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EDITORIAL

As we enter this fourth annual Black Music Month, a number of thoughts come to mind. First, it is good to see that the initial enthusiasm that burst forth when President Jimmy Carter proclaimed the commemorative event four years ago is not only still there, but much stronger in fact. At that time, few in the industry could forecast the troubles that would descend upon the U.S. economy in the following years, and it was easy to be enthusiastic.

However, today, with the nation on the verge of a depression, according to a number of economic forecasters, the enthusiasm surrounding Black Music Month must be tempered with a determination to overcome the obstacles and move ahead. Black music is indeed one of the treasures of our national heritage, something to be proud of, but there is trouble on the horizon.

As the economy stagnates, the very existence of some segments of the black music industry are be-

The Real Test

ing threatened. Financial problems that trouble black retail and radio even in the best of times threaten to grow to overwhelming proportions if something can't be done to reverse the trend.

But all is not lost. As we all do when something we love is threatened, the industry has begun to muster support for efforts to help alleviate the situation. Appropriately, the Black Music Assn., which was not coincidentally formed the same year President Carter created Black Music Month, has taken the lead in this area. Its upcoming conference in New Orleans has been designed to confront the most pressing problems and come up with workable solutions.

It's easy to be enthusiastic when times are good, but remaining committed when things aren't necessarily going as planned is the real test. Black music endured through the Jim Crow era and an almost constant financial crunch over the years to emerge as a subject of national recognition in 1979.

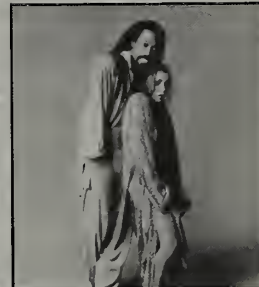
CONTENTS

DEPARTMENTS	
Black Contemporary	17
Classifieds	32
Country	24
Gospel	13
International	21
Jazz	11
Merchandising	22
Radio	15
Video	14
FEATURES	
Coast To Coast	12
Editorial	3
Executives On The Move	10
New Faces To Watch	8
CHARTS	
Top 100 Singles	4
Top 200 Albums	30,31
Black Contemporary Albums	17
Black Contemporary Singles	18
Country Albums	25
Country Singles	26
Gospel Albums	13
International Albums, Singles	21
Jazz Albums	11
Rock Album Radio Report	16
Top 30 Videocassettes	14
REVIEWS	
Albums	6
Singles	8
Talent	9

ON THE COVER

Ever since they wrote their first batch of pop songs back in 1964, Nickolas Ashford and Valerie Simpson have been involved with relating the emotions of warm, wholesome romanticism through music. Their hit compositions are a testament to the strength of their own interpersonal relationship, with tunes like "Ain't No Mountain High Enough," "Ain't Nothing Like the Real Thing" and "Reach Out And Touch (Somebody's Hand)" being love songs that have inspired international amour and provided top chart triumphs for such performers as Marvin Gaye and Diana Ross.

With their latest album, entitled "Street Opera," their first for Capitol Records, currently holding strong bulleted positions on both the B/C and pop charts, the duo continues its success story and takes a decidedly different stance than on previous waxings. For the second side of "Street Opera," Ashford and Simpson have broken with convention and offer a "conceptual suite" of ballads in the form of a musical exchange between a male and female.



TOP POP DEBUTS

SINGLES	62	WHAT KIND OF FOOL AM I — Rick Springfield — RCA
ALBUMS	41	THROWIN' DOWN — Rick James — Gordy/Motown

POP SINGLE

EBONY AND IVORY
Paul McCartney
Columbia

B/C SINGLE

IT'S GONNA TAKE A MIRACLE
Deniece Williams
ARC/Columbia

COUNTRY SINGLE

FINALLY
T.G. Sheppard
Warner/Curb

JAZZ

WE WANT MILES
Miles Davis
Columbia

NUMBER ONES



Deniece Williams

POP ALBUM

TUG OF WAR
Paul McCartney
Columbia

B/C ALBUM

STEVIE WONDER'S ORIGINAL MUSIQUARIUM I
Stevie Wonder
Tamla/Motown

COUNTRY ALBUM

ALWAYS ON MY MIND
Willie Nelson
Columbia

GOSPEL

IS MY LIVING IN VAIN
Clark Sisters
New Birth

CASH BOX TOP 100 SINGLES

June 5, 1982

	Weeks On Chart	5/29		Weeks On Chart	5/29		Weeks On Chart	5/29
1 EBONY AND IVORY PAUL McCARTNEY (Columbia 18-02860)	1	9	35 PERSONALLY KARLA BONOFF (Columbia 18-02805)	40	8	68 I'LL FIND MY WAY HOME JON & VANGELIS (Polydor/PolyGram PD 2205)	76	3
2 THE OTHER WOMAN RAY PARKER, JR. (Arista AS 0669)	4	12	36 WAKE UP LITTLE SUSIE SIMON & GARFUNKEL (Warner Bros. WBS 50053)	30	10	69 DREAMIN' JOHN SCHNEIDER (Scotti Bros./CBS ZS5-02889)	75	4
3 I'VE NEVER BEEN TO ME CHARLENE (Motown 1811 MF)	3	14	37 PLAY THE GAME TONIGHT KANSAS (Kirshnar/CBS ZS5 02903)	44	5	70 IF THE LOVE FITS WEAR IT LESLIE PEARL (RCA PB-13235)	77	3
4 DON'T YOU WANT ME THE HUMAN LEAGUE (Virgin/A&M 2397)	6	14	38 DID IT IN A MINUTE DARYL HALL & JOHN OATES (RCA PB-13065)	22	12	71 ISLAND OF LOST SOULS BLONDIE (Chrysalis 2603)	—	1
5 DON'T TALK TO STRANGERS RICK SPRINGFIELD (RCA PB-13070)	2	14	39 MURPHY'S LAW CHERI (Vanture VD-5019)	42	8	72 RIGHT KIND OF LOVE QUARTERFLASH (Geffen 7-29994)	79	2
6 867-5309/JENNY TOMMY TUTONE (Columbia 18-02646)	5	20	40 WE GOT THE BEAT GO-GO'S (I.R.S./A&M IR-9903)	32	20	73 WHAT DO ALL THE PEOPLE KNOW THE MONROES (Aifa ALF-7119)	80	2
7 HEAT OF THE MOMENT ASIA (Geffen GEF 50040)	9	8	41 STILL IN SAIGON THE CHARLIE DANIELS BAND (Epic AE7 1414)	38	11	74 KIDS IN AMERICA KIM WILDE (EMI Amarlce P-B-8110)	81	3
8 ALWAYS ON MY MIND WILLIE NELSON (Columbia 18-02741)	10	13	42 TAKE ME DOWN ALABAMA (RCA PB-13210)	58	3	75 THE LAST SAFE PLACE ON EARTH LE ROUX (RCA PB-13224)	82	3
9 CRIMSON AND CLOVER JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-144)	11	8	43 THIS MAN IS MINE HEART (Epic 14-02925)	55	4	76 DANCE WIT' ME — PART 1 RICK JAMES (Gordy/Motown 1619GF)	86	2
10 ROSANNA TOTO (Columbia 18-02811)	14	8	44 FORGET ME NOTS PATRICE RUSHEN (Elaktra E47427)	52	5	77 HAPPY MAN GREG KIHAN BAND (Basarkley/Elektra B-47463)	84	2
11 MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS (Polydor/PolyGram 2189)	7	28	45 JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS (Kat Family/CBS 5-02839)	49	5	78 LOVE PLUS ONE HAIRCUT ONE HUNDRED (Arista AS 0672)	85	2
12 EMPTY GARDEN (HEY HEY JOHNNY) ELTON JOHN (Geffen GEF 50049)	13	12	46 AFTER THE GLITTER FADES STEVIE NICKS (Modarn/Atco MR 7405)	56	4	79 CUTIE PIE ONE WAY (MCA-52049)	87	2
13 LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (Capitol PB-5120)	18	5	47 STONE COLD RAINBOW (Mercury/PolyGram 76146)	51	7	80 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU MELISSA MANCHESTER (Arista AS 0676)	88	2
14 RUN FOR THE ROSES DAN FOGELBERG (Full Moon/Epic 14-02821)	15	10	48 FRIENDS IN LOVE DIONNE WARWICK and JOHNNY MATHIS (Arista AS 0673)	53	8	81 I PREDICT SPARKS (Atlantic 4030)	89	2
15 MAN ON YOUR MIND LITTLE RIVER BAND (Capitol P-B-5061)	16	10	49 ANGEL IN BLUE THE J. GEILS BAND (EMI Amarlce P-B-8100)	62	3	82 I WANT CANDY BOW WOW WOW (RCA PB-13204)	90	2
16 MAKING LOVE ROBERTA FLACK (Atlantic 4005)	17	14	50 IF IT AIN'T ONE THING ... IT'S ANOTHER RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)	41	9	83 I FOUND SOMEBODY GLENN FREY (Asylum E-47466)	—	1
17 BODY LANGUAGE QUEEN (Elaktra E-47452)	19	8	51 STILL THEY RIDE JOURNEY (Columbia 18-02883)	65	3	84 EYE OF THE TIGER SURVIVOR (Scotti Bros./CBS ZS5 02912)	—	1
18 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)	8	18	52 ONE TO ONE CAROLE KING (Atlantic 4026)	47	11	85 HARD TO SAY I'M SORRY CHICAGO (Full Moon/Warner Bros. 7-29979)	—	1
19 GET DOWN ON IT KOOL & THE GANG (De-Lita/PolyGram DE 818)	12	15	53 BE MINE TONIGHT NEIL DIAMOND (Columbia 18-02928)	68	3	86 HOW LONG ROD STEWART (Werner Bros. WBS 50051)	60	7
20 HURTS SO GOOD JOHN COUGAR (Riva/PolyGram R 209)	24	7	54 HOPE YOU LOVE ME LIKE YOU SAY YOU DO HUEY LEWIS AND THE NEWS (Chrysalis 2604)	64	3	87 GOIN' DOWN GREG GUIDRY (Columbia 18-02691)	57	18
21 IT'S GONNA TAKE A MIRACLE DENIECE WILLIAMS (ARC/Columbia 18-02812)	23	10	55 THE BEATLES' MOVIE MEDLEY (Capitol P-B-5100)	39	11	88 HOOKED ON SWING LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA (RCA PB-13219)	—	1
22 TAINTED LOVE SOFT CELL (Sira SRE 40655)	28	19	56 FINALLY T.G. SHEPPARD (Warner/Curb WBS 50041)	50	10	89 PAPERLATE GENESIS (Atlantic 4053)	—	1
23 WITHOUT YOU (NOT ANOTHER LONELY NIGHT) FRANKE & THE KNOCKOUTS (Millannum/RCA YB-13105)	26	10	57 BREAK IT UP FOREIGNER (Atlantic 4044)	63	4	90 IF YOU WANT MY LOVE CHEAP TRICK (Epic 14-02968)	—	1
24 FANTASY ALDO NOVA (Portrait/CBS 24-02799)	25	12	58 DANCING IN THE STREET VAN HALEN (Warner Bros. 7-29986)	70	3	91 WORK THAT BODY DIANA ROSS (RCA PB-13201)	46	9
25 WHEN HE SHINES SHEENA EASTON (EMI Amarlce P-B-8113)	27	10	59 SHANGHAI BREEZES JOHN DENVER (RCA PB-13071)	37	14	92 CAT PEOPLE (PUTTING OUT FIRE) DAVID BOWIE (Backstreet/MCA BSR-52024)	73	8
26 '65 LOVE AFFAIR PAUL DAVIS (Arista AS 0681)	20	15	60 DO I DO STEVIE WONDER (Tamla/Motown 1612TF)	72	2	93 STANDING ON THE TOP — PART 1 THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 1616GF)	67	5
27 MY GIRL DANNIE IRIS (MCA 52031)	29	10	61 NICE GIRLS EYE TO EYE (Werner Bros. WBS 50050)	71	3	94 THEME FROM MAGNUM P.I. MIKE POST (Elaktra E-47400)	48	17
28 WHEN IT'S OVER LOVERBOY (Columbia 18-02814)	31	9	62 WHAT KIND OF FOOL AM I RICK SPRINGFIELD (RCA PB-13245)	—	1	95 ROUTE 66 MANHATTAN TRANSFER (Atlantic 4034)	—	1
29 ANY DAY NOW RONNIE MILSAP (RCA PB-13218)	33	6	63 ABRACADABRA THE STEVE MILLER BAND (Capitol PRO-9785)	83	2	96 I KNOW WHAT BOYS LIKE WAITRESSES (Polydor/PolyGram PD 2196)	74	5
30 CAUGHT UP IN YOU 38 SPECIAL (A&M 2412)	35	8	64 CIRCLES ATLANTIC STARR (A&M 2392)	54	10	97 LET'S HANG ON BARRY MANILOW (Arista AS 0675)	59	11
31 A NIGHT TO REMEMBER SHALAMAR (Solar/Elaktra S-48005)	34	9	65 I DON'T KNOW WHERE TO START EDDIE RABBITT (Elaktra E-47435)	69	5	98 IF I HAD MY WISH TONIGHT DAVID LASLEY (EMI Amarlce P-B-8111)	66	13
32 LET IT WHIP THE DAZZ BAND (Motown 1609)	38	8	66 KEY LARGO BERTIE HIGGINS (Kat Family WS9 02524)	43	31	99 SECRET JOURNEY THE POLICE (A&M 2408)	61	9
33 FREEZE FRAME/FLAMETHROWER THE J. GEILS BAND (EMI Amarlce B-8108)	21	18	37 EARLY IN THE MORNING (Total Experience/PolyGram TE-8201)	78	3	100 STARS ON 45 III STARS ON (Radio Records/Atlantic RR 4019)	92	11

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abracadabra (Sallor — ASCAP)	83	Action — ASCAP	84	I Predict (Ron Maal/Russall Maal/Hansa Franca — ASCAP)	81	Right Kind Of Love (Narrow Dude/Bonnie Baa Good/WB Music — ASCAP)	72
After The Glitter (Welsh Witch — BMI)	48	Fantasy (ATV Music — BMI)	24	Island Of Lost Souls (Monster Island/Rara Blue — ASCAP)	71	Rosanna (Hudmar — ASCAP)	10
Always On (Screen Gams — EMI/Rosa Bridga — BMI)	8	Finally (Meadowgreen — ASCAP)	58	It's Gonna Taka (Vogua — BMI)	21	Routa 66 (Londontown — ASCAP)	95
Angel In Blue (Cantar City — ASCAP)	49	Forgat Me Not (Baby Fingars — ASCAP/Fraddia Dee BMI)	44	I've Never Bean (Stona Diamond — BMI)	3	Run For The Roses (Hickory Grove — ASCAP)	14
A Night To Ramambar (Silvar Sounds/Spectrum VII/Satallita III — ASCAP)	31	Freeze Frama (Cantar City — ASCAP)	33	I Want Candy (Wab IV end Grand Canyon — BMI)	82	Secret Journey (Virgin/adm. in U.S. by Chappall — ASCAP)	99
Any Day Now (Intarsong — ASCAP)	29	Friends In Love (Gardan Raka/Fostar Fraas — BMI/JSH — ASCAP)	48	Just Another Day (Gan-Lee/Chappall/Brother Bill's/Rosa King — ASCAP/Lowary — BMI)	45	Shanghai Breezas (Charry Lana — ASCAP)	59
Baaties' Movla (John Lannon + Paul McCartney — BMI)	55	Get Down On It (Delightful/Second Decada — BMI)	19	Kay Largo (Jan-Lae — ASCAP/Cheppell — ASCAP/Lowary — BMI)	66	'65 Love Affair (Wab IV — BMI)	26
Ba Mina Tonight (Stonebridga — ASCAP)	53	Goin' Down (World Song — ASCAP)	87	Let's Hang On (Seasons Four/Saturday/Screan Gams-EMI — BMI)	97	Standing On Top (Jobata + Stona City — ASCAP)	93
Body Languaga (Queen Music Ltd.)	17	Happy Man (Rye-Boy/Wall Recalved — ASCAP)	77	Love's Bean (Bobby Goldsboro /Housa of Gold — ASCAP/BMI)	13	Stars 3 (Various — ASCAP/BMI)	100
Braak It Up (Somarsat Songs/Evansongs Ltd. — ASCAP)	57	Hard To Say I'm Sorry (Doubla Virgo — ASCAP/Foster Freeza — BMI)	85	Love Plus Ona (Bryan Morrison — ASCAP)	78	Still In Saigon (Draana/Dan Delay — BMI)	41
Cat Paopla (MCA /Music Corp. Of Amarlce — ASCAP)	91	Heat Of (WB/Almond Legg/Ackee — ASCAP)	7	Magnum P.I. (MCA Music — ASCAP)	94	Stilll They Rida (Wead High Nightmera — BMI)	51
Caught Up (Rocknocker/Eesy Action/WB Music — ASCAP)	30	Hooked On Swing (Various — ASCAP/BMI)	88	Making Lova (20th Century-Fox/Naw Hiddan Vallay — ASCAP/Begonia Melodias/Fadora — BMI)	16	Stona Cold (Thamas Talent — ASCAP/Lyon Farm — BMI)	47
Circles (Almo/Jodaway — ASCAP)	64	Hope You Lova Ma (Irving — BMI)	54	Man On Your (Screan-Gams — EMI (BMI))	15	Tainted Love (Equinox — BMI)	22
Crimson And Clover (Big Seven — BMI)	9	How Long (MCA — ASCAP)	88	Murphy's Law (Hygroton/Lopressor — Pro/Paddla — BMI)	39	Taka Me Down (Chinnlichap — BMI)	42
Do I (Duchass (MCA) Park's — BMI)	79	Hurts So Good (Riva — ASCAP)	20	My Girl (Bama/Amab — ASCAP)	27	The Last Safa (Screan Gams — BMI)	75
Danca Wit Ma (Jobata + Stona City — ASCAP)	78	I Don't Know Whara (Briarpatch/Dab Dava — BMI)	85	Nice Girls (Intarsong — ASCAP)	81	The Other Woman (Raydiola — ASCAP)	2
Dancing In (Jobate — ASCAP/Stona Agate — BMI)	58	If I Had My (Chappall/Ironslida — ASCAP)	98	One To One (Elorac — ASCAP/ATV/Mann+Wall — BMI)	52	This Man Of Mina (Stranga Euphoria/Shae/ Know — ASCAP)	43
Did It (Fust Buzza/Hot-Cha/Six Continentans — BMI)	38	If It Ain't (On The Boardwalk/Dat Richfield Kat — BMI/SongsCan Sing — ASCAP)	50	Only Tha Lonaly (Claan Sheets — BMI)	34	Titlas (Spheric B.V./WBMusic — ASCAP)	11
Do I Do (Jobata + Bleck Bull — ASCAP)	60	I Found Somebody (Rad Cloud/Night River — ASCAP)	63	Paparata (Pun Music — ASCAP)	89	Waka Up Little (Housa Of Bryant — BMI)	36
Don't Talk (Robla Portar — BMI)	5	If Tha Lova Fits (Michael O'Connar — BMI/O'Connar Songs — ASCAP)	70	Personally (Trae/Five Of A Kind — BMI)	35	Wa Got The Baat (Daddy — Oh Music)	40
Don't You Want (Virgln/Chappall/Sound Diagrams — ASCAP)	4	If You Want My Love (Adults/Screan Gams — EMI (BMI))	90	Play Tha Gama (Don Kirshnar/Blackwood/ Fifty Grand — BMI)	37	What Kind Of Fool (Robla Portar — BMI)	62
Dreamin' (Warner-Tamarlana — BMI)	89	I Know What (Marovinglan/CRI CRI Music — BMI)	98			What Do Ali (Dode + MAM + Ninetaan Eighty — ASCAP)	73
Early In The Morning (Total Experience — BMI)	87	I'll Find My Way (WB/Toughknot Ltd./Spherlc B.V. — ASCAP)	68			When He Shlnas (WB Music — ASCAP)	25
Ebony And Ivory (MPL Communications — ASCAP)	1	I Love Rock (Finchlev — ASCAP)	18			When It's Ovar (Blackwood/Daan Of Music — BMI/April/Duke Rano — ASCAP)	28
867-5309/Janny (New Daddy/Unichappell/Tutone-Keller — (BMI))	12					Without You (Bright Smilla/Knockout/Kid — ASCAP/Big Teath /Blaka and Blua — BMI)	23
Empty Gardan (Intarsong — ASCAP)	8					Work That Body (Songs Of Manhattan Island/Olga/Ray-Han/Koppelman-Brandiar/Rossavilla — BMI)	90
Eye Of The Tiger (Holy Moley/Rude — BMI/WB/Easy						You Should Hear (Snow/Warner-Tamarlana — BMI)	80

⊘ = Exceptionally heavy radio activity this week ⊙ = Exceptionally heavy sales activity this week

Vid Distributors See Shake-Out In Tight Market

by Michael Glynn

LOS ANGELES — The euphoria surrounding the so-called "boom" in videocassette software sales and rentals, if indeed there ever was one, has by now worn off. What remains is an industry groping its way towards stability and, hopefully, a profitable maturity. Many are wondering how long it will be before that point is reached, particularly independent distributors, who feel that a shake-out in their business is imminent, if not already beginning.

Shrinking profit margins, the proliferation (some say "glut") of titles, credit problems and a certain amount of dealer confusion resulting from the introduction of various manufacturer rentals plans have all contributed to the woes of the distributor. The middleman in an equation which includes manufacturers looking for a cut of rentals through programs or price raises and a number of dealers who are already overextended and buried by the intense competition, the video distributor has become what Eric Beckerman of Michigan's Video Trend called "the shock absorber" in a very bumpy business.

"I think there will be some attrition," said Beckerman. "There was artificial expansion, to begin with, unnatural in terms of the economic climate and the number of titles being forced upon the distributor. Something has to give somewhere."

Despite the entry of a giant electronics hardware manufacturer like Sony into

prerecorded video distribution (which Beckerman and other established distributors seem to feel is simply an effort to help bolster floundering Beta format software sales and, thus, help promote the hardware), the forecast is that the strong will survive while the small will disappear. According to Jack Silverman, president of Des Moines, Iowa-based Commtron, "A half-dozen major distributors have gone out of business in the last year and God knows how many smaller ones."

Early Casualties

Indeed, midwestern regional distributor Minneapolis' Video Artists has been among the casualties, while another, Western, merged with King. A major Memphis-based national distributor, Southland, closed its Georgia and Texas satellite offices to consolidate in its Tennessee headquarters. "We closed the satellites back in January," said Southland vice president of sales and marketing Robert Komisar. "We decided that consolidation was the right way to go, under a master distribution center here in Memphis."

"We try to concentrate (our business) on the sunbelt area but we do have certain national accounts we ship to in the Northeast, Midwest, Canada, Mexico and Puerto Rico; in fact, our export business is growing. There will always be a place for regional distributors but there will be fewer, as there will be fewer national distributors. Eventually, there could be as many as eight and as little as four. And we're concentrating our business on the major chains, not the mom and pops, although we do service some. It takes a strong financial commitment for a dealer or distributor to remain in this business now."

(continued on page 14)

BMA Conference To Examine Economy, Market Expansion

by Michael Martinez

LOS ANGELES — An examination of the overall economy, discussion on ways the market for black music can be expanded and a more nuts-and-bolts approach to business in seminars and workshops will highlight activity at the fourth annual Black Music Assn. (BMA) Conference set for June 3-6 at the New Orleans Hilton & Towers.

The association has scheduled greater participation from a wide variety of industry representatives. More participation by members of other trade groups — such as the National Assn. of Recording Merchandisers (NARM), the National Assn. of Broadcasters (NAB) and the National Assn. of Black Owned Broadcasters (NABOB) — is expected to enliven panel discussions.

A more specific set of topics will be addressed at this year's workshops and seminars, including support of establishing more black-owned and black-oriented radio, obtaining wider exposure for black artists through general market media, exploring the international market for black music and the current level of artistry in the idiom.

With the theme of this year's BMA conference being "Survival: Expand The Black Music Market," the summit will also more closely examine economic issues as they pertain to black music in the industry.

"Before we talk about black music," explained George Ware, executive director of the BMA, "we must ultimately talk about the black community. Whatever the fate of the

black community, black music is inextricably tied to it."

Serving as a backdrop for all discussion during the three-day conference, according to Ware, will be the keynote address to be delivered during Thursday's opening business session by Georgia State Senator and national political figure Julian Bond, who will speak on the topic "How We Came To Be Where We Are Today." His discussion will focus on the condition of black America in 1982 — economically and politically, urban and rural.

As an adjunct to Bond's keynote address will be an audio/video presentation titled "Black Survival In An Information Society." Ware, who served as executive producer on the presentation, said that the video would show technological changes and how business is applying emerging technologies in a more scientific manner. He said the presentation would also prescribe ways that blacks could participate in opportunities represented by new technology and more structured business practices.

Positive Focus

Ware said that the focus of BMA conference would be more narrow "but in a positive" sense. "In past conferences, the seminars and discussions carried a much broader mandate. But this year, we want to have more intense discussions on specific topics so some solutions will come out of the talk," he said.

Following the keynote speech and visual

(continued on page 15)



'LOVE NOTES' — Columbia recording artist Chuck Mangione recently stopped by the company's New York offices to celebrate the release of his debut LP for the label "Love Notes." Pictured are (l-r): Al Teller, senior vice president/general manager, Columbia; Dick Asher, deputy president/chief operating officer, CBS Records Group; Mangione; and Walter Yetnikoff, president, CBS Records Group.

Industry Groups, Lawmen Encouraged By Piracy Law

by Fred Goodman

NEW YORK — Law enforcement officials and attorneys familiar with record and video piracy cases are confident that the new Piracy and Counterfeiting Amendment Act of 1982, signed into law by President Reagan on May 24, will be a major spur to prosecution. Those interviewed by **Cash Box** cited the stiffer felony penalties as both a deterrent to would-be offenders and as an encouragement to U.S. Attorneys to take on more anti-piracy cases.

"It gives the FBI a lot more credibility when they come to prosecutors around the country with cases because now they're felonies instead of misdemeanors," said attorney John Jacobs of the Organized Crime Strike Force in New York and a prosecutor

in the Sam Goody counterfeit tape case. "Prosecutors have priorities like anybody else. They pick things the way people in any other business do."

Under the new law, recording and motion picture pirates and counterfeiters, including first-time offenders, face maximum felony penalties of up to five years imprisonment and/or fines of up to \$250,000. Previously, first-time offenders faced maximum misdemeanor penalties of one year in jail and/or \$25,000.

Joel M. Schoenfeld, special counsel, anti-piracy, for the Recording Industry Assn. of America (RIAA), which lobbied strongly for passage of the new law, said he hoped the bill would mean "less and less

(continued on page 13)

WEA To Distribute Atari Line Of Home Video Game Carts

by Michael Glynn

LOS ANGELES — Atari Inc., a leading producer of home video games and manufacturer of the highly popular "Pac-Man" (in the home game form), has entered into a national distribution agreement with Warner/Elektra/Atlantic Corp. The pact between Atari and WEA, the domestic distribution arm of the Warner Bros., Elektra/Asylum, Atlantic and associated labels, is non-exclusive and under its terms, WEA Corp. will be concentrating its distribution activities on free-standing recorded music outlets.

The move has been long anticipated, since both Atari and WEA Corp., which also distributes Warner Home Video product, are subsidiaries of Warner Communications Inc. (WCI). According to WEA president Henry Droz, both his company and Atari are, through this arrangement,

"mutually seeking to expand the business base of Atari products through record stores."

Droz added that WEA Corp. executives will hear Atari's product and marketing plans for the balance of the year during meetings and presentations over the course of the International Summer Consumer Electronics Show (CES) in Chicago June 6-9. As for initial programs, Droz said that nothing has been firmly scheduled with the company at present, although WEA expects to begin a range of merchandising activities at the record retail level involving Atari product during the coming months.

"When we get our feet wet, we want to try some tie-ins, such as cross-promotions with records and tapes, and whatever else makes sense," said Droz.

Last week's announcement was widely heralded throughout the record retailing

business, as the heads of a number of leading chains noted that this natural step had been anxiously awaited for many months.

"Needless to say, I'm very pleased," said Barrie Bergman, president of the 138-store, Durham, N.C.-based Record Bar chain. "It's just a damn shame that they waited so long. We've had to go through a jobber up until this point, and I'm hoping that this new arrangement will result in lower costs. While it's been tough, we've managed to hold the price line on cartridges like Pac-Man."

(WEA's Droz stated that he had "no comment" yet on Atari prices to retailers, as the subject was still under discussion with the company at presstime.)

Lou Fogelman, president of L.A.-based Show Industries, which includes the 26-store Music Plus chain and City One-Stop,

called the announcement "very exciting," noting that WEA's involvement in video game distribution brings added credibility to record retailers as legitimate home entertainment dealers.

"We (record stores) are a viable outlet for video games; their demographics and ours are the same," said Fogelman. "Now that WEA and other record companies are becoming video game distributors, it will put the other game companies on notice, and perhaps we will be looked upon in a better light."

"The Industry is evolving into a record and video business — and games are certainly a part of this trend. WEA is a perfect example: they distribute music, videocassettes and video games."

Like Record Bar's Bergman, Fogelman felt that the entry of WEA distribution

(continued on page 23)

BUSINESS NOTES**CEO To Mount Tax Relief Fundraiser**

LOS ANGELES — The California Entertainment Organization (CEO) is mounting a fund-raising drive to support state legislation here that would stop the State Board of Equalization from collecting sales taxes on all expenses leading to the fabrication of a master tape recording.

According to Chris Stone, president of the Record Plant here and a CEO board member, during a Los Angeles meeting May 20, CEO board members decided to solicit record companies to support passage of L.A. Assemblywoman Gwen Moore's AB 2871, which would rectify a Board of Equalization interpretation of California Revenue and Tax law that holds that all productions expenses incurred by independent producers, engineers, production companies and recording studios from 1976 to the present are subject to a six percent sales tax, 10% penalty for failure to file and a 20% per month interest retroactive to 1976.

The Moore bill cleared the Assembly Revenue and Tax committee April 14, but it must go through the Assembly Ways and Means Committee before being heard by the entire Assembly and then the State Senate. But there are obstacles to overcome.

Stone said that "the problem with the Moore bill is that it has a revenue loss built into it, so under policy of the Ways and Means committee, the bill will not be heard until after the state budget is approved."

In a memorandum sent from the Board of Equalization's L.A. field office to Assemblywoman Moore's office, the Board contended that if the Moore Bill was passed, it could mean \$5 million in the revenue losses for the State for the 1982-1983 fiscal year. The memorandum also stated that the state would be liable for \$15 million in refunded taxes already collected under the Board's tax interpretation.

CEO legal representative Bill Bagley, a former member of the state assembly, said that because AB 2871 is a "money bill," or a bill that will have some impact on revenue for the state, the Assembly panel will not hear the bill until passage of the budget, which should occur by the July 1 deadline.

Stone said that it might be August before the bill is heard by the Ways and Means panel, which would give the CEO time to develop ways to raise funds for support of the legislation. He suggested that it was in the best interests of record companies to support the legislation, because whatever additional expense is incurred by independent producers, engineers and recording studios due to the questioned tax will ultimately be passed on to the record labels.

CBS Affiliates Want To Shift ASCAP Fees

LOS ANGELES — Calling on a plan to shift music performance costs to program producers and syndicators, CBS television affiliates last week unanimously voted to request that the CBS-TV network devise a new method of music performers' payments to the American Society of Composers, Authors and Publishers (ASCAP).

The affiliates voted to ask CBS-TV to secure music performance rights for all future network programs; maintaining that the network has an obligation to obtain all performance rights to its programs, that music performance rights should be treated no differently from other program rights and that the stations should not be charged any special costs connected with obtaining such rights.

CBS and the affiliates pay music performance fees to ASCAP under terms of a settlement reached last year between ASCAP and CBS over the issue of music clearance payments. The agreement, which ends in 1985, calls for CBS-TV to pay the licensing group \$8.5 million in 1982, \$9 million in 1983, \$9.5 million in 1984 and \$9.8 million in 1985 for the use of copyrighted music over the air.

PAV Stops Unauthorized Copies

LOS ANGELES — Following three months of negotiations through its Japanese counsel, Pacific Arts Video Records obtained an agreement from Japan All Round Music (JAM) to pay half of all receipts from unauthorized public showings of *Michael Nesmith in Elephant Parts* in Japan, in addition to destroying existing films from which it was duplicated.

Pacific Arts had not yet licensed the program in Japan when JAM, capitalizing on the current Monkees revival in the country due to the popularity of the group's TV series there, began showing *Elephant Parts* in theatres. Pacific Arts learned of the copyright infringement through Japanese fan mail to former Monkee Nesmith and was able to track down the supplier of the film to JAM through the efforts of Film Security Office of the Motion Picture Assn. of America (MPAA).

John Sansone, vice president of business affairs and finance for Pacific Arts Corp., said, "JAM tried to leverage us into a distribution deal based on its unauthorized exploitation of the picture. But they are not in the distribution business, and they were simply skimming the cream off the Tokyo market. We spent a lot more on legal fees than we got out of JAM, but if we hadn't stopped them, they would have destroyed the Japanese market for us anyway."

We felt that it was important to demonstrate both to JAM and to other potential pirates that this company won't permit this kind of thing to go unchallenged. In the long run, it will prevent much more serious losses."

Court Awards Interim Fee To ASCAP

NEW YORK — A New York court last week ordered the ABC-TV network to pay a higher interim license fee to the American Society of Composers, Authors and Publishers (ASCAP).

The new fee, decided by Judge Edward Palmieri of the United States District Court for the Southern District in Manhattan, will be paid retroactively at a monthly rate of \$666,-666.66 for a period of Sept. 11 through Dec. 31, 1982, and at a monthly rate of \$708,333.33 for the period commencing Jan. 1, 1982. On an annual basis, these fees come to \$8 million and \$8.5 million respectively.

The interim fees will be paid until the Court determines a final fee, or the parties agree on one, or until there is a further adjustment of the interim fee made by the Court. The new level of fees is the same as CBS agreed to pay ASCAP last June.

On April 16, 1982, ABC-TV had voluntarily agreed to increase its fee to \$5 million. Prior to that, ABC-TV had been paying \$3.8 million annually.

Lobbying For Bills On Home Taping Heating Up In D.C.

by Earl B. Abrams

WASHINGTON D.C. — Lobbying by proponents and opponents of adding a copyright fee to the sales price of recording hardware and video and audio blank tapes began in earnest on Capitol Hill last week.

Although lawyers and lobbyists for both sides of the controversial proposal have been going one-on-one with senators and congressmen who are members of their respective judiciary committees, the screw really began to be turned May 25 when a delegation of Pennsylvania distributors and retailers of videocassette records (VCRs) visited Sen. Arlan Specter (R-Pa.) to voice their opposition to the fee idea. A Pennsylvania group of record makers and others favoring the imposition of the copyright levy is due to meet with Sen. Specter June 9.

A delegation of songwriters favoring the legislation swarmed into senatorial and congressional judiciary committee members' offices the very next day. Among them: Irvin Drake, George Weiss, Mike Stoler, Sheldon Hornick and Johnathan Holdzman. They were sponsored by the American Guild of Authors and Composers (AGAC) and the National Music Publishers Assn. (NMPA), which held a reception for judiciary committee members and their staffs later that evening on the Hill.

Both camps are planning to have local constituents meet with committee members here during the Memorial Day weekend.

All parties are also awaiting the anticipated announcement by the U.S. Supreme Court whether or not it will review

(continued on page 12)

Video Game Makers Generally Support Dealer Rentals

by Jim Bessman

NEW YORK — With few exceptions, video game manufacturers support recent moves by home entertainment retailers to institute rental programs aimed at developing the market (*Cash Box*, May 29), for the popular TV games. Only Atari, Inc. and Imagic declined to comment when queried by *Cash Box*; the rest expressed confidence in their products' saleability and felt that game rentals would stimulate sales rather than dampen them.

According to Michael Katz, vice president marketing services, Coleco Industries, Inc., rental of video games provides a good way for consumers to test game cartridges when making buying decisions. "Because of the cost, the average hardware owner buys only four or five cartridges a year," said Katz. "Game rental allows the consumer to try more games and decide which to buy."

Patrick Roper, president of Games by Apollo, compared the rental programs with in-store game play. "We always ask our dealers to let their customers play the games in the store," he said. "Letting them actually play the games is the best way of selling them. Rental works the same way. Since consumers can't afford to purchase all of the games on the market, they are becoming more selective. The rental situation allows them to take a look at games in their homes before purchasing the ones that play well. This can't do anything but help us."

Stimulates Sales

Seconding Roper's comments was William Gillis, vice president of marketing, Mattel Electronics, makers of Intellivision.

(continued on page 12)

REVIEWS**ALBUMS****OUT OF THE BOX**

GREASE 2 — Original Soundtrack Recording — RSO RS-1-3803 — Producer: Louis St. Louis — List: 8.98

Although the original *Grease* featured musical performances by Olivia Newton-John, John Travolta, Frankie Valli and Sha Na Na, the soundtrack to the sequel has only The Four Tops and Tab Hunter whom audiences will recognize. Louis St. Louis, who acted as musical director for the stage run of *Grease* and as special creative musical consultant for the film version of the play, once again lends his producing and arranging talents here, making this effort as sophomorely upbeat — if not as star-studded — as the first.

FEATURE PICKS**POP**

BERTOLT BRECHT'S BAAL — David Bowie — RCA CPL1-4346 — Producers: Tony Visconti and David Bowie — List: 5.98 — Bar Coded

This specially-priced selection of songs from Brecht's operetta has Bowie displaying yet another facet of his versatility, here sounding more like romantic crooner Anthony Newley than Ziggy Stardust. Originally the score to a production for British television broadcast, these five tunes are poetically lyrical, and the sparse musical accompaniment only further showcases Bowie's vocal strength.

THE HUNTER — Blondie — Chrysalis CHR 1384 — Producer: Mike Chapman — List: 8.98 — Bar Coded

Billed as the first Blondie "concept album," with its themes of quests and quarries, the sonic sextet fronted by Debbie Harry has put out an LP full of Caribbean rhythms, psychedelic lyrics and tropical atmosphere extremely well-suited for summertime listening. With her participation in the photojournal *Making Tracks*, the upcoming film thriller *Videodrome* and the lyrical content for most of the songs on this disc, Harry continues to step out of the stereotyped rock star format and extend herself to the point where she's a multimedia personality, a fact which has only helped Blondie's record sales.

HOOKED ON SWING — Larry Elgart and his Manhattan Swing Orchestra — RCA AFL1-4343 — Producer: Larry Elgart — List: 8.98 — Bar Coded

Originating from the producers of the immensely popular "Hooked On Classics" disc, this latest entry into the medley arena encompasses swing, big band, blues and Broadway music, each given their own separate track. There's even a long segment dedicated to bits of music from the films of Fred Astaire that's especially suitable for strutting your stuff.

(continued on page 8)

*Congratulations
to the
Black Music
Association
on its
4th Anniversary.
Keep up the good work.*

CASH BOX

REVIEWS

(continued from page 6)

SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH — Frank Zappa — Barking Pumpkin FW 38066 — Producer: Frank Zappa — List: 8.98

In what may be Zappa's most accessible album since "Shiek Yer Booti," the man from Cucamonga, Calif. offers a lesson in procrastination ("No Not Now"), a brief tale of an adolescent strumpet ("Teen Age Prostitute"), as well as a weird instrumental number ("Envelopes"). Top cut, however, is "Valley Girls," a hilarious tune dedicated to the young women of L.A.'s San Fernando Valley and narrated by Zappa's daughter, Moon. Already a staple on some progressive rock outlets, the song is making Zappa's 14-year-old offspring a celebrity in her own right.

BLACK CONTEMPORARY GAP BAND IV — Total Experience TE-1-3001 — Producer: Lonnie Simmons — List: 8.98

The members of this exceptionally talented trio of funk R&B/gospel fusionists are among the most eclectic musicians in the field of urban contemporary sounds today, and this fourth collection of dance-oriented numbers and mid-tempo ballads is positive to get a good response from both clubs and retail outlets. The single, "Early in the Morning," is a catchy, bouncy selection and is rapidly surging up the pop and B/C charts. Other outstanding tracks include "You Dropped A Bomb On Me" and "Talkin' Back".

JEFFREY OSBORNE — A&M SP-4896 — Producer: George Duke — List: 8.98 — Bar Coded

The son of a Providence, R.I. trumpet player, Jeffrey Osborne first came to musical prominence as lead vocalist for the platinum-plus R&B group L.T.D. during the late-'60s and, with his new debut effort, should be making large inroads for his solo success. Produced and assisted on acoustic piano by keyboard wizard George Duke, Osborne recalls the soulful stirrings of such greats as Solomon Burke and Jackie Wilson at times, and he's sure to be a major influence on urban contemporary music for years to come. Best picks are "New Love" and "I Really Don't Need No Light."

I'M THE ONE — Roberta Flack — Atlantic SD 19354 — Producers: Ralph MacDonald, William Eaton, Roberta Flack and William Salter — List: 8.98

Ever since she first walked into a recording studio about 15 years ago, Roberta Flack has been consistently emerging with thoughtful, heartfelt tunes that deal with basic feelings and emotions. In her most recent offering, she is joined by Eric Gale and Grover Washington, Jr. on a collection of songs written by Bobby Caldwell, Peabo Bryson, and Carole Bayer Sager/Burt Bacharach/Bruce Roberts. The precision with which her crystalline voice wraps around each syllable and embraces it should make this album of love songs crossover all boundaries of B/C, MOR, pop and jazz.

JAZZ

JUMP UP — Oliver Lake — Gramavision GR 8106 — Producer: Jonathan F.P. Rose — List: 7.98

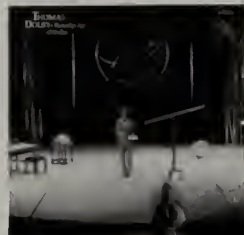
Ostensibly a reggae album by saxophonist Lake, whose reputation has previously been as a proponent of new jazz. And, although the reggae tag is justified, "Jump Up" has huge potential in numerous markets. "Ska'd To Move," could easily find itself in heavy rotation on the rock club circuit, while "Don't Go Crazy" has a lot of appeal for hard-core funkateers. There's also enough Lake to satisfy the faithful. Strongly recommended.

RAINBOW GLADIATOR — Billy Bang Quintet — Soul Note SN 1016 — Producer: Giovanni Boanadrlni — List: 11.98

Fans of the contemporary scene are sure to know violinist Billy Bang from his work with the String Trio of New York. Although this is far from Bang's first endeavor sans trio cohorts, it's a rewarding and enlightening one, with the violinist once again showing his mettle as both leader and soloist. The date also serves as a superb vehicle for some of New York's finer but less-frequently recorded artists.

NEW AND DEVELOPING

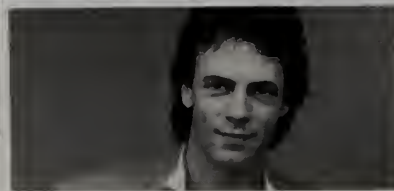
THE GOLDEN AGE OF WIRELESS — Thomas Dolby — Harvest ST-12203 — Producer: Thomas Morgan Dolby Robertson — List: 8.98 — Bar Coded



A keyboardist on albums by Foreigner, Joan Armatrading and Joni Mitchell, Thomas Dolby is perhaps best known by modern music fans as the writer/arranger of Lene Lovich's biggest single, "New Toy." His debut disc on the Capitol-distributed Harvest label is an enjoyable brand of compu-rock with lyrics relating high-tech fairy tales ("Europa and the Pirate Twins") and stories of synthesized romance ("Urges"). Lovich and XTC member Andy Partridge make guest appearances on this tight effort.

SINGLES

OUT OF THE BOX



RICK SPRINGFIELD (RCA JH-13245) **What Kind Of Fool Am I** (3:20) (Robie Porter Music — BMI) (R. Springfield) (Producer: K. Olsen)

Following an MOR-ish intro that begins to sound suspiciously like a bit from Gordon Lightfoot's "If You Could Read My Mind," Springfield cracks into his by now familiar hook-laden pop/rock on this follow-up to "Don't Talk To Strangers." This might be characterized as adult power pop, but whatever way you look, it's already scoring big as the top chart debut this week.

FEATURE PICKS

POP

FRANKIE MILLER (Capitol/MSS 5131) **To Dream The Dream** (3:45) (Rare Blue Music, Inc. — ASCAP) (F. Miller) (Producer: B. Beckett)

In lieu of a new Bob Seger 45, we have Frankie Miller, who along with Muscle Shoals producer Barry Beckett, may have found the solution to commercial success

NEW FACES TO WATCH



David Lasley

Some of EMI America/Liberty recording artist David Lasley's fondest musical memories are of a cramped R&B haunt in the heart of Detroit's tenderloin district where he and his sister, two white kids from a suburb miles north, would venture to sing for free in exchange for "promotion." That club, the Twenty Grand, has since burnt down, but it lives in the heart and, especially, the soul of "Missin' Twenty Grand," the solo debut album from the versatile background singer whose voice has graced literally hundreds of pop, rock and R&B recordings.

"It's a lot about my teenage years," said Lasley of the record. "I've often wanted to go back to Detroit." That he does on "Missin'," the title track of which is an affecting reminiscence rendered in Lasley's distinctive phrasing, itself steeped in early R&B influences. A strong pop sensibility, however, has also enabled him to shoot into the Top 40 with the first single from the LP, Randy Goodrum and David Loggins' "If I Had My Wish Tonight."

As a teenager, Lasley gobbled up what he called "left-field R&B stuff," roaming the cutout houses to satisfy his obscure tastes. He'd record a cappella tapes with his sister Julie and send them to small Detroit labels ("We did the shop around thing."). As Lasley recalled,

"The east side of Detroit was greaser and the west was frat" in the late '50s and early '60s, but as part of a blue-eyed soul group emphasizing harmony, they ended up getting their first break at clubs like the Twenty Grand.

Lasley was mostly doing other people's material at that point, but he started writing more heavily when the group broke up and Maxine Brown recorded one of his songs. The stage beckoned at that point, though, and he got a bit part in the "tribe" of the road company of *Hair* which he stayed with until he was offered a shot at Broadway in a very short-lived musical called *Dude*. In November '73, he found himself broke and homesick in New York when he saw an ad in the *Village Voice* for a falsetto singer. Answering the ad led Lasley into a series of demos for Dave Appel, and he would soon put together "a little background group" for Appel and Hank Medress that consisted of such friends and *Hair* alumni as Ula Hedwig.

Some members of the group, known as Valentine, split after a year of knocking around the clubs and sessions (Hedwig, for instance, joined Bette Midler's Harlettes), so, stripped down to a trio, Rosie was born and a contract from RCA was obtained after Genya Ravan heard their demo. While Rosie never really got off the ground with its two LPs, Lasley's career as a background singer flourished, doing constant session and road work with the likes of Melissa Manchester, Bonnie Raitt and Todd Rundgren. In addition to James Taylor, who spotted him singing on *Saturday Night Live* with Jennifer Warnes and to this day works with him on tour and album.

"I love being in the studio," he stated, "and I always wanted to be a backing singer. Harmony is a really special thing, it's that relationship between singers that provides a certain sort of magic which I could never give up. There isn't much glory, but there is a special reward."

in this Van Morrison-like ballad. From "Standing On The Edge," Miller's new LP, it has a title that could turn out to be prophetic for the bluesy Scottish-born singer. **DR. HOOK** (Casablanca/PolyGram NB 2351)

Lovell (3:14) (DebDave Music, Inc. Briarpatch Music — BMI) (E. Stevens, E. Rabbitt, D. Malloy) (Producer: R. Hafkline)

The mellow guitar, light strings and easy woodblock comes drifting across like a warm summer breeze at evening on Dr. Hook's cover of the Eddie Rabbitt tune. Dennis Locorriere's vocals have never sounded more romantic.

AILEEN QUINN AND THE ORPHANS (Columbia 18-02951)

Tomorrow (2:21) (Edwin H. Morris & Co., a division of MPL Communications, Inc./Charles Stouse — ASCAP) (C. Strouse, M. Charnin) (Producer: R. Burns)

No, Aileen Quinn and the Orphans isn't the latest new wave group but the young actress who plays America's favorite little redhead in the motion picture "Annie", backed by the cast of "orphans". What Quinn lacks in the vocal power she makes up for in cuteness.

GENESIS (Atlantic 4053)

Paperlate (3:15) (Pun Music, Inc. — ASCAP) (Banks, Collins, Rutherford) (Producers: Genesis)

A previously unreleased studio track from the forthcoming "Three Sides Live" LP, this song has the horn-dominated, R&B-tinged sound reminiscent of songs like "I Missed Again," strangely enough, from Phil Collins' "Face Value."

CHEAP TRICK (Epic 14-02968)

If You Want My Love (3:35) (Adults Music/Screen Gems — EMI Music — BMI) (R. Nielsen) (Producer: R.T. Baker)

A dense yet extremely melodic confection from the Trick's new "One On One" LP, this tune marks somewhat of a return to the more Beatlesque sound which graced the band's earlier LPs. In fact, there are a few John Lennon-like "Ohhh's" and snippets from other tunes here.

COUNTRY

MOE BANDY (Columbia 18-02966) **She's Not Really Cheatin'** (She's Just Gettin' Even) (2:42) (Baray Music, Inc./Wood Hall Publ. Co. — BMI) (R. Shaffer) (Producer: R. Baker)

"The Champ" is the resident king of the honky tonk sound, and this straight-ahead piece of vengeance becomes the latest entry in the cheating game. The title cut from Bandy's current album, the single relies heavily on the artist's familiar vocals, with a solid country melody.

BLACK CONTEMPORARY

RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-143)

Taking Applications (5:30) (On The Boardwalk Music/Dat Richfield Kat — BMI/Songs Can Sing — ASCAP) (R. "D." Fields, B. Wilson) (Producers: R. "D." Fields, B. Wilson)

If it ain't one hit, it's another. Richard "Dimples" Fields is "taking applications" for a new love in his high, quivering vocal, framed by a string-swept melody reminiscent of the famed Philly ballad sound.

NEW AND DEVELOPING

THE JAM (Polydor/PolyGram PD 2206) **Town Called Malice** (2:55) (Chappell Music — ASCAP) (P. Weller) (Producers: P. Wilson, The Jam)



The Jam, monsters in the U.K., can't get no respect here in the U.S. but with its dance-oriented beat, nicked from The Supremes' "You Can't Hurry Love," this song is finally getting people to sit up and take notice.



PRIDE AND JOY — After the post-awards party of the Academy of Country Music show at Knotts Berry Farm in Southern California, RCA Records held a get together at its suite in L.A.'s Le Parc Hotel. Pictured at the party are (l-r): Jim Sharp, *Cash Box* vice president, Nashville; RCA recording artist Charley Pride; George Albert, *Cash Box* president and publisher; and RCA recording artist Earl Thomas Conley.

Flood Of Soundtracks Set For Release During Summer

by Jeffrey Ressler

LOS ANGELES — With more than 40 films vying for big box office returns this coming summer, record companies are also hoping to score with several promising soundtrack albums featuring both top pop acts as well as scores composed and conducted by leading luminaries of the movie music world.

Whereas superstar rock groups such as the Rolling Stones and the Beatles have albums tied to current screenings of motion pictures starring the bands, the bulk of the potentially successful instrumental scores seem to be those from the pack of science fiction and fantasy films set to be released soon. Major promotional pushes are in store for a host of these scores, including Vangelis' *Blade Runner*, John Williams' *E.T.*, *The Extra-Terrestrial*, Wendy (nee Walter) Carlos' *TRON*, Jerry Goldsmith's *Poltergeist*, Ennio Morricone's *The Thing*, James Horner's *Star Trek: The Wrath of Khan* and Basil Poledouris' *Conan*. Movie musicals such as *Annie*, *Grease II* and *The Best Little Whorehouse In Texas* are also expected to have their LPs on the racks and retail outlets, with other films like *Fast Times at Ridgemount High*, *Reggae Sunsplash*, *Diner* and *The Atomic Cafe* utilizing an anthology approach to soundtracking by using various artists to evoke an overall mood to the film.

Stones Concert

Serving as the soundtrack to an upcoming Hal Ashby movie documenting the group's record-breaking 1981 American concert tour, the Rolling Stones' LP, "Still Life," is shipping in June and will include two songs, "Going To A Go-Go" and "Twenty Flight Rock," that have never been previously released by the group. Ten songs in all are slated for the Atlantic-distributed Atco record, with old chestnuts such as "Under My Thumb" and "Time Is On My Side."

The Beatles' recent "Reel Music" repackaging taken from the quartet's film forays are being considered a "pseudo-soundtrack" album by Capitol, which originally sought to cross-promote the record with the Dolbyized re-release of the first Beatles movie, *A Hard Day's Night*. The film's producer, Walter Shenson, even helped plan some of the design for the album and its accompanying photo booklet, and, had everything run according to schedule, the film and album would have been released concurrently. However, a spokesperson for Capitol said that Shenson was "stonewalled" in getting large-scale distribution for the movie's re-release and, consequently, the record took off without the film playing in most markets intended for the promotional campaign.

Besides pop albums, it appears as if celluloid scores this summer will be taking

a decidedly classical tilt for those films that involve speculative fiction. John Williams, winner of three Academy Awards, two Grammys and soundtrack composer for *Jaws*, *Star Wars*, *Raiders Of The Lost Ark* and *Close Encounters Of The Third Kind*, has again teamed up with director Steven Spielberg for the forthcoming Universal picture *E.T.*, a story charting the adventures of an alien life form stranded on earth and befriended by children. The album for *E.T.*, co-produced by former Doors producer Bruce Botnick, will be released by MCA in early June, coinciding with the film's premiere, and will boast a "Theme from *E.T.*" single, entitled "Flying" on the album, to be shipped on June 10, the day prior to the film's opening.

Another soundtrack veteran Ennio Morricone, is due to put out an MCA LP derived from his score to John Carpenter's *The Thing*, scheduled for release in late June. Morricone, who's previously written music for several Sergio Leone "spaghetti westerns" like *A Fistful Of Dollars* and *The Good, The Bad And The Ugly*, has supposedly penned a much more eerie score than he's ever tackled before, appropriately cued to the film's horror/gore scenes.

The shock epic *Poltergeist*, directed by Tobe Hooper, will be scored by Jerry Goldsmith for PolyGram, which is also handling Vangelis' album of music accompanying Ridley Scott's futuristic *Blade Runner*, starring Harrison Ford as a detective stalking human clones in Los Angeles during the next century. Although no singles along the lines of the composer's *Chariots Of Fire* score are being planned yet, indications are that the second side of the *Blade Runner* album may be a suite in the vein of *Chariots'* LP flip side.

Space Sounds

A symphonic soundtrack will be used by at least two other films scheduled for summer, *TRON* and *Star Trek II: The Wrath of Kahn*. *TRON*, Walt Disney Prods.' multi-million dollar video game movie, will have its Wendy Carlos score pressed by CBS's classical division, Masterworks, and tentative plans call for an audiophile version of the LP to be released following the movie's opening. Carlos, whose previous credits include music for *A Clockwork Orange* and *The Shining*, conducted a 97-piece orchestra and choir for *TRON*, in addition to her own synthesizer work. Two songs by the rock group Journey, an instrumental called "1990" and a vocal number entitled "Only Solutions," will also be included in the film. Meanwhile, Paramount's *Star Trek* sequel will employ an 88-piece orchestra conducted by the soundtrack's 28-year-old composer James Horner, whose previous screen credits include *Wolfen*, *Battle Beyond The Stars* and

(continued on page 13)

Smokey Robinson

GREEK THEATRE, L.A. — The Miracles' first smash record for Berry Gordy's Motown label was Smokey Robinson's classic composition "Shop Around," so it wasn't too much of a surprise when, more than two decades later, Robinson opened his show at the Greek Theatre with a version of that song before a large crowd of fans including Gordy himself. While the performer took a number of requests from the audience for his "greatest hits" throughout the show ("You say 'em, We'll play 'em," he laughed), he also treated the throng to many of his later recordings, including songs on the newest LP from his catalog, "Yes It's You Lady."

Dressed in a gleaming blue shirt and tight, velveteen pants, the Miracle Man looked and sounded in top form, immediately establishing an intimate rapport with the assemblage of concertgoers through congenial banter and a warm outpouring of emotion in his songs. The tunes included a generous helping of Motown greats, such as "Mickey's Monkey," "Going To A Go-Go," "Ooh Baby Baby" and the exemplary romantic ballad, "Tracks Of My Tears," and, rather than presenting them as a solid chunk of the show or a brief medley segment, he wisely interspersed them with later material like "Old-Fashioned Love," "Merry-Go-Round" and "Being With You." There was no single highlight of the show, but the crowd applauded very enthusiastically during a rendition of one of Robinson's earliest pop efforts, "Bad Girls," with which the Miracles made a chart hit for Chicago's Chess Records in 1959.

During the performance, members of the audience sang along, presented the artist with flowers, notes and hawaiian leis, and one young lady even managed to get close to center stage and dance for a bit near the master singer/songwriter. However, two stern bodyguards held positions on opposite sides of the theatre, providing a sterile overtone to the evening's entertainment, every once in a while communicating to their colleagues via walkie-talkies. Yet even with the spectre of grim security men flanking the stage, Robinson nevertheless carried on as cool as could possibly be expected for nearly two hours, crooning, dancing and moving with a poetic, feline-like grace that seemed completely natural.

Over the past 20 years, Robinson has progressed in both his professional and vocal stature, and no longer is he the soul singer with the high-pitched, innocent voice. Today he's a lot older and wiser than when he put out his early recordings, and that maturity is obvious in his handling of romantic ballads, where his knowing inflections now sound more self-assured but no less urgent. As always, wherever there's Smokey, there's bound to be fire.

Jeffrey Ressler

Beach Boys

SAN DIEGO STADIUM — A "first" in concert promotions was held here when the Beach Boys presented a dazzling performance following the San Diego Padres/Philadelphia Phillies baseball game. Titled "Baseball, Beach Boys and B-100" (KFMB-FM), the Boys put on an hour-and-a-half show approximately 22 minutes following last inning. In the interim, the playing field was transformed into a visual show of dancing cheerleaders, clouds of colorful smoke, decorated sound wagons and other eye-catching effects before the stage itself was

rolled in.

Led by the effervescent Carl Wilson, the Beach Boys went through their well-known hits, including "Good Vibrations," "Help Me, Rhonda," "I Get Around" and the best-sounding song of the set, "God Only Knows."

Sounding better than they have in some time, Dennis Wilson of the group commented that he thought the Pax Productions show was the perfect combination of America's favorite game and their music. Obviously, the capacity crowd agreed.

More of these baseball/concert events are presently being planned for later this summer in various cities across the country. At this time, Pax Prods. plans a number of similar concert tie-ins with major league baseball teams, with a farewell concert by the Doobie Brothers following a Padres game on Sept. 5 the most prominent at presstime. With concert ticket prices the way they are today, many music fans just may be able to get a bargain for the single price of a baseball admissions ticket.

Greg Ieschlshin

Gary Stewart & Dean Dillon

SUNDOWN, N.Y. — It wasn't until the encore segment that RCA's boldly bizarre pairing of country music misfits Gary Stewart and Dean Dillon made any sense. Following what had been a two-thirds disastrous showing before nervous label brass and excited invited press, Stewart and Dillon returned to the stage just by themselves with "flat-top" guitars, this in stark contrast to the loud, sloppy rock that had preceded. The ensuing duets had the principals alternating verses to soft ballads above simple rhythmic guitar strums. The material, fresh from a writing session for the duo's next album together, finally showed their full potential as writing and singing partners.

The show had begun with a brief set by Dillon who showed a baritone more comfortable in its higher reaches. His handful of alienated outlaw-type tunes, which included his hit "They'll Never Take Me Alive," strayed too close to his idol Merle Haggard's territory, both thematically and vocally.

Stewart, on the other hand, was the complete opposite. Bounding out with a cheery "Hello folks!" he darted right into "Honky-Tonkin" with irrepressible spirit, his high baritone noticeably more comfortable in its lower reaches when the vocal mike finally kicked in. But while he didn't hit all the highs, Stewart was singing his heart out, throwing his whole body and soul into gut-wrenching, lovesick ballads like "Cactus And A Rose" and "Quits." His band, however, could offer little more than grating guitar backup. After a much-needed tuning break, Stewart gave a stunning version of his 1978 hit, "Whisky Trip," his trademark frail quiver mixing evenly with his parental throat-clenched growl.

Following "Body Shop," a Stewart solo from the Stewart/Dillon "Brotherly Love" LP, a smashing Tanya Tucker, who has written with Stewart/Dillon, came out to sing backup vocals. Clad in a skimpy red garment, Tucker smooched a little too much for performing taste during the instrumental break, then earned the biggest hand of the night by shaking her booty during a Vegas-slick interpretation of her own "When I Die And Go To Heaven."

By then, Dillon had returned and joined Stewart on duets from the pair's album. Then he departed to allow Stewart to close out the show. The last tune, "Flat Natural Born Good-Timin' Man," showed the artist in top form. If nothing else, it was a joy seeing a country treasure enjoying himself.

Jim Bessman

Edward Ray, Newest CRT Member, Favors Free Marketplace Approach

by Earl B. Abrams

WASHINGTON — For years record companies and music publishers have wished for a member of the fraternity as a commissioner of the Copyright Royalty Tribunal (CRT). They now have one of their number as a CRT member.

He is Edward W. Ray, 55, former record company executive, named to the CRT by President Reagan earlier this year. Ray was sworn in and took his seat Feb. 14, succeeding Clarence L. James Jr., who resigned last year. That term expires this September, and although Ray insists he has no promise of reappointment, it is hard to believe that he would have accepted the CRT job just to spend seven-and-a-half months in Washington. He told *Cash Box* in an interview recently that he would be letting the White House know "soon" whether or not he desires reappointment.

From the start, Ray has made his philosophy clear, and it is pure Reaganism. "I am a strong supporter of the free marketplace concept," he said regarding the controversy about whether to continue compulsory licenses (Ray's predecessor recommended the abolition of all compulsory licenses). "Wherever possible, I am in favor of letting the mechanics of the marketplace determine the outcome of issues."

Ray acknowledged that he has been spending "six to seven hours a day" in getting acclimated to his new role" in he said, "I am ready to contribute."

And, he added, that contribution should be helpful to the CRT since his background is in both recording and publishing. He admitted, however, that issues involving those two topics won't be coming up until 1987, when the mechanical royalties fee schedule that was adopted late last year ends. Under the Copyright Law, the CRT must reappraise the royalty rate in that year.

As to conflict of interest problems, Ray said that he doesn't see how this might arise, but if there is one he naturally will excuse himself from participating.

Most of Ray's career has been in Los Angeles and Memphis. In the former city, he was an executive with independent record distributor Central Record Sales Co. from 1950-55; sales promotion and A&R executive with Imperial Record Co. from 1955-65 (handling Fats Domino and Rick Nelson among others); vice president, A&R administration, Tower Records, a Capitol Records label from 1965-69, and senior vice president A&R administration, MGM Records from 1970-74. Ray also spent one



Edward Ray

year as vice president, music publishing, for Burt Sugarman-Pierre Cossette Television Prods.

His Memphis period ran from 1974-79, first as vice president, recording and publishing, Cream Hi Records, and also as owner of his own management consulting firm, Eddie Ray Music Enterprises. One of the highlights of that period in his career, he noted, was the founding of the Tennessee College for the Recording Arts, a private vocational school that turned out 400 students ready to enter the industry. That concept is now part of Memphis State University's department of communications, Ray said.

For two years before taking the CRT post, Ray was involved in real estate investment and management in Los Angeles.

Ray has top credentials as a Republican. He organized and was first chairman of the Alternative Political Action Committee (APAC), which is composed of black professionals and businessmen and contributed heavily to Republican candidates, including the Reagan-Bush Election Committee. During the election campaign, he was co-chairman of California Black Republicans for Reagan-Bush. He was a delegate to the national Republican convention in 1980 that nominated the Reagan-Bush ticket. He was also a delegate to the state GOP convention earlier this year.

Ray has one other attribute that he is exceedingly modest about. He's a songwriter. That's what he planned to be "until I met so many starving songwriters," he said recently. His biggest hit that ranked at the top of the charts in the 1955-56 season was "Heart Of Stone," written in late 1954 and published by Regent Music Inc. (BMI). It was recorded by Red Foley for country, the Fontaines for pop and The Charms for R&B.

EXECUTIVES ON THE MOVE



Kaplan

Solleveld

Barbis

Leu

Kaplan Named at CRI — CBS Records International has announced the appointment of Donald Kaplan as director, business affairs, CBS Records International. He joined CBS in March 1981 as a senior attorney, records section, Law Department.

RCA Names Solleveld — The appointment of Ronald Solleveld as director, international product management and administration, RCA Records has been announced. He joins RCA Records after having spent the past year as director, creative services (International) for CBS-Songs (April-Blackwood), a division of CBS, Inc.

Barbis Named At Atlantic — Dino Barbis has joined Atlantic Records as west coast regional pop promotion director. Prior to joining Atlantic, he had his own production, music publishing and promotion company in association with his brother John.

Starks Named — Bradley Starks has been appointed regional black product promotion manager for MCA Records, based in Baltimore/Washington D.C. He comes to MCA from Atlantic Records.

Changes At CBS — CBS Records Nashville has announced the appointments of Cynthia Leu and Debbie Banks to press and public information managers for the Columbia and E/P/A labels respectively. Prior to their appointments, Leu served as coordinator, press and public information, CBS Records, Nashville, while Banks served as account executive publicist for Network Ink, an independent public relations firm based in Nashville.

Simoes Appointed — WEA has announced the appointment of Rich Simoes as the branch credit manager. Prior to his joining WEA in December of 1980 as the Boston branch credit manager, he had been the New England/midwest regional credit manager for the Data General Corp.

Plateau Appoints Freedman — Plateau Records has announced the appointment of Mara Freedman as label liaison director. Prior to joining Plateau, she served as marketing director for RockAmerica.

Destiny Names Trombino — Destiny Entertainment has announced the appointment of Mylene Trombino as accounting supervisor.

Changes At Fischer — Carl Fischer, Inc. has announced the appointments of John Boerner — vice president, publications; William Heese — vice president, sales; David Shair — vice president, personnel. Boerner joined the firm in 1958 and has served as editor and director of publications. Heese has been on the staff since 1974. He has held positions as sales manager, operations manager, and, most recently, general manager. Shair was director of personnel administration since 1980.

Snyder Appointed — Kragen and Company, has announced the appointment of Patrick Snyder as director of editorial services. Prior to this appointment, he held a similar position with A&M Records and had been a newspaper and magazine journalist.

Berman Named — Eugene D. Berman has been named associate special counsel, anti-piracy, for the Recording Industry Assn. of America (RIAA). He was most recently an assistant attorney general and the chief of the enforcement division of the Bureau of Investor Protection and Securities of New York.

Tapette Appoints Sechler — Tapette Corp. has announced the appointment of Les D. Sechler as sales manager of the company's Video Division. He joins Tapette from Total Video Supply Co., San Diego.

Changes At Stogel — Philip Stogel Company, Inc., has announced the addition of Peter Dobbin and Arnold Singer to the agency's public relations staff. Dobbin was most recently public relations manager for U.S. Pioneer Electronics Corp. Singer was most recently vp of public relations with the Frank Barth Agency.

Peterson Appointed — Colleen Peterson has been named professional manager of Hat Band Music. Prior to joining Hat Band, she spent two and a half years as back-up vocalist with Charlie Daniels. Before joining Daniels, she was a recording artist for Capitol Records.

K-tel Reports Income Decline

NEW YORK — K-tel International Inc. last week reported net income of nearly \$1.8 million, or 56 cents per share, for the nine months ended March 31, 1982. This represents a decline from a net income of over \$5.2 million, or \$1.58 per share, for the comparable period one year earlier.

K-tel reported net sales of \$141.5 million, an 8.3% decline from those during the comparable period one year earlier. The company attributed the drop to a decline in foreign currency values against the dollar. Without the decline, sales would have in-

creased 1.3% over those for the period ended March 31, 1981.

For the first quarter ended March 31, 1982, K-tel lost \$2.1 million on net sales of \$40.0 million, compared with net income of \$1.2 million on net sales of \$44.4 million one year earlier. Lower real estate values and lower net interest income offset by lower advertising and overhead expenses were key factors in causing this year's decline, according to the company.

In-D-Media Bows In L.A.

LOS ANGELES — In-D-Media, an indie representation firm for artists, clubs and other companies, was opened last week. The firm can provide the services of writers, photographers and graphics and video personnel for use in press and TV coverage, as well as development of advertising and promotion campaigns.

In-D-Media is located at 218 S. Detroit St., Los Angeles, Calif. 90036. The telephone number is (213) 938-7324.

Memory Machine Label Formed By Mobile

NASHVILLE — Mobile Records Service, a major singles distributor based in Pittsburgh, has formed a new country label, Memory Machine Records.

The firm is headed by owner Bud Os-eroff and general manager Harvey Campbell. The label has pacted with Denim & Lace Prods. headed by president Stan Cornelius, to provide the label's first product, a single by artist Jack Quist. Denim & Lace also produces Bandana.



HAPPY DAYS AT HITSVILLE — RCA Records executives recently gathered at the Motown/Hittsville studios in Hollywood to listen to Scott Baio's self-titled debut LP, which is slated for a June release. Baio is featured on ABC-TV's Happy Days series. Pictured after the listening session are (l-r): Jack Craigo, division vice president, U.S. and Canada, RCA; Bob Reno, producer of the LP; Baio; and Bob Summer, president, RCA Records.

BMA Conference To Examine Economy, Market Growth

(continued from page 5)

presentation, a panel will cover the areas to be addressed during the conference. The panel, tagged with the conference theme, "Survival: Expand the Black Music Market," will attempt to explain the BMA's program to expand the black music market, the role radio presently plays in determining the black music market and how retail can help in the expansion of black music sales. Also to be discussed by the panel is the possibility of a joint effort by the BMA and NABOB to increase the number of black-owned or black-oriented radio stations.

Moderating the panel will be Barry Richards, program director at WAIL/New Orleans. Other panelists set for this session include: Pierre Sutton, president of Inner City Broadcasting and president of NABOB; Joe Cohen, executive vice president of NARM; Ted Hudson, owner of Ted's One Stop and member of the BMA Board of Directors; Wayne Cornils, vice president, Radio for NAB; and Nikki Addison, writer for Color Sounds, Inc.

"The Survival of Black Radio: Urban Contemporary and the Numbers Game — Or Will We Be Alive In 1985?" will be the topic tackled by two panels — one comprised of long-established black broadcasters and another comprised of some of black radio's emerging figures.

Radio's Problems

Ware said that the panel members will discuss black radio's problems from their respective viewpoints and attempt to show where ideas overlap and what issues must be resolved during the next year. Panel I will be chaired by Brute Bailey, program director at WYLD-FM/New Orleans, La. Participants include: George Woods, air personality and talk show host at WDAS/Philadelphia; Jerry Boulding, operations manager at WJPC/Chicago; E. Rodney Jones, program director at WYLD-AM/New Orleans; and Scotty Andrews, program director at Z-103/Atlanta. Panel II will be chaired by Randy Sterling, president of the Young Black Programmers Coalition and air personality at KGBC/Galveston, Texas. Panelists include: Bob Law, talk show host of *Nightline*, National Black Network and member of the BMA Board of Directors; Jim Maddox, general manager at KYOK/Houston, and president of Maddox and Patterson Consultants; Carole Carper, news director at KGFJ/Los Angeles; and Jerry Mason, general manager at KYDE/Pine Bluff, Ark.

"The Charts" will be the subject of discussion during a working luncheon session on Friday, June 4. The panel for this session

Palo Alto Sets LPs, Distribution Network

LOS ANGELES — Palo Alto Records, the Northern California-based jazz label, has set its national distribution network. The label will be distributed by Malverne in the Northeast; Pickwick in Atlanta, Florida, Minneapolis and Dallas/Houston; Progress in the Midwest; Pacific Records and Tapes in San Francisco; California Record Distributors here and in Seattle; and All South, Hot Line and Stan's Record Service in the South. In addition, Palo Alto will be handled by Universal in Philadelphia; Zamioski in Baltimore/Washington, D.C.; WM in Denver; and Music Craft in Hawaii.

Palo Alto's initial release includes six LPs: "JazzFaire" by Full Faith & Credit with Madeliene Eastman; "It's About Time" by Lanny Morgan; "Blues and Other Happy Moments" by the Barone Brothers; "Basically Count" by Tee Carson and the Count Basie Bandsmen; "Urban Dreams" by Pepper Adams; and "Jazz Party" by Terry Gibbs and Buddy DeFranco.

will discuss how research is collected and used by the record industry. Moderated by market analyst Al Wellington of the Wellington Group, other panelists will include Winky Sims, managing editor of *Jack the Rapper*; Sidney Miller, publisher of *Black Radio Exclusive (BRE)*; Walt Love, black music editor at *Radio & Records*; and representatives of other trade publications.

During the afternoon Friday session, WCI Record Group senior vice president Stan Cornyn will be the featured guest speaker during a discussion of "The World Black Music Market," which will focus on international conditions and implications of expanding black music sales in the international marketplace, with a particular emphasis on Africa and other Third World regions. Moderating this panel will be Solar president Dick Griffey. Other panel members include Seiho Tajiri, president of the Japanese Afro-American Friendship Society; David P. Leonard, executive director of the TREBAS Institute of Recording Arts based in Montreal; and representatives speaking on markets in South America and Africa.

Saturday, June 5, the BMA conference will address "Black Artistry/Black Music" with a two-part panel that will view the various idioms that comprise the entire spectrum of black music, its impact on the music industry and society and its cultural contributions.

Salsoul recording artist Edwin Birdsong will chair both parts of the panel, the first of which will include as panelists *Roots of Soul* authors Dr. Ivory L. Toldson and Dr. Alfred B. Pastuer, who are regarded as experts on the psychology of black expressiveness. The second part of the presentation will include as panelists the Rev. James Cleveland, founder and president of the Gospel Music Workshop of America, Inc.; William "Bootsy" Collins, Warner Bros. recording artist; Johnny "Guitar" Watson, A&M recording artist; and representatives from the jazz and blues idioms.

Beside the business sessions, there will be "working sessions" held June 4 and 5 from 8:30-10 a.m., which will permit conference participants to discuss in greater details points raised during the business sessions and to offer feed-back on the presentations, according to Ware.

Ted Hudson, who will briefly detail a program designed to aid the black retailer during the opening session, will discuss points of the plan in greater detail with dealers seeking more information during a Friday morning session. Hudson will again address the BMA's black retailer program the following morning, June 4, during a working session with distributors, wholesalers and major and independent label representatives.

Another working session of note will be a discussion on job security by Cordel Reagan of New York-based Career Development, Inc. One session, which will be held the morning of June 4 will focus on the subject "You Are Not Your Title," which will cover how to go about developing resumes and other job application documents to reflect that particular skills learned on one job can be used in another.

While Saturday will be the close of BMA/Conference '82 activity for most participants, Ware said that Sunday, June 6, from 9-11 a.m., he would be conducting a BMA chapter development session, which will be offered to provide direction for those members who have recently opened new BMA chapters or are in the process of developing new chapters.

Ware concluded, "When people leave this year's BMA conference, there should be no doubt as to where the various segments of the industry stand on the growth of black music."

TOP 30 ALBUMS

	Weeks On Chart	5/29		Weeks On Chart	5/29
1 WE WANT MILES MILES DAVIS (Columbia C2 38005)	1	4	16 FANDANGO HERB ALPERT (A&M SP-3731)	20	2
2 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	2	3	17 ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	14	18
3 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	4	17	18 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	19	31
4 THE DUDE QUINCY JONES (A&M SP-3721)	5	61	19 RIDE LIKE THE WIND FREDDIE HUBBARD EARL KLUGH (Liberty LT-51113)	18	12
5 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	3	42	20 CHARIOTS OF FIRE ERNE WATTS (Qwest/Warner Bros. OWS 3637)	22	19
6 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	7	26	21 SILK FUSE ONE (CTI 9006)	23	21
7 TELECOMMUNICATION AZYMUTH (Milestone/Fantasy M-9101)	8	9	22 LIVE AT THE SAVOY RAMSEY LEWIS (Columbia FC 37687)	24	14
8 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	9	29	23 THE LADY AND HER MUSIC — LIVE ON BROADWAY LENA HORNE (Owest/Warner Bros. 20W 3597)	16	12
9 HOLLYWOOD MAYNARD FERGUSON (Columbia FC 37713)	10	7	24 WEATHER REPORT (ARC/Columbia FC 37616)	21	16
10 IT'S A FACT JEFF LORBER (Arista 9583)	6	11	25 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	—	1
11 WYNTON MARSALIS (Columbia FC 37574)	12	18	26 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	27	19
12 RIO LEE RITENOUR (Musician/Elektra E1-60024)	13	13	27 EARLAND'S JAM CHARLES EARLAND (Columbia FC 37573)	28	10
13 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3600)	15	19	28 BLUE HORIZON ERIC GALE (Musician/Elektra E1-60022)	25	12
14 DREAM ON GEORGE DUKE (Epic FE 37532)	11	14	29 DAN SIEGEL (Elektra E1-60037)	29	11
15 FATHERS AND SONS (Columbia FC 37972)	17	5	30 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	26	19

ON JAZZ

AND SPEAKING OF MUSICIANS — With the first wave of summer releases breaking into retail outlets, we've found ourselves jawing with numerous artists, each with a new LP in the bins. The first, alto maven **Phil Woods**, is no stranger to jazz aficionados, both young and old. Although he's been making albums since the '50s and has quite definitely worn his hat with a bebop slant, Woods has managed to attract a more than respectable following among younger listeners growing up after the heyday of the movement. His new album, "Birds Of A Feather," on the Antilles label, is pure Woods, and we found its release a good time to ponder his popularity among younger listeners. "I've always done lots of college dates and clinics at schools," reflected the saxophonist, "and I think that got it started. Then a lot of kids came in on the **Billy Joel** tune



KING COLE IN THE LYON'S DEN — Atlantic Records chairman Ahmet Ertegun (r) recently hosted a reception for pianist Jimmy Lyon at New York's Peacock Alley to celebrate the release of the pianist's new Finnadar album, "Jimmy Lyon Plays Cole Porter's Steinway And His Music."

(Woods played the alto break on "I Love You Just The Way You Are"). They'd come to see me and ask, "Hey, do you do anything on your own?" Set to come into New York's Village Vanguard when we spoke, Woods was looking forward to playing the small room with its fine acoustics, since his quartet performs without microphones whenever possible. "I find that listeners either love it or hate it," he said of his acoustic approach. "I was kind of surprised, because I thought the younger people might have a little trouble with it. But it turned out that it was the older crowd that wasn't prepared for it. But once they get into it, everybody generally digs it." Describing himself as "off and running," Woods is pleased with both the new album and his association with Antilles.

"With some of my past affiliations, I feel like I made good records but some of the companies just weren't there. I've known **Ron Goldstein** over at Island for a few years, and I'm just very excited about the record. We're gonna keep going straight ahead" . . . In New York to talk-up their newest disc for MCA, "Royal Jam," **Joe Sample** and **Stix Hooper of The Crusaders** told us they were pleased with the album, which features **B.B. King** and **The Royal Philharmonic Orchestra**, but demurred at any suggestion that the band had developed a magic touch for working with outside artists. Although they've expanded their own audience and fueled the careers of **Joe Cocker**, **Randy Crawford** and **Bill Withers** through collaborative projects, the two stressed that they were just making music and not following any grand formula for commercial success. "We've never been jazz musicians going to produce R&B artists," said Hooper, who, like his bandmates, grew up in the shadow of the Duke/Peacock studios in their native Houston. "There's been a lot of controversy about our working with R&B artists, but it's just something we feel comfortable with. The Crusaders have had such an interesting

(continued on page 32)

Game Makers See Benefits In Merchants' Rental Plans

(continued from page 6)

"Rental might provide the consumer a means of sampling cartridges in the quiet of the home instead of the store," he said, "and could also stimulate retail sales when the consumer returns with a rental tape that he likes."

Katz added that market research performed by Coleco last fall and earlier this year showed substantial trading and borrowing of game cartridges by kids who own consoles or whose families own them. He said the studies indicated that the rental concept was acceptable to consumers. "I don't know if rental will be a major part of the business," he said, "but it is an alternative to plunking down \$25-30 to buy a cartridge."

Despite the perceived benefits, few manufacturers foresaw a trend toward video game rental. Tom Pomeroy, vice president, marketing at Activision, Inc., compared some cartridges with good books. "Certain games have an intrinsic play value such that you just don't want to give it back after a couple of days but want to own them," he said. Gillis, meanwhile, noted the long life of video games. "We polled some of our owners who have had our games for over a year and found that those games aren't gathering dust but are still being played," he said, pointing to Mattel's market research data to support his contention that challenging games are

Lobbying For Bills On Home Taping Heating Up In D.C.

(continued from page 6)

the controversial Sony Betamax decision, which initiated the current controversy. That decision last fall by a federal appeals court held that home taping of a television show without paying copyright royalty is a violation of copyright law. If the Supreme Court agrees to review the case, it is felt by many observers that Congress will be glad to await the final decision before addressing the subject itself. On the other hand, there are those who feel it is imperative that some sort of law be erected to clarify the issue.

Meanwhile, the Senate Judiciary Committee is expected to consider the legislation at a meeting early in June. The House Judiciary subcommittee tentatively plans to hold another hearing on the proposed legislation June 24. The house group held one hearing in Los Angeles earlier this year (Cash Box, April 24).

The legislation is embodied in S. 1758, which would permit home taping without violating the copyright law, and an amendment prepared by Sen. Charles Mathias (R-Md.) to impose a royalty fee on the selling price of VCRs and blank tapes. Similar bills have been introduced in the House by Rep. Don Edwards (D-Calif.).

Both of the royalty fee bills would also revoke a first-sale doctrine that permits retailers to buy prerecorded video tapes from motion picture companies and rent them to consumers. Some Pennsylvania video renters declared that repeal would put the movie companies in a monopoly position determining who would sell tapes and who would rent them.

Another point made at the meeting with Sen. Spector was that many VCRs are used to make home movies or are bought by businesses for sales presentations. Thus, this is not a copyright matter.

Sen. Spector, who made a national name for himself as the Philadelphia district attorney, told his constituents that he would give their views serious consideration, but that he would not make a judgement until he had heard all sides.

heavily used and were unlikely candidates for rental.

This "repeat playability" was another property of video games cited by manufacturers as an incentive to buy games rather than rent them. "People are adamant about the games they like," said Gillis, noting that some games are played as much as six hours a week. "A daily basis rental rate quickly exceeds the retail price when customers continue to rent the cartridge."

Games vs. Cassettes

Gillis also drew a distinction between rental of games with repeat play capabilities and rental of movies on videocassette. "There aren't many movies you want to see five times a week, but the video games last much longer," he explained.

"You see a movie once or twice and you know what comes next," said Pomeroy. "The enjoyment value diminishes with successive play. But our games are designed to be played time and time again. The sense of achievement increases with the more time you put into them."

"Typically, video games are played until they are mastered," averred Ron Evans, marketing communications manager of U.S. Games Corp. "If I were a player, I wouldn't rent a game for the weekend. But I could be wrong." Evans added that the price of the cartridges, compared to the double-or-more cost of video software further undercut game rental potential. "Look at the household demographics owning \$140-180 consoles. It's an upscale segment making \$25,000 or over a year. The push to spend another \$25 for a cartridge is not a serious issue."

Jerry Michaelson, vice president, marketing at Odyssey Video games, saw as little chance of video games distribution going towards rental as that of "TV sets or chainsaws." Said Michaelson: "I've seen a number of game rental programs, and it's unclear to me if the dealer makes any money."

'Consumer Decides'

If it became clear that rental of video games was a viable alternative to sales, would that have an effect on manufacturers? "Hell, yes!" exclaimed Evans. "If everybody started renting, we would only sell a couple hundred thousand units instead of a million. I doubt that would happen, but if it did, what can we do? How can you control it? The consumer decides issues like this, no matter what we think."

Michaelson agreed. "Even if we were hurt by rentals, the manufacturer can't determine how customers will consume their product," he stated. "The market determines that."

According to Michaelson, the market in video games currently shows less than 10 percent saturation. Activision's Pomeroy also recognized the small size and youth of the new video games industry. "The industry is undergoing an evolutionary process," he said. "People are experimenting with ways to market that are most effective, and haven't determined how rental fits into their marketing methods."

"We need more sets in customers homes, more growth," concluded Michaelson. "With the small percentage of game consumption within the general population, we need all the help we can get."

Kapri Gets Distributors

LOS ANGELES — Kapri Records president Chris Soular recently announced its nationwide network of independent distributors, including Action Records, All South, Associated, Bib, California Record Dist., Malverne, MJS Entertainment, MS Dist., Piks, Richman Bros., Schwartz Bros., Tara Records & Tape, Universal and WM Dist.

COAST TO COAST

EAST COASTINGS — This summer's New Music Seminar will be held Monday and Tuesday, July 19 and 20, at the Sheraton Hotel in Manhattan. **Malcolm McLaren** will deliver the keynote address, with panelists including **Robert Christgau, Andy Schwartz, Marty Scott, Ron McCarroll, Steve Schmerler, John Luongo, Scott Muni, Oedipus, Bob Haber** and **Richard Gabel**. Panels will cover college radio, press, radio promotion, talent and booking, AOR radio, clubs and DJs, video, distribution and marketing, specialty stores, urban contemporary radio, and management. Several workshops will deal with club promotion, publicity, A&R, DJ mixing, and a pool director's forum. In addition, showcases will be presented both nights, with bands to be announced later. Registration is \$60 in advance, with more details to follow shortly. The seminar is headquartered at 1641 Third Ave., New York 10028. Telephone either (212) 570-9500 or (212) 777-1132. . . . After blanketing New York with "special" guest invitations, the new Peppermint Lounge on Fifth Avenue exercised a select door policy, stranding several hundred invited guests in the street. Stories circulating among the crowd had it that parts of the club were still being painted and carpeted. **Pete Shelley** was the new club's opening act. . . . "Ellis Island," the newest film by multi-media artist **Meredith Monk** will be shown June 8 at 6 p.m. at the Goethe House at 1014 Fifth Avenue. The film will also be shown on PBS this fall. . . . Stiff act **Pigbag** has added hornmen **Oscar Verden** and **Brian Nevill**. . . . The soon-to-be-released **Rolling Stones** cover of **Smokey Robinson's** "Going To A Go-Go" will feature a live not-on-the-album B-side of "Beast of Burden" . . . A&M is pondering an Instrumental remix of **Human League's** "Dare" album. Titled "League Orchestra," the disc would list for \$6.98. . . . **Teddy Pendergrass** has checked out of the hospital. . . . First act on this summer's Dr. Pepper pier series in Manhattan will be **Gordon Lightfoot**. . . . After hearing that **The Gun Club** would be part of the initial roster on **Chris Stein's** Animal label (along with **Iggy, James Chance, Snooky Tate** and **The Bratties**), we couldn't resist getting together with the Club's **Jeffrey Lee Pierce** to discuss what seems to be a rapidly snowballing career. Formed initially with **Kid Congo of the Cramps**, Pierce described the original Gun Club as "a way to burn free drinks at the clubs — everybody had a band, so I just formed one too." In assessing the group's tag as a punk/blues group, Pierce recalled that the group's level of proficiency dictated the direction. "When we started, Congo couldn't play at all, so we had him playing everything in open E. I had to hold back a lot of material until I got a better guitarist. Now we can do more interesting and complicated things. Back then, we'd never rehearse, y'know, once a month for about three hours, just improvising on blues riffs. Now I find we're laboring over a tune for a month-and-a-half. We just don't write tunes at rehearsals anymore, and we're messing around with a lot of tunings and different sounds. I think every band should be reasonably tight." Pierce's association with Stein goes back to when Pierce was president of the **Blondie** fan club. "It was a pretty wild club," he recalled. "We couldn't get any photos from their publicity people, so I'd make up pictures — you know — cut up a picture of them and paste it in front of the Pyramids and say, 'Here's the band in Egypt.' I don't think **Peter Leeds** liked it, but **Debbie** and **Chris** did. Now that he's got Animal, Chris looks just as comfortable behind a desk as he does with a guitar. He's definitely got the right style."

fred goodman

POINTS WEST — "It wasn't a rock concert. It was more like a religious experience," was the way one person in the audience described **Nina Hagen's** recent show at L.A.'s Whisky. Decked out in a red military-style jacket, a black sash across her chest reading "Doctor Death" and saffron Krishna skirt, with pinkish/orangish hair mohawked into three ponytails, the self-proclaimed "Buddha Number Five" performed a musical tribute in French to **Edith Piaf**, a version of "My Way," several tunes from her latest "NUNSEXMONKROCK" album and even a snatch of **Bizet's** opera *Carmen*. Her own songs — an emotional stream of images derived from UFO literature, Jamaican folklore, the Old and New Testaments and German cultural icons — cast such a spell over the place that, unlike most shows at the club, the crowd was hushed and not a single



MICHIGAN MANIA — **Ted Nugent** (r) surprised a sold-out crowd at the Lansing Civic Center recently when he joined **Sammy Hagar** on stage for an encore. Nugent dropped by the show following the opening of his *Madhouse* Management company in nearby Ann Arbor.

slam dancer careened against a tattooed cocktail waitress. By the way, **Hagen's** daughter, **Cosma Shiva**, who's pictured with the metaphysical madonna on the cover of the new LP, recently had her first birthday, and we'd like to wish her many happy returns. . . . Short Cuts: **George Thorogood**, who opened 12 dates for the **Stones' U.S. tour** and also gigged an incredible 50 cities in 50 days, has reportedly signed with **EMI America/Liberty**. . . . You'll hear the voice of **Miami Steve Van Zant** on a tune off **Gary U.S. Bonds'** upcoming LP called "Angeline," instead of **Bruce Springsteen**, who sang supporting vocals on the original version. Word has it **The Boss'** label nixed the idea, so **Van Zant** filled in instead. . . . **Steve Miller** will start an extensive worldwide tour on June 20 with his band in support of his new Capitol album, "Abracadabra," due out on June 7. Among the venues scheduled for the tour are the Sahara Tahoe in Nevada and Los Angeles' Greek Theatre. . . . A three-hour radio special on **The Doors** will be broadcast on Labor Day, courtesy of **London Wavelength**, the same company that put together the Memorial Day *Beatles At The Beeb* program encompassing over 35 unreleased songs by the group. . . . The Los Angeles Songwriters Showcase (LASS) is having a 10th anniversary celebration on June 2 hosted by Broadcast Music, Inc. (BMI), the sponsor of the LASS for the past eight years. There's no charge for industry members, and RSVPs are being taken at (213) 462-1382. . . . **Rob Kahane** and **Mark Shimmel**, formerly of American Management, have opened a new booking firm, **The Music Agency**, handling dates for **Robert Palmer, The Textones, Chubby Checker** and **Jamie James and the Kingbees**. They can be reached at 14995 Dickens Street, Suite 6, Sherman Oaks, Calif. 91403 or by calling (213) 906-3040. . . . In addition, **Connie Pappas Hillman** has opened **Constant Communications, Inc.**, a firm to exclusively handle booking and production for **Elton John** tours in the U.S. Her office is located at 1416 N. Kings Rd., Hollywood, Calif. 90069. Her telephone number is (213) 656-2223.

jeffrey resner

Industry Groups, Lawmen Encouraged By Piracy Law

(continued from page 5)

repeat offenders. Rather than getting a slap on the wrist and coming in once a month for that slap," said Schoenfeld, "they come in just once and get a punch to the belly, which ought to be enough to convince them. When you're dealing with a felony and everything else involved with that, such as prison, a huge fine and things that go along with a conviction, like the loss of the right to vote and trouble travelling abroad, it becomes a much more serious situation to face. In the past, the effect of having it as a misdemeanor was to make it a minor fine that offenders saw as a license to do business."

FBI Concerned

Although the FBI has yet to evaluate what kind of specific changes in their anti-piracy program the new law will spell, Chuck Revell, assistant director in charge of the criminal investigations division, allowed that the Bureau will "certainly re-examine the level of cases we investigate." He added that "obviously, our purpose is to investigate cases that the Department of Justice will prosecute, and we'll have a determination from the Department and from the various U.S. Attorneys as to what impact the changes in the statute have on them." But Revell saw little to impede an increased focus on piracy and counterfeit cases. "If the Congress has seen fit to increase the penalties, then they've made a finding that this is a significant problem," he said.

The attorneys also praised the law for making prosecutors' jobs easier. "Now it's finable in Title 18, which is really the bible for prosecutors," said Schoenfeld. "It's in the book they're most familiar with."

In addition to the stiffer penalties for copyright infringement on records and films, the new law has also revised the penalties for interstate trafficking and counterfeit labels, which in the past came under a different provision.

"The old provisions were basically ineffective," said Schoenfeld. "Not only did you have to prove that the counterfeit labels went across state lines, but you also had to prove that they were affixed to the phonograph records when transported. In

the past, people were purposely not affixing the labels to the records until they got to the location of sale. Now it becomes a very serious felony just to carry one counterfeit label across state lines."

Despite the strength of the new law, Jacobs predicted that in some cases, prosecutors might still prefer to seek convictions under the Federal Racketeer-Influenced and Corrupt Organization Act (RICO), which usually carries stiff penalties for conviction. Jacobs pointed out that a recent Supreme Court decision in the Turkette case encouraged prosecutors to use RICO in the record piracy area. "Now you have the Supreme Court and Congress both saying that this is a serious area," said Jacobs.

More Useful For Records

Although pleased, Jacobs predicted that the new law might prove more useful in prosecuting record cases than video. "You need an awful lot to get a five-year count on video," he said, "and those transactions are going to be more difficult to get. However, I think the two-year felony for video will be used a lot."

The Piracy and Counterfeiting Amendment Act of 1982, which went into effect May 25, establishes three levels of criminal penalties for record, tape and motion picture piracy and counterfeiting. First time offenders who reproduce or distribute 1,000 or more unauthorized sound recordings or 65 or more unauthorized copies of a motion picture or audio-visual work during a 180-day period face the maximum penalties of up to five years imprisonment and/or fines of up to \$250,000. Those that reproduce or distribute between 100 and 1,000 unauthorized sound recordings, or between seven and 65 unauthorized copies of a motion picture or audio-visual work during the same time period, face up to two years in jail and/or \$250,000 in fines. For those who reproduce or distribute less than 100 unauthorized copies of a sound recording or less than seven unauthorized copies of a motion picture or audio-visual work during a 180-day period, or where more than 180 days has elapsed between violations, the maximum penalty is one year imprisonment and/or \$25,000 in fines.

Soundtracks Set For Summer

(continued from page 9)

Humanoids From The Deep. Due out on Atlantic in June, the digitally recorded album also uses four synth players to electronically elaborate the heroic tracks such as "Battle in Mutara Nebula" and "Reliant's Surprise Attack."

Special Consideration

For some films about to be released this summer, marketing a soundtrack calls for special consideration if different companies are handling different facets of the score. For example, in the upcoming *Best Little Whorehouse in Texas* film starring Dolly Parton and Burt Reynolds, MCA is set to distribute the album, while Parton's label, RCA, has the single. Both record companies plan to help each other and the film company, Universal Studios, get the product firmly implanted in the consciousness of consumers via massive premiere and promotion tactics prior to the film's July 23 release. Universal, in fact, plans to have its television arm, MCA TV, syndicate a show to over 150 stations featuring Parton and Reynolds appearing with country entertainers such as Jerry Reed, the Statler Brothers, Tanya Tucker and Mel Tillis. Viewers will not only see eight minutes of footage from the film during the telecast, but also two minutes of out-takes.

A similar circumstance arose with the

music from Sylvester Stallone's punchy *Rocky III*, which has a EMI/America/Liberty soundtrack by Bill Conti (who also worked on the two previous films in the series) and a theme song called "Eye of the Tiger" performed by the Scotti Bros./CBS group Survivor, which had a Top 40 hit with the song "Poor Man's Son." The theme song appears on both Survivor's new album and the Conti soundtrack, and Columbia is distributing the Scotti Bros. single in both 7" and 12" configurations.

Movie Musicals

With the glut of fantasy, science fiction, horror and adventure stories on the screen this summer, not many genuine movie musicals are bowing in nationwide release besides the aforementioned *Whorehouse*. Adapted from the Broadway smash, Columbia Pictures opened *Annie* in May, months after it was screened at this year's National Assn. of Record Merchandisers (NARM) convention in Los Angeles. The album, which shipped platinum, is being merchandised by retailers in a number of innovative ways, with some using larger-than-life Little Orphan Annie dolls in window displays and others hiring moppets togged as the comic strip character to greet customers in their stores. Columbia Records, working in conjunction with Columbia Pictures, has made available several point-of-purchase

(continued on page 15)

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	5/29	Chart
1 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056) "Expect Your Miracle"	1	57	
2 HIGHER PLANE AL GREEN (Myrrh MSB 6674) "His Name Is Jesus"	3	28	
3 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14556) Title Cut	4	25	
4 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MXSB 6696) Title Cut	8	4	
5 GO SHIRLEY CAESAR (Myrrh MSB 6665) "I'm Determined"	2	31	
6 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7086) Title Cut	6	37	
7 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	7	5	
8 LORD, FROM THE DEPTHS OF MY HEART JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy SL-14654) Unavailable At Press Time	11	5	
9 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Unavailable At Press Time	9	4	
10 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	10	11	
11 EVERY TIME I FEEL THE SPIRIT DR. CHARLES HAYES & THE COSMOPOLITAN CHURCH CHOIR (Savoy SGL 7076) Unavailable At Press Time	12	3	
12 MIRACLE MAN MIGHTY CLOUDS OF JOY (Myrrh MSB 6694) Title Cut	13	4	
13 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6683) "Everybody Ought To Praise His Name"	5	69	
14 I FEEL LIKE SINGING WALTER HAWKINS (Elektra/Light E1-60038) "Heaven"	14	2	
15 WHEN I GET TO HEAVEN JIMMY JONES (Savoy SL-14667)	—	1	

Inspirational

	Weeks On Chart	5/29	Chart
1 I SAW THE LORD DALLAS HOLM (Greentree R 3723) Title Cut	1	25	
2 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way"	4	21	
3 UNFAILING LOVE EVIE TORNUST (Word WSB 8867) "How I Love You Lord"	3	25	
4 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675) Title Cut	2	41	
5 MIRACLE B.J. THOMAS (Myrrh 6705) "I'm In Tune"	5	7	
6 BLESS THE LORD WHO REIGNS IN BEAUTY BILL GAITHER Trio (Word 8870) "A Perfect Heart"	6	11	
7 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	7	21	
8 THE TRAVELER DON FRANCISCO (New Pax NP 33106) "Traveler Joy"	9	33	
9 HOLM, SHEPPARD, JOHNSON (Greentree R 3583) "Drawin' From The Well"	8	15	
10 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	11	3	
11 BUBBLIN' HINSONS (Calvary STAV-5178) "God's Gonna Do The Same"	13	3	
12 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	12	67	
13 COLLECTIONS KEITH GREEN (Sparrow SPR 1055) "Rushing Wind"	10	8	
14 JONI'S SONG JONI EARECKSON (Word WSB 8856) "Joni's Waltz"	14	25	
15 TOWN TO TOWN PHIL KEAGGY (Sparrow SPR 1053) "Wished You Were There"	15	7	

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.

Word Bows Promotion Campaign In Support Of Mercy River Boys

NASHVILLE — Reflecting trends in the secular industry, where country is meeting with unparalleled success, Word Records is instituting a promotional campaign, "A Little Bit Of Texas Country," to back the country/gospel appeal of the Mercy River Boys and the group's latest single, "Will They Love Him In Shreveport."

"Because the single is a contemporary sounding single, we feel the promotion will help program directors better understand its sound," commented Mike Dworak, director of religious radio, Word Records. "In the past, southern gospel stations have thought songs like this were too modern, and contemporary stations have thought it too country. With the success of country in secular circles and southern gospel being one of the country's natural roots, we feel confident country/gospel will be a very important style in the future."

The record, released on the Canaan label, was also shipped to country stations.

Brown & Assoc. Bow Gospel Radio Guide

NASHVILLE — Prime Time Playlist, a service that will provide a guide for Christian radio stations on songs geared for prime time airplay, was formed here recently. The service is provided by J. Aaron Brown & Assoc., Inc.

The Prime Time Playlist will provide a weekly listing of 10 songs from current releases (listed alphabetically), as well as a special "Records To Watch" category that will include released and soon-to-be-released product.

"Our primary motive for creating the Prime Time Playlist is to help upgrade the quality of programming in gospel radio," said J. Aaron Brown, president of J. Aaron Brown & Assoc.

The Prime Time Playlist will be distributed by mail to Christian radio stations, record labels and any other interested parties.

The Prime Time Playlist can be ordered by writing to: Prime Time Playlist, J. Aaron Brown & Assoc., 825 19th Avenue South, Nashville, Tenn. 37203.

Video Distrib See Shake-Out Due To Money Crunch, Glut

(continued from page 5)

To the national distributor, as Gary Eller of Southern California-based Coast put it, transshipping product across country "is a way of life," but to the regional distrib, it comes down to a question of service versus price. As price has become the paramount concern in the cash-strapped dealer's mind, transshipping has become the rule rather than the exception. But Weston Nishimura, president of the Northwest's Video One Video, feels that taking this approach to buying can be "penny-wise and pound foolish."

"The person who is giving you full-service will charge you more for the support, that is true," stated Nishimura. "However, in some ways the question is not how cheaply you bought it but how many times you can turn it, if you're renting, or how much profit can you make if you sell it. The regional or local distributor should be used as the retailer's eyes and ears and his warehouse should function as the retailer's. How fast can you return or exchange a title you brought across country? Is that distributor there to answer questions about stock balancing or anything else?"

As Coast's Eller explained, however, "The big question still remains 'do you have it and how much?' It's been noted in at least one manufacturer study that most dealers have used at least three distributors and maybe four. I think every dealer needs that number."

There is little question that the national distributor with satellite distribution centers, or DC's, has an advantage over his smaller, regional counterpart; but while this practice improves his chances of survival, it doesn't necessarily insure it. Distributors unanimously agree that profit margins are extraordinarily slim for a high-priced product whose average cost continues to increase (Coast's Eller figured the margin is 13-15%). That's not a very healthy trend for a capital-intensive business which, as Sound/Video Unlimited's Stan Meyers pointed out, is undergoing "a tremendous cash-flow crunch."

Studios Insensitive?

(Off the record, one distributor stated that the studios are "insensitive" to conditions in the marketplace. "Does the manufacturer need those kind of prices?" he asked.)

Another big problem is what Coast's Eller called the "avalanche" of titles flooding the dealer and distributor. By Eller's count, more than 1,000 new titles were released last year and the number of releases this year is already ahead of 1981's pace.

"The number of new releases, let alone the garbage, is prohibitive enough for many of these people to stay in business," said SoundVideo's Meyers, referring to both dealers and distributors. However, he added, the Catch 22 is that "you need an awful lot of inventory to run a sale business."

The slew of product coming from the studios has also put distributors in the position of having to turn down some of the smaller but still viable independents, such as Media Home Entertainment, and new, aggressive entries such as Vestron Video. "The major studio are the lifeblood of this business, but their sheer volume of titles tends to preclude the smaller entrepreneur," said Video Trend's Beckerman.

What are some of the survival tactics distributors are employing to stay in business? Herb Fischer of Orange County, Calif.'s Major Video suggested that diversification into product other than prerecorded software may be one key.

"Video games will reach a 20% share of the market this year, and VTRs, if you take

an optimistic stance, could hit as high as 6 or 7%," said Major's Fischer. "Those are numbers that can't be overlooked. We're now carrying all the major video game cartridge line except for Atari." Diversification, according to Bill Perrault of Burlington, Vt.-based Artec, has been the key to that company's success in the New England area. "We call ourselves the home entertainment one-stop. We carry Atari in New England and we represent Commodore computers in Massachusetts and Rhode Island. We also carry the Activision, Apollo and Imagic lines."

Artec's Perrault did note, though, that "while game cartridges is a numbers business, video software is more steady."

Because the health of the distributor is linked inextricably to the financial well being of his accounts, (particularly on the regional and local level), most are closely analyzing and advising how their customers are doing business. Video Trend's Beckerman said his company is presently taking a hard look at its accounts.

"It can all be summed up in six letters — ROS, ROI," noted Beckerman. "That stands for Rate Of Sale and Return On Investment. If the retailer doesn't have these variables under control, he won't be here tomorrow. We don't want to go down along with that person."

The critical question remains, as Video One Video's Nishimura summed it up, "how do you finance a growing industry, on the one hand, and cope with increased competition?" For that, no one has a simple solution. For the video distributor, it seems to come down to a simple struggle for survival and riding out the growing pains while attempting to buttress oneself as much as possible against the capriciousness of the economy.

"I look for things to get better in the near future," Coast's Eller concluded optimistically. "VCR sales are up and if the economy gets a little better, we could see a turnaround by the end of the summer. But we're not taking any chances. We want to be here when the smoke clears."

Search For Sixth MTV Video Jockey Is On

NEW YORK — Warner Amex Satellite Entertainment Co.'s (WASEC) MTV: The Music Channel has embarked on a nationwide search for a sixth Video Jockey to add to its present on-air talent roster, which includes VJs Nina Blackwood, Mark Goodman, Alan Hunter, J.J. Jackson and Martha Quinn.

"The sixth video jockey, like the five current VJs, will provide continuity to MTV, introducing the latest video music while keeping the audience up-to-date on music news, upcoming releases, tour dates and concert information," explained Julian Goldberg, executive director of the 24-hour, stereo channel. "The Video Jockeys also interview music guests in the studio and serve as hosts for MTV's *Liner Notes*."

Only applications by mail will be considered and must be sent to: MTV Auditions, c/o Warner Amex Satellite Entertainment Co., 1133 Ave. of the Americas, 18th Floor, New York City, N.Y. 10036. Photos, resume, a videotape where available, and a means to reach the respondent should accompany all written inquiries. Upon review of inquiries, auditions will then be scheduled around the country.

Time Capsule Bows

NEW YORK — Kip Kaplan has formed Time Capsule Organization, an audio production coordination and studio time brokerage concern. It is located at 242 E. 19th St., New York, N.Y. 10003. The telephone number is (212) 674-5898.

TOP 30 VIDEOCASSETTES

	Weeks On 5/29 Chart		Weeks On 5/29 Chart
1 ARTHUR Warner Home Video 72020	2	16 PRINCE OF THE CITY Warner Home Video OR-72021	15
2 STRIPES Columbia Pictures Home Entertainment 10600	1	17 EXCALIBUR Warner Home Video OR-72018	17
3 TIME BANDITS Paramount Home Video 2310	4	18 RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000	19
4 THE FRENCH LIEUTENANT'S WOMAN 20th Century-Fox Video 4868	3	19 SO FINE Warner Home Video 11143	22
5 SUPERMAN II Warner Home Video WB-61120	5	20 FORT APACHE, THE BRONX Vestron VA-6000	20
6 BODY HEAT Warner Home Video LD-70005	6	21 ATLANTIC CITY Paramount Pictures, Peremount Home Video 1460	12
7 HALLOWEEN II MCA Distributing Corporation 77005	7	22 GHOST STORY MCA Distributing Corporation 77006	27
8 ONLY WHEN I LAUGH Columbia Pictures Home Entertainment 10462	9	23 GALLIPOLI Paramount Home Video 1504	24
9 AN AMERICAN WEREWOLF IN LONDON Universal City Studios, Inc., MCA Distributing Corporation 77004	10	24 EYE OF THE NEEDLE 20th Century-Fox Video 4581	25
10 FOR YOUR EYES ONLY 20th Century-Fox Video 700074	8	25 THE HOWLING 20th Century-Fox Video 4075	21
11 CLASH OF THE TITANS MGM/CBS Home Video 700074	11	26 S.O.B. MGM/CBS CR 001100	26
12 TAPS 20th Century-Fox Video 1128	13	27 CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001	28
13 RICH AND FAMOUS MGM/CBS Home Video MVR/MBR 00111	14	28 PATERNITY Paramount Pictures, Paramount Home Video 1401	30
14 MODERN PROBLEMS 20th Century-Fox Video 1129	18	29 ON GOLDEN POND 20th Century-Fox Home Video 9037	—
15 ALL THE MARBLES MGM/UA Home Video MV/MB 00112	16	30 MOMMIE DEAREST Paramount Pictures, Paramount Home Video 1263	29

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 various 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 — Clayton.

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 catalogs, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at presstime.

ABSENCE OF MALICE

Cassette — Columbia Pictures Home Entertainment VH 10005, BE 10005 \$89.95

THE LAST DETAIL

Cassette — Columbia Pictures Home Entertainment VH 10357, BE 10357 \$69.95

CACTUS FLOWER

Cassette — Columbia Pictures Home Entertainment VH 10121E, BE 10121 E \$64.95

99 AND 44/100% DEAD

Cassette — 20th Century-Fox 1158 \$59.95

ON THE RIGHT TRACK

Cassette — 20th Century-Fox 1126 \$59.95

SATURDAY NIGHT LIVE (Richard Pryor, host)

Cassette — Warner Home Video 29003 \$50.00

SATURDAY NIGHT LIVE (Steve Martin, host)

Cassette — Warner Home Video 29002 \$50.00

THIS IS ELVIS

Cassette — Warner Home Video 11173 \$70.00

A NIGHT AT THE MOVIES (1954 — Dial M For Murder)

Cassette — Warner Home Video 11156 \$70.00

A NIGHT AT THE MOVIES (1955 — Battle Cry!)

Cassette — Warner Home Video 11153 A/B \$70.00

A NIGHT AT THE MOVIES (1956 — The Wrong Man)

Cassette — Warner Home Video 11155 \$70.00

A NIGHT AT THE MOVIES (1957 — The Prince and the Showgirl)

Cassette — Warner Home Video 11154 \$70.00

A NIGHT AT THE MOVIES (1958 — Auntie Mame)

Cassette — Warner Home Video 11152 A/B \$70.00



'DON'T TALK' VIDEO — RCA recording artist Rick Springfield stares through a broken window during the making of a promotional video for his single "Don't Talk To Strangers." The video was produced by Paul Justman.

AIRPLAY

A DIFFERENT SORT OF SATELLITE BROADCASTING — For the past year, **Roni Arbitrol**, a Franco-American disc jockey who got his start on the Paris pirate station scene five years ago, has been broadcasting a 15-minute music and call-in from New York to Radio Monte Carlo via satellite that introduces American music to uninitiated French audiences. "We talk about songs and groups and what's going on in America, and the listeners just eat it up because a lot of the stuff they've never heard before," Arbitrol told *Airplay*. "What we've found is that they like the rock a lot but have a certain amount of resistance to rhythm & blues." Arbitrol and his partner, **Peter Van Realte**, report, nevertheless, that resistance to the R&B is abating. "We played **Ray Parker and Raydio** and at first we got a lot of calls asking us to 'take it off the air', but after awhile they came to like it," Arbitrol explained. The pair has also debuted several songs in Europe before the records have been released via their show and received audience feedback on them. "We were able to play the **Diana Ross** and **Lionel Richie** record before it was released there, and it helped generate sales once the records was released." The two reportedly work with the promotion departments of Warner Bros., Atlantic, Arista and Polydor Records, whom they find "cooperative." On the other hand, they have found other labels not so helpful. "They apparently don't want us to trample on the work of their licensees," said Arbitrol. The pair plans to expand its show to one hour a day, five days a week, beginning July 1. "We're doing it because Radio Monte Carlo, which is heard by nine million people in three different countries, asked us to expand it," said Arbitrol.

NETWORK NEWS — NBC's Source is bowing a summer series of 13 hour-long programs focusing on films of interest to the web's 18-34 demographic group. Dubbed *Coming Attractions*, the show's episodes will be timed to coincide with the release of movies. Such films as **Steven Spielberg's E.T.**, and **Clint Eastwood's Firefox** are among



those to be profiled. The show is being produced by California-based **Riches & Rubenstein** and is being offered to all Source affils. **Dick Clark** is hosting three new music specials for the Mutual web. The first, dubbed *From Australia With Love* will focus on such recording artists as RCA's **Rick Springfield**, MCA's **Olivia Newton-John**, Capitol act **Little River Band** and Arista's **Air Supply**. This program, slated to air Aug. 28 and 29, will combine interviews with tunes. . . The second special lasting three hours, is called *The Top 30 Hits Of All-Time*, and will combine the results of a listener poll and Clark's opinions. It airs Thanksgiving. The third show, a Christmas special, will last three hours and will feature an as-yet-unnamed line-up of celebrities. . . Because of the

recent discovery of new materials and unexpected cooperation from bassist **Bill Wyman**, the Mutual **Rolling Stones** special will now be broadcast between Sept. 30 and Oct. 3. The original special was supposed to take place in September but, because producers **Alan Lysaght** and **David Pritchard** found new material and received additional primary sources from Wyman, the pair decided to put off the air date of the 12-hour special. . . ABC Superadio has signed **WACJ-FM** and **WWOL/**Buffalo, N.Y. and **KERA/**Wichita, Kan. . . EMI recording artists **Sheena Easton** and **Kim Carnes** and Capitol recording artist **Juice Newton** will be featured in an ABC Contemporary network *Spotlight Special* on June 20. The three-hour show is produced by California-based Creative Factor.

NAB NOTES — A task force of the National Assn. of Broadcasters (NAB) has presented recommendations to Federal Communications Commission (FCC) member **James Quello** on alternative financing of public broadcasting. The options include restoring Federal funding, encouraging commercial stations to assist their public brothers in their appeals for subscribers and funds, a national broadcast fundraising project, tax checkoffs from individual refunds and tax credits for contributions to public broadcasting. These recommendations were made by the association's special task force dealing with public broadcasting. Quello, head of the FCC's Temporary Commission On Alternative Financing for Public Broadcasting (TCAF), plans to consider these proposals when the TCAF makes its formal report to Congress July 1. . . **Vincent Waslewski**, who recently announced his resignation as NAB president, will be the featured speaker at the newsmaker luncheon on the International Radio & Television Society (IRTS) on Wednesday, Sept. 22. He is expected to deliver a major speech on the occasion of his departure from the organization where he spent 33 years.

STATION TO STATION — Classical Gas dept. — Classical music outlet **KFAC/**Los Angeles is bringing back **David Starling's** vignette, *A Word On Energy*, for the third year. It is also in its ninth month of syndication at fellow classical stations **WQXR/**New York, **WFLN/**Philadelphia and **KIBE/**San Francisco. The daily series looks into the global energy crisis and new and alternative energy sources. Its KFAC return is timely because the major oil companies have said that the worldwide oil glut, which has existed for the past year or so, is now coming to an end. . . To get in on the action of the JFK Jam, on June 19 a concert featuring Chrysalis recording group **Huey Lewis & The News**, Boardwalk recording artist **Joan Jett**, Columbia recording act **Loverboy**, Atlantic recording group **Foreigner** and Arista recording group **The Kinks**, AOR-formatted **WYSP/**Philadelphia will be broadcasting live reports from the show with backstage interviews. The show takes place at Philly's JFK stadium and marks the first large outdoor summer concert in the City of Brotherly Love in 1982. . . **Bernie Hayes** has been named music director at B/C outlet **KATZ-AM/**St. Louis. Hayes began his KATZ career in 1965 as the host of an all-night jazz program. He then left the station to become Midwest field representative for ABC Records and then became Midwest regional promotion director/black products, MCA Records. In his new post, Hayes will be responsible for music selection, special promotions, as well as community service projects and weekend programming. . . Over by the Bay, **Jon Russell** has been named assistant program director at AOR-formatted **KRQR/**San Francisco. He moves up from the post of music director. Russell joined the station on Jan 25.

larry riggs



DISTRIBUTION CHANGES — Motown Record Corp. recently entered an exclusive worldwide distribution deal with South Bay Records, including immediate distribution of O.C. Smith's album and single, "Love Changes." Pictured standing at the signing of the deal are (l-r): **Curtis Shaw**, personal manager for Smith; **Lee Young, Jr.**, vice president, business affairs, Motown; **Skip Miller**, vice president, promotion, Motown; **Jay Lasker**, president, Motown; **Miller London**, vice president, sales, Motown; **Thomas Wright**, president, South Bay Records; **David P. Rudich**, attorney for South Bay. Pictured seated is Smith.

Flood Of Soundtracks Set For Release During Summer

(continued from page 13)

materials, including a comic-strip poster in 2' x 3' and oversize formats and full-size stand-up displays of Annie and her pooch Sandy. In addition to *Annie*, Columbia Records is prepping for the Tom Waits/Crystal Gayle soundtrack to Francis Ford Coppola's musical tragi-comedy, *One From The Heart*, which is due to be re-released in August following a disastrous opening in February. With words and music by Waits, who sings an ongoing musical dialogue with Gayle that overlaps the plotline, the album was originally to have been put out with the movie's first run, but alleged legal problems and the early pulling of the film negated those well-intentioned plans.

Music also plays a large part in a host of films like *Fast Times At Ridgemont High*, *Reggae Sunsplash*, *Diner* and *The Atomic Cafe*, all of which use anthologies for their soundtracks. *Fast Times At Ridgemont High*, a Universal picture based on the book by *Rolling Stone* writer **Cameron Crowe**, will open in theaters on Aug. 13 and have its two-record set in stores by the last week of July. Sixteen-to-twenty popular recording artists — **Stevie Nicks**, **Jackson Browne**, **Todd Rundgren**, **Ringo Starr**, **The Go-Go's**, **Quarterflash**, **Bob Seger**, **Sammy Hagar**, **Oingo Boingo**, **Jimmy Buffet**, **The Whispers**, **Poco**, **Billy Squier** and **Glenn Frey**, among others — have recorded all-new, unreleased material for the movie and the *Full Moon/Asylum* double album. **Irving Azoff**, president of *Full Moon*, is co-producing the film with **Art Linson**, and although only one marketing meeting between *Elektra/Asylum* and *Universal* has taken place to date, Azoff's company is planning to gear the movie and soundtrack to what one spokesperson termed "the *Animal House/Meatballs* audience." *E/A* is promoting the recent *Diner* soundtrack, that contains circa 1959 artists like **Dion & The Belmonts** and **Bobby Darin**, and the multi-artist lineup of the current motion picture *Reggae Sunsplash '81*, *A Tribute to Bob Marley* featuring **Steel Pulse**, **Black Uhuru**, **Mighty Diamonds**, **Third World** and **Rita Marley** with the *I-Threes*.

Delayed Reaction

A curious story lies behind the soundtrack to the Los Angeles Film Exhibition's award-winning film, *The Atomic Cafe*. Although the record was released last summer, it only sold around 5,000 copies before the film was out. After the film exhibition and glowing reviews in both Los Angeles and New York newspapers, the movie was picked up for distribution by *Libra Films*, and now the record company

handling the LP, *Rounder Records*, reports that sales are improving every day. The disc, which primarily features songs from the 1940s and 1950s about nuclear holocaust such as *The Sons of the Pioneers'* "Old Man Atom" and *Slim Gaillard Quartet's* "Atomic Cocktail," is expected to double in sales by the end of this year.

The expansive list of soundtracks available this summer even surprised **George Stevens**, head of the American Film Institute, who gave his interpretation of why these types of recordings seem to be so popular. "Going back over the history of films, very often there's a musical theme that stands out in people's minds. When I think of my own favorite films — *Lawrence Of Arabia*, *Bridge On The River Kwai*, *Giant*, *2001-A Space Odyssey*, etc. — the music is what usually remains firmly implanted in my thoughts. Today, the improved technology expands the possibilities for quality in movie music and the sound itself. Of course it's necessary for the theaters to keep up by installing the best equipment, and unfortunately there are many of these small theaters, the triplexes and quadplexes, and very seldom do they have the best speaker systems or other advances. But when it's right and the theaters are properly equipped, movie musical quality is better than it's ever been."

Raid At Ky. Flea Mkt. Yields Four Arrests

NEW YORK — Four people were arrested and approximately 5,200 alleged counterfeit and pirate eight-track and cassette tapes were seized in a raid at the Mountain Parkway Flea Market in **Prestonburg, Ky.**, by **Kentucky State Police** on May 15. Among the tapes confiscated were approximately 800 illegal reproductions of recordings by **Alabama**.

Arrested were **Robert Ray Rowe** of **Ashland, Ky.**, **Phillip Grant Owens** of **Clearfield, Ky.**, and **Brady O. Estridge** and **Hazel Marcum** of **Manchester Ky.** Each was arraigned and charged with one count of illegal possession of unauthorized reproductions of sound recordings under **Kentucky state law**. The maximum sentence for the charge is one year imprisonment and/or a \$500 fine.

SAM Records Moves

NEW YORK — **SAM Records** has relocated. Its new address is 1501 Broadway, Suite 1904, New York, N.Y. 10036. The telephone number is (212) 869-4410.

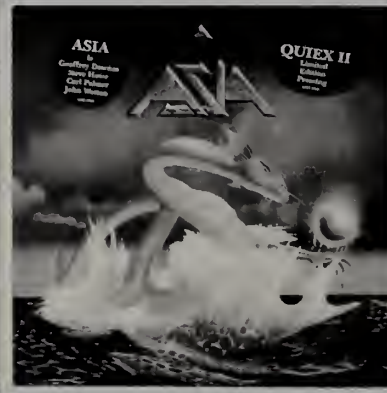
CASH BOX ROCK ALBUM RADIO REPORT

KANSAS



Vinyl Confessions

— KANSAS • VINYL CONFESSIONS • KIRSHNER/CBS
ADDS: KMGN, WYSP, KEZY, KOME, WGRQ, WNEW, WCCC, WCOZ, WBLM, KBPI, KMET, KNX, WLIR, KNCN, KLLO, KSHE, WOUR, WKLS, WMMS. **HOTS:** WYSP, KEZY, KBPI, KMET, WLIR, KLLO. **MEDIUMS:** KMGN, WNEW, WCOZ, KNCN. **PREFERRED TRACKS:** Play On, Game, Pearls.
SALES: Just shipped.



2 ASIA • GEFLEN
ADDS: NONE. **HOTS:** KMGN, WYSP, KEZY, WMMS, WGRQ, WNEW, WROQ, WCCC, WCOZ, WSHE, WBLM, WKDF, KBPI, KMET, WLIR, KNCN, KSHE, WOUR, WKLS. **MEDIUMS:** KROQ, KSJO. **PREFERRED TRACKS:** Heat, Sole, Dreams.
SALES: Good in all regions.

1 MOST ADDED

LP Chart Position

5 MOST ADDED

156 A FLOCK OF SEAGULLS • JIVE/ARISTA
ADDS: WYSP, KNCN, KSJO, WSHE. **HOTS:** KROQ, WHFS, KMET, KNAC. **MEDIUMS:** WNEW, WLIR, WOUR, WMMS. **PREFERRED TRACKS:** I Ran, Telecommunications.
SALES: Moderate in West; weak in others.

118 AMBROSIA • ROAD ISLAND • WARNER BROS.
ADDS: KMET. **HOTS:** KBPI, KNX, WMMS. **MEDIUMS:** WKDF, WLIR, KNCN, KSHE, KEZY. **PREFERRED TRACKS:** Openers, Kid.
SALES: Weak in East; fair in others.

3 MOST ADDED

— AXE • OFFERING • ATCO
ADDS: WYSP, WKLS, KOME, WSHE, WCCC, WNEW. **HOTS:** None. **MEDIUMS:** KSHE, WOUR, WMMS. **PREFERRED TRACKS:** Open.
SALES: Fair initial response in Midwest.

148 BOW WOW WOW • THE LAST OF THE MOHICANS • RCA
ADDS: WOUR, KNCN. **HOTS:** KROQ, WHFS, KNAC. **MEDIUMS:** WCOZ, KBPI, KMET, WLIR, WMMS. **PREFERRED TRACKS:** Candy.
SALES: Weak in Midwest; fair in others.

43 CHEAP TRICK • ONE ON ONE • EPIC
ADDS: KOME. **HOTS:** WGRQ, WSHE, KMET. **MEDIUMS:** WROQ, KROQ, WKDF, KBPI, WLIR, KLLO, WMMS. **PREFERRED TRACKS:** If, Tight, Title.
SALES: Moderate in all regions; strongest in West and Midwest.

— THE CLASH • COMBAT ROCK • EPIC
ADDS: KNAC, WNEW. **HOTS:** WHFS, KROQ, WLIR, KNAC, WNEW. **MEDIUMS:** KMET, WMMS. **PREFERRED TRACKS:** Rights.
SALES: Fair initial response in East and West.

25 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM
ADDS: WCCC. **HOTS:** WYSP, KEZY, WMMS, WKLS, WOUR, WGRQ, WNEW, WROQ, KROQ, WSHE, KSJO, WKDF, KBPI, WLIR, KNCN, KLLO, KSHE. **MEDIUMS:** KMGN, WCOZ, WBLM, KMET. **PREFERRED TRACKS:** Hurts.
SALES: Good to moderate in all regions.

121 MARSHALL CRENSHAW • WARNER BROS.
ADDS: WMMS, KLLO, WCOZ. **HOTS:** WNEW, WHFS, KNX. **MEDIUMS:** WLIR, WOUR, KNAC. **PREFERRED TRACKS:** Cynical.
SALES: Moderate to fair in all regions; weakest in South.

124 FRANKE & THE KNOCKOUTS • BELOW THE BELT • MILLENNIUM/RCA
ADDS: None. **HOTS:** WBLM, KSJO, KSHE, WMMS, KEZY, WYSP. **MEDIUMS:** WNEW, KBPI, KNX, KNCN, KLLO. **PREFERRED TRACKS:** Without.
SALES: Fair in South; weak in others.

2 MOST ADDED

— HEART • PRIVATE AUDITION • EPIC
ADDS: KOME, WGRQ, WROQ, WCCC, WSHE, KBPI, KMET, KNX, WLIR, KNCN, KSHE, WOUR, WKLS, WMMS, KEZY, WYSP. **HOTS:** KMET, WLIR, KEZY. **MEDIUMS:** None. **PREFERRED TRACKS:** This Man, Cities.
SALES: Just shipped.

LP Chart Position

11 THE HUMAN LEAGUE • DARE • VIRGIN/EPIC
ADDS: WBLM. **HOTS:** WNEW, KROQ, WKDF, WHFS, KMET, KNCN, KLLO, KMGN, KNAC. **MEDIUMS:** WCOZ, KSHE, WKLS, WMMS. **PREFERRED TRACKS:** Don't, Seconds.
SALES: Good in all regions.

52 JETHRO TULL • THE BROADSWORD AND THE BEAST • CHRYSALIS
ADDS: None. **HOTS:** KNX, KNCN, KEZY. **MEDIUMS:** WNEW, WCOZ, WBLM, WKDF, WLIR, KLLO, KSHE, WMMS, WYSP. **PREFERRED TRACKS:** Broadsword.
SALES: Weak in South; fair in others.

12 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK
ADDS: None. **HOTS:** KROQ, WKDF, KBPI, KMGN, KNAC. **MEDIUMS:** WNEW, WCOZ, WBLM, KSJO, WLIR, WOUR, WKLS, WMMS. **PREFERRED TRACKS:** Crimson, Victim, Title.
SALES: Good to moderate in all regions.

17 ELTON JOHN • JUMP UP! • GEFLEN
ADDS: None. **HOTS:** WNEW, WBLM, WKDF, KBPI, KNX, KEZY. **MEDIUMS:** WCOZ, WSHE, KNCN, KLLO, WOUR, WKLS, WMMS. **PREFERRED TRACKS:** Garden.
SALES: Good to moderate in all regions.

62 GREG KIHN BAND • KIHNTINUED • BESERKLEY/ELEKTRA
ADDS: None. **HOTS:** KROQ, KBPI, WLIR, KLLO, WOUR, WMMS. **MEDIUMS:** WGRQ, WNEW, WSHE, WBLM, KSJO, KMET, KMGN. **PREFERRED TRACKS:** Happy, Testify.
SALES: Moderate in West; weak in others.

49 HUEY LEWIS & THE NEWS • PICTURE THIS • CHRYSALIS
ADDS: None. **HOTS:** WOUR, WMMS. **MEDIUMS:** WCOZ, WBLM, KSJO, KMET, WLIR, WYSP, KMGN. **PREFERRED TRACKS:** Believe, Hope.
SALES: Moderate to fair in all regions; weakest in East.

13 LOVERBOY • GET LUCKY • COLUMBIA
ADDS: None. **HOTS:** WGRQ, WNEW, WSHE, KMET, WMMS, WYSP. **MEDIUMS:** WCCC, WCOZ, WBLM, WKDF, WOUR, WKLS, KMGN. **PREFERRED TRACKS:** When, Workin'.
SALES: Good to moderate in all regions; weakest in South.

1 PAUL McCARTNEY • TUG OF WAR • COLUMBIA
ADDS: None. **HOTS:** KMGN, KEZY, WMMS, WGRQ, WNEW, WKDF, KBPI, KNX, WLIR, KNCN, KSHE, WOUR. **MEDIUMS:** WKLS, WROQ, KROQ, WCOZ, WBLM, KLLO. **PREFERRED TRACKS:** Ebony, Title.
SALES: Good in all regions.

— FRANKIE MILLER • STANDING ON THE EDGE • MUSCLE SHOALS/CAPITOL
ADDS: KSHE. **HOTS:** WHFS, WMMS. **MEDIUMS:** WGRQ, WSHE, WBLM, WKDF, KBPI, KLLO, WOUR, WKLS, KEZY, WYSP. **PREFERRED TRACKS:** Open.
SALES: Fair initial response in East and Midwest.

38 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: None. **HOTS:** KNAC, WYSP, KEZY, WMMS, WOUR, WGRQ, WNEW, KROQ, WSHE, WKDF, WHFS, KMET, WLIR. **MEDIUMS:** KMGN, WKLS, KSHE, WROQ, WCOZ, WBLM, KSJO, KBPI, KNCN, KLLO. **PREFERRED TRACKS:** Lonely.
SALES: Moderate to fair in all regions; strongest in West.

1 MOST ACTIVE

LP Chart Position

16 ALDO NOVA • PORTRAIT/CBS
ADDS: None. **HOTS:** WBLM, KBPI, KNCN, WMMS, KMGN. **MEDIUMS:** WCOZ, KSJO, WKDF, KMET, KLLO, WKLS, KEZY. **PREFERRED TRACKS:** Fantasy, Foolin'.
SALES: Moderate in all regions.

162 POINT BLANK • ON A ROLL • MCA
ADDS: None. **HOTS:** WBLM, KLLO. **MEDIUMS:** WGRQ, WKDF, KBPI, KNCN, KSHE, WOUR, WMMS. **PREFERRED TRACKS:** Open.
SALES: Weak in all regions.

9 QUEEN • HOT SPACE • ELEKTRA
ADDS: KLLO, KOME. **HOTS:** WYSP, WMMS, KEZY, WGRQ, KROQ, WSHE, KMET, WLIR, KNCN, KSHE, WOUR. **MEDIUMS:** WKLS, WNEW, WROQ, WCCC, WCOZ, WBLM, WKDF, KBPI. **PREFERRED TRACKS:** Body, Las, Pressure.
SALES: Good in all regions.

28 RAINBOW • STRAIGHT BETWEEN THE EYES • MERCURY/POLYGRAM
ADDS: None. **HOTS:** WYSP, KEZY, WMMS, WOUR, WGRQ, WNEW, WCCC, WSHE, WBLM, KSJO, WKDF, KBPI, KMET, WLIR, KLLO. **MEDIUMS:** KMGN, WKLS, WROQ, WCOZ, KNCN, KSHE. **PREFERRED TRACKS:** Stone, Driver, Night.
SALES: Moderate to fair in all regions; weakest in South.

20 SCORPIONS • BLACKOUT • MERCURY/POLYGRAM
ADDS: None. **HOTS:** WYSP, WMMS, WGRQ, WNEW, WSHE, WBLM, KSJO, KBPI, KMET, WLIR, KNCN, KLLO, KSHE. **MEDIUMS:** WKLS, WOUR, WROQ, WCCC, WCOZ, WKDF. **PREFERRED TRACKS:** No One, Title.
SALES: Moderate to fair in all regions; weakest in South.

165 SPARKS • ANGST IN MY PANTS • ATLANTIC
ADDS: None. **HOTS:** KROQ, WHFS, WLIR, KNAC. **MEDIUMS:** WNEW, WSHE, KBPI, WMMS, KMGN. **PREFERRED TRACKS:** I Predict.
SALES: Fair in all regions; strongest in West.

31 .38 SPECIAL • SPECIAL FORCES • A&M
ADDS: None. **HOTS:** WYSP, KEZY, WMMS, WGRQ, WCCC, WCOZ, WSHE, KSJO, WKDF, KBPI, KNCN, KLLO, KSHE, WOUR, WKLS. **MEDIUMS:** KMGN, WBLM. **PREFERRED TRACKS:** Caught.
SALES: Moderate in all regions.

14 TOTO • IV • COLUMBIA
ADDS: None. **HOTS:** KMGN, WYSP, KEZY, WNEW, WROQ, WSHE, WKDF, KBPI, KMET, KNX, KNCN, KLLO, KSHE, WKLS, WMMS. **MEDIUMS:** WCOZ, WBLM, WLIR, WOUR. **PREFERRED TRACKS:** Rosanna, Afrald, Believe, Africa.
SALES: Good in all regions.

4 VAN HALEN • DIVER DOWN • WARNER BROS.
ADDS: None. **HOTS:** KMGN, WYSP, WMMS, WGRQ, WROQ, WCCC, WSHE, WKDF, KMET, WLIR, KNCN, KLLO, KSHE, WOUR, WKLS. **MEDIUMS:** WNEW, WBLM, KBPI. **PREFERRED TRACKS:** Danclng, Woman, Where.
SALES: Good in all regions.

4 MOST ADDED

— JOHN WAITE • IGNITION • CHRYSALIS
ADDS: WYSP, KEZY, WMMS, KSHE, KBPI, WNEW. **HOTS:** None. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamlam/Motown 6002TL2)	5/29 1 2	37 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 20007)	5/29 60 2
2 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL)	3 6	38 CONFIDENCE NARADA MICHAEL WALDEN	45 2
3 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	6 12	39 THE DUDE QUINCY JONES (A&M SP-3721)	34 62
4 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	5 7	40 THE POET BOBBY WOMACK (Beverly Glen GB 1000)	36 30
5 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	2 8	41 GIVE IT UP PLEASURE (RCA AFL1-4209)	42 7
6 BRILLIANCE ATLANTIC STARR (A&M SP 4883)	4 11	42 POINT OF PLEASURE XAVIER (Liberty LT-51116)	39 11
7 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	8 7	43 LOVE HAS FOUND ITS WAY DENNIS BROWN (A&M SP-4886)	43 4
8 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	9 4	44 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	57 2
9 ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	10 9	45 PURE & NATURAL T-CONNECTION (Capitol ST-12191)	41 15
10 WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	11 12	46 I'LL DO MY BEST RITCHIE FAMILY (RCA AFL1-4323)	48 4
11 SHARING YOUR LOVE CHANGE (RFC/Atlantic SD 19342)	13 5	47 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	32 24
12 FRIENDS SHALAMAR (Solar/Elektra S-28)	7 16	48 ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	49 17
13 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	12 16	49 LOVE CONQUERS ALL MICHAEL WYCOFF (RCA NFL1-8004)	46 10
14 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	14 21	50 LOVE ME TENDER B.B. KING (MCA-5307)	44 8
15 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL)	— 1	51 TOM TOM CLUB (Sire SRK 3628)	37 21
16 JI JUNIOR (Mercury/PolyGram SRM-1-4043)	19 6	52 HOT AND NASTY ST. TROPEZ (Destiny DLA-10004)	53 5
17 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207)	23 2	53 NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	47 30
18 LADIES OF THE EIGHTIES A TASTE OF HONEY (Capitol ST-12173)	18 6	54 NEW DIMENSIONS THE DRAMATICS (Capitol ST-12205)	— 1
19 YES IT'S YOU LADY SMOKEY ROBINSON (Tamlam/Motown 6001 TL)	15 16	55 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	38 42
20 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	20 12	56 CONTROVERSY PRINCE (Warner Bros. BSK 3601)	52 31
21 ATTITUDES BRASS CONSTRUCTION (Liberty LT-51121)	25 6	57 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	56 29
22 OUTLAW WAR (RCA AFL1-4208)	22 13	58 I AM LOVE PEABO BRYSON (Capitol ST-12179)	55 28
23 DOWN HOME ZZ HILL (Malaco MAL 7406)	24 17	59 STRONGER THAN EVER ROSE ROYCE (Epic FE 37939)	— 1
24 THE ONE GIVETH, THE COUNT TAKETH AWAY WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667)	30 3	60 DREAM ON GEORGE DUKE (Epic FE 37532)	50 14
25 FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585)	28 5	61 LOVE MAGIC L.T.D. (A&M SP-4881)	59 28
26 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	27 34	62 BODY TALK IMAGINATION (MCA 5271)	54 15
27 LIVE ON THE SUNSET STRIP RICHARD PRYOR (Warner Bros. BSK 3660)	16 8	63 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	61 26
28 DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	21 11	64 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	65 58
29 TUG OF WAR PAUL McCARTNEY (Columbia TC 37462)	40 2	65 NOW! FRANCE JOLI (Prelude PRL-14103)	58 9
30 LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735)	17 15	66 LOVE CHANGES O.C. SMITH (Motown 6019)	68 3
31 CARRY ON BOBBY CALDWELL (Polydor/PolyGram PD-1-6347)	31 10	67 ME AND YOU THE CHI-LITES (20th Century-Fox/RCA T-635)	62 16
32 DROP THE BOMB TROUBLE FUNK (Sugar Hill SH 266)	33 6	68 EARLAND'S JAM CHARLES EARLAND (Columbia FC 37573)	67 11
33 SKYYLINE SKYY (Salsoul/RCA SA-8548)	29 31	69 IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	69 36
34 STEAMIN' HOT THE REDDINGS (Believe In A Dream/CBS FZ 37974)	51 2	70 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	63 38
35 "D" TRAIN (Prelude PRL 14105)	26 7	71 THE SISTERS SISTER SLEDGE (Cotillion/Atco SD 5231)	64 17
36 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	35 31	72 A LITTLE LOVE AURRA (Salsoul/RCA SA 8551)	66 16
		73 7 CON FUNK SHUN (Mercury/PolyGram SRM-14030)	75 25
		74 SATURDAY SATURDAY NIGHT ZOOM (Polydor/PolyGram PD-1-6434)	73 18
		75 QUESTIONNAIRE CHAS JANKEL (A&M SP-64885)	74 11



WORKING THAT BODY — RCA Recording artist Diana Ross recently greeted 20 winners of a nationwide radio contest in support of her hit single, "Work That Body." The winners were flown to Las Vegas to see Ross' show and the Alan King/Caesar's Palace Tennis Classic, which she co-hosted. Ross and Joe Mansfield, division vice president, contemporary music, RCA Records, are pictured at a reception for the winners.

THE RHYTHM SECTION

ON A GOLDEN NOTE — When the smile of good fortune perpetually shines upon a person, the popular euphemism is that the person "is on a roll." Such is the case with **Quincy Jones**. The producer/composer/artist/label executive recently became the first recipient of the American Society of Composers, Authors and Publishers (ASCAP) Golden Note Award, recognizing Jones for his considerable distinction and achievements in music. Jones received the award from ASCAP president Hal David during a cocktail reception in his honor at the Beverly Wilshire Hotel. David called Jones a "quintessential music man" and lauded him for his recent five Grammy wins. Many of Jones' friends and industry colleagues were on hand for the reception including **Maurice and Verdine White of Earth, Wind & Fire; Ashford & Simpson; Burt Bacharach; Alan and Marilyn Bergman; Christopher Cross; James Ingram; Louis and George Johnson; Henry Mancini; Wayne Shorter and Johnny Mandel**. A special surprise congratulatory message came by video from **Lena Horne**. The evening reception followed a day-long seminar featuring Jones and jointly sponsored by ASCAP and The Arts/UCLA Extension program. The seminar, held at the Country Club, was titled "The Many Worlds of Quincy Jones" and featured discussion and musical demonstrations by Jones and special guest artists.

BORN AGAIN — After a four-year hiatus from recording and stage performance, **New Birth** has re-emerged and re-signed a recording contract with its old label, RCA. According to group leader **James Baker**, the group is still in negotiation with RCA for a contract calling for **New Birth** to do a videodisc for the company. "We went back to RCA because we're a visual group, and RCA has had success with groups that have a strong visual presence," Baker said. "Each of the songs on our upcoming album is like a little play. We came up with a visual story, and then wrote music around it." The first single from the album, due by the end of June, will probably be "Cute Girls Make Me Happy." The album is due in 90 days and will be titled "I'm Back." Commenting on the band's four-year woodshedding session, Baker said, "We missed the stage performance end of it all, but we're career minded and we committed ourselves to develop an act that is accessible to new technologies like video."

NEW COMPANIES — Phax Records and Filmworks recently opened in Long Beach, Calif., where industry veteran **Roy Simon** will run the daily operations as vice president of the company. Simon told **Cash Box** that he formed the company with the firm's chairman, **John Flude**, and president, **Bob Wagner**. The company's first recording group is a Texas-trio named **Skywalker**, a pop/rock outfit that is set to release its debut in June. Simon said that former **Fifth Dimension** member **Billy Davis, Jr.** will also soon release a debut album for the label. Simon, who is brother of singer **Joe Simon** and who helped develop **Spring and Posse Records**, said that other signings included a five-member rock group from Dayton named **Sargeant January** and L.A.-based R&B singer **Masi Trenell**. "We want to have a diverse roster of artists offering a little bit for everyone," said Simon. "We want to keep it small so we can provide quality support for each release." He said that the label would be independently distributed and that a network of promoters for the product was currently being developed. In addition to Phax Records and Filmworks, the Long Beach offices will also house **Astro Prods.**, Phax Music Publishing and **Jefco Management**. . . **Up-Right Records** recently commenced operations in New York City. **Hassan Shabazz** is founder and president of the new label. **Alva M.J. Dwellingham** will serve as operations manager/national promotion director, and **Michelle E. Rivers** will act as head of the accounting and marketing division for the company. The 12" disco single "Let Me Love You" by **Clausel** is the first product due from the month-old company, which plans to release an LP by **Clausel** by the middle of June. The label will be independently distributed nationally with a network of indie promoters being developed.

VID SCENE — **The Gap Band** will appear on the June 5 segment of syndicated dance show **Soul Train** with producer/host **Don Cornelius**. The group will perform its current single, "Early In The Morning," and "Stay With Me" from its Total Experience/PolyGram LP, "The Gap Band IV". . . **Ray Parker, Jr.**'s current single, "The Other Woman," and his upcoming single, "Let Me Go," will be the subject of two videos produced by **Robert Lombard** and directed by **Denis deVallance** for the **Lombard Entertainment Co.** The Arista artist's videos were released last week (May 28).

SHORT CUTS — **Herbie Hancock's** high-tech handling of music has earned him the honor of representing Apple Computer Company at the National Computer Conference set for June 7-9 in Houston. For the past two years, Hancock, who has been on the vanguard of use of synthesizers and computer keyboards, has been using an Apple system to program his musical instruments. . . **Elektra/Asylum's Pieces Of A Dream** has been completing work on its second LP for the label under the production guidance of **Grover Washington, Jr.** . . **David and Don St. Was** of the touched group **Was (Not Was)** have been handling production chores for **Sweet Pea Atkins**, lead singer of their last tour and on their previous self-titled **Ze/Island** album.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

June 5, 1982

	Weeks On 5/29 Chart
1 IT'S GONNA TAKE A MIRACLE DENIECE WILLIAMS (ARC/Columbia 18-02812)	1 12
2 LET IT WHIP DAZZ BAND (Motown 1609MF)	5 13
3 FORGET ME NOTS PATRICE RUSHEN (Elektra E-47427)	3 13
4 THE OTHER WOMAN RAY PARKER, JR. (Arista AS 0669)	2 12
5 MURPHY'S LAW CHERI (Venture VD-5019)	6 14
6 WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS ZS5 02825)	7 10
7 EARLY IN THE MORNING THE GAP BAND (Total Experience/PolyGram TE-8201)	8 7
8 STANDING ON THE TOP — PART 1 THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 1616GF)	9 7
9 A NIGHT TO REMEMBER SHALAMAR (Solar/Elektra S-48005)	4 10
10 STREET CORNER ASHFORD & SIMPSON (Capitol P-B-5109)	14 8
11 DANCE WIT' ME RICK JAMES (Gordy/Motown 1619GF)	16 4
12 EBONY AND IVORY PAUL MCCARTNEY (Columbia 18-02860)	13 8
13 CIRCLES ATLANTIC STARR (A&M 2392)	12 15
14 IF IT AIN'T ONE THING... IT'S ANOTHER RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)	10 16
15 THE VERY BEST IN YOU CHANGE (RCA/Atlantic 4027)	17 9
16 I JUST WANT TO SATISFY THE O'JAYS (Phila. Int'l./CBS ZS5 02834)	11 11
17 WORK THAT BODY DIANA ROSS (RCA PB-13201)	25 7
18 I REALLY DON'T NEED NO LIGHT JEFFREY OSBORNE (A&M 2410)	22 5
19 OLD FASHIONED LOVE SMOKEY ROBINSON (Tamla/Motown 1615TF)	21 8
20 JUST BE YOURSELF CAMEO (Chocolate City/PolyGram CC 3231)	15 11
21 SOUP FOR ONE CHIC (Mirage/Atlantic WTG 4032)	26 6
22 CUTIE PIE ONE WAY (MCA 52049)	27 5
23 I'LL TRY SOMETHING NEW A TASTE OF HONEY (Capitol 5099)	20 13
24 LET'S CELEBRATE SKYY (Salsoul/RCA S7 7020)	18 12
25 GET DOWN ON IT KOOL & THE GANG (De-Lite/PolyGram DE 818)	24 12
26 DON'T STOP WHEN YOU'RE HOT LARRY GRAHAM (Warner Bros. WBS 50068)	31 5
27 THE GIGOLO O'BRYAN (Capitol 5067)	19 21
28 EMERGENCY WHISPERS (Solar/Elektra S-48008)	33 6
29 FRIENDS IN LOVE DIONNE WARWICK and JOHNNY MATHIS (Arista AS 0673)	29 8
30 THAT GIRL STEVIE WONDER (Tamla/Motown 1602TF)	23 21
31 TOO LATE JUNIOR (Mercury/PolyGram 76150)	37 4
32 YOU'RE #1 NARADA MICHAEL WALDEN (Atlantic 4037)	36 6
33 KEEP ON "D" TRAIN (Prelude PRL 8049)	42 2

	Weeks On 5/29 Chart
34 TRY JAH LOVE THIRD WORLD (Columbia 18-02744)	32 12
35 SOMETHING ABOUT THAT WOMAN LAKESIDE (Solar/Elektra S-48009)	39 5
36 WHERE DO WE GO FROM HERE BOBBY WOMACK (Beverly Glen BG-2001)	30 11
37 MAKING LOVE ROBERTA FLACK (Atlantic 4005)	28 14
38 DO I DO STEVIE WONDER (Tamla/Motown 1612TF)	— 1
39 LIVE IT UP THE DRAMATICS (Capitol P-B-5103)	40 9
40 MUST BE THE MUSIC SECRET WEAPON (Prelude PRL 8036-AS)	34 19
41 I SPECIALIZE IN LOVE SHARON BROWN (Profile PRO-5006)	46 8
42 MONEY'S TOO TIGHT (TO MENTION) THE VALENTINE BROS. (Bridge BR-1982)	47 7
43 JAMAICA BOBBY CALDWELL (Polydor/PolyGram PD 2202)	44 9
44 MAKE THE LIVING WORTHWHILE GENE CHANDLER (Chi Sound CH-1001)	50 6
45 (AEROBIC DANCIN) KEEP DANCIN R.J.'s LATEST ARRIVAL (Zoo York AE7 1393)	56 5
46 I KNOW YOU GOT ANOTHER THE REDDINGS (Believe In A Dream/CBS ZS5 02767)	38 11
47 DANCE LIKE CRAZY KLIQUE (MCA 52030)	52 7
48 NINE TIMES OUT OF TEN TEDDY PENDERGRASS (Phila. Int'l./CBS ZS5 02856)	58 4
49 CAN YOU SEE THE LIGHT BRASS CONSTRUCTION (Liberty P-B-1453)	45 11
50 CHEATING IN THE NEXT ROOM ZZ HILL (Malaco 2079)	64 5
51 GIRL THE TIME (Warner Bros. WBS 50039)	54 7
52 HELP (. . . SAVE THIS FRANTIC HEART OF MINE) FREDI GRACE & RHINSTONE (RCA PB-13099)	59 6
53 SIXTH STREET (TURN IT UP) MIGHTY FIRE (Elektra E-47426)	53 6
54 I'LL DO MY BEST (FOR YOU BABY) RITCHIE FAMILY (RCA PB-13092)	66 4
55 ALL THE MAN I NEED SISTER SLEDGE (Cotillion/Atco 47007)	61 5
56 FEELIN' LUCKY LATELY HIGH FASHION (Capitol P-B-5104)	62 4
57 LOVE HAS FOUND ITS WAY DENNIS BROWN (A&M 2407)	63 7
58 SENDING MY LOVE PLEASURE (RCA PB-13067)	35 12
59 BODY LANGUAGE QUEEN (Elektra E-47452)	67 4
60 (SITTIN' ON) THE DOCK OF THE BAY THE REDDINGS (Believe In A Dream/CBS ZS5 02836)	75 2
61 TAKE A LICKIN' AND KEEP ON KICKIN' WILLIAM "BOOTS" COLLINS (Warner Bros. WBS 50044)	49 9
62 FREAKY BEHAVIOR BAR-KAYS (Mercury/PolyGram 76143)	43 11
63 DO IT TO THE MAX XAVIER (Liberty P-B-1464)	70 4
64 BEST LOVE ROSE ROYCE (Epic 14-02818)	65 5
65 FEMMES FATALES ST. TROPEZ (Destiny D-2010)	71 4
66 THANKS TO YOU SINNAMON (Becket BKD 508)	72 3
67 FIRST IMPRESSIONS HIGH INERGY (Gordy/Motown 1613GF)	74 4

	Weeks On 5/29 Chart
68 STILL WATER (LOVE) O'BRYAN (Capitol P-B-5117)	77 3
69 IN THE NAME OF LOVE THOMPSON TWINS (Arista AS 0671)	69 5
70 DO WHAT YOU WANNA DO STARPOINT (Chocolate City/PolyGram CC 3232)	76 4
71 SHE'S WRAPPED TOO TIGHT EDWIN BIRDSONG (Salsoul/RCA S7 7024)	80 3
72 HEART TO HEART RONNIE DYSON (Cotillion/Atco 40917)	73 4
73 WON'T YOU LET ME LOVE YOU BERNARD WRIGHT (GRP/Arista GS 2520)	79 4
74 I JUST WANNA (SPEND SOME TIME WITH YOU) ALTON EDWARDS (Columbia 18-02796)	82 3
75 I DON'T NEED YOUR LOVE SEQUENCE (Sugar Hill SH-783)	85 2
76 SHOW ME WHERE YOU'RE COMING FROM CARRIE LUCAS (Solar/Elektra S-48010)	86 2
77 I THINK YOU'RE OUT OF THIS WORLD LONNIE JORDAN (Boardwalk NB7-11-141)	84 2
78 I'VE GOT THE DANCE FEVER BOHANNON (Phase II/CBS ZS5 02897)	81 3
79 WIDE SHOT SUPERIOR MOVEMENT (C.I.M./CBS ZS5 02906)	88 2
80 INSTANT LOVE CHERYL LYNN (Columbia 18-02905)	— 1
81 LETTIN' IT LOOSE HEATWAVE (Epic 14-02904)	87 2
82 I'M A WONDERFUL THING, BABY KID CREOLE & THE COCONUTS (Sire SRE 50089)	89 2
83 LOVE YOU MADLY CANDELA (Arista CP 715)	— 1
84 AND I AM TELLING YOU I'M NOT GOING DREAMGIRLS (Geffen 7-29953)	— 1
85 LOOKING UP TO YOU MICHAEL WYCOFF (RCA PB-13214)	— 1
86 DIDN'T WE DO IT BILLY ALWAYS (Waylo/Peter Pan TAS-114)	95 3
87 TAKE SOME TIME OUT (FOR LOVE) THE SALSOUL ORCHESTRA (Salsoul/RCA S7 7026)	— 1
88 ROCK SHOCK B.B.C.S.&A. (Sam 12346)	90 2
89 ONE HELLO RANDY CRAWFORD (Warner Bros. 7-29998)	— 1
90 PLANET ROCK SOUL SONIC FORCE (Tommy Boy TB-823)	— 1
91 DON'T MAKE ME WAIT PEECH BOYS (West End WES-1240)	91 5
92 A LITTLE LOVE AURRA (Salsoul/RCA S7 7023)	41 8
93 BABY, COME TO ME PATTI AUSTIN (Qwest/Warner Bros. OWE 50036)	51 11
94 LADIES CHOICE SHOTGUN (Montage P-B-1214)	48 9
95 SING A SIMPLE SONG WEST STREET MOB (Sugar Hill SH 780)	57 10
96 LOVE CHANGES O.C. SMITH (Motown 1623MF)	99 3
97 IF I HAD MY WISH TONIGHT DAVID LASLEY (EMI America B-8111)	60 6
98 RUN, RUN, RUN FUNKAPOLITAN (Pavilion/CBS 02764)	98 3
99 YOUR MAN IS HOME TONIGHT TONY TROUTMAN (T. Maln L-200)	— 1
100 STAY WITH ME TONIGHT — PART 1 RICHARD JON SMITH (Jive/Arista VS 101)	55 7

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

A Little Love (Lucky Three/Red Aurra — BMI)	92	Forget Me Nots (Baby Fingers — ASCAP/	3	I'll Try Something New (Jobete — ASCAP)	23	Sing A Simple (Warner-Tamerlane — BMI)	95
A Night To Remember (Silver Sounds/Spectrum	9	Freddie Dee — BMI)	3	Jamaica (Bobby Caldwell/Happy Stepchild — BMI) 43		Sittin' On (Irving — BMI)	60
VII/Satellite III — ASCAP)	9	Freaky Behavior (Cessess/Electric Apple — BMI) . 62		Just Be Yourself (All Seeing Eye — BMI)	20	Sixth Street (Arcturus II — ASCAP)	53
Aerobic Dancin (Arrival — BMI)	45	Friends In Love (Garden Rake/Foster Frees —	29	Keep On (Tromar/Huemar/Jawll — BMI)	33	Something About That (Spectrum VII/Circle L —	35
All The Man (Fifth of March/Body Electric/Warner-	55	BMI/JSH — ASCAP)	29	Ladies Choice (Front Wheel/Funk Rock — BMI)	94	ASCAP)	35
Tamerlane — BMI)	55	Get Down On It (Delightful/Second Decade — BMI) 25		Let It Whip (Ujima/Macvacalac — ASCAP)	2	Soup For One (Chic — BMI)	21
And I Am (Dreamgirls — ASCAP/Dreamettes — BMI) 84		Girl (Tionna — BMI)	51	Let's Celebrate (Alligator — ASCAP)	24	Standing On The Top (Jobete/Stone City — ASCAP) 8	
Baby, Come To Me (Rodsongs — PRS)	93	Heart To Heart (Interworld Groove Tunes/Friday's	72	Lettin' It Loose (Roc Songs-PRS adm. by Almo —	81	Stay With Me Tonight (MCPS/Blam Zomba — BMI) 100	
Best Love (May 12th/Warner-Tamerlane — BMI)	64	Child/Unart — BMI)	51	ASCAP)	81	Still Water (Jobete/Stone Agate — ASCAP/BMI)	10
Body Language (Queen — BMI)	59	Help (Virginia C. — ASCAP)	72	Live It Up (Dramatica/Ron \$Banko\$ — BMI)	39	Street Corner (Nick-O-Val — ASCAP)	10
Can You See The Light (One To One — ASCAP)	49	I'm A Wonderful (Schott in the Dark — ASCAP/Cri-	82	Looking Up (Almo — ASCAP/Irving/Medad — BMI)	85	Take A Lickin' (StretchIn, Out — ASCAP)	61
Cheating In (Malaco/Gorilla Queen — BMI)	50	Cri/Perennial August — BMI)	82	Love Changes	96	Take Some Time (Lucky Tree — BMI)	87
Circles (Almo/Jodaway — ASCAP)	13	I Don't Need (Sugar Hill — BMI)	75	Love Has Found (Irving/Joe Gibbs — BMI)	57	Thanks (Amber Pass/Darryl Payne/	66
Cutie Pie (Duchess/Perk's — BMI)	22	I've Got The (April Bohannon/Intersongs — ASCAP) 78		Love You Madly (Grandma Rosalee — BMI)	83	Eric Matthew/Keith Diamond — BMI)	66
Dance Like Crazy (Bee — Germaine/George — BMI) 47		I Just Wanna (Colgems-EMI — ASCAP)	74	Make The Living (Gaetana/Ensign/Cachand — BMI) 44		That Girl (Jobete & Black Bull — ASCAP)	30
Dance Wit Me (Jobete/Stone City — ASCAP)	11	I Just Want (Mighty Three — BMI)	16	Making Love (20th Century Fox Film/New Hidden		The Gigolo (Cortez — ASCAP)	27
Didn't We Do (Poppa Willie/Always/Tender	86	I Know You Got (Dexotis/Band Og Angels — BMI) . 46		Valley — ASCAP/Begonia Melodies/Fedora — BMI) 37		The Other Woman (Raydioa — ASCAP)	4
Tunes/Loaded Lyrics — BMI)	86	I Really Don't (Overdue adm. by Warner	18	Money's Too Tight (Stan/Flo — BMI)	42	The Very Best (Little Macho/Different Strokes/GS	15
Do I Do (Jobete + Black Bull — ASCAP)	38	Bros./Almo/March 9 — ASCAP)	18	Murphy's Law (Hygroton/Lopressor-PRO/Paddie	5	Euro-America — ASCAP)	15
Do It To The Max (Terry Phillips — ASCAP)	63	I Specialize (Next Plateau — ASCAP/STM — BMI) 41		— BMI)	5	Too Late (Junior/Sam — PRS)	31
Don't Make Me (Peech Boys/Dez Bee — BMI)	91	I Think You're (Far Out/L.A.I.M./River Jordan —	77	Must Be The Music (Trumar/Smoottee — BMI)	40	Try Jah Love (Jobete/Black Bull — ASCAP)	34
Don't Stop When (Graham-O-Tunes — BMI)	26	ASCAP)	77	Nine Times (Might Three — BMI)	48	We Go A Long Way (Triple Three — BMI)	6
Do What (Harrindur/Licyndiana adm. by Ensign —	70	If I Had (Chappell/Ironside — ASCAP)	97	Old Fashioned Love (Chardax — BMI)	19	Where Do We Go (Ashtray/MI-Alma)	36
BMI)	70	If It Ain't (On The Boardwalk/Dat Richfield Kat —	14	One Hello (20th Century-Fox — ASCAP)	89	Wide Shot (We Are Starbound/Burnt Out — BMI)	79
Early In The Morning (Total Experience — BMI)	7	BMI/Songs Can Sing — ASCAP)	14	Planet Rock	90	Won't You (Ola's Kid/Roaring Fork/Nodlew — BMI) 73	
Ebony And Ivory (MPL Communications — ASCAP) 12		Instant Love (April/Uncle Ronnie's/Sunset Burgundy —	80	Rock Shock (Mideb/Joga — ASCAP)	88	Work That Body (Songs Of Manhattan Island/Olga/	17
Emergency (Spectrum VII/Silver Sounds — ASCAP) 28		BMI)	80	Run, Run, Run (Warner Bros. — ASCAP)	98	Ray-Han/Koppelman-Bandler/Rossville — BMI)	17
Feelin' Lucky Lately (Little Macho — ASCAP)	56	In The Name (Point/ATC — BMI)	69	Sending My Love (360 Music/IPM — ASCAP)	58	You're #1 (Gratitude Sky — ASCAP/Irving/Ink/	32
Femmes Fatales (De Note — BMI)	65	It's Gonna Take (Vogue — BMI)	1	She's Wrapped (Edwin Birdsong — A&M)	71	Baby Chooz — BMI)	32
First Impressions (Bobby Goldboro — ASCAP/House	67	I'll Do My Best (Little Macho/Fonzworth — ASCAP) 54		Show Me (Silver Sounds/Spectrum VII — ASCAP) 76		Your Man (Junior/Bill Lowery — BMI)	99
Of Gold — BMI)	67						

In 1982 people want to



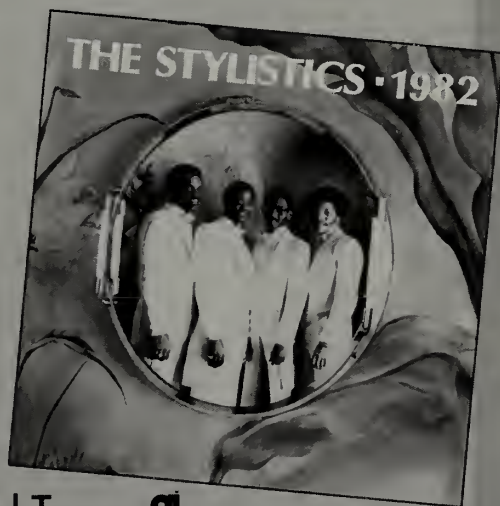
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MOST ADDED SINGLES

- DO I DO — STEVIE WONDER — TAMLA/MOTOWN**
WATV, WDIA, WIGO, WNHC, WCIN, WBMX, WDAO, WILD, WRBD, WLUM, WKGB, WSOK, KPRS, WAMO, WYLD-FM, WPAL, WENZ, KSOL, WOKB, KMJQ, WGPR-FM, WJLB, WDAS-FM, WAIL, WRKS, KGFJ
- INSTANT LOVE — CHERYL LYNN — COLUMBIA**
KDKO, WIGO, WNHC, WTLC, WEDR, WILD, WRBD, WAWA, WDAS-FM, KPRS, WYLD-FM, WAIL, KDAY, KACE, KGFJ
- LOVE YOU MADLY — CANDELA — ARISTA**
WCIN, WEDR, WUFO, WRBD, WDAS-FM, WGPR-FM, WRKS, WLLE, WAIL, KGFJ, KPRS, WLOU, WILD, WPAL, KACE
- AND I AM TELLING YOU I'M NOT GOING — DREAMGIRLS — GEFEN**
KGFJ, WAMO, KPRS, WDAS-FM, WCIN, WIGO, WATV, KDKO, V103, WGIV, WWIN, WHRK, WENZ, WWDM
- LOOKING UP TO YOU — MICHAEL WYCOFF — RCA**
WAIL, KATZ, WRKS, WGCI, WRBD, KDKO, WUFO, WTLC, KDAY, WYLD-FM, WJLB, KGFJ, WLUM
- TAKE SOME TIME OUT (FOR LOVE) — THE SALSOL ORCHESTRA — SALSOL/RCA**
WZEN, WGPR-FM, WAMO, WJMO, WSOK, WNHC, KDKO, WEDR, WILD, WCIN, WWIN, WGIV

MOST ADDED ALBUMS

- THROWIN' DOWN — RICK JAMES — GORDY/MOTOWN**
WOKB, KGFJ, WZEN, WPAL, WRAP, WAMO, WYLD-FM, KPRS, WSOK, WWDM, WGIV, WAWA, WDAS-FM, WRBD, WUFO, WEDR, WTLC, WDIA, WATV
- GAP BAND IV — GAP BAND — TOTAL EXPERIENCE/POLYGRAM**
KDKO, WDIA, WTLC, WDAO, WDAS-FM, V103, WAWA, WWDM, WYLD-FM, WENZ, WAIL, KGFJ
- STREET OPERA — ASHFORD & SIMPSON — CAPITOL**
KSOL, WENZ, WPAL, WLLE, WGPR-FM, WAMO, WYLD-FM, V103, WILD, WUFO, WTLC, WLOU

UP AND COMING

- DON'T HOLD BACK — MIKE & BRENDA NUTTON — SAM**
THANG (GIMME SOME OF THAT THANG) — VIDEOS — H.C.R.C.
MURPHY'S JIVE LAW — THE MURPHYS — VENTURE
CALYPSO FUNKIN' — BILLY OCEAN — EPIC

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — ONE WAY
 HOTS: Bloodstone, Gap Band, Dazz Band, P. McCartney, D. Williams, R. Parker, R. James, Ashford & Simpson, P. Rushen, Reddings, Sister Sledge, G. Chandler, O'Bryan, R. Fields, Temptations, Shalamar, Taste Of Honey, T. Troutman, T. Pendergrass, Skyy. ADDS: Sinnamon, Soul Sonic Force, Ritchie Family, ZZ Hill, M.&B. Sutton, E. Birdsong. LP ADDS: Ashford & Simpson, Gap Band, Cameo, Toto.

WIGO — ATLANTA — QUINCY JASON, PD — #1 — P. RUSHEN
 HOTS: Third World, D. Williams, Gap Band, Temptations, J. Osborne, O'Jays, Bloodstone, Shalamar, Dazz Band, Ashford & Simpson, One Way. ADDS: C. Lynn, Whispers, F. Grace & Rhinestone, B. Ocean, S. Wonder, J. Holliday, R.J.'s Latest Arrival.

WILD — BOSTON — STEVE CRUMBLY, PD — #1 — TEMPTATIONS
 JUMPS: 12 To 9 — R. Flack, Ex To 25 — "D" Train, Ex To 26 — Sister Sledge, 30 To 27 — Ritchie Family, Ex To 30 — D. Brown. ADDS: S. Wonder, M.&B. Sutton, C. Lynn, C. Earland. LP ADDS: Ashford & Simpson, Dramatics.

WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — TEMPTATIONS
 HOTS: R. Parker, Change, O'Jays, Bloodstone, D. Williams, Chic, P. Rushen, Ashford & Simpson, B. Wright, R. James, Junior, J. Osborne, One Way, B. Always, Dazz Band, Ritchie Family, Gap Band, Cameo, P. McCartney, Rose Royce. ADDS: Candela, Kid Creole & The Coconuts, C. Lucas, R.J.'s Latest Arrival. LP ADDS: O'Jays, A. Cherry, K. Burke, Collage, Ashford & Simpson, R. James, "Soup For One."

WPAL — CHARLESTON — DON KENRICKS, PD — #1 — DAZZ BAND
 HOTS: R. Parker, D. Williams, Gap Band, Temptations, Bloodstone, Reddings, Trouble Funk, Cheri, Cameo, S. Brown, Ashford & Simpson, B. Womack, Shotgun, D. Brown, L. Graham, R. James, Klique, R.J.'s Latest Arrival, D. Ross, W.A.G.B. Band, Rose Royce, Valentine Brothers, B. Caldwell, Reddings, Sister Sledge, Human League, O'Jays, "D" Train. ADDS: Felix & Jarvis, J. Simon, B.B. King, Sequence, R. Crawford, Soul Sonic Force, Sun, Merge, M.&B. Sutton, A. Boffill, ADC Band, McCrarys, S. Wonder. LP ADDS: Reddings, Rose Royce, R. James, J. Carn, Reddings, Ashford & Simpson, F. Grace & Rhinestone.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — D. WILLIAMS
 HOTS: P. Rushen, Dazz Band, Bloodstone, O'Bryan, Temptations, Shalamar, Atlantic Starr, Chic, Gap Band, Gemini, ZZ Hill, Skyy, Third World, Taste Of Honey, R. Fields, Ashford & Simpson, J. Ross, O'Jays, R. Flack, G. Chandler, S. Robinson, Lakeside, Fat Larry's Band, B. Womack, D. Brown, Aurra, J. Osborne, R. James, Junior. LP ADDS: S. Wonder, Superior Movement, Con Funk Shun, B. Wright.

WGCI — CHICAGO — PAM WELLES, PD — #1 — D. WILLIAMS
 HOTS: J. Osborne, S. Robinson, One Way, Bloodstone, Dazz Band, Gap Band, Temptations, Secret Weapon, R. James, Gap Band. ADDS: M. & B. Sutton, B. Ocean, Azymuth, Thompson Twins, J. Bulter, M. Wycoff, B. Caldwell, L. Ware. LP ADDS: R. Simmons, Rose Royce, A. Farmer.

WCIN — CINCINNATI — EVERETT CORK, PD — #1 — TEMPTATIONS
 HOTS: O'Jays, Skyy, Dazz Band, Brass Construction, Cameo, Shalamar, Bloodstone, R. Parker, Taste Of Honey, P. Rushen, D. Williams, Ashford & Simpson, Valentine Brothers, R.J.'s Latest Arrival, Gap Band, Change, Dramatics, B. Collins, Shotgun, Lakeside, S. Robinson, Chic, D. Warwick/J. Mathis, J. Osborne, R. James. ADDS: J. Holliday, Reddings, B. Always, S. Wonder, O'Bryan, Candela, Superior Movement, Ritchie Family. LP ADDS: O'Jays, Taste Of Honey.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — DAZZ BAND
 HOTS: P. Rushen, D. Williams, Shalamar, R. Parker, Bloodstone, O'Jays, Taste Of Honey, Skyy, Pleasure. ADDS: Lakeside, Salsoul Orchestra, Sister Sledge, Ritchie Family, B. Always, "D" Train, Xavier.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — P. RUSHEN
 HOTS: Reddings, Gap Band, D. Williams, Bloodstone, R. James, Temptations, S. Wonder, R.J.'s Latest Arrival, Soul Sonic Force. ADDS: Soul Sonic Force, Videe, Candela, T. Troutman, McCrarys, X-Ray Vision, K. Young, Salsoul Orchestra. LP ADDS: Ashford & Simpson, Marz, B. Walker, Dramatics.

WJLB — DETROIT — JOHN EDWARDS, PD — #1 — DAZZ BAND
 HOTS: Ashford & Simpson, D. Ross, Ritchie Family, Change, Cameo, Bloodstone, P. Rushen, S. Wonder, Skyy, D. Williams, P. Austin, R. James, J. Osborne, R.J.'s Latest Arrival, One Way, Dramatics, Temptations, Gap Band, Cheri. ADDS: Sinnamon, G. Chandler, D. Warwick/J. Mathis, Odyssey. LP ADDS: R. Parker.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — THE TIME
 JUMPS: 10 To 2 — Gap Band, 14 To 11 — Temptations, 21 To 14 — Secret Weapon, 26 To 16 — S. Wonder, Ex To 20 — R. Little, 32 To 22 — R. James, 34 To 23 — Ashford & Simpson, 40 To 32 — S. Robinson, Ex To 34 — J. Osborne, Ex To 40 — Pleasure. ADDS: O. Jones, G. Chandler, D. Siegel. LP ADDS: D. Williams, Pleasure, R. Lewis.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — D. WILLIAMS
 HOTS: Temptations, D. Byrd, B. Collins, O'Jays, H. Hancock, West Street Mob, Shotgun, Rose Royce, Gap Band, Ashford & Simpson, R. James, J. Osborne, D. Ross, Bloodstone, M. Walden, S. Robinson, Sylvia, Change, R.J.'s Latest Arrival, Aurra. ADDS: Murphys, Human League, ADC Band, C. Lynn, W.A.G.B. Band, Con Funk Shun, Green's Ill. LP ADDS: Gap Band, Ashford & Simpson, R. James, B. Griffin, J. Carn, O'Jays.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — BLOODSTONE
 JUMPS: 7 To 2 — P. Rushen, 10 To 3 — Gap Band, 16 To 12 — O'Jays, 19 To 15 — Change, 21 To 16 — R.J. Smith, 24 To 17 — Shotgun, 25 To 18 — One Way, 26 To 19 — D. Warwick/J. Mathis, 27 To 20 — Lady, 28 To 21 — J. Osborne, 30 To 22 — Sylvia, 31 To 23 — B. Wright, 32 To 24 — Ashford & Simpson, 35 To 25 — Junior, 39 To 27 — S. Robinson, Ex To 35 — R. James, Ex To 34 — M. Walden. ADDS: Max Groove, Green's Ill, S. Wonder, J. Butler, G. Duke, J. Holliday, O.C. Smith, C. Lynn, Imagination, B. Caldwell, R.J.'s Latest Arrival. LP ADDS: R. James.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — GAP BAND
 HOTS: Bloodstone, D. Williams, Temptations, One Way, Ashford & Simpson, Dazz Band, R. James, D. Ross, Chic. ADDS: M. Walden, Reddings, Videe, C. Lynn, E. Birdsong. LP ADDS: "Soup For One", H. Hancock, M. Walden, D. Warwick/J. Mathis.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — GAP BAND
 HOTS: Dazz Band, P. Rushen, Temptations, D. Ross, Ashford & Simpson, Change, One Way, Cheri, B. Summers. ADDS: J. Holliday, Junior, Candela, C. Lynn, G. Washington. LP ADDS: O'Jays, R. James, Gap Band.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — SYLVIA
 HOTS: Gap Band, Ashford & Simpson, Change, M. Walden, Temptations, Lakeside, Junior, Bloodstone, O'Jays, Brass Construction, Xavier, P. Austin, N. Pointer, S. Robinson, Klique, West St. Mob, Whispers, L. Graham, F. Grace & Rhinestone, Sister Sledge. ADDS: S. Woods, E. Birdsong, Con Funk Shun, Sequence, D. Brown. LP ADDS: Ashford & Simpson.

WDIA — MEMPHIS — CARL CONNER, PD
 HOTS: Gap Band, One Way, Temptations, Reddings, Dazz Band, Bloodstone, R. James, Cameo, R. Parker, O'Jays, P. McCartney, J. Osborne, B. Always, Cameo, Lakeside. ADDS: Junior, R.J.'s Latest Arrival, T. Pendergrass, Reddings, S. Wonder. LP ADDS: Dazz Band, Gap Band, R. James.

WAWA — MILWAUKEE — JIMMY GOODTYME, PD — #1 — DAZZ BAND
 HOTS: R. Parker, D. Williams, Ashford & Simpson, West Street Mob, P. Rushen, Brass Construction, Cameo, Skyy, Temptations, D. Brown, D. Ross, Shalamar, O'Jays. ADDS: J. Ross, Mass Production, B. Ocean, C. Lynn, "D" Train, G. Chandler. LP ADDS: Temptations, Gap Band, R. James.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — P. McCARTNEY
 HOTS: Atlantic Starr, D. Williams, Human League, Taste Of Honey, Gap Band, Temptations, P. Rushen, Dazz Band, Queen, Bloodstone, Thompson Twins, Ashford & Simpson, Secret Weapon. ADDS: S. Wonder, H. Hancock, Elusion, C. Jankel, A. Edwards, Candela, C. Lynn, Junior, Magic Lady, Soul Sonic Force, F. Grace & Rhinestone, M. Wycoff. LP ADDS: Queen, Gap Band.

WYLD-FM — NEW ORLEANS — TONY BROWN, PD — #1 — D. WILLIAMS
 HOTS: Atlantic Starr, Taste Of Honey, Third World, Bloodstone, R. Fields, P. Rushen, Shalamar, B. Womack, Cheri, O'Jays, Change, P. McCartney, Dazz Band, Ashford & Simpson, J. Osborne, R. Parker, R. Flack, D. Brown, Temptations. ADDS: B. Wright, S. Wonder, High Inergy, Junior, L. Ware, R. Dyson, Con Funk Shun, C. Lynn. LP ADDS: "Soup For One," Ashford & Simpson, Gap Band, Dramatics, J. Carn, R. James.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — P. RUSHEN
 JUMPS: 12 To 6 — R. Griffith, 19 To 8 — Soul Sonic Force, 28 To 14 — Imagination, 22 To 18 — Sinnamon, 24 To 20 — "D" Train, 30 To 21 — R. James, 29 To 25 — D. Warwick/J. Mathis, Ex To 26 — Ritchie Family, Ex To 29 — F. Ray, Ex To 30 — High Fashion. ADDS: ZZ Hill, Candela, M. Wycoff, Kinkennas, Odyssey.

WWRL — NEW YORK — WANDA RAMOS, PD — #1 — D. WILLIAMS
 HOTS: P. McCartney, Bloodstone, P. Rushen, Change, Temptations, Ashford & Simpson, Booker T., Gap Band, T. Pendergrass, R. James, R. Parker, Dazz Band, G. Chandler, O'Jays, Junior. ADDS: G. Duke, Steven & Sterling, L. Hill. LP ADDS: S. Wonder, Dreamgirls, Atlantic Starr.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — BLOODSTONE
 JUMPS: 6 To 3 — The Time, 10 To 6 — Ashford & Simpson, 11 To 7 — Soul Sonic Force, 13 To 9 — Temptations, 21 To 10 — R. James, 15 To 12 — Change, 24 To 15 — B. Womack, 22 To 16 — L. Graham, 30 To 21 — P. McCartney, 33 To 22 — Chic, 31 To 25 — J. Osborne, Ex To 29 — S. Robinson, Ex To 33 — O'Bryan, Ex To 34 — ZZ Hill, Ex To 35 — Lakeside. ADDS: S. Wonder, Junior, D. Hollinger, G. Chandler, Ritchie Family, M. Wells, Live. LP ADDS: Rose Royce, Reddings, R. James, D. Brown, Dramatics.

WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — DAZZ BAND
 HOTS: Gap Band, Secret Weapon, P. Rushen, Temptations, D. Williams, Change, Bloodstone, R. James, J. Osborne, Ashford & Simpson, L. Graham, Kid Creole & The Coconuts, K. Burke, One Way, "D" Train, S. Wonder, D. Warwick/J. Mathis, P. McCartney, Whispers, Chic, D. Ross. ADDS: C. Lynn, Odyssey, Videe, Candela, Superior Movement, Plush, J. Holliday, A. Evans, Murphys, D. Brown, Pure Energy. LP ADDS: Gap Band, Stylistics, R. James.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — DAZZ BAND
 JUMPS: 8 To 5 — One Way, 17 To 8 — Zoom, 38 To 9 — Bloodstone, 18 To 12 — Booker T., 16 To 13 — Change, 23 To 15 — R. James, 19 To 16 — Chic, 22 To 19 — S. Brown, 25 To 22 — T. Pendergrass, 28 To 23 — L. Graham, 29 To 24 — R.J.'s Latest Arrival, 31 To 26 — J. Osborne, 30 To 27 — S. Robinson, 35 To 28 — Junior, 32 To 29 — Pleasure, 37 To 32 — Third World, 39 To 34 — G. Chandler, 40 To 35 — "D" Train, Ex To 37 — R. Crawford. ADDS: S. Wonder, Ritchie Family, H. Hancock, Reddings, J. Holliday. LP ADDS: Dazz Band, BT Express, H. Hancock, Ashford & Simpson, R. James, J. Carn.

WLLE — RALEIGH — CHESTER DAVIS, PD — #1 — P. RUSHEN
 HOTS: R. Parker, R. Fields, Atlantic Starr, One Way, O'Jays, Gap Band, Temptations, Change, D. Williams. ADDS: F. Redman, Central Line, Kid Creole & The Coconuts, Candela, Sinnamon, R. Ayers, Superior Movement, Kleer. LP ADDS: M. Walden, Dreamgirls, "Soup For One," Ashford & Simpson.

KATZ — ST. LOUIS — A.J. KEMP, PD — #1 — D. WILLIAMS
 JUMPS: 11 To 6 — Ashford & Simpson, 30 To 7 — Valentine Brothers, 14 To 9 — Q. Jones, 28 To 11 — B. Caldwell, Ex To 14 — T. Pendergrass, Ex To 15 — J. Osborne, 22 To 16 — Dramatics, 26 To 18 — O'Jays, Ex To 19 — Whispers, Ex To 21 — S. Robinson, Ex To 22 — Junior, Ex To 26 — G. Washington, Ex To 27 — Change. ADDS: High Fashion, Sequence, Coffee, L. Jordan, Reddings, Jones Girls, S. Woods, R. Crawford, M. Wycoff, McCrarys.

WZEN-FM — ST. LOUIS — A.J. KEMP, PD — #1 — D. WILLIAMS
 JUMPS: 5 To 2 — Zoom, 6 To 3 — Dazz Band, 7 To 4 — Gap Band, 8 To 5 — One Way, 10 To 7 — The Time, 26 To 8 — Xavier, 14 To 11 — P. McCartney, 15 To 12 — P. Rushen, Ex To 13 — J. Osborne, 29 To 16 — Soft Cell, Ex To 17 — Dramatics, Ex To 19 — Pleasure, Ex To 20 — B. Caldwell, Ex To 21 — Junior, Ex To 24 — B. Summers, Ex To 25 — R. James, Ex To 26 — Valentine Brothers, Ex To 27 — B. Collins, Ex To 29 — D. Warwick/J. Mathis, Ex To 30 — D. Brown. ADDS: A. Edwards, Reddings, R. Little, D. MacDonald, St. Tropez, R.J.'s Latest Arrival, E. Birdsong, Salsoul Orchestra. LP ADDS: R. James, S. Wonder, K. Burke, H. Hancock, Stylistics.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — P. RUSHEN
 HOTS: D. Williams, Dazz Band, T-Connection, R. Parker, Temptations, Change, Gap Band, P. McCartney, Bloodstone. ADDS: S. Wonder, Atlantic Starr. LP ADDS: S. Wonder, Change, Ashford & Simpson.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — DAZZ BAND
 JUMPS: 7 To 4 — R. Parker, 17 To 10 — O'Bryan, 21 To 14 — Sister Sledge, 22 To 16 — Lakeside, 20 To 17 — High Inergy, 23 To 19 — R.J.'s Latest Arrival, 28 To 20 — One Way, 26 To 21 — Rose Royce, 29 To 23 — Jones Girls, 30 To 25 — J. Osborne, Ex To 26 — Kleer, Ex To 28 — R. James, Ex To 29 — "D" Train, Ex To 30 — D. Warwick/J. Mathis. ADDS: Coffee, S. Wonder, War, Atlantic Starr, Salsoul Orchestra, G. Chandler. LP ADDS: R. James, Dramatics, J. Carn.



SPOTLIGHT ON BLACK MUSIC

Avery Clayton

CASHBOX



CAPITOL CELEBRATES BLACK MUSIC MONTH WITH HIT PRODUCT

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A TASTE OF HONEY

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EBONEE WEBB

HIGH FASHION

LIGHT OF THE WORLD

MAZE FEATURING FRANKIE BEVERLY

THE MCCRARYS

O'BRYAN

RENE & ANGELA

L.J. REYNOLDS

SHOTGUN (MONTAGE RECORDS)

SPACE PEOPLE

T-CONNECTION

GLENN EDWARD THOMAS

TYZIK

DONNA WASHINGTON

BEAU WILLIAMS




ALL YEAR LONG



Care the gift
of music.



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A black and white close-up portrait of Quincy Jones. He is smiling warmly, showing his teeth. He has a beard and mustache. The lighting is soft, highlighting his features. The background is dark and out of focus.

"I've been in the music business a long time—not as long as ASCAP—but we both go back a long way. I've always felt secure knowing ASCAP was taking care of my royalties full-time, while I devoted myself to the creative side. In addition to doing good business ASCAP is also good people—song writers and publishers who appreciate music and each other."

Quincy Jones

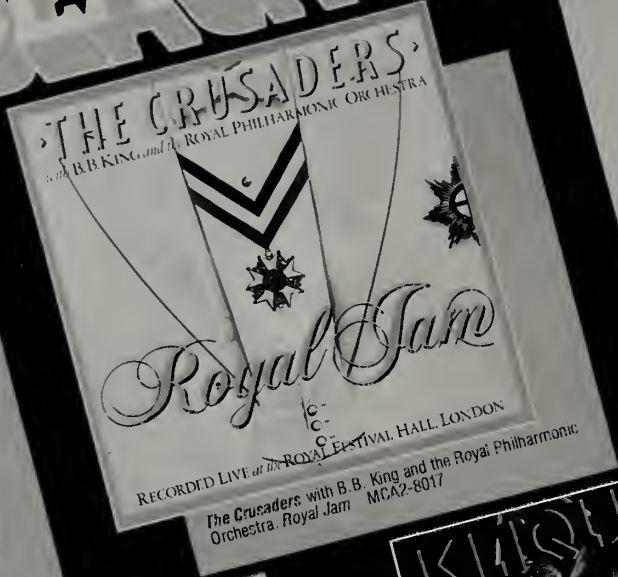
American Society of Composers, Authors & Publishers

ascap

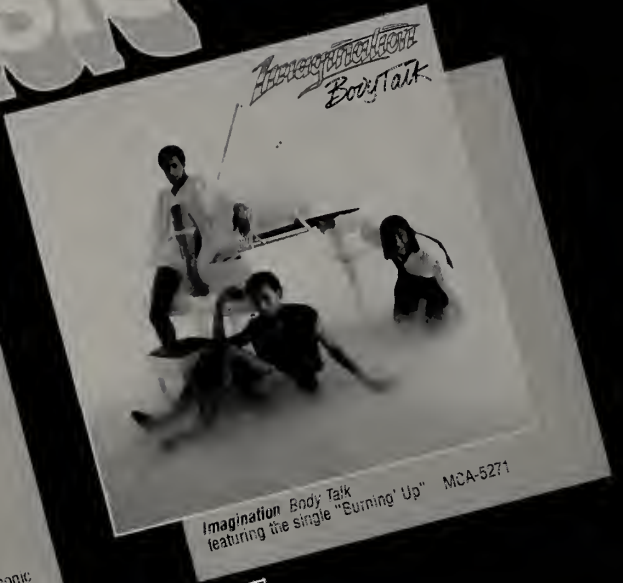
MCA'S SPOTLIGHT ON BLACK MUSIC



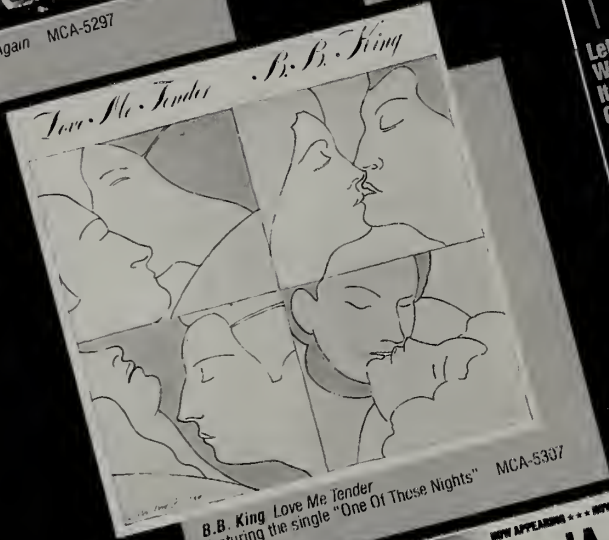
Bobby Bland Here We Go Again MCA-5297



The Crusaders with B.B. King and the Royal Philharmonic Orchestra. Royal Jam MCA2-8017



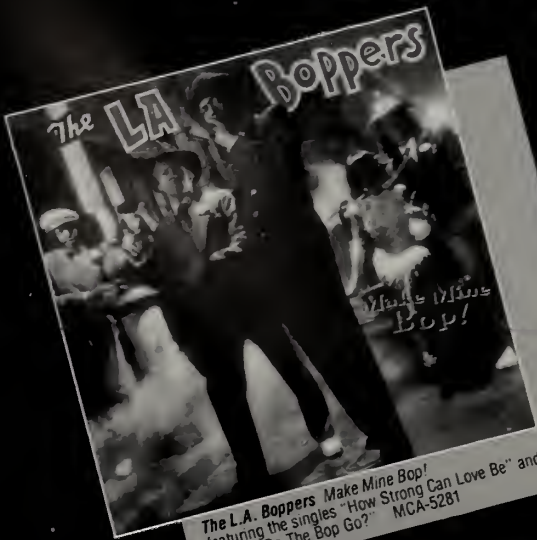
Imagination Body Talk featuring the single "Earning' Up" MCA-5271



B.B. King Love Me Tender featuring the single "One Of These Nights" MCA-5307



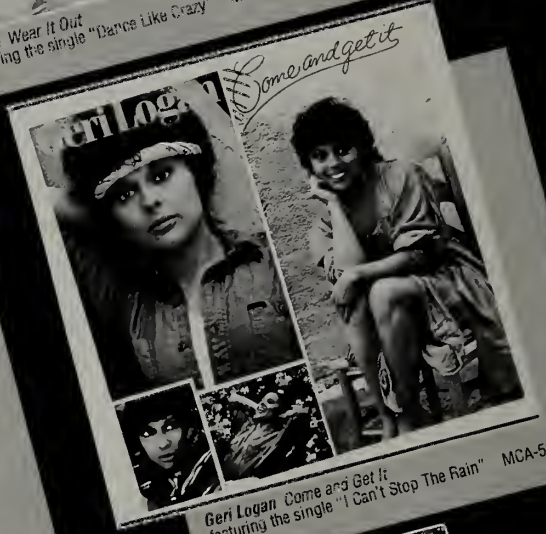
Kliq Wear It Out featuring the single "Dance Like Crazy" MCA-6317



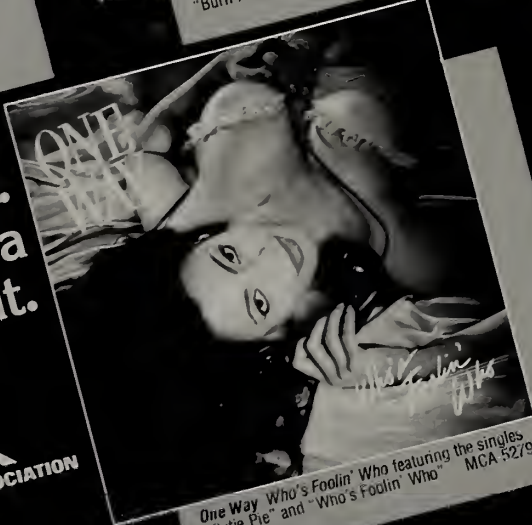
The L.A. Boppers Make Mine Bop! featuring the singles "How Strong Can Love Be" and "Where Do The Bop Go?" MCA-5281



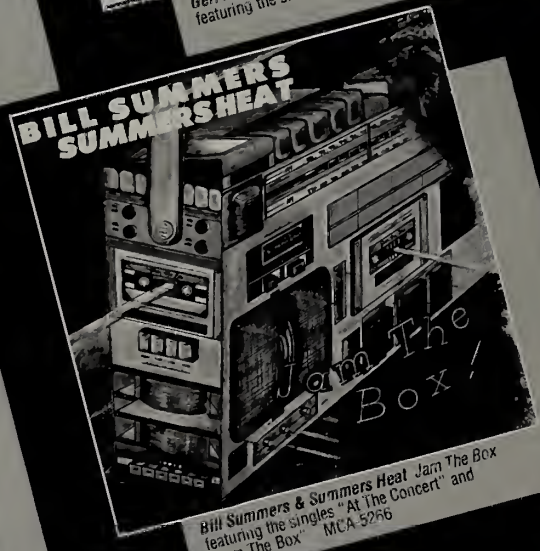
L.A. Connection featuring the single "Burn Me Up" MCA-5322



Geri Logan Come and Get It featuring the single "I Can't Stop The Rain" MCA-5286



One Way Who's Foolin' Who featuring the singles "Cutie Pie" and "Who's Foolin' Who" MCA-5279



Bill Summers & Summers Heat Jam The Box featuring the singles "At The Concert" and "Jam The Box" MCA-5286

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MCA RECORDS

CASH BOX



SPOTLIGHT ON BLACK MUSIC



DEDICATION

It has been an outstanding year for multi-talented Quincy Jones, who was honored with five Grammys during the annual awards presentation. The recognition he received was for his work with a wide spectrum of music — from his production of Lena Horne's one-woman Broadway show to his own "The Dude" LP, which brought to light the formidable talents of young singer James Ingram. During the coming months, the momentum will hardly diminish due to his production of albums by talented artists such as Donna Summer and Michael Jackson. This year's Spotlight on Black Music is dedicated to Quincy Jones — a man of artistic integrity. Jones is pictured above left receiving the first ASCAP Golden Note Award from the society's president Hal David and is seen on the right relishing his Grammys.

MOTOWN'S #1 RECORDS SINCE 1961

BLACK MUSIC MONTH
21 YEARS AGO
AT MOTOWN

- 1961 • MIRACLES • Shop Around
- 1961 • MARVELETTES • Please Mr. Postman
- 1962 • MARY WELLS • You Beat Me To the Punch
- 1962 • CONTDURS • Do You Love Me
- 1963 • MIRACLES • You've Really Got a Hold Dn Me
- 1963 • LITTLE STEVIE WDNDER • Fingertips
- 1963 • MARY WELLS • Two Lovers
- 1963 • MARTHA & VANDELLAS • He's A Real Gone Guy
- 1964 • MARY WELLS • Where Did I Go
- 1964 • SUPREMES • I'm Gonna Get You Where I Live
- 1964 • SUPREMES • Come Get About Me
- 1965 • SUPREMES • In the Name Df Love
- 1965 • SUPREMES • I Hear a Symphony
- 1965 • SUPREMES • Back In My Arms Again
- 1965 • FOUR TOPS • I Can't Get Next To You
- 1965 • TEMPTATIONS • My Girl
- 1965 • MARVIN GAYE • I've Got a Good Feeling
- 1965 • MARVIN GAYE • Ain't That Peculiar
- 1965 • JR. WALKER & ALL STARS • Shotgun
- 1965 • STEVIE WDNDER • Uptight
- 1966 • SUPREMES • You Can't Hurry Love
- 1966 • FOUR TOPS • Back Out I'll Be There
- 1966 • SUPREMES • You Keep Me Hangin' On
- 1966 • TEMPTATIONS • Ready
- 1966 • TEMPTATIONS • Ain't Too Proud To Beg
- 1966 • TEMPTATIONS • Beauty Is Only Skin Deep
- 1966 • TEMPTATIONS • (I Know) I'm Sincere
- 1967 • STEVIE WDNDER • I Was Made For Lovin' You
- 1967 • GLADYS KNIGHT & THE PIPERS • I Heard It Through the Grapevine
- 1967 • SUPREMES • Love Train
- 1967 • SUPREMES • The Happening
- 1967 • MARTHA & VANDELLAS • Jimmy Mack
- 1968 • JERMAINE JACKSON & MIRACLES • I Second That Motion
- 1968 • STEVIE WDNDER • Shop-A-Round
- 1968 • MARVIN GAYE/TAMMI TERRELL • Nothing Like You (Part 2)
- 1968 • MARVIN GAYE/TAMMI TERRELL • You're All I Need to Get By
- 1968 • MARVIN GAYE • He's A Real Gone Guy
- 1968 • TEMPTATIONS • It's Raining Men
- 1968 • TEMPTATIONS • I Could Never Love Another
- 1968 • SUPREMES • Love Child
- 1969 • MARVIN GAYE • Too Busy Thinking About My Baby
- 1968 • JR. WALKER & ALL STARS • What Does It Take To Win Your Love
- 1969 • ORIGINALS • Baby I'm For Real
- 1969 • DIANA RDSS & SUPREMES • Someday We'll Be Together
- 1969 • TEMPTATIONS • Run Away Child, Running Wild
- 1969 • TEMPTATIONS • I Can't Get Next To You
- 1970 • STEVIE WDNDER • Signed, Sealed, Delivered (I'm Yours)
- 1970 • SMDKEY ROBINSON & MIRACLES • Tears Df a Clown
- 1970 • JACKSON 5 • I Want You Back
- 1970 • JACKSON 5 • ABC
- 1970 • JACKSDN 5 • The Love You Save
- 1970 • DIANA ROSS • Ain't No Mountain High Enough
- 1970 • JACKSDN 5 • I'll Be There
- 1970 • SUPREMES • Stoned Love
- 1970 • EDWIN STARR • War
- 1971 • MARVIN GAYE • What's Going On
- 1971 • MARVIN GAYE • Mercy Mercy Me (The Ecology)
- 1971 • MARVIN GAYE • Inner City Blues (Make Me Wanna Holler)
- 1971 • GLADYS KNIGHT & PIPS • I Love You Love Me
- 1971 • JACKSON 5 • I Want You Back
- 1971 • TEMPTATIONS • My Imaginary Boy
- 1972 • MICHAEL JACKSON • Ben
- 1972 • TEMPTATIONS • Papa Was a Rollin' Stone
- 1972 • STEVIE WDNDER • Superstition
- 1973 • MARVIN GAYE • Let's Get It On
- 1973 • STEVIE WDNDER • Higher Ground
- 1973 • EDDIE KENDRICKS • Keep On Truckin'
- 1973 • STEVIE WDNDER • Saving For the City
- 1973 • GLADYS KNIGHT & PIPS • Neither One Of Us
- 1973 • TEMPTATIONS • Masterpiece
- 1973 • DIANA ROSS • Love Train
- 1973 • STEVIE WDNDER • You Are the Sunshine of My Life
- 1974 • EDDIE KENDRICKS • Booty Down
- 1974 • STEVIE WDNDER • You've Got a Good Thing Goin' On
- 1974 • STEVIE WDNDER • Beggin'
- 1974 • JACKSON 5 • Dancing Queen
- 1974 • TEMPTATIONS • Let Your Hair Down
- 1975 • EDDIE KENDRICKS • Shoeshine Boy
- 1975 • SMOKEY ROBINSDN • Baby That's Backa In My Soul
- 1975 • COMMODORES • Slippery When Wet
- 1975 • TEMPTATIONS • Happy Planet
- 1975 • TEMPTATIONS • Shake Your Groove Thing
- 1975 • MARVIN GAYE • W.A.P.
- 1975 • DIANA ROSS • Walk Away From Love
- 1976 • DIANA ROSS • Love Hangover
- 1976 • COMMODORES • Just To Be Close To You
- 1976 • DIANA ROSS • Theme from "Mahogany"
- 1976 • MIRACLES • Love Machine
- 1977 • STEVIE WDNDER • I Wish
- 1977 • THELMA HOUSTON • Don't Leave Me This Way
- 1977 • MARVIN GAYE • Got To Give It Up
- 1977 • STEVIE WDNDER • Sir Duke
- 1977 • COMMODORES • Easy
- 1978 • COMMODORES • Too Hot To Trot
- 1978 • COMMODORES • Three Times a Lady
- 1978 • RICK JAMES • You and I
- 1979 • COMMODORES • Still
- 1980 • STEVIE WDNDER • Master Blaster
- 1980 • JERMAINE JACKSON • Let's Get Serious
- 1980 • DIANA ROSS • Upside Down
- 1981 • SMOKEY ROBINSON • Being With You
- 1981 • DIANA ROSS/LIONEL RICHIE • Endless Love
- 1981 • RICK JAMES • Give It To Me Baby



WE CELEBRATE IT 12 TIMES A YEAR!

Dwindling discretionary income is undermining black consumers' ability to support black music, according to market analysts.

The Greening Of Black Music

by Michael Martinez

When it comes to the recording industry, the entire spectrum of black music — from blues, traditional R&B and black pop to jazz and gospel — has remained one of the most consistent sources of sales over the years. Along with country, black music has exhibited a steady appeal for its core audience over the years, and usually garnered a respectable amount of crossover sales to boot — a factor more than a little responsible for the relative health of the genre in a time when much of the industry is struggling in the current recessionary climate.

Black music remains one of the most popular musical forms around. The dramatic Grammy Awards sweep by Quincy Jones (with Patti Austin and James Ingram), along with the continuing gold and platinum successes of such acts as the Commodores, Earth, Wind & Fire, Kool & The Gang, Diana Ross, Grover Washington, Jr., Stevie Wonder and Smokey Robinson, amply illustrate the popularity of the many facets of black music today.

In addition, new directions are constantly being plotted, with innovators like Rick James, Cameo and Prince taking approaches to music bolder than many traditional artists would dare. Add to these such acts as Maze featuring Frankie Beverly, Tom Browne, Lakeside, The Gap Band, Teena Marie, Luther Vandross and Yarbrough & Peoples, and it is clear that there is more than enough music being created today to fill any number of stores.

However, given the unquestionable success of the music, many in the industry are now focusing their attention on the mechanics of continued expansion of the market for black music. As the effects of the current recession continue to drain resources from the black communities across the nation, such concerns as the solvency of black retail, the need for more mass market radio and television exposure for black acts, the bolstering and expansion of black radio station ownership and greater exploitation of the international marketplace have come to the fore.

In recent weeks, a number of labels have begun to address the problems faced by black retailers, especially to so-called "ma & pa" independent stores that make up the infrastructure of the black music marketplace, with programs designed to deliver aid where it's needed the most — on the street. In their programs for Black Music Month in June, many labels directly acknowledged the importance of the ma & pa retailers and, to varying degrees, made available some extra help for the coming month.

While the label programs are a far cry from a total solution of the problems faced by black retailers, the efforts this year are encouraging in light of the dire economic condition of the black community. Faced with a dwindling discretionary income pool brought about by high unemployment coupled with the escalating costs of necessary goods and services like food, clothing, rent or mortgage and utilities, some economic forecasters and analysts have suggested that the ability of the black consumer to continue to support black music, especially at the black retail outlet, is endangered.

One such analyst is Al Wellington, head of the Haddon Heights Pike, N.J.-based Wellington Group, a marketing analysis firm.

Wellington, who has been involved in extensive research on black consumerism as it pertains to basic goods purchasing, suggests that a basic reorientation of priorities is in order. With little prospect of full economic recovery on the horizon, if music is to remain in the family budget, it will take a conscious effort on the part of the industry to turn the black consumer around on some basic premises.

According to Wellington's studies, the average black family spends from 25-33% of its income on food purchases, with a full 22% of that going towards the purchase of meats, as opposed to approximately 17% for white families. In addition, black families usually purchase a greater proportion of red meats than white families, even with the higher price usually associated with such products.

Another factor eating into the discretionary income of black families is the tendency to favor national brand goods, as opposed to the somewhat cheaper generic brands, says Wellington.

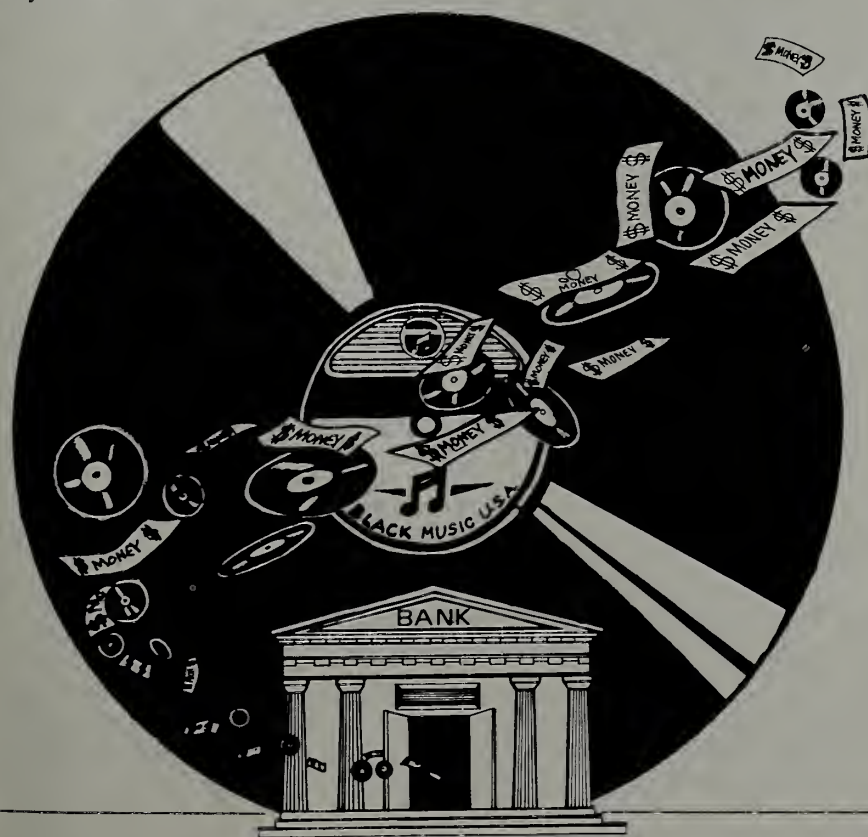
Nevertheless, Wellington notes, black consumers are still price conscious, as well as value conscious, and convenience, or buying from the neighborhood stores, appears to be a minimal factor when deciding where to shop.

As far as music goes, Wellington sees it falling into the same general category as personal care items like toothpaste, shaving cream, cosmetics and such, with black consumers going shopping primarily at discount stores. Black consumers, he feels, would prefer to buy quality music at a reasonable price rather than stepping down to an inferior product that might be a bit cheaper or more convenient to purchase.

"If they can't buy quality, then black consumers will do without certain goods," Wellington explains. "If the economy is forcing blacks to cut back on the fat in their expenditures, then it should leave more room for other items in their budget.

"Once they cut back to the basics, they begin to realize that some of the things they cut from their budget were a waste anyway."

If black consumers can be influenced to realize that they can eat poultry and fish instead of red meat, if they can discover the penny-wise virtues of generic brands and spend less on non-essential items, there would be a significantly larger pool of dis-



cretionary income in the black community, according to Wellington.

This also puts the music industry in a favorable position today, Wellington insists, because it "would be one of the last things to go (from the family budget) if the industry could show just how much money is spent on non-essential items."

Even poor black people spend a great deal of their income on non-essential items like alcohol and cigarettes, according to Wellington. "A person who smokes a pack or so a day could buy an LP a week if he gave up cigarettes. If you're into health, you can find a lot of fat in your budget, and if you look at it the right way, music could be considered a necessary item that is a health aide for the mind."

Thus, in order for the recording industry to employ such reasoning in its marketing, there would have to be a campaign that builds the essential value of music. "I'd like to see a campaign that says, 'Don't Buy Cigarettes, Buy an Album or Tape,' or a marketing approach where the record industry promotes health — physical, mental and spiritual — using music.

"You've got to make people believe they have to stop spending their money on cigarettes, alcohol and other entertainment items before they can give up music."

While he notes that people would not necessarily give up music ("there is always the radio"), Wellington feels that prerecorded music sales would indeed suffer without a reorientation of the black consumer's buying habits.

Record industry executives also recognized the economic hardships that the average black consumer currently faces. "If it becomes a choice between clothing and music, we know that the average person is going to buy a new pair of shoes or whatever," says Bill Haywood, senior vice president of black music marketing for PolyGram Records, Inc.

"Black consumers who could be considered in the middle income range will be making the same decision as poverty level income families will be making — how do you spend money on luxuries."

While he notes that the current video games and home movie boom is not a signifi-



Carrying the message directly to the consumers, MCA's Bill Summers (second from the left) recently visited some fans at Currie's Disco in Long Beach, Calif. at an event co-sponsored by radio station KACE.

cant factor in the diversion of the black consumers' discretionary dollars, Haywood did speculate that home video, radio, electronic games will become formidable leisure industry competition in coming years.

Haywood says with competition from outside the record industry for the consumers' leisure dollars, the industry as a whole will have to find ways to overcome the competition.

Recognizing that the heaviest unemployment is among black youth, Elmer Hill, national director of black music promotion for MCA Records, says, "We are going to have to more carefully market to the audience we want to reach if we want the product bought."

He says that some acts that cater to the younger demographic could suffer sales-wise "if the 18-30-year-olds cannot find the money to buy what is a radio hit."

Hill says that writers, producers and artists should commit themselves to the development of quality material and recognize that consumers are beginning to back away from inflation-priced LPs with only one or two hits included.

"We need to release more quality product and less filler product, especially at the high cost of manufacturing and marketing a record these days," adds Miller London, vice president of sales at Motown Records.

London contends that if an artist only has four or five songs of quality, why not produce a mini-LP instead of trying to put eight songs that don't meet quality standards, on a full LP? That way, manufacturers could charge less for the product and offer a better value in the marketplace.

"I think the record industry should put a ceiling on all costs that it can," says London. "This would be an investment made by everyone in the industry — including artists seeking more royalties, writers, producers etc. We need to stimulate unit volume, not just dollar increases.

"If manufacturers can avoid that ongoing treadmill of high artists' contracts in addition to increased costs to do business, then we can pass on some savings to the consumer. The only person to suffer from price increases and the lack of quality product is the poor consumer, the one who buys our product."

Even poor black people spend a great deal of their income on non-essential items like alcohol and cigarettes. "A person who smokes a pack or so a day could buy an LP in a week if he gave up cigarettes," marketing analyst Al Wellington points out. "I'd like to see a campaign that says 'Don't Buy Cigarettes, Buy an Album or Tape,' or a marketing approach in which the record industry promoted health — physical, mental and spiritual — using music."



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Cable operators for the most part have ignored clips by black artists. Now the situation is beginning to change with the emergence of new cable systems that cater to black audiences.

Cable Gets Soul

by Michael Martinez

Record companies in recent years have turned to video as a viable promotion alternative to radio, where playlists have shrunk to the point that today airplay is almost exclusively reserved for hit artists with a proven track record. Warner Amex Satellite Entertainments Company's MTV: The Music Channel, for instance, has drawn praise from label as well as retail executives for its consistent exposure of new rock acts.

But cable operators like MTV, whose programming is patterned after AOR radio, have largely ignored clips featuring black artists. Now that situation is beginning to turn around due to the emergence of several new cable systems that cater primarily to black audiences.

Three companies poised to begin major black entertainment programming are the Black Entertainment Television (Network), The Apollo Entertainment Television Channel and The Weekend Entertainment Television Network. Each company has programming that highlights black music artists in video presentations, either original or, in most instances, provided by record companies.

In operation for the past two-and-a-half years, the Washington D.C.-based Black Entertainment Television (BET) network — which programs sports, feature films, talk shows and public affairs programming in addition to five music programs —

recently began broadcasting six hours a day, seven days a week from 8 p.m. to 2 a.m. on 865 cables systems, reaching an estimated 9.6 million cable households.

Four of the five shows feature contemporary artists performing current material. One of the programs is the hour-long *Bobby Jones Gospel Show* which is taped in-studio in Nashville and features some of the more renowned names in the gospel field. Another hour-long program is the *Jazz Hour*, which takes viewers to in-concert shows featuring some of the older and younger names in jazz. With *Old Gold Specials*, the age of the material may vary — from vintage special programs of the '50s and '60s featuring black artists to current in-concert footage of contemporary artists. And *Video Soul* is another hour-long program that features current videos of contemporary black artists. The fifth music oriented program on the BET network is *Showtime at the Apollo*, a program that uses old vintage footage from the '50s of programs filmed at the world famous venue.

BET's majority owner is Robert Johnson, who is partner in business with Taft Broadcasting Company and Telecommunications, Inc. Taft is already involved with two other cable-related ventures. BET's signal currently reaches its cable affiliates via RCA's Satcom III satellite, but will soon be reaching homes through the Westar V satellite system. The network is advertiser-supported.

Set to begin broadcasting and coming over cable to a potential 4.7 million homes, is Weekend Entertainment Television Network's *Jam'n on the Tube*, which is produced by Calvin Van P.'s Bronze Star Video Prods.

The hour-long program will air each Friday at 11:30 p.m. beginning June 18 on Channel 18, a UHF outlet located in Los Angeles. It will be shown simultaneously on a UHF channel in San Diego County in addition to over 35 cable affiliates in Southern California. The show is to run for 13 weeks and at the end of the summer, Van P. hopes to have syndicated the show in other markets around the country through satellite hook-ups.

Van P., who plans to host the show as a "video jock," said *Jam'n on the Tube* will have a weekly rotation that will feature some of the same clips each week, but will offer new artists, in particular acts who are not getting significant airplay. The show will also feature a top ten countdown, in-studio interviews with recording artists while they are preparing albums, classical clips, or a feature on rare video footage from '50s and '60s soul musical performances from regular television and inside information on artists that the viewing audience requests.

While the show will primarily program videos exposing black music artists, Van P. said that crossover and pop rock videos will also be programmed but that the harder edged and punk rock sounds will not be employed during the program.

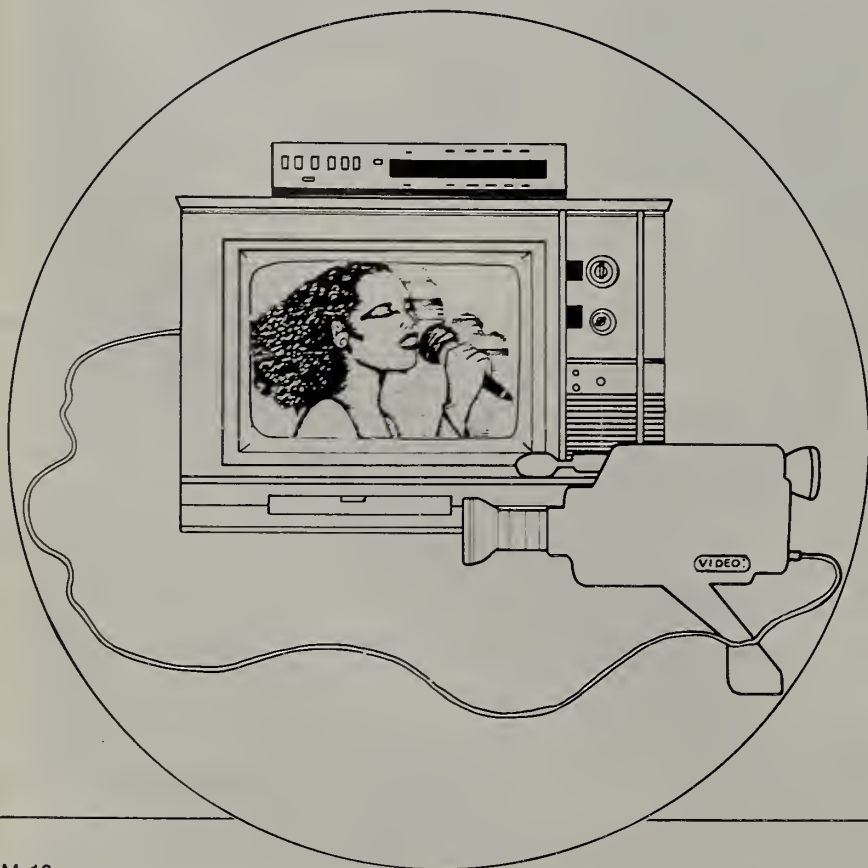
Due to debut next October is the Apollo Entertainment Television Channel (AETC), which is being developed by Inner City Broadcasting following a recent deal by which the company bought the famed Apollo theatre for conversion to a video production facility in addition to a concert hall.

AETC, which will also be advertiser supported, plans to offer its services from 8 p.m. to 2 a.m. seven days a week, featuring videos produced in the Apollo facility and also promo clips supplied by record companies. Already the company has produced original video footage on Ashford & Simpson, Melba Moore and Garrett Morris.

Inner City's video programming and production assistant, Sandy Ting, said, "We'll basically be broadcasting concerts of R & B acts with some light jazz. We will also bring back amateur night at the Apollo, and plan to run some dance shows and Broadway musicals."

AETC will aim at the 18-49 demographic and broadcast its signal to major markets

(continued on page BM-22)



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AFL-1-4209

PLEASURE

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Contains the single:
"Give It Up" PB-13241

NFL-1-8023

STEVEN & STERLING

**ONE
MAGIC
NIGHT**

Contains the single:
"I'm In Love With You"
PB-13226

AFL-1-4240

ODYSSEY
HAPPY TOGETHER

Contains the single:
"Inside Out" PB-13217

NFL-1-8004

MICHAEL WYCOFF

LOVE CONQUERS
ALL

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STILL GOT THE MAGIC (Sweet Delight)
DIAMOND REAL • LOOKING UP TO YOU

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AFL-1-4226

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**FREDI GRACE
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Heart Of Mine" PB-13099

SA-8548

Skyjy Line

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S7-7029 Salsoul Records

RITCHIE FAMILY

I'LL DO MY BEST

Contains the single:
"I'll Do My Best (For You
Baby)" PB-13092

Mom and Pop retailers, who provide the initial sales base for black acts, are in a serious cash flow bind.

Caught In The Crunch

by Michael Martinez

While it is generally acknowledged that small, independent retailers — the so-called “ma & pa” dealers — provide the initial sales base and cash flow for the majority of black-oriented acts, a serious crunch has developed as far as manufacturer support is concerned. Day-to-day businesses even in the best of times, the ma & pa dealers are now finding it harder than ever to get meaningful support in the form of manufacturer dating and discount programs, credit, co-op ad deals and various point-of-purchase merchandising materials.

Such support, if it comes at all, is usually directed to the one-stop level, where it is expected to trickle down to the ma & pa dealers on the street. Unfortunately, considering the number of ma & pa dealers and the necessary habit of shopping a number of one-stops for the best deals available, it is often difficult at best to wind up with an equitable and meaningful distribution of manufacturer-generated support among the numerous accounts.

“Running spots on the radio and then having the display material right there on the street level will make people come in off the street to buy a record,” asserts Sikhulu Shange, owner of Sikhulu’s One-stop in Harlem, “but there is not enough material to go around.”

Shange agrees with other retailers that available marketing resources are only ob-

tained after aggressive pursuit by the one-stop or the small dealer. But even with such efforts to obtain the material, many one-stop operators feel that they are not receiving enough merchandising support from labels and that advertising campaigns waged by the manufacturers for most black product are limited in scope, usually employing only radio. Print and TV coverage of black product is usually withheld until an act crosses over to the pop market.

Although small dealers generally agree with the one-stop operators on such points, some ma & pa dealers feel that ad and merchandising resources passed from the manufacturers to the one-stops do not filter down to the one-stop accounts effectively. Some note that many one-stops operate their own retail outlets that, in effect, compete with the ma & pa dealers those same one-stops serve. Others feel that one-stops just overlook the smaller dealers when it comes to distributing marketing resources.

But clearly, almost all agree that there is a need for more advertising and merchandising in the black retail marketplace because of the smaller orders that characterize this segment of the retail community. Since black dealers and one-stops generally buy in smaller quantities, discount and dating programs are less available to them — thus the need for more marketing support.

“Manufacturers’ resources are simply spread too thin in most marketplaces,” notes Keith Hudson, general manager of Ted’s One-Stop, which also serves Hudson’s Embassy stores there. “We can get posters and album flats for in-store display, but it usually takes five-to-10 flats and a couple of posters to develop a good display and we just don’t get enough to cover all the stores we service.” Obtaining promo copies, which provide the most valuable in-store merchandising tools, according to retailers and labels, is also a major problem due to the demand for such items.

“Labels usually allot about 50 pieces of an album to each market as a promo item,” Hudson explains. “Those 50 records will have to satisfy the radio and retail demand in that market.” As a result, Hudson must often juggle distribution of the promo copies among the Hudson Embassy stores and the other 25 plus accounts Ted’s One-Stop services.

The same is true of co-op advertising that is allotted to one-stops, “We almost have to go with cluster advertising because of the amount of dollars we get and the number of stores we service.

“I may get money for 12 spots from a label on a particular title. I will buy four different tags to run three times each with each of the four tags including five or six different stores.”

But while Hudson believes that some dealers would be glad to get even such cursory coverage from the manufacturer or one-stop, other dealers found the 60-second spot less advantageous.

“I don’t like cluster buys,” says John Jackson, president of John’s Music One-Stop in Los Angeles. “Those 60-second time buys are used mainly for tour support, and they are useless in advertising a piece of product.”

Jackson tries to tag his 20 main accounts in package buys on local radio, where five minute spots are bought in bulk and, during each run, different dealers are tagged with each spot. The advertising is developed jointly by manufacturer and retailer, then produced by the station where the time is purchased.

It is even more difficult to obtain resources for print buys. “Few companies see fit to give the small ma & pas a print budget, and I just don’t understand it,” says Jackson, explaining that some major chains in the market have advertised in black newspapers that are distributed free throughout the community. The small retailers located in the communities where the paper is delivered, however, do not receive such coverage, according to Jackson. Shange says the same is basically true in New York, where the



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BSK 3667
RANDY CRAWFORD
"Windsong"
1-23687
LARRY GRAHAM
"Sooner Or Later"
BSK 3668
KID CREOLE & THE COCONUTS
"Wise Guy"
SRK 3681



ELEKTRA/ASYLUM RECORDS
PATRICE RUSHEN
"Straight From The Heart"
EI-60015
GROVER WASHINGTON
"Come Morning"
5E-562
"Winelight"
6E-305
REN WOODS
"Azz Izz"
EI-60006

LAKESIDE
"Your Wish Is My Command"
On Solar Records and Cassettes
S-26
SHALAMAR
"Friends"
On Solar Records and Cassettes
S-28
THE WHISPERS
"Love Is Where You Find It"
On Solar Records and Cassettes
S-27



ATLANTIC RECORDS
ROBERTA FLACK
"I'm The One"
SD 19354
NARADA MICHAEL WALDEN
"Confidence"
SD 19351
"Soup For One"
The Original Motion Picture Soundtrack
On Mirage Records and Cassettes
WTG 19353
CHANGE
"Sharing Your Love"
On Atlantic/BFC Records and Cassettes
SD 19342

Amsterdam News circulates in predominantly black neighborhoods of the city, but no black accounts are tagged in such ads.

But in markets where black radio is prolific and reaches the majority of the black consumer market, retailers prefer to use radio as a means to advertise black music.

Although noting that there is hardly any resistance to requests for co-op advertising funds and merchandising material, Marcey Penner, director of advertising for the 17-store, Washington D.C.-based Waxie Maxie-chain, says that because of the strong black radio competition in the market, there are several outlets where black product can be advertised. Waxie Maxie itself buys radio time from Washington D.C. stations on a contract basis.

Penner says that TV is not normally used to advertise black product until it crosses over and has developed an identity throughout the marketplace. In terms of print, when it is a big act that is selling well at all outlets, both pop and predominantly black stores, then ads might be placed in the *Washington Post* there, especially as the title begins to reach a "summit" in sales.

"It's rare to go on TV that early," explains Penner, citing the current "Stevie Wonder's Original Musiquarium I" as an example. It was only about 10 days after the LP was released in the Waxie Maxie market that the chain developed a print ad campaign.

Sandy Skeie, vice president of Pacific Records and Tapes, which operates the Bay Area-based All Records Service One-Stop, largely discounts use of print advertising for black product. "There is really no mass black exposure through the newspapers in this area; they (black newspapers) just don't reach enough people," he says. "Our accounts get a lot more mileage out of radio in the Bay Area because there are at least three strong stations to choose from."

Noting that co-op "advertising dollars are down in general because volume sales are down," Skeie says that ad and merchandising resources are doled out to his accounts on the basis of their demand for product (volume purchases) and their loyalty to the one-stop operation. "Most of our advertising tag and merchandising decisions are based on the size of our accounts and their loyalty or how often they come to the one-stop," Skeie says.

Other one-stop operators agree that a small account's loyalty is the most important part of their decision making when doling out dollars for advertising or supplying merchandising materials. "You've got to learn your accounts — what they buy and how often they buy — before you can offer ad dollars to support them," says Jackson. "I can't justify spending ad dollars on an account that buys from every one-stop in town."

But some small black dealers say that loyalty and frequency of business don't appear to be the criteria for distribution of marketing resources. "We never know what's happening in our market until it's exposed through the campaign," says Bruce Webb, owner of Webb's Department store in Philadelphia. "One-stops don't tell us what

(continued on opposite page)

Breaking Out Of The Mold

“We make all types of music available in our stores,” says Calvin Simpson, president of Detroit-based Simpson’s Wholesale/Bad Records. “Unfortunately, the popular concept is that you’re either a white retailer or a black retailer.”

Simpson out of necessity has made great strides in overcoming the stigma that only black consumers shop at black-owned record stores. Based in one of the country’s most depressed markets, where unemployment is currently running at about twice the national average, Simpson has expanded his retail operation in the suburban areas surrounding Detroit to capture a greater share of the market for prerecorded music.

Simpson, who also is secretary of the National Assn. of Recording Merchandisers, sees enormous opportunities for black retailers who service white as well as black customers. Product selection and store environment are the keys to increased sales, he says.

“Usually you can’t find black product in the suburbs,” says Simpson, pointing out that a significant number of inner city blacks travel to his five Bad Records stores, which are located in strip centers close to major shopping malls. “Whites in the suburbs would buy more black product if it was available because there is what I call a ‘closet’ demand for it. But if it’s not in the stores, they won’t ask for it.”

Simpson’s decision to expand his retail operation was prompted by the recession, which resulted in the closure of several inner city record stores and a drop off in his one-stop business. “We’d lost a lot of business and had to find a way to get the sales back,” he says.

“As a one-stop we can make product available, but the small dealers we sell to may not properly merchandise the product. With more retail outlets we felt we’d have a better chance to follow through on merchandising opportunities.”

Simpson pointed out that all of his retail outlets sell pop, country and black music, along with a wide selection of catalog titles. “The point is that black operated-stores can sell both black and white product,” he maintains.

Though his expansion into the Motor City suburbs has proven successful, Simpson stopped short of suggesting that all inner city dealers look outward for their sales increases. He warned that such a move could be disastrous in markets where large chain retailers carry a full line of both black and white product.

In any case, according to Simpson, success in record retailing goes beyond price and selection. “You’ve got to create an attractive environment in the store, make people want to come in and feel they are someplace special,” he concludes. “That’s what makes them come in again.”

michael martinez

“Usually you can’t find black product in the suburbs,” says Calvin Simpson, president of Detroit-based Simpson’s Wholesale/Bad Records. “Whites in the suburbs would buy more black product if it was available because there is what I call a ‘closet’ demand for it. But if it’s not in the stores, they won’t ask for it.”

One-stop operators agree that merchandising allocations are based on dealer loyalty. "I can't justify spending ad dollars on an account that buys from every one-stop in town," says John Jackson of John's Music.

(continued from preceding page)

programs are going on or try to pass on discounts. Most of the discounts go to their rack accounts or high volume retail stores."

James Cephas, owner of the three King James stores, also in Philadelphia, agrees that one-stops largely overlook the smaller ma & pa accounts when distributing marketing material and added that the "only reason one-stops give a good price to the ma & pas is if they are trying to compete with each other."

Shange supports this contention, noting that Long Island-based Stratford Dis-

tributors, with its BAAD coalition of small black dealers, has attracted quite a few black accounts due to the discount and advertising programs it extends to the BAAD membership. When some one-stops can buy product cheaper than others, competition makes loyalty hard to come by, he claims.

Commenting on the contention that some one-stops also operate retail stores at the expense of their accounts, Jackson adds, "I believe it unethical for a one-stop to have retail stores.

"Because I buy at a lower price," he ex-

plains, "the other stores couldn't compete with me. If you had a one-stop that operated retail stores and were allocated 'x' amount of advertising from a company, you'd cover your own stores first."

Jackson suggests that small black dealers should be aware that most one-stops operate within the resource constraints placed on them by manufacturers. "I don't believe black dealers ever get their fair share of marketing dollars. Labels should correct this problem because black music is beginning to sell quite well."

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*Appears courtesy of Arista Records, Inc.



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Tight money, astute packaging, corporate sponsorship and market expansion are the brass tacks issues on the black concert scene.

The Show Must Go On

by Fred Goodman

While the National Assn. of Black Concert Promoters (NABCP) has served notice that it intends to make radical changes in the black entertainment field, booking agencies handling black artists are gearing up for a summer of business-as-usual. Tight money, proper packaging, corporate sponsorship and market expansion rather than increased ownership and solidarity among black promoters are shaping up as the brass tacks issues on this summer's black contemporary concert scene.

The Rev. Jesse Jackson, speaking recently for the NABCP's parent organization, Operation PUSH, pledged that the NABCP would begin meeting with agents, record companies and other corporations that sponsor black music concerts in an effort to shore up the position of black promoters (*Cash Box*, April 17). However, with summer fast approaching and the promoters' group still in its infancy, it seems doubtful the group will be able to effect any changes before this summer. But William Cherry, national coordinator for the NABCP is hopeful that the organizing efforts of the group will show some muscle.

"It can make its presence felt," said Cherry. "We'll be holding our own convention

and we expect support and a good turn out." With close to 35 members, including national promoters, club owners, and black-owned companies in related fields like concert sound and merchandising, Cherry feels the group will be able to spur both "education and action," but conceded there are "no targeted markets yet," adding that a "tentative schedule for the group is to do something in Chicago, and maybe Miami for the Haitian Relief society at the Orange Bowl." Artists will also be targeted for support by PUSH's Jackson.

Meanwhile, booking agencies handling black artists are looking to the summer with a mix of apprehension and hope. Those contacted by *Cash Box* agreed that this summer's concert could be fruitful, but shared the conviction that established and big-name artists would have to carry the ball.

Predicting stronger but fewer shows, Jody Wenig, head of concerts for the New York-based Associated Booking Corporation, said that "those artists that draw are continuing to draw and doing better. And those acts that are questionable or marginal are staying home. The intermediate acts just aren't touring, and where I used to go with two acts in a concert package, I'm now going with three. The same with arenas — once it was three acts, now it has to be four. Even big acts are being packaged with other big acts, as opposed to having a legitimate attraction matched with a band touring on the strength of a hit single."

Wenig credits the economic climate with the more competitive packages. "Concert goers are going to be pickier. If you take an act without an established following, it's not going to work. If the group is just touring on the strength of a hit, they have a chance. But even some of the acts with a hit record don't work. Yet a good show with established acts — even without current hits — will work. People want to come back and see you, regardless of records."

Norby Walters, president of Norby Walters and Associates, agrees with Wenig. "Right now, packaging is the factor," he said. "We see business holding pretty steadily without any serious softness. But we feel that even the small building artists shouldn't go out alone."

Aside from an increased emphasis on packaging, Walters will be eyeing a Rick James arena show set to play in six markets without outside sponsorship, and a Peter Tosh/Jimmy Cliff tour of 60 cities tying with both black contemporary and AOR radio.

Steve Ellis of the Steve Ellis Agency sees a continuation of what's been "fairly successful in terms of black contemporary arena shows with major bona fide superstar acts," but also sees continued strength for the stand-up soul singers. "The older audience may have a little bit more disposable income this summer," he said.

While only a few new venues were cited for this summer, Ellis predicted the recession will bring a return to regional promotion by many who have branched into national tours. "You just have to tie-down too much money," he said. "And I think if I was a manager, I'd want it that way. With all due respect to the promoters I work with, it's hard to be based in New Haven and monitor shows in Albuquerque, Houston or Phoenix."

But despite the caution being exercised by booking agents and promoters, the attitude is generally hopeful. "Is '82 different?" asks Ellis. "If I had to answer right now, I'd have to say no. The box office attendance may not prove to be as tops as '81, but I think the machinery is there to just move it along."



While the list is by no means complete, the artists pictured on the opposite page are among the most bankable black concert attractions. They are: 1) Prince, 2) the O'Jays, 3) Kool & The Gang, 4) the Gap Band, 5) Rick James, 6) Earth, Wind & Fire, 7) Stevie Wonder, 8) George Benson, 9) Ashford & Simpson and 10) The Commodores.



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The success of the urban contemporary radio format illustrates the vast drawing power of black crossover product.

Programming For The Masses

by Larry Riggs

With the spectacular rise of the urban contemporary format in radio — most visibly illustrated by the domination of the New York market by WBLS, WKTU and WRKS — black radio now stands on the verge of a new wave of prosperity.

The recent success of the urban contemporary format has opened new avenues of opportunity for black radio stations to reach the mainstream audience. Indeed, in New York, where the urban contemporary format was born, WBLS, WKTU and now WRKS consistently fight for the top contemporary music spot *overall* in the market. In the recently announced Winter arbitron book WBLS was second to all-news WOR with a 5.9, followed by WRKS at 5.1 and WKTU at 4.5.

"Right now, we're seeing a tremendous shift in public taste to the fusing of R&B and rock 'n' roll music together," says WRKS PD Don Kelley. "You see this in artists like the Gap Band and Rick James. I think this signals a trend of the future." Adds Steve Harris, PD at KRLY/Houston: "Urban contemporary could possibly be the hottest thing of the 1980s. One thing that will help it is Quincy Jones walking away with all those Grammys."

In an era of tightened and fragmented playlists throughout the entire radio industry, the urban contemporary format has illustrated the drawing power of the diversity offered by crossover product. "The true combination for urban radio is R&B, funk and

commercial jazz like Grover Washington and Roy Ayers, as well as such white product as Blondie and Ambrosia when it fits," said KRLY's Harris.

Agreeing, WRKS' Kelley adds, "We'll play Joan Jett, but only after it's hit the Top Five and become a monster hit. I'd say that urban contemporary radio is basically taken from the roots of black radio and many of the format basics of adult contemporary or pop. That's what we've done here in New York." Similarly, Scotty Andrews, PD at WVEE/Atlanta, says, "In this market, there are eight 100,000 watt FMers, and you do have to play more pop product to stay competitive with the AOKs and the WIGOs. So just this week, we added Toto, and we play stuff like Chas Jankel."

In addition, many stations that still shun the urban contemporary label have also recognized the value of a diverse playlist. "We played the Tom Tom Club and Soft Cell because they were selling in the ma & pa black retailers we use for our research," explains Joe Tamburro, PD at WDAS/Philadelphia, a black contemporary station that came in second behind all-news KYW in the overall market with a 7.9 in the winter book.

"I think that black radio is a lot more flexible and presents a lot more opportunity for new acts to be introduced," adds Joe Spencer, PD at WPGR/Detroit. "I know, because we were the first station in the country to play O'Bryan's 'Gigolo' and one of the first on the Junior record."

In the same vein, Cal Shields, PD at KACE/Los Angeles, says that "playlists are looser, but you can't make a blanket statement. It's a station-by-station situation." Carrying that premise to one of its logical conclusions, Shields also feels that the urban contemporary label is merely a new name for black radio invented for purposes of escaping whatever advertising stigmas are associated with the medium. "Urban contemporary is a slogan thought up by an industry that does not want to say black."

Echoing those sentiments, Lee Michaels, PD at black contemporary-formatted WBMX/Chicago, adds, "I think that urban contemporary is a jive name for a black station. It's a station that plays 80-90% black music, with the rest being crossover, and has no community commitment. They use the name urban contemporary to position themselves with the agencies that make the big buys who don't want to advertise on a black station."

Thus, for whatever reason, many in the black radio community see diversity in the playlist as a way to broaden both the listener and advertiser bases. And the current glut of product has so far been working in that direction.

"I think that the playlists are a bit looser because of the amount of product release," says WVEE's Andrews. "What happens is that the product is usually a fast move and doesn't stay as long as other records. If you can get one record to last 12 weeks, you're doing real good."

With such a high turnover of product, there is naturally room to diversify playlists, but not only with crossover music. While not receiving a great deal of airplay anywhere in the country, both jazz and reggae have also found a measure of acceptance at radio — most often, however, in the case of national hits.

"We do play some jazz, but not in certain dayparts like morning drive," explains WBMX's Michaels. "We'll play one-and-a-half cuts an hour of Miles (Davis), the Crusaders and Jeff Lorber during midday." Adds WDAS's Tamburro: "I'd like to have a nice jazz program, but at this station, we won't play anything that doesn't sell well."

A similar attitude is displayed towards reggae.

"The way our formula's set up, we'll play a reggae tune if there's something happening that is commercial," says WVEE's Andrews. "We'll play Dennis Brown and Third World."



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KLUUGH

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Despite the economic hardships brought upon the black community by the Reagan Administration's policies, many black broadcasters agree with its attitude towards radio deregulation. "I would have to say that deregulation makes you police yourself," says WGCI's Richard Pegue. "Even if we are not required to run public service announcements, we see an advantage in presenting them, and we will continue to do so."

"We'll play some reggae on our 7 p.m.-midnight show every evening," adds Richard Pegue, PD at WGCI/Chicago. "But we also play Dennis Brown's 'Love Has Found Its Way' and Third World, which is almost reggae."

However, as with jazz, reggae airplay has been limited due to lack of significant commercial success in the black communities. "We tested reggae on our all-night show, and while we're playing some, there's not enough appeal to put it into rotation," explains WBMX's Michaels. "It's blues from another country, and it's very political and very militaristic. I think that turns a lot of people off. When a reggae act comes to town, the audience is 90% white. But I do think it's growing, although I don't think it will ever replace American R&B."

Another musical trend observed by many PDs is the growth of what Turk Logan, PD at black contemporary-formatted WDAO/Dayton, Ohio, terms "message music." "I think we're going to be getting into more message music like the O'Jays' 'Letting It Loose,'" Logan asserts. "It's the whole rap about unemployment."

Adding his voice, WGPR's Spencer says, "While the rise of reggae is apparent, I also think that protest music is on its way back." He cites "If It Ain't One Thing . . . It's Another" by Richard "Dimples" Fields as an example. "It's a record with a story line about people having difficult times, and it's very down-to-earth. I think we'll be seeing more of this."

Despite the nature of the economic times and the hardships brought upon the black community by the policies of the Reagan administration, many of the black broadcasters agree with its attitude towards radio deregulation. "I would have to say that deregulation makes you police yourself," says WGCI's Pegue. "But even if you don't have to do public service announcements, we see that there's an advantage to doing them, and we would continue to do them."

Not all black broadcasters feel that they have benefitted from broadcasting deregulation, however. "Deregulation has given us the ability to do right what we were doing right anyway," says WGPR's Spencer. "But we would not overload on commercials because we would chase away listeners. So I think that while deregulation has been good, it's given us no edge."

"What would really give black radio an edge," adds Spencer, "would be for the advertisers to give it its fair share of advertising revenue. Even though the Metro Detroit area is 21-22% black and Detroit proper is 60% black, I doubt that we're getting more than eight-to-10% of the total amount of advertising money being spent here."

Similarly, WBMX's Michaels says, "If a major corporation comes into Chicago to make a \$100,000 buy, we get the droppings if we're lucky."

While that problem has so far defied solution, many black broadcasters are still optimistic about the future. "Black radio will continue to hold its own," says WGCI's Pegue. "But there will be a coming together of black and white radio like there was in the 1950s. There was a split off when the music changed in the 1960s, and it continued until black artists got too much into synthesizers, and the whole music began to stagnate."

Cable Gets Soul

(continued from page BM-10)

wired for cable via Satcom IV satellite. While the show is set for six-hour daily programming, officials at Inner City hope to expand the Apollo Channel's coverage to 24 hours.

Two other outlets for black videos are the *R&B Express*, a show that started locally in Dallas and was recently picked up by the Satellite Programming Network (SPN), and the *Sultans of Soul*, a Los Angeles-based production that will be hosted by actor Tim Reid from *WKRP in Cincinnati*.

Though there is some speculation as to how effective such video outlets will be as marketing tools for record labels, it is generally believed that the more outlets the better.

Noting that videos primarily enhance other marketing efforts such as publicity, airplay, advertising and touring, Debbie Newman, director of artist development and video for Columbia Records, said, "It's frustrating not to be able to measure the effectiveness of video in marketing an artist."

But she added, "With more outlets for black videos, although I've had no problem placing them on existing outlets, it could mean that more videos by black artists who can crossover might be produced."



With the emergence of new cable and pay TV outlets specializing in entertainment, videos featuring black music artists, such as the reunited Temptations pictured above, will have a greater opportunity for exposure through this burgeoning media.

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6 West 57th St.
New York, NY 10019
(212) 489-7400

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2323 Corinth Ave.
Los Angeles, CA 90064
(213) 470-8522
Ron Ellison — vice president marketing, A&R

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9229 Sunset Blvd., Suite 710
Los Angeles, CA 90069
(213) 278-9230
Marty Mac — regional director R&B promotion

BANG RECORDS

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Atlanta, GA 30324 (404) 329-9535
Eileen Burns — president

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(213) 469-1246
Sharon McClinton — R&B promotion

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(212) 765-5103
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Rane Boone — promotion director

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Rusty Moody — national R&B promotion manager
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New York, NY 10019
(212) 757-7470

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Paris Eley — vice president, black music/promotion
Dr. George Butler — vice president, jazz/prog. music
Vernon Slaughter — vice president, black music/jazz/promotion
T.C. Tompkins — director of black promotion
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Mike Bernardo — director of album promotion
Win Wilford — vice president of jazz and promotion
1801 Century Park West
Los Angeles, CA 90067
(213) 556-4700
Larkin Arnold — vice president/general manager, black music A&R
Doug Wilkins — director of black music promotion (Columbia)
Patricia Thomas — assistant director of press and public information
Wayne Edwards — product manager
David Gales — product manager

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(213) 655-8280
Oscar Fields — vice president, special markets

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(213) 461-9141
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Ernie Singleton — director, black music marketing

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6363 Sunset Blvd.
Hollywood, CA 90028
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Lygia Brown — regional manager, black music promotion

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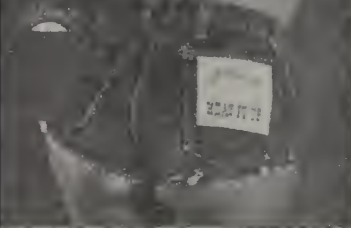
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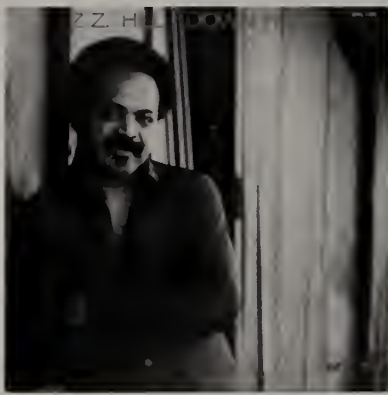

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Inner City Broadcasting To Bow Apollo Cable TV Service In October

NEW YORK — Inner City Broadcasting is currently refurbishing New York's famed Apollo Theater, which it bought last November, as a concert hall and video production facility for its cable television service which it plans to debut next October.

The cable service, known as the Apollo Entertainment Television Channel (AETC), will be aimed at blacks aged 18-49 and will program music, theater and dance shows, according to Sandy Ting, Inner City video programming and production assistant. "We'll basically be broadcasting concerts of R&B acts with some light rock and jazz," she said. "We will also bring back amateur night at the Apollo, and we plan to run some dance shows and Broadway musicals."

AETC will broadcast via the Satcom IV satellite to major markets that are wired for cable, according to Pierre Sutton, president, Inner City Broadcasting. "The entertain-

ment channel will be aimed at major markets since we have no familiarity with secondary markets," said Sutton. "We'll be going into the cities where we have radio stations that are wired for cable."

Inner City is currently soliciting advertisers and cable television systems to carry its programming. "We've already made some demo tapes of the type of programming we want to have," said Ting. "We've made tapes of Ashford & Simpson, Melba Moore and Garrett Morris, and we've gotten record company tapes of Rick James, Diana Ross, Hall & Oates, the Rolling Stones and Earth, Wind & Fire." Sutton added that the Philip Morris Co. has already signed on as an advertiser.

When the service bows, it will run between 8:00 p.m. and 2:00 a.m. seven days a week. "We'll consider going 24 hours a day after we see how the thing works out," said Sutton.

FCC Loosens FM Ownership Criteria

LOS ANGELES — The Federal Communications Commission (FCC) voted unanimously to terminate rules restricting the number of FM radio stations on the basis of population and the station's transmitting power, which some supporters say will make it much easier for people to get licenses to operate FM outlets.

Twenty channels now are classified Class A stations, with a maximum power output of three kilowatts, while the remaining 60 commercial channels available on the FM band are split between Class B stations (maximum power 50 kilowatts) and Class C stations (maximum power 100 kilowatts). Under the new FCC ruling, the policy of making Class A assignments solely in smaller towns, and Class B and C assignments to large cities has been dropped. The FCC also dropped restrictions against assigning two different classes of FM channels to the same location.

Proponents of the change said that now small, rural regions will be able to apply for Class B or C station licenses with larger transmitters, allowing them to reach more people in areas with small populations. In addition, said supporters, now the FCC will allow people to operate small stations in big cities, thereby stimulating more diversity in radio.

ON JAZZ

(continued from page 11)

career — anytime somebody has tried to mold us, it just overlaps into the things we've done before and feel comfortable with." Nor will the band settle on their material for the sake of doing a collaboration: "If we decide to add a vocalist, it has to mean something," said Sample. "It has to be a demanding song in some way and have a strong meaning for us. We've never sat down to make an album and said, 'Hey, we've got to have a pop tune.' We're not going for a hit with this new album — just another adventure." Other adventures on the board for The Crusaders include upcoming solo albums by each member of the trio, with Sample presently at work in the New York studios and Hooper and Wilton Felder set to start recording soon on the coast. Sample has also been writing songs with several members of **The Doobie Brothers** and is discussing an instrumental LP with B.B. King. Summer plans call for a tour of Europe and several dates at American festivals, after which the band may actually find a few moments to just sit back and enjoy its success. "I'm very satisfied," said Hooper. "It just seems like the people who are successful now are the ones who have been around. In the '50s and '60s, the newest guy was the biggest each year. Now it's the other way around" . . . Although it's his trio's second album, guitarist **John Scofield** is treating his new Enja/PolyGram album "Shinola" like it was a first outing. The trio's first LP, "Bar Talk," came out last year on Arista/Novus just as the label was folding its tent. "Even though the record came out when they were closing up shop, it got an underground response here," said the guitarist. "And I feel that this is a better album. We're starting to go into more free improvisation, and there's a lot of spontaneity on it because it was recorded live. Of any record I've made, I'm happiest with my playing on this." The "Shinola" trio, featuring bassist **Steve Swallow** and drummer **Adam Nussbaum**, is Scofield's steady working band and a logical extension of longstanding relationships between the three. "I've worked with Steve for 10 years, beginning with the **Gary Burton** band, and he's been a combination of guru and best friend. Adam and I go back to when we were kids in Norwalk." A Berklee graduate, Scofield made his entrance onto the scene in the early '70s with Burton and **Airto**, before joining **Gerry Mulligan**, with whom he cut his first record, in '74. "I came down from Boston in a borrowed Volkswagen," recalled Scofield of that date, released as a live Gerry Mulligan/**Chet Baker** album on CTI. "And there I was — playing my first New York gig, my first concert at Carnegie Hall and my first recording date all at the same time. And quaking in my boots, I might add." After his Mulligan affiliation, Scofield signed on with **Billy Cobham** for two years, touring and recording in the U.S. and Europe. In '77, it was back to Burton again, and it was during this period that the seeds for the present trio were sown. "Swallow and I tried to figure what to do that could be different with a guitar/bass/drum trio. We started to experiment with different ways to blend our instruments, and it's taken years." An added inspiration came when Scofield joined **Dave Liebman's** band in the late '70s. "Liebman was a big influence on me," he said. "For the first time, I was working steadily without vibes or a piano, and it really helped me with my chord work." Re-armed with his new knowledge, Scofield is now making a serious bid in the guitar world. "We're touring a lot," he said. "We're in Europe for a month a couple of times a year, and while that's nice, I'd like to see it change a little in favor of working here more often. Sometimes I feel like New York is a city in West Germany." Hopefully, all that will change now. "Shinola" is a strong enough album to earn Scofield a steady berth on the American scene.

fred goodman



PLATINUM TIME — Jet/CBS recording group the Electric Light Orchestra (ELO) recently toured Europe. While in Stockholm they were presented with platinum albums for its LP "Time." Platinum in Sweden signifies sales of 100,000 units. Pictured at the ceremony in the front row are (l-r): Maggie Beverloo, director, promotion and artist development, CBS Records Sweden; Bev Bevan, Jeff Lynne, Kelly Groucott and Richard Tandy of the group; and Sten Af Klinteberg. Pictured in the back row are (l-r): Dave Morgan, Mik Kaminski and Lou Clark of the group.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — PolyGram, RCA and Microfon are combining efforts for an album with pop music in Spanish language, titled "Los 15 Maximos," to be released on the Polystar label. In addition, **Leo Bentivoglio**, promotion head of PolyGram, reported that his company is also releasing an album recorded by **Valeria Lynch** in Los Angeles and launching a classical music series at medium price.

CBS is preparing the release of the new album by **Julio Iglesias**, a yearly event that usually turns into one of the biggest hits of the season. The company, headed by **Roberto Lopez**, has recently launched the new album by melodic lark **María Marta Serra Lima** and has another hot item ready by **Cuarteto Imperial**.

ATC and Interdisc are scoring high with an album tagged "A Toda Cumbia" carrying cumbia music by various artists. Part of the success is due to its TV commercial, featuring clips from films showing black tie dancers forward and in reverse, with a funny effect resulting from the images.

RCA has inked **Lorena Paola**, a kid currently appearing on TV in a successful weekly program. The little girl is waxing an album with songs written especially by **Palito Ortega** and **Lalo Fransen**. She has a warm personality and was discovered at a recent song contest, which she didn't win.

Kiddie group **Sport Billy** is jetting to Peru for appearances on television and live dates, after successful stints in Venezuela. As we have explained before, Tonodisc is working on a Latin American launching, prior to the release of its waxings in this market.

The sad state of the record market, with all-time low sales, is delaying the release of recordings. **Ramon Villanueva**, head of Audiomagnética, one of the emerging indie labels, reported that he is postponing new titles until September; while Discosa topper **Carlos Casale** says that his company has put in the market, during these months,

only six of the 20 titles it had scheduled.

EMI seems to have a big hit in hand with **Juan Carlos Baglietto**, a rock star from the city of Rosario who filled the Obras Stadium to capacity last week, as his first date in Buenos Aires. Advance sales of his LP have been surpassing the 8,000 unit mark, which is very uncommon at this moment for a local artist. **Alberto Caldero**, commercial director of the company, expects this album to reach the coveted golden record status.

miguel smirnoff

Japan

TOKYO — Sales reports from the major retailers in the Tokyo metropolitan area reported slight increases over last year during the so-called "Golden Week," April 29-May 5. According to a **Cash Box** survey, the major retailers reported sales increases of three-to-five percent over the same period last year, except in the downtown area, where some reported sales up by as much as seven-to-eight percent. The strongest selling titles during Golden Week included "Begin The Beguine" and "De Nina A Mujer" by international star **Julio Iglesias**, the two-record, live concert set by **Simon & Garfunkel** and new product by such domestic draws as **Miyuki Nakajima**, **Tatsumi Yamashita**, **Niagra Triangle**, **Kumiko Yamashita**, **Chiharu Matsuyama** and **Elkichi Yazawa**.

Total sales for Torus Records during the first fiscal term (May 7, 1981-March 31, 1982) reached 250.0 million yen (\$1.1 million), 40% below the sales target of 350.0 million yen. Nevertheless, Torus has set its sights on a second term goal of 2.0 billion yen.

Meanwhile, at Nippon Columbia, revenues for the 130th term (March 21, 1981-March 20, 1982) rose 9.9% over the previous term to 75.8 billion yen (\$329.5 million). However, the records and prerecorded tapes division was down one percent from the previous term with revenues of 25.3 billion yen (\$110.0 million).

kozo otsuka



NEW CRI STUDIO COMPLEX OPENS IN COSTA RICA — CBS Records International (CRI) recently opened Costa Rica's most sophisticated recording facility in a suburb of San Jose. Pictured touring the complex are (l-r): **Guillermo Lopez**, vice president, Central Zone, Latin American operations, CRI; **Dick Asher**, deputy president/chief operating officer, CBS Records Group; **Jose Miguel Alfaro**, assistant to the President of Costa Rica; **Mrs. Estrella Carazo**, wife of the President of Costa Rica; **Eduardo Soto**, managing director, CBS Records Costa Rica; and **Rodrigo Carazo**, President of Costa Rica.

MERCHANDISING

TOP 200 ALBUMS

Exercise Records Stretching, Flexing Their Way Up Chart

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the strength of the latest offerings in the exercise genre, which also happen to be two of the hottest albums currently out. Jane Fonda's "Workout Record" takes the biggest jump of the week, leaping into the Top 100 with a 61-point jump to #90 bullet in its second week. Fonda is already Top 25 at the rack level and is picking up fair retail action as well out of the Midwest and South. . . Richard Simmons' "Reach" is the second highest debut of the week at #94 bullet, marking the first time that an exercise album has debuted in the Top 100. Another first for the Simmons album is that it is the first single-pocket LP carrying a list price of \$10.98.

TOP TEN HIGHLIGHTS — Paul McCartney remains at #1 for the third consecutive week with number one or Top Five retail reports from virtually every account. In addition, the album has exploded into the Top Five at the rack level. . . Stevie Wonder moves up a notch to #3 bullet with huge retail activity everywhere led by the South, Midwest and East. The album is starting to take off at the racks. The second single, "Do I Do," debuts at #38 bullet on the **Cash Box** top 100 Black Contemporary Singles chart. . . Van Halen also moves up a point to #4 bullet with strong retail reported everywhere, especially the South and Midwest. Top 15 rack sales as well. . . Willie Nelson moves up a notch to #7 bullet. Continued huge sales out of the South and Midwest, with good sales on the East and West as well. The big difference here is the solid Top Five rack reports. His single also jumped to #8 bullet, up from #10 on the **Cash Box** Top 100 Singles chart.

TOP 100 HIGHLIGHTS — The Human League is on the verge of cracking the Top 10 with a two-point jump to #11 bullet. The album is finally gaining momentum at the racks due to the strength of its single "Don't You Want Me," which jumped to #4 bullet from #6 on the Top 100 Singles chart. Best retail activity on the coasts, but the building process continues in the Midwest and South. . . Toto, at #14 bullet, up from #19, is a Top 40 rack item and growing. The "Rosanna" single moves up to #10 bullet from #14 becoming the group's first Top 10 single since "Hold The Line" a few years ago. . . John Cougar takes a big 12-point jump to #25 bullet. Retail activity is strongest in the Midwest, West and South. This is another situation where a hot pop single is boosting album sales — "Hurts So Good" jumps to #20 bullet from #24 on the Top 100 Singles chart. . . Dazz Band, at #29 bullet, up from #34, has

one of the hottest albums and singles out there. The album went to #3 bullet from #6 on the Top 75 Black Contemporary Albums chart. The single "Let It Whip" is #2 bullet on the Top 100 B/C Singles chart and has an excellent shot for #1; and on the Top 100 Pop Singles chart, it moved to #32 bullet from #36. The album is selling best in the South, West and Midwest. . . 38 Special, at #31 bullet, up from #48, had good second week response with big sales out of the Midwest, South and West. . . Cheap Trick also had a good second week moving to #43 bullet from #59. Still doing very well in the Midwest and West with sales beginning to pick up in the South as well. . . Two soundtrack/cast LPs receiving favorable activity are *Dreamgirls* at #46 bullet, up from #56, and *Annie*, #60 bullet, up from #80. Both are selling strong on the coasts. *Dreamgirls* is also selling moderately well in the South and Midwest. . . Juice Newton takes a 31-point jump to #53 bullet in her second week with strong retail out of the Midwest, West and South. . . Squeeze, at #71 bullet, up from #96, is huge on the coasts. . . Ashford & Simpson, #76 bullet, up from #99, is a big item in the South, East and West. . . Breaking into the Top 100 with a 30-point jump is Neil Diamond at #81 bullet. Big retail activity out of the Midwest, South and East.

DEBUTS — Rick James had the highest debut this week, coming in at #41 bullet with his "Throwin' Down" LP. Good retail in all regions led by the South and West. . . Ry Cooder hits the Top 200 Albums chart at #136 bullet behind good retail action in the West and Midwest. . . Debuting at #153 bullet, The Marshall Tucker Band had nice initial retail response out of the Midwest and South. . . Gang Of Four, at #158 bullet, had fair retail out of the West and Northeast. . . Luther Henderson's "Turned On Broadway" comes in at #161 bullet with an initial sales base in the Midwest and West. . . Frank Barber's "Hooked On Big Bands" debuted at #164 bullet and is selling in the Midwest and East. . . Duran Duran, at #169 is selling primarily out of the West. . . Narada Michael Walden, at #172 bullet, is selling initially in the South and East. The one other debut this week was Eye To Eye at #184.

RECORDS TO WATCH — Albums expected to hit the charts in upcoming weeks include "Gap Band IV" by The Gap Band on Total Experience/PolyGram; Kansas' "Vinyl Confessions" on Kirschner/CBS; "Private Audition" by Heart on Epic; The Dramatics' "New Dimensions" on Capitol; "Stronger Than Ever" by Rose Royce on Epic; and "Hooked On Swing" by Larry Elgart and his Manhattan Swing Orchestra on RCA.



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 RICK JAMES | 9 DREAMGIRLS |
| 2 38 SPECIAL | 10 TEMPTATIONS |
| 3 JOHN COUGAR | 11 SQUEEZE |
| 4 PATRICE RUSHEN | 12 MOTELS |
| 5 JUICE NEWTON | 13 DAZZ BAND |
| 6 CHEAP TRICK | 14 ANNIE |
| 7 ASHFORD & SIMPSON | 15 RICHARD SIMMONS |
| 8 NEIL DIAMOND | |

NORTHEAST 1.

- 1 SQUEEZE
- 2 ANNIE
- 3 PATRICE RUSHEN
- 4 ASHFORD & SIMPSON
- 5 JOHN COUGAR
- 6 RICK JAMES
- 7 38 SPECIAL
- 8 MOTELS
- 9 HAIRCUT 100
- 10 TEMPTATIONS

SOUTHEAST 2.

- 1 RICK JAMES
- 2 38 SPECIAL
- 3 JUICE NEWTON
- 4 O'JAYS
- 5 CHEAP TRICK
- 6 DREAMGIRLS
- 7 JOHN COUGAR
- 8 NEIL DIAMOND
- 9 PATRICE RUSHEN
- 10 DAZZ BAND

BALTIMORE/WASHINGTON 3.

- 1 RICK JAMES
- 2 PATRICE RUSHEN
- 3 ASHFORD & SIMPSON
- 4 38 SPECIAL
- 5 DREAMGIRLS
- 6 HOOKED ON BIG BANDS
- 7 DAZZ BAND
- 8 O'JAYS
- 9 RAINBOW
- 10 TEMPTATIONS

WEST 4.

- 1 MOTELS
- 2 JUICE NEWTON
- 3 SQUEEZE
- 4 JOHN COUGAR
- 5 RICK JAMES
- 6 PATRICE RUSHEN
- 7 38 SPECIAL
- 8 DREAMGIRLS
- 9 PAT METHENY
- 10 ONE WAY

MIDWEST 5.

- 1 38 SPECIAL
- 2 RICK JAMES
- 3 JUICE NEWTON
- 4 JOHN COUGAR
- 5 RAINBOW
- 6 CHEAP TRICK
- 7 DREAMGIRLS
- 8 TEMPTATIONS
- 9 NEIL DIAMOND
- 10 PAT METHENY

NORTH CENTRAL 6.

- 1 NEIL DIAMOND
- 2 RICHARD SIMMONS
- 3 JANE FONDA
- 4 ANNIE
- 5 CHIPMUNKS
- 6 BLUE OYSTER CULT
- 7 JOHNNY MATHIS
- 8 RICKY SKAGGS
- 9 JUICE NEWTON
- 10 BARBARA MANDRELL

DENVER/PHOENIX 7.

- 1 38 SPECIAL
- 2 RICK JAMES
- 3 SQUEEZE
- 4 CHEAP TRICK
- 5 JOHN COUGAR
- 6 PATRICE RUSHEN
- 7 DAZZ BAND
- 8 ONE WAY
- 9 MOTELS
- 10 ASHFORD & SIMPSON

SOUTH CENTRAL 8.

- 1 RICK JAMES
- 2 TEMPTATIONS
- 3 JUICE NEWTON
- 4 38 SPECIAL
- 5 ASHFORD & SIMPSON
- 6 JOHN COUGAR
- 7 CHEAP TRICK
- 8 PATRICE RUSHEN
- 9 NEIL DIAMOND
- 10 RICHARD SIMMONS

WHAT'S IN-STORE

REELING IN THE CATCH — Chicago's Flying Fish label has added four new titles to its "Fine Catch" midline series, which was initiated last September with 35 catalog titles. Single albums by **David Amram**, **Guy Carawan**, **Bertram Levi** and a double album by **John Renbourn** are all new sets released directly to the \$5.98 line. Flying Fish also recently sent out questionnaires to some 1,500 retailers across the country. The questionnaire asks for general store information along with sales data for Flying Fish product, i.e., where and how it's obtained, stocked and sold, and if merchandising aids would be helpful. To encourage completions, the label is holding a drawing for retailers that return their questionnaires by June 21. The winner gets \$50, and 25 runners-up receive Flying Fish T-shirts. According to Flying Fish operations manager **Jim Netter**, the label has been building a direct retail mailing list over the last few years. The questionnaires will aid in developing a sublist of stores that are willing to make use of merchandising aids, especially in-store play copies of new releases, and help make retailers aware of the midline. "We want to directly establish a close relationship with retailers and augment our distributors' own promotion plans," says Netter, adding that Flying Fish distributors have been helpful in providing sales information about their accounts. Netter also says that Flying Fish will make merchandising aids like posters and divider cards available if retailers are interested.

NARM NOTES — At the recent meeting of the National Assn. of Recording Merchandisers (NARM) board of directors in Toronto, executive vice president **Joe Cohen** reported excellent figures on two NARM membership cost saving projects. The Bankcard Program, which provides member companies a 2.5% discount rate for Visa and Mastercharge sales in their stores, shows a volume increase of nearly 100% in the first quarter of this year from the same period in 1981. The Bankcard volume, which represents the dollar volume of retail record and tape sales processed through the program, was almost \$3 million for the first three months of 1982, up from \$1,500,000 in the year before. The current volume figure covers 150,000 transactions, which is 70% greater than in 1981. Participating stores increased 136% from 148 in the first quarter of 1981 to 350 this year. Average ticket size for the first quarter also increased, with the average charge ticket of \$19.42 in 1982 up from \$16.77 in 1981. An interesting side effect of the program that Cohen noted was that many NARM members who are not involved in the Bankcard Program are using its discount rate in negotiating reductions in the payments they make to the banks that handle their credit card slips. Cohen also reported increased use of NARM's "Gift of Music" Store Bag Program, which provides paper and plastic bags for records and tapes to retailers at low cost via quantity NARM buys. Nearly four million bags have already been sold to member companies, and NARM has now developed a three-pronged plan for future marketing. First, the program will be more widely advertised and promoted. Second, custom bags that feature the Gift of Music logo and slogan, together with the store name, will be offered both directly to large retailers and to mom-and-pop stores via one-stops. Finally, co-op arrangements with manufacturers will be sought, with NARM and the manufacturer each using opposite sides of the bag. NARM members interested in further information on both programs can contact **Joan Chase** at NARM (609) 424-7404.

RCA READIES PAIR OF BIG PROMOS — RCA Records, estimating that 20 million PBS viewers will watch a taping of **Vladimir Horowitz's** May 22 concert in London's Royal Festival Hall, will mount a major national advertising and promotional campaign to back two new albums being released to coincide with the artist's first European performance in 30 years. The albums are "Horowitz At The Met," which is a live digital recording of last year's benefit concert at New York's Metropolitan Opera House, and "Horowitz," a compilation of material performed in London taken from his Red Seal catalog. Horowitz's Red Seal catalog is also included in the promotion. Merchandising aids include window and in-store displays at classical accounts in market areas showing the PBS special. A full-color streamer will announce the telecast and list the contents of the specially-priced "Horowitz" album. A 24"x36" color poster will spotlight the "Horowitz At The Met" LP and feature four other catalog albums while a like-sized catalog poster will feature "The Horowitz Concerts" album series.

jim bessman



A MILLION MILES AWAY IN ANAHEIM — Shaky City recording group *The Plimsouls* recently held a free parking lot concert at the Warehouse in Anaheim, Calif., where an estimated 2,500 people showed up in the rain to see the band play a seven-song set, which included the current Bomp-distributed single, "A Million Miles Away."

WEA To Distribute Atari Home Games

(continued from page 5)

means a heightened merchandising presence for video game product, in addition to insuring adequate product fill.

"All of our stores carry video games, and more than 50 of our City One-Stop accounts are doing very well selling games," Fogelman pointed out. "This latest move by WEA also means that we will be a much better position to effectively merchandise video games for Christmas."

Western Merchandisers' John Marmaduke, president of the 92-store Hastings Books/Records/Video and Record Town chains, also noted that this new set-up would help maintain fill, which he indicated was a problem earlier on when video game product was first introduced but by now has somewhat abated.

"It's going to help immensely in getting

the product," said Marmaduke. "I think (Atari) missed a great opportunity for increased market penetration by not going with WEA sooner. The (fill) problem has evaporated to a large extent as supply has caught up with demand. The demand, though, is still basically for Pac-Man, so we're very pleased with this news."

Growth Area

Ira Heilicher, president of Minneapolis' 13-store Great American Music and Wax Museum chains, summed up the general feeling by saying, "We view video game cartridges as a tremendous growth area, and WEA has had the experience necessary to further expand this market. If they handle Atari video games the way they've handled records and tapes, there should be no problem in being able to take care of our needs."

CBS Columbia Group Bows Video Game Unit

NEW YORK — CBS/Columbia Group has formed CBS Video Games, a new unit of Gabriel Industries, its toy and game division, to manufacture, market and develop home video games. The unit's formation results from CBS's recent agreement with the Bally Manufacturing Corp., which gives CBS home video game and computer rights to games Bally currently has in development as well as games to be developed or licensed during the next four years. (Cash Box, May 1).

CBS Video Games plans to introduce its initial package of three or more games, all compatible with the Atari Video Computer System, by the end of this year. The new unit also expects to market games compatible with Mattel Intellivision and is currently evaluating

several other computer formats for further line extensions.

CBS Video Games will be headed by Robert L. Hunter. As director, he will be responsible for all marketing, product development, product licensing and video game software acquisition. He joins the newly-formed unit from the CBS/Columbia Group staff, where he was charged with start-up planning of the video game unit.

Distribution plans for CBS/Video Games are currently under discussion. The new unit, however, plans to discuss its marketing and product plans with accounts and distributors at the June Consumer Electronics Show (CES). Distributors interested in an appointment during the convention can call (212) 683-7810.

BREAKOUTS/PLUS PROFIT

ALBUM BREAKOUT

THROWIN' DOWN — RICK JAMES — GORDY/MOTOWN 60056L

Breaking out of: Musicland — National, Record Bar — National, Sound Unlimited — National, Warehouse — National, National Record Mart — Midwest, Soundtown/Hastings Book — Southwest, Harmony Hut — East Coast, Tower — Los Angeles/Sacramento/San Francisco/Seattle, John's — Los Angeles, All Record Service — Oakland, Alta — Phoenix, Dan Jay — Denver, Big Apple — Denver, Mile Hi — Denver, Lieberman — Dallas, Cactus — Houston, Sound Warehouse — San Antonio, Leisure Landing — New Orleans, Tape City — New Orleans, Boatners — New Orleans, Turtles — Atlanta, Port O' Call — Nashville, Streetside — St. Louis, Rose Records — Chicago, Flipside — Chicago, Radio Doctors — Milwaukee, Harmony House — Detroit, Karma — Indianapolis, Record Theatre — Cincinnati, Cavages — Buffalo, Lechmere Sales — Boston,

MERCHANDISING AIDS: Album Jackets, Posters

SINGLE BREAKOUT

THIS MAN IS MINE — HEART — EPIC 14-02925

Breaking Out Of: Tower — San Francisco, Tower — Seattle, Tower — Sacramento, Radio Doctors — Milwaukee, Show Industries — Los Angeles, Western Merchandisers Amarillo, Crazy Eddie — New York, Central One Stop — Nashville, Licorice Pizza — Los Angeles, Camelot — National.

TOP SELLING ACCESSORIES *

- Audio Technica Sonic Broom (AT 6012)
- Bowers Outer LP Sleeves
- Discwasher D-4 1 1/4 oz. Refill Fluid
- (S) Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Head Cleaner
- Le-Bo Outer LP Covers
- Maxell UDXL I C-60
- (S) Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/Bag)
- Memorex MRXL I C-45
- Memorex MRXL I C-60
- Memorex T-120 (Videocassette)
- Recoton Cassette Head Cleaner (71-PC)
- TDK DC-60 (2/BAG)
- (S) TDK DC-90
- TDK DC-90 (2/BAG)
- (S) TDK SAC-90
- TDK SAC-90 (2/BAG)

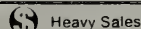
Compiled from: Big Apple — Denver • Kerma — Indianapolis • Cutler's — New Haven • Peaches — Cleveland, Columbus • Radio Doctors — Milwaukee • Cavages — Buffalo • Lieberman — Denver • Dan Jay — Denver • Licorice Pizza — Los Angeles • Record Theatre — Cincinnati • Sound Warehouse — San Antonio • Tower — Sacramento • Sound Video, Unltd. — Chicago.

TOP SELLING MIDLINES

- A Flock of Seagulls • Jive/Arista • VA 66000
- AC/DC • Let There Be Rock • Atco SD-36151
- B-52's • Mesopotamia • Warner Bros. MINI 3641
- Tommy Bolin • Private Eyes • Columbia C-34329
- (S) Bow Wow Wow • Last of the Mohicans • RCA CLP1-4314
- Crosby, Stills, Nash & Young • So Far • Atlantic SD-15119
- (S) The Doors • Elektra EKS 74007
- (S) Haircut 100 • Pelican West • Arista AL 6600
- Chas Jankel • Questionnaire • A&M SP-64885
- Janis Joplin • Farewell Songs • Columbia PC-37569
- Merge • RCA NFL1-8003
- (S) Missing Persons • Capitol DLP-1500
- Mike Oldfield • Tubular Bells • Virgin/CBS PE 34116
- Mike Post • Television Theme Songs • Elektra E1-60028-Y
- Romeo Void • Never Say Never • 415 Records/415A-0007

Compiled from: Radio Doctors — Milwaukee • Dan Jay — Denver • Sound Warehouse — San Antonio • Lieberman — Denver • Kerma — Indianapolis • Cutler's — New Haven • Big Apple — Denver • Record Theatre — Cincinnati • Licorice Pizza — Los Angeles • Peaches — Columbus • Charts — Phoenix • Tower — Sacramento, San Diego, Seattle • Sound Video, Unltd. — Chicago.

* Excludes T-Shirts & Paraphernalia



Heavy Sales

Country Booking Contracts Still Relatively Free Of Extra 'Riders'

by Stacy Harris

NASHVILLE — Country music stars' names might be showing up with increasing frequency on the pop charts these days, but they have yet to rival their rock counterparts when it comes to adding extra clauses to their booking contracts. Where rock star Bruce Springsteen's contract, for instance, reportedly calls for such "riders" as a massage table and masseuse and a large stereo system, few country acts have gone that far yet.

"I don't think you're going to find too many in country that's going to be involved in all the little personal wants," said John McMeen, agent for Unlited Talent and someone who has worked with such country superstars as Loretta Lynn, Conway Twitty, the Statler Brothers, Johnny Paycheck and Kenny Rogers over the last decade. Indeed, as Kathy McClintock, promotional manager for the Oak Ridge Boys, points out, the primary concerns written into booking contracts of most country performers usually relate to stage specifications, "power requirements like sound and lights, security and then, in the general category, things such as not being able to tape or broadcast the performance."

Andrea Smith, president of International Celebrity Services (ICS), however, defends the occasionally intricate rider. ICS books Ricky Skaggs, who specifies "a 24-channel mixing console, state-of-the-art speaker system, eight stage monitors with on-stage mixing capabilities" and so on. However, Skaggs "cares so much about his sound, and he works so hard to give a good show that he just asks for the extraordinary sound," said Smith, who hastened to add that "the quality of his act and his own talents deserve it."

Another of the riders frequently inserted into country contracts centers on food. "Some people might think that any food rider would be excessive," conceded MCA publicity and artist development director Jerry Bailey, "but, of course, many of these artists are travelling so fast that sometimes the time backstage is the only time they might have to eat. So that's why you have clauses like that."

A case in point is the Oak Ridge Boys. The group's booking contract calls for three specified meals a day for the singers and their crew. "We have a rider for each day of the week so we don't have hot dogs two days in a row or all week or pizza all week or something like that," said McClintock. "The meals can get quite extensive, but it's for the crew, which can't leave all day. You can see why they have to be taken care of."

Locked Door

Under dressing room requirements, contract clauses range from the Oaks' request for clean towels to be placed in the rooms to ICS's Smith's suggestion of "a dressing room that'll lock."

"That's not an impossible thing to ask for," Smith said. "These old clubs probably don't have a key, so you say, fine, either give us dressing room that will lock or give us somebody to guard it while we're on stage. It's not unreasonable."

Similarly, crowd control is uppermost in the mind of Don Dashiels, road manager for Bill Anderson, who routinely asks for "at least one uniformed security man of some sort." As expected, security also comes into play with a number of female performers.

"I used to book Charly McClain," said ICS's Smith, "and when she went into the clubs, she felt that people jostled and pulled and wanted to touch her. And men would hit on her, and they frightened her. So we asked for security. Again, that was a reasonable request. It was for a young girl who was frightened about her safety."

Clauses that vary from the standard

areas of security, food and the like are often added to accommodate the unique needs of an act. Such is the case with Bill Anderson's show, which includes a multi-media presentation.

"A lot of country shows don't have this," said road manager Dashiels. "This is where we go into what we do with our three-screen show and what is required there as far as set-up goes and what our specifications are for that."

Yet, with riders that range from the size of the stage for Anderson's show (40' wide by 35' deep) to the Oak Ridge Boys' desire for M&Ms candy in the dressing room, it is clear that the needs of country music artists are certainly being acknowledged by promoters and agents, and, increasingly, these wishes are being accommodated.

Reasonable Requests

"I don't mind these riders if there is a good reason, and I have always found that acts are very reasonable," said ICS's Smith. "I try to tell the acts, 'You are not a case of wine act right now, but if you want to put it in, fine. If you want to put in security, fine. If you want to put in all these things, fine. Some folks want to give it to you. Some folks are prepared to, but you're going to have to be flexible.' And I think country acts are wonderful that way. They ask for things that make their lives easier, and heaven knows, a fella who stays on the road and doesn't sleep in his own bed 250 nights a year has a right to ask for a few things. But if he is an act who wants to work a lot, it also behooves him to be flexible."

Agreeing somewhat, Tandy Rice, president of Top Billing International, said, "I think some of the booking contracts are ridiculously complex and unnecessarily demanding, but the principle of asking for attention in these certain areas has merit. I don't think I'd want to name names, but country music people aren't exactly guilt-free in the thing."

"It all boils down to how much in demand you are," Rice added. "That's the bottom line. If you're an artist that needs to be sold, the easier you can put yourself in a position to be sold . . . the fewer demands you place on your buyer, the better off you're going to be."

Dashiels speculated that excessive demands would price some artists right out of the market, but maybe by choice. "Maybe they only want to work one day a week. Maybe they only want to work two days a week or maybe only three or four days a month. However, we have found that in our particular case, the more we work at a reasonable rate, the more money we're going to make in the long run."



GREETINGS FROM NIPPER — In honor of her recent signing to RCA Records, singer Donna Fargo was presented with a scale model of Nipper, the RCA symbol. Fargo's debut single for the label, "It's Hard To Be A Dreamer (When I Used To Be The Dream)," will be released June 7. Pictured at the presentation are (l-r): Joe Galante, division vice president, marketing, RCA Nashville; Fargo; and Jerry Bradley, division vice president, RCA Nashville, and producer of Fargo's single.

STATION PROFILE

KZLA/Los Angeles: New Competitor Captures Top Spot With More Music

by Tom Roland

NASHVILLE — While country radio has traditionally featured a personality-oriented format that relies heavily on news and information to augment its brand of music, KZLA-FM has, within the space of one-and-one-half years, taken the lead in the lucrative Los Angeles market from perennial top dog KLAC by stressing a continuous flow of music in its programming.

Program director/operations manager Tom Casey explains that he reaches his audience by providing them with a predominate mix of music, incorporating only a bare minimum of talk. The end result netted the Capital Cities Corp. outlet the distinction of being the #1 country station in the West Coast market, posting a 2.5 share in the winter Arbitron survey next to KLAC's 2.0 (*Cash Box*, April 24).

"Actually, this is a trend that's been going on over a number of books," notes Casey on the FMer's new reign as kingpin among L.A. country signals, of which, there are five within the city. "We feel like we started out with the idea of giving people what they wanted, and we followed through with the idea that the audience deserves to be catered to. With that in mind, we give our listeners a lot of country music, and we keep our news very brief and to the point. We try to play as much music as we can, and all the music that we play is hits. We get in, hopefully, 18 songs an hour, sometimes more than that, and we limit the number of commercials very severely. We try to give people a lot of country music."

In promotion of its heavy emphasis on music, the station adopted the popular "three-in-a-row" stance, initiated by KSCS-FM/Dallas several months ago, and, subse-

quently, the station has given away sums up to \$10,000 twice to closely tuned listeners who caught the station playing less than three songs in a row. Casey indicates that both occasions were mistakes, but "that's what we're in this for anyway."

The FMer is in close competition with two other major country stations present within the marketplace, KLAC and KHJ. While the former fits the traditional image of country radio outlets — a heavy personality orientation with a great reliance on news and information — KHJ is, as Casey terms it, a "high energy" station that has attempted to take on a more urban image. In addition, KZLA's AM counterpart holds down a half-share, and KIKF-FM, formerly KORJ, invades the L.A. dial from its Orange County location, but, since its dial position is adjacent to that of KZLA-FM, Casey indicates that its signal is usually overshadowed by the local KZLA broadcast.

Stereo Helps

Though both of the Capital Cities stations have similar formats, and, predictably, utilize simulcasting where practical, the FM outlet has five times the share held by the AM affiliate. "We're running a music format," comments Casey, "and I think people who have the option would prefer to hear

(continued on page 28)

Parton Sets First Major Tour Since '79

NASHVILLE — Beginning July 17 at the World's Fair in Knoxville, Dolly Parton will engage in her first major tour of the United States in three years, performing 46 shows in 31 cities between her opening date in Tennessee and the tour finale Oct. 5 in Baton Rouge.

The start of the tour will coincide with the July release of the motion picture *The Best Little Whorehouse In Texas*, which stars Parton and Burt Reynolds. The movie soundtrack, which includes original Parton material, will be released the same month on MCA Records. RCA is currently promoting her latest album, "Heartbreak Express."

Besides the World's Fair in Knoxville, the concert trek will also see the entertainer perform at the Iowa State Fair in Des Moines, Aug. 17; and Ohio State Fair in Columbus, Aug. 21; the Indiana State Fair in Indianapolis, Aug. 22; and the Sacramento State Fair, Sept. 5. Additionally, the tour includes six dates at the Front Row Theatre in Cleveland; three days at the Pine Knob Amphitheatre in Clarkston, Mich.; two dates at the Concord Pavillion in Concord, Calif.; a five-day run at the Universal Amphitheatre in Los Angeles; and three days at the Carlton Diner Theatre in Bloomington, Minn.

Tours of Europe and Africa are also being planned.



NEW OWNERS — Following the acquisition of the World Famous Stockyard Restaurant and Bullpen Lodge in Nashville, a number of the investors gathered for a celebration. The investment group, headed by Nashville restaurateurs Malcom Hare, Roy Jones and Morris Denver, also includes a number of musical personalities, among them, Larry, Steve and Rudy Gatlin, T.G. Sheppard and Conway Twitty. Pictured are (l-r): Rudy and Larry Gatlin; Hare (standing); Buddy Killen, president, Tree International, and the only original investor remaining from the previous ownership; Steve Gatlin; and Sheppard.

TOP 75 ALBUMS

	Weeks On	5/29 Charts		Weeks On	5/29 Charts
1			ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	2	12
2			MOUNTAIN MUSIC ALABAMA (RCA AHL-1-4229)	1	13
3			WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	4	25
4			BLACK ON BLACK WAYLON JENNINGS (RCA AHL-1-4247)	3	14
5			BOBBIE SUE OAK RIDGE BOYS (MCA 5294)	6	16
6			LISTEN TO THE RADIO DON WILLIAMS (MCA-5306)	8	8
7			HEARTBREAK EXPRESS DOLLY PARTON (RCA AHL-1-4289)	9	7
8			HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-6C100)	5	7
9			BUSTED JOHN CONLEE (MCA 5310)	18	8
10			SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	11	19
11			CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA AHL-1-4287)	12	9
12			BIG CITY MERLE HAGGARD (Epic FE 37593)	7	31
13			THE DUKES OF HAZZARD VARIOUS ARTISTS (Scotti Bros./CBS E237712)	16	10
14			STILL THE SAME OLE ME GEORGE JONES (Epic FE-37106)	10	27
15			FEELS SO RIGHT ALABAMA (RCA AHL-1-3930)	14	63
16			WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	13	37
17			WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)	15	10
18			THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	17	18
19			INSIDE AND OUT LEE GREENWOOD (MCA-5305)	29	6
20			FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	20	19
21			SEASONS OF THE HEART JOHN DENVER (RCA AFL-1-4256)	21	11
22			THE SURVIVORS JOHNNY CASH/JERRY LEE LEWIS/CARL PERKINS (Columbia FC 37961)	24	5
23			STRAIT COUNTRY GEORGE STRAIT (MCA 5248)	23	34
24			IN BLACK & WHITE BARBARA MANDRELL (MCA-5295)	39	2
25			FEELIN' RIGHT RAZZY BAILLY (RCA AHL-1-4228)	22	16
26			THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	26	39
27			WHEN WE WERE BOYS THE BELLAMY BROTHERS (Elektra E1-60019)	27	6
28			LAST TRAIN TO HEAVEN BOXCAR WILLIE (Main Street ST73001)	28	5
29			SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	19	57
30			FANCY FREE OAK RIDGE BOYS (MCA 5209)	25	52
31			WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOA 15751)	31	12
32			AIN'T GOT NOTHING TO LOSE BOBBY BARE (Columbia FC 37719)	37	8
33			I AM WHAT I AM GEORGE JONES (Epic FE 38586)	33	7
34			STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	34	41
35			YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-60002)	35	37
36			ME AND MY R.C. LOUISE MANDRELL and R.C. BANNON (RCA AHL-1-4059)	36	16
37			BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	41	33
38			GREATEST HITS OAK RIDGE BOYS (MCA 5150)	30	42
39			QUIET LIES JUICE NEWTON (Capitol ST-12210)	57	2
40			MY HOME'S IN ALABAMA ALABAMA (RCA AHL-1-6644)	40	100
41			NUMBER ONES CONWAY TWITTY (MCA-5318)	58	2
42			DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	42	31
43			JUICE JUICE NEWTON (Capitol ST 12136)	32	64
44			LIVE BARBARA MANDRELL (MCA 5243)	44	40
45			GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL-1-4127)	45	27
46			GREATEST HITS RONNIE MILSAP (RCA AHL-1-3722)	46	81
47			KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	38	84
48			I LIE LORETTA LYNN (MCA 5293)	48	15
49			BROTHERLY LOVE GARY STEWART & DEAN DILLON (RCA AHL-1-4310)	49	3
50			CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	43	24
51			TAKE ME TO THE COUNTRY MEL McDANIEL (Capitol ST-12208)	52	6
52			IT'S A LONG WAY TO DAYTONA MEL TILLS (Elektra E1-60016)	52	6
53			HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	53	37
54			GARY MORRIS (Warner Bros. BSK 3658)	55	9
55			SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	47	63
56			I'M GOIN' HURTIN' JOE STAMPLEY (Epic FE 37927)	56	7
57			FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL-1-4135)	50	26
58			GREATEST HITS ANNE MURRAY (Capitol SOO-12110)	51	87
59			NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	59	34
60			YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	60	50
61			THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL-1-4315)	—	1
62			GREATEST HITS WAYLON JENNINGS (RCA AHL-1-3378)	65	162
63			LIVE TANYA TUCKER (MCA 5299)	66	10
64			NIGHT AFTER NIGHT JACKY WARD (Asylum E1-60013)	64	3
65			SOME DAYS IT RAINS ALL NIGHT LONG TERRI GIBBS (MCA-5315)	—	1
66			SOFT TOUCH TAMMY WYNETTE (Epic FE 37980)	—	1
67			GIVIN' HERSELF AWAY GAIL DAVIES (Warner Bros. BSK 3636)	67	13
68			KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1 NASHVILLE RHYTHM SECTION (Koala KOA 15001)	61	29
69			STARDUST WILLIE NELSON (Columbia JC 35305)	65	201
70			ENCORE MICKEY GILLEY (Epic JE-36851)	63	6
71			MR. T CONWAY TWITTY (MCA 5204)	71	38
72			FRAGILE -- HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	72	33
73			PISTOL PACKIN' MAMA HOYT AXTON (Jeremiah JH-5003)	—	1
74			HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	68	14
75			WITH LOVE JOHN CONLEE (MCA 5213)	69	15



COUNTRY RADIO

THE COUNTRY MIKE
STAPESHOP FINALS SET FOR APRIL — Country radio's annual Stapeshop finals will be held on April 28 at the Nashville Convention Center. The winners will receive a cash prize and a recording contract. The competition will feature performances by country music stars. Hosted by Mike Douglas, the event is expected to draw a large audience.

WAKDA DROPS COUNTRY
WAKDA has decided to drop its country music programming. The station will focus on other formats. This move is part of a larger restructuring effort by the station's parent company.

PROGRESSIVE PICKS

Country Joe Fox	ASOP/Sail-Love City	When You Give Your Love To Me	Don Williams
Group Brain	SCUP/Tucson	What'll I Do	Sub-Antarctic
Pat Patterson	KEED/Eggs	What'll I Do	Liberty
Rick Baskett	WBSE/Eggs	What'll I Do	T.G. Sheppard
Mark Thomas	WBSE/Eggs	What'll I Do	Tommy Stinson
Jim Cramer	WBSE/Eggs	What'll I Do	Tommy Stinson
Jack Searal	WBSE/Eggs	What'll I Do	Tommy Stinson
Joe Patrick	WBSE/Eggs	What'll I Do	Tommy Stinson
Joe Patrick	WBSE/Eggs	What'll I Do	Tommy Stinson
Joe Patrick	WBSE/Eggs	What'll I Do	Tommy Stinson
Joe Patrick	WBSE/Eggs	What'll I Do	Tommy Stinson

Annual CMA Survey Finds Number Of Country Stations Up Nearly 20%
By Tom Roland
The number of country radio stations in the United States has increased by nearly 20 percent since 1970, according to a survey by the Country Music Association (CMA). The survey found that there are now over 1,000 country radio stations in the U.S., up from about 800 in 1970. The CMA also reported that the total audience for country radio has grown significantly over the same period.

MOST ADDED COUNTRY SINGLES
1. STEVE WINDYBROOK — "SOMEONE TO WATCH" — ELEKTRA — 37
2. BOB DYLAN — "GODDESS OF DESTINY" — COLUMBIA — 36
3. DANNY BROWN — "MONEY" — SONY — 35
4. THE JET SETS — "I'M A BELIEVER" — SONY — 34
5. THE JET SETS — "I'M A BELIEVER" — SONY — 34
6. THE JET SETS — "I'M A BELIEVER" — SONY — 34
7. THE JET SETS — "I'M A BELIEVER" — SONY — 34
8. THE JET SETS — "I'M A BELIEVER" — SONY — 34
9. THE JET SETS — "I'M A BELIEVER" — SONY — 34
10. THE JET SETS — "I'M A BELIEVER" — SONY — 34

MOST ACTIVE COUNTRY SINGLES
1. JOE BLOOM — "I'M A BELIEVER" — SONY — 37
2. BOB DYLAN — "GODDESS OF DESTINY" — COLUMBIA — 36
3. DANNY BROWN — "MONEY" — SONY — 35
4. THE JET SETS — "I'M A BELIEVER" — SONY — 34
5. THE JET SETS — "I'M A BELIEVER" — SONY — 34
6. THE JET SETS — "I'M A BELIEVER" — SONY — 34
7. THE JET SETS — "I'M A BELIEVER" — SONY — 34
8. THE JET SETS — "I'M A BELIEVER" — SONY — 34
9. THE JET SETS — "I'M A BELIEVER" — SONY — 34
10. THE JET SETS — "I'M A BELIEVER" — SONY — 34

COUNTRY RADIO AND CASH BOX:

The Only Trade To Devote A Full Page Every Week To Country Radio!

TOP 100 COUNTRY SINGLES

June 5, 1982

	Weeks On Chart	5/29	Chart
1 FINALLY	1	10	
2 TEARS OF THE LONELY	4	12	
3 YOU'LL BE BACK	5	13	
4 FOR ALL THE WRONG REASONS	6	11	
5 LISTEN TO THE RADIO	7	8	
6 JUST TO SATISFY YOU	3	13	
7 I DON'T KNOW WHERE TO START	10	10	
8 KANSAS CITY LIGHTS	8	14	
9 RING ON HER FINGER, TIME ON HER HANDS	11	11	
10 ANOTHER CHANCE	12	11	
11 SLOW HAND	14	7	
12 I DON'T THINK SHE'S IN LOVE ANYMORE	13	7	
13 TAKE ME TO THE COUNTRY	15	12	
14 JUST GIVE ME WHAT YOU THINK IS FAIR	16	11	
15 ANY DAY NOW	18	6	
16 EVERYTIME YOU CROSS MY MIND	17	9	
17 SPEAK SOFTLY	2	15	
18 'TIL YOU'RE GONE	21	6	
19 I'M GOIN' HURTIN'	20	12	
20 WOULD YOU CATCH A FALLING STAR	22	9	
21 ARE THE GOOD TIMES REALLY OVER	28	4	
22 FORTY AND FADIN'	23	11	
23 LOVE'S FOUND YOU AND ME	24	7	
24 WHEN YOU FALL IN LOVE	27	4	
25 THE GENERAL LEE	26	11	
26 ASHES TO ASHES	29	7	
27 THE MAN WITH THE GOLDEN THUMB	30	9	
28 DON'T WORRY 'BOUT ME BABY	33	5	
29 TAKE ME DOWN	34	2	
30 WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE	31	9	
31 SLOW DOWN	37	7	
32 I THINK ABOUT YOUR LOVIN'	40	6	
33 I JUST CUT MYSELF	42	5	

	Weeks On Chart	5/29	Chart
34 ALWAYS ON MY MIND	9	14	
35 CLOSER TO YOU	35	9	
36 DEALING WITH THE DEVIL	36	8	
37 I DON'T CARE	51	2	
38 WHEN YOU FIND HER, KEEP HER	38	10	
39 OH GIRL	52	3	
40 LOVE'S BEEN A LITTLE BIT HARD ON ME	55	4	
41 (WHO'S GONNA SING) THE LAST COUNTRY SONG	45	6	
42 FRAGILE — HANDLE WITH CARE	46	6	
43 EVERYONE KNOWS I'M YOURS	43	9	
44 I'M SO LONESOME I COULD CRY	47	7	
45 HEARTBREAK EXPRESS	59	2	
46 BORN TO RUN	57	3	
47 SLIPPIN' AND SLIDIN'	50	6	
48 OVER THIRTY	48	6	
49 ALL MY LOVING	49	8	
50 SOME MEMORIES JUST WON'T DIE	58	4	
51 BUSTED	19	16	
52 PARADISE KNIFE AND GUN CLUB	62	5	
53 I'VE NEVER BEEN TO ME	53	7	
54 DREAMIN'	64	4	
55 TONIGHT I'M FEELING YOU	65	3	
56 WASN'T THAT LOVE	56	8	
57 WHERE THE SUN DON'T SHINE	66	4	
58 A PLACE IN THE SUN	61	5	
59 SO FINE	—	1	
60 CHEATIN' STATE OF MIND	63	6	
61 THE ONE THAT GOT AWAY	73	2	
62 I'M GONNA HIRE A WINO TO DECORATE OUR HOME	72	3	
63 HONKY TONKIN'	82	2	
64 SHE USED TO SING ON SUNDAY	77	2	
65 EITHER YOU'RE MARRIED OR YOU'RE SINGLE	57	8	
66 THERE AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX	70	5	

	Weeks On Chart	5/29	Chart
67 IF YOU AIN'T GOT NOTHIN' (YOU AIN'T GOT NOTHIN' TO LOSE)	78	3	
68 NOBODY	—	1	
69 HURTIN' FOR YOUR LOVE	71	5	
70 AIN'T NO MONEY	81	2	
71 SINGLE WOMEN	25	15	
72 HE'S TAKEN	75	4	
73 I'M NOT THAT LONELY YET	83	2	
74 MOUNTAIN MUSIC	32	14	
75 I FALL TO PIECES	85	2	
76 SURVIVOR	79	4	
77 DON'T LOOK BACK	39	15	
78 CHEATER'S PRAYER	—	1	
79 WHY DIDN'T I THINK OF THAT	84	6	
80 OUR WEDDING BAND	92	2	
81 TALK TO ME LONELINESS	—	1	
82 JUST HOOKED ON COUNTRY	89	3	
83 TRAIN TO DIXIE	—	1	
84 A STEP IN THE RIGHT DIRECTION	87	4	
85 RODEO CLOWN	96	2	
86 AFTER TONIGHT	88	3	
87 THE HIGH COST OF LOVING	90	2	
88 NORTH WIND	—	1	
89 TAKE TIME	—	1	
90 PEPSI MAN	—	1	
91 PLAY ANOTHER GETTIN' DRUNK AND TAKE SOMEBODY HOME SONG	93	3	
92 IF I COULD GET YOU (INTO MY LIFE)	94	3	
93 THE PARTY'S OVER	—	1	
94 SWEET SOUTHERN MOONLIGHT	97	2	
95 APARTMENT #9	98	2	
96 YOU NEVER GAVE UP ON ME	41	18	
97 DON'T GIVE UP ON ME	86	6	
98 BROTHERLY LOVE	44	10	
99 'ROUND THE CLOCK LOVIN'	54	17	
100 SOMEDAY SOON	68	15	

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Place In (Jobete — ASCAP/not listed — BMI) 58	Finally (Meadowgreen — ASCAP) 1	BMI) 40	Take Me Down (Chilninchap edm. In U.S. & Cen. by
A Step In The (Tree — BMI) 84	For All The (Bellamy Bros./Famous — ASCAP) 4	'Love's Found You (Tree/Newkeys w/Sugerplum and	Careers/Irving/Down 'N Dixie — BMI) 29
After Tonight (Warner-Tamerlane/Face the Music/	Forty And Fadin' (Millstone — ASCAP/Chevis — BMI) 22	Sister John — BMI) 23	Take Me To (Vogue/Partner/Bibo c/o Welk —
Warner Bros./Diamond Mine — BMI/ASCAP) 86	Fragile — Handle With Care (Kevin Lee — BMI) 42	Mountain Music (Maypop (div. of Wildcountry) — BMI) 74	BMI/ASCAP) 13
Ain't No Money (Coolwell/Granite — ASCAP) 70	Heartbreak Express (Velvet Apple — BMI) 45	Nobody (Tom Collins — BMI) 68	Take Time (Cascade Mountain — ASCAP) 89
All My Lovin' (Maclen — BMI) 49	He's Taken (Landers-Whiteside — ASCAP) 72	North Wind (Jack and Bill/Welk — ASCAP) 88	Talk To Me (Leona — ASCAP) 81
Always On (Screen Gems-EMI/Rose Bridge — BMI) 34	Honky Tonkin' (Fred +Rose/Hirem/Rightson —	Oh Girl (Six Continents — BMI) 39	Tears Of The (Bibo c/o Welk — ASCAP) 2
Another Chance (First Lady/Sylvie's Mother — BMI) 10	BMI) 63	Our Wedding Band (Jack & Jill — ASCAP/Hell-Clement	The General Lee (Holy Moley/Jodi Lynn/
Any Day Now (Intersong — ASCAP) 15	Hurtin' For Your Love (Opa-Locka — ASCAP) 69	c/o Welk — BMI) 80	House of Cash — BMI) 25
Apartment #9 (Dream City — BMI) 95	I Don't Care (Cedarwood — BMI) 37	Over Thirty (Cross Keys — ASCAP) 48	The High Cost Of Loving (Rick Hall — ASCAP) 87
Are The Good Times (Shade Tree — BMI) 21	I Don't Know (Briarpatch/DebDeve — BMI) 7	Paradise Knife (Uni-Chappell/Bundin — BMI) 52	The Man With The Golden Thumb (Feme — BMI) 27
Ashes To Ashes (Chaplin — ASCAP) 26	I Don't Think (Royal Haven — BMI) 12	Pepsi Man (Chatter Box — ASCAP) 90	The One That Got Away (Sawgrass — BMI) 61
Born To Run (Rondor (London-PRS) edm in the	I Fall To Pieces (Tree — BMI) 75	Play Another Gettin' (Helgeo — BMI) 91	The Party's Over (Tree — BMI) 93
U.S. & Canada by Irving — BMI) 46	I Just Cut Myself (This Side Up (div. of Prestige/	Ring On Her Finger (Tree/Love Wheel — BMI) 9	There Ain't No Country (Hallnote — BMI) 66
Brotherly Love (Forrest Hills/Tree — BMI) 98	Cross Keys — ASCAP) 33	Rodeo Clown (Songpelter — BMI) 85	'Til You're Gone (Rick Hall — ASCAP) 18
Busted (Tree — BMI) 51	I Think About (Blackwood/Magic Cestle — BMI) 32	'Round The Clock' (Chappell — ASCAP/Trl-	Tonight I'm (Lloyd of Nashville/Hinsdale/
Cheater's Prayer (Old Friends — BMI) 78	If I Could Get You (Knoll — ASCAP) 92	Chappell — SESAC) 99	Plum Creek — BMI) 55
Cheatin' State (Stan Corneliuss — ASCAP/Louisville-	If You Ain't (Tree — BMI/Cross Key — ASCAP) 67	She Used To (Larry Gatlin — BMI) 64	Train To Dixie (Keith Sykes — BMI) 83
SESAC) 60	I'm Goin' Hurtin' (Baray/Mullet — BMI) 19	Single Women (Least Loved/Velvet Apple — BMI) 71	Wasn't That Love (Welbeck/King Coel — ASCAP) 56
Closer To You (Atlantic — BMI) 35	I'm Gonna Hire A Wino (Peso/Welk — BMI) 62	Slippin' And Slidin' (Bess/Venice — BMI) 47	When You Fall (Sweet Baby — BMI/Music City —
Dealing With (Acuff-Rose/Milene — BMI/ASCAP) 36	I'm Not That (Swallowfork — ASCAP) 73	Slow Down (Algee — BMI) 31	ASCAP) 24
Don't Give Up (Ben Peters/Four Star — BMI) 97	I'm So Lonesome (Rightsong/Fred Rose — BMI) 44	Slow Hand (Warner-Tamerlane/Flying Dutchman —	When You Find Her (Tree/O'Lyric — BMI) 38
Don't Look Back (Gary Morris/WB Music —	I've Never Been (Stone Diamond — BMI) 53	BMI/Sweet Harmony — ASCAP) 11	Where The Sun (Palladium — ASCAP/Gee Sherp —
ASCAP/Warner-Tamerlane — BMI) 77	Just Give Me What (Peso — BMI) 14	So Fine (Eldorado — BMI) 59	BMI) 57
Don't Worry About (Old Friends/Tree/Duchess-	Just Hooked (Medley — Various Publishers) 82	Some Memories Just (House of Gold — BMI) 50	Who's Gonna Sing (Hitik — BMI) 41
MCA/Posey — BMI) 28	Just To Satisfy (Irving — BMI/Perody — BMI) 6	Someday Soon (W.B. — ASCAP) 100	Why Didn't I (Tree — BMI/Cross Keys — ASCAP) 79
Dreamin' (Warner-Tamerlane — BMI) 54	Kansas City Lights (Tom Collins — BMI) 8	Speak Softly (Booth and Watson — BMI) 17	With Their Kind (Shermen Oaks — BMI/Music
Either You're Married (Intersong/Satin Pony —	Listen To (Southwest Words and Music — BMI) 5	Survivor (Barnwood/First Lady — BMI) 76	City — ASCAP) 30
ASCAP) 65	Love's Been A (Bobby Goldsboro/House of Gold —	Sweet Southern Moonlight (Famous/Boo — ASCAP) 94	Would You Catch A Falling Star (Tree — BMI) 20
Everyone Knows I'm Yours (Sebel — ASCAP) 43	BMI) 66		You Never Give (Michael O'Connor — BMI) 96
Everytime You Cross (House Of Gold — BMI) 16			You'll Be Back (Bibo c/o Welk/Sunflower Country



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

Bobby Mackey
sings

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MOST ADDED COUNTRY SINGLES

1. SO FINE — OAK RIDGE BOYS — MCA — 42 ADDS
2. HONKY TONKIN' — HANK WILLIAMS, JR. — ELEKTRA — 34 ADDS
3. CHEATER'S PRAYER — THE KENDALLS — MERCURY — 33 ADDS
4. NOBODY — SYLVIA — RCA — 32 ADDS
5. I DON'T CARE — RICKY SKAGGS — 21 ADDS
6. AIN'T NO MONEY — ROSANNE CASH — COLUMBIA — 19 ADDS
7. I'M NOT THAT LONELY YET — REBA McENTIRE — MERCURY — 15 ADDS
8. IF YOU AIN'T GOT NOTHING... — BOBBY BARE — COLUMBIA — 15 ADDS
9. HEARTBREAK EXPRESS — DOLLY PARTON — RCA — 15 ADDS
10. TALK TO ME LONELINESS — CINDY HURT — CHURCHILL — 15 ADDS

MOST ACTIVE COUNTRY SINGLES

1. TAKE ME DOWN — ALABAMA — RCA — 55 REPORTS
2. ARE THE GOOD TIMES REALLY OVER — MERLE HAGGARD — EPIC — 55 REPORTS
3. DON'T WORRY 'BOUT ME BABY — JANIE FRICKE — COLUMBIA — 48 REPORTS
4. WHEN YOU FALL IN LOVE — JOHNNY LEE — FULL MOON/ASYLUM — 44 REPORTS
5. SLOW DOWN — LACY J. DALTON — COLUMBIA — 41 REPORTS
6. I THINK ABOUT YOUR LOVIN' — THE OSMONDS — ELEKTRA — 40 REPORTS
7. I JUST CUT MYSELF — RONNIE McDOWELL — EPIC — 38 REPORTS
8. OH GIRL — CON HUNLEY — WARNER BROS. — 38 REPORTS
9. I DON'T CARE — RICKY SKAGGS — EPIC — 36 REPORTS
10. SOME MEMORIES JUST WON'T DIE — MARTY ROBBINS — COLUMBIA — 36 REPORTS

KZLA/Los Angeles: New Competitor Captures Top Spot With More Music

(continued from page 24)

their music in stereo. Then, too, our AM frequency is down at the far end of the radio dial at 1540 — just this side of the glove compartment. Our promotion is all geared toward the FM, too, although we do some cross-promotion."

Regardless of the differential according to the Arb. station officials think of their operation as one radio station. "We sell both stations at the same time," says Casey, "so an advertiser who buys time on the FM also buys time on the AM. We look at it as one station; I think it's better to think of it as one station with a 3.1 share than one with a 2.5 and one with a 0.6."

While the overall country listenership in Los Angeles has increased dramatically over the last two years, the winter Arb book showed the #2 and #3 country stations declining, while top dog KZLA exhibited a "flat" book. Many conjectures from industry insiders have attributed the slide to a number of factors, including changes in Arbitron sampling methods and a leveling off in country music's popularity.

Wait-And-See

Arbitron initiated differential survey treatment (DST) in the L.A. book during the winter period, and, although some say that the method should benefit minority stations while striking a minor blow to other formats, Casey prefers to adopt a "wait-and-see" attitude on the technique in which black respondents are personally contacted by the ratings service.

As far as an overall decline in the popularity of the country format, Casey feels understandably it is as strong as ever. "When we came in in September of 1980,

KLAC had the entire country share, which was around a 3.8," he notes. "Now, with all the country stations combined, it's around a 6.5. I wouldn't say that a format that doubled over the last two years is on the decline. I think after the *Urban Cowboy* craze ended and John Travolta took off his cowboy boots, a lot of people expected country to be another short-lived fad like disco, but I don't see that happening. I think country will stay around. Country is as strong as ever; I think the labels will tell you that, and there are certainly more country concerts here now than there were two years ago — the Greek Theatre (traditionally a rock and MOR venue) is running about 30-40% country shows."

More Competition

Maybe country is strong within the California market, but can a quintet of outlets all survive on the L.A. radio dial? "Being at the top of the heap, we're not that concerned about having one more or one less signal in the market," says Casey. "We're in this for the long haul, but a lot of people have said that one of the stations will drop their format because of the ratings. But where are they going to go? I don't see any hot new formats happening."

As one arm of the Capital Cities Corp., KZLA is part of the nation's fourth largest communications chain, a conglomerate that also owns stations in Providence, New York, Detroit and Dallas, plus several television stations and publications. The KZLA-FM lineup consists of T.J. Curtis, midnight-5 a.m.; Jay Coleman, 5-10 a.m.; Casey, 10 a.m.-2 p.m.; Ken Gallacher, 2-7 p.m.; and Mike Sakellerides, 7 p.m.-midnight. Denise Galvin is music director for the station.

THE COUNTRY MIKE

AFTERNOON AFFAIR — WRJZ/Knoxville continues the station's highly successful Afternoon Affair dating service via the airwaves of east Tennessee. Jessica James, air personality with WRJZ, tells *Country Mike* the daily service by the station has recently resulted in wedding bells for one couple and the possibility of more to be announced in the near future. Mr. and Mrs. Frank Musselwhite exchanged vows on May 8 to become the first couple to be matched by the station. As a result of extremely heavy call-ins, WRJZ has been in constant contact with South Central Bell to help manage the overload of calls.

PERSONALITY PROFILES — At the tender age of nine, Mike Anderson probably



Mike Anderson

never knew that in the next 20 years he would have been with five radio stations and worked half way around the world, but what nine-year-old drummer for a local combo could dream that much? After four years of combo action, Anderson caught a job at his hometown station WZZI/Madisonville, Tenn., where he did a little bit of everything for almost two years. He later moved to WENR/Englewood, Tenn., for a stint as a DJ for two years. In 1973, he made the decision to join the Air Force to see more of the world. After basic training, Anderson was later stationed at Hawaii. While in Honolulu, he worked part-time at

KAHU and soon got a familiar job as a DJ where he worked until discharged from the Air Force. Upon his arrival back in Tennessee, Anderson was hired at WJSQ/Athens to spin records. Soon thereafter, he was re-hired at WENR as the music director. In his spare time, he got back into singing and landed several jobs as an opening act for T.G. Sheppard, Larry Gatlin & The Gatlin Bros. Band, and Ronnie McDowell. Presently the program director at WGAP/Maryville, Tenn., Anderson has continued his professional career as an artist with Comstock Records. Jim Williamson of Sound Emporium remembered Anderson's opening acts and convinced him to sign with Comstock where his next single, "Today May Be The Day," written by Hugh Moffitt and Ed Penney, is due to be cut in the near future.

RATHER LOVES COUNTRY — Air personality Tim Byrd of WKHK/New York recently received a request line call from CBS Evening News, where the caller asked to hear more Waylon Jennings tunes. After researching this request, Byrd learned that Dan Rather was the person behind the special request and shipped the newsman a "New York Is Putting Its Boots On" T-shirt.

FOUR OR MORE — KIX 106 FM in Dallas recently incorporated its new format of four songs in a row to the delight of country music listeners in the area. The station pledges to air four or more songs in a row. To introduce the new format to its listeners, KIX has requested that country music lovers send in a postcard with the names of four friends. Each hour a card will be announced and that person will have 106 seconds to call in, with the caller and the card writer splitting prize money of \$106.

STAMPEDE VENTURE — Phoenix country station KNIX-FM and WEA promotion are sponsoring a getaway contest to the Calgary Stampede for four days and three nights. The Stampede, June 15-18, is internationally known as one of the largest on Earth. Drawings will be held at a local record store, with the grand prize being the trip for four and runner-up prizes of cowboy hats or cash.

CONLEY TO CLEVELAND — RCA country artist Earl Thomas Conley will be featured to kick off the "Music To The People" series of free country music concerts in Cleveland. The concert kicks off WSKW/Cleveland's summer specials with more free concerts to follow Conley's appearance on June 5 at Sohio Amphitheater.

TORBIT SIGNS WITH PRD — The Great American Cowboy radio program, syndicated in 115 markets by Professional Rodeo Network, Inc., has announced the signing of Torbit Radio as national rep for the G.A.C. Network. Peter Powell, president of PRN, tells *Country Mike* that successful efforts by Torbit with Progressive Farm Network over previous years made the choice to go with Torbit a solid pick. **country mike**

PROGRAMMERS PICKS

Marc Hahn	KTOM/Saltinas	But Love Me — B.J. Thomas — MCA
Country Joe Flint	KSOP/Salt Lake City	Ain't No Money — Rosanne Cash — Columbia
Jay Phillips	WMAQ/Chicago	Just Hooked On Country — Atlanta Pops — Epic
Rick Stevens	KWKH/Shreveport	I'm Not That Lonely Yet — Reba McEntire — Mercury
Bob Sherwood	KIXZ/Amarillo	I Don't Care — Ricky Skaggs — Epic
Marc Andrews	KWJJ/Portland	So Fine — Oak Ridge Boys — MCA
Johnny Steele	KVEG/Las Vegas	Love's Been A Little Bit Hard On Me — Julee Newton — Capitol
Paul Thorne	KUGN/Eugene	Are The Good Times Really Over — Merle Haggard — Epic
Bill Jones	WKSJ/Mobile	Rodeo Clown — Mac Davis — Casablanca
Jim Powell	WYDE/Birmingham	Honky Tonkin' — Hank Williams, Jr. — Elektra
Glen Garrett	WCOS/Columbia	I Don't Care — Ricky Skaggs — Epic
Alan Furst	WEPP/Pittsburgh	So Fine — Oak Ridge Boys — MCA
Bill Manders	WTOD/Toledo	Cheater's Prayer — The Kendalls — Mercury
Terry Wunderlin	WIRK/West Palm Beach	Nobody — Sylvia — RCA
Cathy Hahn	KLAC/Los Angeles	I Don't Care — Ricky Skaggs — Epic



RADIO GET TOGETHER — Following a recent performance at Billy Bob's in Ft. Worth, Columbia recording artist Bobby Bare took some time out to meet a number of the local radio personalities. Pictured are (l-r): Bobby Kraig, PD, KPLX-FM; Cynthia Henderson, local promotion manager, Columbia Records; Edd Russ, air personality, KLIF-AM; Bare; Danny Duff, PD, KLIF-AM; and Mike McBride, MD, KPLX-FM.

COUNTRY COLUMN

OLIVIA AIN'T THE ONLY ONE WHO GETS PHYSICAL — While aerobic dance albums are selling in unprecedented numbers and pop stars like **Olivia Newton-John**, **Diana Ross** and **Queen** are riding atop singles like "Body Language" and "Work That Body," country stars are actually doing something to stay physically active. In last week's column, of course, you read about the softball activities of **Charlie McCoy** and the **Welk Music Group** . . . but wait! There's more! The **Charlie Daniels Band** is currently in the midst of its "Windows" tour, with band and road crew, there are enough bodies in the group to assemble two softball teams when there is spare time or a day off on the road. Recently, though, the guys were challenged in Jacksonville, when a group of 17-18 year-old girls spotted them playing a game on a local diamond. The band accepted the girls' offer, but, after four innings, called it quits with the teenaged females leading 3-2. **Leon Everette** and his **Hurricane** band, meanwhile, were invited to perform on WIL-Busch Country night following a St. Louis Cardinals-Atlanta Braves baseball game at Busch Stadium in the city of the arch. While some 33,000 fans were in attendance, Everette and his crew took the opportunity to meet some of the athletes and collect a few autographs. Even **Moe Bandy** has stepped out of the spotlight and onto the green. The honky tonker has been putting around the golf course and exhibited his abilities in two recent Pro-Am tournaments. In Austin, Bandy joined actor **James Garner** and University of Texas head football coach **Darrell Royal** for the Legends of Golf tourney and later played with pro golfer **Ben Crenshaw** at the Colonial Invitation. Bandy was also the entertainment for the ensuing parties at each event. In other golf action, the **Gatlin Brothers** — **Larry**, **Steve** and **Rudy** — are set to host the Dallas Metro PGA Assistance Celebrity Golf Tournament June 17 at Las Colinas Country Club in Irving, Texas. Others enlisted for the tourney, the proceeds of which will go to the Muscular Dystrophy Foundation, include **T.G. Sheppard**, **Johnny Gimble** and **B.J. Thomas**. Finally, the **Oak Ridge Boys** were invited by Oakland Athletics manager **Billy Martin** to perform the national anthem at the ball club's May 16 home date against the New York Yankees. After throwing out the first ball, the Oaks performed at the Concord Pavillion. Additionally, bass singer **Richard Sterban** is part owner of the Nashville Sounds with **Jerry Reed** and **Conway Twitty**.



ROSES FOR REBA — Singer **Reba McEntire** (l) was presented with a dozen roses from **Richard Alves** of **Bill Rice Prods.** following her performance at **Opryland's Showboat Theater** recently. **McEntire** and **Ricky Skaggs** each performed two shows as part of the amusement park's "Spring Shower of Stars" concert series.

AIN'T NO MONEY — But we should expect some cash in short order. The highly anticipated **Rosanne Cash** album, "Somewhere In The Stars," is set for release in early June say CBS officials, who recently brought a sample of the album cover graphics by the **Cash Box** office. Pitting gold against black, the cover is an instant classic, but if the strains within the grooves are even vaguely similar to last year's "Seven Year Ache," the album jacket will almost certainly be ignored once the record goes on the turntable. Once again, the album, which includes current single "Ain't No Money" and a remake of the **Amazing Rhythm Aces'** "Third Rate Romance," was produced by husband **Rodney Crowell**.

POP GOES THE COUNTRY — While country artists have been aiming at the pop charts in recent times, their pop colleagues have begun to shoot at country playlists. Witness of course the crossover of **Bertie Higgins'** "Key Largo" and **Charlene's** Motown record, "I've Never Been To Me," not to mention **Gene Cotton's** latest on Knoll. "If I Could Get You (Into My Life)." The latest to strive for country success is **Stevie Nicks**, with "After The Glitter Fades." The **Fleetwood Mac** songstress has, believe it or not, picked up scattered airplay with such stations as **WDLW/Boston**, **WJRB/Nashville**, and **WPLO/Atlanta**.

CONGRATULATIONS — To House Of Gold writer **Bobby Springfield** who signed with Atlanta-based **Kat Family Records**. Springfield, who wrote **Marty Robbins'** current single, "Some Memories Just Won't Die," has also penned Top Five records for **Eddy Arnold**, **Roy Clark**, **Johnny Duncan** and the **Oak Ridge Boys**. Currently, Springfield is laying tracks for his debut album at **Scruggs Sound Studios** in Nashville with producers **Randy Scruggs** and **John Thompson**.

SUGARTREE ARTIST RECORDS WITH SKAGGS' BAND — **Ricky Skaggs** has a stellar ensemble behind him, but he's certainly not being selfish with his crew. Band members **Rodney Price**, **Bobby Hicks**, **Mickey Merritt** and **Jesse Chambers** recently recorded several tunes with Sugartree artist **Clifford Russell** at **Central Sound** in Auburndale, Fla.

UPDATE ON STEGALL — Singer/songwriter **Keith Stegall** has been out and about recently in La Grange, Ga., where he played in the **Chet Atkins** Celebrity Golf Tournament before heading back to Nashville for an appearance on the first "Super Songwriters' Night" at **Cantrell's**. Among the other writers in the showcase were **Mac Gayden**, **W.T. Davidson**, **Don Schlitz**, **Dick Feller**, **Sam Weedman**, **Bobby Keel**, **Bobby Braddock** and **Pam Belford**. Stegall was taped for *That Nashville Music* May 12, and the singer has been scheduled for a national tour of military bases with **Charley McClain** Aug. 22-Sept. 17. The tour is sponsored by **KOOL** cigarettes. tom roland

SINGLES TO WATCH

- BRENDA LEE** — Keeping Me Warm For You (MCA MCA-52060)
- EDDY RAVEN** — She's Playing Hard To Forget (Elektra E-47469)
- SUE POWELL** — Gonna Love Ya (RCA PB-13250)
- LLOYD DAVID FOSTER** — Blue Rendezvous (MCA MCA-52061)

300 Participate In Acuff-Rose Golf Tourney

NASHVILLE — More than 300 people took part in the annual **Acuff-Rose** golf tournament held May 10-11 at **Henry Horton State Park** in **Chapel Hill, Tenn.** Though winning was not emphasized in the two-day contest, **Bob Grayson**, program director of **WIST/Charlotte**, was the individual winner with a two under par 142, while the team championship was earned by a group led by **Nashville police chief Joe Casey**.

Some 50 trophies were awarded for various accomplishments, including awards to **Bob Beckham**, top A&R golfer; **Bobby Denton**, top disc jockey; and **Mickey Newbury**, who received the **Acuff-Rose** award. **Marty Robbins** closed out the affair, which was held in near-perfect weather, with a concert performance.

Attendees include **Eddy Arnold**, **Boxcar Willie**, **Jimmy Bowen**, **Chet Atkins**, **Ray Baker**, **Archie Campbell**, **Floyd Cramer**, **Ron Chancey**, **Roger Cook**, **Danny Davis**, **Jack Green**, **Bob Montgomery**, **Gary Morris**, **Mickey Newbury**, **Del Reeves**, **Whitey Shafer**, **Peter Sullivan**, **Buck Trent** and **Billy Ed Wheeler**.

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		Weeks On 5/29 Chart
1 TUG OF WAR PAUL McCARTNEY (Columbia TC 37462)	—	1 4
2 ASIA (Gaffan SHS 2008)	8.98	2 10
3 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 6002TL2)	13.98	4 2
4 DIVER DOWN VAN HALEN (Warnar Bros. BSK 3677)	8.98	5 5
5 CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	8.98	3 34
6 SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL1-4125)	8.98	6 11
7 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	—	8 12
8 FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062)	8.98	7 30
9 HOT SPACE QUEEN (Elektra E1-60128)	8.98	14 2
10 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021)	8.98	10 45
11 DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892)	6.98	13 15
12 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243)	8.98	9 26
13 GET LUCKY LOVERBOY (Columbia FC 37638)	—	11 30
14 IV TOTO (Columbia FC 37728)	—	19 8
15 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	8.98	16 8
16 ALDO NOVA (Portrait/CBS ARR 37498)	—	12 16
17 JUMP UP! ELTON JOHN (Gaffan GHS 2013)	8.98	18 5
18 MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229)	8.98	15 13
19 ESCAPE JOURNEY (Columbia TC 37408)	—	17 44
20 BLACKOUT SCORPIONS (Mercury/PolyGram SRM-1-4039)	8.98	20 11
21 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	8.98	24 7
22 GHOST IN THE MACHINE THE POLICE (A&M SP-3730)	8.98	22 33
23 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL)	8.98	27 8
24 HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194)	8.98	23 29
25 AMERICAN FOOL JOHN COUGAR (Riva/PolyGram RVL 7501)	8.98	37 8
26 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	—	28 8
27 THE CONCERT IN CENTRAL PARK SIMON AND GARFUNKEL (Warnar Bros. 2BSK 3654)	14.98	26 13
28 STRAIGHT BETWEEN THE EYES RAINBOW (Mercury/PolyGram SRM-1-4041)	8.98	31 6
29 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	8.98	34 12
30 TUTONE 2 TOMMY TUTONE (Columbia ARC 37401)	—	21 16
31 SPECIAL FORCES .38 SPECIAL (A&M SP-4888)	8.98	48 2
32 EXTRATERRESTRIAL LIVE BLUE OYSTER CULT (Columbia KG 37946)	—	35 4

		Weeks On 5/29 Chart
33 ALLIGATOR WOMAN CAMEO (Chocolata City/PolyGram CCLP 2021)	8.98	30 9
34 PHYSICAL OLIVIA NEWTON-JOHN (MCA-5229)	8.98	29 32
35 WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	8.98	40 11
36 BELLA DONNA STEVIE NICKS (Modern/Atco MR 38-139)	8.98	36 43
37 BRILLIANCE ATLANTIC STARR (A&M SP-4883)	8.98	38 11
38 ALL FOUR ONE THE MOTELS (Capitol ST-12177)	8.98	44 6
39 THE INNOCENT AGE DAN FOGELBERG (Full Moon/Epic KE2 37393)	—	41 36
40 WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)	—	25 10
41 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL)	8.98	— 1
42 STANDING HAMPTON SAMMY HAGAR (Gaffan GHS 2006)	8.98	42 20
43 ONE ON ONE CHEAP TRICK (Epic FE 38021)	—	59 2
44 4 FOREIGNER (Atlantic SD 16999)	8.98	39 46
45 PAC-MAN FEVER BUCKNER & GARCIA (Columbia XRC 37941)	—	32 12
46 DREAMGIRLS ORIGINAL BROADWAY CAST (Gaffan GHSP 2007)	8.98	56 4
47 SOMETHING SPECIAL KOOL & THE GANG (De-Lita/PolyGram DSR 8502)	8.98	46 34
48 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	—	54 4
49 PICTURE THIS HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340)	8.98	45 15
50 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	8.98	55 65
51 NON-STOP EROTIC CABARET SOFT CELL (Sira SRK 3647)	8.98	53 20
52 THE BROADSWORD AND THE BEAST JETHRO TULL (Chrysalis CHR 1380)	8.98	33 7
53 QUIET LIES JUICE NEWTON (Capitol ST-12210)	8.98	64 2
54 THE DUDE QUINCY JONES (A&M SP-3721)	8.98	47 62
55 I'VE NEVER BEEN TO ME CHARLENE (Motown 6009ML)	8.98	61 9
56 FRIENDS SHALAMAR (Solar/Elektra S-28)	8.98	43 16
57 DIARY OF A MADMAN OZZY OSBOURNE (Jat/CBS FZ 37492)	—	49 29
58 AEROBIC SHAPE UP JOANIE GREGGAINS (Parada/Patar Pan 104)	8.98	66 8
59 LIVE ON THE SUNSET STRIP RICHARD PRYOR (Warnar Bros. BSK 3660)	8.98	50 8
60 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000)	—	80 3
61 CAT PEOPLE ORIGINAL SOUNDTRACK (Backstreet/MCA BSR-6107)	8.98	64 8
62 KIHNTINUED GREG KIHN BAND (Basarkley/Elektra E1-60101)	8.98	63 9
63 SEASONS OF THE HEART JOHN DENVER (RCA AFL1-4256)	8.98	51 13
64 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	8.98	72 3
65 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	—	57 12
66 WALT DISNEY PRODUCTIONS' MOUSERCISE (Disneyland 62518)	7.98	70 12

		Weeks On 5/29 Chart
67 SHARING YOUR LOVE CHANGE (RFC/Atlantic SD 19342)	8.98	73 5
68 THE NUMBER OF THE BEAST IRON MAIDEN (Harvast/Capitol ST-12202)	8.98	52 9
69 TIME AND TIDE SPLIT ENZ (A&M SP-4894)	8.98	78 6
70 ABACAB GENESIS (Atlantic SD 19313)	8.98	69 34
71 SWEETS FROM A STRANGER SOUEEZE (A&M SP-4899)	8.98	96 2
72 D.E. 7TH DAVE EDMUNDS (Columbia FC 37930)	—	74 6
73 BOBBIE SUE OAK RIDGE BOYS (MCA-5294)	8.98	58 16
74 WILD HEART OF THE YOUNG KARLA BONOFF (Columbia FC 37444)	—	76 10
75 SHAKE IT UP THE CARS (Elektra 5E-567)	8.98	62 28
76 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207)	8.98	99 2
77 MEMORIES BARBRA STREISAND (Columbia TC 37678)	—	75 26
78 ANOTHER GREY AREA GRAHAM PARKER (Arista AL 9589)	8.98	65 9
79 HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	8.98	86 7
80 WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	68 82
81 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38066)	—	111 2
82 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	8.98	71 38
83 20 AEROBIC DANCE HITS MARCY MUIR (Parada/Patar Pan 101)	8.98	81 21
84 JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS (Kat Family/CBS FZ 37901)	—	67 16
85 JI JUNIOR (Mercury/PolyGram SRM-1-4043)	8.98	91 8
86 QUARTERFLASH (Gaffan GHS 2003)	8.98	79 33
87 ONE VICE AT A TIME KROKUS (Arista AL 9591)	8.98	89 9
88 PELICAN WEST HAIRCUT 100 (Arista AL 6600)	6.98	101 9
89 LADIES OF THE EIGHTIES A TASTE OF HONEY (Capitol ST-12173)	8.98	90 8
90 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054)	—	151 2
91 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	8.98	83 21
92 ADULT PHYSICAL FITNESS (Gateway GSLP 7611)	8.98	92 10
93 REEL MUSIC THE BEATLES (Capitol SV-12199)	9.98	60 9
94 REACH RICHARD SIMMONS (Elektra E1-60122F)	10.98	— 1
95 THE NAME OF THIS BAND IS TALKING HEADS TALKING HEADS (Sira 2SR 3590)	12.98	77 8
96 BREAKIN' AWAY AL JARREAU (Warnar Bros. BSK 3576)	8.98	94 42
97 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	8.98	85 16
98 FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585)	8.98	108 5
99 THE KIDS FROM "FAME" VARIOUS ARTISTS (RCA AFL1-4259)	8.98	88 9
100 ENGLISH SETTLEMENT XTC (Virgin/Epic ARE 37943)	—	87 12

Cash Box Top Albums/101 to 200

June 5, 1982

		Weeks On Chart			Weeks On Chart			Weeks On Chart
		5/29			5/29			5/29
101	OUTLAW	8.98	WAR (RCA AFL1-4208)	103	13	133	MISSING PERSONS	4.98
102	YES IT'S YOU LADY	8.98	SMOKEY ROBINSON (Tama/Hotown 6001TL)	97	16	134	WHY DO FOOLS FALL IN LOVE?	8.98
103	THE SECRET POLICEMAN'S OTHER BALL — THE MUSIC	8.98	VARIOUS ARTISTS (Island ILPS 9698)	82	12	135	THE GIFT	8.98
104	THE ONE GIVETH, THE COUNT TAKETH AWAY	8.98	WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667)	116	3	136	THE SLIDE AREA	8.98
105	DOIN' ALRIGHT	8.98	O'BRYAN (Capitol ST-12192)	53	11	137	LISTEN TO THE RADIO	8.98
106	LIVE & OUTRAGEOUS	8.98	MILLIE JACKSON (Spring/PolyGram SP-1-6735)	106	14	138	THE BLASTERS	8.98
107	DRY DREAMS	8.98	THE JIM CARROLL BAND (Atco SD 38-145)	115	4	139	SKYYLINE	8.98
108	THE JAZZ SINGER	9.98	NEIL DIAMOND (Capitol SWAV-12120)	105	77	140	I'LL DO MY BEST	8.98
109	HEY RICKY	8.98	MELISSA MANCHESTER (Arista AL 9574)	114	7	141	DOWN HOME	8.98
110	GREATEST HITS	8.98	KENNY ROGERS (Liberty LOO-1072)	113	86	142	LITE ME UP	—
111	TATTOO YOU	8.98	ROLLING STONES (Rolling Stone/Atco COC 16052)	95	39	143	FAME	8.98
112	SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH	—	FRANK ZAPPA (Barking Pumpkin/CBS FW 38066)	145	2	144	STARS ON LONG PLAY III	8.98
113	TOM TOM CLUB	8.98	(Sire SRK 3628)	190	33	145	THE POET	8.98
114	ATTITUDES	8.98	BRASS CONSTRUCTION (Liberty LT-51121)	123	6	146	STEAMIN' HOT	—
115	YOU COULD HAVE BEEN WITH ME	8.98	SHEENA EASTON (EMI America SW-17061)	117	28	147	WASN'T TOMORROW WONDERFUL?	8.98
116	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	—	WILLIE NELSON (Columbia KC237542)	119	38	148	THE LAST OF THE MOHICANS	8.98
117	IN BLACK AND WHITE	8.98	BARBARA MANDRELL (MCAS205)	128	3	149	KIM WILDE	8.98
118	ROAD ISLAND	8.98	AMBROSIA (Warner Bros. BSK 3638)	129	3	150	TIME EXPOSURE	8.98
119	LUCIANO	8.98	LUCIANO PAVAROTTI (London/PolyGram PAV2013)	98	8	151	KING COOL	8.98
120	IN CONCERT	—	JANE OLIVOR (Columbia FC 37938)	130	4	152	FOR THOSE ABOUT TO ROCK WE SALUTE YOU	8.98
121	MARSHALL CRENSHAW	8.98	(Warner Bros. BSK 3673)	139	3	153	TUCKERIZED	8.98
122	BIG SCIENCE	8.98	LAURIE ANDERSON (Warner Bros. BSK 3674)	125	5	154	CARRY ON	8.98
123	MAYBE IT'S LIVE	8.98	ROBERT PALMER (Island ILPS 9665)	124	5	155	BLIZZARD OF OZZ	—
124	BELOW THE BELT	8.98	FRANKE & THE KNOCKOUTS (Millennium/RCA BXL1-7763)	104	9	156	A FLOCK OF SEAGULLS	8.98
125	CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2	8.98	(Vintage/Mirus VNI 7733)	121	25	157	AEROBIC DANCING	8.98
126	CHIPMUNK ROCK	8.98	THE CHIPMUNKS (RCA AFL1-4304)	144	4	158	SONGS OF THE FREE	8.98
127	GREEN LIGHT	8.98	BONNIE RAITT (Warner Bros. BSK 3630)	102	14	159	STREET SONGS	8.98
128	THE DUKES OF HAZZARD	—	VARIOUS ARTISTS (Scotti Bros./CBS FZ 37712)	133	8	160	KATHY SMITH'S AEROBIC FITNESS	8.98
129	FRIENDS IN LOVE	—	JOHNNY MATHIS (Columbia FC 37748)	138	5	161	TURNED ON BROADWAY	8.98
130	WE WANT MILES	—	MILES DAVIS (Columbia C2 38005)	131	4	162	ON A ROLL	8.98
131	DROP THE BOMB	8.98	TROUBLE FUNK (Sugar Hill SH 266)	132	6	163	IT'S A FACT	8.98
132	"D" TRAIN	8.98	(Prelude PRL 14105)	135	6	164	HOOKED ON BIG BANDS	8.98
						165	ANGST IN MY PANTS	8.98
						166	YOUR WISH IS MY COMMAND	8.98

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	156	Change	67	Hagar, Sammy	42	Loverboy	13,194	Prince	197	38 Special	31
A Taste of Honey	89	Charlene	55	Haircut 100	88	Manchester, Melissa	109	Pryor, Richard	59	Tommy Tutone	30
AC/DC	152	Cheap Trick	43	Hall & Oates	82	Mandrell, Barbara	117	Quarterflash	86	Tom Tom Club	113
Adult Physical Fitness	92	Chipmunks	126	Hancock, Herbie	142	Marshall Tucker Band	153	Queen	9	Toto	14
Aerobics (Dammer)	157	Collins, William "Bootsy"	104	Hensel, Carol	125,173	Mathis, Johnny	129	Rainbow	28	Trouble Funk	131
Aerobics (Greggains)	58	Cooder, Ry	136	Higgins, Bertie	64	McCartney, Paul	1	Ratt, Bonnie	127	Van Halen	4
Aerobics (Muir)	83	Cougar, John	25	Human League	11	Metheny, Pat	64	Roddings	146	Waitresses	147
Aerobics (Smith)	160	Crenshaw, Marshall	121	Iris, Donnie	151	Mickey Mouse Disco	190	Roddings	146	Walden, Narada Michael	172
Air Supply	177	Cross, Christopher	180	Iron Maiden	68	Missing Persons	133	Rogers, Kenny	110,185	War	101
Alabama	18,50	"D" Train	132	J. Geils Band	8	Motels	38	Rolling Stones	111	Warwick, Dionne	98
Ambrosia	118	Daniels, Charlie	40	Jackson, Millie	108	Mousercise	66	Royal Philharmonic Orchestra	24	Washington, Grover Jr.	189
Anderson, Laurie	122	Davis, Miles	130	Jam	135	Murray, Annie	171	Scorpions	20	Waylon	199
Ashford & Simpson	76	Dazz Band	29	James, Rick	41,159	Nelson, Willie	7,116	Secret Policeman's	103	Whispers	91
Asia	2	Denver, John	65	Jarreau, Al	96	Newton, Julie	53,176	Shalamar	56	Wilde, Kim	149
Atlantic Starr	37	Diamond, Neil	81,108,181	Jazzercise	192	Newton-John, Olivia	34	Shelby	175	Williams, Deniece	26
Barber, Frank	164	Domingo, Placido	200	Jethro Tull	52	Nicks, Stevie	36	Simon and Garfunkel	27	Williams, Don	137
Bar-Kays	163	Duke Jupiter	167	Jett, Joan	12	Nova, Aldo	16	Skaggs, Ricky	168	Williams, Hank	79
Barton, Lou Ann	193	Dukes of Hazzard	128	Jim Carroll Band	107	Oak Ridge Boys	73,170	Soft Cell	51	Womack, Bobby	145
Boatles	93	Duran Duran	169	John, Elton	17	O'Bryan	105	Sparks	165	Wonder, Stevie	3
Bonafant, Pat	178	Easton, Sheena	115	Jones, Quincy	54	O'Jays	48	Split Enz	69	Xavier	196
Benson, George	186	Edmunds, Davo	72	Journey	19	Oliver, Jane	120	Springfield, Rick	6,80	XTC	100
Blasters	138	Eye To Eye	184	Junior	65	One Way	35	Squeeze	71	Zappa, Frank	112
Blue Oyster Cult	32	Ferguson, Maynard	187	Kids From "Fame"	99	Osbourne, Ozzy	57,155	Squeeze	71	ZZ Hill	141
Bonoff, Karla	74	Fields, Richard "Dimples"	97	Kihn, Greg	62	Outlaws	195	Stars On	144		
Bow Wow Wow	148	Fogelberg, Dan	39	King, B.B.	198	Palmer, Robert	123	Streisand, Barbra	77		
Brass Construction	114	Fonda, Jane	90	King & The Gang	47	Parker, Graham	78	Talking Heads	95		
Broadway Symphony Orchestra	161	Foreigner	44	Krokus	87	Parker, Ray	15	Temptations	23		
Buckner and Garcia	45	Frankie and the Knockouts	124	Lakeside	166	Parton, Dolly	174	Third World	65		
Caldwell, Bobby	154	Gang Of Four	158	Le Roux	182	Pavarotti, Luciano	119				
Cameo	33	Genesis	70	Lewis, Huey	49	Point Blank	162				
Cara, Irene	191	Go-Go's	10	Little River Band	150	Police	22				
Cars	75			Lorber, Jeff	163	Post, Mike	179				

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Classified Ads Close WEDNESDAY

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(SEE FORM PAGE 36)

CASH BOX

June 5, 1982

AROUND THE ROUTE

by Camille Compasio

There's plenty of activity at the Taito America facility in Elk Grove Village, Ill. with three big ones hitting the market — and making quite an impact. First off, there's the "Wild Western" video game, which has been ranking among the top four in many test locations, as we learned from sales administrator **Marcia Young**. The "Kram" video game, with its lighthearted theme, was just sample shipped to distributors and the feedback thusfar has been most encouraging. And then there's "Electric Yo Yo", a game of strategy, challenge, and fun, which is also in distributor showrooms and now in full production at the plant.

Chatted briefly with Gottlieb's marketing vice president **Marshall Caras** upon his return from the recently held Ohio state association convention in Columbus, where he appeared on a panel with Bally Pinball Division's **Chuck Farmer** and SEGA/Gremlin's **Frank Fogleman**. Marshall was pleased to report that the Gottlieb games displayed at the show — including "Caveman", the video/pin and "Reactor", the factory's in-house produced video game — were among the stellar attractions. Both were very enthusiastically

(continued on page 34)

Disney's 'TRON' Expected To Boost Coin-Op Game Revenues

by Jeffrey Ressler

LOS ANGELES -- Arcade and other amusement enthusiasts are anxiously gearing up for the July 9th release of *TRON*, Walt Disney Production's \$18 million science fiction film that takes viewers inside a computer's "electronic wonderworld," where agile warriors must struggle to survive by winning a series of life-or-death video game battles. A high-tech fantasy in the spirit of *The Wizard of Oz*, *2001: A Space Odyssey*, *Star Wars* and *Raiders of the Lost Ark*, the movie boasts advanced special-effects techniques employing computer-generated imagery and live-action photography illuminated with ultramodern optical work.

Realizing the potential explosion of "TRONmania" could be the best thing that's happened to vid games since "Pac-Man" hit the scene, the rights to various offshoots from the Disney epic have been scooped up by some of the most well-known companies in the field. The public will see these games simultaneously with the movie's release, with the most exciting entry a *TRON* coin-operated arcade machine manufactured by Bally Midway utilizing the factory's improved hardware system. "TRON has the best graphics ever seen on a video screen," commented Bally Midway vice president of marketing Stan Jarocki. "What you see in the movie is what you get in the game."

Home game companies are in for the ride as well, with Mattel's Intellivision division

producing three different cartridges — "Deadly Disc," "Mazeatron" and "Solar Sailer" (the latter used exclusively in its speech-synthesis Intellivoice module) — while

(continued on page 34)



Tom Siemieniec

Centuri Appoints Siemieniec As Sales Coordinator

HIALEAH, Fla. — Tom Siemieniec has been named sales service coordinator for Centuri, Inc., announced company president Arnold

(continued on page 34)

CONTENTS

Around The Route	33
Industry News	34
Jukebox Programmer	36
New Equipment	35

COIN MACHINE

AROUND THE ROUTE

(continued from page 33)

received. . . **Cash Box** felicitations to Gottlieb's art director **Richard Tracy** on his recent marriage. . . Manager of marketing services **Jack Hubka**, we hear, has really been making his mark on the racket ball scene.

The Illinois Coin Machine Operators Assn. (ICMOA) has a new, temporary headquarters office, located at 4200 N. Western Avd., Chicago, Ill. 60618.

Bernadine Julian, who was on the staff of Western Automatic Music for 17 years, was recently named executive secretary of the state association. ICMOA's annual meeting will be held June 17 - 19, at the Eagle Ridge Inn in Galena.

Williams Electronics, Inc. is enjoying mucho success with a pair of current video games — namely, the newly introduced "Robotron 2084", which caught on fantastically right from the start; and the consistently popular "Stargate". Latter, as reported by ad manager **Nancy Goodwin**, has ranked among the top four of five videos for quite some time now, with no let-up in sight — so, as long as the demand continues "Stargate" will remain in production.

As revealed in the May AMOA "Location" newsletter, Ohio is the state with the most registered jukeboxes for the year 1982; Chicago rates number one among cities. This data was released by the Licensing Division of the Copyright Office, which listed the ten states with the most registered jukeboxes as follows: (1) Ohio, (2) California, (3) Texas, (4) Pennsylvania, (5) New York, (6) Florida, (7) Illinois, (8) Wisconsin, (9) New Jersey and (10) Minnesota. The top five cities are: (1) Chicago, (2) Houston, (3) Philadelphia, (4) Baltimore, and (5) New York.

Dateline San Diego, where SEGA/Gremlin hosted a very successful open house celebration at its new facilities on Technology Drive. Gremlin's **Dennis Clark** said the event was very well attended by traders and a number of special guests including state senators and assemblymen. Also on hand were representatives from the NBC Magazine TV'er, who shot some footage for airing on the show. Dennis also put in a plug for the factory's current "Zaxxon" video game which is a "super seller".

Cash Box felicitations to **Mr. and Mrs. Bernie Powers** on the arrival of their third daughter.

New ADMA Members

CHICAGO — Paul Huebsch, executive director of the Amusement Device Manufacturers Assn., announced that Namco-America, Inc. (Sunnyvale, Calif.) and Data East, Inc. (Santa Clara, Calif.) have been accepted as members of the association.

The applications of both firms were unanimously approved at a Board of Directors meeting held at the association's headquarters in Des Plaines, Ill. on May 20.

Joe Robbins, ADMA president, said he was "most gratified to add these two prestigious firms to the growing number of ADMA members."

Disney's 'TRON' Expected To Boost Coin-Op Game Revenues

(continued from page 33)

Tomy is delivering a hand-held unit patterned after events in the film.

The Disney production is expected to be a powerful shot in the arm for the entire amusement game industry, with Bally Midway's arcade piece expected to set new records for coin-op games, Mattel's cartridges projected to garner \$35,000,000 and Tomy's small toys calculated at bringing \$20,000,000 in retail sales. The Bally Midway machine officially bows on July 9, but a national TRON tournament is currently under way, with finals scheduled at New York's Grand Hyatt Hotel and Madison Square Garden just days before the pic's premiere. Overall, the Disney company is forecasting \$400,000,000 in domestic merchandise sales during the summer and fall from products based on characters and situations in TRON.

The Bally Midway, Mattel and Tomy games are all derived from plot elements in writer/director Steve Lisberger's original screenplay, a basic kid vs. computer tale that stars Jeff Bridges as a hot-shot programmer who's designed such classic arcade favorites as "Space Paranoia" and "Vice Squad," but whose software ideas are stolen by a giant high-tech communications conglomerate. Attempting to retrieve his ideas, he breaks into one of the multinational corporation's data processing rooms, gets zapped by a laser beam and is sent reeling into the master computer's circuitry.

Nearly a full hour of the motion picture takes place within the computer, where Bridges encounters a dazzling civilization of energy bursts, pulsating lights and, of course, the forces of evil. When he first lands in the alternative dimension, the youthful programmer finds himself toggled in a suit of glowing armor, and thrown into confrontation with robot police "recognizers," "Battle Zone"-type tanks and iridescent "light cycles" that transverse a seemingly infinite video grid.

According to technicians who worked on the film, TRON will not only show audiences things they've never seen before, but will also present sounds they've never heard, through new aural engineering advancements. Frank Serafine, sound effects designer for the movie, says the picture will feature a six-track "discreet" mix of audiophile quality, and in some cities will employ a special system for optimum clarity. Serafine, who has worked on *Star Trek: The Motion Picture*, *The Fog*, *The Sword & Sorcerer*, as well as Natalie Wood's last movie, *Brainstorm*, is using 32 tracks to record different sounds, and even helped out

Belam To Distribute Sega/Gremlin In N.Y.

SAN DIEGO — R.H. Belam Co., Inc., a long time distributor of SEGA/Gremlin products in Miami, Fla., is now distributing the line of video equipment throughout the greater New York area.

Belam in New York, as in Florida, carries the complete line of SEGA/Gremlin products and is fully stocked with the factory's game parts.

Siemieniec Named

(continued from page 33)

Kaminkow.

Prior to joining Centuri, the 31-year-old Siemieniec spent ten years with Midway Manufacturing Company, during which time he held such positions as electronic technician, assistant service manager and parts manager.

In his new post at Centuri Siemieniec will serve as liaison between the company and its worldwide distributor network. He will also play an active role in the company's overall marketing program.

video game manufacturers coordinate the noises from the movie to Bally Midway and Intellivision units. According to the acoustics expert, he played several of the sound effects — including monkey screams recorded backwards as the sounds of the police "recognizers" — for Bally Midway representatives from Cleveland who then used the material for their game, a multi-level amusement that incorporates the light cycle, tank, and other episodes from the feature into a coin-op format. Ironically, following his year-long affiliation with TRON, Serafine will begin working with Atari designing space games for its home computer system.

Besides Serafine, a number of other outstanding workers designed concepts for TRON. The acclaimed French pop artist, Jean Giraud Moebius, a founder of the cosmic comic *Heavy Metal*, originated the costumes; airbrush genius Peter Lloyd helped color many of the architectural backgrounds; Harrison Ellenshaw, who painted mattes for *Star Wars* and *The Empire Strikes Back*, supervised special effects and served as associate producer; Futurist Syd Mead, who has helped many major auto manufacturers conceptualize shapes for their product, aided in designing the vehicles, arenas and interiors of TRON's electronic zone; and composer Wendy (nee Walter) Carlos conducted the London Symphony Orchestra and played synthesizer overdubs for the score, which also includes two songs by rock group Journey.

"Everyone's looking for new fantasies in the movies," said writer/director Lisberger. "Outer space has been done to death. They've gone inside the body and under the sea. We've created this world in TRON by taking video games and just blowing them up to the point where they are a reality. At the point where the games met computer graphics, something came alive that hadn't been alive before. Video games were the basis for the fantasy; the computer imagery was the means to create it."

Stern Appoints Zylka And Lentz To Field Service, Marketing Positions

CHICAGO — In line with the recent expansion of its field service department, Stern Electronics, Inc. has appointed Ed Zylka to the department staff where he will assist in the administration of the company's toll-free service "hotline."

Zylka comes to Stern from Liaros Vending where he worked as a service technician. He is a graduate of Buffalo State College with a degree in Electrical Engineering.

Stern's field service department is available for telephone assistance weekdays from 8:30 a.m. through 5:00 p.m. Field service engineers are on duty to respond to pinball and video product questions as well as problems relating to Seeburg phonographs. The numbers to dial for assistance are (800) 621-6424 and, in Il-

Jacobs Joins Thomas Automatics

SANTA CLARA, Calif. — Paul C. Jacobs, former president and chief operating officer of Universal U.S.A., Inc., has been named vice president-marketing of Thomas Automatics, Inc. and a full partner in the firm.

Jacobs, a 19-year veteran of the industry, previously held executive positions with Chicago Dynamic Industries, Vectorbeam, Inc., and Exidy, Inc. Prior to his experience in the manufacturing business, he owned and operated his own distributing business in Milwaukee, Wis.

First Anniversary

Thomas Automatics, Inc., is just completing its first year in business as a manufacturer of coin-operated video games, principally marketing a successful line of counter top and cocktail table games. The company recently moved into a new 37,500 square foot facility in the heart of Silicon Valley.

Jacob's partners in Thomas Automatics are Thomas Tol, Kyle Fields and Michael Germono. Tol, founder and president of the firm, is of Dutch descent, and originally was in the video game business in his native Holland for about six years. After coming to the United States, he worked for a midwestern coin machine firm for a period of two years and then moved to California to start his own company, Thomas Automatics.

Fields, vice president-engineering, was Tol's original partner in Thomas Automatics and provided the design expertise for its initial product. He currently is completing a new hardware system that will have software capability as yet unseen in the industry, according to the company. A new game is now being developed on this system for introduction to the trade at this year's AMOA show.

Germono, vice president-manufacturing, originally started in the video business as general manager of Project Support Engineering of Sunnyvale, California.

Thomas Automatics, Inc. is located at 3310 Woodward Avenue in Santa Clara, Calif.

linois, (800) 572-1948.

At the same time, Tom Campbell, Stern's director of marketing, announced the appointment of Bob Lentz as sales manager for the company. He comes to Stern from Xcor International where he served in management for over eight years.

Lentz has worked closely with distributors and operators on a national basis. In his new position at Stern he will be responsible for the administration of sales activities for the company's game line as well as Seeburg phonographs.

According to Campbell, "We are very pleased to welcome Bob to our sales team and feel his contributions to the company will be invaluable."



Ed Zylka



Bob Lentz

INDUSTRY NEWS

New Equipment

New Dimension

"Rapid Fire," a new release from the Bally Pinball Division, is currently on its way to becoming "one of the biggest hits of the year," according to Tom Nieman, the Division's vice president of marketing.

Described as an exciting new concept in game playing, Rapid Fire utilizes a



gun mechanism that shoots balls and has a playfield which consists of advancing lights and stationary targets. The player begins the game with one to four bases (operator adjustable) but can receive additional bases by using a second credit and the bonus credit button. As the game progresses the player is constantly under attack and must repel advancing aliens from boarding and arming their ships by hitting the corresponding targets. Enemy tanks advancing down the sides of the playfield and a sneak attack down the middle must also be repelled by the player.

To aid in the defense there is a Force Field protecting the player's base, which is controlled by buttons on the Pistol Grip Handles. In conjunction with the Force Field, the player can fire his Laser Cannon to destroy the attackers. If destruction is imminent and there is no

time to use the Force Field or Laser Cannon, the Panic Button can be used. It resets all attackers to their starting positions. In addition, the player can earn Rapid Fire whereby the balls fire continuously while the trigger is held.

Bally has designed Rapid Fire with the operator in mind as well as the player. The game incorporates the standard Bally electronics package to allow for interchangeability. All playfield lights are PC Board mounted for reliability and quick change. Fluorescent lighting has been added to insure long life and better brilliance. The game's playfield surface is made of a super abrasion-resistant lucite.

Rapid Fire is housed in a newly designed contemporary cabinet with eye level display panel for quick reference. The front control panel is fully illustrated and features a six button configuration for greater player involvement.

Wild Wild West

In its latest video game, "Wild Western", Taito America has captured



the excitement and adventure of the Old West complete with good guys and bad guys, horseback shootouts and an at-

tempted train robbery, including realistic sounds of gunshots, train whistle and western background music.

It's a wild west shootout, pitting the sheriff against the outlaws and the action accelerates as the game progresses. If one band of outlaws is eliminated another gang appears from behind the moving locomotive train, all ready to get the sheriff.

The player is the sheriff, on horseback and in white, and there are three sheriffs (adjustable) per game. A joystick is provided for maneuvering the sheriff in eight directions and positioning his revolver for firing in eight directions. The sheriff must constantly dodge a steady stream of bullets and will fall if he is shot by one of the outlaws or if he rides recklessly into a cactus, rock, the train or the fort. He'll also lose his turn if he rides off the bridge into the water.

The game is over if three bandits jump on top of the train at once, or if the sheriff is knocked off his horse three times (both adjustable), or if the player loses all three of the sheriffs.

Prehistoric Action

Escaping the deadly Tyrannosaurus while hunting Brontosaurus, Tricerotops and Pterodactyls provides the challenge in "Caveman," the newest offering from D. Gottlieb & Co. The

machine brings together pinball and video technology plus exciting play action in a truly integrated pinball/video game.

Caveman takes players on a delightful prehistoric chase during which they may move freely from the challenging pinball playfield to the joystick operated video maze section. To achieve maximum scoring, the player must learn to switch back and forth.



Caveman features a completely redesigned and distinctive lightbox that sets it apart from any other game at any location, according to Gottlieb.

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THE JUKEBOX PROGRAMMER

June 5, 1979

* indicates new entry

POP

- 1 **CRIMSON AND CLOVER**
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-144)
- 2 **EBONY AND IVORY**
PAUL McCARTNEY (Columbia 18-02860)
- 3 **HEAT OF THE MOMENT**
ASIA (Geffen GEF 50040)
- 4 **THE OTHER WOMAN**
RAY PARKER JR. (Arista AS 0669)
- 5 **I'VE NEVER BEEN TO ME**
CHARLENE (Motown 161MF)
- 6 **DON'T YOU WANT ME**
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 7 **ROSANNA**
TOTO (Columbia 18-02811)
- 8 **STILL IN SAIGON**
THE CHARLIE DANIELS BAND (Epic AE7-1414)
- 9 **RUN FOR THE ROSES**
DAN FOGELBERG (Full Moon/Epic 14-02821)
- 10 **IT'S GONNA TAKE A MIRACLE**
DENIECE WILLIAMS (ARC/Columbia 18-02812)
- 11 **LOVE'S BEEN A LITTLE BIT HARD ON ME**
JUICE NEWTON (Capitol P-B-5120)
- 12 **867-5309/JENNY**
TOMMY TUTONE (Columbia 18-02646)
- 13 **WHEN IT'S OVER**
LOVERBOY (Columbia 18-02814)
- 14 **WAKE UP LITTLE SUSIE**
SIMON AND GARFUNKEL (Warner Bros. WBS 50053)
- 15 **MAIN THEME FROM "CHARIOTS OF FIRE"**
VANGELIS (Polydor/PolyGram 2189)
- 16 **MAN ON YOUR MIND**
LITTLE RIVER BAND (Capitol P-B-5061)
- 17 **HURTS SO GOOD**
JOHN COUGAR (Riva/PolyGram R 209)
- 18 **FANTASY**
ALDO NOVA (Portrait/CBS 24-02799)
- 19 **BODY LANGUAGE**
QUEEN (Elektra E-47452)
- 20 **DID IT IN A MINUTE**
DARYL HALL & JOHN OATES (RCA PB-13065)
- 21 **MOVIE MEDLEY**
THE BEATLES (Capitol P-B-5100)
- 22 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 23 **ONLY THE LONELY**
THE MOTELS (Capitol PB-5114)
- 24 **CAUGHT UP IN YOU**
38 SPECIAL (A&M 2412)
- 25 **PLAY THE GAME TONIGHT***
KANSAS (Kirshner/CBS ZS5-02903)
- 26 **DANCING IN THE STREET***
VAN HALEN (Warner Bros. WBS 7-29986)
- 27 **BREAK IT UP**
FOREIGNER (Atlantic 4044)
- 28 **FRIENDS IN LOVE**
DIONNE WARWICK and JOHNNY MATHIS (Arista AS 0673)
- 29 **DON'T TALK TO STRANGERS**
RICK SPRINGFIELD (RCA PB-13070)
- 30 **THIS MAN IS MINE***
HEART (Epic 14-02925)

COUNTRY

- 1 **TEARS OF THE LONELY**
MICKEY GILLEY (Epic 14-02774)
- 2 **FOR ALL THE WRONG REASONS**
THE BELLAMY BROS. (Elektra/Curb E-47431)
- 3 **FINALLY**
T.G. SHEPPARD (Warner Bros./Curb WBS 50041)
- 4 **LISTEN TO THE RADIO**
DON WILLIAMS (MCA 52037)
- 5 **SLOW HAND**
CONWAY TWITTY (Elektra E-47443)
- 6 **I DON'T THINK SHE'S IN LOVE ANYMORE**
CHARLEY PRIDE (RCA PB-13096)
- 7 **ALWAYS ON MY MIND**
WILLIE NELSON (Columbia 18-02741)
- 8 **ANY DAY NOW**
RONNIE MILSAP (RCA PB-13216)
- 9 **EVERYTIME YOU CROSS MY MIND**
RAZZY BAILEY (RCA PB-13084)
- 10 **JUST TO SATISFY YOU**
WAYLON & WILLIE (RCA PB-13073)
- 11 **YOU'LL BE BACK**
THE STATLER BROS. (Mercury/PolyGram 76142)
- 12 **I DON'T KNOW WHERE TO START**
EDDIE RABBITT (Elektra E-47435)
- 13 **JUST GIVE ME WHAT YOU THINK IS FAIR**
LEON EVERETTE (RCA PB-13079)
- 14 **RING ON HER FINGER, TIME ON HER HANDS**
LEE GREENWOOD (MCA-52026)
- 15 **'TIL YOU'RE GONE**
BARBARA MANDRELL (MCA-52038)
- 16 **ANOTHER CHANCE**
TAMMY WYNETTE (Epic 14-02770)
- 17 **TAKE ME TO THE COUNTRY**
MEL McDANIEL (Capitol P-B-5095)
- 18 **WOULD YOU CATCH A FALLING STAR**
JOHN ANDERSON (Warner Bros. WBS 50043)
- 19 **TAKE ME DOWN**
ALABAMA (RCA PB-13210)
- 20 **THERE AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX**
TOM T. HALL & EARL SCRUGGS (Columbia 18-02858)
- 21 **LOVE'S BEEN A LITTLE BIT HARD ON ME**
JUICE NEWTON (Capitol P-B-5120)
- 22 **DON'T WORRY 'BOUT ME BABY**
JANIE FRICKE (Columbia 18-02859)
- 23 **MOUNTAIN MUSIC**
ALABAMA (RCA PB-13019)
- 24 **SLOW DOWN**
LACY J. DALTON (Columbia 18-02847)
- 25 **ARE THE GOOD TIMES REALLY OVER**
MERLE HAGGARD (Epic 14-02894)
- 26 **HONKY TONKIN***
HANK WILLIAMS, JR. (Elektra E-47462)
- 27 **DEALING WITH THE DEVIL**
MERLE HAGGARD (MCA 53020)
- 28 **LOVE'S FOUND YOU AND ME**
ED BRUCE (MCA-52036)
- 29 **SO FINE***
OAK RIDGE BOYS (MCA-52065)
- 30 **BUSTED**
JOHN CONLEE (MCA-52008)

BLACK CONTEMPORARY

- 1 **IT'S GONNA TAKE A MIRACLE**
DENIECE WILLIAMS (ARC/Columbia 18-02012)
- 2 **EARLY IN THE MORNING**
THE GAP BAND (Total Experience/PolyGram TE-6201)
- 3 **FORGET ME NOTS**
PATRICE RUSHEN (Elektra E-47427)
- 4 **STREET CORNER**
ASHFORD & SIMPSON (Capitol P-B-5109)
- 5 **THE OTHER WOMAN**
RAY PARKER, JR. (Arista AS 0669)
- 6 **STANDING ON THE TOP — PART 1**
THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 161GE)
- 7 **MURPHY'S LAW**
CHERI (Venture V-149)
- 8 **WE GO A LONG WAY BACK**
BLOODSTONE (T-Neck/CBS ZS5-02825)
- 9 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 10 **CUTIE PIE**
ONE WAY (MCA-52049)
- 11 **I JUST WANT TO SATISFY**
THE O'JAYS (Phila. Int'l./CBS ZS5-02834)
- 12 **DANCE WIT' ME**
RICK JAMES (Gordy/Motown 161GF)
- 13 **A NIGHT TO REMEMBER**
SHALAMAR (Solar/Elektra S-48005)
- 14 **WORK THAT BODY**
DIANA ROSS (RCA PB-13201)
- 15 **THE VERY BEST IN YOU**
CHANGE (RFC/Atlantic 4027)
- 16 **CIRCLES**
ATLANTIC STARR (A&M 2392)
- 17 **EMERGENCY**
WHISPERS (Solar/Elektra S-48008)
- 18 **JUST BE YOURSELF**
CAMEO (Chocolate City/PolyGram CC 3231)
- 19 **EBONY AND IVORY**
PAUL McCARTNEY (Columbia 18-02860)
- 20 **SOMETHING ABOUT THAT WOMAN**
LAKESIDE (Solar/Elektra S-48009)
- 21 **IF IT AIN'T ONE THING . . . IT'S ANOTHER**
RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)
- 22 **OLD FASHIONED LOVE**
SMOKEY ROBINSON (Tamla/Motown 1615TF)
- 23 **I REALLY DON'T NEED NO LIGHT**
JEFFREY OSBORNE (A&M 2410)
- 24 **FREAKY BEHAVIOR**
BAR-KAYS (Mercury/PolyGram 76143)
- 25 **SOUP FOR ONE***
CHIC (Mirage/Atlantic WTG 4032)
- 26 **NINE TIMES OUT OF TEN**
TEDDY PENDERGRASS (Phila. Int'l./CBS ZS5-02856)
- 27 **DO I DO***
STEVIE WONDER (Tamla/Motown 1612TF)
- 28 **WHERE DO WE GO FROM HERE**
BOBBY WOMACK (Beverly Glen BG-2001)
- 29 **TOO LATE***
JUNIOR (Mercury/PolyGram 7615)
- 30 **CHEATING IN THE NEXT ROOM***
Z.Z. HILL (Malaco 2075)

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