'M TAKIN' A HEART BREAK TERRY GREGORY (Handshake WS9 02959)	50 5	81 MORE NIGHTS LANE BRODY (Liberty P-B-1470)	— 1
15 SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia 18-02854)	22 11	48 I THINK ABOUT YOUR LOVIN' THE OSMONDS (Elektra E-47438)	20 13	82 THERE AIN'T NO WAY LOU HOBBS (Lobo IX)	82 3
16 I DON'T THINK SHE'S IN LOVE ANYMORE CHARLEY PRIDE (RCA PB-13096)	1 14	49 IF YOU AIN'T GOT NOTHIN' (YOU AIN'T GOT NOTHIN' TO LOSE) BOBBY BARE (Columbia 18-02895)	27 10	83 COUNTRY BOY'S SONG KAREN TAYLOR (Mesa NSD/M 1112)	— 1
17 WOMEN DO KNOW HOW TO CARRY ON WAYLON JENNINGS (RCA PB-13257)	26 5	50 FRAULEIN JOE SUN with SHOTGUN (Elektra E-47467)	52 6	84 LOVE NEVER DIES GARY WOLF (Columbia 18-02986)	91 2
18 I'M NOT THAT LONELY YET REBA McENTIRE (Mercury/PolyGram 76157)	24 9	51 DON'T WE BELONG IN LOVE STEPHANIE WINSLOW (Primer PR-1007)	60 5	85 I'M DRINKIN' CANADA DRY BURRITO BROTHERS (Curb ZS 5 03023)	— 1
19 WOULD YOU CATCH A FALLING STAR JOHN ANDERSON (Warner Bros. WBS 50043)	4 16	52 SLOW HAND CONWAY TWITTY (Elektra E-47443)	35 14	86 WELCOME BACK TO MY HEART BILLY WALKER (Tall Texas TTR 56)	86 5
20 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-B-1471)	29 3	53 IT'S HARD TO BE THE DREAMER DONNA FARGO (RCA PB-13264)	62 4	87 MORNING, NOON AND NIGHT ORION (Sun 7-1978-S)	94 3
21 DON'T WORRY 'BOUT ME BABY JANIE FRICKE (Columbia 18-02859)	5 12	54 PEPSI MAN BOBBY MACKEY (Moon Shine MS 3007)	54 8	88 I'LL HAVE TO SAY I LOVE YOU IN A SONG VINCE & DIANNE HATFIELD (Bluemoon MBP 112)	— 1
22 SLOW DOWN LACY J. DALTON (Columbia 18-02847)	13 14	55 I'LL BE YOUR MAN AROUND THE HOUSE KIERAN KANE (Elektra E-47478)	67 3	89 OPERATOR TENNESSEE EXPRESS (RCA PB-13265)	— 1
23 SHE USED TO SING ON SUNDAY LARRY GATLIN & THE GATLIN BROS. BAND (Columbia 18-02910)	25 9	56 STUMBLIN' IN CHANTILLY (Jaroco JR-51282)	66 5	90 UNDER THE INFLUENCE OF YOU BUFFALO & BRANDY (KM 2004)	92 2
24 HEAVENLY BODIES EARL THOMAS CONLEY (RCA PB-13246)	28 7	57 FIRST TIME AROUND RONNIE ROGERS (Lifesong LS 45116)	58 7	91 WE'VE GOT TO START MEETING LIKE THIS JOHN WESLEY RYLES (Primer PR 1004)	93 3
25 OLD FRIENDS ROGER MILLER & WILLIE NELSON W/RAY PRICE (Columbia 18-02681)	30 7	58 GET INTO REGGAE COWBOY THE BELLAMY BROTHERS (Elektra/Curb 7-29999)	71 2	92 TONIGHT I'M FEELING YOU JACK GRAYSON (Joe-Wes JW-81000)	51 8
26 SHE'S PLAYING HARD TO FORGET EDDY RAVEN (Elektra E-47469)	31 6	59 I JUST CAME HERE TO DANCE DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)	72 2	93 THE ONE THAT GOT AWAY MEL TILLIS (Elektra E-47453)	55 9
27 SO FINE OAK RIDGE BOYS (MCA-52065)	18 8	60 I'LL BE LOVING YOU BIG AL DOWNING (Team TRS1001AS)	70 4	94 CHEATERS PARADISE BILLY JOE BURNETTE (Westward Ho WH 101)	— 1
28 SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia 18-02966)	33 6	61 LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (Capitol P-B-5120)	47 11	95 LISTEN TO THE RADIO DON WILLIAMS (MCA-52037)	59 15
29 DANCING YOUR MEMORY AWAY CHARLY McCLAIN (Epic 14-02975)	36 5	62 SHE IS THE WOMAN SUPER GRIT COWBOY BAND (Hoodswamp HS-8005)	63 4	96 I FALL TO PIECES PATSY CLINE/JIM REEVES (MCA-52052)	61 9
30 I STILL LOVE YOU TOMPALL & THE GLASER BROS. (Elektra E-47461)	32 7	63 LOVE BUSTED BILLY "CRASH" CRADDOCK (Capitol P-B-5139)	75 2	97 DRINKING HER GONE AGAIN RONNIE RENO (King J 0002)	65 7
31 WHAT'S FOREVER FOR MICHAEL MURPHY (Liberty P-B-1466)	37 6	64 NORTH WIND JIM, JESSE & CHARLIE LOUVIN (Soundwaves NSD/W4671)	64 8	98 PLAY THIS OLD WORKING DAY AWAY DEAN DILLON (RCA PB-13208)	74 6
32 CHEATER'S PRAYER THE KENDALLS (Mercury/PolyGram 76155)	34 8	65 I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART JOE STAMPLEY (Epic 14-03016)	— 1	99 I DON'T KNOW WHERE TO START EDDIE RABBITT (Elektra E-47435)	87 17
33 WHATEVER THE STATLER BROTHERS (Mercury/PolyGram 76162)	40 4	66 SUNDAY GO TO CHEATIN' CLOTHES DARLENE AUSTIN (Myrtle NSD/M 1002)	68 7	100 JUST LIKE A COUPLE OF KIDS STEVE MANTELLI (Picap P-0007)	88 5
		67 TAKE THE MEM'RY WHEN YOU GO JACKY WARD (Asylum E-47468)	76 3		

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't No Money (Coolwell/Granite — ASCAP) 12	I Didn't Know (Baray/Mullet — BMI) 65	Love's Been A (Bobby Goldsboro/House of Gold — BMI) 61	So Fine (Eldorado — BMI) 27
Any Day Now (Intersong — ASCAP) 45	I Don't Care (Cedarwood — BMI) 3	Love's Found You (Tree/Newkeys w/Sugarplum and Sister John — BMI) 40	Some Memories Just (House of Gold — BMI) 15
Are The Good Times (Shade Tree — BMI) 4	I Don't Know (Briarpatch/DebDave — BMI) 9	Midnight Flyer (Jody Miller — BMI) 75	Some Of My Best (Tree — BMI) 78
Back In Debbie's Arms (Opa-Locka — ASCAP) 70	I Don't Think (Royal Haven — BMI) 16	More Nights (Seven Nights — ASCAP) 81	Stumblin' In (Chinnichap — adm. in U.S. & Can. by Careers — BMI) 56
Big Ole Brew (Blendingwell/Bad Ju-Ju — ASCAP) 37	I Fall To Pieces (Tree — BMI) 96	Morning, Noon and Night (Ft. Knox/Jupace — BMI) 87	Sunday Go To Cheatin' Clothes (I.S.P.D. — ASCAP) 66
Blue Rendezvous (House of Gold — BMI) 44	I Just (Hall-Clement c/o Welk — BMI) 59	Nobody (Tom Collins — BMI) 10	Take Me Down (Chinnichap adm. in U.S. & Can. by Careers/Irving/Down 'N Dixie — BMI) 2
Born To Run (Rondor (London-PRS) adm in the U.S. & Canada by Irving — BMI) 6	I Just Cut Myself (This Side Up (div. of Prestige)/Cross Keys — ASCAP) 9	North Wind (Jack and Bill/Welk — ASCAP) 64	Take The Mem'ry (Colgems — EMI — ASCAP) 67
Cheaters Paradise (Western Pride/lightswitch — BMI) 94	I Still Love You (Milene — ASCAP) 30	Nothing Behind You (Tree — BMI) 38	Talk To Me (Leona — ASCAP) 43
Cheater's Prayer (Old Friends — BMI) 32	I Think About (Blackwood/Magic Castle — BMI) 48	Nothing But The (House of Gold — BMI) 46	The High Cost Of Loving (Rick Hall — ASCAP) 42
Country Boy's Song (Bil-Kar—SESAC/Sparks Gotta Fly — BMI) 83	If You Ain't (Tree — BMI/Cross Key — ASCAP) 49	Oh Girl (Unichappell — BMI) 11	The One That Got Away (Sawgrass — BMI) 93
Cowboy In A (Peso/Wallet — BMI) 73	I'll Be Loving You (Metaphor — BMI) 60	Old Friends (Alrhond — BMI) 25	There Ain't No Way (Famous — ASCAP) 82
Dancing Your Memory (Barnwood — BMI) 29	I'll Be Your (Cross Keys — ASCAP) 55	Operator (Conrad — BMI) 89	This Dream's On Me (Coal Miners — BMI) 35
Don't We Belong (Blackwo: d/O'Lyric — BMI) 51	I'll Have To (Blendingwell — ASCAP) 88	Pepsi Man (Chatter Box — ASCAP) 54	'Til You're Gone (Rick Hall — ASCAP) 1
Don't Worry About (Old Friends/Tree/Duchess-MCA/Posey — BMI) 21	I'm Drinkin' (Ensign — BMI/Colgems-EMI — ASCAP) 85	Play This Old (Tree — BMI) 98	Tonight I'm (Loyd of Nashville/Hinsdale/Plum Creek — BMI) 92
Dreams Die Hard (Jensing/Chick Rains — BMI) 41	I'm Gonna Hire A Wino (Peso/Wallet — BMI) 13	Ragin' Cajun (Hat Band — BMI) 80	Under The (Am-Li — ASCAP/Burning River/Sip-N-Sol Songs — BMI) 90
Drinking Her Gone Again (Shady Del — ASCAP) 97	I'm Not That (Swallowfork — ASCAP) 18	Ring On Her Finger (Tree/Love Wheel — BMI) 77	Walkin' After Midnight (4-Star — BMI) 72
Ever-Lovin' Woman (Combine — BMI/Music City — ASCAP) 74	I'm Takin' (Easy Listening — ASCAP/Algee/Al Galico — BMI) 47	Rodeo Clown (Songpainter — BMI) 76	We Made Memories (Columb II/Sage Hen — BMI) 79
First Time Around (New Keys — BMI) 57	It's Hard To Be (Galleon — ASCAP/Algee — BMI) 53	Roll Over Beethoven (ARC — BMI) 71	Welcome Back To My Heart (Acuff-Rose — BMI) 86
Fool Hearted Memory (Make Believus/Welbeck — ASCAP) 14	Just Like (Onhison — BMI/Robchris — BMI) 100	She Got The Goldmine (House of Gold — BMI) 39	We've Got To (Hall/Clement c/o Welk — BMI) 91
Fraulein (Unart — BMI) 50	Keep Me Warm For You (Great Foreign/Skin Deep — ASCAP/BMI) 69	She Is The Woman (Hoodswamp — BMI) 82	Whatever (American Cowboy Music — BMI) 33
Get Into Reggae (Bellamy Bros./Famous — ASCAP) 58	Listen To (Southwest Words and Music — BMI) 95	She Used To (Larry Gatlin — BMI) 23	What's Forever For (Tree — BMI) 31
Heartbreak Express (Velvet Apple — BMI) 7	Love Busted (Tree — BMI) 63	She's Not Really (Baray/Wood Hall — BMI) 28	When You Fall (Sweet Baby — BMI/Music City — ASCAP) 8
Heavenly Bodies (Blue Moon/Meritark/April — ASCAP) 24	Love Never Dies (Galleon — BMI) 84	She's Playing Hard (April — ASCAP/Blackwood — BMI) 28	Women Do Know (Waylon Jennings/Vogue & Baby Chick c/o Welk — BMI) 17
Honky Tonkin' (Fred Rose/Hiram/Rightsong — BMI) 5	Love Will Turn (Lionsmate/DebDave/Briarpatch — ASCAP/BMI) 20	Slow Down (Algee — BMI) 22	Would You Catch A Falling Star (Tree — BMI) 19
		Slow Hand (Warner-Tamerlane/Flying Dutchman — BMI/Sweet Harmony — ASCAP) 52	You Turn Me On (Crazy Crow — BMI) 34
			Your Bedroom Eyes (Nub-Pub — ASCAP) 68

⚡ = Exceptionally heavy radio activity this week

💰 = Exceptionally heavy sales activity this week

THE COUNTRY MIKE

CHARLOTTE COUNTRY GOES TO SATELLITE — WIST/Charlotte recently made the move away from live country radio in favor of the Burkhardt/Abrahms' Satellite Music Network and at the same time reduced its daily air time to 18 hours. Past WIST PD **Bob Grayson** sees the shift as another management decision to go with outside consultants who favor the streamlined satellite approach instead of live personalities to steer the station. Grayson is now in the market for a similar position at another station. He can be reached at (704) 542-6412.

PROGRAMMER PROFILE — While she was a student at the University of Texas at Arlington, **Cathy Martindale** took a clerical job at a local broadcasting school and discovered that radio could be a bit more exciting than typing. So she decided to try to get on the air and applied at her favorite station at the time, **KSCS/Ft. Worth**, where she was promptly hired. From that day in 1974 until late 1975, Martindale held down an unusual four-day, nine-hour shift at KSCS. In early 1976 she was named program director for the Texas station along with keeping her midday air shift. After three years as PD, Martindale decided to get her license for realty and at the same time work as a general contractor. During this period she also worked part-time at **KBOX/Dallas** when she wasn't building and/or selling homes. Then in January of this year, Martindale applied at **KLIF/Dallas-Ft. Worth** where her credentials impressed **Danny McDuff** enough to give her a shot at middays on the AM station. At present, Martindale works 1-3 p.m. weekdays with a noon-1 p.m. team show with McDuff at KLIF. In addition to working with operations manager **Dan Halyburton** on promotional events and station personalities appearances, Martindale likes to snow ski and also do a little writing in her limited spare time.



Cathy Martindale

DENVER TO CHEYENNE TREK — Country **KBRQ/Denver** prepares to once again host a double busload trip up to Wyoming for the Cheyenne Frontier Days festivities to be held this month. Award-winning listeners from the Denver area will load up two busloads bound for Cheyenne and view a KBRQ-sponsored concert by **Barbara Mandrell** and **T.G. Sheppard**.

VIACOM BORN TO RUN — Eighteen members of the Viacom Broadcasting chain took part in the manufacturers' Hanover Corporate Challenge, a three-and-one-half mile race held in Central Park in New York July 7. **WKHK/New York** music director **John Brejot**, who currently runs 36 miles a week as training for the New York Marathon in October, led the Viacom team with a time of 25:03. **Cash Box** staff writer **Tom Roland**, an unofficial entry in the field of 8,000, outpaced the remainder of the Viacom squad, coming in at 27:30 in his first competition.

NEW MANAGEMENT FOR BOSTON STATION — **WDLW/Boston** will chart the station course under the new management of the Acton Corp., which recently acquired the Boston country outlet. According to **Duncan Stewart**, the new management plans to make no changes in the station's format or air personalities, but will work to improve the station's promotional events and advertising functions.

LOUISIANA STATION JOINS NBC RADIO — **KPAL-AM/Pineville, La.** has become an affiliate with the NBC Radio Network according to **Meredith Woodyard** of NBC. The Sunbelt Broadcasting station will carry regular news broadcasts and network features to add to the station's modern country format.

WILLIAMS NAMED NEW MD AT KOKE — **Tim Williams**, former **Cash Box** Country chart editor, has been named the new music director for **KOKE/Austin**, according to operations manager **Mike Richardson**. Williams will handle his new position along with retaining his 10 a.m.-2 p.m. daily on-air program and asks that any music calls use KOKE's separate music line at (512) 454-7940.

CLEVELAND COUNTRY LOOKS FOR THE 'UGLIEST' — In association with the National Multiple Sclerosis Society, **WHK/Cleveland** has started the station's search for the "ugliest" bartender in the north Ohio area. Bartenders in a four-county area receive one vote for every 25 cents collected. The bartender who collects the most money for MS will be named the "ugliest" bartender of the area and receive a grand prize of a trip for two to Las Vegas.

PROGRAMMERS PICKS

Don Walton	KFH/Wichita	I Just Came Here To Dance — David Frizzell & Shelly West — Warner/Viva
Kevln Ireland	WNWN/Coldwater	Love Busted — Billy "Crash" Craddock — Capitol
Al Hamilton	KEBC/Oklahoma City	Are They Gonna Make Us Outlaws Again — James Talley — Oak/Curb
Stan Davls	WVAM/Altoona	If My Heart Had Windows — Amy Wooley — MCA
Dan Hollander	WDXE/Lawrenceburg	Lovin' Our Lives Away — Dave Rowland — Elektra
Glen Garrett	WCOS/Columbia	Put Your Dreams Away — Mickey Gilley — Epic
Tom "Cat" Reeder	WKCW/Warrenton	Operator — Tennessee Express — RCA
David Haley	WJQS/Jackson	New Way Out — Karen Brooks — Warner Bros.
Jerry Adams	KFDI/Wichita	Song Of The South — Tom T. Hall & Earl Scuggs — Columbia
Buddy Covington	KNUZ/Houston	I'm Drinkin' Canada Dry — Burrito Brothers — Curb
Kevln Herring	WWWW/Detroit	Dreams Die Hard — Gary Morris — Warner Bros.
Pam Green	WHN/New York City	It Should've Been Easy — Wayne Massey — MCA

MOST ADDED COUNTRY SINGLES

- I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART** — JOE STAMPLEY — EPIC — 22 ADDS
- DREAMS DIE HARD** — GARY MORRIS — WARNER BROS. — 17 ADDS
- GET INTO REGGAE COWBOY** — THE BELLAMY BROTHERS — ELEKTRA — 15 ADDS
- LOVE BUSTED** — BILLY "CRASH" CRADDOCK — CAPITOL — 15 ADDS
- I JUST CAME HERE TO DANCE** — DAVID FRIZZELL & SHELLY WEST — WARNER/VIVA — 14 ADDS
- SHE GOT THE GOLDMINE** — JERRY REED — RCA — 13 ADDS
- I'M DRINKIN' CANADA DRY** — BURRITO BROTHERS — CURB — 13 ADDS
- THIS DREAM'S ON ME** — GENE WATSON — MCA — 12 ADDS
- I'LL BE YOUR MAN AROUND THE HOUSE** — KIERAN KANE — ELEKTRA — 12 ADDS
- SOME OF MY BEST FRIENDS ARE OLD SONGS** — LOUISE MANDRELL — RCA — 11 ADDS

MOST ACTIVE COUNTRY SINGLES

- LOVE WILL TURN YOU AROUND** — KENNY ROGERS — LIBERTY — 55 REPORTS
- WOMEN DO KNOW HOW TO CARY ON** — WAYLON JENNINGS — RCA — 46 REPORTS
- FOOL HEARTED MEMORY** — GEORGE STRAIT — MCA — 44 REPORTS
- DANCING YOUR MEMORY AWAY** — CHARLY McCLAIN — EPIC — 42 REPORTS
- WHATEVER** — THE STATLER BROTHERS — MERCURY/POLYGRAM — 39 REPORTS
- BIG OLE BREW** — MEL McDANIEL — CAPITOL — 39 REPORTS
- YOU TURN ME ON I'M A RADIO** — GAIL DAVIES — WARNER BROS. — 37 REPORTS
- SHE'S PLAYING HARD TO FORGET** — EDDY RAVEN — ELEKTRA — 36 REPORTS
- WHAT'S FOREVER FOR** — MICHAEL MURPHY — LIBERTY — 36 REPORTS
- SHE'S NOT REALLY CHEATIN'** — MOE BANDY — COLUMBIA — 34 REPORTS

WWNC/Asheville: Bringing In The Numbers With A 'Down Home' Style

(continued from page 20)

southern gospel cuts every hour, and on Tuesday and Thursday evenings, sponsors a three-hour gospel show, which was named "Good Newsday Tuesday" and "Good Newsday Thursday" by the audience in another promotional scheme. Carpenter also emphasizes that most of the country outlet's listeners were rock listeners in the '50s and '60s, so that station has added "Century Gold," early rock hits that are played every 90 minutes.

The station's current rotation, however, is a fairly sizeable one — 57 numbered titles on the playlist plus 30-40 extras. According to Carpenter, the records still receive a substantial rotation. "During the daytime it does get a little tight because we do have a lot of commercials," admits Carpenter. "That always goes with success, but at night and overnight we have a lot of time to experiment and play with records.

WWNC's share of the market sounds unbelievable when one realizes that the town also boasts another country station, WRAQ, and that WESC/Greenville, S.C. penetrates the market with its signal. Between the three of them, country's share of Asheville listenership is somewhere

around 50%, and, in the mornings, Rhodamer's share alone is a whopping 58%.

Unconventional Approach

"He breaks probably every rule that modern broadcasters say you shouldn't," notes Carpenter, "and people love it. He reads the obituary column from the morning newspaper, and the first 30 minutes he's on the air he does not play a single record. He takes important things from the paper and reads them. It's been a tradition for years."

Even though the station enjoys an overwhelming popularity within the community, Carpenter is quick to point out that the management team takes a careful look at everything that goes over the air. "You have to be a part of the community," he insists. "You don't put yourself above it. We are very strict about what we do play on the air."

The Radio Ranch is the site for a diverse lineup of jocks behind the mike. Rhodamer, who has been with the station for 20 years, is followed in the morning by 64-year-old Fred Brown. Randy Houston takes on the afternoon drive shift, while 21-year-old John Anderson handles the mike during the late evenings, and 65-year-old Bill Hancock does the all-night segment.



SHAVER MEETS 'AUNT ELOISE' — During his recent 18-city promotional trek in support of his current single, "Amtrak (And Ain't Coming Back)," Billy Joe Shaver stopped in at WMC/Memphis, where he was introduced to fictitious morning air personality "Aunt Eloise." Pictured at the family reunion are (l-r): Les Acree, program director, WMC; Aunt Eloise; Shaver; and Tom Chaltas, local promotion manager, Columbia.



THE HOT LINE — Columbia recording artist Deniece Williams recently stopped by the Disc-O-Mat store in Manhattan to sign autographs and greet numerous fans. Williams' "Niecy" LP and the new "Waiting By The Hot Line" single were particular favorites among the fans. Pictured behind the counter are (l-r): Williams; Fred Richardson, regional promotion manager, Columbia; and Gloria Barley, local promotion manager, Columbia.

THE RHYTHM SECTION

EBONY ROCKERS — The continuing fusion of black music and rock is becoming more evident as artists that have remained true to the traditional values of both sounds are finding room for each in their music. Prince, Cameo, the Bar-Kays, Rick James and others have remained on the forefront of the music crossover from black music to rock, while the Talking Heads, The Clash, The Police and King Crimson have successfully cross-pollinated black music sounds with their rock. The newest entry in this amalgamation derby is none other than Motown's Jermaine Jackson, whose "Let Me Tickle Your Fancy," the title track from his new LP, literally combines the smooth crooner delivery of Jackson with the quirky new music sensibilities of Spudtown faves Devo. A harder-edged offering than Jackson has delivered in the past, the song, which recently shipped as the first single from the LP, represents a departure from his ballad material and fuses a refreshing energy to the music aboard the backing vocals by Devo members. The project's genesis was in New York last November where Jackson met with Devo members Jerry Casale and Mark Mothersbaugh. All three were at the NBC Live At Five studios where they were to be interviewed. In a conversation prior to the interview, Casale and Mothersbaugh asked Jackson why he had never asked them to perform on one of his LPs — since he liked their music so much. That planted the seed and later Jackson did ask the Rubber City New Traditionalists to perform on the LP. History was made, indeed. But Jackson is not alone in his quest for music variety and freedom, as other black artists are preparing to ply their crafts with a hard rock edge. Fresh from tours with Prince's band as a bassist, Andre Symone recently signed to Columbia Records, which released his "Livin' In The New Wave," the title track from his debut album, last week. Like Jackson, Symone fuses the finer points of R&B with the energy of rock, old and new, for stimulating results. Also like Jackson, Symone includes the traditional ballad on his album, showing variety of purpose. But even these crossover rock forays are not alone in the ebony rock derby. A&M Records recently released a self-titled LP by Willie Phoenix. This Dayton, Ohio native set his sights on rock at about age six or seven when he saw Elvis Presley on TV. He went on to front several rock bands in the Ohio area, developing a style crossing the new wave posture with E Street Band energy. From his album cover, first impressions identify him as a Rastafarian, given his dreadlocks and Coventry rocker garb. But this is rock, pure and uncut. And just as we thought that the madcap, inspired band The Busboys had slipped off to obscurity to toil in a bohemian kitchen, they are back with their second Arista LP, "American Workers," a dying breed. While pop and AOR radio has continually ignored black rockers, the spirit of those adventurous enough to record the music is enduring. More on this one later.

PENINSULA JAZZ — The folks who put on the Monterey Jazz Festival have a special treat for jazz patrons this year. Celebrating its Silver Anniversary and 25 years of promoting jazz as a non-profit venture, the Monterey Jazz Festival board of directors, led by festival founder and general manager Jimmy Lyons and executive director Ruth Robey, have set Thursday, Sept. 16, for a special dinner/concert party at the Monterey County Fairgrounds. The first 500 ticket requests for the event will be treated to a fine spread of prime rib, king crab and giant prawns set against a backdrop of some equally fine music. Additionally, attendees will be treated to performances by Bay Area-based Brazilian dance/music troupe Batucaje, which returns to the festival after a dazzling show last year; veteran Monterey performer Ray Pizzi of woodwind fame with Ron McRoby; former Cal Tjader Band percussionist Poncho Sanchez; Gerald Wilson with his orchestra; and Carmen McRae. Tickets for the Silver Anniversary Gala Celebration Showcase Concert are \$10, while the dinner tickets are \$25. Festival officials report that all shows for the regular festival event are sold out and that acts signed to appear will be announced this week.

SHORT CUTS — The Budweiser Superfest will descend upon the Rose Bowl in Pasadena, Calif., Aug. 1, featuring pretty much the same line-up as other Superfests thus far, including maestro Quincy Jones with Patti Austin and James Ingram; Ashford and Simpson; and Frankie Beverly with Maze. Added to the L.A.-area show are Stevie Wonder, Aretha Franklin, Luther Vandross and reggae band Third World... The Ray Charles show is also on the road in Europe, where the R&B/blues legend will travel to Spain, Austria, France, Israel, Germany, Switzerland and England... The One Foot label has been bowed by Gramvision, Inc., which plans to release 12" dance singles through the label. First releases include singles by Cosmetic (featuring Ornette Coleman bassist Jamaaldeen Tacuma) and Oliver Lake & Jump Up. Both releases are due July 21... Stevie Wonder's video featuring him performing "Do I Do" is set to air July 24 on Dick Clark's American Bandstand over the ABC-TV network.

michael martinez

TOP 75 ALBUMS

		Weeks On Chart		Weeks On Chart	
1	GAP BAND IV THE GAP BAND (Total Experience/ PolyGram TE 13001)	2 7	38	TUG OF WAR PAUL McCARTNEY (Columbia TC 37462)	29 9
2	THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL)	1 8	39	ON THE FLOOR FATBACK (Spring/PolyGram SP-1-6739)	58 2
3	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamilia/Motown 6002TL2)	3 9	40	YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	44 19
4	STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207)	4 9	41	HERE WE GO AGAIN BOBBY BLAND (MCA-5297)	47 3
5	DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	6 9	42	DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	36 18
6	KEEP IT LIVE DAZZ BAND (Motown 6004ML)	5 19	43	LOVE HAS FOUND ITS WAY DENNIS BROWN (A&M SP-4886)	43 11
7	JEFFREY OSBORNE (A&M SP-4896)	8 6	44	STILL IN LOVE CARRIE LUCAS (Solar/Elektra E1-60008)	53 2
8	STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	7 14	45	I'LL DO MY BEST RITCHIE FAMILY (RCA AFL-1-4323)	50 11
9	BRILLIANCE ATLANTIC STARR (A&M SP 4883)	10 18	46	ATTITUDES BRASS CONSTRUCTION (Liberty LT-51121)	37 13
10	REUNION THE TEMPTATIONS (Gordy/Motown 6008GL)	9 13	47	LOVE CHANGES O.C. SMITH (Motown 6019)	48 10
11	MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	11 11	48	FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585)	46 12
12	THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	12 14	49	YES IT'S YOU LADY SMOKEY ROBINSON (Tamilia/Motown 6001 TL)	49 23
13	I'M THE ONE ROBERTA FLACK (Atlantic SD 19354)	15 6	50	HOT AND NASTY ST. TROPEZ (Destiny DLA-10004)	45 12
14	WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	13 19	51	YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	52 31
15	INSTANT LOVE CHERYL LYNN (Columbia FC 38057)	31 3	52	SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram SP1-6735)	51 41
16	OUTLAW WAR (RCA AFL-1-4208)	16 20	53	CONFIDENCE NARADA MICHAEL WALDEN (Atlantic SD 19351)	42 9
17	JI JUNIOR (Mercury/PolyGram SRM-1-4043)	17 13	54	SO EXCITED THE POINTER SISTERS (Planet/RCA BXL-1-4355)	— 1
18	SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668)	18 6	55	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	41 23
19	WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS FZ 38115)	34 3	56	LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735)	56 22
20	WINDSONG RANDY CRAWFORD (Warner Bros. 9 23687-1)	20 6	57	CON FUNK SHUN (Mercury/PolyGram SRM-1-14030)	59 32
	"D" TRAIN (Prelude PRL 14105)	23 14	58	YOUR MAN IS HOME TONIGHT TONY TROUTMAN (T. Meln L-4000)	61 8
22	TRUST ME JEAN CARN (Motown 6010ML)	22 7	59	KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895)	— 1
23	ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	19 16	60	THE DUDE QUINCY JONES (A&M SP-3721)	57 69
24	NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	14 15	61	BODY TALK IMAGINATION (MCA 5271)	66 22
25	HAPPY TOGETHER ODYSSEY (RCA AFL-1-4240)	28 5	62	LADIES OF THE EIGHTIES A TASTE OF HONEY (Capitol ST-12173)	54 13
26	DOWN HOME ZZ HILL (Malaco MAL 7406)	24 24	63	TRUE DEMOCRACY STEEL PULSE (Elektra E1-60113)	67 5
27	FRIENDS SHALAMAR (Solar/Elektra S-28)	21 23	64	DROP THE BOMB TROUBLE FUNK (Sugar Hill SH 266)	62 13
28	STEAMIN' HOT THE REDDINGS (Believe In A Dream/CBS FZ 37974)	25 9	65	SKYYLINE SKYY (Salsoul/RCA SA-8548)	60 38
29	SOUP FOR ONE ORIGINAL SOUNDTRACK (Mirage/Atco WGT 19353)	30 6	66	SINGING IN THE KEY OF LOVE LATIMORE (Malaco MAL 7409)	— 1
30	LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	32 9	67	LIVE ON THE SUNSET STRIP RICHARD PRYOR (Warner Bros. BSK 3680)	64 15
31	NEW DIMENSIONS THE DRAMATICS (Capitol ST-12205)	33 8	68	CARRY ON BOBBY CALDWELL (Polydor/PolyGram PD-1-8347)	55 17
32	CURRENT HEAT WAVE (Epic FE 38085)	38 4	69	1982 THE STYLISTICS (Philadelphia Int'l./CBS FZ 37955)	70 7
33	LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	27 28	70	LOVE ME TENDER B.B. KING (MCA-5307)	65 15
34	THE ONE GIVETH, THE COUNT TAKETH AWAY WILLIAM "BOOTSIE" COLLINS (Warner Bros. BSK 3667)	35 10	71	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	71 85
35	WISE GUY KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681)	40 5	72	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	72 49
36	SHARING YOUR LOVE CHANGE (RCA/Atlantic SD 19342)	26 12	73	WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL-1-4153)	68 38
37	STRONGER THAN EVER ROSE ROYCE (Epic FE 37939)	39 8	74	NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	74 37
			75	THE POET BOBBY WOMACK (Beverly Glen 1000)	69 37

TOP 100 BLACK CONTEMPORARY SINGLES

July 24, 1982

	Weeks On Chart	7/17		Weeks On Chart	7/17		Weeks On Chart	7/17
1 DO I DO	4	8	STEVIE WONDER (Tamla/Motown 1612TF)	27	15	67 SOONER OR LATER	86	2
2 EARLY IN THE MORNING	2	14	THE GAP BAND (Total Experience/PolyGram TE-8201)	45	6	68 I SPECIALIZE IN LOVE	36	15
3 LET IT WHIP	1	20	DAZZ BAND (Motown 1609MF)	39	6	69 IT'S NOT ME YOU LOVE	—	1
4 CUTIE PIE	6	12	ONE WAY (MCA 52049)	37	9	70 GIRL, YOU ARE THE ONE	—	1
5 I REALLY DON'T NEED NO LIGHT	5	12	JEFFREY OSBORNE (A&M 2410)	38	11	71 KEEP IN TOUCH (BODY TO BODY)	80	3
6 AND I AM TELLING YOU I'M NOT GOING	8	8	JENNIFER HOLLIDAY (Geffan 7-29983)	41	7	72 STRAIGHT FROM THE HEART	75	6
7 DANCE WIT' ME	3	11	RICK JAMES (Gordy/Motown 1619GF)	43	9	73 WE GOT THE GROOVE	76	4
8 TOO LATE	9	11	JUNIOR (Mercury/PolyGram 76150)	24	19	74 ELECTROPHONIC PHUNK	83	3
9 PLANET ROCK	11	8	SOUL SONIC FORCE (Tommy Boy TB-823)	58	3	75 LOVE CHANGES	78	10
10 SOUP FOR ONE	10	13	CHIC (Mirage/Atlantic WTG 4032)	52	3	76 YOUR IMAGINATION	82	2
11 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	16	4	DONNA SUMMER (Geffan 7-29982)	51	9	77 ALL THE WAY	79	3
12 STREET CORNER	7	15	ASHFORD & SIMPSON (Capitol P-B-5109)	48	8	78 GETTIN' TO THE GOOD PART	85	2
13 KEEP ON	14	9	"D" TRAIN (Prelude PRL 8049)	54	5	79 IMAGINATION	—	1
14 WE GO A LONG WAY BACK	12	17	BLOODSTONE (T-Neck/CBS ZS5 02825)	32	13	80 WILL YOU KISS ME ONE MORE TIME	87	2
15 FLIRT	17	7	CAMEO (Chocolate City/PolyGram CC 3233)	34	12	81 THE LOVER IN YOU	90	2
16 THE REAL DEAL	22	5	THE ISLEY BROTHERS (T-Neck/CBS ZS5 02985)	51	9	82 GIVE YOUR LOVE TO ME	88	2
17 FORGET ME NOTS	15	20	PATRICE RUSHEN (Elektra E-47427)	48	8	83 BACK TRACK	89	2
18 OUTLAW	23	7	WAR (RCA PB-13238)	54	5	84 HAPPY HOUR	84	3
19 (SITTIN' ON) THE DOCK OF THE BAY	19	9	THE REDDINGS (Balieva In A Dream/CBS ZS5 02836)	52	3	85 GROOVE YOUR BLUES AWAY	—	1
20 STILL WATER (LOVE)	20	10	O'BRYAN (Capitol P-B-5117)	68	3	86 HARD TIMES	—	1
21 LOVE ME DOWN	25	7	ATLANTIC STARR (A&M 2420)	62	4	87 CHANGE	—	1
22 LET ME GO	29	6	RAY PARKER JR. (Arista AS 0695)	62	4	88 HARD TO GET	—	1
23 OLD FASHIONED LOVE	21	15	SMOKEY ROBINSON (Tamla/Motown 1815TF)	57	8	89 CHECKING YOU OUT	—	1
24 STANDING ON THE TOP — PART 1	13	14	THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 1616GF)	56	7	90 HOT SPOT	—	1
25 INSTANT LOVE	31	8	CHERYL LYNN (Columbia 18-02905)	63	6	91 SOMETHING ABOUT THAT WOMAN	44	12
26 I'LL DO MY BEST (FOR YOU BABY)	26	11	RITCHIE FAMILY (RCA PB-13092)	60	7	92 LETTIN' IT LOOSE	55	9
27 IT'S GONNA TAKE A MIRACLE	18	19	DENIECE WILLIAMS (ARC/Columbia 18-02812)	74	2	93 BODY LANGUAGE	47	11
28 INSIDE OUT	33	7	ODYSSEY (RCA PB-13217)	61	7	94 OVER LIKE A FAT RAT	96	3
29 JUMP TO IT	35	4	ARETHA FRANKLIN (Arista AS 0699)	67	4	95 (AEROBIC DANCIN) KEEP DANCIN	46	12
30 THANKS TO YOU	30	10	SINNAMON (Beckat BKD 508)	73	2	96 THE VERY BEST IN YOU	53	16
31 CHEATING IN THE NEXT ROOM	28	12	ZZ HILL (Malaco 2079)	65	6	97 A NIGHT TO REMEMBER	49	17
32 DANCE FLOOR (Part 1)	50	3	ZAPP (Warner Bros. 7-29961)	66	5	98 MURPHY'S JIVE LAW	81	4
33 SO FINE	42	5	HOWARD JOHNSON (A&M 2415)	71	5	99 CALYPSO FUNKIN'	77	5
				69	5	100 YOU'RE #1	72	13

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

A Night To Remember (Silver Sounds/Spectrum)	91	Forget Me Not (Baby Fingers — ASCAP/	17	I'll Do My Best (Little Macho/Fonzworth — ASCAP)	26
VII/Satellite III — ASCAP)	97	Freddie Dea — BMI)	17	Jump To It (Uncle Ronnie's/April/Sunsat Burgandy	29
Aerobic Dancin (Arrival — BMI)	95	Gettin' To (Rod Songs — PRS/Hancock — BMI/	78	— ASCAP)	29
All The Way (Bull Pen — BMI/Perren Vibes —	77	Almo — ASCAP)	78	Just An Illusion (MCA — ASCAP)	39
ASCAP)	77	Girl, You Are (Liaka/Fonz/Lindaa — ASCAP)	70	Keep In Touch (Caltone/Scorpem/Pap — ASCAP)	71
American Music (Ensign/Parker McGee — BMI)	49	Give Your Lovs (Bilsun/Pure Delite — BMI)	82	Keep On (Tromar/Huamar/Jawil — BMI)	13
And I Am (Draamgirls — ASCAP/Dreamettes — BMI)	6	Groove Your Blues (Content — BMI)	85	Last Night (Frozen Butterfly — BMI)	43
Back Track (Anonymous — ASCAP)	83	Happy Hour (Tricky Track — BMI)	84	Let It Whip (Ujima/Macvacalac — ASCAP)	3
Body Language (Queen — BMI)	93	Herd Times (Little Macho/Fonzworth — ASCAP)	86	Let Me Go (Raydiola — ASCAP)	22
Burnin' Love (A la Mode — ASCAP)	65	Hard To Get (Jobete/Stona City — ASCAP)	88	Lettin' It Loose (Rod Songs-PRS adm. by Almo —	92
Calypso Funkin' (Blackwood — BMI/Cheppell —	99	Hot Fun (Warner-Tamerlane — BMI)	35	ASCAP)	92
ASCAP/Motcha — PRS)	99	Hot Spot (Midstar/Hip-Trip — BMI)	90	Love Changes (Theo Coff/Fine Affair — BMI)	75
Changes (Seven Songs/Ba-Dake — BMI)	31	I'm A Wonderful (Schott in the Dark — ASCAP/Cri	45	Love Is (Yellowbrick Road — ASCAP/Reshida —	11
Checking It (Lucky Thrae/Red Aurra — BMI)	89	Cri/Perennial August — BMI)	45	BMI/RodSongs — PRS adm. by Almo — ASCAP)	11
Cheating In (Malaco/Gorilla Queen — BMI)	28	I'm The One (Antisia — ASCAP)	59	Love Me Down (Almo/Jodaway — ASCAP)	21
Cutie Pie (Duchess/Perk's — BMI)	4	I Can Make (Alive + Kickin'/Hip Trip — BMI/	52	Murphy's Jive Law (Bercam — BMI)	98
Dance Floor (Troutman's — BMI)	32	Spectrum VII — ASCAP)	52	Old Fashioned Lovs (Chardax — BMI)	23
Dance Wit Ma (Jobete/Stona City — ASCAP)	7	I Don't Need (Sugar Hill — BMI)	37	One Hello (20th Century-Fox — ASCAP)	46
Do I Do (Jobete + Black Bull — ASCAP)	1	I Really Don't (Overdua adm. by Warner	5	On The Floor (Clita — BMI)	50
Don't Hold Back (Colgems/Mibren — ASCAP)	56	Bros./Almo/March 9 — ASCAP)	5	Outlaw (Far Out — ASCAP/Milwaukee — BMI)	18
Don't Stop When (Graham-O-Tunes — BMI)	44	I Specialize (Naxt Pleaau — ASCAP/STM — BMI)	68	Over Like A Fat Rat (Jackeroe/W.B. — BMI)	94
Don't Throw It (Famous/Gay Noel — ASCAP)	53	If You Don't Know Ma By Now (Assorted — BMI)	61	Planet Rock (Shakin' Bakar — BMI)	9
Early In The Morning (Total Experience — BMI)	2	Imagination (Little Macho/Pizzazz — ASCAP)	79	President's Rap (Marvin Gardans/Far Out —	58
Ebony And Ivory (MPL Communications — ASCAP)	34	Inside Out (MCA/Luzuli/Original Video — ASCAP)	28	ASCAP/Milwaukee — BMI)	58
Electroponic Phunk (Mac Man — ASCAP)	74	Instant Love (April/Uncle Ronnie's/Sunset	25	Shout For Joy (Murios/Devahkee/Moving	54
Emergency (Spectrum VII/Silver Sounds — ASCAP)	48	Burgundy — BMI)	25	World/Handshaka — ASCAP)	54
Feelin' Lucky Lately (Little Macho — ASCAP)	51	It's Alright (Good Flavor/Sons Calestas/Shadlec —	64	Show Me (Silver Sounds/Spectrum VII — ASCAP)	40
Femmes Fatales (De Note — BMI)	38	ASCAP)	64	Sittin' On (Irving — BMI)	19
Fiamethrower Rap (Centar City — ASCAP)	63	It's Gonne Taka (Vogue — BMI)	27	So Fine (Music Corp. of America/Kashif — BMI)	33
Flirt (All Seeing Eye/Cameo 5 — BMI)	15	It's Not Ma (Marvin Gardans/MEB — ASCAP)	69	Something About That (Spectrum VII/Circle L —	91
				ASCAP)	91
				Sooner Or Later (Graham-O-Tunas — BMI)	67
				Soup For One (Chic — BMI)	10
				Standing On The Top (Jobete/Stona City — ASCAP)	24
				Still Water (Jobete/Stona Agate — ASCAP/BMI)	20
				Straight From (Val-Isa/Joa/Falster — BMI)	72
				Street Corner (Nick-O-Val — ASCAP)	12
				Take Some Time (Lucky Traa — BMI)	55
				Taking (On The Boardwalk/Dat Richfield Kat —	36
				BMI/Songs Can Sing — ASCAP)	36
				Thang (Funtown/Shindlar/Mannish Kidd — BMI)	60
				Thanks (Amber Pass/Darryl Payne/	30
				Eric Matthew/Kalth Diamond — BMI)	30
				The Lover In You (Island/Sugar Hill — BMI)	81
				The Other Woman (Raydiola — ASCAP)	41
				The Real Deal (April/Bovina — ASCAP)	16
				The Very Best (Little Macho/Different Strokes/GS	96
				Euro-America — ASCAP)	96
				Too Lata (Junior/Sam — PRS)	8
				Waiting By (Koa-Drick/Bellboy/Mighty Three BMI)	62
				We Go A Long Way (Tripla Three — BMI)	14
				We Got The Groove	73
				When You Touch (Alligator — ASCAP)	47
				Why Can't We Liva (Sherlyn — BMI)	66
				Will You Kiss (Black Eye/Bellboy — BMI)	80
				You're #1 (Gratituda Sky — ASCAP/Irving/Ink/	130
				Baby Shoes — BMI)	130
				Your Body's Here (Mighty Three — BMI)	42
				Your Imagination (Hot-Cha/Six Continents — BMI)	76
				Your Man (Malaco/Lowery — BMI)	57

MOST ADDED SINGLES

- IT'S NOT ME YOU LOVE — CLIFF DAWSON — BOARDWALK**
WJLB, WCIN, V103, WAMO, WJMO, KACE, WDAO, WAIL, KATZ, WRBD, WUFO, WLLC, WILD, WGPR-FM, WLOU, WEDR, WWRL, WWIN, OK100, WYLD-FM, WDAS-FM.
- GIRL, YOU ARE THE ONE — ALFONZO — JOE-WES**
WNNC, WZEN, KPRS, OK100, KOKA, WPAL, V103, WATV, WAWA, WLOU, WHRK, WEDR, KDKO, WWRL, WILD, WGCI, WTLC, WDAS-FM, WGIV, KGFJ.
- IMAGINATION — THE B.B. & Q. BAND — CAPITOL**
WATV, WIGO, WBMX, WTLC, WGCI, V103, KDAY, WENZ, WNHC, WLUM, PROS, WCIN, WRBD, WOKB, WPAL, KGFJ, WGPR-FM.
- GROOVE YOUR BLUES AWAY — AMUZEMENT PARK — OUR GANG**
WILD, WRBD, WWIN, KPRS, WZEN, KATZ, WAWA, WUFO, WDAS-FM, WTLC, V103, WPAL, WLOU, WBMX, WGCI, WYLD-FM.
- CHANGE — BARRY WHITE — UNLIMITED GOLD**
WHRK, WGCI, WGPR-FM, WLLC, KACE, OK100, WNHC, WYLD-FM, KGFJ, WZEN, WSOK, WDAS-FM, WWRL, KPRS, WLUM.
- HARD TIMES — CHANGE — RFC/ATLANTIC**
WIGO, WOKB, WDAO, WSOK, WGPR-FM, WRBD, WATV, WWIN, WGCI, WPAL, WYLD-FM, WAWA, WLUM, KDKO.

MOST ADDED ALBUMS

- SO EXCITED — THE POINTER SISTERS — PLANET/RCA**
KATZ, KDKO, WDAO, WLLC, WPAL, WEDR
- CUPID'S IN FASHION — AVERAGE WHITE BAND — ARISTA**
WZEN, KPRS, KDKO, WDAO, WGCI, WWDM
- HAPPY HOUR — DEODATO — WARNER BROS.**
WEDR, WGCI, WDAO, KDKO, WZEN

UP AND COMING

- THE MESSAGE — GRAND MASTER FLASH — SUGAR HILL**
LET ME TICKLE YOUR FANCY — JERMAINE JACKSON — MOTOWN
DO SOMETHING — GOODIE — TOTAL EXPERIENCE/POLYGRAM
LET'S ROCK — FEEL — SUTRA

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — J. HOLLIDAY
HOTS: Dazz Band, Gap Band, R. Parker, J. Osborne, One Way, O'Jays, Shotgun, Cameo, St. Tropez, S. Wonder, D. Summer, A. Franklin, Sequence, Felix & Jarvis, Odyssey, War, Isley Brothers, Videoo, R. Crawford, Zapp. ADDS: R. James, Dazz Band, M. Walden, Cliff Dawson, Grand Master Flash, General Caine, B.B.&Q. Band, J. Jackson, Alfonzo, D. Sanborn. LP ADDS: D. Sanborn.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — SOUL SONIC FORCE
HOTS: War, J. Osborne, J. Holliday, S. Wonder, Junior, C. Lynn, R. Parker, Cameo, D. Summer, A. Franklin. ADDS: Shades Of Love, L. Graham, B.B.&Q. Band, Change, Dazz Band, Shalamar, B. Summers.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — SINNAMON
HOTS: J. Holliday, L. Taylor, S. Mills, Sequence, A. Franklin, Peech Boys, J. Osborne, R. James, "D" Train, Cooper & Ross, Human League, Reddings, Stylistics, Dazz Band, P. Rushen, Isley Brothers, Goodie, Aurra, Feel, L. Rawls, H. Johnson. ADDS: Amuzement Park, P. Rushen, G. Duke, M. Lance, New Jersey Connection, B.T. Express, Midnight Star. LP ADDS: Pieces Of A Dream, One Way.

WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — GAP BAND
JUMPS: 5 To 2 — J. Holliday, 13 To 9 — Soul Sonic Force, 16 To 10 — H. Johnson, 14 To 11 — Odyssey, 21 To 12 — Cameo, 19 To 13 — Con Funk Shun, 20 To 14 — D. Summer, 25 To 18 — Imagination, 29 To 19 — A. Franklin, 28 To 21 — Dayton, Ex To 22 — Zapp, Ex To 24 — L. Graham, Ex To 23 — Shades Of Love, Ex To 25 — O'Jays, Ex To 29 — S. Mills, Ex To 30 — Hall & Oates. ADDS: Blaze, ZZ Hill, Amuzement Park, Midnight Star, R. Flack, Brass Construction, The System. LP ADDS: J. Simon, J. Carr, Bohannon, D. Sanborn, G. Bonds.

WGIV — CHARLOTTE — CHRIS TURNER, PD — #1 — SOUL SONIC FORCE
HOTS: R. James, S. Wonder, Cameo, D. Summer, C. Lynn, Zapp, J. Osborne, Green's III, Atlantic Starr, Kid Creole & The Coconuts, R. Parker, Sequence, Illusion, Aurra. ADDS: B. Preston, J. Jackson, Grand Master Flash, Magic Lady, Brass Construction, Goodie, Klique.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — CON FUNK SHUN
HOTS: Gap Band, ZZ Hill, S. Wonder, Sinnamon, J. Osborne, Imagination, "D" Train, One Way, Ashford & Simpson, Odyssey, Atlantic Starr, Bar-Kays, R. Parker, Felix & Jarvis, D. Summer, O'Bryan, Thompson Twins, War, L. Graham, G. Soccio. ADDS: Pointer Sisters, J. Jackson, Feel, S. Lattisaw, Shock, Midnight Star, B.B.&Q. Band, Grand Master Flash.

WGCI — CHICAGO — PAM WELLES, PD — #1 — ODYSSEY
HOTS: R. James, R. Parker, Soul Sonic Force, Time Bandits, Sinnamon, Zapp, Kid Creole & The Coconuts, Gap Band, H. Johnson. ADDS: H. Alpert, F. James, Third World, S. Mills, R. James, Temptations, B.B.&Q. Band, K. Burke, B. White, Klique. LP ADDS: Average White Band, Deodato, D. Valentin.

WCIN — CINCINNATI — EVERETT CORK, PD — #1 — CAMEO
HOTS: Atlantic Starr, War, Heatwave, R. James, Junior, One Way, Reddings, C. Lynn, Soul Sonic Force, O'Bryan, S. Wonder, J. Holliday. ADDS: Kid Creole & The Coconuts, R. Flack, C. Dawson, Aurra, Pointer Sisters, T. Troutman, Dazz Band. LP ADDS: Reddings.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — GAP BAND
HOTS: J. Osborne, Junior, S. Wonder, Sequence, Soul Sonic Force, Atlantic Starr, J. Holliday, O'Bryan, Reddings. ADDS: Shalamar, Eye To Eye, J. Carr, Skys The Limit, Starpoint, Sugar Hill Gang, Orange Krush, Pointer Sisters, R. Flack, S. Mills, Murphys, D. Summer, Dunn & Bruce Street, C. Dawson.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — J. OSBORNE
HOTS: Soul Sonic Force, Sinnamon, S. Wonder, H. Johnson, D. Summer, St. Tropez, Legacy, Zapp, A. Franklin, Change. ADDS: Sound Troopie, B. White, Reddings, Pleasure, Fatback, L. Graham, Brass Construction, Bloodstone. LP ADDS: Valentine Brothers, H. Johnson, Sequence, M. Tyner.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — ZZ HILL
HOTS: J. Holliday, Cameo, War, R. Parker, S. Wonder, Isley Brothers, Atlantic Starr, Dayton, Soul Sonic Force. ADDS: Dazz Band, Pieces Of A Dream, J. Jackson, Odyssey, R. James, Shock, C. Dawson, Aurra, H. Hancock, V. Burch, Change, H. Johnson, Sinnamon. LP ADDS: B. Ocean, Average White Band, Pointer Sisters, Deodato.

WJLB — DETROIT — JOHN EDWARDS, PD — #1 — ASHFORD & SIMPSON
HOTS: Odyssey, Ritchie Family, High Fashion, Junior, McCrarys, H. Hancock, Skyy, S. Wonder, Chic, R. James, J. Holliday, Dayton, "D" Train, L. Graham, Sinnamon, Imagination, H. Johnson, Soul Sonic Force, J. Osborne. ADDS: C. Dawson, Dramatics.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — J. HOLLIDAY
JUMPS: 10 To 5 — Cameo, 14 To 7 — J. Osborne, 26 To 9 — Zapp, 18 To 10 — Felix & Jarvis, 20 To 12 — Junior, 22 To 14 — ZZ Hill, 28 To 17 — O'Jays, 24 To 21 — Isley Brothers, Ex To 19 — Superior Movement, 30 To 25 — Atlantic Starr, Ex To 34 — R. Parker, Ex To 40 — "D" Train. ADDS: A. Franklin, H. Johnson.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — SOUL SONIC FORCE
HOTS: One Way, Felix & Jarvis, High Fashion, J. Holliday, Cameo, Murphys, Heatwave, Con Funk Shun, General Caine, Isley Brothers, Kid Creole & The Coconuts, Reddings, St. Tropez, C. Lucas, Candela, Superior Movement, D. Summer, C. Lynn, B. Ocean, Chi-Lites. ADDS: B.B.&Q. Band, Brass Construction, Goodie, J. Jackson. LP ADDS: R. Cameron, B. Ocean, Shock, H. Johnson, F. Parriss, Black Uhuru.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — GAP BAND
JUMPS: 13 To 7 — H. Johnson, 14 To 9 — Reddings, 18 To 8 — "D" Train, 15 To 10 — Max Groove, 16 To 11 — Atlantic Starr, 17 To 13 — A. Edwards, 19 To 14 — Candela, 20 To 15 — Heatwave, 21 To 16 — Videoo, 22 To 12 — Fatback, 23 To 17 — S. Wonder, 24 To 18 — J. Butler, 25 To 19 — J. Holliday, 31 To 20 — Murphys, 32 To 21 — Cameo, 33 To 22 — McCrarys, 34 To 23 — Isley Brothers, 36 To 24 — R. Parker, 37 To 25 — Felix & Jarvis, 38 To 26 — Kid Creole — The Coconuts, 39 To 27 — N. Pointer, Ex To 28 — M. Sadane, Ex To 29 — Taste Of Honey, Ex To 31 — Odyssey, Ex To 33 — Sho Nuff, Ex To 32 — C. Beverly, Ex To 34 — M. Wycoff, Ex To 36 — Rose Royce, Ex To 37 — Third World, Ex To 38 — Plush, Ex To 39 — Cerrone, Ex To 40 — A. Anthony. ADDS: Dunn & Bruce Street, Soul Sonic Force, J. Jackson, R. James, Alfonzo, Brass Construction, Bohannon, B. Griffin, T. Gengis, Amuzement Park, Nighthawk, Bloodstone, War, Illusion, L.J. Reynolds. LP ADDS: Average White Band, D. Valentin.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — J. HOLLIDAY
HOTS: S. Wonder, J. Osborne, Kid Creole & The Coconuts, Whispers, Cameo, Atlantic Starr, Videoo, C. Lynn, D. Summer. ADDS: J. Jackson, R. James, B.B.&Q. Band, Zapp.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — J. OSBORNE
HOTS: S. Wonder, Cameo, Atlantic Starr, Shalamar, H. Hancock, Junior, Odyssey, Ritchie Family, Kid Creole & The Coconuts. ADDS: Goodie, Dunn & Bruce Street, B. Griffin, O'Jays, J. Jackson, Grand Master Flash. LP ADDS: Pieces Of A Dream.

WDIA — MEMPHIS — CARL CONNER, PD
HOTS: Soul Sonic Force, Isley Brothers, Temptations, O'Jays, R. James, Gap Band, Zapp, Sister Sledge, J. Osborne, R. James, S. Wonder, War, R. Parker, D. Summer, Dazz Band. ADDS: Felix & Jarvis, Odyssey, Temptations, Grand Master Flash. LP ADDS: J. Osborne.

WEDR — MIAMI — GEORGE JONES, MD — #1 — ASHFORD & SIMPSON
HOTS: R. James, Junior, R.J.'s Latest Arrival, One Way, O'Bryan, J. Osborne, Trauma, L.A. Connection, R. Little, H. Johnson, J. Holliday, Isley Brothers, C. Lynn, Cameo, A. Franklin, Skyy, T. Troutman, M. Wells, Chic, Reddings. ADDS: P. Funk All Stars, Stargard, Starpoint, Midnight Starr, Plush, D. Williams, R. Cameron, J. Carn, B. Preston. LP ADDS: Gap Band, Change, G. Soccio, Sequence, L. Ware, Pointer Sisters, Deodato, Oliver.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — SOUL SONIC FORCE
HOTS: S. Wonder, J. Osborne, One Way, Gap Band, Hall & Oates, Zapp, D. Summer, Reddings, R. Little, "D" Train, Time Bandits, R. Parker, J. Holliday, O'Jays, C. Lynn, G. Bonds, C. Lynn, Odyssey, P. Rushen, Cameo, A. Franklin. ADDS: C. Dawson, L. Taylor, Pointer Sisters, Survivor, Cerrone, War, J. Jackson.

WYLD-FM — NEW ORLEANS — TONY BROWN, PD — #1 — WINDJAMMER
HOTS: S. Wonder, J. Holliday, J. Osborne, Dazz Band, Junior, R. James, Gap Band, Temptations, Chic. ADDS: P. Rushen, Lakeside, B. Summers, B. White, Superior Movement, Midnight Star, T. Troutman. LP ADDS: Pieces Of A Dream.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — J. HOLLIDAY
JUMPS: 12 To 7 — F. Rae, 17 To 8 — Odyssey, 15 To 12 — Ritchie Family, 19 To 15 — H. Johnson, 20 To 17 — J. Osborne, 24 To 19 — Shades Of Love, Ex To 24 — A. Franklin, 29 To 26 — D. Summer, Ex To 30 — C. Lucas. ADDS: Yazoo, Dayton, Aurra, R. Parker. LP ADDS: High Fashion, Dazz Band.

WWRL — NEW YORK — BOBBY JAY, MD — #1 — J. HOLLIDAY
HOTS: C. Lynn, A. Franklin, Ritchie Family, Ashford & Simpson, R. James, Booker T., Dazz Band, J. Osborne, Junior, F. Rae, "D" Train, Atlantic Starr, S. Wonder, Odyssey, H. Johnson. ADDS: V. Robinson, Soul Sonic Force, Third World, D. Williams.

WRAP — NORFOLK — JIMMY WILLIAMS, PD — #1 — GAP BAND
HOTS: One Way, Reddings, R. James, ZZ Hill, Soul Sonic Force, Cameo, J. Holliday, S. Wonder, Ashford & Simpson, J. Osborne, Temptations, Atlantic Starr, Isley Brothers, Dazz Band, Bloodstone, War, "D" Train, Junior, P. McCartney. ADDS: R. Crawford, H. Johnson, Dunn & Bruce Street, T. Troutman, Goodie, Aurra, B. Collins, R. Fields, Odyssey, Salsoul Orchestra. LP ADDS: B. Collins, Odyssey, J. Osborne.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — J. OSBORNE
JUMPS: 7 To 4 — Junior, 9 To 6 — Felix & Jarvis, 11 To 7 — Atlantic Starr, 13 To 10 — J. Holliday, 15 To 12 — R. Parker, 31 To 13 — Zapp, Ex To 15 — Murphys, 22 To 19 — Prince, Ex To 21 — O'Jays, 29 To 22 — Chi-Lites, 27 To 23 — Collage, 40 To 28 — Isley Brothers, 36 To 26 — B. Ocean, 27 To 26 — B. Collins, Ex To 35 — Dazz Band, Ex To 37 — G. Soccio, Ex To 38 — A. Franklin, Ex To 39 — D. Summer, Ex To 40 — T. Troutman. ADDS: Change, S. Mills, Dunn & Bruce Street, Shalamar, Dayton, Brass Construction. LP ADDS: Bloodstone, Odyssey.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — S. WONDER
JUMPS: 9 To 5 — Cameo, 10 To 6 — War, 17 To 10 — Kid Creole & The Coconuts, 21 To 18 — Isley Brothers, 23 To 20 — Shock, 24 To 21 — Dayton, 25 To 22 — Pointer Sisters, 27 To 23 — D. Summer, Ex To 24 — Atlantic Starr, 30 To 25 — R. Parker, 33 To 26 — C. Simon, 31 To 27 — R. Fields, 40 To 28 — P. Rushen, 35 To 29 — H. Johnson, 34 To 31 — A. Franklin, 38 To 32 — O'Bryan, 36 To 33 — Dunn & Bruce Street, 37 To 34 — R. Dyson, 39 To 35 — St. Tropez, Ex To 36 — Odyssey, Ex To 37 — Fatback, Ex To 38 — Zapp, Ex To 39 — Aurra. ADDS: S. Mills, C. Dawson, System, J. Jackson, S. Lattisaw. LP ADDS: B. James, C. Lynn, D. Grusin, L. Graham, Bloodstone.

KATZ — ST. LOUIS — BERNIE HAYES, MD — #1 — J. BUTLER
JUMPS: 11 To 3 — St. Tropez, 20 To 9 — O.C. Smith, 9 To 2 — J. Holliday, 26 To 18 — M. Wycoff, 17 To 8 — Jones Girls, 15 To 4 — R. Crawford. ADDS: Plush, W. Hart, Amuzement Park, D. Ross, Brass Construction, B. White, C. Dawson, S. Mills, D. Williams, S. Lattisaw. LP ADDS: Jewel, Pointer Sisters, C. Lynn, Superior Movement, Bohannon, High Inergy, H. Johnson, O'Bryan, Plush.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — S. WONDER
HOTS: Atlantic Starr, J. Osborne, Reddings, Soul Sonic Force, "D" Train, Junior, J. Holliday, Gap Band, D. Summer. ADDS: Shalamar, R. Flack, R. James, L. Graham, Dayton, S. Lattisaw, Deodato.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — S. WONDER
JUMPS: 7 To 4 — J. Osborne, 13 To 10 — War, 17 To 11 — J. Holliday, 16 To 12 — Isley Brothers, 19 To 13 — Cameo, 18 To 14 — J. Carn, 21 To 15 — Illusion, 22 To 16 — Odyssey, 20 To 17 — Fatback, 24 To 18 — Zapp, 25 To 19 — D. Summer, 26 To 20 — A. Franklin, 27 To 21 — Change, 29 To 22 — S. Mills, 30 To 25 — Taste Of Honey, Ex To 23 — S. Lattisaw, Ex To 24 — L. Graham, Ex To 27 — Dayton, Ex To 28 — D. Williams, Ex To 29 — Third World, Ex To 27 — Dayton, Ex To 28 — D. Williams, Ex To 29 — Third World, Ex To 30 — G. Bonds. ADDS: R. James, Dazz Band, M. Sadane, Stargard, R. Flack, Platters. LP ADDS: Stargard, J. McDuff, Fatback.

KOKA — SHREVEPORT — B.B. DAVIS, PD — #1 — GAP BAND
HOTS: Dazz Band, One Way, S. Wonder, J. Holliday, Soul Sonic Force, Cameo, War, ZZ Hill, R. Parker, Temptations, J. Osborne, D. Summer, Atlantic Starr, O'Bryan, C. Lynn, Dayton, Odyssey, Pointer Sisters, Sinnamon, G. Bonds. ADDS: R. Crawford, Fatback, Zapp, S. Lattisaw, R. Flack, Alfonzo, S. Mills, G. Soccio.

WWDM — SUMTER — BARBARA TAYLOR, PD
HOTS: Gap Band, J. Osborne, One Way, S. Wonder, J. Holliday, T. Troutman, Con Funk Shun, "D" Train, L. Graham, Felix & Jarvis. ADDS: J. Jackson, A. Anthony, H. Johnson, Candela, F. Rae, Forrrce, R. Little, P. Rushen, Shades Of Love, Redd Hott, G. Bonds. LP ADDS: Average White Band, High Fashion, G. Soccio, D. Valentin, D. Grusin, G. Bonds.

OK 100 — WASHINGTON, D.C. — JOHN TURK, MD — #1 — C. LYNN
HOTS: "D" Train, Atlantic Starr, One Way, Ritchie Family, Junior, J. Osborne, Candela, Clausel, Imagination, D. Summer, S. Mills, S. Wonder, Reddings, Dayton, Isley Brothers, Odyssey, C. Lucas. ADDS: R. Cameron, H. Johnson, Goodie, Shades Of Love, Alfonzo, B. White, Fatback, Sugar Hill Gang.

INTERNATIONAL DATELINE

Canada

OTTAWA — E/A Music of Canada Ltd. has launched a significant marketing and promotional campaign — likely its largest ever for a debut domestic artist release — in support of **Davld Roberts'** Elektra album, "All Dressed Up," issued this month by the label in Canada and scheduled for imminent United States release. Marketing information from the company indicates Roberts is considered a long-term signing to be nurtured and developed slowly, which is perhaps a telling sign of just how the firm will treat the 23-year-old Toronto singer-songwriter. Company executives would be among the first to admit that recent domestic signings have not always fared well, but in Roberts E/A appears to have a bonafide commercial success. Bolstered by Los Angeles session men and a classy packaging, the album has a sheen simply not evident on most domestic albums these days. The debut single, "Boys Of Autumn," has been released to good initial radio reaction, and comes in a four-color sleeve. Roberts' "Anywhere You Run To" was recorded by **Diana Ross** for her next disc. A tour this autumn is possible, but all indications are E/A will play it patiently in developing the chock-full-of-hooks composer . . . Both **Nick Garbene** at A&M and **Sylvie Bronetta** at E/A, veteran promotional representatives, have left their respective companies this past month . . . Attic Records has scored two major platinum discs for rather unusual artists. The **Pylons**, the Toronto-based a capella band, becomes the first such group to score a platinum disc for its self-titled debut on the label, while **Plastic Bertrand**, the Belgian pop-rock singer, has gone platinum on his single, "Stop Our Encore."

kirk lapointe

Italy

MILAN — The Italian summer season of tours began in July with many important foreign artists: **Frank Zappa**, the **Police**, **Rory Gallagher** and **Jackson Browne** have been scheduled in Milan, while the **Rolling Stones** are expected in Turin (on July 11-12) and in Naples. Among the Italian artists who started series of concerts in this period are **Patty Pravo**, **Claudio Baglioni**, **Edoardo Bennato**, the **Pooh** and **Ornella Vanoni**.

Many LPs and cassettes, including compilations of new and old hits, have been released in this period by the Italian companies. Among them "Nostalgia" and "Stars '81" (on K-tel), "Mistomare" and "Booms Anni '60" (on Durium), "Succosa" (on EMI), "16 Rounds n.2" and "30 X 60 n.2" (on CGD), "Il tempo dell'amore" (on RCA), "Tilt" (on PolyGram) and "I Campionissimi" (on CBS). In the last weeks, the new entries in the charts concentrated on compilations releases.

The Fa-Do label, previously distributed by Dischi Ricordi, is now distributed by CGD. Among the latest releases of the label there is an album by the new group **Tempi Durl**.

Franco Crepax, managing director of CGD-Messagerie Musicali group, announced the appointment of **Daniele Doglio** at the post of administration manager at CGD Dischi . . . **Pippo La Rosa** will now be responsible for the international department at Fonit Cetra, after the resignation of **Luigi Arduino** . . . **Stefano Micocci** and **Michele Mondella** created in Rom a new promotion agency, Media, which will follow artists like **Lucio Dalla**, **Francesco De Gregori** and others.

mario de luigi

Japan

TOKYO — On a recent visit to Japan to attend a jazz convention sponsored by Warner/Pioneer, Elektra/Musician president and Elektra/Asylum vice president **Bruce Lundvall** found some time to speak a while with **Cash Box** Tokyo. While he was primarily in Japan to familiarize people with his Elektra/Musician label, Lundvall also spoke on a variety of industry-related topics. Among his comments:

On his move from president of CBS Records Division to Elektra:

"I was ready for a new challenge, that's the primary reason. In other words, for a long time, I wanted to get another chance to do creative work again. The Musician label was the answer to my dreams. I'm really enjoying my work here, trying to make Musician a label with a high visibility."

On his expectations for Musician:

"My initial goals are rather modest. I would like to reach about two-to-three million dollars in wholesale in the beginning. Within two or three years, I'd like to reach about five or six million dollars annually. Jazz is currently about 10% of the American market and it is growing steadily, so I think the goals are realistic."

On home taping (a big problem in both the United States and Japan):

"This is a very difficult question. One answer is legal control and another is technical, that is, developing some method to make it impossible to copy something. In the U.S. right now, new legislation is under discussion in Congress. However, new technology to fight taping is still lacking at this time, so home taping seems to expand continuously."

On the record rental business, which has spread throughout Japan:

"It's a very important problem, I think. The same thing is beginning to happen in the U.S. too; recently, some dealers have opened up rental corners. However, the problem is so much bigger here (in Japan) that severe control methods, I think, are needed."

kozo otsuka

Canadian Copyright Appeal Board Revises Broadcasting Royalty Formula

by Kirk LaPointe

OTTAWA — The federal Copyright Appeal Board last week announced revisions to broadcasting royalty distribution among the country's two performing rights societies.

Somewhat convinced that Performing Rights Organization (PRO) of Canada Ltd. deserved a larger slice of the royalty pie, the board maintained the current level of overall payments by radio stations — set at 3.2% of gross revenue — but it gave PRO Canada Ltd. a total of .09% more.

PRO Canada now will get 1.54% of radio grosses, while the Composers, Artists and Publishers Assn. of Canada (CAPAC) will earn 1.56%. PRO Canada previously earned 1.45%, while CAPAC earned 1.75%.

Although the board agreed with PRO that

'Juice,' 'Classics' Top June CRIA Certifications

TORONTO — Triple platinum awards signifying sales of 300,000 units for Juice Newton's "Juice" on Capitol and "Hooked On Classics" by the Royal Philharmonic Orchestra on RCA topped the Canadian Recording Industry Assn. (CRIA) album certifications for June. In addition to the awards for Newton and the Royal Philharmonic, two double platinums, three platinums and 13 golds were given for albums, as well as one double platinum and two platinums for singles.

Double platinum album certifications, signifying sales of 200,000 units, went to the *Chariots Of Fire* soundtrack by Vangelis on PolyGram and Joan Jett & The Blackhearts' "I Love Rock 'N Roll" on CBS. Platinum album award winners (100,000 units) were "J'Suis Ton Amie" by Chantal Pary on Kebec Disc, "Success Hasn't Spoiled Me Yet" by Rick Springfield on RCA and Streethart's self-titled LP on Capitol.

Gold album certifications, signifying sales of 50,000 units, went to "Bobbie Sue" by the Oak Ridge Boys and Don Williams' "I Believe In You," both on MCA; "Small Change" by Prism, "Streethart" and Iron Maiden's "The Number Of The Beast," all on Capitol; Springfield's "Success Hasn't Spoiled Me Yet," and Alabama's "Feels So Right" & "Mountain Music" on RCA; "Time & Tide" by Split Enz on A&M; Black Sabbath's "Heaven & Hell" on WEA Music; Men At Work's "Business As Usual" on CBS; Ballroom Orchestra's self-titled LP on PolyGram; and Pary's "J'Suis Ton Amie" on Kebec Disc.

"I Love Rock 'N Roll" by Joan Jett & The Blackhearts was the top singles certification with a double platinum award signifying sales of 200,000 units. "Queen Of Hearts" by Juice Newton on Capitol and "Stop Our Encore" by Plastic Bertrand on Attic garnered platinum awards for sales of 100,000 units.

its 11,404 writers and 2,151 affiliated publishers in Canada represented a greater amount of the overall music performed than the organization had been earning, it did not go so far as to grant PRO parity with CAPAC or accede to its request at board hearings earlier this year for 1.75% of radio grosses.

Still, the concession by the board — which operates under the federal Consumer and Corporate Affairs Department — represents a victory of sorts. The extra percentage could give PRO Canada about \$420,000 in additional royalties this year, even though CAPAC has estimated the loss to them at about \$360,000.

The rates are retroactive to Jan. 1.

CAPAC, with some 9,520 writers and 7,220 publishers affiliated in Canada, earned about \$21 million in total license fees last year.

PRO Canada, meanwhile, netted about \$15.8 million in overall license fees.

Both societies represent thousands of international composers and publishers, and a considerable amount — perhaps as high as 70% — of their license fees flowed from the country last year. Conversely, the success of several Canadian performers abroad earned PRO and CAPAC members significant amounts of money.

The two societies each fall argue before the three-member board for a larger share of the royalty split. Interested parties, such as broadcasters, intervene at the hearings in an attempt to hold down the royalty rate.

This year, it seems the broadcasters successfully held the board's attention and kept it from raising the overall levy.

Tougher Piracy Law Approved In The U.K.

LONDON — An amendment to the Copyright Act increasing the penalties for piracy and counterfeiting of copyrighted works was passed last week in the House of Commons. The bill is expected to have a strong impact on piracy in the videocassette business, where up to 75% (or an estimated \$150-\$200 million) of the industry's revenues go to pirates and their distributors.

Under the new law, which will go into effect at the end of the month, those who sell or rent unauthorized copies of copyrighted material will be subject to fines of up to \$1,700 per offense and/or two years in jail. Prior to the new amendment, maximum criminal penalty under the Copyright Act was \$85, although civil courts have awarded stiffer damage judgements in infringement cases, as well as search-and-seize orders.

In addition, many feel that the new amendment will also make it easier to prosecute suspected pirates and their distributors.

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 Puerto Pollensa — Sandra Mihanovich — Microfon
 - 2 Solo Le Pido A Dios — Leon Gieco — Music Hall
 - 3 Si La Vieras Con Mis Ojos — Dyango — EMI
 - 4 Cama Y Mesa — Roberto Carlos — CBS
 - 5 Ayer Te Vi — Luisa Maria Guell — Music Hall
 - 6 Lluvia — Luis Angel — Interdisc
 - 7 Mentira — Valeria Lynch — PolyGram
 - 8 La Gata Bajo La Lluvia — Rocio Durcal — Microfon
 - 9 Yo Quería Ser Mayor — Roque Narvaja — Discosa/Interdisc
 - 10 Gente Del Futuro — Cantilo y Punch — Music Hall

- TOP TEN LPs**
- 1 En Argentina — Mercedes Sosa — PolyGram
 - 2 No Llores Por Mi Argentina — Seru Giran — Interdisc
 - 3 Los 15 Maximos — various artists — PolyGram
 - 4 Estilo — Maria Martha Serra Lima — CBS
 - 5 Tiempos Dificiles — Juan Carlos Baglietto — EMI
 - 6 Las Aventuras De . . . — Parchis — Tonodisc
 - 7 Clemente — Interdisc
 - 8 Entre Una Espada Y La Pared — Dyango — EMI
 - 9 Dolcissimo — various artists — Interdisc
 - 10 Balance Provisional — Roque Narvaja — Discosa/Interdisc —Prensario

Japan

- TOP TEN 45s**
- 1 Selbotachi No Rarabye — Hiromi Iwazaki — Victor
 - 2 Kitasakaba — Takashi Hosokawa — Nippon Columbia
 - 3 Natsu No Herolne — Nahoko Kawai — Nippon Columbia
 - 4 Sekidokomachi Dokki — Kumiko Yamashita — Nippon Columbia
 - 5 Omaeni Check In — Kenji Sawada — Polydor
 - 6 Yes Yes Yes — Of Course — Toshiba/EMI
 - 7 Silhouette Romance — Junko Ohashi — Nippon Phonogram
 - 8 Otoko No Kunsho — Daisuke Shima — King
 - 9 Hyakuman Doller Baby — Johnny — King
 - 10 Amaku Kikenna Kaori — Tatsuro Yamashita — RVC

- TOP TEN LPs**
- 1 Pineapple — Seiko Matsuda — CBS/Sony
 - 2 Pearl Pierce — Yumi Matsutoya — Toshiba/EMI
 - 3 Now And Forever — Air Supply — Nippon Phonogram
 - 4 Concert In Central Park — Simon & Garfunkel — CBS/Sony
 - 5 Oolnaru Ayo Yumeyo — Chiharu Matsuyama — News
 - 6 Niagara Triangle Vol. 2 — CBS/Sony
 - 7 Tug Of War — Paul McCartney — Toshiba/EMI
 - 8 Biography II — Takao Kisugi — Kitty
 - 9 Someday — Motoharu Sano — Epic/Sony
 - 10 Still Life — Rolling Stones — Toshiba/EMI

—Cash Box of Japan

United Kingdom

- TOP TEN 45s**
- 1 Fame — Irene Cara — RSO
 - 2 Happy Talk — Captain Sensible — A&M
 - 3 Abracadabra — The Steve Miller Band — Mercury
 - 4 A Night To Remember — Shalamar — Solar
 - 5 Inside Out — Odyssey — RCA
 - 6 Music And Light — Imagination — R&B
 - 7 No Regrets — Midge Ure — Chrysalis
 - 8 Just Who Is The 5 O'Clock Hero? — The Jam — Polydor
 - 9 Now Those Days Are Gone — Bucks Fizz — RCA
 - 10 Shy Boy — Bananarama — London

- TOP TEN LPs**
- 1 Lexicon Of Love — ABC — Neutron
 - 2 Avalon — Roxy Music — Polydor
 - 3 Tropical Gangsters — Kid Creole & The Coconuts — Ze
 - 4 Still Life — The Rolling Stones — Rolling Stones
 - 5 Complete Madness — Madness — Stiff
 - 6 Non-Stop Ecstatic Dancing — Soft Cell — Some Bizzare
 - 7 Abracadabra — The Steve Miller Band — Mercury
 - 8 Pictures At Eleven — Robert Plant — Swan Song
 - 9 Imperial Bedroom — Elvis Costello & The Attractions — F-Beat
 - 10 Rio — Duran Duran — EMI

—Melody Maker

CASH BOX TOP 100 ALBUMS

July 24, 1982

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	7/17	Chart
1 ASIA (Geffen SHS 2008) WEA	8.98	1 17
2 STILL LIFE (AMERICAN CONCERT 1981) THE ROLLING STONES (Rolling Stones/Atco COC 39113) WEA	9.98	2 5
3 MIRAGE FLEETWOOD MAC (Warnar Bros. 23607-1) WEA	8.98	9 2
4 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	—	3 19
5 IV TOTO (Columbia FC 37728) CBS	—	6 15
6 PICTURES AT ELEVEN ROBERT PLANT (Swan Song/Atco SS 8512) WEA	8.98	31 2
7 GET LUCKY LOVERBOY (Columbia FC 37638) CBS	—	7 37
8 TUG OF WAR PAUL McCARTNEY (Columbia TC 37462) CBS	—	4 11
9 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	8.98	10 13
10 GOOD TROUBLE REO SPEEDWAGON (Epic FE 38100) CBS	—	12 3
11 DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892) RCA	6.98	5 22
12 EYE OF THE TIGER SURVIVOR (Scotti Bros. FZ 38062) CBS	—	15 5
13 ABRACADABRA THE STEVE MILLER BAND (Capitol ST-12216) CAP	8.98	24 5
14 DIVER DOWN VAN HALEN (Warnar Bros. BSK 3677) WEA	8.98	8 12
15 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL) IND	8.98	11 8
16 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AL 9599) IND	8.98	16 6
17 NOW AND FOREVER AIR SUPPLY (Arista AL 9587) IND	8.98	18 6
18 SPECIAL FORCES .38 SPECIAL (A&M SP-4888) RCA	8.98	13 9
19 ALL FOUR ONE THE MOTELS (Capitol S-12177) CAP	8.98	21 13
20 THREE SIDES LIVE GENESIS (Atlantic SD 2-2000) WEA	10.98	22 5
21 GAP BAND IV THE GAP BAND (Total Experience TE-1-3001) POL	8.98	14 7
22 VINYL CONFESSIONS KANSAS (Kirshner FZ 38002) CBS	—	19 7
23 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 8002TL2) IND	13.98	17 9
24 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	—	28 10
25 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP	8.98	20 9
26 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007) WEA	8.98	27 11
27 ALL THE BEST COWBOYS HAVE CHINESE EYES PETE TOWNSHEND (Atco SD 38-149) WEA	8.98	32 4
28 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19380) WEA	8.98	46 2
29 ROCKY III ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP	8.98	39 3
30 KEEP IT LIVE DAZZ BAND (Motown 6004ML) IND	8.98	25 19
31 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH FRANK ZAPPA (Barking Pumpkin FW 38066) CBS	—	34 9
32 HOOKED ON SWING LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	8.98	36 7

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	7/17	Chart
33 SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL 1-4125) RCA	8.98	23 18
34 MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229) RCA	8.98	26 20
35 COMBAT ROCK THE CLASH (Epic FE 37689) CBS	—	37 7
36 REACH RICHARD SIMMONS (Elektra E1-60122F) WEA	10.98	33 8
37 ESCAPE JOURNEY (Columbia TC 37408) CBS	—	29 51
38 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	42 9
39 CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL	8.98	30 41
40 BLACKOUT SCORPIONS (Mercury SRM-1-4039) POL	8.98	38 18
41 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590) IND	8.98	35 15
42 CHICAGO 16 CHICAGO (Full Moon/Warnar Bros. 9 23689-1) WEA	8.98	48 6
43 SWEETS FROM A STRANGER SOUZEEZE (A&M SP-4899) RCA	8.98	44 9
44 AVALON ROXY MUSIC (Warnar Bros. 9 23666-1) WEA	8.98	49 6
45 POWER PLAY APRIL WINE (Capitol ST-12218) CAP	8.98	55 3
46 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND	8.98	40 33
47 E.T. THE EXTRATERRESTRIAL ORIGINAL SOUNDTRACK (MCA-6109) MCA	8.98	59 15
48 NO FUN ALOUD GLENN FREY (Asylum E1-60129) WEA	8.98	56 6
49 NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647) WEA	—	50 27
50 ALDO NOVA (Portrait ZRR 37498) CBS	—	43 23
51 JEFFREY OSBORNE (A&M SP-4896) RCA	8.98	60 6
52 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015) WEA	8.98	47 14
53 FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062) CAP	8.98	45 37
54 PRIVATE AUDITION HEART (Epic FE 38049) CBS	—	41 7
55 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021) RCA	8.98	51 52
56 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207) CAP	8.98	53 9
57 PELICAN WEST HAIRCUT 100 (Arista AL 6600) IND	8.98	58 16
58 BEAT KING CRIMSON (Warnar Bros. 9 23692-1) WEA	8.98	68 4
59 WILD HEART OF THE YOUNG KARLA BONOFF (Columbia FC 37444) CBS	—	52 17
60 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38066) CBS	—	57 9
61 ONE ON ONE CHEAP TRICK (Epic FE 38021) CBS	—	81 9
62 BELLA DONNA STEVIE NICKS (Modarn/Atco MR 38-139) WEA	8.98	62 50
63 MARSHALL CRENSHAW (Warnar Bros. BSK 3673) WEA	8.98	85 10
64 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354) WEA	8.98	66 6
65 GREASE 2 ORIGINAL SOUNDTRACK (RSO RS-1-3803) POL	8.98	75 6
66 JUMP UP! ELTON JOHN (Geffen GHS 2013) WEA	8.98	63 12

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	7/17	Chart
67 ON THE LINE GARY U.S. BONDS (EMI America SO-17068) CAP	8.98	72 5
68 HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194) RCA	8.98	84 36
69 HOT SPACE QUEEN (Elektra E1-60129) WEA	8.98	54 9
70 A FLOCK OF SEAGULLS (Jiva/Arista VA 66000) IND	6.98	80 10
71 WHO'S FOOLIN' WHO ONE WAY (MCA-5279) MCA	8.98	69 18
72 STRAIGHT BETWEEN THE EYES RAINBOW (Mercury SRM-1-4041) POL	8.98	67 13
73 AEROBIC SHAPE UP JOANIE GREGGAINS (Parade/Peter Pan 104) IND	8.98	73 15
74 IMPERIAL BEDROOM ELVIS COSTELLO and THE ATTRACTIONS (Columbia FC 38157) CBS	—	86 2
75 4 FOREIGNER (Atlantic SD 16999) WEA	8.98	70 53
76 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124) CAP	8.98	— 1
77 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 36160) CBS	—	100 2
78 ALLIGATOR WOMAN CAMEO (Chocolata City CCLP 2021) POL	8.98	74 16
79 BRILLIANCE ATLANTIC STARR (A&M SP-4883) RCA	8.98	76 18
80 GHOST IN THE MACHINE THE POLICE (A&M SP-3730) RCA	8.98	77 40
81 KIM WILDE (EMI America ST-17065) CAP	8.98	90 11
82 MISSING PERSONS (Capitol DLP-15001) CAP	4.98	84 16
83 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL) IND	8.98	82 13
84 NO CONTROL EDDIE MONEY (Columbia FC 37960) CBS	—	96 3
85 WALT DISNEY PRODUCTIONS' MOUSERCISE (Disneyland 62516) IND	7.98	81 19
86 STAR TREK II: THE WRATH OF KHAN ORIGINAL SOUNDTRACK (Atlantic SD 19363) WEA	8.98	123 2
87 PICTURE THIS HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340) IND	8.98	83 22
88 WINDSONG RANDY CRAWFORD (Warnar Bros. 9 23687-1) WEA	8.98	94 6
89 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	8.98	108 2
90 OUTLAW WAR (RCA AFL1-4208) RCA	8.98	91 20
91 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930) RCA	8.98	85 72
92 INSIDE RONNIE MILSAP (RCA AHL1-4311) RCA	8.98	93 5
93 INSTANT LOVE CHERYL LYNN (Columbia FC 39057) CBS	—	103 3
94 THE HUNTER BLONDIE (Chrysalis CHR 1384) IND	8.98	89 8
95 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l. FZ 37999) CBS	—	87 11
96 PHYSICAL OLIVIA NEWTON-JOHN (MCA-5229) MCA	8.98	78 39
97 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC237542) CBS	—	98 45
98 OFFRAMP PAT METHENY GROUP (ECM-11216) WEA	8.98	71 10
99 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570) CBS	—	106 5
100 SEASONS OF THE HEART JOHN DENVER (RCA AFL1-4256) RCA	8.98	95 20

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Lowballing, Inconsistent Fill Plague Stores Selling Home Video Games

(Continued from page 7)

As David Diamond, president of Costa Mesa, Calif.-based Middle West Distributors, Inc., explained it, video games makers have been more vigorously dealing with electronic and computer outlets than record dealers because of the uncertain economy of the record industry at present. He said companies like Mattel ship one-third of their video games product to stores like K mart and other national chain accounts, noting that such outlets get first priority in shipping.

Diamond also noted that if all outlets were serviced simultaneously, then pricing problems could be curbed. He said that if major discount and department store chains receive their games product first, often to the point of saturation, then such stores are inclined to sell the games at low prices. "By the time the little dealer gets his order," Diamond asserted, "they have to sell at higher prices."

Although Diamond maintains that record dealers must learn how to deal with video game manufacturers, he said that the retail aspect of the business resembles record merchandising in that it's a title business, where hot titles sell in larger volume due to increased demand. But he cautioned that buying of catalog titles should be done with more prudence.

Many dealers also noted a glaring absence of effective merchandising materials available in support of the games, with Atari and Activision doing the best job of providing such materials.

But clearly the primary concern among record dealers is being able to have the product in-store. "Fill, what fill?" asked

Shortz rhetorically, saying that trying to obtain hit product such as Atari's "Pac-Man" and "Invaders" was a near impossible task.

Hit Titles

Echoing this attitude was Mitch Perliss, director of buying for Show Industries, which operates the L.A.-based City One Stop and Music Plus chain, who said, "On catalog there's been no product fill problem," he said, explaining that the store buys direct from Intellivision and Imagic while Atari and Activision come to the chain through a distributor.

"But new releases are a different story," according to Perliss. "There's just not enough out there. There is always a high demand and low availability on the hotter titles," he said.

Some retailers noted that by the time they do get a title, it may have reached its sales peak, leaving retailers with essentially dormant merchandise. "Video game software is very similar to LPs," explained Shortz, who added, "It can be a hot title at first but it dies a swift death."

"Most of the better selling video game titles peak in about six to eight weeks," said Vicki Kost, general manager and video buyer for the Seattle-based D.J.'s Sound City. "If you're going to do any volume business on a title you've got to have it when it first hits the market."

A drawback to effective video game merchandising is the practice by some manufacturers of shipping to their established accounts in one region exclusively at the expense of another market region. "A company could ship a full allotment of a game title back east to the point of saturation," said Middle West's Diamond. "They may get loaded back east, but the West Coast could be starving for the product."

While many manufacturers were reticent to discuss their marketing and distribution attitudes as they pertain to record retailers, some game makers contacted said there was no discrimination in distribution of their

product.

"Except on hot titles, our inventory is always in good shape," said Jerry Michaelson, vice president of marketing for the Odyssey 2 video game/computer system manufactured by North American Philips. "All orders that come in are handled on sequence of receipt. We don't put record retailers in a particular category; we evaluate each account."

"Ideally, record retailers would appear to be most adaptable to our software," noted Bob Faught, vice president of sales for Activision. He said that Activision is striving for 24-hour turnaround on the product, although dealing with the electronics distributors presents a problem.

"Electronics distributors are used to dealing with hardware items and have no software philosophy in terms of distribution," Faught said. "We are continually trying to educate our distributors to begin dealing with the demands of software distribution among record dealers."

Alternatives

One way to circumvent problems posed by an inexperienced distribution outlet is to buy the video game cartridges from a variety of distributors and/or factory direct. "Fill has not really been a problem for us because we have four or five various sources of distribution for the games," said Dwight Montjar, video director at the Canton, Ohio-based Stark/Camelot chain.

He said the chain employs a combination of manufacturer direct and distribution

buying to keep the software in-store, giving each distributor used a "fair amount of business."

"Toy stores, drug stores and discount outlets are running sales on titles so low there is no way to compete with their prices," noted D.J.'s Kost, who added that during the first six months of the year lowballing was not a problem, but that the situation is changing.

Lee Cohen, vice president of marketing for the L.A.-based Licorice Pizza chain, said that demand for games software has kept the chain's prices at profitable levels. "We've had sales with advertising but they are designed to attract customers to the stores," Cohen said.

Cautioning that lowballing is not the major problem many dealers perceive it to be, Ira Heilcher, head of the Minneapolis-based Great American Music and Wax Museum stores, said, "Summer is not the time to sell video. Do shoe stores stock outdoor jogging shoes in January and February if you live in an area of harsh winters?"

"There is a glut of product because everybody bought and bought and bought because of the successful sales of video games in March," added Heilcher. "Personally, I think people are panicking over this price cutting thing. Record dealers are just experiencing a seasonal product. If price cutting is still happening in the fall, then we'll know if there is a pricing issue or not."

ON JAZZ

(Continued from page 13)

Foster, Slide Hampton, Harlem Blues & Jazz Band, Jimmy Heath, Jon Hendricks, Jon Hicks Big Band, Dave Holland, Alberta Hunter, Mel Lewis Big Band, Ronnie Mathews, Charlie Perslf Big Band, Sam Rivers, Hilton Rulz, Archie Shepp, Art Taylor, Cedar Walton and Reggie Workman. Special shows will include "Recent Developments In Jazz," at NYU featuring new and developing artists: "Tribute Night" honoring such composers as Duke Ellington, Charles Mingus and Thelonious Monk; a salute to jazz tap dancing; and a free open-air concert in Washington Square Park. fred godman

Cash Box Top Albums/101 to 200

July 24 1982

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	7/17	Chart
101 LONE RHINO	8.98	110 4
ADRIAN BELEW (Island/Atco IL 9751) WEA		
102 PAC-MAN FEVER	—	88 19
BUCKNER & GARCIA (Columbia XRC 37941) CBS		
103 HANDS DOWN	—	113 3
BOB JAMES (Tappan Zee/Columbia FC 38067) CBS		
104 ABACAB	8.98	105 4
GENESIS (Atlantic SD 19313) WEA		
105 AS WE SPEAK	8.98	115 4
DAVID SANBORN (Warner Bros. 9 23650-1) WEA		
106 WE GO A LONG WAY BACK	—	117 3
BLOODSTONE (T-Neck FZ 38115) CBS		
107 THE INNOCENT AGE	—	79 45
DAN FOGELBERG (Full Moon/Epic KE2 37393) CBS		
108 EXTRATERRESTRIAL LIFE	—	92 11
BLUE OYSTER CULT (Columbia KG 37946) CBS		
109 BUILT FOR SPEED	8.98	118 5
STRAY CATS (EMI America ST-17070) CAP		
110 THE CONCERT IN CENTRAL PARK	14.98	97 20
SIMON AND GARFUNKEL (Warner Bros. 2BSK 3654) WEA		
111 UNDER THE BIG BLACK SUN	8.98	126 3
X (Elektra 9 60150-1) WEA		
112 IN BLACK AND WHITE	8.98	109 9
BARBARA MANDRELL (MCA-5205) MCA		
113 SOONER OR LATER	8.98	101 6
LARRY GRAHAM (Warner Bros. BSK 3668) WEA		
114 "D" TRAIN	8.98	114 13
(Prelude PRL 14105) IND		
115 LITE ME UP	—	116 9
HERBIE HANCOCK (Columbia FC 37928) CBS		
116 NIECY	—	99 15
DENIECE WILLIAMS (ARC/Columbia FC 37952) CBS		
117 20 AEROBIC DANCE HITS	8.98	102 28
MARCY MUIR (Parade/Peter Pan 101) IND		
118 FANDANGO	8.98	119 7
HERB ALPERT (A&M SP-3731) RCA		
119 SO EXCITED	8.98	141 2
POINTER SISTERS (Planet BXL1-4355) RCA		
120 FRIENDS	8.98	104 23
SHALAMAR (Solar/Elektra S-28) WEA		
121 THE NUMBER OF THE BEAST	8.98	111 16
IRON MAIDEN (Harvest ST-12202) CAP		
122 NUGENT	8.98	149 2
TED NUGENT (Atlantic SD 19365) WEA		
123 TRUST ME	—	124 5
JEAN CARN (Motown 6010ML) IND		
124 HEY RICKY	8.98	125 14
MELISSA MANCHESTER (Arista AL 9574) IND		
125 WAITIN' FOR THE SUN TO SHINE	—	127 9
RICKY SKAGGS (Epic FE 37193) CBS		
126 DIARY OF A MADMAN	—	107 36
OZZY OSBOURNE (Jet FZ 37492) CBS		
127 WISE GUY	8.98	137 5
KID CREOLE AND THE COCONUTS (Ze/Sire SRK 3681) WEA		
128 GREATEST HITS	8.98	121 93
KENNY ROGERS (Liberty LOO-1072) CAP		
129 TATTOO YOU	8.98	130 46
ROLLING STONES (Rolling Stone/Atco COC 16052) WEA		
130 THE MONROES	5.98	131 7
(Alfa AAE-15015) IND		
131 RIO	8.98	120 8
DURAN DURAN (Harvest ST-12211) CAP		
132 LOVE NOTES	—	142 3
CHUCK MANGIONE (Columbia FC 38101) CBS		
133 STEAMIN' HOT	—	112 9
THE REDDINGS (Believe In A Dream FZ 37974) CBS		
134 BROADSWORD AND THE BEAST	8.98	129 14
JETHRO TULL (Chrysalis CHR 1380) IND		

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	7/17	Chart
135 OFFERING	8.98	145 5
AXE (Atco SD 38-148) WEA		
136 STANDING HAMPTON	8.98	132 27
SAMMY HAGAR (Geffen GHS 2006) WEA		
137 SHEFFIELD STEEL	8.98	151 3
JOE COCKER (Island/Atco IL 9750) WEA		
138 SOUP FOR ONE	8.98	138 7
ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353) WEA		
139 THE DUDE	8.98	122 69
QUINCY JONES (A&M SP-3721) RCA		
140 LOVE IS WHERE YOU FIND IT	8.98	135 28
THE WHISPERS (Solar/Elektra S-27) WEA		
141 MEMORIES	—	133 33
BARBRA STREISAND (Columbia TC 37678) CBS		
142 SOMETHING SPECIAL	8.98	128 41
KOOL & THE GANG (De-Lite DSR 8502) POL		
143 LIVE IT UP	—	153 4
DAVID JOHANSEN (Blue Sky ARZ 38004) CBS		
144 ROYAL JAM	12.98	146 4
THE CRUSADERS (MCA 2-8017) MCA		
145 JI	8.98	139 13
JUNIOR (Mercury SRM-1-4043) POL		
146 JUICE	8.98	147 73
JUICE NEWTON (Capitol ST-12136) CAP		
147 CURRENT	—	148 4
HEATWAVE (Epic FE 38065) CBS		
148 2XS	8.98	159 3
NAZARETH (A&M SP-4901) RCA		
149 BREAKIN' AWAY	8.98	134 49
AL JARREAU (Warner Bros. BSK 3576) WEA		
150 DROP THE BOMB	8.98	140 13
TROUBLE FUNK (Sugar Hill SH 266) IND		
151 EYE TO EYE	8.98	154 8
(Warner Bros. BSK 3570) WEA		
152 CHIPMUNK ROCK	8.98	136 11
THE CHIPMUNKS (RCA AFL1-4303) RCA		
153 STEVE FORBERT	—	166 2
(Nemperor ARZ 37434) CBS		
154 ANGST IN MY PANTS	8.98	155 11
SPARKS (Atlantic SD 19347) WEA		
155 BIG SCIENCE	8.98	143 12
LAURIE ANDERSON (Warner Bros. BSK 3674) WEA		
156 HAPPY TOGETHER	8.98	163 5
ODYSEY (RCA AFL1-4240) RCA		
157 THE ONE THAT YOU LOVE	8.98	158 59
AIR SUPPLY (Arista AL 9551) IND		
158 WE ARE ONE	8.98	— 1
PIECES OF A DREAM (Elektra 9 60142-1) WEA		
159 TIME PIECES/THE BEST OF ERIC CLAPTON	8.98	144 7
ERIC CLAPTON (RSO RX 1-3099) POL		
160 IT'S A FACT	8.98	162 18
JEFF LORBER (Arista AL 9583) IND		
161 SHARING YOUR LOVE	8.98	152 12
CHANGE (RFC/Atlantic SD 19342) WEA		
162 YOU'VE GOT THE POWER	—	157 19
THIRD WORLD (Columbia FC 37744) CBS		
163 THE LEGEND GOES ON	8.98	173 2
THE STATLER BROTHERS (Mercury SRM-1-4048) POL		
164 ANNE MURRAY'S GREATEST HITS	8.98	164 125
(Capitol SOO-12110) CAP		
165 CHILL OUT	—	— 1
BLACK UHURU (Island/Atco 9752) WEA		
166 GOLD	8.98	170 3
STEELY DAN (MCA-5324) MCA		
167 PRIVATE EYES	8.98	156 45
DARYL HALL & JOHN OATES (RCA AFL1-4028) RCA		

Title, Artist, Label, Number, Distributor	8.98	Weeks On Chart
	7/17	Chart
168 WORKING CLASS DOG	8.98	150 69
RICK SPRINGFIELD (RCA AFL 1-3697) RCA		
169 BUSINESS AS USUAL	—	176 3
MEN AT WORK (Columbia ARC 37978) CBS		
170 HOMOSAPIEN	5.98	177 2
PETE SHELLEY (Arista AL 6602) IND		
171 QUARTERFLASH	8.98	161 40
(Geffen GHS 2003) WEA		
172 I'VE NEVER BEEN TO ME	8.98	168 16
CHARLENE (Motown 6009ML) IND		
173 STREET SONGS	8.98	160 68
RICK JAMES (Gordy/Motown G8-1002M1) IND		
174 THE ONE GIVETH, THE COUNT TAKETH AWAY	8.98	172 10
WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667) WEA		
175 THE JAZZ SINGER	8.98	171 84
NEIL DIAMOND (Capitol SWAY-12120) CAP		
176 DOIN' ALRIGHT	8.98	178 18
O'BRYAN (Capitol ST-12192) CAP		
177 MEGA FORCE	8.98	179 3
707 (Boardwalk NB1 33253) IND		
178 WINDOWS	—	165 17
THE CHARLIE DANIELS BAND (Epic FE 37694) CBS		
179 TUTONE 2	—	169 25
TOMMY TUTONE (Columbia ARC 37401) CBS		
180 D.E. 7TH	—	174 13
DAVE EDMUNDS (Columbia FC 37930) CBS		
181 HOOKED ON BIG BANDS	8.98	167 8
FRANK BARBER (Victory VIC 702) IND		
182 LADIES OF THE EIGHTIES	8.98	175 13
A TASTE OF HONEY (Capitol ST-12173) CAP		
183 RESTLESS BREED	8.98	185 3
RIOT (Elektra E1-60134) WEA		
184 YOU COULD HAVE BEEN WITH ME	8.98	180 35
SHEENA EASTON (EMI America SW-17061) CAP		
185 BOBBIE SUE	8.98	181 23
OAK RIDGE BOYS (MCA-5294) MCA		
186 THE LAST OF THE MOHICANS	5.98	182 12
BOW WOW WOW (RCA CPL1-4314) RCA		
187 BODY TALK	8.98	— 1
IMAGINATION (MCA-5271) MCA		
188 WE WANT MILES	—	186 11
MILES DAVIS (Columbia C2 38005) CBS		
189 CHRISTOPHER CROSS	8.98	184 130
(Warner Bros. BSK 3383) WEA		
190 TIME AND TIDE	8.98	189 13
SPLIT ENZ (A&M SP-4894) RCA		
191 BLIZZARD OF OZZ	—	187 67
OZZY OSBOURNE (Jet JZ 36812) CBS		
192 CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2	8.98	192 32
(Vintage/Mirus VN1 7733) IND		
193 FAME	8.98	183 26
ORIGINAL SOUNDTRACK (RSO RX 1-3080) POL		
194 TURNED ON BROADWAY	8.98	194 8
LUTHER HENDERSON conducting THE BROADWAY SYMPHONY ORCHESTRA (RCA AFL1-4327) RCA		
195 HIGH NOTES	8.98	188 14
HANK WILLIAMS, JR. (Elektra/Curb E1-60100) WEA		
196 ANIMATION	8.98	197 6
JON ANDERSON (Atlantic SD 19355) WEA		
197 CAT PEOPLE	8.98	198 15
ORIGINAL SOUNDTRACK (Backstreet BSR-6107) MCA		
198 JUST ANOTHER DAY IN PARADISE	—	191 23
BERTIE HIGGINS (Kat Family FZ 37901) CBS		
199 CONFIDENCE	8.98	200 8
NARADA MICHAEL WALDEN (Atlantic SD 19351) WEA		
200 MR. LOOK SO GOOD	8.98	190 23
RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249) IND		

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Taste of Seagulls	70	Chipmunks	152	Go-Go's	55	Loverboy	16	Parsons, Alan	16	Streisand, Barbra	141
Aerobics (Greggains)	73	Clapton, Eric	159	Graham, Larry	113	Lynn, Cheryl	93	Pieces of a Dream	158	Survivor	12
Aerobics (Muir)	117	Clash	35	Hagar, Sammy	136	Manchester, Melissa	124	Pointer, Robert	6	Temptations	83
Air Supply	17, 157	Cocker, Joe	137	Haircut 100	57	Mandrell, Barbara	112	Pointer Sisters	119	Third World	162
Alabama	34, 91	Collins, William "Bootsy"	174	Hall & Oates	167	Mangione, Chuck	132	Police	80	.38 Special	18
Alpert, Herb	118	Costello, Elvis	7	Hancock, Herbie	115	Manhattan Swing Orchestra	32	Quarterflash	81	Tommy Tutone	179
Anderson, Jon	196	Cougar, John	9	Heart	54	McCartney, Paul	8	Queen	67	Toto	5
Anderson, Laurie	155	Crawford, Randy	88	Heatwave	147	Men At Work	169	Rainbow	72	Townshend, Pete	27
April Wine	45	Crenshaw, Marshall	63	Hensel, Carol	192	Metheny, Pat	98	Reddings	133	Trouble Funk	150
Ashford & Simpson	56	Crosby, Stills & Nash	28	Higgins, Bertie	198	Miller, Steve	13	RIO Speedwagon	10	Van Halen	14
Asia	1	Cross, Christopher	189	Human League	11	Milap, Ronnie	92	Riot	183	Walden, Narada Michael	199
Atlantic Starr	79	Crusaders	144	Imagination	187	Missing Persons	82	Rogers, Kenny	76, 128	War	90
Axe	135	"D" Train	114	Iron Maiden	121	Money, Eddie	84	Rolling Stones	2, 129	Whispers	140
Barber, Frank	181	Daniels, Charlie	178	J. Geils Band	53	Monroes	130	Roxy Music	44	Wilde, Kim	81
Belew, Adrian	101	Davis, Miles	188	Jackson, Joe	89	Motels	19	Royal Philharmonic Orchestra	68	Williams, Deniece	116
Black Uhuru	165	Dazz Band	30	James, Bob	103	Mouserice	85	Rushen, Patrice	52	Williams, Hank, Jr.	195
Blondie	94	Denver, John	100	James, Rick	15, 173	Murray, Anne	164	Sanborn, David	105	Wonder, Stevie	23
Bloodstone	106	Diamond, Neil	60, 175	Jarreau, Al	149	Nazareth	148	Scorpions	40	X	111
Blue Oyster Cult	108	Duran Duran	131	Jethro Tull	134	Nelson, Willie	4, 97	Shelley, Pete	177	Zappa, Frank	31
Bonds, Gary U.S.	67	Easton, Sheena	184	Jett, Joan	46	Newton, Juice	25, 146	Shalamar	120		
Bonoff, Karla	59	Edmunds, Dave	180	Johansen, David	143	Newton-John, Olivia	96	Shelley, Pete	170		
Bow Wow Wow	186	Eye To Eye	151	John, Eiton	66	Nicks, Stevie	62	Simmons, Richard	36		
Broadway Symphony Orchestra	194	Fields, Richard "Dimples"	200	Jones, Quincy	139	Nova, Aldo	50	Simon and Garfunkel	110	SOUNDTRACKS	24
Buckner and Garcia	102	Flack, Roberta	64	Journey	37	Nugent, Ted	122	Sparks, Ricky	125	Annie	24
Cameo	79	Fleetwood Mac	3	Judas Priest	77	Oak Ridge Boys	185	Soft Cell	49	Cat People	197
Carn, Jean	123	Fogelberg, Dan	107	Junior	145	O'Bryan	176	Sparks	154	Charlottes Of Fire	39
Cash, Rosanne	99	Fonda, Jane	38	Kansas	22	Odyssey	158	Split Enz	26	Dreamgirls	26
Change	161	Forbert, Steve	153	Kid Creole/Coconuts	127	O'Jays	95	Springfield, Rick	180	E.T.	47
Charlene	172	Foreigner	75	King Crimson	58	One Way	71	Squeeze	33, 168	Fame	193
Cheap Trick	61	Frey, Glenn	48	Kool & The Gang	142	Osborne, Jeffrey	51	Statter, Bros.	163	Grease 2	65
Chicago	42	Gap Band	21	Lewis, Huey	87	Osbourne, Ozzy	128, 191	Steeley Dan	166	Rocky III	29
		Genesis	20, 104	Lorber, Jeff	160	Parker, Ray	41	Stray Cats	109	Soup For One	138
										Star Trek II	86

CASH BOX

July 24, 1982

AROUND THE ROUTE

by Camille Compasio

Bally Midway's advertising and sales promotion manager **Jim Jarocki** clued us in on a recently launched promo effort, the "Ms. Pac-Man" Championship Tournament, which is being held in cooperation with the Six Flags theme parks. Event began on June 27 and will run through the end of August at the various parks across the country. A caravan of about 50 machines is being transported from park to park for regional competition at each location for one week periods, and play is open to all park visitors. Special arcade areas are set up in each instance to accommodate contestants and there'll be a number of prizes awarded. Regional winners will receive all expenses paid trips (for players and their families) to Los Angeles to compete in the finals, which will be covered by the popular *That's Incredible* ABC-TV show for airing sometime this fall. Jim said early response to the tournament has been terrific and it is doing much towards conveying a wholesome industry image and attracting a wide range of players, in terms of age and social background. "You'd be amazed at the different types of people who are playing," Jim said. He also noted that the event is enjoying a

(continued on page 37)

Coin Industry Image Boosted Due To 'Tron' Cross-Promotions

by Jeffrey Ressler

LOS ANGELES — Boasting innovative computer-generated imagery and other visually compelling special-effects, Walt Disney Production's video game fantasy film *Tron* opened in over 1,000 theaters nationwide on July 9, accompanied by a massive media campaign and several tie-in promotions with well-known consumer products. Besides boosting the Disney studio's credibility with contemporary movie audiences, the electronic epic's marketing blitz could also enhance the video amusement industry's collections and image.

In the coin-operated game field, Bally Midway is currently enjoying the success of its *Tron* upright model, which actually uses specific scenes from the film in its play design. The video manufacturer introduced the model through a competition at its 400 Alladin's Castle arcade centers on May 24, with 16 finalists ranging in age from 13 to 33 duking it out with joysticks during playoffs at Madison Square Garden's Felt Forum July 7 in New York. A celebrity tournament held prior to the finals at the midtown New York arena drew such contestants as Willie Mays, Hank Aaron, Barbara Eden, *Tron*'s stars David Warner and Cindy Morgan, along with other TV and film personalities.

The winner of the *Tron* video game tourney was Richard Ross of Jacksonville, Fla., a 29-year-old science enthusiast who attended graduate school at the University of Hawaii and is now working on his doctorate in

chemistry. Ross' high score reached 3,958,901, and he was rewarded with a new *Tron* coin-op machine, a Commodore Home Computer system, an Intellivision home vid game

(continued on page 37)

Congress Proposes 10% Excise Tax On Amusement Games

CHICAGO — As a potential source of revenue for the new Reagan Administration budget, the Joint Committee on Taxation of the U.S. Congress has proposed a 10% excise tax on certain "luxury items" including coin-operated amusement devices. Glenn Braswell, the new executive director of the Amusement Game Manufacturers Assn., alerted the industry to this proposal in his introductory newsletter, which was issued when the association relocated its headquarters from Chicago to the Washington, D.C. area.

In his report, Braswell indicated the possibility of a "lack of information by certain committee members about the coin-operated amusement industry," stressing that the committee could be confusing it with videocassette recorders, which recently have been the subject of highly publicized hearings.

The industry will be challenged to identify and distinguish itself, he noted, and along these lines AGMA has already put the wheels

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COIN MACHINE

Operation ROBOTRON has begun...



and there's no end in sight!

ROBOTRON: 2084^{T.M.}

STATUS REPORT:

The revolt of the Robots is powerful. They are staging an all-out attack to re-program the remaining few hundred humans into their own image or wipe any trace of humanity from the face of the earth.

But take heart! Reports from the field advise the challenge of the Robots is being met! All over the world, people are taking to the controls and engaging in battle. They are fighting off the marauding Robots with great strategy and skill. Operation ROBOTRON is a brilliant success!

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L.A. City Council Rejects Bid To Place Games Tax On Ballot

by Jeffrey Ressler

LOS ANGELES — A proposal that would have put the question of instituting a \$250 per machine annual tax on video game machines in arcades before Los Angeles voters in the November election was soundly defeated by the City Council July 13. The proposal, which needed City Council approval to be included on the November ballot, was voted down unanimously after an emotional dialogue between operators and council members that eventually had everyone agreeing that such a tax would be unfair to and severely damage the local amusement game industry.

Councilman Hal Bernson (12th District) originally suggested the tax proposal be placed on the November ballot, where it would require two-thirds of the voters' support to be enacted. However, at the Council meeting, he received little positive response from his peers and later joined in the unanimous vote against the proposal. Bernson explained that he had submitted the proposal in response to complaints from constituents in his district who claimed some electronic game parlors breed traffic, noise and crime, which then require major policing efforts. The tax, said Bernson, would have paid for additional police protection of arcades and generated additional revenue to the city.

Many councilmen spoke out strongly against the measure, with Dave Cunningham, who represents Southwest Los Angeles, calling on the video game industry to avoid the "insane approach" to taxation and advised them not to "kowtow" by agreeing to any form of "rank blackmail." Councilman Arthur K. Snyder referred to the proposal as "a sin tax," adding, "I can think of lots worse sins going on in this city."

Currently in L.A., arcade operators who handle five or more units pay up to \$3,000 in one-time licensing fees, \$102 for an annual police permit, and an \$18.75 per year business

tax no matter how many machines are at each location. Ops and distributors have long felt the financial sting of local taxation, but the proposed \$250 per machine charge would have devastated several businesses, testified arcade owners and their attorneys at council meeting. After the council voted down the measure, however, Bernson said a lower fee might still be discussed with officials from the video amusement industry. Neal Papiano, an attorney representing coin-op distributors, said his clients may possibly agree to pay a \$25.00 business tax instead of the \$18.75 charge now in effect.

Bernson later said he would take into consideration an option extending the Conditional Use provision over video game arcades that has been operative in L.A. for the last year, which maintains game room owners must show proof of their responsibility to the community as an upright commercial venture with proper crowd control capability. Although all arcades opened in the area over the past year requires a Conditional Use Permit, those which have been around prior to that time do not, and Bernson says he might favor all video game hall owners requiring the special permit to establish they haven't been a public nuisance, adding this action may have to be taken over the course of a one or two year period.

As the issue now stands, there will be no proposal to tax video games placed on the November ballot, and it seems unlikely that one will be enacted in the near future. However, if the proposal is introduced again as a license "fee" rather than a "tax," it could very well be approved on the City Council level without going to the voters. However, judging from the City Council's reluctance to act on the original proposal, it is again unlikely that it will be submitted again without substantial modifications.

Bally Opens 'Pac-Man' Palace Eatery

CHICAGO — Bally's Aladdin's Castle, Inc., recently opened the doors to Bally's Pac-Man Palace, a modern family entertainment center which offers a limited fast food menu. The center, which is located in Kalamazoo, Michigan, features the latest in coin-operated games, including a large selection of Bally Midway's "Pac-Man" and "Ms. Pac-Man," along with Bally Pinball Division's "Mr. and Mrs. Pac-Man" pinball machines.

Pac-Man is a trademark of Bally Midway Mfg. Co., licensed for limited use to Bally's Aladdin's Castle.

With the establishment of the new center Bill O'Donnell, Jr., president of Bally's Aladdin's Castle and vice president of Bally Manufacturing Corp., feels that it is one additional concept which meets the growth requirements of amusement centers for the 1980s.



OLYMPIAN EFFORT — In support of the California State Olympics, held June 25-29 at UCLA, Atari, Inc. donated \$2,500 to the Special Olympics Committee and took active part in the event itself. In addition to providing Dig Dug, Pac Man and other video game characters to march in the opening day parade, Atari also provided games for the contestants and celebrity instructors like Matthew Laborteaux (l), one of the stars of NBC-TV's Little House On The Prairie.

Variety Of New Video Game Promotional Materials Offered By Cinematronics

EL CAJON, Calif. — Cinematronics, Inc. has introduced a colorful decal that portrays a scene from the firm's recently released video game "Jack the Giantkiller." The decal pictures Jack and the goose fleeing from the chasing giant. It affixes easily to any surface and can be removed and re-used.

The company is also offering "Jack the Giantkiller" tip cards and holders. The cards include introductory hints on game play and are geared to enhance the excitement of the game for the player.

The accompanying tip card holder is designed with self-adhesive backing, can be easily secured to any surface and just as easily removed and re-used for other games.

To order the cards and obtain additional information contact the Cinematronics sales department at (714) 562-7000.

High Score Awards

Skillful players may now achieve high score awards for their achievements on Cinematronics' games. These awards are in the form of certificates or "diplomas of the video game industry," as the company refers to them. There is space provided for the player's name, the high score achieved and the name of the game on which the high score was made.

The awards were designed to encourage players to develop their skills and to generate repeat play. Operators can increase the number of replays per video game by offering certificates to their expert players.

Following is the current list of record holders on Cinematronics games: Robert Summers and Greg Smith of Euclid, Ohio with a score of 64,790 points in a doubles game of "Rip-Off"; Jon Weeks of Londonderry,

New Hampshire, who scored 7,601,110 points on "Star Castle"; John Hooper and Dennis Smith of Lakewood, Calif., with a score of 716,950 points in a two-player "Armor Attack" game and John Hooper who took solo honors with 319,670 points. Cinematronics invites any players who have beaten these scores to contact the factory's sales department.

McCleskey Named At Data East

CHICAGO — Robert E. Lloyd, executive vice president-general manager of Santa Clara, Calif.-based Data East, Inc., announced the appointment of Mark McCleskey as vice president-sales. "Mark brings to Data East a strong understanding of our business from his experience as both a distributor and a manufacturer," according to Lloyd. "He spent six years at the distributor level and most recently was national sales manager for Universal U.S.A. In today's changing video game market, we're pleased to have someone whose background is as diverse as Mark's."

Commenting on his new appointment, McCleskey stated, "We have many exciting new games under development with the next release being readied for shipment to our distributors. Presently our 'Mission-X' is proving to be a strong, consistent earner, and is the most successful interchangeable game ever introduced by Data East."

McCleskey holds a B.S. Degree from the University of Tennessee and currently resides in Los Gatos, Calif.

Lloyd also announced that Data East has begun the manufacturing of its machines at the firm's headquarters. This step was taken, he explained, to assure timely and efficient delivery of both conventional and interchangeable Data East games.

CALENDAR

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

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

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

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

Nov. 18-20: IAAPA annual convention; Bartle Hall; Kansas City.



Mark McCleskey

PINBALL MACHINES

BALLY

Ground Shaker (1/80)
Silverball Mania (3/80)
Space Invaders (3/80)
Rolling Stones (5/80)
Mystic (6/80)
Hot Doggin' (7/80)
Viking (8/80)
Skateball (10/80)
Frontier (11/80)
Xenon (11/80)
Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)
Vector (2/82)
Mr & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)

GAME PLAN

Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB

Roller Disco, w.b., (1/80)
Torch (2/80)
Spider Man (3/80)
Circus, w.b. (4/80)
Panthera (6/80)
Counterforce (8/80)
Star Race, w.b. (9/80)
James Bond (10/80)
Time Line (11/80)
Force II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)
Devil's Dare (4/82)
Caveman pin/video (5/82)

STERN

Big Game, w.b. (3/80)
Ali (4/80)
Seawitch (5/80)
Cheetah, w.b. (6/80)
Quicksilver (7/80)
Star Gazer (7/80)
Flight 2000 (9/80)
Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)
Orbitor I (4/82)

WILLIAMS

Gorgar (1/80)
Laser Ball, w.b. (1/80)
Firepower (3/80)
Blackout (9/80)
Scorpion, w.b. (9/80)
Alien Poker (10/80)
Black Knight (12/80)
Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)
Hyperball pin/video (2/82)
Cosmic Gunfight (7/82)

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

ATARI

Monte Carlo (4/80)
Asteroids Cabaret (5/80)
Missile Command (8/80)
Missile Command Cabaret (8/80)
Battlezone (11/80)
Battlezone Cabaret (11/80)
Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)
Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)
Dig Dug (4/82)
Dig Dug Cabaret (4/82)
Kid Kangaroo (6/82)

MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

CENTURI

Eagle (10/80)
Eagle Maxi (10/80)
Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)

CINEMATRONICS

Tailgunner (3/80)
Rip Off (3/80)
Star Castle
Armor Attack (5/81)
Solar Quest (10/81)
Jack The Giantkiller (4/82)
Naughty Boy (5/82)

DYNAMO

Lil Hustler (12/81)

EXIDY

Bandido (1/80)
Tailgunner 2 (2/80)
Targ (6/80)
Spectar (1/81)
Venture (8/81)
Mousetrap (12/81)
Victory (2/82)
Pepper II (6/82)

GAME PLAN

Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

Red Alert (10/81)

GOTTLIEB

No Man's Land (12/80)
New York, New York (2/81)
Reactor (7/82)

GREMLIN/SEGA

Monaco GP (2/80)
Mini Monaco GP (5/80)
Astro Fighter (2/80)
Car Hunt (5/80)
Digger (7/80)
Carnival (8/80)
Tranquilizer Gun (8/80)
Moon Cresta (10/80)
Space Firebird (12/80)
Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)
Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)

MIDWAY

Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)

Pac-Man Mini-Myte (11/80)
Rally-X (2/81)
Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)
Kick-Man (1-82)
Kick-Man Mini-Myte (1/82)
Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)

NAMCO AMERICA

Sweet Licks (4/82)

NINTENDO

Donkey Kong (9/81)

ROCK-OLA

Warp-Warp (9/81)

SIGMA

Launcher Z (12/81)
Rolling Star Fire (12/81)

STERN

Astro Invader (8/80)
Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)
Jungler (2/82)
Frenzy (5/82)
Tazz-Mania (5/82)

TAITO AMERICA

Space Chaser (2/80)
Stratovox (9/80)
Polaris (12/80)
Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)

THOMAS AUTOMATICS

Triple Punch (6/82)

UNIVERSAL USA

Cheekie Mouse (5/80)
Magical Spot (10/80)
Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)
Lady Bug (12/81)

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

Defender (12/80)
Stargate (10/81)
Make Trax (10/81)
Robotron 2084 (3/82)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Soccer (4/80)
Asteroids (4/80)
Missile Command (8/80)
Football (7/80)
Asteroids Deluxe (4/81)
Centipede (6/81)
Tempest (10/81)
Dig Dug (4/82)

CENTURI

Rip Off (8/80)
Targ (10/80)
Route 16 (4/81)
Pleiades (7/81)

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

The Thief (4/82)

GOTTLIEB

New York, New York (3/81)

GREMLIN/SEGA

Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)
Zaxxon (5/82)

MIDWAY

Deluxe Space Invaders (3/80)
Galaxian (4/80)
Extra Bases (8/80)
Space Zap (10/80)
Pac-Man (11/80)
Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)

STERN

Astro Invader (11/80)
The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA

Space Invaders II (2/80)
Polaris (12/80)
Crazy Climber (5/81)
Zarzon (5/81)
Qix (10/81)

THOMAS AUTOMATICS

Triple Punch (6/82)

WILLIAMS

Defender (4/81)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rowe R-85 (10/80)
Rowe Jewel
Seeburg Phoenix (12/80)
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

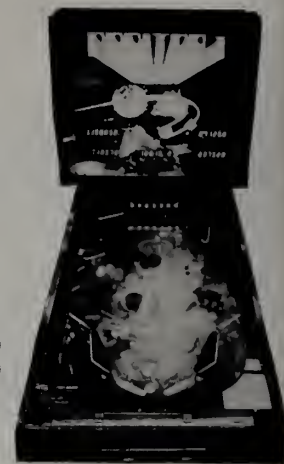
POOL TABLES & FOOSBALL

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament foosball (5/82)
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat bumper pool (6/82)

IN REVIEW: A photographic lineup of some of the amusement machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.



SEGA/GREMLIN 'ZAXXON'. A space action video game with unique dimensional effects, great color and sound; plus challenging skill factors and obstacles for wide player appeal. (4/10/82)



STERN 'ORBITOR I'. Among the pluses on this Stern pin are the innovative contoured playfield to enhance the visual effects, and motorized bumpers for exciting, high speed play. (4/17/82)



GDI 'THE THIEF'. Game theme involves a heated car chase with police in pursuit of the Thief (who is the player). Sixteen crime levels from amateur to pro add challenge to the game. (4/24/82)



NAMCO AMERICA 'SWEET LICKS'. A fun-filled single player where 8 cake monsters pop up from holes on the base and must be bumped back in. Colorful graphics, lively music and flashing lights. (4/24/82)



ATARI 'DIG DUG'. An interesting maze game with the player controlling a miner who must avoid a colorful variety of obstacles like dragons and ghosts, of different point values. (5/1/82)



DYNAMO 'THE TOURNAMENT'. The latest Dynamo foosball table features several new design and construction improvements including one-piece reinforced cabinets and special corner ramps. (5/15/82)



STERN 'FRENZY'. In this 1 or 2 player video, the player maneuvers a humanoid through a series of mazes, avoiding various obstacles along the way. Dynamic action and sound. (5/8/82)



BALLY 'MR. & MRS. PAC-MAN PINBALL'. A pin version of the historic video game, containing the basic elements of the maze concept in a pinball format with plenty of scoring moves. (5/15/82)



CINEMATRONICS 'JACK THE GIANT-KILLER'. A video version of the popular storybook scenario. Six different screens and twelve difficulty levels make for a game of challenge and fun (5/1/82)



BALLY 'RAPID FIRE'. Among the unique features of this pin is a gun mechanism that shoots balls for explosive action, and a playfield of advancing lights and stationary targets. (6/5/82)



TAITO AMERICA 'WILD WESTERN'. The theme here reflects the excitement of the Old West, with shootouts, a train robbery, and lots of good guys/bad guys play action. Exciting sound accompaniment. (6/5/82)



GOTTLIEB 'CAVEMAN'. This is the factory's integrated pinball/video game which focuses on a prehistoric chase where the player moves from the pinball playfield to the video maze section during play. (6/5/82)



TAITO AMERICA 'KRAM'. The factory's newest video game incorporates the popular maze concept with innovative sound accompaniment. Numerous play variations for one or two players. (6/12/82).



STERN 'TAZZ-MANIA'. The main character in this one or two player video is a hip-shooting devil who scores points by destroying a room full of bouncing creatures. New, slim cabinet design. (6/12/82).

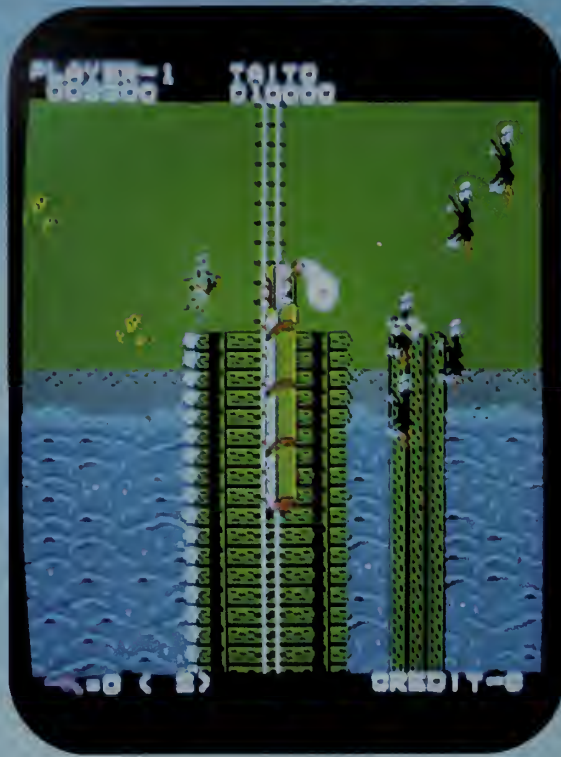
Taito America rides again with *Wild Western*™



voted sleeper
of the year
by operators
from coast-
to-coast!

© 1991 Taito America, Inc.

How the West (and wild profits) are won:



Can law and order prevail in this thrilling tale of yesteryear? You'll soon find out because player after player will line up to see if, as Sheriff, their badge, their skill and their six-shooter can stand between the train getting through and bands of outlaws set to ambush it! Simplicity of play concept combines with a constant variation of elements and exciting action to assure never-ending play appeal.

Players can't shoot over the train, but they can fall back and get the bandits from behind, gallop hard to get ahead of the train and shoot over their shoulder and even cross the tracks for an all-out shoot-out complete with ricocheting bullets!

Players can maneuver in 8 directions and aim and fire in 8 directions. A bullet will do them in and so will riding recklessly into a cactus, rock, riderless horses, the train itself or the fort walls, or riding off the bridge into the river.

If a low-down varmint jumps on top of the train, the only way players can get him is to jump on the train themselves and gun him down. But if the train's passing a low water pipe, players must quickly lie down or be thrown from the train. When their horse gallops close to the train, they can jump back in the saddle again. If 3 hombres get on top of the train or players get knocked off their horse 3 times (adjustable) in this saddle-up shoot-'em-up, it's Boot Hill!

Each time players wipe out a band of outlaws, they get to practice their aim. Their horse will toss a silver dollar in the air and they'll get 1 chance to shoot it for bonus points. A total of 50,000 points (adjustable) earns them another chance to knock out the gunslingers.



For happy trails and happy players, it's

Wild Western™



		1 or 2 player upright:	
Height:	Width:	Depth:	Crated Weight:
170 c/m (67")	61 c/m (24")	76 c/m (30")	126 kg. (280 lbs.)

For technical service, call the hot line toll-free (except in Illinois): (800) 323-0666.

TAITO AMERICA CORPORATION • 1256 Estes Ave. • Elk Grove Village, IL 60007 • (312) 981-1000 • Telex 25-3290

AROUND THE ROUTE

(continued from page 31)

great deal of mass media exposure, which will certainly benefit the entire industry.

The "Eyes" have it! With the recent resumption of production following the annual summer vacation shutdown at Rock-Ola Mfg. Corp., a top priority item currently in delivery is the newly introduced "Eyes" video game. The model tested out "superbly well," according to Ron Moskal, vice president of sales, and is fast becoming an in-demand piece. Might also mention that Rock-Ola donated a "Jump Bug" video game as part of its participation in the annual "Empire Follies" sponsored by Bally Midwest in Livonia, Mich., with all proceeds going to the children of the Int'l Order of Alhambra. Ron said over 800 people attended this year's function and more than \$4500 was raised for the children. Hats off to Bally Midwest's Hank Heiser who's been running the follies from the very start.

On to Washington: As of July 6, the Amusement Game Manufacturers Assn. (formerly Amusement Device Manufacturers Assn.) is operating out of its newly established office in our nation's capital. Address and phone number are: 205 The Strand, Suite 3, Alexandria, Va. 22314; telephone is (703) 548-8044. The association's former office in Chicago was closed on June 28. AGMA's new executive director is Glenn E. Braswell; administrative assistant is Eleanor M. Nash. Braswell invites association members, potential members and interested individuals in the coin machine industry to visit the new office whenever they are in Washington and to direct any comments or suggestions they might have to his attention.

State Association News: Among the latest to join the growing number of newly organized state associations is the Puerto Rico Coin Machine Operators Assn., established just a couple of months ago and already boasting a membership of 75. Association headquarters are being set up in San Juan, Puerto Rico . . . Maryland operators have also joined forces to form the Maryland Amusement Operators Assn., which started out with six members and has already increased the ranks to over 50. The fledgling organization is currently addressing a local move to raise the state amusement tax and is working with the full support of Baltimore area distributors. According to an AMOA tally, this brings the total number of active state associations to 42.

Stern Taps Bird Dist.

CHICAGO — The appointment of Bird Distributors, Inc. as a distributor of Stern games was recently announced by Tom Campbell, director of marketing at Stern Electronics, Inc. Campbell stated that the Stern organization feels that the addition of Bird Distributors, with branches in both Merriam and Manhattan, Kan., will give added exposure to the Stern product line in the Kansas market.

The Bird premises in Merriam are located at 5161 Merriam Drive (Merriam, Kan. 66203) and its Manhattan address is 101 Poyntz Ave. (Manhattan, Kan. 66502).

Coin Industry Image Receives Boost From 'Tron' Promotions

(continued from page 31)

console complete with a selection of cartridges, an Ideal *Tron* board game, a hand-held Tomy *Tron* game, a digital watch by Bradley featuring scenes from the movie, five dollars each week in Alladin's Castle tokens for a full year, and an all-expenses paid trip to Manhattan for the finals courtesy of Eastern Airlines and Hyatt Hotels. The contest spawned two runner-ups — 19-year-old Scott Katkin, a freshman at Rhode Island Community College, and 18-year-old Sterling Ouchi from Torrance, Calif. who attends California State University at Long Beach — both of whom won the same prizes as the first place victor with the exception of the Commodore computer unit.

According to Bernie Powers, director of Bally's arcade operation, all 400 branches of Alladin's Castle took part in the tournament, with *Tron* T-shirts, stickers, competition posters and entry blank displays featured in the game centers, and heavy advertising, primarily on radio, spotlighting the preliminary rounds.

"No one else in this business has had such a successful competition," said Powers, "and all the attention has really helped out collections. One exceptionally important factor was that the prizes all tied in names such as Mattel, Ideal, Hyatt Hotels and Eastern that are familiar in households, rather than merely offering something like a \$50,000 cash award. So far, the *Tron* machines are doing terrific in our locations and we're looking forward to seeing the first week collections after the film has opened."

Besides Bally Midway, other companies including Coca-Cola, Scott Paper, Smuckers, and Armour-Dial are involved in extensive promotional tie-ins for the futuristic feature. Coke's campaign consists of an in-theatre promotion featuring a free cup and popcorn pitcher offer, and the soft drink firm also plans a *Tron* drive at fast food convenience stores to be announced shortly. Scott Paper products started its *Tron* cross-promotion during May via radio spots, TV ads and point-of-purchase materials announcing a sweepstakes along with a free iron-on sticker offer at participating stores. Smuckers offers free with purchase of their products a *Tron* Futuristic Adventure Book by means of a seven foot high POP display, with two million of the books printed and 15,000 displays being made available to retailers.

Armour-Dial is running three different *Tron* promos from May through August, using 30,000 seven-foot high point-of-purchase modules at supermarkets nationwide. In late May the company began advertising a beach towel premium supported by four-color, full-page ads in consumer magazines. Another self-liquidating premium offers a soundtrack album to the film and, finally, Armour-Dial will feature a giveaway of book cover items.

Mattel Electronics is due to spend \$1.5 million on ads for its three *Tron* home video game cartridges used with its Intellivision line, including 8,000 displays describing the various carts — "Deadly Disc," "Mazeatron" and "Solar Sailer." In addition to marketing character and vehicular figurines from the film, Tomy is set to produce a hand-held electronic game based on the flick, with a \$2 million TV ad campaign backing its efforts.

CBS Records has been licensed to release the soundtrack album featuring a score by classical synth composer Wendy Carlos and two tunes, "1990s Theme" and "Only Solutions" performed by the multi-platinum rock group Journey. Alladin's Castle director Powers claims the first 250,000 albums sold will include coupons redeemable for two play

tokens at any of the Bally arcade centers good on any machine in the game rooms.

To date, Walt Disney Productions has granted in excess of 40 licenses for producing *Tron* merchandise, and sources at the studio say there are new offers pouring in daily since the movie's first three days garnered \$4.8 million in ticket sales, a respectable but not overwhelming figure these days for box office receipts of a major motion picture. Within the coming months, if not sooner, expect to see T-shirts, sweatshirts, posters, costume jewelry, pins, sleeping bags, wallets, activewear, soap, pajamas, playsuits, hats, cards, balloons, sunglasses, viewmaster slides, yo-yos, frisbees, jigsaw puzzles, socks, stationery, storybooks, magazines and more all based on elements of the man versus computer plotline. Publication of sundry books will be handled by Simon & Schuster, Ballentine and Paradise Press, while King Features Syndicate has been running a *Tron* comic strip since Jan. 24 in 30 newspapers across the country.

Besides newspapers giving major coverage to the film's new visual techniques, scores of magazines and television programs have focused on Disney's celluloid rebirth. *Time* and *Newsweek* both scheduled *Tron* as its cover story during the week of June 21, but the resignation of Secretary of State Alexander Haig bumped the video game warriors off the prime spot, leaving only the long, colorful spreads remaining intact. *Omni*, *Rolling Stone*, *US*, *Electronic Games*, *Video Gaming*, *Mechanix Illustrated*, *Home Video*, *Film Comment*, *Smithsonian*, *American Cinematographer*, *Life*, *Games*, *Twilight Zone*, *Progressive Media*, *Scholastic*, *Video Systems* and a score of more computer-oriented magazines are scheduled to publish articles about the film over the summer months.

Television programs dealing with the *Tron* phenomenon include the *Today Show*, which ran during the week of July 4, a half-hour segment of *Good Morning America* which aired last week and an upcoming 30-minute portion of *Walter Cronkite's Universe* that will explore the picture's graphics on an episode slated for July 20. Disney's own TV paid advertising budget totals \$5 million, and radio features will be broadcast in the top 25 markets. Dozens of stories have appeared in local newspapers since the film's opening, with at least 100 breaks and features appearing prior to the July 9 premiere date.

And that's not all.

In the weeks to come, undoubtedly more and more of the public will be made aware of the video game pic through the extensive media coverage and various merchandising drives, all pointing towards wider acceptance of arcades and amusement machines in the American consciousness which, at a time when many operators and distributors are being burdened with restrictive legislation, heavy taxation and other financial woes, has the potential to lift the coin-op industry to even greater popularity.

Amusement Game Tax Proposed By Congress

(continued from page 31)

in motion for the preparation of a "white paper" to serve as a guideline for industry members in addressing this legislative threat.

Also under consideration at present is a 10% tax proposal on video games by the Washington, D.C. City Council, according to Braswell. AGMA was successful in securing a postponement of the originally scheduled June 24 hearing on the matter and will continue to work closely with Washington area distributors and operators in monitoring this and other industry related legislation.



CONGRATULATIONS — Chet McMurdie, president of Bally Advance in San Francisco, and Don Osborne, vice president of sales and marketing for the Coin-Operated Games Division of Atari, Inc., display commendations they received from the city of San Jose for their participation in San Jose's Youth Month. Atari presented a check for \$2,000 to the City Council during the ceremony, matching the amount of money raised for youth programs through the use of Atari coin-operated video games.

'Zaxxon' TV Blitz Brings Results

LOS ANGELES — The Sega offices here are being flooded with calls from players, arcade owners and operators in the Los Angeles area as a result of the firm's recently launched "Zaxxon" TV campaign (*Cash Box*, July 10), according to Bob Rosenbaum, a vice president of Sega.

The program consists of a series of outstanding 30-second spot commercials on "Zaxxon," utilizing state-of-the-art computer-generated graphics, being aired in Los Angeles, Chicago, New York, New Jersey and Pennsylvania. The initial feedback in the Los Angeles market brought such comments as "income has doubled over a weekend period" as a direct result of the television exposure, according to Rosenbaum who told *Cash Box* that arcade owners who are familiar with their regular patrons reported that, since the commercials started, "many new faces are coming in" to play the games and "people are specifically asking for Zaxxon."

Following the initial airing in Los Angeles, the timetable for the spots will run from July 11 through July 25 in Chicago and from July 12 through July 25 in New York, Northern New Jersey, Philadelphia and Southern New Jersey.

Dynamo Named 'Manufacturer Of Year' By AMOT

LOS ANGELES — Dynamo Corp., the Great Prairie, Texas-based manufacturer of coin-operated pool table and soccer games, as well as electronic video games, was named Manufacturer of the Year by the Amusement and Music Operators of Texas (AMOT). The award was presented by Bobby Minnick, president, AMOT.

The announcement of the award, made at Dynamo's annual convention recently in Ft. Worth, cited the firm's continuing support of the Texas 8-ball pool league and tournament sponsored annually by the AMOT. In addition to its contributions to the league, Dynamo's "Big D" coin-operated pool tables were often provided for league play and the championship tournament in Austin.

In accepting the award on behalf of Dynamo, Bill Rickett, president of the company, said, "We are privileged to have been selected for such a prestigious award from this fine organization."

THE JUKEBOX PROGRAMMER

July 24, 19

* indicates new entry

POP

- 1 HURTS SO GOOD JOHN COUGAR (Riva/PolyGram R 209)
- 2 EYE OF THE TIGER SURVIVOR (Scotti Bros./CBS ZS5-02912)
- 3 DON'T YOU WANT ME THE HUMAN LEAGUE (A&M/Virgin 2397)
- 4 CAUGHT UP IN YOU 38 SPECIAL (A&M 2412)
- 5 ONLY THE LONELY THE MOTELS (Capitol PB-5114)
- 6 ROSANNA TOTO (Columbia 18-02811)
- 7 KEEP THE FIRE BURNIN' REO SPEEDWAGON (Epic 14-02967)
- 8 HOLD ME FLEETWOOD MAC (Warner Bros. 7-29966)
- 9 GOING TO A GO-GO THE ROLLING STONES (Rolling Stones/Atco RS 21301)
- 10 TAINTED LOVE SOFT CELL (Sire SRE 40655)
- 11 LET IT WHIP DAZZ BAND (Motown 1609MF)
- 12 DO I DO STEVIE WONDER (Tamia/Motown 1612TF)
- 13 ALWAYS ON MY MIND WILLIE NELSON (Columbia 18-02741)
- 14 WASTED ON THE WAY CROSBY, STILLS & NASH (Atlantic 4058)
- 15 ABRACADABRA THE STEVE MILLER BAND (Capitol PRO-9785)
- 16 I FOUND SOMEBODY GLENN FREY (Asylum E-47466)
- 17 PERSONALLY KARLA BONOFF (Columbia 18-02805)
- 18 LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (Capitol P-B-5120)
- 19 HARD TO SAY I'M SORRY CHICAGO (Full Moon/Warner Bros. 7-29979)
- 20 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU MELISSA MANCHESTER (Arista AS 0676)
- 21 PLAY THE GAME TONIGHT KANSAS (Klirshner/CBS ZS5-02903)
- 22 VACATION GO-GO'S (I.R.S./A&M IR-9907)
- 23 LOVE IS IN CONTROL (FINGER ON THE TRIGGER) DONNA SUMMER (Geffen 7-29982)
- 24 EBONY AND IVORY PAUL McCARTNEY (Columbia 18-02860)
- 25 AMERICAN MUSIC* POINTER SISTERS (Planet/RCA YB-13254)
- 26 IF YOU WANT MY LOVE CHEAP TRICK (Epic 14-02968)
- 27 TAKE IT AWAY* PAUL McCARTNEY (Columbia 18-03018)
- 28 I RAN (SO FAR AWAY) A FLOCK OF SEAGULLS (Jive/Arista VS 102)
- 29 LOVE WILL TURN YOU AROUND* KENNY ROGERS (Liberty P-B-1471)
- 30 DANCING IN THE STREET VAN HALEN (Warner Bros. WBS 7-29986)

COUNTRY

- 1 TAKE ME DOWN ALABAMA (RCA PB-13210)
- 2 HONKY TONKIN' HANK WILLIAMS, JR. (Elektra E-47462)
- 3 ARE THE GOOD TIMES REALLY OVER MERLE HAGGARD (Epic 14-02894)
- 4 'TIL YOU'RE GONE BARBARA MANDRELL (MCA-52038)
- 5 NOBODY SYLVIA (RCA PB-13223)
- 6 I DON'T CARE RICKY SCAGGS (Epic 14-02931)
- 7 I DON'T THINK SHE'S IN LOVE ANYMORE CHARLEY PRIDE (RCA PB-13096)
- 8 HEARTBREAK EXPRESS DOLLY PARTON (RCA PB-13234)
- 9 LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (Capitol P-B-5120)
- 10 AIN'T NO MONEY ROSANNE CASH (Columbia 18-02897)
- 11 HEAVENLY BODIES EARL THOMAS CONLEY (RCA PB-13246)
- 12 ANY DAY NOW RONNIE MILSAP (RCA PB-13216)
- 13 WOMEN DO KNOW HOW TO CARRY ON WAYLON JENNINGS (RCA PB-13257)
- 14 BORN TO RUN EMMYLOU HARRIS (Warner Bros. 7-29953)
- 15 DON'T WORRY 'BOUT ME BABY JANIE FRICKE (Columbia 18-02859)
- 16 FOOL HEARTED MEMORY GEORGE STRAIT (MCA-52066)
- 17 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-B-1471)
- 18 OH GIRL CON HUNLEY (Warner Bros. WBS 50058)
- 19 I'M GONNA HIRE A WINO TO DECORATE OUR HOME DAVID FRIZZELL (Warner/Viva WBS 50063)
- 20 WHATEVER THE STATLER BROTHERS (Mercury/PolyGram 76162)
- 21 WOULD YOU CATCH A FALLING STAR JOHN ANDERSON (Warner Bros. WBS 50043)
- 22 SO FINE OAK RIDGE BOYS (MCA-52065)
- 23 YOU TURN ME ON I'M A RADIO GAIL DAVIES (Warner Bros. 7-29972)
- 24 SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia 18-02966)
- 25 DANCING YOUR MEMORY AWAY CHARLY McLAIN (Epic 14-02975)
- 26 THIS DREAM'S ON ME* GENE WATSON (MCA-52074)
- 27 SHE GOT THE GOLDMINE* JERRY REED (RCA PB-13266)
- 28 SLOW DOWN LACY J. DALTON (Columbia 18-02847)
- 29 I'M NOT THAT LONELY YET* REBA McENTIRE (Mercury/PolyGram 76157)
- 30 SLOW HAND CONWAY TWITTY (Elektra E-47443)

BLACK CONTEMPORARY

- 1 DO I DO STEVIE WONDER (Tamia/Motown 1612TF)
- 2 EARLY IN THE MORNING THE GAP BAND (Total Experience/PolyGram TE-8201)
- 3 CUTIE PIE ONE WAY (MCA 52049)
- 4 AND I AM TELLING YOU I'M NOT GOING JENNIFER HOLLIDAY (Geffen 7-29983)
- 5 LET IT WHIP DAZZ BAND (Motown 1609MF)
- 6 I REALLY DON'T NEED NO LIGHT JEFFREY OSBORNE (A&M 2410)
- 7 TOO LATE JUNIOR (Mercury/PolyGram 7615)
- 8 KEEP ON "D" TRAIN (Prelude PR-8049)
- 9 LOVE ME DOWN ATLANTIC STARR (A&M 2420)
- 10 LOVE IS IN CONTROL (FINGER ON THE TRIGGER) DONNA SUMMER (Geffen 7-29982)
- 11 FLIRT CAMEO (Chocolate City/PolyGram CC 3233)
- 12 DANCE WIT' ME RICK JAMES (Gordy/Motown 1813GP)
- 13 THE REAL DEAL THE ISLEY BROTHERS (T-Neck/CBS ZS5-02985)
- 14 STREET CORNER ASHFORD & SIMPSON (Capitol P-B-5109)
- 15 LET ME GO RAY PARKER, JR. (Arista AS 0695)
- 16 (SITTIN' ON) THE DOCK OF THE BAY THE REDDINGS (Believe In A Dream/CBS ZS5-02836)
- 17 JUST AN ILLUSION IMAGINATION (MCA 52067)
- 18 SOUP FOR ONE CHIC (Mirage/Atlantic WTG 4032)
- 19 AMERICAN MUSIC POINTER SISTERS (Planet/RCA JH-162540)
- 20 JUMP TO IT ARETHA FRANKLIN (Arista AS 0699)
- 21 WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS ZS5-02825)
- 22 YOUR BODY'S HERE WITH ME THE O'JAYS (Phila. Int'l./CBS ZS5-03009)
- 23 ON THE FLOOR FATBACK (Spring/PolyGram SP 3025)
- 24 WAITING BY THE HOTLINE* DENIECE WILLIAMS (ARC/Columbia 18-03015)
- 25 LAST NIGHT STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
- 26 I'M THE ONE* ROBERTA FLACK (Atlantic 4058)
- 27 EMERGENCY WHISPERS (Solar/Elektra S-4500E)
- 28 STANDING ON THE TOP — PART 1 THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 1816GF)
- 29 HOT FUN IN THE SUMMERTIME* DAYTON (Liberty P-B-1458)
- 30 IT'S GONNA TAKE A MIRACLE DENIECE WILLIAMS (ARC/Columbia 18-02012)

OPERATORS PICKS

Gary Snortum (Cigarette Service, Inc., Appleton)
SHE'S NOT REALLY CHEATIN' — Moe Bandy — Columbia

Russ Mawdsley, Jr. (Russell-Hall, Inc., Holyoke)
LOVE WILL TURN YOU AROUND — Kenny Rogers — Liberty

Patricia Burns (Black Hills Novelty Co., Rapid City)
LOVE WILL TURN YOU AROUND — Kenny Rogers — Liberty

RECORDS TO WATCH

GET INTO REGGAE COWBOY — The Bellamy Brothers — Elektra
I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART — Joe Stampley — Epic
NOTHING BEHIND YOU, NOTHING IN SIGHT — John Conlee — MCA
THINK I'M IN LOVE — Eddle Money — Columbia
HARD TO GET — Rick James — Gordy/Motown
SHOW ME WHERE YOU'RE COMING FROM — Carrle Lucas — Solar/Elektra
DANCE FLOOR (Part I) — Zapp — Warner Bros.

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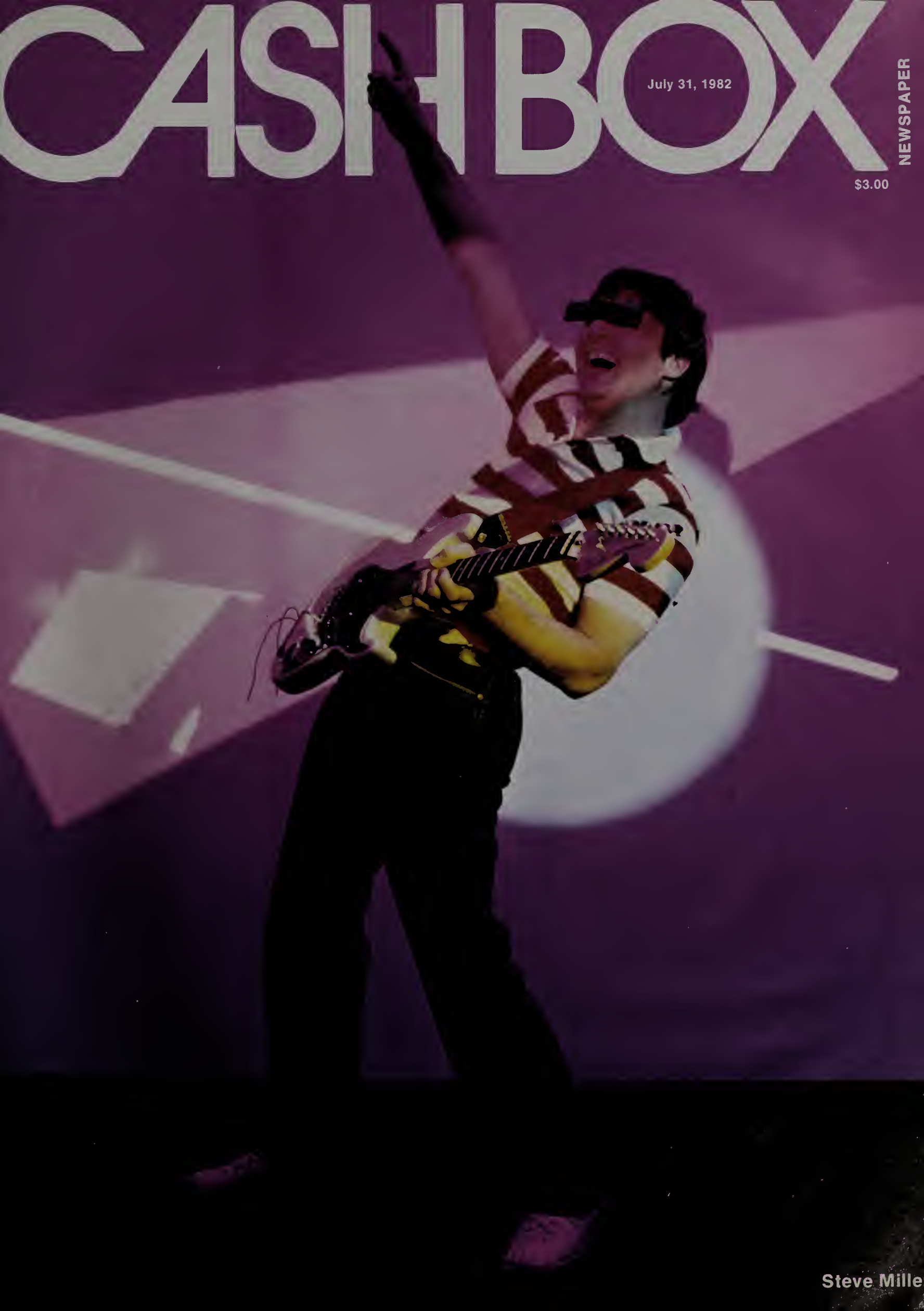


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July 31, 1982

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VOLUME XLIV — NUMBER 9 — July 24, 1982

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EDITORIAL

Welcome News

Two interesting developments last week may hold the key to some of the problems plaguing this industry — certainly, at the very least, they deserve a closer look. Both seek to find a way to reverse lagging sales, and both seem to have a better than even chance of succeeding.

First, the new effort by Sen. Dennis DeConcini (D-Ariz.) to clarify the copyright questions surrounding home taping and record rentals is good news indeed. By addressing the audio question alone — without the distractions and different considerations that come into play with video copyrights and the brouhaha over the so-called "Betamax" case — it should be easier to find a solution tailored to the specific needs of the recorded music industry.

Separated from the hysteria emanating from a field where copyright questions are fairly new, an equitable solution utilizing all of the copyright experience of the music industry should be relatively simple to achieve. After all, the music industry has

struggled for years on such questions as copyright infringement, counterfeiting, piracy, performance royalties and so on. Knowing what we know, some sort of solution for the unauthorized duplication of product shouldn't be that hard to find.

On another front, the test marketing of the National Assn. of Recording Merchandisers (NARM) "Give the Gift of Music" institutional advertising campaign will provide a glimpse of a grandiose plan to revitalize consumer interest in recorded music. Over two years in the making, this culmination of the Gift of Music push could, if successful, introduce hordes of new consumers to the market for recorded music. As money for leisure activities and products continues to dwindle, the effect of an infusion of new customers is obvious.

Rarely does the recorded music industry work together with any real effect. Maybe this time it can be different.

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ON THE COVER

Capitol recording artist Steve Miller has never been short on musical magic tricks, so it should come as no surprise that the unpredictable singer/guitarist/producer whose career spans more than 14 years has pulled a hit out of one of his many hats in 1982 with the LP "Abracadabra." Quick as you can say hocus pocus, the title track has become a Top 5 hit, while the album is knocking on the door of the Top 10, at #11 bullet this week, on the **Cash Box** Top 100 Albums Chart.

The past two years have seen an unprecedented spate activity for Miller, a generally reclusive rocker who has been known as much for his disappearing acts to the large northwestern ranch he calls home as for his numerous hits, which include "Living In The U.S.A.," "The Joker," "Fly Like An Eagle" and "Take The Money And Run." A brief nine months after the release of "Circle Of Love," he checked in with a collection of tracks on "Abracadabra" that, as Miller himself notes, came about as the result of a "creative explosion" by Steve Miller Band drummer Gary Mallaber and two new members, Kenny Lewis and John Massaro.



TOP POP DEBUTS

SINGLES

69 **SOMEBODY'S BABY** — Jackson Browne — Asylum/Elektra

ALBUMS

117 **HOOKED ON CLASSICS II:** — The Royal Philharmonic Orchestra — RCA

POP SINGLE

EYE OF THE TIGER
Survivor
Scotti Bros./CBS

B/C SINGLE

DO I DO
Stevie Wonder
Tamla/Motown

COUNTRY SINGLE

TAKE ME DOWN
Alabama
RCA

JAZZ

OFFRAMP
Pat Metheny Group
ECM

NUMBER ONES



Fleetwood Mac

POP ALBUM

MIRAGE
Fleetwood Mac
Warner Bros.

B/C ALBUM

GAP BAND IV
The Gap Band
Total Experience/PolyGram

COUNTRY ALBUM

MOUNTAIN MUSIC
Alabama
RCA

GOSPEL

LORD, YOU KEEP ON PROVING YOURSELF TO ME
Florida Mass Choir
Savoy

CASH BOX TOP 100 SINGLES

July 31, 1982

	Weeks On Chart	7/24	Chart
1 EYE OF THE TIGER	2	9	
2 HURTS SO GOOD	1	15	
3 DON'T YOU WANT ME	3	22	
4 HOLD ME	5	7	
5 ABRACADABRA	8	10	
6 ROSANNA	4	16	
7 TAINTED LOVE	7	27	
8 ONLY THE LONELY	9	14	
9 HARD TO SAY I'M SORRY	16	9	
10 KEEP THE FIRE BURNIN'	11	8	
11 EVEN THE NIGHTS ARE BETTER	14	8	
12 PERSONALLY	12	14	
13 LOVE'S BEEN A LITTLE BIT HARD ON ME	6	13	
14 DO I DO	15	10	
15 WASTED ON THE WAY	18	6	
16 TAKE IT AWAY	26	4	
17 TAKE ME DOWN	17	11	
18 VACATION	23	5	
19 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU	24	10	
20 GOING TO A GO-GO	21	8	
21 LET IT WHIP	13	14	
22 FORGET ME NOTS	22	13	
23 I FOUND SOMEBODY	25	9	
24 LOVE WILL TURN YOU AROUND	27	5	
25 AMERICAN MUSIC	28	6	
26 OUT OF WORK	30	8	
27 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	31	6	
28 CAUGHT UP IN YOU	20	14	
29 YOUR IMAGINATION	32	7	
30 IF THE LOVE FITS WEAR IT	34	11	
31 THINK I'M IN LOVE	38	8	
32 KIDS IN AMERICA	36	11	
33 EARLY IN THE MORNING	33	11	

	Weeks On Chart	7/24	Chart
34 PAPERLATE	37	9	
35 EYE IN THE SKY	47	4	
36 HOOKED ON SWING	39	9	
37 ROUTE 101	43	6	
38 WHAT KIND OF FOOL AM I	19	9	
39 EBONY AND IVORY	10	17	
40 HOT IN THE CITY	50	4	
41 PLAY THE GAME TONIGHT	35	13	
42 IF YOU WANT MY LOVE	44	9	
43 STILL THEY RIDE	40	11	
44 ANY DAY NOW	29	14	
45 BLUE EYES	58	3	
46 AND I AM TELLING YOU I'M NOT GOING	53	5	
47 WHO CAN IT BE NOW?	56	4	
48 JACK & DIANE	69	2	
49 NICE GIRLS	42	11	
50 CUTIE PIE	45	10	
51 SOMEDAY, SOMEWAY	61	4	
52 HEAT OF THE MOMENT	46	16	
53 LOVE PLUS ONE	49	10	
54 ALWAYS ON MY MIND	41	21	
55 THE OTHER WOMAN	48	20	
56 WORDS	65	5	
57 LET ME TICKLE YOUR FANCY	76	2	
58 CRIMSON AND CLOVER	51	14	
59 ONLY TIME WILL TELL	84	2	
60 I REALLY DON'T NEED NO LIGHT	68	6	
61 MEGA FORCE	67	5	
62 VALLEY GIRL	71	3	
63 I RAN (SO FAR AWAY)	70	4	
64 (SITTIN' ON) THE DOCK OF THE BAY	57	7	
65 LOVE OR LET ME BE LONELY	78	3	
66 GLORIA	72	5	
67 LANDSLIDE	54	8	

	Weeks On Chart	7/24	Chart
68 ENOUGH IS ENOUGH	74	4	
69 SOMEBODY'S BABY	—	1	
70 TO DREAM THE DREAM	60		
71 DO YOU WANNA TOUCH ME (OH YEAH)	—	1	
72 NOW OR NEVER	81	3	
73 FOOLIN' YOURSELF	80	3	
74 WHAT'S FOREVER FOR	86	2	
75 LET ME GO	87	2	
76 YOU CAN DO MAGIC	—	1	
77 NEVER BEEN IN LOVE	—	1	
78 OH JULIE	—	1	
79 HOT FUN IN THE SUMMERTIME	88	2	
80 CALLING ALL GIRLS	—	1	
81 WHY	89	4	
82 SHE GOT THE GOLDMINE	90	2	
83 SARA	—	1	
84 THEMES FROM E.T.	—	1	
85 EMOTIONS IN MOTION	—	1	
86 STILL IN THE GAME	—	1	
87 I ONLY WANT TO BE WITH YOU	—	1	
88 I'M THE ONE	—	1	
89 I WILL ALWAYS LOVE YOU	—	1	
90 SHOULD I STAY OR SHOULD I GO	—	1	
91 IT'S GONNA TAKE A MIRACLE	64	18	
92 AFTER THE GLITTER FADES	55	12	
93 BODY LANGUAGE	52	14	
94 ANGEL IN BLUE	62	11	
95 STREET CORNER	73	6	
96 THIS MAN IS MINE	59	12	
97 TOO GOOD TO TURN BACK NOW	75	5	
98 THEME FROM "STAR TREK II: THE WRATH OF KHAN"	—		
99 BE MINE TONIGHT	63	11	
100 DANCING IN THE STREET	66	5	

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abracadabra (Sailor — ASCAP)	5	Gloria (Sugarsongs — BMI)	86	Second — BMI)	57	Someday, Someway (Belwin — Mills/MHC — ASCAP)	51
After The Glitter (Welsh Witch — BMI)	92	Going To A Go Go (Jobete — ASCAP)	20	Love Is In Control (Yellowbrick Road — ASCAP/GRAGER — BMI/Rodsons PRS)	27	Still In The Game (Island Music/Blue Sky-Rider — BMI)	86
Always On (Screen Gems — EMI/Rose Bridge — BMI)	54	Hard To Say (Double Virgo — ASCAP/Foster Freeze — BMI)	9	Love's Been (Bobby Goldsboro /House of Gold — ASCAP/BMI)	13	Still They Ride (Weed High Nightmare — BMI)	43
American Music (Ensign/Perker McGee — BMI)	25	Heat Of (WB/Almond Legg/Ackee — ASCAP)	52	Love Or Let (Porpete/Clarence Scarborough — BMI)	65	Street Corner (Nick-O-Vel — ASCAP)	95
And I Am Telling (Dreamgirls — ASCAP/Dreamettes — BMI)	46	Hold Me (Fleetwood Mac — BMI/Red Snapper — ASCAP)	4	Love Plus One (Bryan Morrison — ASCAP)	53	Tainted Love (Equinox — BMI)	7
Angel In Blue (Center City — ASCAP)	94	Hooked On Swing (Verious — ASCAP/BMI)	36	Love Will Turn You (Lionsmate/Deb Deve/Brierpetch — ASCAP/BMI)	24	Take It Away (MPL Communications — ASCAP)	16
Any Day Now (Intersong — ASCAP)	44	Hot In The City (Rare Blue/Bonidol — ASCAP)	79	Mega Force (BMI)	61	Take Me Down (Chinn/Chap — BMI)	17
Be Mine Tonight (Stonebridge — ASCAP)	99	Hurts So Good (Riva — ASCAP)	2	Never Been In Love (Colgems-EMI — ASCAP)	77	The Other Woman (Raydiolo — ASCAP)	55
Blue Eyes (Intersong — ASCAP)	45	I Found Somebody (Red Cloud/Night River — ASCAP)	23	Nice Girls (Intersong — ASCAP)	49	Themes From "E.T." (Music Corp. Of America - MCA — BMI)	84
Body Language (Queen Music Ltd.)	93	If The Love Fits (Michael O'Conner — BMI/O'Conner Songs — ASCAP)	30	Now Or Never (Bobnal — BMI)	72	Theme Of "Star Trek II" (Famous Music Corp. — ASCAP)	98
Calling All Girls (Queen/Beechwood — BMI)	80	If You Want My Love (Adults/Screen Gems — EMI (BMI))	42	Oh Julie (Shaky Music Ltd.)	78	Think I'm In Love (Gractonca — BMI)	31
Caught Up (Holy Moley/Rude — ASCAP)	28	I'm The One (Anitlisa Music — ASCAP)	88	Only The Lonely (Clean Sheets — BMI)	8	This Man Of Mine (Strange Euphoria/Sheer/Know — ASCAP)	96
Be Mine Tonight (Stonebridge — ASCAP)	99	I Only Want (Chappell Music — ASCAP)	87	Only Time (WB/Almond Legg adm. by WB/Ackee — ASCAP)	59	To Dream (Rare Blue — ASCAP)	70
Crimson And Clover (Big Seven — BMI)	58	I Ran (Zomba Ent. — BMI)	83	Out Of Work (Bruce Springsteen — ASCAP)	26	Too Good To Turn (Muff — BMI)	97
Cutie Pie (Duchess (MCA) Perk's — BMI)	50	I Really Don't (Overdue adm. by Werner Bros./Almo/March 9 — ASCAP)	60	Paperlate (Pun Music — ASCAP)	34	Vacation (Some Other/Daddy-Oh/Lypsinc — ASCAP)	18
Dancing In (Jobete — ASCAP/Stone Agate — BMI)	100	It's Gonna Take (Vogue — BMI)	91	Personally (Tree/Five Of A Kind — BMI)	12	Valley Girl (Munchkin Music)	62
Do I Do (Jobete + Black Bull — ASCAP)	14	I Will Always (Velvet Apple Music — BMI)	89	Play The Game (Don Kirshner/Blackwood/Fifty Grand — BMI)	41	Wasted On The Way (Putzy Putzy — ASCAP)	15
Do You Wanna (Duchess-MCA — BMI)	71	Jack & Diane (Riva — ASCAP)	48	Rosanna (Hudmar — ASCAP)	6	What Kind Of Fool (Robie Porter — BMI)	38
Don't You Want (Virgin/Chappell/Sound Diagrams — ASCAP)	3	Keep The Fire (Fate — ASCAP)	32	Route 101 (Irving/Calquin — BMI)	37	What's Forever (Tree — BMI)	74
Early In The Morning (Total Experience — BMI)	33	Kids In America (Finchley — ASCAP)	10	Sara (JSH — ASCAP/Thickovit — BMI)	83	Who Can It Be (April Music Pty. — BMI)	47
Ebony And Ivory (MPL Communications — ASCAP)	39	Landslide (John Farrar — BMI)	67	She Got (House Of Gold — BMI)	82	Why (Chic — BMI)	81
Emotions In Motion (Songs Of The Knight — BMI)	85	Let It Whip (Ujima/Macvacelec — ASCAP)	21	Should I Stay (Ninaden Lmtd./WB Music Corp. — ASCAP)	90	Words (Private Life/Private Parts — ASCAP)	56
Enough Is Enough (Northern Goody Two-Tunes Ltd. — ASCAP/CAPAC)	68	Let Me Go (Raydiolo — ASCAP)	75	Sittin' On (Silver Sounds/Spectrum VII — ASCAP)	84	You Can Do Magic (April/Russell Bellard Ltd. — ASCAP)	76
Even The Nights (Hall-Clement — BMI)	11	Let Me Tickle (Black Stallion — ASCAP/Fat Jack The	88	Sombody's Baby (Jackson Browne/Kortchmar — ASCAP)	89	You Should Hear (Warner-Tamerlane/Body Electric — BMI)	19
Eye In The Sky (Woolfsongs Ltd./Careers — BMI)	35	Let Me Tickle (Black Stallion — ASCAP/Fat Jack The	88			Your Imagination (Hot-Che/Unicheckpell — BMI)	29
Eye Of The Tiger (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	1						
Foolin' Yourself (ATV Music — BMI)	73						
Forget Me Not (Baby Fingers — ASCAP/Freddie Dee BMI)	22						

⊘ = Exceptionally heavy radio activity this week

⊘ = Exceptionally heavy sales activity this week

DeConcini Offers Exemption For Home Audio Recording

by Richard Imamura

LOS ANGELES — In an effort to expedite action on the home taping question, Sen. Dennis DeConcini (D.-Ariz.) last week circulated a draft proposal of amendments to his current bill that would shift the emphasis from video to audio. Incorporating in principle some aspects of the Mathias Amendment, DeConcini's proposal would establish a home use exemption for audio recording, set up a procedure to formulate and implement a "manufacturers use fee" on blank tape and tape recorders and establish a "right of first sale" doctrine to prevent the unauthorized rental of records.

In addition, a committee to be appointed by the President would be established to determine how much, if any, economic damage home taping is causing the motion picture and television industries.

The amendment proposals (at this time circulated among the affected industry lobbying groups for the purpose of discussion only) would drastically shift the emphasis of DeConcini's bill, S. 1758, which, in its current form, only calls for a home use exemption in the area of private, non-commercial home videotaping. The Mathias Amendment to S.1758, also currently under consideration in the Senate Judiciary Committee, would extend the home use exemption to audio recordings, establish royalty fees to be paid by blank

tape and tape recorder manufacturers and establish a "right of first sale" doctrine for audio recordings.

The amendment proposals were released last week by DeConcini's office because of a "logjam" that has developed in Congress, according to the senator's legislative director, Romano Romani. With the Supreme Court's decision to hear the so-called "Betamax" case dealing with the question of whether off-air videotaping of television programs constitutes copyright infringement, many supporters and opponents of DeConcini's current bill have since seemed willing to wait until a final court ruling before proceeding with S. 1758. This left the question of audio home taping in limbo.

Legislative Logjam

"What we have been faced with is a logjam in Congress caused by the considerable support the recording industry has been able to muster in support of its position," said Romani. "As a consequence, we have drafted and circulated for discussion only an amendment to our bill."

Specifically, the new amendment proposals contain four major points:

- Establishment of an exemption from copyright regulations for non-commercial home taping of copyrighted audio material. It would cover recordings from records and off-air sources like radio and television.
- Creation of a "manufacturers use fee" not to exceed five percent of the wholesale



IN THE SPIRIT — Many music and film industry figures joined the Music Industry chapter of the City of Hope in honoring composer/producer Quincy Jones with the chapter's Spirit of Life Award during an annual fund-raising dinner held recently at the Beverly Hilton Hotel. The dinner raised \$300,000 for the City of Hope, which established a research fellowship in Jones' honor. Pictured at the event are (l-r): Johnny Mathis, last year's Spirit of Life recipient; Jones; actress Jane Fonda, who served as emcee for the dinner; and film director/producer Steven Spielberg.

price of "high quality" blank tape and taping hardware. Negotiations to settle on an exact percentage and to properly define "high quality" would be carried out between representatives of the recording industry and the blank tape/hardware industries. If a settlement was not reached within a set amount of time (probably four-to-six months), the issue would go to binding arbitration. In either case, once a settlement was reached, recommendations would then be forwarded to the Registrar of Copyrights, who would then promulgate the fee. The fee would then be collected by

the Copyright Royalty Tribunal (CRT), which would pass it on to the recording industry.

- Establishment of the "right of first sale" doctrine for audio recordings. This would effectively confine the rental of records to those with permission from the specific artist or label.
- Establish a Presidentially appointed committee to examine whether or not home videotaping of television programs has done any "significant economic harm" to the motion picture industry. If the commit-

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INTERNATIONAL CONFAB — Three days of meetings at New York's Parker Meridian Hotel, held by Screen Gems-Colgems-EMI Music, Inc., drew representatives from 11 countries in addition to the publishing company's staff from Los Angeles, Nashville, New York and London. Pictured during a luncheon at the confab are (l-r): Charlie Feldman, general manager, Nashville, Screen Gems; Jose Cruz Ayala, Beechwood de Mexico, S.A.; Paul Tannen, vice president, creative affairs, Screen Gems, Bhaskar Menon, chairman, president and chief executive officer, Capitol Industries-EMI, Inc.; Robbie Kallenbach, EMI Music Publishing, South Africa; Avelino Esparza, EGO Musical S.A. of Spain; Jan D'Haese, EMI Music Publishing, Belgium; and Ron White, managing director, EMI Music Publishing Ltd., London.

Summer Festivals: Some Click, Some Don't, With The Biggest Still To Come

by Mike Glynn

LOS ANGELES — Ever since such mammoth gatherings as Woodstock, Monterey Pop and Watkins Glen, the outdoor rock festival has remained a staple, and often a highpoint, of the summer concert season in nearly every region of the country. More than that, it's become an annual event for more than one generation raised on rock 'n' roll. While a number of shows are still as successful as ever at the gate today, rock promoters are divided, however, over the continued profit potential of mounting costly multi-act stadium bills.

There are many believers, to be sure, buoyed by recent experience. Leading this group must certainly be Bill Graham Presents, which reaped tremendous grosses with last year's U.S. tour by the Rolling Stones and is handling that group's current swing throughout Europe. The firm also

recently concluded what company spokesman Gregg Perloff called two "very successful" concerts here in California headlined by Journey at Pasadena's Rose Bowl (co-promoted with Avalon Attractions) and at Oakland Stadium, where it had booked a four-act bill topped by Foreigner.

Still to come this summer may be the most ambitious package undertaken by rock promoters in recent years with what has been dubbed the "US" Festival. Conceived by Apple Computer co-founder Steven Wozniak and produced in conjunction with Bill Graham, the US Festival is scheduled to be a three-day event held over the Labor Day weekend (Sept. 3-5) at the 500-acre Glen Helen Regional Park in San Bernadino, Calif. Already confirmed for the festival's talent line-up, which will

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Dealers Say Sales Up Slightly In First Half Of '82

by Jim Bessman

NEW YORK — Besides the dramatic swing from album to cassette sales (**Cash Box**, July 17), the most notable finding gleaned from retailers' summaries of their operations during the first six months of 1982 is that despite the down economy, sales are slightly up over last year.

However, retailers contacted by **Cash Box** also noted that business currently is slow, and while most hope for the traditional end-of-the-year lift, few predicted any change unless the economy picks up. The future picture is further clouded by uncertainty over the changing home entertainment business, but as has been reported before (**Cash Box**, April 24), many merchants are expanding their product lines to meet new demands.

"We're definitely ahead of last year," declared Russ Solomon, head of Tower Records based in Sacramento, Calif., "though not as much as we'd like to be." Solomon termed his first half of 1982 as "fine," and while it showed a small improvement over last year, "we're not behind, thank God."

David Blaine, general manager of the 18-store Waxie Maxie chain based in Washington, D.C., was the most upbeat of the retailers queried. "Against all kinds of odds, we've had a fairly successful opening six months and have gone well beyond our original expectations in the last quarter and a half," he said. While the first three months made for a "difficult start," the subsequent three made up for it, and Blaine cited the chain's aggressive promotional stance as the prime mover for the second quarter. Waxie has increased its involvement in classical music, with five of the 15 stores that were selling classics "modestly" now more "serious." Midlines have also been worked hard, though Blaine said that \$5.98

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Cassette Sales Up In Dollars, Units In 1981

LOS ANGELES — Combined U.S. sales of audio and video cassettes in 1981 rose approximately 30% in dollar volume and 9% in unit volume over adjusted totals for 1980, according to figures compiled by the Tape Statistics Committee of the International Tape/Disc Assn. (ITA).

Videocassette sales showed the most dramatic percentage increase last year, rising in total dollars from \$232,300,000 to \$341,403,000, or 47%, and in unit volume from 19,034,000 to 28,354,000, or 49%. VHS format cassette sales revenues climbed from \$168,601,000 to \$260,400,000, a 60% jump, and from 12,892,000 to 20,469,000 in unit volume, a 59% improvement. Beta format cassettes showed markedly smaller gains, growing only 27% in total dollars from \$63,699,000 to \$81,003,000, and 28% in unit volume, from 6,142,000 to

7,885,000.

Audio cassettes were up 14% in dollar volume, going from \$253,006,000 to \$289,321,000, while unit volume rose just 6%, from 225,801,000 to 238,802,000.

The ITA stated that the disparity in percentages of increase between dollars and units in audio cassettes was attributed principally to inflationary factors that caused price increases and the shift by many consumers from C60, or 60-minute, tapes to the more expensive C90, or 90-minute, cassettes.

Total figures represent a tally of reported domestic consumer, industrial and bulk audio and video cassette sales from the 15 member companies of ITA, in addition to a composite average of sales estimates by non-member companies. In deriving the figures for 1981, the ITA Statistics Committee utilized amended figures for 1980 based upon an upward adjustment of some 29 million units in the number of imported cassettes from areas other than Japan and Mexico.

BUSINESS NOTES

Atari Leads WCI To Record First Half

LOS ANGELES — Spurred by the continuing growth of its consumer electronics division, Warner Communications, Inc. (WCI) reported record breaking revenues, net income and earnings per share for the second quarter and first half ended June 30. Still rolling along at a breakneck pace, Atari led the consumer electronics division to a record second quarter with revenues over \$461.1 million, a 127% jump over the same quarter in 1981, and operating income of \$111.8 million, 185% up.

Overall, for the second quarter, WCI reported revenues of \$907.0 million, an increase of more than 25% over \$676.3 million in the same quarter last year. Net income reached \$146.1 million, up 60% from \$42.6 million last year, and earnings per share of \$1.05 represented a 59% gain over the 66 cents last year that set the previous second quarter record.

Over the first half, WCI's revenues increased 39% over the similar period last year, reaching \$1.8 billion. Net income for the half totalled \$146.1 million, up 59% from nearly \$92.1 million last year, and earnings per share similarly rose 53% to \$2.25, up from \$1.47.

In addition to its record breaking second quarter, the consumer electronics division also registered strong first half totals. Revenues for the half more than doubled last year's total, going to nearly \$881.9 million from \$353.5 million, and operating income almost tripled, going from \$72.2 million last year to \$212.4 million in 1982.

While the consumer electronics division continued on its hot streak, revenues and income for the recorded music and music publishing division declined in both the second quarter and the first half. Revenues for the quarter declined three percent to \$175.1 million, and operating income dropped 11% to \$12.2 million. For the half, revenues dropped 4.5% to \$365.1 million, and operating income fell 22.4% to just under \$28.0 million.

First half revenues for the direct response marketing and publishing and related distribution divisions increased, but fell in the filmed entertainment division. However, income for the filmed entertainment division increased approximately 11%, while it remained steady for the direct response marketing division and dropped slightly for the publishing and related distribution division.

NARM TV Push Set For November

NEW YORK — Test marketing for the National Assn. of Recording Merchandisers (NARM) "Gift of Music" TV ad campaign will begin in November. The four markets chosen for the generic non-retailer tagged spots are Phoenix, Cincinnati, Greensboro, N.C., and Portland. Humphrey Browning MacDougall Inc., the Boston-based ad agency hired by NARM to conduct the entire "Gift of Music" ad campaign, will conduct the testing.

Market tracking studies in the four test cities will be administered both before and after the ad campaign to ascertain its success in reaching the target audience. In an interview with **Cash Box**, Michael Reingold, senior vice president of Humphrey Browning MacDougall, said that the test marketing will be aimed at a broader buyer than those targeted by NARM in the past. The new target buyer is any gift giver who spends from \$5 to \$25.

In discussing the broader program, Reingold said that preliminary surveys with eight focus groups in Chicago had spurred the expanded approach. The focus groups surveyed males and females in four teen and adult age groups and indicated that expansion of the target group would be beneficial.

Reingold added that his agency would be launching a major research project on gift giving habits in the fall. The project will include interviews with 1,200 people, and the data obtained will be analyzed early next year to further chart the "dynamics" of gift giving.

Among Humphrey Browning MacDougall's other clients are A&W Root Beer, Parker Bros., Acushnet and 1st National Bank of Boston. "We tried to approach the Gift of Music as we would any brand," said Reingold. "Our idea is to market this thing called Gift of Music."

To establish a background for the campaign, Humphrey Browning MacDougall scouted retailers, wholesalers and racks, and studied the WCI research data on consumer buying. "We learned that there was already an awareness of the 'Gift of Music' and an effect," said Reingold. "So we saw our challenge as taking it to the next level."

Besides the test marketing program, NARM will repeat its regular holiday Gift of Music merchandising and ad campaigns this year. This aspect of the program will also be aided by Humphrey Browning MacDougall, which will create the entire campaign.

RCA Reports Gains Despite Video Glut

NEW YORK — RCA Corp. last week reported higher sales and earnings for the second quarter of 1982. Improved sales in its record division and NBC, for which no figures were given, were offset by a glut in the video hardware market that forced prices down and the continuing costs of introducing its SelectaVision video disc.

Earnings for the three months ending June 30, 1982 were \$60.5 million, or 58 cents per share. This represents a slight gain from earnings of \$59 million or 56 cents per share posted during the comparable quarter of 1981. Sales for the quarter reached a new high of \$2.06 billion, a gain from last year's second quarter figure of \$1.96 billion.

Although RCA's Government Systems division posted its second best quarter in history and RCA Records continued to improve its share of the domestic market, their performance was not sufficient to offset declines in consumer electronics, picture tubes and solid state. RCA attributed their poor showing to the economy. The company also blamed heavy industry inventories for stimulating price wars in video hardware products. At the same time, RCA expressed hope in the viability of video discs which nationally sold at an average of 32 discs per player or three times faster than originally anticipated.

NBC's second quarter sales and earnings were also greater than those during the same period last year, although the costs of covering the wars in the Falkland Islands and in the Middle East kept the results from being even better.

ASCAP Sets Workshop For East Coast Writers

NEW YORK — Rupert Holmes will head the American Society of Composers, Authors and Publishers' (ASCAP) first East Coast Pop Workshop, which is directed at songwriters and set to begin on Sept. 14 at the Society's New York headquarters. The workshop will meet Tuesdays from 7-9 p.m. for eight consecutive weeks and will feature guest panelists covering all aspects of the music business including composers, artists, publishers, arrangers, producers, engineers, music business executives and critics.

Part of the ASCAP Foundation's continuing series of workshops, the Pop Workshop is free of charge and open to everyone, regardless of affiliation. However, there is room for only 30 participants, so writers interested in attending are asked to submit a cassette tape containing two original songs along with a resume to ASCAP Pop Workshop, One Lincoln Plaza, New York, N.Y. 10023. The deadline for tape submissions is Aug. 27.

Gallup To Take Over As Official U.K. Chart In '83

by Paul Bridge

LONDON — Starting Jan. 1, 1983, the Gallup organization will take over as the "official" U.K. sales chart contractor, replacing the British Market Research Bureau (BMRB). The Gallup charts — covering 7" singles, 12" singles, combined singles, albums, prerecorded cassettes and combined albums/prerecorded cassettes — will be used by the British Phonographic Industry (BPI) trade association, the BBC and a number of trade publications.

The Gallup organization will also bring a new method of compilation to the area of charts, relying heavily on computers. Shops supplying sales information (approximately 250 to begin with) will be supplied with free electronic keyboards that will be hooked into Gallup's computer via telephone. As each sale is recorded electronically, the information will be stored and finally forwarded to the Gallup computer. In an attempt to cut down on chart "hyping" — i.e. the reporting of non-existent sales — the sales information will be transmitted to the Gallup computer parallel to time signals from the keyboard unit's own quartz clock.

Eventually, when enough product is bar coded, the system will be modified to read, store and transmit the coded information directly without the use of the keyboard.

In a compromise to help the staffs of very busy stores and to allow the system to be used for inventory purposes, there will also be a special facility where "rack sales" can be keyed in all together at the end of the day. However, shops desiring to use this method (which will be confined to product in the Top 75) must first get approval from Gallup.

Gallup also intends to sell its keyboard units on a commercial basis for use in con-

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1,300 Flock To 3rd New Music Seminar In N.Y.

by Fred Goodman

NEW YORK — Business replaced controversy this year at the third annual New Music Seminar held here at the Sheraton Centre Hotel July 19-20. Buoyed by the success of numerous new music acts such as Human League, Haircut 100 and Soft Cell, an air of professional confidence supplanted the breast-beating of previous seminars. Although the more than 1,300 participants overflowed the seminar facilities, making displays and conversation difficult, the chance for independents, label representatives, promotion, marketing and radio people both new and established to get together and exchange information, proved to be the highlight of the gathering.

As in the past, the diversity of participants made finding proper topics for panels a difficulty, despite the shared interest of all in promoting new pop music. "It's not like a NARM or R&R convention where people share a specialization," said Joel Webber of Independent Album Promotion and co-sponsor of the seminar. "We all have issues of our own that we're concerned with. But the people who came to the seminar got to see what they had in common. People got to meet with people they had never met before, and a lot of deals were made."

The unexpectedly high attendance figure, while posing space problems, was a definite measure of success for Webber,

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REVIEWS

ALBUMS

OUT OF THE BOX



VACATION — Go-Go's — I.R.S. SP70031 — Producer: Richard Gottler — List: 8.98

The sensational girl group's second album is filled with more of the same surf instrumentals, peppy vocals and glossy studio sheen that made its debut so successful, and with the rising action of the new "Vacation" 45 (occupying the #18 spot and bulleting on this week's pop singles chart), it appears as if this disc will have plenty of airplay throughout the summer and probably maintain heavy sales into the fall. Though nearly every cut retains the unique Go-Go's brand of danceable sassiness, it's the cooing combo's cover of "Cool Jerk" that provides the bounciest beat. Other prime AOR, Top 40 and pop choices include "Get Up and Go" and "Beatnick Beach."

FEATURE PICKS

POP

DONNA SUMMER — Geffen GHS 2005 — Producer: Quincy Jones — List: 8.98 — Bar Coded

The sultry Ms. Summer's second Geffen effort calls on no less a cast than Quincy Jones, Bruce Springsteen, Stevie Wonder, Michael Jackson, Michael McDonald, Kenny Loggins, Lionel Richie, Dave Grusin, Ernie Watts, Dionne Warwick and James Ingram, among other musical giants for tactical support culminating in a strong showing for the former disco diva. Whether singing a spiritual-tinged tune written by Vangelis and Jon Anderson called "State of Independence" or pouncing on Springsteen's steamy "Protection," Summer's arousing vocals are hotter than ever, and Quincy's carefully crafted production molds her superlative modulations for maximum commercial and artistic credibility.

EMOTIONS IN MOTION — Billy Squier — Capitol ST-12217 — Produced by Mack and Billy Squier — List: 8.98 — Bar Coded

Starting off with sound effects from a video game, Squier's third solo album since departing from Piper is a pop-infested affair fraught with memorable hooks and lyrics that deal with the complex range of human emotions. Heavy axe work by Squier and Jeff Golub and steady skin strokes by Bobby Chouinard drive the message about intimate feelings home, while the lyrical content is stronger than usual for the 32-year old Bostonians. Cover art by Andy Warhol and powerful production by the artist and Mack give a glitzy stylized tone to the waxing. AOR and Top 40 will want to check out "Everybody Wants You" and "Keep Me Satisfied," as well as the title cut.

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REVIEWS

(continued from page 6)

THE ENVOY — Warren Zevon — Asylum 60159-1 — Producers: Waddy Wachtel, Greg Ladanyi and Warren Zevon — List: 8.98 — Bar Coded

Combining images of international terrorism, dope dealing in the fast lane, Elvis Presley's rotting corpse and romantic love, 88-key shooter Warren Zevon's newest disc may be his most intriguing work since 1978's "Excitable Boy." Here, joined by Graham Nash, Lindsey Buckingham, J.D. Souther and Don Henley on harmonies, he perfects his rock *noir* stance in a fully-realized platter mixing *Soldier of Fortune* magazine-type mayhem with tight backing accompaniment, a few existential love songs and even a twisted hula about a polygamous tryst during a Polynesian vacation.

TRON — Original Soundtrack by Wendy Carlos — CBS SM 37782 — Producer: Wendy Carlos — List: None — Bar Coded

Recall those symphonic Leigh Harline scores from Walt Disney's *Dumbo* and *Pinnocchio*, full of surreal sounds, pixilated strings and grand choral arrangements? Well, synthmistress Wendy Carlos, who's musically enhanced such flicks as *A Clockwork Orange* and *The Shining*, zaps those classic movie soundtracks into a sci-fi dimension with her electronically-infused compositions for the video-game pic *Tron*. Two new cuts from AOR faves Journey, "Only Solutions" and the instrumental "1990's Theme", should curry teen action, and the entire package is tailor-made for cross-promos.

HOOKED ON CLASSICS II — Louis Clark conducting The Royal Philharmonic Orchestra — RCA AFL1-4373 — Producers: Jeff Jarratt and Don Reedman — List: 8.98 — Bar Coded

Although some purists would hardly call "Suite in A Minor" by Telemann or Pergolesi's "Allegro Spiritoso" classical music standards, Louis Clark and Co. have included snippets of these and other obscure compositions on his latest medley album. That's not to say greater lights in the field aren't included: Gershwin, Strauss, Sousa and Beethoven are all represented in different segments on this follow-up to the conductor's earlier smash recording. But one can't help getting a distinct sense of *deja vu* here and wondering if lightning will strike twice in the same spot.

STAR TREK II: THE WRATH OF KHAN — Original Soundtrack by James Horner — Atlantic SD 19363 — Producer: James Horner — List: 8.98

While this is hardly the final frontier in film scores, Horner's digital recording of the soundtrack to the latest *Star Trek* adventure is loaded with variations on the popular original television theme, as well as the more conventional background music from the high-grossing space epic. Though no single cut really stands out more than another, "Battle in the Mutara Nebula" does offer a lush string section and dizzying orchestral arrangements that readily bring to mind a futuristic phaserfight in the far reaches of the universe.

COUNTRY

THE BEST LITTLE WHOREHOUSE IN TEXAS — Original Soundtrack — MCA MCA-6112 — Producer: Gregg Perry — List: 8.98 — Bar Coded

Dolly Parton's shrill warble is clearly apparent above the choruses and show settings placed in the soundtrack to her second movie, currently debuting across the country. While the project holds little hope of yielding a single beyond "I Will Always Love You," the album can be expected to capitalize on the high volume film studios are experiencing at the box office this summer.

OH GIRL — Con Hunley — Warner Bros. 23693-1 — Producer: Steve Dorff — List: 8.98 — Bar coded

The inclusion of R&B chestnuts like "Oh Girl" and "Ain't No Woman (Like The One I've Got)" is no mistake; Con Hunley's voice has more of a soul edge to it than can be expected from a country artist. Producer Steve Dorff draws much from R&B and MOR styles in providing a framework for Hunley's husky output, although the platter remains firmly grounded within a country context.

BLACK CONTEMPORARY

ZAPP II — Zapp — Warner Bros. 23583-1 — Producers: Roger and Zapp Troutman — List: 8.98 — Bar Coded

Dance-oriented funk influenced by George Clinton's P-Funk, Earth, Wind & Fire and Kool & The Gang is Zapp's stock in trade, and on its second Warner Bros. LP, the shakin' synthesizer-laden band delivers six rhythmic numbers, each charged with electronically altered elements and encompassing other styles, in addition to the funky going-ons. Blues, soul, jazz and other forms can be found within the context of Zapp's foot-moving groove, engaging in a fusion unlike most other funk groups. This is a jam that won't quit; an album for non-stop partying and getting down.

LATIN

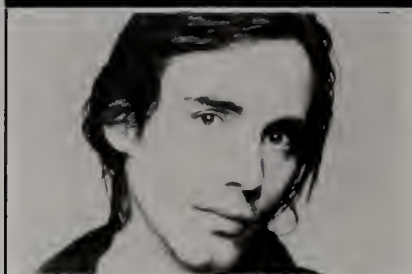
ESCENAS DE AMOR — Jose Feliciano — Motown Latino 6018LL — Producer: Leonardo Schultz and Jose Feliciano — List: 7.98

The first release from Motown's fledgling Latino label, Feliciano's all-Spanish LP is a noble experiment filled with exceptional

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SINGLES

OUT OF THE BOX



JACKSON BROWNE (Asylum 7-69982) **Somebody's Baby** (4:02) (Jackson Browne/Kortchmar Music — ASCAP) (J. Browne, D. Kortchmar) (Producer: J. Browne)

Evoking the spirit of mid-'60s American pop and, at the same time, putting his own indelible musical stamp down here, Browne has come up with a most appealing first single from the soundtrack to *Fast Times At Ridgemont High*. Jackson looks at teenage love-from-afar with a wide-eyed innocence that's both reassuring and endearing.

FEATURE PICKS

POP

STEVE WINWOOD (Island 7-29940) **Still In The Game** (3:58) (Island Music/Blue Sky Rider Songs — BMI) (Winwood, Jennings) (Producer: S. Winwood)

The platinum-plus "Arc Of A Diver" might seem like a hard act to follow, but

NEW FACES TO WATCH



Survivor

The opening images on the screen during Sylvester Stallone's summer movie megahit *Rocky III* features a vivid montage of slugfests by the Italian Stallion and, as pugilist hero Rocky Balboa's Everlasts do awesome battle with heavyweight contenders, there lurks the presence of a much more powerful challenger, the mohawked muscleman Clubber Lang. Following the title character's series of K.O. victories, the audience gets a glimpse of Lang, portrayed by ex-Leon Spinks bodyguard Mr. T, making mincemeat out of his boxing opponents. The lines are drawn and, even from the beat of the heavy rock theme song, it's clear that Balboa and Lang will soon have a brutal, action-packed confrontation.

The movie's signature tune, "Eye of the Tiger," performed by Scotti Bros. act Survivor, is a searing, gutsy rock number that brings up a recurring motif used in the flick — to be able to successfully whip an enemy in the ring, a fighter must maintain a hungry eye and instinctively crave fist-to-fist combat. The music and lyrics in the song have a special meaning for the recording group too, for after five years of struggling for attention in the record industry jungle, the band has survived and, with the single strongly topping the charts this week, it appears as if Survivor is thriving as well.

The association between Stallone and the group began when the writer/actor/director, who knows some

of Scotti Bros. employees, expressed an interest in the combo because of its name. He then made the group an offer to compose the film's theme song.

"Stallone originally sent us a videotape of the movie's first 10 minutes after we agreed to do the song," says Survivor's vocalist/guitarist Jim Pererik, "and later on sent us a tape of the whole thing so we could work up a version for the closing sequences. We did the music in a day, but the lyrics took a few days time to iron out. Stallone didn't really tell us what he was looking for other than the pulsebeat of the film. He wanted motion and movement and so we took it from there and added the punch-like accents in the song's intro."

Despite the fact that its theme from *Rocky III* has catapulted the band suddenly to chart-topping status, it balks at being called an "overnight success." Most members of the band have put in years of hard work, which seem to pay off with the success of "Eye of the Tiger." One of Survivor's founders, Jim Pererik, began his professional career at age eight, blowing sax in his dad's polka outfit. After jamming with a legion of high school and bar bands, he began a group called the Ides of March, which had a million-seller with the Pererik-penned "Vehicle" single. In 1973, the Ides of March split up and Pererik matured as a songwriter, assisting with work on .38 Special's "Hold On Loosely" and "Fantasy Lady," as well as on the title cut of the *Heavy Metal* soundtrack LP.

Pererik met up with synthman and vocalist David Bickler while the two were involved with an advertising jingle project, and together with bassist Dennis Keith Johnson, drummer Gary Smith and lead guitarist/vocalist Frankie Sullivan, formed the nucleus for Survivor. Asked how the combo decided on the moniker, Pererik replied, "It just seemed to suit us. We've all been in other groups, some of them exceptionally bad bar and party bands. We've survived a whole lot since those days."

Winwood once again teams up with lyricist Will Jennings (Crusaders, etc.) for a spirited, uplifting bit of pulsing pop from the "Talking Back To The Night" LP. Like the big "Arc" single, "When You See A Chance," this should be well-received at both FM AOR's and AM pop stations.

JOE COCKER and **JENNIFER WARNES** (Island IL 7-99996) **Up Where We Belong** (4:00) (Famous Music Cop. — ASCAP/Ensign Music Corp. — BMI) (J. Nitzsche, W. Jennings, B. Saint-Marie) (Producer: S. Levine)

Cocker jumps from his pairing with The Crusaders into MOR territory with wispy-voiced Warnes on the love theme from the forthcoming motion picture *An Officer And A Gentleman*, starring Richard Gere. Aimed at A/C and adult pop.

CERRONE (Pavillion ZS5 02962) **Back Track** (4:26) (Anonymous Music, Inc. — ASCAP) (Cerrone, D. Ray, Wisniak, Rowley) (Producer: Cerrone)

European disco refugee Cerrone "back tracks" here to a bit of slick and slightly jazzy R&B, very much in a downtown New York mode. It's posh dance music, essentially, dressed up with a "Boogie Nights"-type rhythm, sexy horns and smart female vocals.

RONNIE MILSAP (RCA JPB-13286) **He Got You** (3:27) (Chriswood Music — BMI/Murfeezongs — ASCAP) (R. Murphy, B. Wood) (Producers: R. Milsap, T. Collins)

Milsap and co-producer Tom Collins are slowly building the soulful country artist as a pop figure as well, and each of his last three efforts have enjoyed some sort of crossover action. With a driving bass line and a sax reminiscent of "No Gettin' Over Me," this cut holds more spunk and funk than each of his earlier crossover cuts.

COUNTRY

DOLLY PARTON (RCA PB-13260) **I Will Always Love You** (3:02) (Velvet Apple Music — BMI) (D. Parton) (Producers: D. Parton, G. Perry)

Hoisted over a building arrangement, Parton's vocals have never been more convincing or moving. The single choice from her Hollywood flick, *The Best Little Whorehouse In Texas*, the tune is sentiment wrapped in an appropriate package replete with strings, oboe and harp in addition to a delicate rhythm section.

LEE GREENWOOD (MCA MCA-52087) **She's Lying** (3:05) (Unichappell Music, Inc./Jan Crutchfield Music/Music Corp. of America (MCA) — BMI) (J. Crutchfield) (Producer: J. Crutchfield)

Lee Greenwood's breathy voice and jagged vibrato are quickly making him the premier male balladeer in the country idiom, and his latest, an emotional outburst concerning a spouse's affair, further establishes the artist as one of considerable depth and ability.

TAMMY WYNETTE (Epic 14-03064) **You Still Get To Me In My Dreams** (3:09) (First Lady Songs, Inc. — BMI/Tapage Music, Inc. — ASCAP) (A.C. Owens, B. Sphere) (Producer: G. Richey)

Wynette takes "another chance" with the second release from her "Soft Touch" album. Any gamble, however, has to be considered a calculated risk as her stop again-start again vocal style has made her one of the longest-standing figures within the industry.

BLACK CONTEMPORARY

THE GAP BAND (Total Experience/PolyGram TE 8203)

You Dropped A Bomb On Me (3:59) (Total Experience Music, Inc. — BMI) (C. Wilson, L. Simmons, R. Taylor) (Producer: L. Simmons)

Buzzing, bass-heavy synthesizer tones replace the elegant acoustic guitar notes on the smash "Early In The Morning," but the marching funk beat remains on this followup by the Gappers. The "bomb" theme lends itself to the whistling electronics and the harder groove found herein.

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CASH BOX CLASSIFIEDS

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ISSUE DATE:

September 4, 1982

ADVERTISING CLOSING:

August 25, 1982

BONUS DISTRIBUTION:

WSDA-Dallas, August 29-31, 1982

CASHBOX 2

FALL MIDLINES STOCKING GUIDE

REVIEWS

ALBUMS

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guitar solos by the artist and lush orchestral backing. Feliciano, who's earned over 30 gold albums internationally and has also been the recipient of more than one Grammy award, is a superstar in the field of contemporary music and, with this bold release, should receive even greater accolades for his acoustic guitar prowess. Latin programmers could add several tracks onto their playlists, most noticeably "Samba Pa Ti" and the outrageous "Malas Costumbres" ("Evil Ways").



Virgil Roberts

Roberts Named As President Of Dick Griffey Prods.

LOS ANGELES — Virgil Roberts has been named president of Dick Griffey Productions (DGP), which encompasses artist management, concert promotion, music publishing, video and film production. Roberts will remain at his post as executive vice president and general counsel for Solar Records and the Dick Griffey Group of Companies, a position he assumed when he joined the company in 1981.

Roberts will report directly to Dick Griffey, chairman of the board of the Griffey Group, and will be responsible for supervising the day-to-day operations of various DGP entities, including representing and advising the company's management committee in all business and legal negotiations and overseeing the structuring and development of new business and investment moves.

Roberts was a partner in the Century City, Calif.-based law firm of Mannings & Roberts prior to joining DGP/Solar, having handled clients such as Norman Whitfield, Leon Sylvers, Dynasty, Cheryl Lynn, Greg Phillinganes, The Whispers and others. His career in entertainment law began in 1972 when he joined the firm of Pacht, Ross, Warne, Bernhard & Sears as an associate partner, handling legal affairs for clients such as Rogers & Cowan, Motown Records, Bill Cosby, Dionne Warwick and Johnny Mathis.

Commenting on the appointment, Griffey said, "I am indeed pleased to name Virgil as my successor at DGP. During his association with Solar and the Griffey Group, he has repeatedly demonstrated his ability to meet the daily challenges of this post. Virgil possesses the knowledge, experience and foresight necessary to spearhead our continued success and expansion efforts."

SRS, LASS To Sponsor Expo In Fall At UCLA

LOS ANGELES — The Songwriters Resource and Services (SRS) and the Los Angeles Songwriters Showcase (LASS) will co-produce an exposition and songwriters search to be held Nov. 6-7 at UCLA. Dubbed the "Songsearch/Songwriter Expo '82," the program will be the first time the two groups have jointly sponsored such an event.

The international event is being held in conjunction with the UCLA Department of Fine Arts Production. The Songwriters Expo is an annual event in its sixth year, reportedly drawing more than 1,000 songwriters worldwide to participate in classes, panels and workshops on the art, craft and business of songwriting. The Songsearch is the first annual national competition culminating in a concert performance for winning songs in six categories, including a grand prize.

For information concerning the event, call (213) 463-7178 or (213) 463-1382.

EXECUTIVES ON THE MOVE



Stabile

Jackson

Marquez

Lovelace

Greene Appointed — Russell C. Greene has been appointed president of Magnetic Tape International Corp. He joins Magnetic Tape International, a wholly-owned subsidiary of InterMagnetics Corp., of Santa Monica, after three years as executive vice president of SICO Co., of Gardena.

Fitzgerald To Geffen — Rich Fitzgerald has been appointed national promotion director at Geffen Records. He comes to Geffen from Network Records where he served as vice president and general manager. Previously, he was senior vice president and general manager at RSO Records.

Changes At WEA — The Los Angeles Regional Branch for the Warner/Elektra/Atlantic Corp., announced the following appointments — Jim Fisher has been named sales manager of Video Products for the entire West Coast, Hawaii and Alaska. He joined the WEA Los Angeles branch as a video specialist handling all sales, marketing and merchandising of Warner Home Video product for the West Coast, Texas, Hawaii and Alaska in 1979. Also named was Patricia Dignam as a video sales representative for the Hollywood, San Fernando Valley, Ventura County and Las Vegas territories. In January of 1981, she became video sales coordinator at the Los Angeles branch and then was named to video sales representative. And the appointment of Cory Connerly as the branch marketing coordinator has also been announced. He joined WEA in August of 1978 and then became a member of the marketing staff, first as an inventory representative and later as the singles action specialist for the entire branch sales territory. Also announced was the appointment of Paul Newnam as national director of accounting. He joined WEA nine months ago as accounting manager for the Los Angeles branch. Prior to that he had been with Warner Communications for two years and nine months as manager of financial planning and as a WCI auditor.

Stabile Named At Chappell — Bob Stabile has been appointed West Coast creative manager for Chappell Music Company. He comes to Chappell from Warner Bros. Music where he worked for nine years, most recently as general manager.

ASCAP Appoints Jackson — Lyn Jackson has been appointed ASCAP's director of TV and film repertory — West Coast. Prior to joining ASCAP, she served as music consultant to both feature films and TV specials.

Marquez Named — EMI/Liberty, has announced the appointment of Henry Marquez as art director for the labels. Marquez, who most recently was senior designer at Capitol Records replaces Bill Burks, who last week was appointed director of creative services at Capitol.

Lovelace Appointed — Paul Lovelace has been appointed national country promotion director for Capitol/EMI/Liberty Records. Replacing Gerrie McDowell, who returns to Dallas to do regional country promotion, Lovelace will headquarter at the company's Nashville offices. Lovelace comes to Capitol/EMI from MCA where he was West Coast regional country promotion director.

Backer Appointed At CBS — Steven Backer has been appointed manager, college marketing for CBS Records. He joined CBS Records in 1981 as supervisor, college promotion. Prior to that he was director, national operations, Side One Marketing, Inc.

Murray Named At Capitol — Vince Murray has been named director, research and development at the Glenbrook Plant of Capitol Records, Inc. He has been with Capitol Magnetic Products for 14 years and for the past six years he has served as manager, quality control and process engineering.

Calthorpe Joins Gramavision — Gramavision Records has named Diana Calthorpe as general manager. She has been an independent producer and promoter in New York and on the West Coast.

Signal Names Weiner — Mort Weiner, formerly vice president of sales and marketing of 20th Century-Fox Records, has been appointed general manager of Signal Records & Tapes. Before joining Signal, he spent many years in the music industry in executive positions with 20th Century-Fox, RCA Records, and Motown Records.

Kendall Appointed — Curt Kendall has been appointed director, manufacturing and distribution resources, EMI Music, Europe & International. He joined Capitol Records in 1955 and most recently, was national plant manager of Capitol's three major U.S. plants.

Wexler Named — Mobile Fidelity Sound Lab has announced the promotion of Mark Wexler to vice president of national sales. He has worked with the company since its inception in 1977 as a sales representative in the Washington, D.C. area. Since that time he has served as southeast regional sales manager, and as national sales director.

RCA Names Bean — The appointment of Robert Bean as manager, sales, Detroit branch office, has been announced by RCA Records. He joins RCA Records after almost 11 years with WEA in Detroit in a variety of positions including salesman, salesman-key accounts and field sales manager.

Lamson Named — Chris Lamson, former publisher and advertising/marketing director of D.I.Y. Magazine, has joined Los Angeles Personal Direction in a management position. Prior to D.I.Y., he was an account executive at Rogers & Cowan Public Relations.

Changes At VCA — The appointment of Leon Karahalas as night operations manager has been announced at VCA/Teletronics. He was formerly associate producer for Channel 13's "Great Performances" series. The promotion of Robert Corti to scheduling manager of the operations department was also announced. He most recently served as the company's manager of editorial services.

Medla Names Dorfman — Marvin Dorfman has been named national director of Media Merchandising Display Systems, a division of Media Home Entertainment. Before joining Media, for four years he was director of national accounts for A&M Records.

Borja Appointed — Sonny Borja has been appointed national sales manager for San Luis Obispo-based Nautilus Recordings. During the past ten years, he has held a variety of sales positions with Nautilus. Most recently, he was Nautilus' factory account manager.

NEW AND DEVELOPING

UNDER THE BIG BLACK SUN — X — Elektra 60150 — Producer: Ray Manzarek — List: 8.98 — Bar Coded

Los Angeles' top-drawing neo-



punk / rockabilly quartet has drawn critical kudos from music reviewers around the country, and with its Elektra debut, hopes to command a wider audience

than its two earlier releases on the indie Slash label garnered. Lead guitarist Billy Zoom's Eddie Cochranish licks complement vocalist Exene Cervenka's brooding wails with hair-raising results, with much of the credit due to former Doors keyboardist Ray Manzarek who's served as the group's producer and guiding light since its first vinyl appearance.

SINGLES

(continued from page 8)

EVELYN KING (RCA JH-13273)

Love Come Down (3:43) (Music Corp. of America, Inc./Kashif Music — BMI) (Kashif) (Producer: M. Brown)

King comes out swingin' and singin' on this sparkling dancer from the "Get Loose" LP. Ultra-smooth, sleek keyboard textures combine with a bobbing bass and handclap rhythm for maximum danceability and B/C radio play.

NARADA MICHAEL WALDEN (Atlantic 7-8996)

Summer Lady (4:01) (Gratitude Sky Music, Inc. — ASCAP) (N.M. Walden, C. Rustici, L. Walden) (Producer: N.M. Walden)

More surprises here from Walden, who has opted for a large ribald funk sound (emulating Rick James, specifically) on the most recent effort from the "Confidence" LP. This could well be his biggest record yet, due to its humorous mid-song exchange with a sexy-voiced mademoiselle.

NEW AND DEVELOPING

SPYS (EMI America 8124)

Don't Run My Life (3:48) (Spysongs — BMI) (Spys) (Producer: N. Kernon)

After being forced out of Foreigner, Al

Greenwood and Ed Gagliardi fire back this bristling hard pop/rock salvo at their former group "mates," and it's a convincing performance. New band Spys has

no shortage on talent, hooks or power, judging from this made-for-AOR diatribe from the band's self-titled LP.



New Music Seminar

(continued from page 6)

who said that previous years' seminars had drawn 200 and 500 participants respectively. Additionally, Webber singled out the quality and number of speakers and panelists this year's seminar managed to attract as an indication of its growth. "We're still amazed we got the people we did to participate," he said. "We got some of the very best radio people from all over the country, people who have a lot to do but knew that if they came here they would meet people who were out working the streets. And we certainly couldn't have gotten Clive Davis to speak at the seminar two years ago."

Keynote Address

Aside from the presentation by Davis, the seminar's Keynote Address was delivered by Malcolm McLaren, manager of Bow Wow Wow. Topics covered by panels included Video, Talent & Booking, DJs & Clubs, Press, Distribution & Marketing, Music Law, Independent Labels, Artist Management, Urban Promotion, Retail and several panels on Radio (see related story). Workshops included Publicity, A&R, a Battle of The DJs, a Pool Director's Forum and a Producer's Mini-Panel.

In his Keynote Address, co-written by New York-based writer Roy Traikin, McLaren clearly sought to start the seminar with a bang. Labeling the record business a "wholly uninspiring industry" bent on ignoring the changes going on around it, he wondered how we are "going to earn a living in five years." Declaring that the future lies in the ascendancy of cassettes, McLaren launched into a lengthy discussion on the cultural aspects of boom-box-type tape players during which he made sweeping and generally uninformed remarks about the music business in America. "Most record buyers are black," he declared.

Calling for a redefinition and reconstruction of the record business, McLaren said that it would be better for the industry "to sell more for less than less for more." He also faulted the industry for zeroing in on

home taping and characterized music as "not a growth industry."

One of the outstanding nuts-and-bolts sessions proved to be the Marketing and Distribution Panel, where independents, branch-distributed labels and retailers had a chance to interface. As a retailer, Norman Hunter of Record Bar stressed the fact that it is impossible to stock all new releases, and difficult for buyers to keep up with what is coming out. "We've got to get away from the shotgun approach," said Hunter. "And please, stop releasing so many records." Although urging restraint, he made it clear that there is a place for new music in a Middle American chain like Record Bar. "We sell a lot of REO Speedwagon," he said, "and I'm glad. We need the old music to sell the new music."

Final Meeting

The final meet of the seminar, an A&R Workshop, proved one of the most volatile, with A&R representatives taking heat for signing British bands over American acts. Bruce Harris of Epic Records admitted that he "had not been involved in signing American artists" over the last few years, but added that "if we had auditioned those English bands at S.I.R. in New York, they still would have been signed to Epic."

Speaking from the floor, Nigel Grainge, head of Ensign Records, charged that American labels are "afraid to take a shot on American bands. There are thousands of good bands here."

Attempting to counter the "Buy American" sentiment, several panelists emphasized that working with acts once they are signed is just as important as signing them and that picking up acts already signed to overseas affiliates doesn't necessarily make things easier.

In addition to the daily panel schedules, the seminar presented musical showcases each night, which included performances by Gang of Four, Haircut 100, Fashion, Ballistic Kisses and Afrika Bambaataa & Soulsonic Force.

First Record Half Sales Up Slightly

(continued from page 5)

sales are starting to soften due to the proliferation of titles.

Waxie's strongest push is its new "New Names" program (**Cash Box**, July 3), which highlights as many as five new acts at a time in ads, in-store promotions and at as low as price as the vendor allows. "In guaranteeing exposure with less profit, we have caused people we rarely hear from to call us and encourage us," said Blaine. "Supporting new acts is the thing we have to do a better job of in this industry."

The Stark/Camelot chain is also attributing its first-half gains to a successful promotional schedule. Lew Garrett, director of record purchasing, reported that business store-for-store was up 8.5 percent, with total company sales up about 19%. He credited chainwide promotions including a "Physical" campaign, cassette and country promotions, together with chainwide ads, regional promotions and in-store appearances as major causes for the high numbers. He added that the company tries to plan its promotions a quarter in advance, and after a meeting last week, the schedule is now booked through October. "Our motto for the last six months has been 'You can't sit back and let customers come to you — you have to go out and bring them in,'" he said.

At the Record Bar chain, vice president Bill Golden reported "very flat" sales during a "very difficult time period for us." Still, sales are basically even with last year's due to a good June and a much better July, so far 6-10 percent better than last July. While Record Bar has been forced to "cut away the waste and trim the fat," Golden offered

an optimistic outlook based on the recent sales improvement.

Stuart Schwartz, president of the Harmony Hut chain, said his numbers were "fractionally" under those forecasted but still showed a "minimum increase" over last year. "For the first six months we're reasonably content, all things considered," he said, adding that, like Record Bar, the last two months have improved to the point of meeting original predictions.

At the Amarillo, Tex.-based Western Merchandisers, president John Marmaduke reported that the company's percentage of growth declined from double digits for the first three months of the year to single digit to the current flat rate. He blamed the downhill trend on the continuing recessionary cycles and the oil industry, which he said had affected business in the Southwest.

Regional factors also played a role in a 20% drop from last July's figure at Everybody's Records in Portland, Ore., where president Tom Keenan explained that the economy was heavily dependent upon the lumber industry and the Boeing aircraft facility, which has been letting employees go. Keenan said the city was worried that 5,000-10,000 more workers would be let go there.

"This affects us," he said, but stressed that the big drop in business this year should be seen in light of the fact that last year was the best year the chain ever had in its 12-year history, and that last July had seen an 11% improvement over July, 1980. He added that this year's business leveled off in April until July, which is up 10 percent

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Elvis Costello

GREEK THEATER, L.A. — "He sounds like Barbra Streisand" was just one of the off-the-wall comments overheard during Elvis Costello's recent two-night appearance at this outdoor amphitheater in Hollywood's Griffith Park, a performance the artist himself mockingly referred to as a "Las Vegas"-type review featuring romantic ballads and "greatest hits" from his vast repertoire of love/hate songs.

Yeah, yeah, yeah, if you've been following the so-called "rock press" you've probably already heard how Costello, a former computer programmer for a British cosmetics firm who initially gained notoriety as the "angry young man" of English rock during the late-'70s, has mellowed out considerably and thinks of himself now as a Cole Porter-type. Well, that's just so much jive.

From the moment he exploded into his opening number, "Accidents Will Happen," Costello had the audience spellbound. What most of the crowd didn't seem to expect was the binary pacing of the show, with the artist speeding through chestnuts like "Radio Radio" or "Hand In Hand" from the "This Year's Model" album and then abruptly switching gears and crooning a slow tune such as "Long Honeymoon" from his latest LP, "Imperial Bedroom," only to go into another prestissimo rendition of songs. When the nearly two-hour show came to a close, following a gripping version of "Clowtime Is Over," the singer threw his mike stand down, stormed offstage and refused to return for encores — the latter act deemed inexcusable to many members of the audience who booed Costello loudly.

So who sez the guy's gone all mushy and lost his steam?

jeffrey resner

War

THE RITZ, NEW YORK — When Sly & The Family Stone exploded on the music scene in the late sixties, hard-core funk had its first band with bona fide white crossover appeal. Although one might have expected Sly to be a torchbearer for things to come, the funk flame soon fizzled with white listeners; since then, no one has duplicated that kind of broad, continuous support. But if anyone has placed a respectable second, it would have to be War.

Now in the 14th year of actively touring and recording, War brought their special brand of relaxed L.A. street sounds to New York for a hot July night at the Ritz. While funk in Gotham has come to signify streetwise rappin' and rockin', the predominantly white audience responded favorably to War's folksy let's-be-partners approach, which culminated in a well-orchestrated but nonetheless heartfelt singalong on "You've Got the Power."

Beginning with "Cinco de Mayo," the band built a steady but relaxed groove, as sunny and Californian as a glass of orange juice. The Latin flavor of *el barrio* was in evidence on the opener, as it would be later in the show for "Outlaw" and "Lowrider." But it was strictly a barrio of family, friends, and cook-outs in the backyard — conspicuously absent from their repertoire was the bare-toothed anger of such tunes as "The World Is A Ghetto." Clearly, War have made their peace.

Yet the earthy, blues-based roots that feed War are dug deep, and no measure of catering to the rigors of duplicating their occasional AM hits can erase the fact that

stripped down, War is capable of conducting business. And since the band is playing well, has recently released one of its better albums in some time, and have a strong tour lined up, they should make the most of it. We can still be friends.

fred goodman

O'Jays Atlantic Starr

SANTA MONICA CIVIC — The diverse sophistication that R&B music has attained over the last two decades might best be illustrated by the recent concert by the O'Jays and Atlantic Starr here at the beach city venue. The polished, professional delivery of the O'Jays' show provided a peak at one end of the spectrum, while Atlantic Starr's often energetic, spontaneous delivery represented the other side of the R&B music sphere.

While neither act's performance was no more or less accessible than the other's, each, in its own distinct manner, seemed to generate and share its excitement with the audience.

It was clearly a night when the recognizable hits by Epic recording group the O'Jays appeared to enliven audience reaction (particularly from the female fanciers), using the husky harmonies and precision solo bursts from each member of the trio. Flying through a medley of hits such as "Back Stabbers," "Love Train," "Deeper In Love" and "For The Love of Money," the O'Jays provided a trip through time with a timeless act.

Though A&M recording group Atlantic Starr could not boast the expansive history of the O'Jays, it was evident from its exuberant stage persona that the group will not long be opening acts for anyone.

michael martinez

Oingo Boingo

COUNTRY CLUB, RESEDA — Going to an Oingo Boingo concert is like watching an old episode of the *Outer Limits* TV show. You have to suspend your disbelief for a while to get fully absorbed in its weird tales of schizoid outcasts, teenage monsters and crazy insects. Kicking off a near week-long series of dates at Wolf and Rissmiller's Country Club, the Dada rock coterie enthralled the youthful audience with a slew of offbeat tunes from its two LPs and initial EP release.

Whether singing the praises of "Little Girls" or the advantages of "Capitalism," lead vocalist and the brains behind the Boingos, Danny Elfman, dynamically serves as the focal point of the band, whose music is influenced by Spike Jones, the Beatles, Cab Calloway, Bertolt Brecht, Django Rhinehart, DEVO and dozens of sci-fi/fantasy movie scores.

While the crowd obviously seemed to favor more familiar numbers from O.B.'s initial two outings, including "Only A Lad," "Violent Love" and a crazed cover of The Kinks' "You Really Got Me," cuts from the group's latest album, "Nothing to Fear" also received a positive response, especially interesting since the record had only been in stores for less than a week. A seminal element in L.A.'s club scene for many years, the Boingo's may never reach the commercialization undergone by other local bands like The Go-Go's and The Motels, but then again those acts don't sing disjointed dirges about brain cells called "Grey Matter" either.

jeffrey resner

DeConcini Offers Exemption For Home Audio Recording

(continued from page 5)

tee does not find that "significant economic harm" has resulted from home videotaping, it will report so to Congress. If it does find that "significant economic harm" has been done, it will again report the findings to Congress, this time with recommendations on what should be done to alleviate the situation.

The possible shift in the focus of DeConcini's bill was the result of differing circumstances within the audio and video industries, according to legislative director Romani. "Audio has come in and made a case that they have experienced serious harm" from home taping, while the video industry hasn't, said Romani. "Despite the superficial analogy between audio and video, there is no evidence that home recording is a detriment to prerecorded video sales or rentals — in fact, the effect may be just the opposite.

"We're not saying that home recording can never be detrimental to the video industry," Romani added. "We're still keeping the door open. That's why we are proposing the committee. The current draft has been designed to be discussed, no more. We will accept comments from all concerned.

"This, to us, is a potentially reasonable solution to getting the legislation passed," Romani concluded.

Commenting on the new proposal, Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), one of the pivotal groups in the Coalition to Save America's Music, said "RIAA is gratified that Sen. DeConcini has joined so many others in Congress in recognizing the severity of the problem of audio home taping and the need for a legislative remedy. This is acknowledged in

his introduction of the amendment to his own bill, S. 1758, which calls for negotiation of a royalty to compensate audio copyright owners and to be paid by manufacturers and importers of audio blank tape and taping equipment.

"We are pleased, too, that Sen. DeConcini is responsive to the growing threat of audio rentals and has included in his amendment rental protection for audio copyright owners. We also hope that Sen. DeConcini will find it possible to add needed similar provisions to protect copyright owners of video recordings."

On the other hand, Jack Wayman, senior vice president of the Electronic Industry Assn./Consumer Electronics Group (EIA/CEG), which supports the Home Taping Coalition, said, "Our answer is that we are not in favor of (the) DeConcini (bill) or any such move. We certainly don't support it, and we're not amenable to any compromise on audio or video . . . We want nothing out of Congress except a clean bill exempting both audio and video without any royalties, period. And we want that, as far as we know, forever.

"It (the new proposal) was only conjured up out of the weakness of their own position. They (the recording and motion picture industries) thought it up. We're unwilling to compromise. We don't have to compromise. The MPAA (Motion Picture Assn. of America) didn't prove its case. So it looks to me like the motion picture people are sending in audio to do their work because they failed, to date, anyway. All they're saying is, 'let's ride on top of audio.'"

Because the amendment is still a mere proposal, legislative director Romani said that there is no established timetable for action or whether or not it will even be officially submitted.

Record Sales Up Slightly In First Half

(continued from page 11)

due to a "Summer Fireworks Sale" of cassettes and midlines and a month-long "2 for 1" video rental plan.

The softness of the area's phosphate and citrus industries in central Florida were cited by Ann Lief, president of the Miami-based Spec's Music Stores chain, for hurting business in her four stores in that area. But she has countered by increasing advertising in radio and print, and has heavily concentrated on "very effective" TV ads over the last six months. "We'd be doing a hell of a lot worse if we weren't getting our name out there," she said, adding that she was looking to tie-in more "public conscious events" like the July 4 "All American Weekend" (**Cash Box**, July 10), which drew over 100,000 to Miami Beach.

Expands Product Lines

As with many stores, Spec's has expanded into video and accessories to increase volume. Video games were test-marketed before Christmas, and in the last four months have been introduced in all 14 stores. In the last three months Harmony Hut has also brought out video games chainwide. "Sales aren't sensational," said Schwartz, "but they are providing steady improvement."

Jack Eugster, president of the 425-store Musicland Group based in Minneapolis, reported that video games were "getting stronger all the time." He said that many more titles were available than six months ago, largely due to more vendors making Atari-compatible games. The 105 stores carrying the product on Jan. 1 has tripled to over 300 now. "It's getting to be more and more like a record business," Eugster stated.

As for the cassette boom, the merchants echoed the recent RIAA findings which showed a further narrowing of the gap between LP and tape sales. Spec's Lief reported

cassettes up 25% to an LP drop of 10%. At Stark, the tape configuration is "virtually dead even" with albums, while Eugster is looking to a 60-40 LP to cassette split. "If we aren't there already it's due to not getting the cassette inventory up," he said. His assessment was echoed by Waxie's Blaine. "The 100 to 10 LP to cassette purchasing patterns that retailers have been historically locked into must change. Our biggest problem is getting our own people to buy equal amounts and provide space for merchandising cassettes."

The June-July upturn reported by many retailers coincides with strong summer releases, but several merchants feel that hit product is not selling as well as in the past. "New product is better than ever," said Marmaduke, "but the consumer is not as influenced by hit product as labels think, otherwise Paul McCartney would have saved us."

"New releases certainly help," said Stark's Garrett, naming new LPs by Fleetwood Mac and REO as especially big sellers. "Unfortunately they're all here at once — but at least they're here!"

"With all the name merchandise coming out now, I'm afraid it will affect the traditional fourth quarter push," worried Blaine.

As for future predictions, Marmaduke expects a minimum of six more months of soft sales. Eugster hopes for an economic turnaround coupled with a tax cut, and is keeping his eye on the unemployment numbers, though so far there is "no good news on that front."

Stuart Schwartz finds that due to a "combination of a million factors in the market today, it's very hard to get a feel for anything."

"It's kind of scary and exciting at the same time," concluded Lief.

COAST TO COAST

EAST COASTINGS — Soul crooner-turned-gospel king **Al Green** will soon make his Broadway debut in a revival of *Your Arm's Too Short To Box With God . . . Deerhunter*, featuring **Ian Hunter**, **John Cale**, **Todd Rundgren** and **Paul Butterfield**, will bow here July 30 at The Pier as headliners on a benefit concert for the Vietnam Veterans Relief Foundation. Also on the bill are **Jim Carroll**, **Bobby Newirth**, **The Raybeats** and **Robert Gordon** with **Chris Spedding** . . . Former P-Funk phreak **Walter "Junie" Morrison's** Akashic label will be distributed by Kvh Records. First release is "Buckets O'Duckats" by **J.S. Theracon**, with titles to follow by **Teresa Allman** and **Wilamina** . . . With its most recent album, "The Hunter," making a comparatively disappointing chart run, **Blondie** kicked-off an extensive three-part tour last weekend scheduled to take the group to Europe and England, as well as around the States. Rehearsing here at The Palladium, we were able to slip in and take a gander at the group's show, which includes a three-man horn unit, a second keyboardist and a replacement for the disgruntled **Frank Infante**. Additionally, the group is carrying an impressive stage set, including lasers and light columns splayed and angled about the stage with a very definite bow to functionalism. The man responsible for the design and supervision of the show is **Joe Gannon**, who, aside from having been a founding member of the **Kingston Trio** in 1957, has staged programs for **Kiss**, **Teddy Pendergrass**, **Al Kooper** and **Nell Diamond**. "I basically do these shows because there aren't many people who know how," said Gannon, who prefers to keep a hand in film and video projects rather than limiting himself to stage productions. "You want to give the artist a better shot with any stage you design, and it's got to fit their music. You have to give them a vehicle they can drive." Additionally, the size of the venues play a role in what the set will ultimately look like. "Ninety-nine percent of the places the band will be playing are your basic huge toilet — hockey rinks, arenas and so on," said Gannon. "And since they are large venues, you try to make the stage look as big as possible and give the show an immensity that will help the music leap off the stage. As far as sound in those halls, it's only a problem if you don't engineer it properly and don't get a crew who know what they're doing. But if you plan everything out and take out the necessity of the crews having to think, everybody's very happy" . . . With the release of his new PVC album, "The Love That Whirls (Diary Of A Thinking Heart)," multi-instrumentalist/producer/former **Be Bop Deluxe** honcho **Bill Nelson** dropped by *East Coastings* for what is developing into his much-looked-forward-to (by us at least) annual visit. Taking its title from an unfinished **Kenneth Anger** film, the new two-record LP presents a very cohesive glimpse into several of Nelson's interests, with one disc devoted to standard song forms, and the second a collection of instrumental compositions done for the Yorkshire Actors Company's stage adaptation of **Jean Cocteau's** treatment of *Beauty And The Beast*. The latter project is a natural for Nelson, since graphic arts and film in particular have frequently been inspirational in his musical compositions. Additionally, the chance to be involved in a Cocteau adaptation was particularly appealing since Nelson is one of Great Britain's premier collectors of Cocteau memorabilia and artwork, even going so far as to name his own independent label for the French experimentalist. The demands of scoring proved quite challenging to the usually pop-oriented Nelson. "I had to be economic and direct," reflected Nelson. "The music is highly structured because I had to time sections, take copious notes and work with the actors. Since I don't read music, I had to use verbal notes and just put things together bit by bit and check the music against rehearsals and keep tightening it." A true solo effort, Nelson produced, wrote and played all parts with two exceptions.

fred godman

POINTS WEST — As purveyed in this week's feature on summer concerts, **The Police**, **Tom Petty & The Heartbreakers**, **Fleetwood Mac**, **Pat Benatar**, **Talking Heads**, **The B-52's** and **Santana** are set to perform at the US Festival, a Labor Day weekend mega-event showcasing top musical groups and the latest in computer/communications/ecology advancements. Though not confirmed at press time, other acts rumored to appear at the three-day extravaganza include **Oingo Boingo**, **The English Beat** and **The Lords of the New Church**. A 57-acre outdoor amphitheatre at Southern California's Glen Helen Regional Park in San Bernardino County will serve as the concert site, while eight large circus tents pegged on a 35-acre field will house the high-tech exhibits. The blast, sponsored by Apple Computer co-founder **Stephen Wozniak's** UNUSON (Unite Us In Song) Corporation, hopes to shift the '70s "me generation" consciousness to a more progressive "us decade" mode for the 1980s. Besides the pop, rock and new-wave sounds slated, UNUSON is reportedly in negotiations with top country singers like **Waylon Jennings**, **Merle Haggard**, **Emmylou Harris** and **Willie Nelson** to make the program more well-rounded. Performances are skedded for 6 p.m. to midnight, Friday, 11 a.m. to 1 a.m., Saturday, and 10 a.m. to 6 p.m., Sunday, with tickets sold exclusively through mail-order and Ticketron. At a press conference announcing the show, Wozniak anticipated breaking even financially on the \$10 million venture,



ANIMATED ANDERSON — Former *Yes* lead singer **Jon Anderson** recently debuted in *Los Angeles* with a surprise gig in *Long Beach*. Anderson performed tracks from his current solo LP on Atlantic, "Animation."

Cash Box photo by Debbie Leavitt

even after all the record, TV and film deals were made. "We want to celebrate and why not?" added the computer whiz. "It may be the last time ever." More on the Labor Day gala as it develops . . . Speculation about **Bruce Springsteen's** work-in-progress continues to grow, with a source telling us 42 different songs have already been recorded and now it's just a matter of choosing the best tracks for a forthcoming LP. According to another insider, although the entire **E Street Band** contributed to many of the tunes, fans can expect a healthy dose of acoustic work on the platter, which may hit stores as early as fall. Then again, that same type of tittle-tattle circulated when **Graham Parker** was readying his last album and it never came to pass . . . Fantasy/Prestige/Milestone Records has just re-issued a batch of scorching R&B titles from the great Stax label, including discs by **Little Milton**, **Albert King**, **Isaac Hayes** and Volume III of a Stax greatest hits collection with **Mavis Staples**, **Eddie Floyd**, and **Booker T. & The MGs** . . . **George Thorogood** will sing some original compositions on his soon-to-be-released "Bad To The Bone" album, the first time this artist has recorded his own tunes.

jeffrey resner

MGM/UA's Compleat Beatles To Test Appeal Of Music Vid

by Michael Glynn

LOS ANGELES — With the bulk of music home video presently consisting of motion pictures and feature length performances that have already passed through theatrical release and/or such after-markets as cable, syndicated and network television, MGM/UA's planned fall release of *The*

Compleat Beatles could stand as the first major test of original music video productions in the retail marketplace.

The two-hour "rockumentary" on the Fab Four, produced by Delilah Films and based upon the two-volume edition of sheet music, rare photographs, text and lyrics for 211 songs published by Delilah Books, will

have a home video window extending to 1984, thus offering numerous marketing and merchandising opportunities to both the supplier and vid dealers. Already in the works is a tie-in with book dealers through wholesale distributor Ingram Books and, according to MGM/UA Home Video vice president, marketing Bill Gallagher, the company is "looking seriously at a major record distributor to offer it through record retailers during the holiday sales season."

Last week, Gallagher confirmed that the three-month old home video arm of MGM/UA Home Entertainment Group was also in negotiations with Delilah for vid rights to a production on another book property, *Girl Groups: The Story Of A Sound*. Together with the previous release of *The First Barry Manilow Special* and its foray into children's programming through a distribution agreement with Family Home Entertainment, he explained that such recent acquisition efforts represent the continuation of an aggressive policy on the part of MGM/UA "to broaden the demographic base of the market by offering a complete line of titles and not just feature films."

"We see the universe of players, both disc and cassette, expanding based on the varied appeal of programming," said Gallagher. "By releasing software unique to the home video market, it will hopefully provide an incentive for consumers to purchase the hardware."

Pointing to *The Compleat Beatles*, which will be available on cassette in October and in CED videodisc the following month, Gallagher stressed the "universal appeal" of the group and the "anthological" nature of the package as two primary reasons why MGM/UA believes it will be a breakthrough in music video product, transcending the genre's presently limited market.

Right Numbers

"Of course, there have been rock concerts on video, but I don't know that they appeal to the demographic groups which comprises most VCR owners," Gallagher stated. "We released the *Barry Manilow Special* because we knew that his audience was generally the same demographic group as that of the VCR buyer... If you're in that age bracket, you grew up with The Beatles, but their appeal extends even way beyond that to nearly every generation."

"Also, *The Compleat Beatles* is not just a series of clips from their movies wrapped around a soundtrack. It includes rare footage of the band dating all the way back to early performances on the Reeperbahn in Hamburg and up-to-date interviews with such pivotal figures in their career as producer George Martin. And the VHS cassette and videodisc will contain stereo tracks where they were available. It's a collector's item."

That aspect ties in with MGM/UA's general approach to the market as a sales-oriented company. "We're not rental people," said Gallagher shortly after the company's official debut at the International Summer Consumer Electronics Show (CES) in June. "We want to turn over (product) at the point-of-sale, and we're especially sensitive to the feelings of most video dealers in this regard. And the key executives in this company are consumer-oriented... That's an orientation we don't think this industry has right now."

Although MGM/UA is maintaining the *First Run* Home Theater rental program established before the company broke with CBS, Gallagher is quick to note that they are not locked into the plan and will remain flexible to the needs of the market. "If somebody builds a better mousetrap, we'll go with it. Rental plans have only been in existence a short period of time so we're still in the process of evaluation. *Tarzan*, the *Ape Man*, our first rental title, recently went into the sales mode so now we'll be able to

get a feel for the effect of (*First Run*)."

To maintain a smooth running pipeline of product from the company to consumer, Gallagher and MGM/UA national sales manager Sauti Melnick both cited a knowledgeable sales staff and a well-structured distribution network, coupled with ample dealer support, as key to their operations. MGM/UA presently has four regional sales managers under Melnick, based in New York, Dallas, Chicago and Los Angeles, all of whom have sales experience, either as field representatives, district managers or executive management in retail.

Gallagher is confident in his present network of distributors, but he is certainly not shy about pointing out trouble spots or areas where he thinks work is needed. "They're strong, we think, but if they don't cut the mustard, we'll find somebody who can," he said. "We want them to be professionals in their own backyards. And to insure proper release schedules, which I believe is a very important part of this business, we're asking our distributors to work with us and distribute products out of their warehouse on a certain date, not before or after."

On the dealer end, Gallagher and Melnick note that they assist the retailer in sales of all MGM/UA product with comprehensive exchange policy and co-op advertising programs, in addition to a complete line of in-store merchandising displays. "We don't have a marquee to put up in front of the theater so we have to have strong point of purchase displays, which are sent directly to the dealers," said Gallagher. "We want to create an impact at the retail level and establish a very positive identity in the eyes of the consumer."

A strong identity is something that is engendered throughout each division of MGM/UA Home Entertainment Group, which is responsible for the acquisition, marketing and distribution of home entertainment products, including video cassettes and discs, cable, non-theatrical uses, recorded music and emerging new technologies in the home entertainment field. Cy Leslie, formerly president of CBS Video Enterprises and co-chairman of MGM/CBS Home Video, serves as chairman, while Micky Hyman, formerly executive vice president of MGM/CBS Home Video, serves as president of MGM/UA Home Video.

The principal offices of MGM/UA Home Video are located at 1700 Broadway, New York.

MCA Videocassette Sets Aug. 13 *Cat People* Push

LOS ANGELES — In support of the August home video cassette release of Paul Schrader's 1982 version of *Cat People*, starring Nastassia Kinski and Malcolm McDowell, MCA Videocassette has set a national *Cat People* weekend promotion for Aug. 13. As part of the campaign, an array of merchandising materials — including posters, buttons, bumper stickers and T-shirts carrying the logo "Pet Me If You Dare," promotional trailers for in-store play and copies of the soundtrack's single, written and recorded by David Bowie — will be available to dealers.

The Friday the 13th program will also include what the company calls a "re-marketing" push on other MCA titles in the horror genre, such as *American Werewolf In London*, *Halloween II*, *Ghost Story*, both the 1931 and 1979 versions of *Dracula* (starring Bela Lugosi and Frank Langella, respectively), the 1931 Boris Karloff classic, *Frankenstein*, and Alfred Hitchcock's *Psycho*.

The MCA videocassette of *Cat People* will be available in stereo with Dolby noise reduction in the VHS format.

TOP 30 VIDEOCASSETTES

	Weeks On 7/24 Charts		Weeks On 7/24 Charts
1 STAR WARS 20th Century-Fox Home Video 1130	1	8	
2 ON GOLDEN POND 20th Century-Fox Home Video 9037	2	9	
3 STRIPES Columbia Pictures Home Entertainment 10600	4	13	
4 ABSENCE OF MALICE Columbia Pictures Home Entertainment 10005	6	4	
5 ARTHUR Warner Home Video 72020	3	13	
6 PRIVATE LESSONS MCA Distributing Corporation 71008	5	6	
7 DRAGONSLAYER Paramount Home Video 1367	7	8	
8 RAGTIME Paramount Home Video 1486	11	3	
9 TIME BANDITS Paramount Home Video 2310	8	12	
10 SUPERMAN II Warner Home Video WB-61120	10	17	
11 NEIGHBORS Columbia Pictures Home Entertainment VH/BE 10445	9	7	
12 GHOST STORY MCA Distributing Corporation 77006	13	10	
13 TAPS 20th Century-Fox Video 1128	15	11	
14 WHOSE LIFE IS IT ANYWAY? MGM/UA MVR/MBR 00140	14	6	
15 BODY HEAT Warner Home Video LD-70005	16	17	
16 ROCKY II 20th Century-Fox Home Video 4565	17	8	
17 THE FRENCH LIEUTENANT'S WOMAN 20th Century-Fox Video 4868	20	16	
18 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corporation 042	12	5	
19 MAKING LOVE 20th Century-Fox Video 1146	23	2	
20 GOLDFINGER 20th Century-Fox Video 4595	30	2	
21 MODERN PROBLEMS 20th Century-Fox Video 1129	19	11	
22 SHOOT THE MOON MGM/UA MVR/MBR 00141	27	2	
23 FOR YOUR EYES ONLY 20th Century-Fox Home Video 1128	18	18	
24 CLASH OF THE TITANS MGM/UA Home Video 700074	22	18	
25 AN AMERICAN WEREWOLF IN LONDON Universal City Studios, Inc., MCA Distributing Corporation 77004	21	19	
26 THE BORDER MCA Distributing Corporation 71007	—	1	
27 RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000	24	18	
28 SO FINE Warner Home Video 11143	25	10	
29 HALLOWEEN II MCA Distributing Corporation 77005	28	14	
30 ONLY WHEN I LAUGH Columbia Pictures Home Entertainment 10461	26	18	

The **Cash Box** Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by leading accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybody's-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Tyson Video-Atlanta; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Boston Video-Boston; Wherehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go — St. Louis



GETTING UP EARLY IN THE MORNING FOR VIDEO — Total Experience/PolyGram recording act *The Gap Band* recently starred in a promo video of its #1 *Black Contemporary* hit "Early In The Morning." Produced by George Garvin Prod. and directed by Nick Saxton, the video was shot in Macon, GA. Another cut, "Drop The Bomb," was filmed in Atlanta. Pictured at the Macon shoot are (l-r): Robert and Ronnie Wilson, the *Gap Band*; Bruce Heath, *Gap Band* choreographer; George Garvin, producer; Lonnie Simmons, Total Experience Records president; John Callas, video production manager; Len Eppard, PolyGram vice president, press and artist relations; and Charles Wilson, *The Gap Band*.

MERCHANDISING

TOP 200 ALBUMS

Fleetwood Mac's 'Mirage' Takes Top Spot After Three Weeks

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is Fleetwood Mac's "Mirage" LP, which, after only three weeks, has vaulted into the #1 position on the **Cash Box** Top 200 Albums chart. Excellent retail action in every region, with #1 reports out of Boston, Baltimore, Washington, D.C., Atlanta, Miami, New Orleans, Chicago, Indianapolis, Kansas City, Denver, Seattle, Portland, Sacramento, San Francisco and Los Angeles. Top Ten rack item. The single, "Hold Me," goes to #4 bullet, up from #5.

TOP TEN HIGHLIGHTS — Robert Plant jumps two points to #4 bullet in his third week with good retail sales everywhere, led by the Midwest and East with strong initial rack response as well . . . Exploding into the Top Ten led by its #1 single, "Eye Of The Tiger," Survivor jumps to #8 bullet, up from #12. Good sales activity reported everywhere, with the strongest reports in the Midwest and South. Album also explodes at the rack level this week . . . REO Speedwagon remains at #10 bullet. Although REO is gaining momentum, a logjam of strong product ahead of it prevented an upward move. Top Ten rack sales with good retail out of the Midwest, South and East.

TOP 100 HIGHLIGHTS — Steve Miller closes in on the Top Ten, jumping to #11 bullet, up from #13. Good retail in all regions, led by the West and South. His "Abracadabra" single goes to #5 bullet from #8. Look for this single to cross over to the Black Contemporary Singles chart in upcoming weeks . . . Crosby, Stills & Nash take another nice jump, moving to #15 bullet from #28. Strong retail out of the West, Midwest and South. The "Wasted On The Way" single is also at #15 bullet, up from #18. The album is beginning to kick in at the racks . . . Genesis moves three points to #17 bullet, with strong sales out of the Midwest and East . . . Two of the strongest soundtracks currently out are *Rocky III*, #20 bullet, up from #29, and *Annie*, #22 bullet, up from #24. *Rocky III*, featuring the Survivor single, is still selling the best in the East, South and Midwest but is also picking up on the West Coast. Continues to be a strong rack item. And speaking of strong rack items, *Annie* continues to bullet up the charts based primarily on exceptional rack sales. Retail is moderate . . . Chicago takes a nice 10-point jump to #32 bullet. Very good retail out of the Midwest, South and West. Top 50 rack item. It's "Hard To Say I'm Sorry" single is very strong, jumping to #9 bullet from #16 . . . Roxy Music jumps to #38 bullet, up from #44, continues to sell well at the

retail level despite lackluster radio airplay. Best regions in the West, Midwest and East . . . April Wine moves to #39 bullet from #45 with good retail out of the Midwest, West and South . . . The soundtrack to *E.T.* goes to #41 bullet from #47. Good sales out of the Midwest and at the racks . . . Taking a big jump into the Top 50 is Kenny Rogers at #49 bullet, up from #76 in his second week. Retail action is strongest in the Midwest, East and South. His album is also a big rack item — Top 25 . . . Judas Priest jumps 21 points to #56 bullet, with best retail out of the Midwest, South and West . . . Elvis Costello goes to #62 bullet, up from #74. Selling best on the coasts and in the Midwest . . . Eddie Money, #69 bullet, up from #84, is retailing the best in the West, Midwest and South. His single, "Think I'm In Love," jumps to #31 bullet from #38 . . . Joe Jackson jumps 16 points to #73 bullet, with strongest sales in the East and West . . . The soundtrack to *Star Trek II*, #76 bullet, up from #86, is retailing out of the East and Midwest and beginning to move well at the rack level . . . The Pointer Sisters explode into the Top 100 with a 37-point leap to #82 bullet. Led by its "American Music" single, the group is selling best in the Midwest, East and West . . . Bloodstone, #87 bullet, up from #106, is doing quite well in the East and West . . . Stray Cats jump into the Top 100 at #92 bullet, up from #109. Best retail in the West and East.

101 TO 200 HIGHLIGHTS — After 15 weeks, thanks to her "You Should Hear How She Talks About You" single, Melissa Manchester bullets to #104, up from #124. Retail primarily picking up out of the Midwest . . . David Johansen moves to #125 bullet from #143. Retail response best out of the East and Midwest . . . Eye To Eye finally bullets after two months on the chart at #133, up from #151. Retail action out of the West and Midwest . . . Men at Work jumps 19 points to #150 bullet. Thanks to its single, "Who Can It Be Now?" the album is selling out of the West and Northeast . . .

DEBUTS — This week marks the first time in many months that the highest debuting album did not fall in the Top 100. Leading the way is "Hooked On Classics II" at #117 bullet. Initial sales from the East, West and Midwest . . . The soundtrack to *Tron* comes in at #131 bullet. Selling in the South and Midwest. There are two songs written and performed by Journey helping to build response . . . The remaining debuts this week include Josie Cotton at #160 bullet; Dave Grusin at #162 bullet; Oingo Boingo at #167 bullet; and Howard Johnson at #171 bullet.



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|-------------------|--------------------|
| 1 CHICAGO | 9 ANNIE |
| 2 KENNY ROGERS | 10 ROXY MUSIC |
| 3 JUDAS PRIEST | 11 APRIL WINE |
| 4 FRANK ZAPPA | 12 JEFFREY OSBORNE |
| 5 HOOKED ON SWING | 13 EDDIE MONEY |
| 6 PETE TOWNSHEND | 14 E.T. |
| 7 ELVIS COSTELLO | 15 CLASH |
| 8 GLENN FREY | |

NORTHEAST 1.

- 1 HOOKED ON SWING
- 2 CLASH
- 3 ANNIE
- 4 PETE TOWNSHEND
- 5 ROXY MUSIC
- 6 KENNY ROGERS
- 7 ELVIS COSTELLO
- 8 CHICAGO
- 9 HAIRCUT 100
- 10 JOE JACKSON

SOUTHEAST 2.

- 1 CHICAGO
- 2 JEFFREY OSBORNE
- 3 HOOKED ON SWING
- 4 GLENN FREY
- 5 FRANK ZAPPA
- 6 EDDIE MONEY
- 7 GREASE 2
- 8 KENNY ROGERS
- 9 ANNIE
- 10 JUDAS PRIEST

BALTIMORE/WASHINGTON 3.

- 1 KENNY ROGERS
- 2 JUDAS PRIEST
- 3 HOOKED ON SWING
- 4 FRANK ZAPPA
- 5 MARSHALL CRENSHAW
- 6 HOOKED ON CLASSICS II
- 7 GLENN FREY
- 8 JEFFREY OSBORNE
- 9 ELVIS COSTELLO
- 10 STAR TREK

WEST 4.

- 1 FRANK ZAPPA
- 2 CLASH
- 3 ELVIS COSTELLO
- 4 JUDAS PRIEST
- 5 ROXY MUSIC
- 6 CHICAGO
- 7 SOFT CELL
- 8 PETE TOWNSHEND
- 9 EDDIE MONEY
- 10 GLENN FREY

MIDWEST 5.

- 1 FRANK ZAPPA
- 2 CHICAGO
- 3 PETE TOWNSHEND
- 4 JUDAS PRIEST
- 5 ROXY MUSIC
- 6 GLENN FREY
- 7 APRIL WINE
- 8 ELVIS COSTELLO
- 9 KENNY ROGERS
- 10 EDDIE MONEY

NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 ANNIE
- 3 CHICAGO
- 4 E.T.
- 5 HOOKED ON SWING
- 6 APRIL WINE
- 7 STAR TREK
- 8 JANE FONDA
- 9 EDDIE MONEY
- 10 GREASE 2

DENVER/PHOENIX 7.

- 1 PETE TOWNSHEND
- 2 APRIL WINE
- 3 ROXY MUSIC
- 4 KING CRIMSON
- 5 ELVIS COSTELLO
- 6 GLENN FREY
- 7 JUDAS PRIEST
- 8 JEFFREY OSBORNE
- 9 JOE JACKSON
- 10 A FLOCK OF SEAGULLS

SOUTH CENTRAL 8.

- 1 ANNIE
- 2 CHICAGO
- 3 JUDAS PRIEST
- 4 APRIL WINE
- 5 KENNY ROGERS
- 6 E.T.
- 7 FRANK ZAPPA
- 8 HOOKED ON SWING
- 9 JEFFREY OSBORNE
- 10 PETE TOWNSHEND

WHAT'S IN-STORE

NARM NOTES — The National Assn. of Record Merchandisers (NARM) has completed its *Freight Transportation And Shipping Services Guide* and sent copies to its regular membership. The 71-page volume provides merchandisers with an overview of the transportation industry. Specific chapters deal with the motor and air carrier industries, the freight forwarder industry, controlling shipping and receiving costs and utilizing small parcel and small shipment carrier services. The guide's introduction estimates that transportation, distribution and warehousing costs account for 25% of the total cost of producing product and getting it to the customer; its contents provide information necessary to help monitor these costs and make appropriate business decisions regarding them. NARM commissioned Behme Assoc., which specializes in freight transportation, to develop the guide. The project took over a year to complete. "Extensive research into the needs of our retailer and wholesaler members was completed before its writing, and we feel that it satisfies many needs of our members in an area which affords a number of opportunities for cost efficiencies," said **Joe Cohen**, NARM executive vice president. "Economies in freight costs can directly affect a company's bottom line — a critical concern throughout the industry today." Additional copies of the guide are available from NARM, P.O. Box 1970, Cherry Hill, N.J. 08034, (609) 424-7404. The price is \$10 each for members and \$15 for non-members. . . . The A&M Records scholarship for 1982 has been awarded to **Patrick Fortney**, whose mother is a clerk at **The Record Shop** in Omaha. The award is the 17th NARM Scholarship Award this year. It was made possible by a \$20,000 gift from A&M's **Herb Alpert** and **Jerry Moss** at the recent 1982 NARM Convention in Los Angeles. Their contribution established a NARM Scholarship Foundation endowment fund and provides a \$6,000 scholarship every year for the four-year period from 1982-85.

RECORD BAR BITES — **John Cougar's** "American Fool" has become the highest rated album so far in **Record Bar's** "DISCOVERY," in-house album survey, with 66% of the respondents rating the LP either "outstanding" or "above average." The survey appears each month in *Off The Record*, Record Bar's house organ. Editor and Record Bar publicity manager **Elisabeth Stagg** explains that the idea behind the survey, which began three months ago with an examination of **Bill LaBounty's** self-titled LP, was to spark interest in albums by developing artists with potential that weren't getting attention. "OTR (*Off The Record*) is largely business and personnel oriented, so we needed to get back in the music," she adds. Stagg seeks recommendations for survey albums from the field, with any Record Bar employee eligible to send in suggestions. A promo of the chosen album is then sent to each of the 138 stores in the chain, along with six survey questionnaires for the staff to fill out and return. Stagg says that the survey seeks a rating based on "commercial appeal rather than taste"; respondents are asked to describe the albums sales potential, cover, best cuts, demographic appeal and radio format, and to pick a single as well as give advice to the label. Comments are elicited, and many of them are cleverly astute, as with a frequent response, "I think it's terrible but will sell a million copies!" Stagg reports that the labels have been very supportive so far, and in return for their participation via provision of the promo albums, they receive a copy of the survey results, as well as the in-store play generated by the albums. Atlanta's PolyGram rep also helped set up an interview with Cougar, a first for "DISCOVERY" and a most exciting experience for Stagg. "I've never done anything like that and didn't think it would really happen. So I was completely unprepared when he called and thought it was a joke. But it was really him! We'd love to make interviews a regular feature." Besides Cougar and LaBounty, OTR has tested recent releases by **Chubby Checker**, **The Innocents** and **Teresa Straley**, all in the same month. "We overwhelmed the managers with that one," concedes Stagg, "so now we're back to one a month." Upcoming survey items are "Offering" by **Axe** and **Chas Stanford's** "Parallax View," with **Men At Work's** "Business As Usual" currently getting a push from the field. . . . Record Bar's annual convention has been scheduled for Aug. 8-12 at the new Marriott Hotel on Hilton Head Island, S.C.

jim bessman

Record Retailers Bemoan Lack Of Vid Games Merchandising Materials

by Michael Martinez

LOS ANGELES — Noting that video games manufacturers still must adjust to the in-store merchandising style at record retail outlets, several dealers in a **Cash Box** survey said that point-of-purchase and other display materials from such companies remain inadequate.

Dealers said that while some companies are beginning to tag individual stores in their market advertising, the majority of advertising of video games remains institutional and largely ignores record dealer tie-ins.

Although Activision and Atari were mentioned most frequently as consistently reliable companies when it comes to video game merchandising at record outlets, not one company was identified as a good merchandiser of games product nationwide.

Some dealers said they have begun to match what video games display material they do get with other video software point-of-purchase material. In some cases, record dealers have even set aside specific sections of their stores with games hardware so customers can test various titles.

Tough Proposition

But with the expense of such elaborate set-ups and with the absence of other material, many dealers have found video games in-store merchandising a tough proposition. "There's such a drought of merchandising material we don't even worry about getting any," said Dwight Montjar, director, video purchasing, for the Canton, Ohio-based Stark/Camelot Music chain. Montjar added that although the chain bought video games lines in volume quantities, such buying had no impact on the level of merchandising support.

Conversely, Tom Keenan, president of Portland, Ore.-based Everybody's Records, said, "Atari is better than most with their merchandising. We usually get mobiles, posters and stand-ups to use in-store."

But Keenan echoed the attitude of others when he said that when record distributors, such firms as WEA (Atari) and CBS (Bally) get fully involved in games distribution, the level of merchandising should improve noticeably.

"Point-of-purchase merchandising that is done by record industry companies makes in-store merchandising by other industries look like pikers," added Ira Heilicher, head of the Minneapolis-based Great American Music and Wax Museum stores.

While speculating that the full involvement of WEA and other record distributors into the games arena may improve product fill and dissemination of display material, Heilicher also noted that a big problem was that as many as half of the current independent distributors of video games do not receive the merchandising material from the manufacturers.

Recalling that WEA began non-exclusive distribution of Atari product during mid-July through its branches, a spokesman for the Warner Communications, Inc. company said that there is "strong optimism" that WEA can merchandise video game titles and gain the same credibility it has through distribution of records and tapes.

The spokesman said that WEA has trained existing regional staff to oversee the merchandising and marketing of all of WEA's involvement in prerecorded video product. "We hope to maintain the same standards that we developed as distributors of records and tapes," the spokesman said. "It's too early to tell what steps we have to take to meet these goals."

Lee Cohen, vice president of marketing at the L.A.-based Licorice Pizza stores, reported that Atari has already done well in its supplying of display material, but noted that some of the other companies did not always provide material simultaneously with release of new titles. Such circumstances were also not uncommon at other record retail outlets.

Shipping Inadequate

"It's not availability that's so much a problem, the material is available," said Reade White-Spunner, video buyer for the Durham, N.C.-based Record Bar chain. "But none of the material is shipped so it can be distributed expediently to our stores."

She explained that the Record Bar's central warehouse is not set up to break down the bulk shipments of posters, mobiles or counter displays for re-shipping to the in-

(continued on page 30)

PLUS PROFIT

TOP SELLING VIDEO GAMES

- DEFENDER Atari CX2609
- CHOPPER COMMAND Activision AX015
- YAR'S REVENGE Atari CX2655
- STARMASER Activision AX016
- PAC-MAN Atari CX2646
- THE EMPIRE STRIKES BACK Parker Brothers 5050
- STAR STRIKE Intellivision 5161
- DEMON ATTACK Imagic 3200
- SPACE INVADERS Atari CX2632
- LOST LUGGAGE Games By Apollo AP2004
- ASTEROIDS Atari CX2649
- SPACE HAWK Intellivision 5136
- GRAND PRIX Activision AX014
- HAUNTED HOUSE Atari CX2654
- KABOOM! Activision AG010

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Grotton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Radio Doctors — Milwaukee • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd, Stratford — New York.

TOP SELLING ACCESSORIES *

- Bowers Outer LP Sleeves
- (S) Discwasher D-4 1 1/4 oz. Refill Fluid
- (S) Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Cleaner
- Discwasher VRP Inner LP Sleeves
- Eveready Alkaline Batteries — Size C (2/BAG)
- Maxell LNC-60 (2/BAG)
- Maxell LNC-90
- Maxell LNC-90 (2/BAG)
- (S) Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/BAG)
- (S) Maxell T-120 (videocassette)
- Memorex Cassette Head Cleaning Kit
- Memorex T-120 (videocassette)
- TDK DC-90
- TDK DC-90 (2/BAG)
- (S) TDK SAC-90
- TDK SAC-90 (2/BAG)

Compiled from: Tower Records — Sacramento, Seattle • Sound Video, Unltd. — Chicago • Radio Doctors — Milwaukee • Lieberman — Denver, Kansas City • Dan Jay Music — Denver • Alta — Phoenix • Peaches — Cleveland, Columbus • Musicland — St. Louis • Licorice Pizza — Los Angeles • Record Theatre — Cincinnati • Big Apple Records — Denver • Gary's — Virginia • Karma — Indianapolis • Sound Warehouse — San Antonio.

TOP SELLING MIDLINES

- (S) **A Flock of Seagulls** • Jive/Arista VA 66000
- AC/DC** • Let There Be Rock • Atco SD-3615
- Bow Wow Wow** • The Last of the Mohicans • RCA CLP1-4314
- David Bowle** • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843
- Crosby, Stills & Nash** • Atlantic SD-8229
- Crosby, Stills, Nash & Young** • So Far • Atlantic SD-15119
- The Doors** • Elektra EKS 75007
- (S) **Halcut 100** • Pelican West • Arista AL 6600
- Quincy Jones** • The Best • A&M SP-3200
- Carole King** • Tapestry • Columbia PE 34946
- Don McClean** • American Pie • United Artists LN 10037
- (S) **Missing Persons** • Capitol DLP-15001
- (S) **The Monroes** • Alfa AAE-15015
- Romeo Void** • Never Say Never • 415 Records/415A-0007
- Pete Shelley** • Homosapien • Arista AL 6602

Compiled from: Disc-O-Mat — New York City • Alta — Phoenix • Licorice Pizza — Los Angeles • Tower Records — Sacramento, Seattle • Charts — Phoenix • Record Theatre — Cincinnati • Gary's — Phoenix • Record Theatre — Cincinnati • Gary's — Virginia • Karma — Indianapolis • Peaches — Columbus • Sound Warehouse — San Antonio • Big Apple Records — Denver • Sound Video, Unltd. — Chicago • Radio Doctors — Milwaukee • Dan Jay Music — Denver • Lieberman — Denver

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales

Airplay For New Music Is A Heated Topic At N.Y. Seminar

by Fred Goodman

NEW YORK — Spurred by an audience whose interests are strongly tied to the success of new and developing acts, the issues of tight AOR radio formats and conservative programming proved a consistently hot potato at last week's New Music Seminar. Held July 19 and 20 at the Sheraton Centre here, the Seminar featured four panels dealing directly with radio, with related issues popping up at virtually every other session.

Recurring topics included attempts to define the difference between music that is new and "new wave" music, whether AOR radio stations can afford to take chances on unproven acts, if the medium has a responsibility to help labels break new artists and whether new bands can gain commercial success without airplay. Split by format into separate sessions on AOR, Urban Contemporary, and college radio, an additional panel on Album Radio Promotion allowed label representatives the opportunity to evaluate the present status of radio programming.

Stations Called 'Insensitive'

With speakers from the floor continually charging station representatives with being insensitive to the needs of the record industry, the radio panelists alternated between taking credit for exposing specific artists, and disengaging radio from any responsibility to play new acts. Maintaining that a loose format with latitude for broad exposure of new acts is not as commercially successful as the standard AOR format, Album Radio moderator Bill Hard of *Friday Morning Quarterback* Album Report drew the bottom line for AOR stations. "We're in business," said Hard. "We all want to show a profit."

Bearing the brunt of the criticism were the representatives of the AOR consultancy firms. An assessment by John Sebastian of Sebastian Casey Associates that there is "a trend towards more new music, whether new wave or just new" did little to mollify those in attendance. The news that Burkhart Abrams Associates is now producing a "new music medley" featuring brief excerpts from new songs by developing acts was greeted with open hostility, despite Burkhart Abrams representative Jon Sinton's pronouncement that it is "a very nice piece of product."

Enthusiasm For Carroll

But if the established AOR consultancies were vilified, the news that former KROQ staffer Rick Carroll would be shopping the KROQ/Los Angeles format through the newly formed Carroll Schwartz & Grove Associates was greeted enthusiastically. Despite the format's dedication to new music, Carroll refused to find fault with the standard AOR approach, maintaining instead that there was "room for both in most markets." While adding that Carroll Schwartz & Grove will offer both AM and

FM programs, Carroll made it clear that the rules governing his format are as rigorous as those employed by other consultancies. "The problem new music had was getting into a proper rotation," he said. "You have to keep pounding these cuts."

Record company representatives on the Album Radio Promotion panel also lauded KROQ. George Gerrity of Warner Bros. Records claimed that KROQ had "been responsible for millions of dollars worth of revenues at Warner Bros. along over the last few years." Mike Plen of I.R.S. also seemed to be speaking of KROQ when he remarked that the label breaks even on acts like Oingo Boingo and Wall of Voodoo from sales in the Los Angeles area alone.

However, despite opening remarks by panel moderator Jerry Jaffe of PolyGram Records that label representatives are sympathetic to radio stations wanting to turn a profit and grab the largest audience share possible, there seemed little love for AOR programming amongst the panelists.

"One of the reasons the industry is in the dumper is because we keep putting out these goddamn records that fit the AOR format but don't sell," said one participant.

Additionally, it was charged that AOR is "fickle," with several participants faulting AOR for not playing new product by acts that have managed to break into AOR in the past. Pointing specifically to the new Go-Go's album, I.R.S.'s Plen charged that "approximately 40% of the radio people are more than willing to bury us on this one." Recalling that the first Go-Go's record had received attention on AM radio prior to AOR stations, Plen added that The Go-Go's "will continue to happen without them." Similarly, Warner Bros.' Gerrity said that AOR radio had turned its back on several of the bands signed to Sire, such as Talking Heads and The Pretenders. "It seemed like we were snowballing," said Gerrity. "Then radio totally ignored them. It's very upsetting."

Like Plen, Robyn Kravitz of Arista Records predicted that bands would continue to be broken without the aid of AOR radio. "Until AOR tests these acts," said Kravitz, "we will have success without them." Additionally, Kravitz faulted AOR for not distinguishing between what is new wave music and what is a new act, and for doing the bulk of their testing of new records at night.

Alternative Exposure

Panels on Urban Contemporary Stations and College Stations sought to present alternative routes for exposing dance oriented and new wave acts.

Speaking on the College Radio panel, label representatives were quick to note that numerous alternative music groups have received a healthy push from the largely non-commercial college outlets. "College radio is the place to start a record," declared I.R.S. Records' Keith Altomar, who added that if a college station wants to build a promotion around an I.R.S. act, "all they have to do is call me." Echoing Altomar's sentiments was Larry Braverman of Elektra Records, who said that his company "looks to college radio for support on developing acts."

In outlining the Urban Contemporary market, which has often been more receptive than AOR to such dance-oriented rock acts as Kid Creole And The Coconuts, Pete Shelley and Prince, Carlos DeJesus of New York station WKTU said that his station "tries to reflect New York." He assessed WKTU's audience as split evenly among white, black and latin listeners. Similarly, Barry Richards of WAIL in New Orleans, which has climbed from number 29 in its

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THE FANDANGO — In Miami recently to promote his latest LP, "Fandango," A&M recording artist and vice chairman of the board Herb Alpert, stopped in at radio station Y100. Pictured are (l-r): Harold Childs, senior vice president, sales and promotion, A&M; Alpert; Bill Tanner, program director, Y100; and Richard Pachter, regional promotion representative, A&M.

FCC Issues Final Report On Minority Station Ownership

LOS ANGELES — A final report by a Federal Communications Commission (FCC) advisory committee on alternative financing for minority broadcast opportunities contains a series of recommendations concerning FCC policy changes in this area, among them: fortifying management and technical assistance to minority-controlled facilities and ways to increase financing for acquisition of such properties.

The three-pronged study by the committee, made up of three panels, each composed of members from the broadcast and finance industries, delivered the report to the FCC in May. Although dubbed "Strategies for Advancing Minority Ownership Opportunities in Telecommunications," the recommendations and problems identified extend to radio broadcast opportunities as well.

Policy Changes

A panel on FCC policies as they pertain to minority broadcast opportunities sought to recommend policy changes on distress sales and tax certificate incentives, which were adopted by the panel in May, 1978 in report titled, "Statement of Policy on Minority Ownership of Broadcast Facilities."

Key recommendations made by the advisory panel on policy included consideration of amending the percentage ownership requirement in partnerships for determining the sufficiency of minority ownership interest in a distress sale and expediting the processing of distress sale requests.

Distress sales occur when licensees whose license is designated for revocation hearing, or whose renewal application is set for hearing on basic qualification issues, would be permitted to transfer or assign their license at a distress sale price to applicants with significant minority ownership interest.

The policy panel's report also recommended that the FCC clarify its 1978 statement that minority general partners holding more than 20, but less than 50% interest can exercise control and meet the test for tax certificates and distress sales.

The panel additionally recommended that the FCC adopt a "capitalizing feature" for tax certificates to allow shareholders without controlling interest in a minority-owned or controlled property to sell their interest to the controlling shareholder or holders.

Key recommendations by the management panel included increased literature, courses, workshops and seminars that ad-

dress critical management and technical aspects of telecommunications. The panel also recommended that the FCC sign a memorandum of understanding with the Department of Commerce to develop a system whereby interested entrepreneurs would be referred to appropriate minority business development centers providing access to a national network of specialized consultant and technology centers.

The finance panel's key recommendations were the granting of rules waivers to permit an established broadcaster to acquire equity interest in a minority-controlled property that would otherwise exceed multiple ownership limits or adversely affect diversification, and joining Congress in exploration of possible amendments of Section 48(c) of the Internal Revenue Code to substantially raise the limitation of equipment purchased when a minority-controlled firm is purchasing an operating telecommunications system.

Finalists Named For CMA DJ Of Year Award

NASHVILLE — The finalists for the 1982 Country Music Assn. (CMA) Disc Jockey of the Year awards have been narrowed to a field of five for each of the three market size categories set up by the CMA following the results of the tabulation of nominations by Nashville accounting firm Deloitte, Haskins & Sells.

Nominated for major market DJ are: Bill Coffey, KSD/St. Louis; Joe Flint, KSOP/Salt Lake City; Chuck Morgan, WSM/Nashville; Lee Shannon, WQIK/Jacksonville; and Nancy Turner, WMAQ/Chicago. Medium market nominees include: Jerry Adams, KFDI/Wichita; Jarrett Day, KSO/Des Moines; Dan Spice, KWEN/Tulsa; Tim Williams, KOKE/Austin; and Dave Young, WNOX/Knoxville. Nominated to represent small market stations are: Billy Dilworth, WLET/Toccoa, Ga.; Jay Larry James, KHUT/Hutchinson, Kan.; Tom Reeder, WKCV/Warrenton, Va.; Al Snyder, WNVL/Nicholasville, Ky.; and "Cousin Ray" Woolfenden, WPWC/Dumfries, Va.

The winners will be determined by an anonymous panel of judges in the broadcasting industry who will screen the finalists' airchecks. They will be announced during the CMA awards show Oct. 11 at the Grand Ole Opry.



HOOKED IN ST. LOO — Bandleader Larry Elgart (l) recently dropped by WEW radio in St. Louis to promote his new RCA album, "Hooked On Swing." Pictured with Elgart is WEW's Buddy Moreno.

CASH BOX ROCK ALBUM RADIO REPORT



BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL
ADDS: WBLM, WCCC, KSHE, WOUR, WMMS, WABX, KNCN, WYFE, WKLS, WBAB, KSJO, WROQ, WNEW, WLIR, WGRQ. **HOTS:** WCCC, WYFE, WLIR. **MEDIUMS:** None. **PREFERRED TRACKS:** Title. **SALES:** Just shipped.



1 FLEETWOOD MAC • MIRAGE • WARNER BROS.
ADDS: None. **HOTS:** WGRQ, WCCC, KSHE, WOUR, WNEW, KNX, WROQ, KMG, WBAB, WKLS, WYFE, KNCN, WABX, KEZY, WMMS. **MEDIUMS:** WBLM, WHFS, KSJO. **PREFERRED TRACKS:** Hold. **SALES:** Good in all regions.

1 MOST ADDED

1 MOST ACTIVE

LP Chart Position

LP Chart Position

LP Chart Position

5 MOST ADDED

63 A FLOCK OF SEAGULLS • JIVE/ARISTA
ADDS: WBLM, WABX, KSJO. **HOTS:** WLIR, WNEW, WHFS, KNAC, WGRQ. **MEDIUMS:** WROQ, WBAB, WKLS, WYFE, WMMS, WOUR, WBLM. **PREFERRED TRACKS:** I Ran, Telecommunications, Space. **SALES:** Fair in West and East.

39 APRIL WINE • POWER PLAY • CAPITOL
ADDS: None. **HOTS:** KSJO, WBAB, WKLS, WYFE, WMMS, KSHE, WGRQ. **MEDIUMS:** WLIR, WNEW, WROQ, KEZY, WCCC, WBLM. **PREFERRED TRACKS:** Enough. **SALES:** Moderate in Midwest and West; fair in others.

3 ASIA • GEFLEN
ADDS: None. **HOTS:** WNEW, KMG, KSJO, WBAB, WKLS, KNCN, WABX, KEZY, WMMS, WBLM. **MEDIUMS:** WLIR, KSHE. **PREFERRED TRACKS:** Only, Heat, Sole. **SALES:** Good in all regions.

126 AXE • OFFERING • ATCO
ADDS: None. **HOTS:** None. **MEDIUMS:** WROQ, WBAB, WKLS, WMMS, WOUR, KSHE, WCCC, WGRQ. **PREFERRED TRACKS:** Party, Now Or Never. **SALES:** Fair in Southwest.

65 GARY U.S. BONDS • ON THE LINE • EMI AMERICA
ADDS: None. **HOTS:** WNEW, WBAB, WMMS. **MEDIUMS:** WLIR, WROQ, KEZY, WOUR, WBLM. **PREFERRED TRACKS:** Work, Rendezvous. **SALES:** Fair in all regions; strongest in Midwest.

9 JOHN COUGAR • AMERICAN FOOL • RIVA
ADDS: None. **HOTS:** WNEW, WROQ, KMG, KSJO, WBAB, WKLS, KNCN, WABX, KEZY, WMMS, WOUR, WBLM, WGRQ. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Jack, Hurts. **SALES:** Good to moderate in all regions.

60 MARSHALL CRENSHAW • WARNER BROS.
ADDS: None. **HOTS:** WLIR, WNEW, WHFS. **MEDIUMS:** KNX, WBAB, WKLS, KEZY, WBLM. **PREFERRED TRACKS:** Cynical, Someday, There. **SALES:** Fair in East and Midwest.

15 CROSBY, STILLS & NASH • DAYLIGHT AGAIN • ATLANTIC
ADDS: None. **HOTS:** WGRQ, WNEW, KNX, WBAB, WKLS, KNCN, KEZY, WMMS, WOUR. **MEDIUMS:** WBLM, KSHE, WROQ, KMG, WYFE, WABX. **PREFERRED TRACKS:** Wasted. **SALES:** Good to moderate in all regions.

43 GLENN FREY • NO FUN ALOUD • ASYLUM
ADDS: None. **HOTS:** WNEW, WKLS, KNCN, KEZY, WMMS, WBLM, WGRQ. **MEDIUMS:** WLIR, WROQ, KSJO, WBAB, WYFE. **PREFERRED TRACKS:** Partytown, Found, One. **SALES:** Moderate in West and Midwest; fair in South.

17 GENESIS • THREE SIDES LIVE • ARISTA
ADDS: None. **HOTS:** WGRQ, WLIR, WNEW, KSJO, WBAB, WABX, KEZY, WMMS, KSHE, WBLM. **MEDIUMS:** WROQ, KMG, WKLS, WYFE, WCCC. **PREFERRED TRACKS:** Paperlate, Misunderstanding. **SALES:** Good to moderate in all regions.

125 DAVID JOHANSEN • LIVE IT UP • BLUE SKY/CBS
ADDS: KOMA. **HOTS:** WHFS, KSJO, WMMS. **MEDIUMS:** WLIR, WNEW, WBAB, KNCN. **PREFERRED TRACKS:** Animals Medley. **SALES:** Breakouts in Midwest and East.

56 JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA
ADDS: WBLM. **HOTS:** WLIR, WBAB, WCCC, WGRQ. **MEDIUMS:** WROQ, WKLS, KNCN, WMMS, WOUR, KSHE. **PREFERRED TRACKS:** Bloodstone, Title, Pain. **SALES:** Moderate in all regions.

35 KANSAS • VINYL CONFESSIONS • KIRSHNER/CBS
ADDS: None. **HOTS:** KSJO, KSHE, WBLM. **MEDIUMS:** WNEW, WBAB, WKLS, WABX, KEZY, WMMS. **PREFERRED TRACKS:** Play, Right. **SALES:** Moderate to fair in all regions.

150 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA
ADDS: KEZY, KNX. **HOTS:** KNX, WLIR, WROQ, WKLS, WGRQ. **MEDIUMS:** WNEW, WYFE, KNCN, WABX, KEZY. **PREFERRED TRACKS:** Who Can, Down Under. **SALES:** Breakouts in West and East.

11 THE STEVE MILLER BAND • ABRACADABRA • CAPITOL
ADDS: None. **HOTS:** WLIR, WNEW, KNX, WROQ, WBAB, WYFE, KEZY, WMMS. **MEDIUMS:** KMG, WKLS, KNCN, WCCC, WBLM. **PREFERRED TRACKS:** Title. **SALES:** Good to moderate in all regions.

69 EDDIE MONEY • NO CONTROL • COLUMBIA
ADDS: None. **HOTS:** WGRQ, WNEW, KSJO, WBAB, WKLS, WYFE, WMMS, WOUR, KSHE, WCCC. **MEDIUMS:** KNCN, WABX, KEZY, WBLM. **PREFERRED TRACKS:** Shakin', Take, Title. **SALES:** Fair to moderate in all regions.

18 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: None. **HOTS:** WLIR, WNEW, KMG, KSJO, KNAC, WMMS. **MEDIUMS:** WBAB, WKLS, KEZY, WBLM. **PREFERRED TRACKS:** Lonely, Over, Art. **SALES:** Good to moderate in all regions.

138 NAZARETH • 2XS • A&M
ADDS: KSJO. **HOTS:** None. **MEDIUMS:** WNEW, WROQ, WYFE, KEZY, KSHE, WBLM. **PREFERRED TRACKS:** Open. **SALES:** Fair in West; poor in all others.

23 THE ALAN PARSONS PROJECT • EYE IN THE SKY • COLUMBIA
ADDS: None. **HOTS:** WNEW, WKLS, KNCN, KEZY, WOUR. **MEDIUMS:** WLIR, WROQ, WBAB, WYFE, WBLM. **PREFERRED TRACKS:** Title, Fingers, Psychobabble. **SALES:** Good to moderate in all regions.

4 ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO
ADDS: None. **HOTS:** WGRQ, WCCC, WLIR, WNEW, KMG, WBAB, WKLS, WYFE, KNCN, KEZY, WMMS, KSHE. **MEDIUMS:** WBLM, WROQ, WHFS, KSJO, WABX. **PREFERRED TRACKS:** Open. **SALES:** Good in all regions.

10 REO SPEEDWAGON • GOOD TROUBLE • EPIC
ADDS: None. **HOTS:** WGRQ, WNEW, KMG, WBAB, WKLS, WYFE, KNCN, KEZY, WMMS, KSHE, WCCC, WBLM. **MEDIUMS:** WROQ, KSJO, WABX. **PREFERRED TRACKS:** Fire. **SALES:** Good to moderate in all regions.

2 THE ROLLING STONES • STILL LIFE • ROLLING STONES/ATCO
ADDS: None. **HOTS:** WLIR, KMG, KNAC, KEZY, WMMS, WGRQ. **MEDIUMS:** KSJO, WBAB, WKLS, KSHE, WCCC, WBLM. **PREFERRED TRACKS:** Thumb, Go-Go, Shattered. **SALES:** Good in all regions.

3 MOST ADDED

-- SHOOTING STAR • III WISHES • VIRGIN/CBS
ADDS: WBLM, KSHE, WMMS, WABX, KNCN, WYFE. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

4 MOST ADDED

-- SPYS • EMI AMERICA
ADDS: WGRQ, WYFE, KOMA. **HOTS:** WBAB, KSHE. **MEDIUMS:** KSJO, KNCN, WABX, WMMS, WOUR. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

8 SURVIVOR • EYE OF THE TIGER • SCOTTI BROS.
ADDS: None. **HOTS:** WGRQ, WNEW, WROQ, KMG, KSJO, WBAB, WKLS, WYFE, KNCN, WMMS, KSHE, WCCC, WBLM. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Title. **SALES:** Good in all regions.

19 .38 SPECIAL • SPECIAL FORCES • A&M
ADDS: None. **HOTS:** WNEW, KMG, KSJO, KNCN, KEZY, WMMS, WBLM. **MEDIUMS:** WROQ, WKLS, WYFE, KSHE. **PREFERRED TRACKS:** Caught, Chains. **SALES:** Good to moderate in all regions.

5 TOTO • IV • COLUMBIA
ADDS: None. **HOTS:** KNX, KMG. **MEDIUMS:** WNEW, KSJO, WKLS, KEZY, WMMS, KSHE, WBLM. **PREFERRED TRACKS:** Rosanna, Afraid, Africa. **SALES:** Good in all regions.

25 PETE TOWNSHEND • ALL THE BEST COWBOYS... • ATCO
ADDS: None. **HOTS:** WGRQ, KSHE, WOUR, WLIR, WNEW, WHFS, WBAB, KNAC, WKLS, KNCN, WMMS. **MEDIUMS:** WBLM, WCCC, KNX, WROQ, KSJO, WYFE, KEZY. **PREFERRED TRACKS:** Skirts, Face, Uniforms. **SALES:** Good to moderate in all regions.

2 MOST ADDED

-- URIAH HEPP • ABOMINO • MERCURY/POLYGRAM
ADDS: WGRQ, WCCC, KSHE, WOUR, KNCN, WBAB, WROQ, KOMA, WNEW. **HOTS:** None. **MEDIUMS:** KSJO. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

14 VAN HALEN • DIVER DOWN • WARNER BROS.
ADDS: None. **HOTS:** WYFE, WMMS, WBLM, WGRQ. **MEDIUMS:** WLIR, KMG, KSJO, WBAB, WKLS. **PREFERRED TRACKS:** Dancing, Where. **SALES:** Good to moderate in all regions.

Universal, MCA, RCA Join To Push Whorehouse

by Tom Roland

NASHVILLE — With the release of the Universal motion picture, *The Best Little Whorehouse In Texas*, starring Dolly Parton and Burt Reynolds, Universal Pictures, MCA Records and RCA Records have begun interlocking campaigns to support their involvement in the movie, which comes in the midst of one of the hottest summers ever at the theater box office.

While science fiction and fantasy movies such as *E.T. The Extra-Terrestrial*, *Poltergeist*, *Star Trek II* and *Tron* have carried the banner during the summer months, the *Whorehouse* flick, a musical comedy filmed in Texas, bears a different image from trendy technological movies which seem to be dominating the marketplace. Don Barrett of Universal, however, claims that the release of the film in opposition to the trend is a carefully designed move.

"Certainly the film companies pick and choose the times they release a movie based upon the acceptance factor of the film," he commented, "and with the fact that you would put this movie out into the marketplace during the heaviest movie-going time amidst a great deal of competition, obviously we feel very confident that a movie starring Burt Reynolds and Dolly Parton is of the highest stature and the highest potential for Universal."

To back the movies, the soundtrack of which will be distributed by MCA with rights to the singles controlled by RCA, Universal has established a series of "Best Little" promotions in various markets around the country to coincide with the film's debut. "We had in approximately 55 cities an event that took place tying in with the leading contemporary stations or country stations in each of those markets," said Barrett, "and tried to tie it in from the standpoint of the 'Best Little' whatever in whatever city."

As a result, the scheme has spawned such events as the Best Little Rodeo In Denver," which included such events as Burt Reynolds and Dolly Parton look-alike contests and best-dressed sheriff and "madam" competitions, and the "Best Little Chili-Cookoff" in Buffalo. "We wanted to get away from the normal accepted practices of having a screening the night before the film opens," said Barrett, "and, instead of just giving away two tickets, we tried to make an event out of it."

Merchandising Campaign

In conjunction with the film, MCA has begun a campaign that involves point-of-purchase display units and co-op advertising to support the soundtrack, which was just shipped. Chic Doherty, marketing vice president for MCA, indicated that initially 120,000 units of the album have been placed in the market, and dealer response has been such that even rack jobbers have been receptive to the project, stocking the album "out of the box."

Likewise, RCA, which has the rights to any singles pulled from the nine-cut collection, has started a campaign that ties in with Parton's tour, which begins in Cleveland Aug. 1. The label has released "I Will Always Love You" as the first single following the peaking title cut from Parton's "Heartbreak Express" album. RCA has started promoting the latter package with a series of television spots tied in with the tour. Currently airing in five markets, the campaign will add population centers to coincide with specific dates as the tour progresses.

In September, RCA will further capitalize on the mass exposure that should be generated for Parton by releasing a greatest hits package that will include the "I Will Always Love You" single.



DEVELOPMENT COMMITTEE HOLDS FIRST MEETING — The Music Industry Development Committee, a Nashville organization established to act as a liaison between the music community and the Tennessee capital's chamber of commerce, recently held its first meeting. Pictured seated are (l-r): committee members Donna Hilley, vice president, *Tree International*; Connie Bradley, southern regional executive director, ASCAP; and Jo Walker-Meador, executive director, *Country Music Assn.* Pictured in the back row are (l-r): Bill Hudson, *Bill Hudson & Assoc.*; Terry Clements, director, tourism, chamber of commerce; Tom Collins, *Collins Court Music*; and Roger Sovine, vice president, *Tree International*.

Country Stations Show Increase In '82 Spring Arbitron Sweep

by Tom Roland

NASHVILLE — While country stations held steady in the majority of the first nine markets disclosed in the advanced ratings by Arbitron for the Spring sweep, March 18-June 9 (**Cash Box**, July 17), the country format continued growth in four of seven other highly competitive country markets. Of the seven — Denver, Oklahoma City, Cleveland, Tampa-St. Petersburg, Knoxville, Cincinnati and Nashville — the country format's overall share in the marketplace had improved in four of the markets, with two remaining fairly static and only one market, Knoxville, apparently showing an overall decline.

The most dramatic change occurred in Oklahoma City, where the format gained a 7.4 share spread across three stations, each of which climbed over the Fall Book. KEBC-FM, the #1 station in the market, added nearly three points to its share, posting a 14.7 mark after 11.8 in the Fall Book. Tight-listed AM competitor KOMA also showed an increase, bringing in a 9.5, one-and-one-half share points up. But KKLK, the third member of the country trio, doubled its prior output with a 6.0 share. As a result of Oklahoma City's profitable country market, station KXXY adopted a country format at the outset of June, and led by former WVOJ/Jacksonville staffers Charlie Marcus and Scott Jeffries, the station could provide serious competition to the existing three outlets.

The Denver market also showed significant improvement for stations bearing a

Seminar To Clarify Publishing Announced

NASHVILLE — Claiming that there is a lack of understanding of the publishing field within the music industry, Richard Perna, president of Music Publishing Consultants, has developed the "Writer/Publisher Awareness" seminar, a 10-week program, encompassing various aspects of the publishing operation.

Perna's classes meet once a week in three-hour sessions designed to provide credible guidelines for the operation of a publishing firm and to erase "many basic misconceptions that are being employed with an alarming frequency by industry professionals." The course, which begins Aug. 9 and ends in mid-October, covers copyright, marketing, money sources, the rights of publishers, foreign sub-publishing, co-writing and performance rights societies. Some 200 industry professionals have taken the class since its inception in 1980.

country stance as the market share for such outlets increased from 11.3 to 12.7, although the lead changed hands from KYGO-FM to KLZ. The latter garnered a 5.1 Spring Book compared to 3.7 in the Winter Book, while KYGO-FM fell 1.5 points to 4.5. Empire Broadcasting stations KBRQ-FM&FM were up a half-share and full share at 1.3 and 1.8, respectively.

In Nashville, country stations took a 1.5 share increase, led by a revitalized WSM and the growth of WUSW-FM/Lebanon. WSIX-FM, which maintains a subdued and selective playlist, lost a tenth in leading the pack at 9.2, while AM foe WSM climbed more than a point in scoring a 6.8. WUSW-FM, with its powerful stick based in nearby Lebanon, pulled a 3.3, up from the 2.2 share it garnered in the midst of the Captain Midnight fiasco (**Cash Box**, Nov. 14, 1981). Much of that audience may have been taken from WJRB, which fell to a 1.1 after posting a 1.8 in the Fall Book.

The Tampa-St. Petersburg market also showed an increase of nearly a point overall, as WQYK-FM widened its lead over WSUN. The FM signal improved from its

(continued on page 21)

Lavender Renamed

NASHVILLE — The Shorty Lavender Talent Agency was incorporated on July 1, and, subsequently, the company's name was changed to the Lavender Agency, Inc.

At the same time, Gene Cotton and Shylo were signed to exclusive booking agreements with the Lavender Agency.

NSAI Seminar Attracts 200

NASHVILLE — The Nashville Songwriters Assn., International (NSAI) "Summer Seminar II," a basic comprehensive one-day session aimed at the beginning songwriter, attracted some 200 people from 24 states to Belmont College July 17. A variety of industry professionals taught mini-clinics delving into such practical subjects as copyright law and publishing.

Drawing newcomers from such far distant locations as California and Pennsylvania, a handful of registrants viewed the nine sessions as an opportunity to brush up on topics such as the Nashville number system. The classes included "The Pros And Cons Of Being Your Own Publisher," with Richard Perna, Music Publishing Consultants, and Charlie Monk, director, southern operations, CBS Songs/Nashville; "Nashville Number System, Music Theory And Harmony For Writers," Randy Goodrum, writer/producer/publisher and past president of NSAI; "Contract Negotiations From A To Z," David Ludwick, attorney for Ludwick, Lowell & Miller; and "Making Demos And Preparing To Pitch," Goodrum.

Other sessions included: "Songwriter/Recording Artist — Pros And Cons," with writer/artists Don King and David Wills; "Survival (Before, During, and After A Hit)," Michael Kosser, author of *How To Become A Successful Nashville Songwriter*; "Co-Writing/Collaborations," with songwriters Ed Penney, Debbie Hupp and Paul Craft; and "Careers In Music," with Martha Sharp, director of A&R, Elektra/Asylum, Nashville.

Nelson Embarks On 40-Date National Tour

NASHVILLE — Coinciding with the release of "Let It Be Me," the second single from his Columbia album, "Always On My Mind," Willie Nelson has embarked on a two-month, 40-date tour covering major markets in the West, East, Southwest and Midwest.

Set to run through Oct. 1, the tour started on the West Coast with dates at Los Angeles' Sports Arena July 24 and San Jose's Sparta Auditorium July 25 with Waylon Jennings. The tour will cover such arenas as: Billy Bob's in Dallas, Kansas City's Kemper Arena, Detroit's Pine Knob, Milwaukee's State Fair, Louisville's State Fair, an outdoor show with Jennings in Legend Valley, Ohio, Indianapolis' State Fair, Minneapolis' State Fair, Pittsburgh's Civic Center, Chicago's Poplar Creek, Knoxville's Neyland Stadium, Nashville's Opry House, the Commons in Boston, Syracuse's State Fair and Philadelphia's Spectrum.



COLUMBIA STUDIOS GIVEN LAST RITES — Columbia Studios was the site of a farewell party during its final day of operation, June 30. Purchased from Owen Bradley in 1962 when it was known as the Quonset Hut, the studio became the recording center for such monumental records as Johnny Horton's "North To Alaska," Johnny Cash's "Ring Of Fire" and Lynn Anderson's "I Never Promised You A Rose Garden." Pictured during the ceremony are (l-r): Frances Preston, vice president, BMI/Nashville; Norm Anderson, manager, studio operations and sales, CBS; Anderson; and Bonnie Garner, director, A&R, CBS/Nashville.

TOP 75 ALBUMS

	Weeks On Chart	7/24		Weeks On Chart	7/24
1	1	21	MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	31	35
2	2	33	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	32	18
3	3	20	ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	43	49
4	4	20	IN BLACK & WHITE BARBARA MANDRELL (MCA-5295)	33	16
5	6	6	INSIDE RONNIE MILSAP (RCA AHL 1-4311)	40	108
6	5	39	BIG CITY MERLE HAGGARD (Epic FE 37593)	43	16TH AVENUE LACY J. DALTON (Columbia FC 37975)
7	12	6	SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)	---	1
8	9	16	LISTEN TO THE RADIO DON WILLIAMS (MCA-5306)	30	13
9	10	10	QUIET LIES JUICE NEWTON (Capitol ST-12210)	45	8
10	8	15	HEARTBREAK EXPRESS DOLLY PARTON (RCA AHL 1-4289)	46	20
11	11	10	NUMBER ONES CONWAY TWITTY (MCA-5318)	47	42
12	7	15	HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	48	15
13	13	22	BLACK ON BLACK WAYLON JENNINGS (RCA AHL 1-4247)	---	1
14	14	14	INSIDE AND OUT LEE GREENWOOD (MCA-5305)	50	3
15	15	24	BOBBIE SUE OAK RIDGE BOYS (MCA 5294)	51	41
16	16	35	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	48	19
17	18	14	WHEN WE WERE BOYS THE BELLAMY BROTHERS (Elektra E1-60019)	53	UNLIMITED REBA MCGENTIRE (Mercury/PolyGram SRM-1-4047)
18	19	17	JUST SYLVIA SYLVIA (RCA AHL 1-4312)	61	3
19	22	7	SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia FC 38009)	54	3
20	17	16	BUSTED JOHN CONLEE (MCA 5310)	55	THE SINGING COWBOY REX ALLEN, JR. (Warner Bros. BSK 3671)
21	21	27	FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	62	3
22	24	5	STRAIT FROM THE HEART GEORGE STRAIT (MCA 5320)	63	3
23	20	71	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	68	3
24	26	17	CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA AHL 1-4287)	57	3
25	25	27	SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	58	72
26	38	3	LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty L.O-51124)	59	39
27	27	47	THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	60	50
28	28	18	WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)	61	32
29	36	5	LOVE TO BURN RONNIE McDOWELL (Epic FE 38017)	62	32
30	37	9	SOFT TOUCH TAMMY WYNETTE (Epic FE 37980)	62	3
31	23	11	BROTHERLY LOVE GARY STEWART & DEAN DILLON (RCA AHL 1-4310)	63	3
32	39	9	THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL 1-4315)	64	15
33	29	9	SOME DAYS IT RAINS ALL NIGHT LONG TERRI GIBBS (MCA-5315)	66	14
34	42	4	THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 23688-1)	67	71
35	35	9	PISTOL PACKIN' MAMA HOYT AXTON (Jeremiah JH-50003)	68	25
36	44	5	THE LEGEND GOES ON THE STALER BROTHERS (Mercury/PolyGram SRM-1-4048)	69	35
37	34	26	THE DAVID FRIZZELL AND SHELLY WEST ALBUM WARNER BROS./VIVA BSK 3643	---	1
			70 FANCY FREE OAK RIDGE BOYS (MCA 5209)	65	60
			71 THE SURVIVORS JOHNNY CASH/JERRY LEE LEWIS/CARL PERKINS (Columbia FC 37961)	66	13
			72 LIVE BARBARA MANDRELL (MCA 5243)	75	48
			73 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	69	72
			74 LIVE TANYA TUCKER (MCA-5299)	70	18
			75 FEELIN' RIGHT RAZZY BAILEY (RCA AHL 1-4228)	71	24

THE COUNTRY COLUMN

SERVICES HELD FOR JUSTIS — Nashville musical arranger and director **Bill Justis** was honored July 19 with a memorial service at the Roesch-Patton Chapel following his death July 16 after a brief illness. In his work in Music City, Justis helped to organize string sections for sessions for a number of artists, including **Frank Sinatra**, **Dean Martin**, **Kenny Rogers**, **Andy Williams**, **Willie Nelson**, **Kris Kristofferson**, **Tom Jones**, **George Burns**, **Boots Randolph**, **Fats Domino**, **Ray Charles** and **Jerry Reed**. He also produced records by such artists as **Charlie Rich**, **Jerry Lee Lewis**, **Michelle Lee** and **Jerry Wallace**. In 1957, he wrote and played the lead sax in the million-selling instrumental, "Raunchy." Justis was also involved in writing several musical scores, including *Smokey and the Bandit*, *Hooper*, *The Villain*, *Dear Dead Delilah* and *Urban Cowboy*. In 1979, he organized the World's Oldest Rock Stars Together (WORST) showcase, which continued this year on July 24. A musical scholarship fund is being established in Justis' name to support students at an as-yet-unnamed college. Monument Records president **Fred Foster** is directing the fund.

'HEAVENLY BODIES' WRITERS STARRY-EYED IN NASHVILLE — Their New York friends said it could not be done, but the writers of **Earl Thomas Conley's** "Heavenly Bodies" proved otherwise. **Gloria Nissenson** and **Elaine Lifton**, the aforementioned songwriters who live in the Big Apple, dropped by **Cash Box** while in Nashville recently with artist/chauffeur **Gene Cotton**, excited about their fruitful visit to the nation's music capital. It seems that friends back home had advised the pair that Nashville executives would display a surface friendliness, but, like other visitors to the City, Nissenson and Lifton indicated that the not-so-surprisingly warm reception they received came from much deeper, and that the welcome was extended by every place that they visited. The women were in town to place more of their songs with a publishing agent on Music Row, and they said that they visited all of the major houses, including **Acuff/Rose**, **Tree, Combine**, **House of Gold**, **CBS Songs** and **MCA Music**. Word from Cotton is that they have, since departing, narrowed down the field to about four publishers to place their material with. The reception in Nashville is a natural after their first effort as a pair, "Heavenly Bodies," reached #18 on the **Cash Box** country singles chart this week. They began writing together when New York publishing mainstay **Dick Stone** (who paired **Burt Bacharach** with **Hal David** in the '60s) suggested they collaborate, and a mutual friend of **Nelson Larkin**, **Roy Norman**, got the producer to listen to the song, and Larkin eventually cut it with Earl Thomas Conley. Nissenson and Lifton, however, had no idea the song would be released as a single until they saw it reviewed in the national trades.



SO WHO'S WORRIED? — The **Bruce Channel-Kieran Kane-Deborah Allen** composition, "Don't Worry 'Bout Me Baby," recorded by **Janie Fricke**, was the topic of a recent celebration at *Spence Manor* in Nashville. Channel's "Hey! Baby!" was also recently covered by **Anne Murray**. Pictured at the party are (l-r): Channel, Fricke, Kane.

BOXCAR WILLIE OPENS CULINARY SHOP — **Boxcar Willie** opened a new restaurant (ingeniously named **Boxcar Willie's**) July 20 across from the Country Music Stars Museum (previously named the Country Music Wax Museum). Located on 16th Ave., and **Demonbreun**, near **Alabama's** fan club office, **Conway Twitty's** Record Store and **Barbara Mandrell's** photo shop, the eatery, housed in a restored caboose, features such original delicacies as hobo hot dogs and hobo stew. Meanwhile, the Box has been active in the studio, working on a duet with **Roy Acuff** at the Sound Emporium. **Merle Haggard**, who has recently cut duet performances with **Leona Williams**, **George Jones** and **Willie Nelson**, was also in at the Sound Emporium with a singing partner. This time the compadre was **John Anderson**.

BAILEY ON THE TUBE — **Razzy Bailey** is currently working on a 26-segment variety show for cable television entitled *Razzy*. In the meantime the artist was featured in a recent issue of *People* magazine and has taped appearances on the **Mike Douglas Show** and **Don Kirshner's Country Jamboree**. Bailey's next single is a **Kendal Franceschi** song, "Love's Gonna Fall Here Tonight," scheduled as the first release from his forthcoming RCA album.

LABEL HAPPENINGS — **Air International**, an independent label based in Studio City, Calif. recently signed with **Pickwick** for distribution. Officials with the company, which originally formed two years ago, say that it is one of only a handful of indies enlisted with the rack giant. Under the direction of **Mike Elley**, the label recently signed three artists, and its first product, a single by **Dixie Harrison**, can be expected within two weeks. **Blossom Gap Records**, headed by **Don Andrews** and **Lou Miller**, is currently shopping for masters by "name artists" not currently affiliated with a label, with **Bobby Fisher's** F&L Distributors in charge of their distribution. F&L has also picked up distribution on California's **Gervasi Records**, with **Wyvon Alexander's** next single the first product scheduled for release. Finally, **Moon Shine Records**, currently in a period of expansion, has relocated its offices at Suite 201, 20 Music Square West, Nashville, Tenn. 37203.

LYNN MOVES BEYOND CRISCO — **Loretta Lynn** has been seen of late on television promoting the fact that her homemade pies taste so much better when she uses **Crisco** oil. Now she's at it again with 35 custom spots taped for **Allis-Chalmers**, a farm equipment manufacturer. More than 20 dealers were involved in the two-day shooting, which took place at the singer's home in Hurricane Mills, Tenn., under the production guidance of **Scene Three, Inc.**

tom roland

SINGLES TO WATCH

OAK RIDGE BOYS — *I Wish You Could Have Turned My Head* — (MCA MCA-5209)
LEON EVERETTE — *Soul Searchin'* — (RCA PB-13282)
JIMMI CANNON — *Fool's Gold* — (Warner Bros. 7-29949)
BOBBY G. RICE — *Love To Love* — (Audiograph AG-45-442)
JERRI KELLY — *Walk Me 'Cross The River* — (Carrere ZS5 03017)
MICKEY CLARK — *You Take The Leavin' Out Of Me* — (Snake River SR 2000)
TERRI GIBBS — *Some Days It Rains All Night Long* — (MCA MCA-52088)

THE COUNTRY MIKE

OCRB BOARD MEETING NEWS — The Organization of Country Radio Broadcasters (OCRB) has named **Terry Wood** of **WRVR**/Memphis as chairman of the group's 1982 scholarship committee during a recent board meeting held in Nashville. The scholarship fund, started in 1975, is designed to support qualified students who are enrolled in broadcasting or telecommunications. OCRB President **Bob English** of **WUBE-FM**/Cincinnati, along with other board members, has finalized instructions for the group's video presentation, which will inform interested parties of the benefits of OCRB and the Country Radio Seminar and other activities. The video will be available to state broadcasting associations and other interested parties. The next board meeting in September will be in conjunction with the Agenda Committee's work on forming the agenda for the 1983 Country Radio Seminar.



Jeff Ryan

PROGRAMMERS PROFILE — As **Jeff Ryan**, presently creative director for **WQYK**/St. Petersburg, was driving all across the northeast part of the country installing those driver simulators everybody used to use in driver education class, he started to get the feel for becoming a radio personality, having listened to so many DJs while travelling. So he decided he had to get a start somewhere. Ryan enrolled in the New School of Contemporary Radio in Albany, N.Y. and studied under **Tom Brownlie**, who runs the school while driving 160 miles each day from his home in Binghamton, N.Y. After graduating training school, Ryan saved \$1,500 and headed south where he was told that it might be easier to get a start in radio. While dining with his sister in North Carolina, a friend mentioned the name of a program director that was looking for part-time help. So Ryan called **Bob Kagen**, presently at **WBCY**/Cincinnati, who was at **WISE**/Ashville at the time. Impressed with Ryan's ability, Kagen hired him to do weekends for \$30 a week. Soon Ryan moved to full-time and worked afternoons and later worked nights for the rock station. After 22 months, Ryan left **WISE** over some programming differences in 1976 and decided that sunny Florida would be a good place to be, whether employed or not. Upon his arrival in Florida, Ryan delivered air checks and resumes to various rock and country stations with the hope that he could stay in rock radio. As offers came in, the best seemed to be from **WQYK**, and Ryan decided that he ought to be able to do country as good as rock, so he took the weekend job with 99 Country. Ryan soon moved to the all-night shift at **WQYK**, where he stayed until late 1977 when he moved to middays and later to evenings until 1979. After a year-and-a-half, Ryan went to afternoon drive for the country outlet and just last year was named creative director where he works closely with program director **Pete Porter** and music director **Bill Payne**. Along with live remotes, promotions, production work, and creativity chores, Ryan also fills in for DJs whenever he can. The Chicago native likes to scuba dive and participate in other Floridian sports while not on the job for **WQYK**.

DJ INJURED IN UNSCHEDULED LANDING — **Bill Barrett**, morning man for **KUGN**/Eugene, was injured when his rebuilt 1947 Aeronca Champ had to make an unexpected landing in a farmer's field. Barrett broke his right leg, which is in traction, and also crushed several vertebrae. Barrett is now recovering and has asked **Bob Bosche**, PD at **KUGN**, to hook up a line to his hospital room so he can do a live show. Any air checks on cassettes to help Barrett pass the time and the injuries would be appreciated. Interested parties can contact Barrett in care of **KUGN-FM**, 4222 Commerce, Eugene, Ore. 97402.

TORONTO COUNTRY ANNIVERSARY A BIG HIT — **CFGM**/Richmond Hill, Ont., recently celebrated the station's 25th year of broadcasting with an all-day concert, which drew nearly 40,000 country music lovers, the largest such country show ever held north of the border. Along with chili-cooking contests and a "fast-draw" demonstration, the large crowd was entertained by a host of performers, such as **Ricky Skaggs**, **George Stralt**, **Sylvia**, **Joe Sun**, **Ronnie Prophet**, **The Family Brown**, **Boxcar Willie** and **Ronnie Hawkins**.

ATLANTA STATION RECEIVES TOP STATE AWARD — The Georgia Assn. of Broadcasters (GAB) has named **WPLO**/Atlanta as the association's radio station of the year in Georgia. The award, presented to **WPLO** general manager **Rik Rogers** by GAB president **Larry Lowenstein**, was made at the association's 48th annual convention. This marks the third major radio award to be presented to **WPLO** this year. Earlier this year, the Atlanta station received the Academy of Country Music's "Country Music Station of the Year" award and the prestigious Abe Lincoln Merit award for outstanding public affairs efforts in their area.

ANOTHER FIRST FOR KENNY ROGERS — While in Monroe, La. for a recent concert, **Kenny Rogers** made a stop at **KLIC**/Monroe to give his first live on-the-air press conference in support of his new film, *Six Pack*, and to promote the journalist award in the fight against world hunger. According to **Bill Warren** of **KLIC**, **Rogers** and **Larry Gatlin** of the Gatlin Brothers Band shared the air time to also promote their July 14 concert at Monroe's Civic Center.

country mike

PROGRAMMERS PICKS

Addle McKay	KMPS /Seattle	Livn' In These Troubled Times — Crystal Gayle — Columbia
Tom Newman	KGA /Spokane	If My Heart Had Eyes — Amy Wooley — MCA
Joel Raab	WHK /Cleveland	Yesterday's Wine — Merle Haggard & George Jones — Epic
Tony Kidd	WZZK /Birmingham	Operator — Tennessee Express — RCA
Bill Templeton	KEED /Eugene	Put Your Dreams Away — Mickey Gilley — Epic
Bert O'Brien	WAXX /Eau Claire	I Wish You Could Have Turned My Head — Oak Ridge Boys — MCA
Duncan Stewart	WDLW /Boston	Back In Debbie's Arms — Tom Carlile — Door Knob
Walt Barcus	WDSD /Dover	More Nights — Lane Brody — Liberty

MOST ADDED COUNTRY SINGLES

1. **PUT YOUR DREAMS AWAY** — **MICKEY GILLEY** — **EPIC** — 42 ADDS
2. **I WISH YOU COULD HAVE TURNED MY HEAD** — **OAK RIDGE BOYS** — **MCA** — 30 ADDS
3. **HEY! BABY!** — **ANNE MURRAY** — **CAPITOL** — 23 ADDS
4. **SOME OF MY BEST FRIENDS ARE OLD SONGS** — **LOUISE MANDRELL** — **RCA** — 18 ADDS
5. **NOTHING BUT THE RADIO ON** — **YOUNGER BROTHERS** — **MCA** — 15 ADDS
6. **I JUST CAME HERE TO DANCE** — **DAVID FRIZZELL & SHELLY WEST** — **WARNER/VIVA** — 15 ADDS
7. **DREAMS DIE HARD** — **GARY MORRIS** — **WARNER BROS.** — 14 ADDS
8. **I'M DRINKING CANADA DRY** — **BURRITO BROTHERS** — **CURB** — 14 ADDS
9. **NEW WAY OUT** — **KAREN BROOKS** — **WARNER BROS.** — 13 ADDS
10. **IF I EVER NEED A LADY** — **BILLY PARKER** — **SOUNDWAVES** — 12 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **SHE GOT THE GOLDMINE** — **JERRY REED** — **RCA** — 57 REPORTS
2. **LOVE WILL TURN YOU AROUND** — **KENNY ROGERS** — **LIBERTY** — 56 REPORTS
3. **WHATEVER** — **THE STATLER BROTHERS** — **MERCURY/POLYGRAM** — 47 REPORTS
4. **WHAT'S FOREVER FOR** — **MICHAEL MURPHEY** — **LIBERTY** — 44 REPORTS
5. **THIS DREAM'S ON ME** — **GENE WATSON** — **MCA** — 42 REPORTS
6. **WOMEN DO KNOW HOW TO CARRY ON** — **WAYLON JENNINGS** — **RCA** — 40 REPORTS
7. **DANCING YOUR MEMORY AWAY** — **CHARLY McCLAIN** — **EPIC** — 39 REPORTS
8. **YOU TURN ME ON I'M A RADIO** — **GAIL DAVIES** — **WARNER BROS.** — 38 REPORTS
9. **DREAMS DIE HARD** — **GARY MORRIS** — **WARNER BROS.** — 37 REPORTS
10. **I'M GONNA HIRE A WINO TO DECORATE OUR HOME** — **DAVID FRIZZELL** — **WARNER/VIVA** — 32 REPORTS

Country Up In Spring Arbitron Sweep

(continued from page 18)

Winter Book share of 9.3 to a 10.9, while the AM outlet checked in at 6.6, seven-tenths of a share below the Winter Book.

In the Knoxville book the only station that showed an upswing in listenership was **WRJZ**, which turned in a 6.7 performance. The station's fall reading, 4.5, could be misleading, however, since it adopted the country format Oct. 5, 1981, in the middle of that survey period. **RJZ** took the #2 position from **WIVK-AM**, which lost its 9.1 grip in posting a 6.4, while sister station **WIVK-FM**, the market leader for country, also dropped, coming in at 17.9 in the Spring Book, down from the 19.0 it managed six months prior. **Mack Sanders'** station, **WNOX**, fell in at a 4.7 clip, also down six-tenths from the Fall Book.

In Ohio, both Cincinnati and Cleveland

held relatively steady overall, although **WWWE**/Cleveland gained a full point in replacing **WKSW-FM** as the #2 country station in the city. **3WE**'s score for the spring survey is a 4.5, compared to 3.5, some of which may be attributed to the station's distinction as the flagship station for **Indians'** baseball. **WKSX** dropped 1.1 share points from the winter period in chalking a 2.6 mark, while **WHK**, the country leader, held static at 4.8.

In Cincinnati, **WSAI-AM** gained three-tenths of a point in posting a 2.9, while **WUBE-FM** lost a similar degree to arrive at 5.6. **WSAI**'s FM signal remained steady at 1.9.

All numbers reflect average quarter hours in the metro area for all persons 12+ from 6 a.m. to midnight Monday to Sunday.



MILSAP DEVOTES TIME TO THE HANDICAPPED — **Ronnie Milsap** dropped by the studios at **KPLX-FM**/Dallas, where he met with the station's morning personality, **Terry Dorsey**, and eight-year-old **Holly McKnight**. The station's program director, **Bobby Craig**, had arranged for **McKnight**, who has been legally blind since birth, to meet the artist. Pictured at the station are (l-r): **Dorsey**, **McKnight** and **Milsap**.

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	7/24
1 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Unavailable At Press Time	1	12
2 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Unavailable At Press Time	2	33
3 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	5	7
4 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	4	13
5 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6696) Title Cut	7	12
6 HIGHER PLANE AL GREEN (Myrrh MSB 6665) "His Name Is Jesus"	3	36
7 GLORY TO HIS NAME ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Unavailable At Press Time	8	5
8 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056) "Expect Your Miracle"	6	65
9 LORD, FROM THE DEPTHS OF MY HEART JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy AL-14654) Unavailable At Press Time	9	13
10 EVERY TIME I FEEL THE SPIRIT DR. CHARLES HAYES & THE COSMOPOLITAN CHURCH CHOIR (Savoy SGL 7076) Unavailable At Press Time	10	11
11 GO SHIRLEY CAESAR (Myrrh MSB 6665) "I'm Determined"	11	39
12 MIRACLE MAN MIGHTY CLOUDS OF JOY (Myrrh MSB 6664) Title Cut	12	12
13 10TH ANNUAL PRAISE AND REDEDICATION CONCERT SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time	—	1
14 DOUGLAS MILLER & THE TEXAS SOUTHEAST STATE CHOIR (COGIC) (Pearl 16002) "Send It On Down, Lord"	14	2
15 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB-6717) Unavailable At Press Time	—	1

Inspirational

	Weeks On Chart	7/24
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	1	11
2 MIRACLE B.J. THOMAS (Myrrh 6705) "I'm In Tune"	3	33
3 UNFAILING LOVE EVIE TORNOQUIST (Word WSB 8867) "How I Love You Lord"	4	33
4 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way"	5	29
5 I SAW THE LORD DALLAS HOLD (Greentree R 3723) Title Cut	2	33
6 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	6	49
7 BLESS THE LORD WHO REIGNS IN BEAUTY BILL BAITHER TRIO (Word 6670) Title Cut	8	19
8 MAKE ME READY FARRELL & FARRELL (New Pax NP33104) Unavailable At Press Time	7	6
9 THE TRAVELER DON FRANCISCO (New Pax NP 33106) "Traveler Joy"	10	41
10 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut	9	33
11 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	11	34
12 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	12	13
13 ONLY JESUS DION (Dayspring DST-4027) Unavailable At Press Time	13	2
14 HOLM, SHEPPARD, JOHNSON (Greentree R 3583) "Drawin' From The Well"	14	48
15 ON WINGS OF THE WIND TERRY TALBOT (Birdwing BWR 2038) Unavailable At Press Time	—	—

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



PRIORITY ORGANIZES MARKETING DEPARTMENT — Priority Records recently established its marketing department, assigning positions and titles to six Priority executives. Pictured in front of the label's offices are (l-r): Jay Griffin, director, marketing; Debra Shanklin, product manager; Marlice Kraemer, executive secretary to the director of marketing; Allen Brown, manager, print and television publicity; Tana Lonon, manager, radio promotion; and Jeff Law, radio promotion assistant.

Arb Ratings Reveal National Market Status Of Gospel Radio

by Don Cusic

NASHVILLE — The state of gospel radio varies with shades of brightness according to several spokespersons. However, the hard facts of the Arbitron survey reveals that, overall, religious radio accounts for only 1.1% of the total radio audience in the top 50 markets in the U.S. Religious radio encompasses all types of gospel programming with no breakdown between black or white, music or non-music.

According to these figures, released in 1982 from the 1981 Fall Book, religious radio ranks just ahead of oldies-, jazz- and easy listening-formatted stations and just behind classical, urban contemporary, Spanish and big band. In all, there were 17 different format listed with the top, adult contemporary, capturing an 18.4% share of the major market audience.

Top Rated Markets

In a breakdown of regions, religious radio had 0.8 share of the radio market in the East, 1.6 share in the South, 0.9 share in the Midwest and 1.1 share in the West. This set of data showed that the top five major radio markets for religious radio were Birmingham with 4.3 overall, Louisville with 3.9, Greensboro-Winston-Salem with 3.5, Kansas City with 3.3, and Seattle with 3.1. Both the Greensboro-Winston-Salem market and the Kansas City area had four religious stations appear on the Arb survey, while the other three had two stations each. The top religious radio station in the country, according to the Arb numbers, is WDJC-FM/Birmingham with a 3.7 share of the market. No other station comes close to that figure.

Interestingly, a number of major markets had two religious stations appear on the Arbitron report with the Houston, Indianapolis and Atlanta markets each supporting three religious stations. However, there were also a number of markets with no reported religious radio, including Chicago, Cleveland, San Diego, Miami and Nashville — which, interestingly, is home to several gospel record labels and where a large amount of gospel music, both black and white, is recorded.

Religious radio in New York is represented by one station, WWDJ-AM, located in nearby New Jersey, which had a 0.6 share; while Los Angeles showed only one station in its market with a 0.5 share.

This is a contrast to the feelings and opinions of Peter Alexander who is working with the newly formed Gospel Radio Network to acquire market statistics in hopes of persuading major advertisers to purchase time. He stated, "The top

Christian markets are New York, Los Angeles and Seattle," with other markets in the top 20 including Boston, Sacramento, San Francisco, Denver, Chicago and Cleveland — "the top 20 Nielson TV markets are the top 20 Christian markets."

"Gospel music can pick up the numbers if it can run the contemporary or MOR format," Alexander stated. "A Christian beautiful music format, with the right type of promotion, concentrated where the Arb diaries are highest, and salesmen with a professional approach will make gospel radio work well." Alexander, who based his remarks on research done by MRI, a research firm, stated there was a separate Christian society emerging because of the private Christian educational system. In radio where Alexander concentrated on the white audiences, he stated there were four different formats. "There is contemporary, MOR, religious talk and contemporary talk and music," he said. "Right now, it's mostly contemporary talk and music. The contemporary Christian stations are the most affluent in purchasing and listening. There's a lot of professional people and college educated people in this audience. The country-Christian stations are decidedly more blue-collar and the talk stations skew all over the place. Basically, it works like TV, with people tuning into their favorite program. Generally, the stations in gospel music that do everything are the ones who do the worst."

Audience Breakdown

Audrey Langdon of the National Religious Broadcasters (NRB), an association of religious broadcasters based in Washington, D.C., noted that the audience breakdown of gospel radio showed 94% of the listeners over 18, but only 13% over 65, dispelling the notion that gospel radio only appeals to an older audience. She also noted, quoting from a speech given by Arbitron vice president Rupert Ridgeway to the NRB, that gospel radio audiences "generally listened more during the week than the weekend."

Langdon also noted some fluctuations in the gain and loss of some gospel-formatted stations, stating, "A lot of commercially operated stations switched to religious formats but didn't make it in a year or two, so they dropped it. However, we've found that when a gospel station is operated by a religious organization, it will stay. Those who come into gospel to get a lot of money quickly soon get out. There's money to be made, but it requires a commitment."

(continued on page 30)



SPREADING THE WORD — More Than Music, the TV variety special prepared by the Word Record & Music Group, will be broadcast throughout July and the beginning of August on three major religious cable networks — PTL, CBN and EWN (the Catholic programming network). Co-hosted by Word artists Russ Taff and Dave Boyer, the special will also feature a number of other artists. Pictured on the set are (l-r): Taff; recording artists Dion DiMucci and Al Green; and Boyer.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE 13001)	1	38 STILL IN LOVE CARRIE LUCAS (Solar/Elektra E1-60008)	44
2 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL)	2	39 DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	42
3 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 6002TL2)	3	40 SO EXCITED THE POINTER SISTERS (Planet/RCA BXL1-4355)	54
4 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	5	41 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	40
5 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	6	42 I'LL DO MY BEST RITCHIE FAMILY (RCA AFL1-4323)	45
6 JEFFREY OSBORNE (A&M SP-4896)	7	43 TUG OF WAR PAUL MCCARTNEY (Columbia TC 37462)	38
7 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207)	4	44 SOUP FOR ONE ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353)	29
8 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	11	45 SHARING YOUR LOVE CHANGE (RFC/Atlantic SD 19342)	36
9 BRILLIANCE ATLANTIC STARR (A&M SP 4883)	9	46 ATTITUDES BRASS CONSTRUCTION (Liberty LT-51121)	46
10 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	8	47 LOVE HAS FOUND ITS WAY DENNIS BROWN (A&M SP-4886)	43
11 INSTANT LOVE CHERYL LYNN (Columbia FC 38057)	15	48 FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585)	48
12 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	12	49 KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895)	59
13 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354)	13	50 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	51
14 WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS FZ 38115)	19	51 HOT AND NASTY ST. TROPEZ (Destiny DLA-10004)	50
15 WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	14	52 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	—
16 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL)	10	53 CON FUNK SHUN (Mercury/PolyGram SRM-1-14030)	57
17 JI JUNIOR (Mercury/PolyGram SRM-1-4043)	17	54 YES IT'S YOU LADY SMOKEY ROBINSON (Tamla/Motown 6001 TL)	49
18 SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668)	18	55 YOUR MAN IS HOME TONIGHT TONY TROUTMAN (T. Main L-4000)	58
19 ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	23	56 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	55
20 WINDSONG RANDY CRAWFORD (Warner Bros. 9 23687-1)	20	57 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	—
21 "D" TRAIN (Prelude PRL 14105)	21	58 BODY TALK IMAGINATION (MCA 5271)	61
22 TRUST ME JEAN CARN (Motown 6010ML)	22	59 LOVE CHANGES O.C. SMITH (Motown 6019)	47
23 HAPPY TOGETHER ODYSSEY (RCA AFL1-4240)	25	60 ROYAL JAM THE CRUSADERS (MCA 2-8017)	—
24 OUTLAW WAR (RCA AFL1-4208)	16	61 TRUE DEMOCRACY STEEL PULSE (Elektra E1-60113)	63
25 DOWN HOME ZZ HILL (Malaco MAL 7406)	26	62 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram SP1-6735)	52
26 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	24	63 SINGING IN THE KEY OF LOVE LATIMORE (Malaco MAL 7409)	66
27 CURRENT HEATWAVE (Epic FE 38065)	32	64 THE DUDE QUINCY JONES (A&M SP-3721)	60
28 FRIENDS SHALAMAR (Solar/Elektra S-28)	27	65 DROP THE BOMB TROUBLE FUNK (Sugar Hill SH 266)	64
29 STEAMIN' HOT THE REDDINGS (Believe In A Dream/CBS FZ 37974)	28	66 LADIES OF THE EIGHTIES A TASTE OF HONEY (Capitol ST-12173)	62
30 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	30	67 THE BEST QUINCY JONES (A&M SP-3200)	—
31 ON THE FLOOR FATBACK (Spring/PolyGram SP-1-6739)	39	68 LOVE ME TENDER B.B. KING (MCA-5307)	70
32 THE ONE GIVETH, THE COUNT TAKETH AWAY WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667)	34	69 CONFIDENCE NARADA MICHAEL WALDEN (Atlantic SD 19351)	53
33 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	33	70 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	72
34 HERE WE GO AGAIN BOBBY BLAND (MCA-5297)	41	71 LIVE ON THE SUNSET STRIP RICHARD PRYOR (Warner Bros. BSK 3660)	67
35 WISE GUY KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681)	35	72 STREET SONGS RICK JAMES (Gordy/Motown GB-1002M1)	71
36 STRONGER THAN EVER ROSE ROYCE (Epic FE 37939)	37	73 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	73
37 NEW DIMENSIONS THE DRAMATICS (Capitol ST-12205)	31	74 LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735)	56
		75 SKYYLINE SKYY (Salsoul/RCA SA-8548)	65



TIERRA MALO — Boardwalk recording group Tierra recently delivered tapes of its recently completed LP, "Bad City Boys," to label executives. The LP was released July 16. Pictured are (l-r): Amani Gardner, Tierra's manager; Rudy Salas of the group; Freddie Perren, co-producer of the LP; Steve Salas of the group; Gary LeMel, senior vice president, Boardwalk; and Bruce Bird, executive vice president, Boardwalk.

THE RHYTHM SECTION

CO-OPERATION — New Orleans may soon join St. Louis, Chicago and Washington, D.C. with a black record retail co-op. Working through the Black Music Assn. (BMA), New Orleans area retailers might be tying into the network established in other major markets. About two dozen black retailers and one-stop operators from the Midwest recently attended meetings organized by **Ted Hudson**, head of the St. Louis-based Ted's One-Stop and Hudson Embassy stores. The BMA is expected to make an announcement concerning implementation of its black retailer improvement program in the coming weeks.

STAMP OF APPROVAL — One of America's music giants is being honored by the U.S. Postal Service with a commemorative stamp, **Scott Joplin**, the ragtime composer/pianist's stamp, which features a head-and-shoulder portrait of Joplin as a backdrop to an illustration of him at piano, was recently unveiled during ceremonies in St. Louis, where many of the late artist's work was composed. The stamp's design, executed by **Jerry Pinkney**, is based on a photograph found on the title page of *The Collected Works of Scott Joplin II*, edited by **Vera Brodsky Lawrence**. The top of the stamp says "Scott Joplin," while "Black Heritage U.S.A." and the stamp's cost, which has not yet been disclosed, is featured on the bottom. The stamp will be issued in 1983.

WORKING HARD — Preparing for a national tour on the heels of the release of its Arista LP, "American Workers," the **Bus Boys** also recently provided some licks and mugging for the silver screen during the filming of a sequence for the Paramount film *48 HRS.* starring **Nick Nolte** and *Saturday Night Live's* liveliest regular, **Eddie Murphy**. The Bus Boys did its act at Hollywood's Club Lingerie representing a scene where Murphy as an ex-con comes back to visit an old night haunt. The energetic sextet of L.A.-based rockers has written four tunes that were performed during the filming, including "The Boys Are Back In Town," "Love Songs Are For Crazyes," "Monkey Mash" and the film title. "We wanted a live black act with a real rock 'n' roll sound and the Bus Boys fit the bill," said **Joel Silver**, co-producer on the Walter Hill-directed film. According to the film's music director, **Ira Newborn**, the Bus Boys' music will be used on a soundtrack that has yet to land a label, though Arista seems a likely candidate. Newborn added that it was not impossible for the score of the film to take on the Bus Boys' hard rock edge throughout the rest of the yet-to-be-composed soundtrack. The **Lawrence Gordon** movie began filming in Northern California May 17, with filming scheduled to end during mid-August. Projected release date is Dec. 17.

SUNSPASH — The fifth annual Reggae Sunsplash, in addition to a wide array of roots and pop reggae artists, is scheduled to feature ARC/Columbia artist **Deniece Williams** and roots artist **Taj Mahal** as headliners. Produced by Synergy International, The Montego Bay, Jamaica show will be held once again at Jarret Park over four days. International reggae artists include **Steel Pulse**, **Macaw**, **Aswad**, **Twinkle Brothers**, **Jonathan Brown** and **Blue Riddim**. **Toots and the Maytals**, **Big Youth**, the **Mighty Diamonds**, **Peter Tosh**, **Matubaruka**, **Marcia Griffiths** and **Judy Mowatt** are Jamaican-based artists set to appear during the festival.

SHORT CUTS — Solar News: **Carrie Lucas** recently embarked on a national promotional tour, starting in Cleveland and set to end in Los Angeles in early August. . . **The Whispers**, whose members recently threw down some hard vibes at L.A.'s Greek Theatre, are now winding down a national tour and will be performing at Disneyland in Anaheim, Calif. in early August. . . Expect more executive changes at Solar, involving current executive vice president **Virgil Roberts**. . . Scheduled for fall release is the Contemporary debut by **Bobby Hutcherson**, featuring the ivory ticklings of **McCoy Tyner**. Also due from the jazz label is **Weather Report** drummer **Peter Erskine's** "Trippin'," featuring the **Brecker Brothers**, **Eddie Gomez**, **Kenny Kirkland** and more. Albums by **Kirkland**, **Jay Hoggard** and **George Cables** are also being prepared. . . Maestro **Quincy Jones** will be profiled on CBS-TV's *Sunday Morning News* in a segment hosted by **Billy Taylor**, set to air Aug. 1.

NEW GENESIS IN GARY — With an eye on attracting greater convention, exposition, and entertainment traffic into Gary, Ind., the city recently opened its new \$14 million Genesis Convention and Exposition Center. Under the executive management of **Steve Rosenblatt**, entertainment business for the center will be the primary responsibility of **Bill Cherry**, who has been named director of sales and marketing for the facility. While there have been no entertainment bookings in the facility as yet, Cherry said that the 9,000-seat center was currently negotiating for such bookings. He also noted that "because of the economy, artists, promoters and agents must think towards holding inflation-fighting concerts. They've got to decide to take a cut in their performance price to hold the ticket prices down so that people can enjoy music in the facility." Cherry, who most recently was national director of communications and special events for Operation Push, said that while there's a rejuvenation of industry in the Gary area, the high costs of entertainment would still be inappropriate. "If they (artists, promoters) can't hold the prices down, people here will start to play more arcade game," Cherry quipped. Can you imagine a convention floor filled with video games?

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

July 31, 1982

	Weeks On Chart	7/24 Chart
1 DO I DO	1	9
2 AND I AM TELLING YOU I'M NOT GOING	6	9
3 CUTIE PIE	4	13
4 I REALLY DON'T NEED NO LIGHT	5	13
5 EARLY IN THE MORNING	2	15
6 LET IT WHIP	3	21
7 PLANET ROCK	9	9
8 TOO LATE	8	12
9 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	11	5
10 DANCE WIT' ME	7	12
11 THE REAL DEAL	16	6
12 FLIRT	15	8
13 STREET CORNER	12	16
14 KEEP ON	13	10
15 JUMP TO IT	29	5
16 LET ME GO	22	7
17 OUTLAW	18	8
18 WE GO A LONG WAY BACK	14	18
19 LOVE ME DOWN	21	8
20 DANCE FLOOR (Part 1)	32	4
21 INSIDE OUT	28	8
22 INSTANT LOVE	25	9
23 SO FINE	33	6
24 FORGET ME NOTS	17	21
25 SOUP FOR ONE	10	14
26 STILL WATER (LOVE)	20	11
27 YOUR BODY'S HERE WITH ME	42	4
28 HOT FUN IN THE SUMMERTIME	35	7
29 LAST NIGHT	43	4
30 (SITTIN' ON) THE DOCK OF THE BAY	19	10
31 STANDING ON THE TOP — PART 1	24	15
32 IT'S GONNA TAKE A MIRACLE	27	20

	Weeks On Chart	7/24 Chart
33 I'LL DO MY BEST (FOR YOU BABY)	26	12
34 TAKING APPLICATIONS	36	7
35 I DON'T NEED YOUR LOVE	37	10
36 JUST AN ILLUSION	39	8
37 SHOW ME WHERE YOU'RE COMING FROM	40	10
38 DON'T THROW IT ALL AWAY	53	4
39 THANKS TO YOU	30	11
40 I'M A WONDERFUL THING, BABY	45	10
41 I CAN MAKE YOU FEEL GOOD	52	5
42 AMERICAN MUSIC	49	5
43 WHEN YOU TOUCH ME	47	6
44 EBONY AND IVORY	34	16
45 ON THE FLOOR	50	6
46 CHEATING IN THE NEXT ROOM	31	13
47 OLD FASHIONED LOVE	23	16
48 WAITING BY THE HOTLINE	62	3
49 SHOUT FOR JOY	54	5
50 I'M THE ONE	59	3
51 IF YOU DON'T KNOW ME BY NOW	61	5
52 TAKE SOME TIME OUT (FOR LOVE)	55	9
53 SOONER OR LATER	67	3
54 YOUR MAN IS HOME TONIGHT	57	9
55 IT'S NOT ME YOU LOVE	69	2
56 GIRL, YOU ARE THE ONE	70	2
57 THANG (GIMME SOME OF THAT THANG)	60	8
58 LET ME TICKLE YOUR FANCY	—	1
59 FLAMETHROWER RAP	63	7
60 IT'S ALRIGHT	64	6
61 KEEP IN TOUCH (BODY TO BODY)	71	4
62 BURNIN' LOVE	65	6
63 FEMMES FATALES	38	12
64 HOT SPOT	90	2
65 WILL YOU KISS ME ONE MORE TIME	80	3

	Weeks On Chart	7/24 Chart
66 GETTIN' TO THE GOOD PART	78	3
67 IMAGINATION	79	2
68 YOUR IMAGINATION	76	3
69 THE MESSAGE	—	1
70 ELECTROPHONIC PHUNK	74	4
71 GIVE YOUR LOVE TO ME	82	3
72 WE GOT THE GROOVE	73	5
73 GROOVE YOUR BLUES AWAY	85	2
74 THE LOVER IN YOU	81	3
75 CHANGE	87	2
76 HARD TO GET	88	2
77 HARD TIMES	86	2
78 BACK TRACK	83	3
79 DO SOMETHING	—	1
80 CHECKING YOU OUT	89	2
81 DON'T STOP WHEN YOU'RE HOT	44	13
82 THE OTHER WOMAN	41	20
83 HAPPY HOUR	84	4
84 BREAKOUT!	—	1
85 ATTITUDE	—	1
86 EMERGENCY	48	14
87 KEEP IT LIVE	—	1
88 GET YOUR BODY UP	—	1
89 LI'L SUZY	—	1
90 THE PARTY TRAIN	—	1
91 OVER LIKE A FAT RAT	94	4
92 DON'T HOLD BACK	56	8
93 ONE HELLO	46	9
94 STRAIGHT FROM THE HEART	72	7
95 WHY CAN'T WE LIVE TOGETHER	66	6
96 PRESIDENT'S RAP	58	8
97 LOVE CHANGES	75	11
98 I SPECIALIZE IN LOVE	68	16
99 ALL THE WAY	77	4
100 FEELIN' LUCKY LATELY	51	12

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

All The Way (Bull Pen — BMI/Perren Vibes — ASCAP)	99
American Music (Ensign/Parker McGee — BMI)	42
And I Am (Dreamgirls — ASCAP/Dreamettes — BMI)	2
Attitude (One To One — ASCAP)	85
Back Track (Anonymous — ASCAP)	78
Breakout (Baby Fingers/WB/Rutland Road — ASCAP)	84
Burnin' Love (A la Mode — ASCAP)	62
Change (Seven Songs/Ba-Dake — BMI)	75
Cheating In (Malaco/Gorilla Queen — BMI)	46
Checking It (Lucky Three/Red Aurra — BMI)	80
Cutie Pie (Duchess/Perk's — BMI)	3
Dance Floor (Troutman's — BMI)	20
Dance Wit Me (Jobete/Stone City — ASCAP)	10
Do I Do (Jobete + Black Bull — ASCAP)	1
Do Something (Total Experience — BMI)	79
Don't Hold Back (Colgems/Mibren — ASCAP)	92
Don't Stop When (Graham-O-Tunes — BMI)	81
Don't Throw It (Famous/Gay Noel — ASCAP)	38
Early In The Morning (Total Experience — BMI)	5
Ebony And Ivory (MPL Communications — ASCAP)	44
ElectroPhonic Phunk (Mac Man — ASCAP)	70
Emergency (Spectrum VII/Silver Sounds — ASCAP)	86
Feelin' Lucky Lately (Little Macho — ASCAP)	100
Femmes Fatales (De Note — BMI)	63
Flamethrower Rap (Center City — ASCAP)	59
Flirt (All Seeing Eye/Cameo 5 — BMI)	12
Forget Me Not (Baby Fingers — ASCAP/Freddie Dee — BMI)	24

Get Your Body (Marrinder/Licyndiana adm. by Ensign — BMI)	88
Gettin' To (Rod Songs — PRS/Hancock — BMI/Almo — ASCAP)	66
Girl, You Are (Liaka/Fonz/Lindee — ASCAP)	56
Give Your Love (Bilsum/Pure Delite — BMI)	71
Groove Your Blues (Content — BMI)	73
Happy Hour (Tricky Track — BMI)	83
Hard Times (Little Macho/Fonzworth — ASCAP)	77
Hard To Get (Jobete/Stone City — ASCAP)	76
Hot Fun (Warner-Tamerlane — BMI)	28
Hot Spot (Midstar/Hip-Trip — BMI)	64
I'm A Wonderful (Schott in the Dark — ASCAP/Cri-Cri/Perennial August — BMI)	40
I'm The One (Antisia — ASCAP)	50
I Can Make (Alive + Kickin'/Hip Trip — BMI/Spectrum VII — ASCAP)	41
I Don't Need (Sugar Hill — BMI)	35
I Really Don't (Overdue adm. by Warner Bros./Almo/March 9 — ASCAP)	4
I Specialize (Next Plateau — ASCAP/STM — BMI)	98
If You Don't Know Me By Now (Assorted — BMI)	51
Imagination (Little Macho/Pizzazz — ASCAP)	67
Inside Out (Major Toms — BMI/Luzuli — ASCAP)	21
Instant Love (April/Unleash Ronnie's/Sunset Burgundy — BMI)	22
It's Alright (Good Flavor/Sons Celestes/Shediac — ASCAP)	60
It's Gonna Take (Vogue — BMI)	32
It's Not Me (Marvin Gardens/MEB — ASCAP)	55

I'll Do My Best (Little Macho/Fonzworth — ASCAP)	33
Jump To It (Uncle Ronnie's/April/Sunset Burgundy — ASCAP)	15
Just An Illusion (MCA — ASCAP)	36
Keep In Touch (Celtone/Scorpgemi/Pap — ASCAP)	61
Keep It Live (Ujima/Jobete/Three Go — ASCAP)	87
Keep On (Tromar/Huemar/Jawli — BMI)	14
Last Night (Frozen Butterfly — BMI)	29
Let It Whip (Ujima/Macvacalac — ASCAP)	6
Let Me Go (Raydiola — ASCAP)	16
Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI)	58
Li'l Suzy (Old Brompton Road — ASCAP)	89
Love Changes (Theo Coff/Fine Affair — BMI)	97
Love Is (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs — PRS adm. by Almo — ASCAP)	9
Love Me Down (Almo/Jodaway — ASCAP)	19
Old Fashioned Love (Chardax — BMI)	47
On The Floor (Clita — BMI)	45
One Hello (20th Century-Fox — ASCAP)	93
Outlaw (Far Out — ASCAP/Milwaukee — BMI)	17
Over Like A Fat Rat (Jackaroo/W.B. — BMI)	91
Planet Rock (Shakin' Baker — BMI)	7
President's Rap (Marvin Gardens/Far Out — ASCAP/Milwaukee — BMI)	96
Shout For Joy (Muriols/Davahkee/Moving World/Handshake — ASCAP)	49
Show Me (Silver Sounds/Spectrum VII — ASCAP)	37
Sittin' On (Irving — BMI)	30

So Fine (Duchess/Kashif — BMI)	23
Sooner Or Later (Graham-O-Tunes — BMI)	53
Soup For One (Chic — BMI)	25
Standing On The Top (Jobete/Stone City — ASCAP)	31
Still Water (Jobete/Stone Agate — ASCAP/BMI)	26
Straight From (Valie Joe/Felstar — BMI)	94
Street Corner (Nick-O-Val — ASCAP)	13
Take Some Time (Lucky Tree — BMI)	52
Taking (On The Boardwalk/Dat Richfield Kat — BMI/Songs Can Sing — ASCAP)	34
Thang (Funtown/Shindler/Mannish Kidd — BMI)	57
Thanks (Amber Pass/Darryl Payne/Eric Matthew/Keith Diamond — BMI)	39
The Lover In You (Island/Sugar Hill — BMI)	74
The Message (Sugar Hill — BMI)	69
The Other Woman (Raydiola — ASCAP)	82
The Party Train (April Bohannon/Intersong — ASCAP)	90
The Real Deal (April/Bovina — ASCAP)	11
Too Late (Junior/Sam — PRS)	8
Waiting By (Kee-Drick/Bellboy/Mighty Three BMI)	48
We Got The Groove (Triple Chest — BMI)	18
We Got The Groove (Steel Throat — ASCAP/Conductive — BMI)	72
When You Touch (Alligator — ASCAP)	43
Why Can't We Live (Sherlyn — BMI)	95
Will You Kiss (Black Eye/Bellboy — BMI)	65
Your Body's Here (Mighty Three — BMI)	27
Your Imagination (Hot-Cha/Ulichappell — BMI)	68
Your Man (Malaco/Lowery — BMI)	54

MOST ADDED SINGLES

- LET ME TICKLE YOUR FANCY — JERMAINE JACKSON — MOTOWN**
WUFO, WCIN, KMJQ, WPAL, WRKS, WGRP-FM, WWIN, WSOK, WWRL, WRBD, WDAS, WJLB, WAMO, WHRK, WAWA, WBMX, WTLC, WGIV, WWDM, V103, KDAY, KGFJ, WDAO, KDKO, WAIL, KPRS.
- THE MESSAGE — GRAND MASTER FLASH & THE FURIOUS FIVE — SUGAR HILL**
WATV, KMJQ, WPAL, WGCI, WRKS, WAIL, WGPR-FM, WWRL, WDAS, WLOU, WDAO, WRBD, WGIV, WHRK, WBMX, WDLA, WNHC, V103, KGFJ, KPRS.
- DO SOMETHING — GOODIE — TOTAL EXPERIENCE/POLYGRAM**
WEDR, WUFO, WCIN, WDLA, WGCI, KSOL, WENZ, KPRS, WYLD, WDAS, WDAO, WWIN, WLOU, WTLC, WGIV, WRAP, KGFJ, OK100.
- BREAKOUT! — PATRICE RUSHEN — ELEKTRA**
WIGO, WUFO, WTLC, KDAY, WAIL, WDAO, WOKB, WAMO, WWIN, WWDM, WPAL, WYLD, WZEN, V103, WATV, WLUM.
- HOT SPOT — MIDNIGHT STAR — SOLAR/ELEKTRA**
WDAS, WRBD, V103, WGPR-FM, WENZ, WILD, WLLE, WRAP, WLUM, WAWA.
- HARD TO GET — RICK JAMES — GORDY/MOTOWN**
WDAS, WRBD, WPAL, KMJQ, WATV, WUFO, WLUM.
- DON'T THROW IT ALL AWAY — STACY LATTISAW — COTILLION/ATCO**
WLOU, WGPR-FM, KDAY, WATV, WILD, WAWA.

MOST ADDED ALBUMS

- LET ME TICKLE YOUR FANCY — JERMAINE JACKSON — MOTOWN**
WDAO, WRBD, WAMO, KPRS, WSOK, WGIV, KDAY, KACE, WTLC, WUFO, WEDR.
- NOW IS THE TIME — LOU RAWLS — COLUMBIA**
WDAO, WRBD, WWDM, WWIN, WGIV, WTLC, WEDR.
- WE ARE ONE — PIECES OF A DREAM — ELEKTRA**
WSOK, WGPR-FM, WENZ, WLLE.

UP AND COMING

- GO ON AND CRY — BLOODSTONE — T-NECK/CBS**
DON'T TURN YOUR BACK ON LOVE — FREDDIE JAMES — ARISTA
CHECKIN' OUT YOUR STUFF — WIND CHYMES — RCA
SUMMER LADY — NARADA MICHAEL WALDEN — ATLANTIC

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — J. HOLLIDAY
 HOTS: Zapp, Dazz Band, Cameo, A. Franklin, R. Parker, Gap Band, J. Osborne, O'Jays, One Way, Odyssey, Reddings, O'Bryan, Bloodstone, R. James, Videe, War, D. Summer, Ashford & Simpson, Felix & Jarvis, S. Wonder. ADDS: B. Bland, L. Taylor, S. Robinson, Legacy, C. Jankel, C. Lucas, C. Simon, Change, Midnight Star, Orange Krush. LP ADDS: Zapp, C. Lynn.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — SOUL SONIC FORCE
 HOTS: J. Osborne, J. Holliday, S. Wonder, C. Lynn, R. Parker, Cameo, D. Summer, A. Franklin, O'Jays, Zapp. ADDS: Atlantic Starr, D. Williams, Sinnamon, Sequence, H. Johnson, Temptations, P. Rushen. LP ADDS: Pointer Sisters, Valentine Brothers.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — SINNAMON
 HOTS: J. Holliday, L. Taylor, S. Mills, A. Franklin, Peech Boys, J. Osborne, Sequence, "D" Train, Cooper & Ross, Bloodstone, Reddings, Dazz Band, P. Rushen, Isley Brothers, Goodie, Aurra, Feel, L. Rawls, H. Johnson. ADDS: S. Arrington, S. Clarke, J. Jackson, Brass Construction, B. White, F. James, Pieces Of A Dream. LP ADDS: B. James, A. Clemmons, M. Tyler, L. Rawls, Stylistics, High Fashion.

WATV — BIRMINGHAM — RON JANUARY, PD — #1 — R. PARKER
 HOTS: S. Wonder, War, R.J.'s Latest Arrival, J. Holliday, Soul Sonic Force, Skyy, Zapp, One Way, High Fashion, G. Soccio, Heatwave, Cameo, Atlantic Starr, C. Lynn, Isley Brothers, Videe, Dazz Band, "D" Train, L.A. Connection, Sequence, O'Bryan. ADDS: Bohannon, S. Mills, Dunn & Bruce Street, S. Robinson, D. Summer, Grand Master Flash, R. James, Ozone, S. Lattisaw.

WILD — BOSTON — STEVE CRUMLEY, PD — #1 — GAP BAND
 JUMPS: 9 To 4 — Soul Sonic Force, 10 To 5 — H. Johnson, 14 To 9 — D. Summer, 18 To 10 — Imagination, 19 To 11 — A. Franklin, 30 To 27 — Hall & Oates, Ex To 28 — T. Troutman, Ex To 29 — Salsoul Orchestra, Ex To 30 — Kid Creole & The Coconuts. ADDS: H. Alpert, G. Guthrie, C. Dawson, Dunn & Bruce Street, Alfonzo, S. Lattisaw, R. Flack, Brass Construction, ZZ Hill, Midnight Star, The System, Amusement Park. LP ADDS: R. Cameron.

WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — ATLANTIC STARR
 HOTS: S. Wonder, H. Johnson, C. Lucas, J. Holliday, Candela, Odyssey, Soul Sonic Force, Shalamar, Zapp, High Fashion, D. Summer, Cameo, Isley Brothers, J. Osborne, C. Lynn, K. Young, R. Fields, Change, Starpoint, G. Soccio. ADDS: L. Graham, R. James, A. Franklin, Aurra, J. Jackson, Feel, B. Summers, V. Burch, L.J. Reynolds, P-Funk All Stars, R. Hudson, C. Dyson, Alfonzo, Amusement Park, J. Spicer, Orange Krush, Goodie, Wind Chymes, P. Rushen, Wanda. LP ADDS: J. Jackson, L.A. Connection.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — J. HOLLIDAY
 HOTS: Cameo, S. Wonder, O'Jays, Felix & Jarvis, R. Parker, J. Osborne, Atlantic Starr, Ritchie Family, Isley Brothers, Skyy, Shalamar, Sequence, Zapp, Dayton, Fatback, D. Summer, S. Mills, Shock, Taste Of Honey. ADDS: Grand Master Flash, Passion, Wind Chymes, B. White, R. James, J. Jackson, Forrrce, L. Hutson, Finesse, M. Anthony, C. Lynn, Bohannon. LP ADDS: J. McDuff, Stargard.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — S. WONDER
 HOTS: Con Funk Shun, ZZ Hill, J. Osborne, Imagination, "D" Train, One Way, Sinnamon, Peech Boys, T. Troutman, Odyssey, Bar-Kays, R. Parker, Felix & Jarvis, Superior Movement, O'Bryan, D. Summer, H. Johnson, Reddings, L. Graham, G. Soccio, Zapp, R. Flack. LP ADDS: D. Williams, Skyy, J. Holliday, Dazz Band, H. Hancock, R. Smith, L. Rawls. LP ADDS: Crusaders, R. Crawford, M. Tyler, P. Upchurch, D. Sanborn.

WGCI — CHICAGO — PAM WELLES, PD — #1 — J. HOLLIDAY
 HOTS: Odyssey, H. Johnson, O'Jays, Kid Creole & The Coconuts, Soul Sonic Force, Rose Royce, Superior Movement, H. Hancock, Gap Band, Fatback, R. James, War, B. Griffin, R. Flack, Valentine Brothers, Atlantic Starr, O'Bryan, R. Parker, Time Bandits, O'Jays, Ashford & Simpson, Side Effect, Heatwave, Zapp. ADDS: Grand Master Flash, Goodie, J. Carn, D. Williams, H. Alpert, Pointer Sisters, General Caine, L. Rawls.

WCIN — CINCINNATI — EVERETT CORK, PD — #1 — CAMEO
 HOTS: Atlantic Starr, War, Heatwave, D. Summer, Junior, One Way, A. Franklin, C. Lynn, Soul Sonic Force, O'Bryan, S. Wonder, J. Holliday. ADDS: H. Hancock, J. Jackson, Goodie.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — GAP BAND
 HOTS: J. Osborne, Junior, S. Wonder, Sequence, Soul Sonic Force, Atlantic Starr, H.J. Holliday, O'Bryan, Reddings, Cameo, R. Fields, R. Crawford, R. Parker. ADDS: Plush, F. Grace & Rhinestone, L.A. Connection, H. Johnson, O'Jays. LP ADDS: J. Osborne, R. Crawford, B. Bland, Crusaders, O. Jones.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — J. HOLLIDAY
 HOTS: Soul Sonic Force, Zapp, Cameo, War, Midnight Star, R. Parker, D. Summer, O'Jays, Isley Brothers, O'Bryan. ADDS: P. Rushen, L. Graham, Four Tops, D. Warwick, Plush, Goodie, Sugar Hill Gang, Grand Master Flash, S. Arrington's, Hall Of Fame. LP ADDS: J. Jackson, L. Rawls, S. Mills, D. Summer.

KDKO — DENVER — BYRON PITTS, PD — #1 — J. OSBORNE
 HOTS: Isley Brothers, Starpoint, H. Johnson, A. Franklin, Ozone, D. Summer, Zapp, R. James, Midnight Star. ADDS: R. James, Soul Sonic Force, Change, K. Burke, Legend. LP ADDS: Wind Chymes, Plush, Deodato.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — SOUL SONIC FORCE
 HOTS: Felix & Jarvis, Sinnamon, Secret Weapon, S. Wonder, H. Johnson, Candela, C. Lucas, R. Little, C. Lynn. ADDS: J. Jackson, Aurra, Dramatics, S. Lattisaw, Grand Master Flash, Midnight Star, Videe, Nighthawks, C. Brand. LP ADDS: High Fashion, Pieces Of A Dream.

WJLB — DETROIT — JOHN EDWARDS, PD — #1 — ASHFORD & SIMPSON
 HOTS: H. Johnson, Zapp, Odyssey, Ritchie Family, Junior, C. Lucas, H. Hancock, Skyy, S. Wonder, J. Holliday, R. Parker, H. James, J. Osborne, Soul Sonic Force, Imagination, Sinnamon, L. Graham, "D" Train, Dayton. ADDS: B.B.&Q. Band, F. Rae, J. Jackson. LP ADDS: Heatwave, N. Pointer, Atlantic Starr.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — ONE WAY
 JUMPS: 7 To 4 — R. Parker, 15 To 5 — H. Johnson, 17 To 6 — A. Franklin, 13 To 7 — Isley Brothers, 19 To 11 — Felix & Jarvis, 20 To 12 — D. Summer, 23 To 13 — R. Flack, 24 To 14 — Shades Of Love, 32 To 15 — L. Rawls, 35 To 16 — J. Carn, 26 To 17 — J.P. Rogers, 25 To 19 — M. Anthony, 34 To 20 — S. Lattisaw, 36 To 21 — Zapp, 39 To 22 — S. Mills, 41 To 23 — Shalamar, 43 To 24 — Dunn & Bruce Street, 46 To 25 — J. Holliday, 39 To 27 — C. Dawson, 42 To 29 — J. Spicer, 33 To 30 — J. Carn, 49 To 31 — D. Williams, 47 To 33 — Change, 44 To 34 — Oliver, 40 To 35 — R. Woods, 45 To 36 — Pointer Sisters, 48

To 37 — B. Summers, Ex To 38 — O'Jays, Ex To 39 — Starpoint, Ex To 40 — Grand Master Flash, Ex To 41 — Bohannon, Ex To 42 — Amusement Park, Ex To 43 — L. Graham, Ex To 44 — Pieces Of A Dream, Ex To 45 — Shock, Ex To 46 — Wind Chymes, Ex To 47 — B.B.&Q. Band. ADDS: F. Grace & Rhinestone, F. James, Midnight Star, Dayton, M. Walden, M. Sadane, Dramatics, R. James, B. White, Salsoul Orchestra. LP ADDS: Stargard, L. Rawls, J. Jackson, Black Uhuru, J. Simon.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — J. HOLLIDAY
 JUMPS: 9 To 5 — Zapp, 10 To 7 — Felix & Jarvis, 12 To 8 — Junior, 17 To 9 — O'Jays, 21 To 10 — Isley Brothers, 19 To 11 — Superior Movement, 25 To 17 — Atlantic Starr, Ex To 23 — A. Franklin, Ex To 26 — H. Johnson. ADDS: R. James, Videe, J. Jackson, Grand Master Flash, Odyssey, McCrarys.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — J. HOLLIDAY
 HOTS: S. Wonder, Kid Creole & The Coconuts, Cameo, J. Osborne, Soul Sonic Force, Atlantic Starr, D. Summer, C. Lynn, Zapp, Dayton. ADDS: Alfonzo, S. Lattisaw, P. Rushen, Klique, Amusement Park, G. Thomas, Gap Band, H. Johnson. LP ADDS: J. Jackson, Salsoul Orchestra.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — J. OSBORNE
 HOTS: Cameo, Atlantic Starr, Odyssey, Shalamar, H. Hancock, S. Wonder, H. Johnson, Kid Creole & The Coconuts, Junior, J. Holliday, O'Bryan, C. Lynn, Imagination, R. Hudson, A. Franklin, Deodato, Dayton, S. Mills, R. Fields, D. Summer. ADDS: Brass Construction, S. Arrington, S. Brown, Crown Heights Affair, R. Cameron, G. Thomas, J. Butler. LP ADDS: B. Preston, Bohannon, S. Mendes, Pointer Sisters, S. Mills, Cameo.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — D. SUMMER
 JUMPS: B. Collins, R. Parker, A. Franklin, J. Holliday, R. Parker, Cameo, Salsoul Orchestra, R. James, Dunn & Bruce Street, War, C. Lucas, Soul Sonic Force, Dayton, C. Dawson, O'Bryan, Magic Lady, P-Funk All Stars, Midnight Star, Fatback, Sugar Hill Gang, RGB. ADDS: L. Graham, Odyssey, Grand Master Flash, J. Carn, S. Lattisaw.

WDIA — MEMPHIS — CARL CONNER, PD
 HOTS: Soul Sonic Force, Isley Brothers, Temptations, O'Jays, R. James, Gap Band, Zapp, D. Summer, R. Parker, J. Holliday, Dazz Band. ADDS: C. Dawson, Goodie, J. Carn, S. Clarke.

WAWA — MILWAUKEE — JIMMY GOODYME, PD — #1 — R. JAMES
 HOTS: Junior, S. Wonder, Cameo, One Way, R.J.'s Latest Arrival, Soul Sonic Force, Superior Movement, "D" Train, C. Lucas, Fatback, Odyssey, Felix & Jarvis, Shalamar, Brass Construction, H. Johnson, O'Bryan, Dayton, Reddings, A. Franklin, Zapp. ADDS: Amusement Park, Midnight Star, Klique, Oliver, S. Lattisaw, B. Bland, Dazz Band, Ozone. LP ADDS: Ritchie Family, D. Warwick, R. Cameron, Wind Chymes.

WLUM — MILWAUKEE — JIMMY GOODYME, MD — #1 — ZAPP
 HOTS: S. Wonder, Gap Band, J. Osborne, J. Holliday, Junior, "D" Train, O'Bryan, Shalamar, Reddings, Dayton, R. Parker, H. Johnson, Cameo, O.C. Smith, Candela. ADDS: R. James, S. Mills, B. Bland, Midnight Starr, D. Warwick.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — J. OSBORNE
 HOTS: Soul Sonic Force, S. Wonder, One Way, Hall & Oates, Zapp, D. Summer, Gap Band, Reddings, J. Holliday, R. Parker, G. Bonds, Time Bandits, O'Jays, A. Franklin, C. Lynn, Odyssey, R. Little, "D" Train, Kid Creole & The Coconuts, O'Bryan, S.M. Band. ADDS: Grand Master Flash, H. Alpert, Lime, B.B.&Q. Band, P. Rushen, M. Walden, Brass Construction.

WYLD-FM — NEW ORLEANS — TONY BROWN, PD — #1 — S. WONDER
 HOTS: Windjammer, J. Holliday, J. Osborne, Junior, Dazz Band, R. James, Gap Band, Temptations, Atlantic Starr. ADDS: Starpoint, T. Troutman, Windjammer, M. Walden, H. Johnson, Goodie.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — J. HOLLIDAY
 JUMPS: 7 To 4 — F. Rae, 8 To 5 — Odyssey, 15 To 9 — H. Johnson, 12 To 10 — Ritchie Family, 19 To 13 — Shades Of Love, 17 To 15 — J. Osborne, 24 To 17 — A. Franklin, 25 To 21 — Chimese, 28 To 22 — Rocker's Revenge, Ex To 27 — Survivor, Ex To 29 — Yazoo, Ex To 30 — L. Graham. ADDS: J. Jackson, Grand Master Flash, War.

WWRI — NEW YORK — BOBBY JAY, MD — #1 — J. HOLLIDAY
 HOTS: A. Franklin, H. Johnson, Dazz Band, Odyssey, S. Lattisaw, S. Wonder, Junior, J. Osborne, F. Rae, "D" Train, Booker T., D. Summer, C. Lynn, G. Soccio, Bloodstone. ADDS: Pieces Of A Dream, D. Warwick, L. Rawls, B. Summers, Grand Master Flash. LP ADDS: War, B. James.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — S. WONDER
 HOTS: J. Holliday, J. Osborne, "D" Train, One Way, Odyssey, Soul Sonic Force, Kid Creole & The Coconuts, War, Zapp, R. Crawford, R. Fields, R. Flack, C. Lynn, Felix & Jarvis, H. Johnson, Isley Brothers, Sequence, Booker T., Atlantic Starr, D. Summer. ADDS: Goodie, Chimese, T. Troutman, Grand Master Flash, D. Williams, Midnight Star, R. James, Dazz Band, J. Jackson, The Futures, G. Bonds, Black Uhuru, Feel. LP ADDS: B. Williams, Valentine Brothers, D. Summer.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — S. WONDER
 JUMPS: 18 To 10 — Isley Brothers, 16 To 9 — Plush, 22 To 11 — Pointer Sisters, 19 To 15 — Cooper & Ross, 23 To 16 — D. Summer, 24 To 18 — Atlantic Starr, 25 To 21 — R. Parker, 28 To 23 — P. Rushen, Ex To 25 — J. Jackson, 29 To 26 — H. Johnson, 31 To 28 — A. Franklin, Ex To 33 — S. Lattisaw, 38 To 34 — Zapp, Ex To 40 — C. Dawson. ADDS: L. Graham, Eye To Eye, Hall & Oates, J. Carn, Salsoul Orchestra, Amusement Park. LP ADDS: J. Jackson.

WLLE — RALEIGH — CHESTER DAVIS, PD — #1 — J. HOLLIDAY
 HOTS: S. Wonder, J. Osborne, R. James, D. Summer, Prince, Felix & Jarvis, Heatwave, Fatback, S. Mills. ADDS: Alfonzo, Starpoint, Ozone, Shades Of Love, Midnight Starr, Plush, Shalamar, Orange Krush. LP ADDS: Pieces Of A Dream, High Fashion.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — S. WONDER
 JUMPS: 6 To 3 — J. Holliday, 10 To 5 — Soul Sonic Force, 20 To 13 — War, 21 To 15 — Cameo, 22 To 17 — O'Bryan, 23 To 18 — Atlantic Starr, 29 To 22 — R. Parker, Jr., 27 To 24 — R.J.'s Latest Arrival, Ex To 26 — D. Summer, 30 To 27 — C. Lucas, Ex To 28 — H. Johnson, Ex To 29 — Odyssey, Ex To 30 — O'Jays. ADDS: Goodie, L. Graham, B. Summers, Taste Of Honey, J. Carn, Midnight Star, Alfonzo, C. Dawson. LP ADDS: D. Grusin, Pieces Of A Dream, D. Brown, Brass Construction.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — S. WONDER
 HOTS: Atlantic Starr, Soul Sonic Force, Reddings, J. Osborne, J. Holliday, Junior, Gap Band, D. Summer, C. Lynn, Cameo, O'Jays, A. Franklin, R. Parker, Zapp, Isley Brothers, Candela, Pointer Sisters, S. Mills, G. Kihn, Cerrone. ADDS: Goodie, Feel, H. Hancock, G. Soccio.

Second Half Totals Show Significant Slowing Of Disc, Tape Sales In Japan

by Kozo Otsuka

TOKYO — For the first time in about 20 years, sales figures for the second half of the year did not increase over the same period the year before. A survey of the 27 top companies in the country found that total revenues of 142.5 billion yen (\$566.0 million) for the half ended March 20, represented a 0.8% drop from the same

Canadian Industry Study Expected By End Of Year

by Kirk LaPointe

OTTAWA — Work continues on a far-reaching federal study of the Canadian recording industry, with a discussion paper expected later this year and multi-departmental recommendations for legislative changes scheduled by the spring of 1983.

The study, began more than a year ago under the direction of John Watt, the former head of the Canadian Independent Record Producers Assn. (now the Canadian Independent Record Production Assn), was rumored to be stalled as the Federal Communications Department revises plans for cultural industries legislation slated later this year.

But Watt told **Cash Box** the study is going ahead full-speed. It is expected to examine government involvement in such areas as production, exports, capital cost allowances, copyright and investment in the industry.

Watt could not divulge details of the study, which he said is "only beginning to take shape."

The study will be only one of at least three measures expected later this year to update antiquated federal legislation. The Communications Department is moving ahead on a cultural "white paper" that could articulate revamped policy on the arts, the Consumer and Corporate Affairs Department is examining copyright law revisions and the much-touted Applebaum-Hebert federal arts inquiry is expected to yield recommendations this fall and legislation no later than early 1983.

Watt's study, commissioned at \$175,000 by the Communications Department, is likely to propose recommendations to several government departments.

News of the study's demise had been widely circulated throughout the recording industry and had met with considerable disapproval from those who had spent time submitting information for empirical analysis by Watt and his study staff.

Statistics Canada, meanwhile, is collecting its data for the year-end 1971 analysis of the industry trends.

half a year before.

While the second half figures decreased only slightly from the same half the year before and, in fact, gained 10.3% over the previous half ended Oct. 20, 1981, it nevertheless represented a turnaround from previously established patterns.

Record sales continued to drop during the period, and even the steadily increasing sales of prerecorded tapes wasn't enough to offset the loss. One of the reasons for the loss, according to industry insiders, was the vast proliferation of record rental shops throughout Japan during the period.

Record sales, which provided 57.7% of the total revenues, reached 81.7 billion yen (326.9 million) during the half, a 5.4%, or 4.7 billion yen (\$16.5 million), drop from the second half the year before.

On the other hand, sales of prerecorded tapes during the half generated 59.8 billion yen (\$239.0 million), a 6.2%, or 3.5 billion yen (\$13.1 million), jump over the second half last year.

Second half figures also revealed a slight increase in the popularity of domestic releases, but a drop in sales for international product. Domestic releases accounted for sales totalling nearly 104.9 billion yen (\$419.4 million), up 0.2% over the same half last year. Product by international acts, on the other hand, generated sales revenues of over 36.6 billion yen (\$146.6 million), a 3.5% drop from the same half last year.

Overall for the entire fiscal year (March 21, 1981-March 20, 1982), the figures were equally disappointing. While the total revenues for the year increased 1.5% to over 265.7 billion yen (\$1.1 billion), the growth rate was significantly less than in the past. The slowing trend was even more evident when breaking down the figures by configuration, with record sales down and prerecorded tape's growth rate the smallest it's been in some time.

The 27 companies surveyed include: Alfa, Apollon Music, Crown, CBS/Sony, Canyon/Pony, Disco, Epic/Sony, For Life, Japan, King, London, Nippon Columbia, Nippon Phonogram, News, Polydor of Japan, Polystar, RVC, Radio City, SMS, Taurus, Teichiku, Toshiba/EMI, Tokuma, Trio, Upitel Music, Victor Music and Warner/Pioneer.

U.K. Changes Charts

(continued from page 6)

junction with a mini-computer and printer as a stock control and ordering facility. In addition, Gallup will offer another unit that dealers will be able to use to connect with the chart computer to get print-outs of stock sold and other sales analyses.

"Dummy" charts will be compiled starting in October, and the first official Gallup chart will be published Jan. 4, 1983.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Alberto Caldeiro of EMI reports that his company is taking a more general view of promotion, developing alternative ways to radio (public appearances, point of sale, posters) and concentrating on certain artists that have stage value and are able to attract exposure on the media. Among the artists that are currently being promoted, Caldeiro mentioned Juan Carlos Baglietto, Yabor and Spanish Chanteur Dyango. He added that **Glan Franco Pagliaro**, whose latest album sold around 30,000 copies in spite of the depressed state of the market, is recording a new one to be released in a couple of months.

Caldeiro also told **Cash Box** that he has been recently in Santiago de Chile and was very badly impressed by the amount of pirated cassettes that are being offered in the streets of the city, at prices substantially lower than the legitimate product. The efforts of the Chilean record producers have not been successful, and record dealers are complaining that the counterfeit product is driving them out of business. It seems that the pirate product is duplicated in Singapore, and labeled with look-alike trademarks, like GMI in the case of EMI.

Miguel Angel Petinato, one of the directors of American Recording, is leaving the company to pursue independent interest in the industry. American Recording is the leading indie tape duplicator in the country, and has recently invested nearly \$1 million in a new automated plant for the production of C-Os. With the dollar exchange rate rising abruptly, it seems that the plant will have plenty of work in the near future. Future plants of Petinato have not been reported yet.

Ana Visaggio of Relay Publishers informs about the release of a book containing 20 songs penned by **Litto Nebbia**, with four-color cover and photographs of the artist, along with personal notes about the songs. The idea is to sell the music book at concerts given by Nebbia and through non-conventional outlets.

Marlo Kaminsky of Microfon sends news about several releases by his company with TV campaigns: on Channel 11 there will be commercials for the new LP by **Carlitos Bala** and a compilation tagged "Las Estrellas le Cantan al Amor;" while Channel 13 features the new albums by **Sandra Mihanovitch**, **Franco Simone** and a kiddie danceable album with tunes adapted for children.

PolyGram's folk music group **Los Arroyenos** has returned to the San Martin Theater with the show devoted to children they have been playing successfully for several years. The company has also released the second album by **Heraldo**, an artist coming from Nicaragua who had a

strong smash with his first singles and album in this market. Sicamericana reports the launching of a new album recorded by local rock duet **Pedro y Pablo**, who became extremely popular about 10 years ago but afterwards stopped acting. **Miguel Cantilo**, one of them, lived several years in Spain and in the South of the country and recently returned to the local scene and was joined by **Jorge Durlitz** as **Cantilo & Durlitz**, acting also with his own group, **Cantilo & Punch**. The return to their old name includes a revival of their first tunes, which were introduced to the teen audiences of the '80s at the Obras stadium last week. Interdisc, by arrangement with CBS, released the original album some weeks ago.

miguel smirnof

Canada

OTTAWA — We were deeply saddened by the death July 7 of **Jane Vasey**, the tremendously talented keyboardist for the past nine years with the blues band **Downchild**. Vasey, 32, had suffered from leukemia for several years. **Don Walsh**, the band's leader, has asked that gestures of condolence come in the form of donations to the Leukemia Research Foundation, 3101 Bathurst St., Toronto, Ontario. Vasey was a gifted pianist who was as much at home playing classical as popular music. Her exuberant presence will always be missed. . . **Bob Rowe**, vice president at Capitol Records, has left the firm. . . The **Alan Parsons Project** disc, "Eye In The Sky," has become PolyGram's first gold for Arista under its recent distribution deal. . . **Triumph's** next album, due this fall, will be co-produced by the band and **Jeff Glixman (Kansas)**. Working title is "Never Surrender."

We reported a few weeks ago about the legal tussle **Hagood Hardy** was in concerning his 1974 hit, "The Homecoming." The Ontario Supreme Court ruled in his favor earlier this month, dismissing plagiarism charges against him and two others.

The Foundation to Assist Canadian Talent on Records, the \$1 million-plus fund established weeks ago to stimulate record production in the country, has established its first board of directors. Named to one-year terms are **Buff Morman** of EMI Ltd. as president, **Tom Williams** of Attic Records Ltd. as vice president and **Ann Graham** of Rogers Radio Broadcasting Ltd. as secretary-treasurer. **Brian Chater** of the Canadian Music Publishers Assn., **Chuck McCoy** of Moffat Communications Ltd. and **Vic Wilson** of the Canadian Independent Records Production Assn. round out the board. A seventh director from the private sector will be announced shortly. The fund also received financial and technical support from PRO Canada Ltd. and Eastern Sound.

kirk lapointe

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s**
- 1 Puerto Pollensa — Sandra Mihanovich — Microfon
 - 2 Solo Le Pido A Dios — Leon Gieco — Music Hall
 - 3 Si La Vieras Con Mis Ojos — Dyango — EMI
 - 4 Lluvia — Luis Angel — Interdisc
 - 5 Cama Y Mesa — Roberto Carlos — CBS
 - 6 Ayer Te Vi — Luisa Maria Gueli — Music Hall
 - 7 Mentira — Valeria Lynch — PolyGram
 - 8 Gente Del Futuro — Cantilo y Punch — Music Hall
 - 9 La Gata Bajo La Lluvia — Rocio Durcal — Microfon
 - 10 Yo Querla Ser Mayor — Roque Narvaja — Discosa/Interdisc

- TOP TEN LPs**
- 1 Los 15 Maximos — various artists — PolyGram
 - 2 En Argentina — Mercedes Sosa — PolyGram
 - 3 No Llores Por Mi Argentina — Seru Giran — SG/Interdisc
 - 4 Tiempos Dificiles — Juan Carlos Baglietto — EMI
 - 5 La Aventuras De . . . — Parchis — Tonodisc
 - 6 Estilo — Maria Martha Serra Lima — CBS
 - 7 Entre Una Espada Y La Pared — Dyango — EMI
 - 8 Clemente — Clemente — Interdisc
 - 9 Balance Provisional — Roque Narvaja — Discosa/Interdisc
 - 10 Dolcissimo — various artists — Interdisc

—Prensario

Italy

- TOP TEN 45s**
- 1 Ebony And Ivory — McCartney & Wonder — EMI/Capitol
 - 2 Paradise — Phoebe Cates — CBS
 - 3 Bravi Ragazzi — Miguel Bose — CBS
 - 4 Just An Illusion — Imagination — F1 Team
 - 5 Lamette — Rettore — Ariston
 - 6 Celeste Nostalga — Riccardo Cocciante — RCA
 - 7 Messaggio — Alice — EMI
 - 8 Eva — Umberto Tozzi — CGD
 - 9 Non Sono Una Signora — Lorendana Berte — CGD
 - 10 Tanz Bambolina — Alberto Camerini — CBS

- TOP TEN LPs**
- 1 La Voce Del Padrone — Franco Battiato — EMI
 - 2 Tug Of War — Paul McCartney — EMI/Capitol
 - 3 Palasport — Pooh — CGD
 - 4 Titanic — Francesco De Gregori — RCA
 - 5 Cocciante — Riccardo Cocciante — RCA
 - 6 Eva — Umberto Tozzi — CGD
 - 7 Eye In The Sky — Alan Parsons Project — CGD/Arista
 - 8 Guarda Chi Si Vede — Ron — Spaghetti
 - 9 Sotto La Pioggia — Antonello Venditti — Sotto La Pioggia
 - 10 The Concert In Central Park — Simon & Garfunkel — CBS/Geffen

—Musica e Dischi

Japan

- TOP TEN 45s**
- 1 Selbotachi No Lullabye — Hiromi Iwazaki — Victor
 - 2 Kitasakaba — Takashi Hosokawa — Nippon Columbia
 - 3 Hyakuman Doller Baby — Johnny — King
 - 4 Sekidokomachi Dokki — Kumiko Yamashita — Nippon Columbia
 - 5 Highteen Boogy — Masahiko Kondo — RVC
 - 6 Omaeni Check In — Kenji Sawada — Polydor
 - 7 Yes Yes Yes — Of Course — Toshiba/EMI
 - 8 Sef Shojo — Hideki Saijo — RVC
 - 9 Natsu No Heroline — Nahoko Kawai — Nippon Columbia
 - 10 Otoko No Kunsho — Daisuke Shima — King

- TOP TEN LPs**
- 1 Pearl Pierce — Yumi Matsutoya — Toshiba/EMI
 - 2 Pineapple — Seiko Matsuda — CBS/Sony
 - 3 I Love You — Of Course — Toshiba/EMI
 - 4 Now And Forever — Air Supply — Nippon Phonogram
 - 5 Julla — Iruka — Crown
 - 6 Oonaru Ayo Yumeyo — Chiharu Matsuyama — News
 - 7 Tug Of War — Paul McCartney — Toshiba/EMI
 - 8 Casablanca — Party Highs — CBS/Sony
 - 9 Someday — Motoharu Sano — Epic/Sony
 - 10 Biography II — Takao Kisugi — Kitty

—Cash Box of Japan

Summer Festivals: Some Click, Some Don't With The Biggest Still To Come

(continued from page 5)

mix mainstream pop and rock superstars with popular new music acts, are The Police, Tom Petty, Fleetwood Mac, Pat Benatar, The B-52's, Talking Heads and Santana, according to Graham's Perloff. The budget is reportedly set at \$10-\$12 million and 250,000 tickets are being printed up (see *Points West*).

Perloff noted that one important key to Bill Graham Presents' ongoing good fortune with outdoor festivals and its willingness to book more in the future is that the company operates under the belief that "if you give the public a good package, then people will come out." Graham, it should be noted, is also more fortunate than most rock promoters in that he can draw on a personal management roster that includes such rock acts as Eddie Money and Santana, in addition to the fact that his reputation for keeping such events running smoothly has earned him the respect and loyalty of bands such as the Stones and the Grateful Dead (most recently promoting the latter act's two outdoor shows at the Ventura County Fairgrounds in Ventura, Calif.).

Harder Today

Even the most skeptical of promoters and booking agents queried on the continued feasibility of outdoor rock festivals agree with the Graham credo in principle. "Packaging is vital," said Carel Kinzell, vice president of Atlanta's Empire Prods. booking agency, who noted that this was the "most difficult of touring times" that she's seen in her 11-year career in the music business. "To properly organize such shows takes more pre-planning than ever, and it must be done early on. The times when you could present 'An Evening With' a particular act and expect it to sell are over."

Chuck Morris, vice president for Denver's Feyline Prods., heartily agreed. "The old days, four or five years ago, when you could take a number of less spectacular acts and do 40,000 or more people are gone. You need the right packages now, and by that I mean depth in your support acts. We'll take a longer look at the acts now because when we put on such a festival, we want to make sure it's strong from top to bottom."

As an example of this, Morris said that Feyline "wanted to do Foreigner" during its present tour, "but we couldn't find the right support" for a Denver-area show that would fit into the band's schedule. However, Feyline recently announced that it will promote a Colorado "Sun-Day" festival at Folsom Stadium Aug. 21 headlined by REO Speedwagon and featuring Ted Nugent, Scorpions and Rainbow.

Difficult Proposition

In practice, though, many top promoters point out that the economics alone of staging festivals now are prohibitive, regardless of the talent in many cases. "They're great when they work," said Arny Granat of Chicago's JAM Prods., "but the nut is so high that you can get 40,000 to 60,000 and still lose money."

Granat stated that JAM promoted "three or four festivals about four years ago and made money on one." As a result, he said, JAM has been wary of staging such concerts ever since, although the company is considering promoting a show "in August or September maybe."

Brian Murphy of Avalon Attractions noted that the Los Angeles-based promoter held a similar attitude towards stadium shows "back in '78 or '79, when we thought the large outdoor concert was in its death throes." Avalon was convinced otherwise this summer, when after a two-year hiatus from staging such events, it returned to put together three very successful bills in the Los Angeles area, all of which drew 65,000 or more in attendance. "Journey (at the Pasadena Rose Bowl July

2) drew 68,000, while Peace Sunday (at the same venue) did 65,000 and Foreigner was a sell-out the day before the show (at Anaheim Stadium July 17), doing 75,000," said Murphy.

However, Murphy is also quick to warn that few bills can bring in those kinds of numbers now and that it is absolutely essential for an act to have current hit product. "If you've got a hot album, then you're doing well," he stated, "but if you're soft, you're eating it."

He pointed to the recent bill of Foreigner, Loverboy, Scorpions and Iron Maiden as "a particularly strong package," and probably the chief reason for its excellent attendance. "We could have done 82,000 to 85,000 with walk-up the day of the show. But those line-ups are not so easy to find."

In some cases, the cities themselves have now undertaken the chore of promoting 10,000-plus concert series and festivals, such as the annual "ChicagoFest" on that city's Navy Pier, which offers nightly shows in its 25,000-seat main stage area in addition to several acts on smaller stages along the pier. Last year, ChicagoFest drew 843,000 during its run, and organizers are hoping that this year the attendance will top the million mark (**Cash Box**, May 29). Other city-run concert series' aren't doing quite as well, however. Although the season so far has been far from disastrous for Boston's "Concerts On The Commons," promoted by Boston City Arts in conjunction with Don Law Co., the slate of MOR, jazz and mainstream pop and pop/country acts is doing less-than-expected business at the 10,000 seat fixed facility, according to spokesperson Lisa Lefer.

"Advance ticket sales are good but they could be better," Lefer commented on the Commons season, which began with such acts as Peter, Paul & Mary and Juice Newton and closes Aug. 30 with Willie Nelson. "We'd love to continue it, but we'll just have to wait and see how things shape up." Lefer cited competition from such established Massachusetts outdoor venues as Tanglewood in the Berkshires, which books similar acts, as a possible reason for the attendance being somewhat off.

Apparently, Boston isn't the only area of the Northeast where attendance has been lagging for both large outdoor stadium shows and mid-sized venues. Bruce Moran of New Jersey's Monarch Entertainment reported that the concert promotion company headed by John Scher has run only one festival-size show thus far this summer, with Diana Ross headlining a bill at Giants Stadium on July 4 that also included Miles Davis and Maze with Frankie Beverly, which drew 44,000 to the 60,000-capacity facility. Despite the less-than-anticipated numbers, Monarch's Moran said the company is "hopeful" to promote one more show in early fall at Giants Stadium.

Business Off

"Business is off here, I'd have to say," Moran stated, pointing particularly to lackluster sales for its summer shows at the 4,000 seat Convention Center in Asbury Park, N.J. "The kids just don't have the money."

The Northeast summer concert scene has not been without some bright spots, although fewer this year than in years past. Larry Magid's Electric Factory Concerts, which reported sell-outs for such outdoor shows last year as the Stones and "The Round-Up" with Marshall Tucker Band, Molly Hatchet, the Allman Bros. Band, Outlaws and .38 Special, racked up excellent sales for its first JFK Stadium show June 19 with Foreigner, the Kinks, Joan Jett, Loverboy and Huey Lewis and the News, among others. Such events in that region of the country seem to be the exception rather than the norm.

(continued on page 30)

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
	7/24		7/24
1 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	1 11	16 TELECOMMUNICATIONS AZYMUTH (Milestone/Fantasy M-9101)	12 17
2 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067)	2 4	17 AMERICAN CLASSIC DEXTER GORDON (Musician/Elektra E1-60126)	19 6
3 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	4 5	18 THE DUDE QUINCY JONES (A&M SP-3721)	13 69
4 ROYAL JAM THE CRUSADERS (MCA 2-8017)	3 6	19 IN LOVE'S TIME DAVE VALENTIN (GRP/Arista 5511)	24 2
5 WE WANT MILES MILES DAVIS (Columbia C2 38005)	6 12	20 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	29 2
6 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	7 9	21 WYNTON MARSALIS (Columbia FC 37574)	21 26
7 LOVE NOTES CHUCK MANGIONE (Columbia FC 38101)	9 4	22 CARLA BLEY LIVE! THE CARLA BLEY BAND (Watt/ECM W 12)	15 7
8 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	5 50	23 FATHERS AND SONS (Columbia FC 37972)	25 13
9 LOOKING OUT MCCOY TYNER (Columbia FC 38053)	11 4	24 FREE & EASY PHIL UPCHURCH (Jam 007)	26 3
10 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	8 25	25 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	17 34
11 IT'S A FACT JEFF LORBER (Arista 9583)	10 19	26 DAN SIEGEL (Elektra E1-60037)	27 19
12 FANDANGO HERB ALPERT (A&M SP-3731)	16 10	27 RIO LEE RITENOUR (Musician/Elektra E1-60024)	23 21
13 OBSERVATIONS & BILLY COBHAM'S GLASS MENAGERIE (Musician/Elektra E1-60123)	14 6	28 DIRECT HIT NOEL POINTER (Liberty LT-51123)	20 7
14 HAPPY HOUR DEODATO (Warner Bros. BSK 3649)	18 3	29 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	— 1
15 OUT OF THE SHADOWS DAVE GRUSIN (GRP/Arista 5510)	22 2	30 WEATHER REPORT (ARC/Columbia FC 37616)	30 24

ON JAZZ

A CALL TO WORLD TRAVELERS — Last year's Bear Mountain Festival of World Music and Dance proved to be a whopping success, bringing together such diverse artists as **Collin Walcott, Sun Ra, Dollar Brand**, African drummers and Scottish battlefield bands. This year, fans of the ultimate fusion music should be advised that the festival will again be held at the upstate New York park, on Aug. 7. Among the artists slated to appear are **Steve Reich, Pat Metheny, David Amram, Bucky Pizzarelli** and **Steve Gorn**, of the U.S., as well as artists from South America, Great Britain, Puerto Rico, the U.S.S.R. and Canada. Particularly promising is the inclusion of the **Oboade Drumming And Dance Company** from Ghana. Aside from the music, the all-day affair will feature craft shows,



WOODSTOCK TALK — Jazz renowned **Sonny Rollins (l)** recently was interviewed by **Betty MacDonald (c)** and **Brian Hollander of WDST** while visiting the music landmark.

Abrams Duo, Prospect Park Bandshell, 9th St., Brooklyn, Aug. 11 at 2:00 p.m.; and **The Henry Threadgill Sextet**, Central Park at 110 St. and Lenox Ave., Manhattan, Aug. 18 at 2:00 p.m. . . . The Public Theater's first-ever summer jazz program kicks off Aug. 6-7 with two very hot nights: **The Teo Macero/Teddy Charles Tentet** on the 7th, and **The Golden Palominos** featuring **Tony Fier, Arto Lindsay, John Zorn, Bill Laswell, Jamaaladeen Tacuma** and **David Moss** on the 6th. Incidentally, word has it that The Palominos' recording debut will be a version of **Stephen Foster's** "Massa's In The Cold, Cold Ground" with "vocal" chores being handled by **William Burroughs**. The track is planned as part of a Foster compilation. The rest of the summer series features **The Billy Bang Quintet** and poet **K. Curtis Lyle** with **Julius Hemphill** on Aug. 13; **Joseph Jarman's** Sounbound Ensemble on Aug. 14; and "New Orleans-NewYork" featuring **Alvin Battliste, Ed Blackwell**, and **Ellis, Branford** and **Wynton Marsalis** on Aug. 20-21. By-the-by, Wynton's regular working quintet, featuring **Kenny Kirkland, Phil Bowler, Jeff Watts** and **Branford**, has been quite busy. Presently touring Europe, the band will work the U.S. through August and most of September, departing in the early fall for a

(continued on page 30)

CASH BOX TOP 100 ALBUMS

July 31, 1982

Title, Artist, Label, Number, Distributor	Weeks On Chart		7/24	Chart	Title, Artist, Label, Number, Distributor	Weeks On Chart		7/24	Chart	Title, Artist, Label, Number, Distributor	Weeks On Chart		7/24	Chart
	7/24	Chart				7/24	Chart				7/24	Chart		
1 MIRAGE FLEETWOOD MAC (Warner Bros 23607-1) WEA	8.98	3	3		34 COMBAT ROCK THE CLASH (Epic FE 37689) CBS	—	35	8		67 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38066) CBS	—	60	10	
2 STILL LIFE (AMERICAN CONCERT 1981) THE ROLLING STONES (Rolling Stones/Atco COC 39113) WEA	9.98	2	6		35 VINYL CONFESSIONS KANSAS (Kirshner FZ 38002) CBS	—	22	8		68 BELLA DONNA STEVIE NICKS (Modern/Atco MR 38-139) WEA	8.98	62	51	
3 ASIA (Geffen SHS 2008) WEA	8.98	1	18		36 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	38	10		69 NO CONTROL EDDIE MONEY (Columbia FC 37960) CBS	—	84	4	
4 PICTURES AT ELEVEN ROBERT PLANT (Swan Song/Atco SS 8512) WEA	8.98	6	3		37 SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL 1-4125) RCA	8.98	33	19		70 ONE ON ONE CHEAP TRICK (Epic FE 38021) CBS	—	61	10	
5 IV TOTO (Columbia FC 37728) CBS	—	5	16		38 AVALON ROXY MUSIC (Warner Bros. 9 23666-1) WEA	8.98	44	7		71 AEROBIC SHAPE UP JOANNIE GREGGAINS (Parade/Peter Pan 104) IND	8.98	73	16	
6 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	—	4	20		39 POWER PLAY APRIL WINE (Capitol ST-12218) CAP	8.98	45	4		72 HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194) RCA	8.98	68	37	
7 GET LUCKY LOVERBOY (Columbia FC 37638) CBS	—	7	38		40 BLACKOUT SCORPIONS (Mercury SRM-1-4039) POL	8.98	40	19		73 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	8.98	89	3	
8 EYE OF THE TIGER SURVIVOR (Scotti Bros. FZ 38062) CBS	—	12	6		41 E.T. THE EXTRA-TERRESTRIAL ORIGINAL SOUNDTRACK (MCA-6109) MCA	8.98	47	6		74 WILD HEART OF THE YOUNG KARLA BONOFF (Columbia FC 37444) CBS	—	59	18	
9 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	8.98	9	14		42 ESCAPE JOURNEY (Columbia TC 37408) CBS	—	37	52		75 KIM WILDE (EMI America ST-17065) CAP	8.98	81	12	
10 GOOD TROUBLE REO SPEEDWAGON (Epic FE 38100) CBS	—	10	4		43 NO FUN ALOUD GLENN FREY (Asylum E1-60129) WEA	8.98	48	7		76 STAR TREK II: THE WRATH OF KHAN ORIGINAL SOUNDTRACK (Atlantic SD 19363) WEA	8.98	86	3	
11 ABRACADABRA THE STEVE MILLER BAND (Capitol ST-12216) CAP	8.98	13	6		44 REACH RICHARD SIMMONS (Elektra E1-60122F) WEA	10.98	36	9		77 PRIVATE AUDITION HEART (Epic FE 38049) CBS	—	54	8	
12 TUG OF WAR PAUL McCARTNEY (Columbia TC 37462) CBS	—	8	12		45 JEFFREY OSBORNE (A&M SP-4896) RCA	8.98	51	7		78 MISSING PERSONS (Capitol DLP-15001) CAP	4.98	82	17	
13 DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892) RCA	8.98	11	23		46 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590) IND	8.98	41	16		79 BRILLIANCE ATLANTIC STARR (A&M SP-4883) RCA	8.98	79	19	
14 DIVER DOWN VAN HALEN (Warner Bros. BSK 3677) WEA	8.98	14	13		47 NON-STOP EROTIC CABARET SOFT CELL (Sire SHK 3647) WEA	8.98	49	28		80 WHO'S FOOLIN' WHO ONE WAY (MCA-5279) MCA	8.98	71	19	
15 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	8.98	28	3		48 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND	8.98	46	34		81 4 FOREIGNER (Atlantic SD 16999) WEA	8.98	75	54	
16 NOW AND FOREVER AIR SUPPLY (Arista AL 9587) IND	8.98	17	7		49 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124) CAP	8.98	76	2		82 SO EXCITED POINTER SISTERS (Planet BXL1-4355) RCA	8.98	119	3	
17 THREE SIDES LIVE GENESIS (Atlantic SD 2-2000) WEA	10.98	20	6		50 CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL	8.98	39	42		83 ALLIGATOR WOMAN CAMEO (Chocolate City CCLP 2021) POL	8.98	78	17	
18 ALL FOUR ONE THE MOTELS (Capitol S-12177) CAP	8.98	19	14		51 ALDO NOVA (Portrait ZRR 37498) CBS	—	50	24		84 WINDSONG RANDY CHAWFORD (Warner Bros. 9 23687-1) WEA	8.98	88	7	
19 SPECIAL FORCES .38 SPECIAL (A&M SP-4888) CAP	8.98	18	10		52 BEAT KING CRIMSON (Warner Bros. 9 23692-1) WEA	8.98	58	5		85 INSTANT LOVE CHERYL LYNN (Columbia FC 38057) CBS	—	93	4	
20 ROCKY III ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP	8.98	29	4		53 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021) RCA	8.98	55	53		86 GHOST IN THE MACHINE THE POLICE (A&M SP-3730) RCA	8.98	80	41	
21 GAP BAND IV THE GAP BAND (Total Experience TE-1-3001) POL	8.98	21	8		54 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015) WEA	8.98	52	15		87 WE GO A LONG WAY BACK BLOODSTONE (T-Neck FZ 38115) CBS	—	106	4	
22 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	—	24	11		55 PELICAN WEST HAIRCUT 100 (Arista AL 6600) IND	6.98	57	17		88 WALT DISNEY PRODUCTIONS' MOUSERCISE (Disneyland 62516) IND	7.98	85	20	
23 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AL 9599) IND	8.98	16	7		56 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 38160) CBS	—	77	3		89 STRAIGHT BETWEEN THE EYES RAINBOW (Mercury SRM-1-4041) POL	8.98	72	14	
24 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL) IND	8.98	15	9		57 SWEETS FROM A STRANGER SQUEEZE (A&M SP-4899) RCA	8.98	43	10		90 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067) CBS	—	103	4	
25 ALL THE BEST COWBOYS HAVE CHINESE EYES PETE TOWNSHEND (Atco SD 38-149) WEA	8.98	27	5		58 FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062) CAP	8.98	53	38		91 INSIDE RONNIE MILSAP (RCA AHL1-4311) RCA	8.98	92	6	
26 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamia/Motown 6002TL2) IND	13.98	23	10		59 GREASE 2 ORIGINAL SOUNDTRACK (RSO RS-1-3803) POL	8.98	65	7		92 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP	8.98	109	6	
27 DREAMGIRLS ORIGINAL BROADWAY CAST Geffen GHSP 2007) WEA	9.98	26	12		60 MARSHALL CRENSHAW (Warner Bros. BSK 3673) WEA	8.98	63	11		93 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL) IND	8.98	83	14	
28 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP	8.98	25	10		61 JUMP UP! ELTON JOHN (Geffen GHS 2013) WEA	8.98	66	13		94 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l. FZ 37999) CBS	—	95	12	
29 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH FRANK ZAPPA (Barking Pumpkin FW 38066) CBS	—	31	10		62 IMPERIAL BEDROOM ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38157) CBS	—	74	3		95 LONE RHINO ADRIAN BELEW (Island/Atco IL 9751) WEA	8.98	101	5	
30 HOOKED ON SWING LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	8.98	32	8		63 A FLOCK OF SEAGULLS (Jive/Arista VA 66000) IND	6.98	70	11		96 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1) WEA	8.98	105	5	
31 KEEP IT LIVE DAZZ BAND (Motown 6004ML) IND	8.98	30	20		64 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354) WEA	8.98	64	7		97 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930) RCA	8.98	91	73	
32 CHICAGO 16 CHICAGO (Full Moon/Warner Bros 9 23689-1) WEA	8.98	42	7		65 ON THE LINE GARY U.S. BONDS (EMI America SO-17068) CAP	8.98	67	6		98 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570) CBS	—	99	6	
33 MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229) RCA	8.98	34	21		66 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207) CAP	8.98	56	10		99 PHYSICAL OLIVIA NEWTON-JOHN (MCA-5229) MCA	8.98	96	40	
										100 UNDER THE BIG BLACK SUN X (Elektra 9 60150-1) WEA	8.98	111	4	

Cash Box Top Albums/101 to 200

July 31, 1982

Title, Artist, Label, Number, Distributor	7/24	Weeks On Chart	7/24	Weeks On Chart	7/24	Weeks On Chart
101 OUTLAW WAR (RCA AFL1-4208) RCA	8.98	90	21			
102 THE HUNTER BLONDIE (Chrysalis CHR 1384) IND	8.98	94	7			
103 ABACAB GENESIS (Atlantic SD 19313) WEA	8.98	104	42			
104 HEY RICKY MELISSA MANCHESTER (Arista AL 9574) IND	8.98	124	15			
105 HOT SPACE QUEEN (Elektra E1-60128) WEA	8.98	69	10			
106 SEASONS OF THE HEART JOHN DENVER (RCA AFL1-4256) RCA	8.98	100	21			
107 OFFRAMP PAT METHENY GROUP (ECM-11216) WEA	8.98	98	11			
108 PAC-MAN FEVER BUCKNER & GARCIA (Columbia XRC 37941) CBS	---	102	20			
109 "D" TRAIN (Prelude PRL 14105) IND	8.98	114	14			
110 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC237542) CBS	---	97	46			
111 PICTURE THIS HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340) IND	8.98	87	23			
112 NUGENT TED NUGENT (Atlantic SD 19365) WEA	8.98	122	3			
113 LITE ME UP HERBIE HANCOCK (Columbia FC 37928) CBS	---	115	10			
114 THE CONCERT IN CENTRAL PARK SIMON AND GARFUNKEL (Warner Bros. 2BSK 3654) WEA	14.98	110	21			
115 THE INNOCENT AGE DAN FOGELBERG (Full Moon/Epic KE2 37393) CBS	---	107	46			
116 SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668) WEA	8.98	113	7			
117 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	---	---	1			
118 FANDANGO HERB ALPERT (A&M SP-3731) RCA	8.98	118	8			
119 TRUST ME JEAN CARN (Motown 6010ML) IND	---	123	5			
120 LOVE NOTES CHUCK MANGIONE (Columbia FC 38101) CBS	---	132	4			
121 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193) CBS	---	125	10			
122 WISE GUY KID CREOLE AND THE COCONUTS (Ze/Sire SRK 3681) WEA	8.98	127	6			
123 20 AEROBIC DANCE HITS MARCY MUIR (Parade/Peter Pan 101) IND	8.98	117	29			
124 THE NUMBER OF THE BEAST IRON MAIDEN (Harvest ST-12202) CAP	8.98	121	17			
125 LIVE IT UP DAVID JOHANSEN (Blue Sky ARZ 38004) CBS	---	143	5			
126 OFFERING AXE (Atco SD 38-148) WEA	8.98	135	6			
127 THE MONROES (Alfa AAE-15015) IND	---	130	8			
128 SHEFFIELD STEEL JOE COCKER (Island/Atco IL 9750) WEA	8.98	137	4			
129 FRIENDS SHALAMAR (Solar/Elektra S-28) WEA	8.98	120	24			
130 GREATEST HITS KENNY ROGERS (Liberty LOO-1072) CAP	8.98	128	94			
131 TRON ORIGINAL SOUNDTRACK (CBS SM 37782) CBS	---	---	1			
132 DIARY OF A MADMAN OZZY OSBOURNE (Jet FZ 37492) CBS	---	126	37			
133 EYE TO EYE (Warner Bros. BSK 3570) WEA	8.98	151	9			
134 ROYAL JAM THE CRUSADERS (MCA 2-8017) MCA	12.98	144	5			
135 TATTOO YOU ROLLING STONES (Rolling Stone/Atco COC 16052) WEA	8.98	129	47			
136 STEAMIN' HOT THE REDDINGS (Believe In A Dream FZ 37974) CBS	---	133	10			
137 CURRENT HEATWAVE (Epic FE 38065) CBS	---	147	5			
138 2XS NAZARETH (A&M SP-4901) RCA	8.98	148	4			
139 THE DUDE QUINCY JONES (A&M SP-3721) RCA	8.98	139	70			
140 JI JUNIOR (Mercury SRM-1-4043) POL	8.98	145	14			
141 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952) CBS	---	116	16			
142 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27) WEA	8.98	140	29			
143 JUICE JUICE NEWTON (Capitol ST-12136) CAP	8.98	146	74			
144 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3578) WEA	8.98	149	50			
145 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1) WEA	8.98	158	2			
146 EXTRATERRESTRIAL LIVE BLUE OYSTER CULT (Columbia KG 37946) CBS	---	108	12			
147 IN BLACK AND WHITE BARBARA MANDRELL (MCA-5205) MCA	8.98	112	10			
148 STEVE FORBERT (Nemperor ARZ 37434) CBS	---	153	3			
149 MEMORIES BARBRA STREISAND (Columbia TC 37678) CBS	---	141	34			
150 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37978) CBS	---	169	4			
151 HAPPY TOGETHER ODYSSEY (RCA AFL1-4240) RCA	8.98	156	6			
152 THE LEGEND GOES ON THE STATLER BROTHERS (Mercury SRM-1-4046) POL	8.98	163	3			
153 RIO DURAN DURAN (Harvest ST-12211) CAP	8.98	131	9			
154 THE ONE THAT YOU LOVE AIR SUPPLY (Arista AL 9551) IND	8.98	157	60			
155 CHILL OUT BLACK UHURU (Island/Atco 9752) WEA	---	165	2			
156 IT'S A FACT JEFF LORBER (Arista AL 9583) IND	8.98	160	19			
157 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744) CBS	---	162	20			
158 SOMETHING SPECIAL KOOL & THE GANG (De-Lite DSR 8502) POL	8.98	142	42			
159 ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110) CAP	8.98	164	126			
160 CONVERTIBLE MUSIC JOSIE COTTON (Elektra 9 60140-1) WEA	---	---	1			
161 SOUP FOR ONE ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19352) WEA	8.98	138	8			
162 IN LOVE'S TIME DAVE GRUSIN (GRP/Arista 5510) IND	---	---	1			
163 TIME PIECES/THE BEST OF ERIC CLAPTON ERIC CLAPTON (RSO RX 1-3099) POL	8.98	159	8			
164 HOMOSAPIEN PETE SHELLEY (Arista AL 6602) IND	5.98	170	3			
165 GOLD STEELY DAN (MCA-5324) MCA	8.98	166	4			
166 QUARTERFLASH (Geffen GHS 2003) WEA	8.98	171	41			
167 NOTHING TO FEAR OINGO BOINGO (A&M SP-4903) RCA	8.98	---	1			
168 WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697) RCA	8.98	168	70			
169 STANDING HAMPTON SAMMY HAGAR (Geffen GHS 2006) WEA	8.98	136	28			
170 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028) RCA	8.98	167	46			
171 KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895) RCA	8.98	---	1			
172 MEGA FORCE 707 (Boardwalk NB1 33253) IND	8.98	177	4			
173 THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120) CAP	9.98	175	85			
174 THE ONE GIVETH, THE COUNT TAKETH AWAY WILLIAM "BOOTSIE" COLLINS (Warner Bros. BSK 3667) WEA	8.98	174	11			
175 STREET SONGS RICK JAMES (Gordy/Motown G6-1002M1) IND	8.98	173	67			
176 DOIN' ALRIGHT O'BRYAN (Capitol ST-12192) CAP	8.98	176	19			
177 LADIES OF THE EIGHTIES A TASTE OF HONEY (Capitol ST-12173) CAP	8.98	182	14			
178 RESTLESS BREED RIOT (Elektra E1-60134) WEA	8.98	183	4			
179 BROADSWORD AND THE BEAST JETHRO TULL (Chrysalis CHR 1380) IND	8.98	134	15			
180 BODY TALK IMAGINATION (MCA-5271) MCA	8.98	134	15			
181 BOBBIE SUE OAK RIDGE BOYS (MCA-5294) MCA	8.98	185	24			
182 CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2 (Vintage/Mirus VNI 7733) IND	8.98	192	33			
183 CHIPMUNK ROCK THE CHIPMUNKS (RCA AFL1-4303) RCA	8.98	152	12			
184 HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100) WEA	8.98	195	15			
185 CHRISTOPHER CROSS (Warner Bros. BSK 3383) WEA	8.98	189	131			
186 ANGST IN MY PANTS SPARKS (Atlantic SD 19347) WEA	8.98	154	12			
187 BLIZZARD OF OZZ OZZY OSBOURNE (Jet JZ 36812) CBS	---	191	68			
188 YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America SW-17061) CAP	8.98	184	36			
189 FAME ORIGINAL SOUNDTRACK (RSO RX1-3080) POL	8.98	193	27			
190 DROP THE BOMB TROUBLE FUNK (Sugar Hill SH 266) IND	8.98	150	14			
191 I'VE NEVER BEEN TO ME CHARLENE (Motown 6009ML) IND	8.98	172	17			
192 TURNED ON BROADWAY LUTHER HENDERSON conducting THE BROADWAY SYMPHONY ORCHESTRA (RCA AFL1-4327) RCA	8.98	194	9			
193 BIG SCIENCE LAURIE ANDERSON (Warner Bros. BSK 3674) WEA	8.98	155	13			
194 HOOKED ON BIG BANDS FRANK BARBER (Victory VIC 702) IND	8.98	181	9			
195 SHARING YOUR LOVE CHANGE (RCA/Atlantic SD 19342) WEA	8.98	161	13			
196 WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694) CBS	---	178	18			
197 WE WANT MILES MILES DAVIS (Columbia C2 38005) CBS	---	188	12			
198 TUTONE 2 TOMMY TUTONE (Columbia ARC 37401) CBS	---	179	26			
199 TIME AND TIDE SPLIT ENZ (A&M SP-4894) RCA	8.98	190	14			
200 D.E. 7TH DAVE EDMUNDS (Columbia FC 37930) CBS	---	180	14			

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	63	Clash	34	Grusin, Dave	162	Lynn, Cheryl	85	Parsons, Alan	23	Streisand, Barbra	149
A Taste of Honey	177	Cocker, Joe	128	Hagar, Sammy	169	Manchester, Melissa	104	Pieces of a Dream	145	Survivor	8
Aerobics (Greggains)	71	Collins, William "Bootsy"	174	Haircut 100	55	Mandrell, Barbara	147	Plant, Robert	4	Temptations	93
Aerobics (Muir)	123	Costello, Elvis	62	Hall & Oates	170	Mangione, Chuck	120	Pointer Sisters	82	Third World	157
Air Supply	16,154	Cotton, Josie	160	Hancock, Herbie	113	Manhattan Swing Orchestra	30	Police	66	.38 Special	19
Alabama	33,97	Cougar, John	9	Heart	77	McCartney, Paul	12	Quarterflash	166	Tommy Tutone	198
Alpert, Herb	118	Crawford, Randy	84	Heatwave	137	Men At Work	150	Queen	105	Toto	5
Anderson, Laurie	193	Crenshaw, Marshall	60	Hensel, Carol	182	Metheny, Pat	107	Rainbow	89	Townshend, Pete	25
April Wine	39	Crosby, Stills & Nash	15	Human League	13	Miller, Steve	11	Reddings	136	Trouble Funk	190
Ashford & Simpson	66	Cross, Christopher	185	Imagination	180	Millsap, Ronnie	91	REO Speedwagon	10	Van Halen	14
Asia	3	Crusaders	134	Iron Maiden	124	Missing Persons	78	Riot	178	War	101
Atlantic Starr	79	"D" Train	109	J. Geils Band	58	Money, Eddie	69	Rogers, Kenny	49,130	Whispers	142
Axe	126	Daniels, Charlie	196	Jackson, Joe	73	Monroes	127	Rolling Stones	2,135	Wilde, Kim	75
Barber, Frank	194	Davis, Miles	197	James, Bob	90	Motels	18	Roxy Music	38	Williams, Deniece	141
Belew, Adrian	95	Danz Band	31	James, Rick	24,175	Mouricrise	88	Royal Philharmonic Orchestra	72,117	Williams, Hank, Jr.	184
Black Uhuru	155	Dever, John	106	Jarreau, Al	144	Murray, Anne	159	Rushen, Patrice	54	Wonder, Stevie	26
Blondie	102	Diamond, Neil	67,173	Jethro Tull	179	Nazareth	138	Sanborn, David	96	X	100
Bloodstone	87	Duran Duran	153	Jett, Joan	48	Nelson, Willie	6,110	Scorpions	40	Zappa, Frank	29
Blue Oyster Cult	146	Easton, Sheena	188	Johansen, David	125	Newton, Juice	28,143	707	172		
Bonds, Gary U.S.	65	Edmunds, Dave	200	John, Elton	61	Newton-John, Olivia	69	Shaiamar	129		
Bonoff, Karla	74	Eye To Eye	133	Johnson, Howard	171	Nicks, Stevie	68	Shelley, Pete	164		
Broadway Symphony Orchestra	192	Flack, Roberta	64	Jones, Quincy	139	Nova, Aldo	51	Simmons, Richard	44		
Buckner and Garcia	108	Fleetwood Mac	1	Journey	42	Nugent, Ted	112	Simon and Garfunkel	114		
Cameo	83	Fogelberg, Dan	115	Judas Priest	56	Oak Ridge Boys	181	Skaggs, Ricky	121		
Carn, Jean	119	Fonda, Jane	36	Junior	140	O'Bryan	176	Soft Cell	47		
Cash, Rosanne	98	Forbert, Steve	148	Kansas	35	Odyssey	151	Sparks	186		
Change	195	Foreigner	81	Kid Creole/Coconuts	122	Oingo Boingo	167	Split Enz	199		
Charlene	191	Frey, Glenn	43	King Crimson	52	O'Jays	94	Springfield, Rick	37,168		
Cheap Trick	70	Gap Band	21	Kool & The Gang	158	One Way	80	Squeeze	57		
Chicago	32	Genesis	17,103	Lewis, Huey	111	Osborne, Jeffrey	45	Statter Bros.	152		
Chipmunks	183	Go-Go's	53	Lorber, Jeff	156	Osbourne, Ozzy	132,187	Steely Dan	165		
Clapton, Eric											

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Record Dealers Bemoan Lack Of Vid Games Merchandising Material

(continued from page 15)

dividual outlets. "As soon as a new title is shipped, the display material should arrive at the same time. If they get there a couple of weeks after the product, it's old news," White-Spinner said. She added that as few people as possible should handle display material, suggesting a method by which it is shipped directly from printer to retailer.

Though many dealers maintain that video game manufacturers must improve their basic merchandising and advertising schemes as they relate to record retail outlets, Activision claims to have developed an equitable and timely system of product and merchandising delivery together with elaborate advertising and promotional campaigns.

According to Bob Faught, vice president, sales, for Activision, "Our marketing timing is getting better. We're striving to provide simultaneous delivery of product, merchandising material and having advertising in a market."

Faught said that the company has

worked through merchandisers to provide market support in the top 40 markets around the country and plans to expand such support in the next year.

Already in the works is a campaign through movie houses, whereby in between or prior to features "Screen Vision" announcements are reeled. Currently screening in 1,200 theatres nationwide, the Screen Vision spots feature Activision games visuals.

The company is also conducting a "Greatest American Hero" contest where kids are competing with each other for prizes, which include games cartridges.

Faught said that with competition among video games manufacturers becoming more prevalent, marketing and merchandising of the product will emerge as an important element giving companies an edge in the marketplace.

According to White-Spinner, "Merchandising should be the concern of the manufacturers. They should do everything in their power to sell this product."



WHO'S THE BEAST? — Ian Anderson (c) of Chrysalis recording group Jethro Tull recently stopped by WLIR/New York as part of a promotional tour in support of the group's "Broadsword And The Beast" LP. Anderson was greeted by WLIR DJ Bob Kranes (l) and PD Dennis McNamara.

Summer Festivals

(continued from page 27)

Of the types of music represented in outdoor festival shows, only rock seems to be holding its own. As previously reported, many promoters have backed away from large country festivals this year following a number of ill-fated attempts last summer to cash in on the country boom which was peaking at the time (**Cash Box**, July 17). And many black superstars, such as Rick James, are having trouble finding adequate packages to sell stadium shows in certain sections of the country.

In light of all this, however, booking agents and promoters agree that, in comparison, things are looking much worse for small-and-mid-level acts and venues than for superstars and stadium shows and festivals. And until there's a turn-around in the economy, they don't see it getting much better.

"It seems that every large-scale show we've been associated with has done relatively well, all things considered," said Empire's Kinzel. "It's the club and mid-level acts that are suffering greatly right now, the ones in the \$3,500 to \$5,000 per night range. It seems like an act at that level almost has to price itself over what it's worth just to break even, what with the increases in road costs. Unfortunately, it doesn't look to be getting better, either."

Gospel Radio

(continued from page 22)

It also requires knowledge of radio, as well as the gospel market, according to Alexander, who characterized the industry as "good hearts but bad minds running Christian radio."

It is difficult to assess the link between gospel radio airplay and record sales. The general consensus in the gospel industry is that television — specifically the *PTL Club* and the *700 Club*, play a greater role in record sales than radio, and that radio, while important, is generally not as important as such factors as touring, and promotion and sales campaigns aimed at the churches and the Christian bookstores.

It has been in vogue during the past several years, to compare gospel to the early days of country music, with the conclusion being that gospel could have the dramatic growth that country has had. However, it may be more reasonable to compare gospel with jazz and classical music. All three are legitimate, profitable forms of music that have shown that records can be successful despite a weak radio market. Also, gospel, classical and jazz are all showing that the Arb figures can be misleading in terms of the popularity and success of these forms of music.

New Music Airplay

(continued from page 16)

market to number one via the urban contemporary format, said WAIL simply tried to reflect New Orleans. And, while refusing to label his station urban contemporary, Joe Tamburro of WDAS in Philadelphia demonstrated the comparative flexibility of black stations by remarking that they were playing records by Steve Miller and Pat Metheny. "Being a black station means serving the black community," said Tamburro. "But that doesn't mean we don't want white listeners or that we won't play white records."

In evaluating new records, DeJesus offered that WKTU "gives a lot of records a shot. We only feel it hasn't got much of a future if there's no reaction." He added that WKTU frequently decides to try a record based on its showing on the English rock and pop charts.

ON JAZZ

(continued from page 27)

tour of Japan. Not bad for a jazz trumpeter who was a virtual unknown just a year ago... Admirers of bassist Charlie Haden are in for a busy month. During August, Haden will practically move into Lush Life, where he will perform in various groups featuring Cecil Taylor, Steve Kuhn, Joe Henderson, Al Foster, Michael Brecker and Richie Beltrach. Any of these groups should be well worth a listen... The revamped Village West continues to be a welcome addition to the jazz scene. Piano legend Eddie Heywood is presently holding forth, and August bookings will include the Teddy Charles Trio and a number of chamber groups led by saxophonist Lee Knoitz. If you haven't been to Village West yet, now's the time... Miles Davis' recent show at the Pier proved something of a pleasant surprise — not for the music, which was predictably excellent — but for the overflow crowd that turned the outdoor gig into a standing-room-only affair. As for the band, a year together has cemented its sound, giving the rhythm section a unified feel and making the soloists less tentative. Despite what continues to be written about this band, we have to cast a yeave vote for the group, especially guitarist Mike Stern (hey, what do these other guys know anyhow, right?). Yes, Stern can sometimes be scallular, but he can swing like a madman, rock his tootsies off, has a fabulous flair for melodic development and already has an easily identifiable sound. And need we point out that with the exception of Davis' occasional noodlings on the organ, the band has no keyboard player, leaving Stern with double duties. Wise up guys, this man's for real.

fred goodman

CASH BOX

July 31, 1982

AROUND THE ROUTE

by Camille Compasio

A contingent of Bally Midway brass, including president **Dave Marofsky**, marketing VP **Stan Jarocki**, director of sales **Larry Berke** and manager of customer services **Dick Konopa**, were in attendance at two of the main premieres of the Walt Disney film *Tron* — in New York and Los Angeles. The movie was enjoyed by all, needless to say, and as Stan Jarocki noted, it was even better the second time around. The movie has won critics' acclaim and is now showing in numerous cities across the country; the Bally Midway *Tron* video game was the subject of a nationwide tournament and is currently in full production at the firm's Franklin Park facility for shipment to the trade — which is anxiously awaiting its arrival. *Tron* the video is every bit as captivating as the movie. Developed in-house, the model utilizes Bally Midway's internally developed hardware system — "the most advanced available in our industry, today," according to Jarocki. The model exemplifies "the perfect marriage between a movie and a video game," he added. All of the exciting elements of the film are in the *Tron* video game to give the player the total feel of the movie, even to the black

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Games Manufacturers Actively Pursuing Copyright Infringers

by Jeffrey Ressler

LOS ANGELES — Along with the fruits of prosperity, the current video arcade games boom has also spawned a problem familiar to many mass market industries — illegal duplication. Markets like Japan and Europe are flooded with bogus games that return little, if any, profit for the companies owning the legal rights to them.

Ripoff renditions of popular games are more likely to proliferate when the original concepts are developed in Japan, say games manufacturers, because the industry there is set up in such a manner that one factory can easily spawn a host of similar circuit boards. While many American video game companies write off the foreign markets as impossible to penetrate because of the slew of imitators and lax or non-existent copyright legislation, some firms nevertheless continue to prosecute offenders and have begun to develop measures to wipe out illegal copycat games.

Bally, Midway and SEGA recently prevailed in legal wrangles with copy computer game makers that ended up before the U.S. Trade Commission (ITC) and the Kofu District Court in Japan, respectively (*Cash Box*, July 10), and a number of others are actively involved in ferreting out copyright infringers.

Ron Crouse, marketing director for Chicago-based Williams Electronics, says that his company's space battle module, "Defender," is the most copied Williams machine, with some dupes out-and-out replicas of the

unit and others bearing slightly different play action and names such as "Defenders," "Defense Command," "Defense" and "Mayday." Crouse reports Williams is still finding offenders who use motifs from the machine in their copies. The current total of bogus Defender imitations stands at 25.

"We've either gone to court or settled with

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Rock-Ola Issues C'right Statement

CHICAGO — The following statement was recently issued by Rock-Ola Manufacturing Corporation of Chicago with regard to the video game "Eyes," currently being produced and marketed by the company:

"Rock-Ola Manufacturing Corporation hereby proclaims and gives notice that it is the owner of exclusive license rights for the United States, Hawaii, Alaska, Canada, Mexico and the Caribbean Islands, in, to and under all copyrights and trademark rights for the video game, 'Eyes.'

"Any and all unauthorized importation, manufacture, use, sale, leasing, copying or imitation of said game, or any other act in violation of Rock-Ola Manufacturing Corporation's exclusive rights in and to said game, copyrights, and trademarks shall result in immediate and vigorous prosecution of the violators to the full extent of the law, including both civil and criminal prosecution and penalties, as appropriate."

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COIN MACHINE

AROUND THE ROUTE

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light effect which actually puts the player in the same glow as the characters in the film. Stan feels the film is an "excellent" work and is positively ecstatic over the game and its potential.

Dateline: Norwood, Mass., home of Bally Northeast, where, as sales vice president **Bob LeBlanc** notes, the newly arrived *Tron* video game is quite the big attraction on the showroom floor. Ops seem especially taken by the superb cabinet graphics — among other outstanding features of this Bally Midway game. Other current sellers out there include Atari's "Kid Kangaroo," Williams' "Robotron," Bally Midway's "Ms. Pac-Man," SEGA/Gremlin's "Zaxxon" and Nintendo's "Donkey Kong."

Summer business for city ops seems to be holding up well; a common complaint these days being that the market is saturated with too many games and operators just can't afford to keep buying. **Kem Thom** of Western Automatic Music (Chicago) reports that, after a "not so good month of May," Western's route experienced a "very good June." School vacation closings created a drop in collections at spots near school areas but generated double income in neighborhood locations and such places as candy stores, record shops and similar spots where young people gather. Tavern locations saw a slowdown during warm weather periods (which really have not been that frequent in Chicago so far) but enjoyed a very good increase for the 4th of July weekend. As Kem pointed out, the economic crunch kept people close to home, patronizing neighborhood spots, because they couldn't afford to travel any great distances — and this, of course, is a plus for operators. He told us that while collections have maintained themselves up to now, operators are starting to feel the effects of high unemployment and the general economic climate. The coin machine industry has always been known to prosper during recession periods, but this seems to be changing. And it sure doesn't help matters, as Kem noted, when you get players who spend long lengths of time at a game with one quarter because they've learned to master it via the various "how to" books that are out and the hints in the newspapers and on television on becoming more skillful at beating a game. He feels that operators must meet the challenge of today's business environment by tightening their belts, revising their buying habits by selecting only those machines that will bring the best return on investment and by adjusting the location split from the traditional 50/50 to a more realistic arrangement in line with today's business climate.

State Association News: As part of its on-going series of 'mini' service schools, the **Ohio Music & Amusement Assn.** will sponsor a special two-day school, designed for the trained technician and limited in attendance to fifteen students. The highly technical program is geared exclusively to individuals with previous board repair experience and a good basic

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Games Makers Actively Pursuing Infringers

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the copiers, with a number of cases still pending," said Crouse. "Our policy is to go after any copier we find out about, no matter how big or small, because that's the only way the message will get across to the other infringers. Copying video games is similar to the bootlegging business during prohibition; there are so many people doing it that it's difficult to catch them all. You can try and get the major guys, but there'll always be the small locations with one or two phony machines you'll never hear about."

Defender clones zapped approximately 40% of Williams' overseas business on the game, Crouse added, and cases involving the infringements are going on in both Germany and France. "There's a very important case we've been fighting in France with Jeutel for the last year-and-a-half," he commented. "It's set to be heard in October, and if we win, it will establish copyright protection for audiovisual works which has never been enacted there before. Getting the ITC involved is also vital for the movement, because it can issue a general exclusion order for all copies coming into the U.S. from overseas. To date, the ITC has given relief to companies for specific games; what we need is an exclusion order for any games infringing any copyright to enter the United States."

The marketing director further stated the key to protecting game programs lies in customized board circuitry protecting software duplication through electronic techniques difficult to reproduce.

Valuable Lessons

"We learned a lot since our Defender machine has been copied so much," remarked Crouse, "so we've implemented circuitry changes for our new games, 'Stargate' and 'Robotron 2084,' to the point where we don't know of any copies of these around. With Robotron, we have two custom circuits manufactured exclusively for Williams that aren't available anywhere else, and without those circuits, the game won't work. It can be copied, but it's difficult and would require months to take the machine apart and look at each board with a microscope. Our hope is that copiers won't want to bother with it and technology will help us stop pirating. We've been successful in the U.S. stopping infringers after we find out about them, but an ounce of prevention is worth a pound of cure. Our intention is to prevent the crime in the future rather than being forced to pursue law-breakers and spend valuable time and money in court."

Arnold Kaminkow, vice president of Centuri, Inc., which manufactures such games as "Vanguard," "The Pit" and "Challenger," doesn't seem to take as much stock in customizing boards as Crouse, stating, "Copiers can get around any obstacle in due time." Taking a hard line against copyright infringers, the exec called for more legal action against them. "Every video game company I know of is involved in a concentrated effort to alleviate this difficulty. We must continue to pursue these infringers since putting in specialized circuits won't work because anything can be duplicated. What's needed is increased co-operation between operators, distributors and manufacturers to help spot phony games, and then appropriate legal work to punish the offenders. If some copiers get locked up in jail, that will probably solve part of the problem."

Stern Electronics' vice president and general counsel David Schoenberg reported that only one copyright case is presently pending for his company, with a decision expected by the end of summer. Although he expects a significant judgement in the action, the attorney cast a grim outlook for the industry's war on overseas copy games.

"We have the same problems with overseas infringement that everybody else in this industry has," commented Schoenberg. "The infringers in Europe have basically wrecked the market for all intents and purposes. Our 'Scrambler' was a very popular machine for European copiers, and we've had some 'Amidar' dupes also. The Far East has long been a hotspot for the reproduction of copy boards, but for the most part our overseas sales have been concentrated in Europe. And I don't think individual legal cases will stop it. What's really needed is a uniform Common Market legislation on copyrights, although I haven't seen any movement in that direction so far."

Smaller vid game outfits are being hurt from the copy machines as well and, even though they may not have the financial or legal wherewithal of the larger amusement corporations, they still retain a zeal for pressing charges against bootleggers. Mike Puglisi, director of marketing research for Cinematronics, Inc., says his company is going after "well over 50" infringers of its products, primarily on the "Naughty Boy" machine, in the United States. Letters were sent out by Cinematronics to operators and manufacturers/distributors suspected of deal-

ing with the spurious merchandise, according to Puglisi. Currently there are three actual legal cases pending against alleged transgressors: two against L.A.'s Compu-Game, a distributor of boards, for lifting designs for Naughty Boy and "Star Castle"; and one against a New Jersey firm called U.S. Amusements. Cinematronics and Compu-Game are involved in settlement negotiations at this time and a preliminary injunction has been filed against U.S. Amusements.

Lila Zinter, director of international marketing for Exidy, which produces "Mousetrap," "Venture" and "Victory," among other games, is especially enraged over the state of the European market. Zinter is quick to point out that, although Exidy ships its games to European distributors via an Ireland-based branch, the situation there is nevertheless difficult for the concern to deal with. Expressing the thoughts of many other legitimate game makers, she emphatically stated, "There is absolutely no protection over there whatsoever with regards to copyright. It's practically a dry market for American companies to sell into and has seriously affected everyone in the coin-operated amusement industry. Something has got to be done about it."



CONVENTION CONFERENCE — Plans are moving along nicely for the 1982 annual NAMA convention, slated for Oct. 7-10 in New Orleans' Rivergate Exhibition Hall. Convention leaders firmed up details for the program and entertainment at a planning session held last month at NAMA's Chicago headquarters, with NAMA staff members in attendance. Pictured are (l-r): Alan Kronenberg (Food Management Corp.-New Orleans), general chairman; William Buckholz (Goodman Vending Co.-Reading, Penn), program chairman; NAMA president G. Richard Schreiber; NAMA director of conventions and education G.H. Tansy; and (partially hidden) Darla Boudjenah, NAMA administrator of technical training services, who is in charge of the convention housing bureau. The group chose "I.Q. — Industry of Quality" as the convention theme for this year's show.

Atari, Lucasfilm Game Pact Announced

SUNNYVALE — Atari, Inc. and Lucasfilm Ltd. announced that the two companies have joined creative forces for the purpose of developing and marketing video games in coin-operated models as well as home and home computers.

Raymond E. Kassar, chairman and chief executive officer of Atari, said, "We look forward to working with a company as innovative and creative as Lucasfilm. The association is a natural since both companies hold a leadership position in our respective fields."

"Lucasfilm's feature operation, combined with its computer division, is a perfect partner to Atari, which represents the major force in video games," commented Robert M. Greber, president and chief executive officer of Lucasfilm. "Together we intend to dramatically affect the evolution of the electronic entertainment industry."

Atari is a leading designer and manufacturer of video games for family game centers, home video games and home computers for a variety of applications. The company is a wholly-owned subsidiary of Warner Communications, Inc.

Lucasfilm is the producer of the *Star Wars* series and other filmed entertainment, in-

cluding *Raiders of the Lost Ark*. Industrial Light and Magic, Lucasfilm's special effects division, has recently completed the special effects for three of the summer's major films: *Star Trek II*; *Poltergeist* and *E.T. The Extra-Terrestrial*. *Raiders of the Lost Ark* is a trademark of Lucasfilm Ltd. used by Atari, Inc. under license.

CALENDAR

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

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

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

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

Nov. 18-20: IAAPA annual convention; Bartle Hall; Kansas City.

AROUND THE ROUTE

(continued from page 32)

knowledge of microprocessors. Registration fee is \$210 per person, and further information may be obtained by contacting OMAA at 16 E. Broad St., Suite 901, Columbus, Ohio 43215.

On the legislative front, operators in Ohio are being faced with a possible 10% tax on collections. On May 18 of this year, House Bill No. 994 was introduced in the Ohio State Legislature as a new source of revenue for the state. The Bill reads, in part:

"For the purpose of providing revenue for the general fund and to meet the expenses of administering the taxes imposed by this chapter, there is hereby levied an excise tax on the privilege of operating an electromechanical or electronic amusement device at the rate of 10 per cent of the gross amount received for the use of the device by the owner or lessee of the device."

In addition to immediately informing members of this threatening bill and appealing for their support in defeating it by expressing their opposition to their legislators and at the polls, the Ohio Music & Amusement Assn. has scheduled a series of seven regional meetings throughout the state to further address the issue. To quote from one of three "news flash" bulletins issued by OMAA, "... House Bill 994. . . is not the only bill looming in the near distance which could be harmful to our interests. HB 994 merely wants to rake 10% off your grosses. Come this Fall, some other legislator(s) may think 15%, or even 20% 'off the top' sounds even better." Ohio operators were urged to work in unison to prevent passage of the bill and, since this is an election year, to assist in the campaigns and election of officials "who can say no. . ." to such unfair legislation.

Atari Opens Lab

SUNNYVALE—A new research laboratory dedicated to the exploration of microprocessor-based products in electronic publishing and transactional services for home computers has been established in New York City by Atari, Inc., headquartered here.

Headed by Steven T. Mayer, vice president of research and product development, the new lab will be responsible for development of advanced products for Atari, a leading manufacturer of coin-operated and home video games and home computers for a variety of applications in education and the home. The lab will also function as a focal point for joint research projects with other subsidiaries of Warner Communications Inc., Atari's parent company.

The lab staff includes computer programmers, and scientists who will build on Atari's expertise in the fields of electronic entertainment and computation. Mayer, who reports to Alan C. Kay, Atari's chief scientist, has been with the company since its inception in 1972. He was co-founder of Cyan Engineering, which became the research and development arm of Atari. He was chief inventor of the Atari Video Computer System and the Atari 400 and 800 Home Computer Systems, and holds patents for many other game, video, audio and computer developments.

Mayer attended the University of California at Berkeley and Stanford University.

New Equipment



Mystery Video

Thomas Automatics, Inc. announced the release of its latest video game, "Oli Boo Chu," which is being built by the company under license from Irem Corp. of Osaka, Japan. The new game is designed to "captivate player interest and guarantee long location life," according to company officials.

In the play process, the object is for the player (Oli) to capture all of the small rats (Chus) before being caught by the big lizards (Boos). Each new screen brings more challenges as the difficulty of play increases.

As an added incentive, there is a bonus corner (Race Trap), which a Chu sometimes goes into. If Oli can get to the trap and close its entrance-exit before the Chu comes out, the player is awarded bonus points.

During the course of play, mystery drops, which are yellow drops left behind by Boos, occasionally appear. If Oli picks up these drops before Chus eat them, the player is awarded with special points for each mystery drop.

Oli Boo Chu is available in both upright and cocktail table models. Further information may be obtained through factory distributors or by contacting Thomas Automatics at 3310 Woodward Ave., Santa Clara, Calif. 95050.

Jointed Cue

A completely new pool cue, "The Hustler," has been introduced by The Valley Company of Bay City, Mich.

The American-made cue has the appearance of Valley's noted one-piece, four-prong cues, but is jointed for added convenience and ease of carrying. Where the shaft and butt are joined, the wood-to-wood connection is virtually invisible, and the rigid joint is held in place by a brass screw-and-socket insert with 5/16-18 thread. In addition to the standard model, The Hustler is also available with nylon, leather, and linen wrappings.

The Hustler has a shaft of hard, white selected maple, specially kiln-dried to preserve color and assure straightness. The butt is made of a variety of exotic South American and other imported hardwoods for added color and distinction. Careful selection of the butt woods and precision shaping make possible the natural weighting of the cues in a choice of light, medium and heavy weights. The tips are high-quality, long-wearing green chrome genuine leather, and ferrules are made of a hard, dense fiber material. The bumper is resilient, non-marking rubber, and is exclusively designed by Valley.



The Hustler as well as Valley's complete line of one- and two-piece, American-made cues are available through coin machine operators, billiard supply dealers, sporting goods stores, or may be ordered in quantities by dialing the Valley cue "Hot Line": 1-800-248-CUES.

SEGA/Gremlin Honored By Grateful Students

LOS ANGELES — SEGA/Gremlin was recently honored for its part in supporting a business training program for high school youths in the San Diego, Calif. area. The firm was recognized with other local industries at the annual International Trade Career Luncheon.

SEGA/Gremlin was one of a number of San Diego businesses that actively participated in the program by providing on-the-job experience for students enrolled in the International Business Course. Among the tasks given the students were such documentation areas as letters of credit, drafts and lectures of instruction.

Overall, the program, which focuses on international trade, is offered to students in the 10th and 11th grade levels as a supplement to regular studies. Students enrolled in the course visit various firms once a week for a three-to-four hour session to gain experience in the particular company's international functions.

"Students participating in our workshop found the experience challenging and somewhat more difficult than their usual textbook studies," said Marita Keddeinis, assistant to the chairman, Gremlin.

The International Trade Course was founded two years ago through the cooperative efforts of the San Diego Chamber of Commerce and the World Trade Assn., along with educators of the San Diego school system. In addition to the weekly sessions offered through the course, students are now being encouraged by many businesses to join in a continuing intern program.

"No other course in high school gives you the opportunity to actually go out to a business and learn a skill," commented Laurie Guth, senior at San Diego High School and a participant in the program. "I've gained valuable experience while learning the importance of world trade and management. This is a great program."

The International Trade Course was initially founded to help educate students and adults about the growing international trade market and assist businesses in placing and filling employment positions.

Dividend Set By Bally Directors

CHICAGO — Robert E. Mullane, chairman and president of Bally Manufacturing Corp., announced that the company's board of directors has doubled the regular annual cash dividend to 20 cents per share of the company's Common Stock, with the next quarterly dividend of five cents per share payable Aug. 20, 1982, to stockholders of record on Aug. 2, 1982.

Mullane, commenting on the dividend increase, noted that "while the company's philosophy of reinvesting its earnings for future growth and capital development has not changed, the continued excellent prospects for the balance of 1982 and the years ahead make such a cash dividend increase appropriate at this time."

A leading manufacturer and distributor of coin-operated electronic amusement and gaming equipment worldwide, Bally also owns and operates the country's largest chain of family amusement centers through Bally's Aladdin's Castle, Inc.; six major theme parks through Six Flags Corporation; Scientific Games Development Corporation, the noted designer and supplier of instant and weekly lottery games; and Bally's Park Place, a major hotel and casino in Atlantic City, N.J. through Bally's Park Place, Inc.



STAR TIME VIDEOMUSIC BOX — California-based Video Music International is marketing a new video jukebox, under the model name Star Time, which is styled like an old-time Wurlitzer but incorporating the search-and-find Video-Dex Master Controller technology. For further info about Star Time, contact Videodetics Corp. at 2191 South Dupont in Anaheim, CA 92806.

CASH BOX

**Subscribe Today!
See page 34
for
Subscription
Blank.**

THE JUKEBOX PROGRAMMER

* indicates new entry

July 31, 1982

POP

- 1 **EYE OF THE TIGER**
SURVIVOR (Scotti Bros./CBS ZS5-02912)
- 2 **HURTS SO GOOD**
JOHN COUGAR (Riva/PolyGram R 209)
- 3 **ONLY THE LONELY**
THE MOTELS (Capitol PB-5114)
- 4 **HOLD ME**
FLEETWOOD MAC (Warner Bros. 7-29966)
- 5 **KEEP THE FIRE BURNIN'**
REO SPEEDWAGON (Epic 14-02967)
- 6 **DON'T YOU WANT ME**
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 7 **CAUGHT UP IN YOU**
38 SPECIAL (A&M 2412)
- 8 **GOING TO A GO-GO**
THE ROLLING STONES (Rolling Stones/Atco RS 21301)
- 9 **WASTED ON THE WAY**
CROSBY, STILLS & NASH (Atlantic 4058)
- 10 **ABRACADABRA**
THE STEVE MILLER BAND (Capitol PRO-9785)
- 11 **ROSANNA**
TOTO (Columbia 18-02811)
- 12 **DO I DO**
STEVIE WONDER (Tamla/Motown 1612TF)
- 13 **HARD TO SAY I'M SORRY**
CHICAGO (Full Moon/Warner Bros. 7-29979)
- 14 **VACATION**
GO-GO's (I.R.S./A&M IR-9907)
- 15 **TAINTED LOVE**
SOFT CELL (Sire SRE 40655)
- 16 **PERSONALLY**
KARLA BONOFF (Columbia 18-02805)
- 17 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**
MELISSA MANCHESTER (Arista AS 0676)
- 18 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-13254)
- 19 **I FOUND SOMEBODY**
GLENN FREY (Asylum E-47466)
- 20 **TAKE IT AWAY**
PAUL McCARTNEY (Columbia 18-03018)
- 21 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 22 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty P-B-1471)
- 23 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 24 **I RAN (SO FAR AWAY)**
A FLOCK OF SEAGULLS (Jive/Arista VS 102)
- 25 **ALWAYS ON MY MIND**
WILLIE NELSON (Columbia 18-02741)
- 26 **EVEN THE NIGHTS ARE BETTER***
AIR SUPPLY (Arista AS 0692)
- 27 **LOVE'S BEEN A LITTLE BIT HARD ON ME**
JUICE NEWTON (Capitol P-B-5120)
- 28 **BLUE EYES***
ELTON JOHN (Geffen 7-29954)
- 29 **EBONY AND IVORY**
PAUL McCARTNEY (Columbia 18-02860)
- 30 **JACK & DIANE***
JOHN COUGAR (Riva/PolyGram R-120)

COUNTRY

- 1 **HONKY TONKIN'**
HANK WILLIAMS, JR. (Elektra E-47462)
- 2 **I DON'T CARE**
RICKY SCAGGS (Epic 14-02931)
- 3 **ARE THE GOOD TIMES REALLY OVER**
MERLE HAGGARD (Epic 14-02894)
- 4 **NOBODY**
SYLVIA (RCA PB-13223)
- 5 **TAKE ME DOWN**
ALABAMA (RCA PB-13210)
- 6 **AIN'T NO MONEY**
ROSANNE CASH (Columbia 18-02937)
- 7 **HEARTBREAK EXPRESS**
DOLLY PARTON (RCA PB-13234)
- 8 **'TIL YOU'RE GONE**
BARBARA MANDRELL (MCA-52035)
- 9 **HEAVENLY BODIES**
EARL THOMAS CONLEY (RCA PB-13246)
- 10 **WOMEN DO KNOW HOW TO CARRY ON**
WAYLON JENNINGS (RCA PB-13257)
- 11 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty P-B-1471)
- 12 **FOOL HEARTED MEMORY**
GEORGE STRAIT (MCA-52066)
- 13 **BORN TO RUN**
EMMYLOU HARRIS (Warner Bros. 7-29993)
- 14 **I'M GONNA HIRE A WINO TO DECORATE OUR HOME**
DAVID FRIZZELL (Warner/Viva WBS 50063)
- 15 **I DON'T THINK SHE'S IN LOVE ANYMORE**
CHARLEY PRIDE (RCA PB-13096)
- 16 **WHATEVER**
THE STATLER BROTHERS (Mercury/PolyGram 76182)
- 17 **YOU TURN ME ON I'M A RADIO**
GAIL DAVIES (Warner Bros. 7-29972)
- 18 **LOVE'S BEEN A LITTLE BIT HARD ON ME**
JUICE NEWTON (Capitol P-B-5120)
- 19 **SHE'S NOT REALLY CHEATIN'**
MOE BANDY (Columbia 18-02968)
- 20 **THIS DREAM'S ON ME**
GENE WATSON (MCA-52074)
- 21 **ANY DAY NOW**
RONNIE MILSAP (RCA PB-13216)
- 22 **DANCING YOUR MEMORY AWAY**
CHARLY McLAIN (Epic 14-02975)
- 23 **SHE GOT THE GOLDMINE**
JERRY REED (RCA PB-13268)
- 24 **OH GIRL**
CON HUNLEY (Warner Bros. WBS 50058)
- 25 **I'M NOT THAT LONELY YET**
REBA McENTIRE (Mercury/PolyGram 76157)
- 26 **OLD FRIENDS***
ROGER MILLER & WILLIE NELSON W/RAY PRICE (Columbia 18-02861)
- 27 **GET INTO REGGAE COWBOY***
THE BELLAMY BROTHERS (Elektra/Curb 7-29999)
- 28 **DON'T WORRY 'BOUT ME BABY**
JANIE FRICKE (Columbia 18-02859)
- 29 **BIG OLE BREW***
MEL McDANIEL (Capitol PP-B-5138)
- 30 **I JUST CAME HERE TO DANCE***
DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)

BLACK CONTEMPORARY

- 1 **AND I AM TELLING YOU I'M NOT GOING**
JENNIFER HOLLIDAY (Geffen 7-29983)
- 2 **DO I DO**
STEVIE WONDER (Tamla/Motown 1612TF)
- 3 **EARLY IN THE MORNING**
THE GAP BAND (Total Experience/PolyGram TE-8201)
- 4 **I REALLY DON'T NEED NO LIGHT**
JEFFREY OSBORNE (A&M 2410)
- 5 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 6 **CUTIE PIE**
ONE WAY (MCA 52049)
- 7 **LOVE ME DOWN**
ATLANTIC STARR (A&M 2420)
- 8 **THE REAL DEAL**
THE ISLEY BROTHERS (T-Neck/CBS ZS5-02985)
- 9 **FLIRT**
CAMEO (Chocolate City/PolyGram CC 3233)
- 10 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 11 **TOO LATE**
JUNIOR (Mercury/PolyGram 76150)
- 12 **KEEP ON**
"D" TRAIN (Prelude PRL 8049)
- 13 **LET ME GO**
RAY PARKER, JR. (Arista AS 0695)
- 14 **JUMP TO IT**
ARETHA FRANKLIN (Arista AS 0699)
- 15 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-132540)
- 16 **JUST AN ILLUSION**
IMAGINATION (MCA 52067)
- 17 **YOUR BODY'S HERE WITH ME**
THE O'JAYS (Phila. Int'l./CBS ZS5-03009)
- 18 **DANCE WIT' ME**
RICK JAMES (Gordy/Motown 1619GF)
- 19 **STREET CORNER**
ASHFORD & SIMPSON (Capitol P-B-5109)
- 20 **ON THE FLOOR**
FATBACK (Spring/PolyGram SP 3025)
- 21 **LAST NIGHT**
STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
- 22 **WAITING BY THE HOTLINE**
DENICEE WILLIAMS (ARC/Columbia 18-03015)
- 23 **I'M THE ONE**
ROBERTA FLACK (Atlantic 4068)
- 24 **INSTANT LOVE***
CHERYL LYNN (Columbia 18-02905)
- 25 **HOT FUN IN THE SUMMERTIME**
DAYTON (Liberty P-B-1469)
- 28 **INSIDE OUT***
ODYSSEY (RCA PB-13217)
- 27 **DANCE FLOOR (PART 1)***
ZAPP (Warner Bros. 7-29961)
- 28 **(SITTIN' ON) THE DOCK OF THE BAY**
THE REDDINGS (Believe In A Dream/CBS ZS5-02802836)
- 29 **SOUP FOR ONE**
CHIC (Mirage/Atlantic WTG 4032)
- 30 **SO FINE***
HOWARD JOHNSON (A&M 2415)

OPERATORS PICKS

Vic McCarthy (Catskill Amusements, Inc., Hurleyville)
AMERICAN MUSIC — Pointer Sisters — Planet/RCA

Brad Hama (A.H. Entertainers, Inc., Rolling Meadows)
AMERICAN MUSIC — Pointer Sisters — Planet/RCA

Dan Tortorice (Modern Specialty, Madison)
HOT IN THE CITY — Billy Idol — Chrysalis

RECORDS TO WATCH

LET ME TICKLE YOUR FANCY — Jermalne Jackson — Motown
DON'T THROW IT ALL AWAY — Stacy Lattisaw — Cotillion/Atco
YOUR IMAGINATION — Daryl Hall & John Oates — RCA
I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART — Joe Stampley — Epic
HEY! BABY! — Anne Murray — Capitol
NOTHING BUT THE RADIO ON — Younger Brothers — MCA

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Special Pro Sales Over

(continued from page 6)

"Ironically, it was the best we year for us, with temperature and no rain for the first month." Instead of shopping however, consumers chose sun.

Larry Mundorf, vice pres the 196-unit, North Canto Stark/Camelot chain, also weather in the northern outlets for a sales gain on Mother's Day weekend. Stores, however, "cooked said.

Mundorf said that for chain distributed Cam dars that identify all me days as 10% discount promotions three or holidays to tie-in with planned. "Then on the holiday, we give 10% tributed half a mi December and Ja received good resp who retain them an day discounts beca

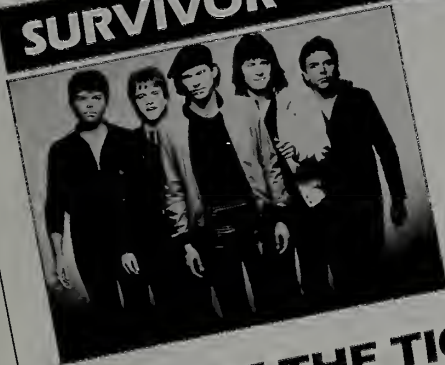
To further pr Stark/Camelot tor May 6 tying-in e giving, Mundorf r by Paul McCa Alabama, Asia, Toto and the s Fire and Annie Country produ chain in the mi affecting the e ment. Mund correlation w the Mother's

Otti Schm 25-store, L Hut chain, s good," due chain advc Mother's purchase from a fe Love You created tood w

King made period until t Russ Sacra hope wou buy bec tak tis

s v

SURVIVOR



1

"EYE OF THE TIGER"
(SCOTTI BROS./CBS ZS5 02912)

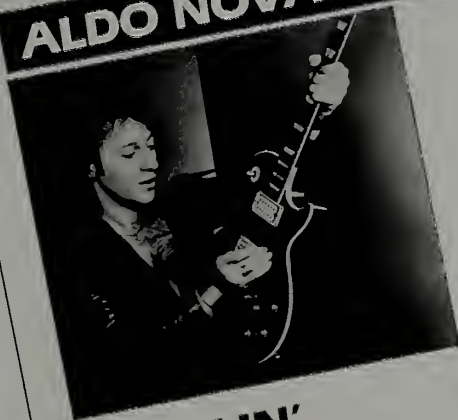
REO SPEEDWAGON



10

"KEEP THE FIRE BURNIN'"
(EPIC 14-02967)

ALDO NOVA



73

"FOOLIN' YOURSELF"
(PORTRAIT/CBS 24-03001)

RANDY MEISNER



77

"NEVER BEEN IN LOVE"
(EPIC 14-03032)

THE CLASH




90

"SHOULD I STAY OR SHOULD I GO"
(EPIC 14-03006)



RECORDS & TAPES

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Gift Of Music

Several Mother's Day promotions tied-in with the National Assn. of Record Merchandisers (NARM) "Give the Gift of Music" campaign. The Camelot calendars carry same, informing the consumer that appropriate gift-giving is the way to

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