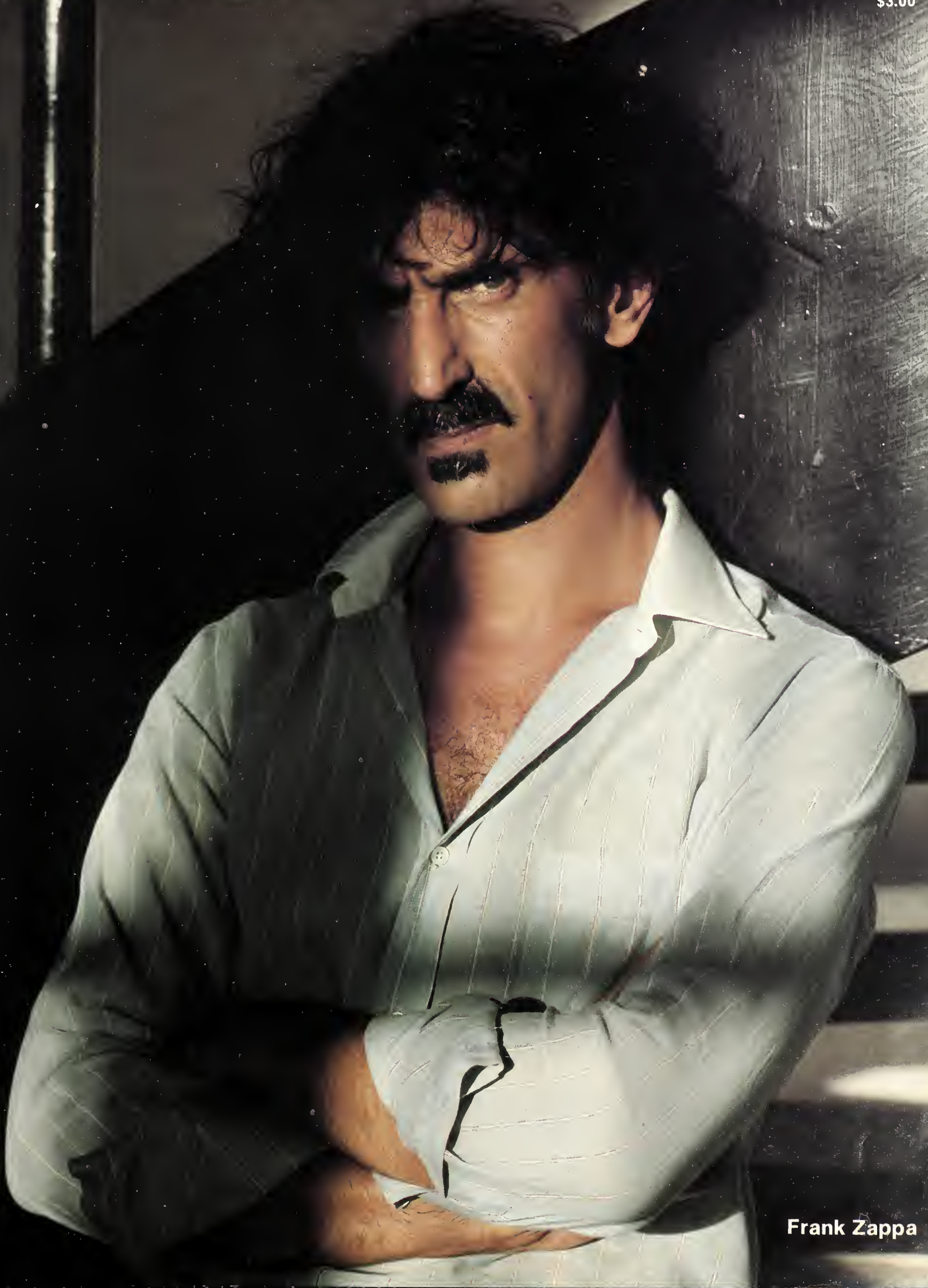


# CASHBOX

September 11, 1982

NEW YORK

\$3.00



Frank Zappa

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Cincinnati	July 12-17
Seattle	July 30-Aug. 6
Milwaukee	Aug. 11-15
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## EDITORIAL

### The Price Is Right

The announcement that CBS Records will release a number of one-sided singles with a wholesale price of 29 cents couldn't come at a better time. With consumers surely tiring of ever-escalating prices for singles and albums, this courageous move by CBS is the kind of thing that is needed to reverse the industry's current ill fortunes.

While it is true that such practices as home taping, counterfeiting, piracy, etc. must be dealt with, this move by CBS is encouraging since it represents something positive. It is not something that casts the record industry in the role of a policeman or a complainer, but rather, it is a positive step to offer the consumer top notch product at a very reasonable price.

The comparatively miniscule wholesale price for product by top name acts is something that

everyone can benefit from. Retailers, artists and labels can all derive a reasonable income from these singles (and the album sales that will follow) — if the consumer responds with open arms.

And there is no reason to suspect that the consumer won't do just that. It was often said that records represented a good value for the money — but the recent trend towards two dollar singles, six dollar catalog midline LPs and nine dollar frontline product sometimes made that boast seem rather hollow.

Here, at last, is something that the consumer won't feel cheated with. Prerecorded music, which finds much of its audience among teenagers and young adults (surely not the wealthiest demographic today), might once again appeal to those who made it prosperous in the first place.

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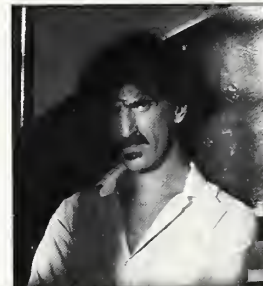
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### ON THE COVER

When Frank Zappa first started in the music business making the rounds at various record companies, label executives rejected his work, claiming it held absolutely "no commercial potential." What they failed to see was the unique nature of the singer/composer/guitarist's talent, and today, after earning numerous accolades as an innovative creator of classical craziness, bionic funk and other genres of spatial zonery, Zappa (aided by daughter Moon Unit) is reaching a wider audience through the "Valley Girl" single from his latest LP, "Ship Arriving Too Late to Save A Drowning Witch."

Over the years Mr. Z. has composed dozens of off-the-wall songs, such as "Muffin Man," "Son Of Suzy Creamcheeze," "Cosmik Debris," "Illinois Enema Bandit" and "Penquin in Bondage," but none of them ever seemed to have the mass appeal of "Valley Girl," which details teenage lifestyles in Los Angeles' San Fernando Valley region and in the weeks since its release, has been placed on hot rotation on several traditionally conservative radio stations.



## TOP POP DEBUTS

### SINGLES

69 HEARTLIGHT — Neil Diamond — Columbia

### ALBUMS

118 GET LOOSE — Evelyn King — RCA

### POP SINGLE

#### ABRACADABRA

The Steve Miller Band  
Capitol

### B/C SINGLE

#### JUMP TO IT

Aretha Franklin  
Arista

### COUNTRY SINGLE

#### LOVE WILL TURN YOU AROUND

Kenny Rogers  
Liberty

### JAZZ

#### HANDS DOWN

Bob James  
Tappan Zee/Columbia

## NUMBER ONES



Willie Nelson

### POP ALBUM

#### AMERICAN FOOL

John Cougar  
Riva/PolyGram

### B/C ALBUM

#### JUMP TO IT

Aretha Franklin  
Arista

### COUNTRY ALBUM

#### ALWAYS ON MY MIND

Willie Nelson  
Columbia

### GOSPEL

#### PRECIOUS LORD

Al Green  
Hi/Myrrh

# CASH BOX TOP 100 SINGLES

September 11, 1982

	Weeks On 9/4 Charts		Weeks On 9/4 Chart		Weeks On 9/4 Charts
1		<b>ABRACADABRA</b>			
		THE STEVE MILLER BAND			
		(Capitol P-5126)	1	16	
2		<b>EYE OF THE TIGER</b>			
		SURVIVOR (Scotti Bros./CBS ZS5 02912)	2	15	
3		<b>HARD TO SAY I'M SORRY</b>			
		CHICAGO			
		(Full Moon/Warner Bros. 7-29979)	3	15	
4		<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b>			
		MELISSA MANCHESTER (Arista AS 0676)	4	16	
5		<b>JACK &amp; DIANE</b>			
		JOHN COUGAR (Riva/PolyGram R-210)	9	8	
6		<b>HOLD ME</b>			
		FLEETWOOD MAC (Warner Bros. 7-29966)	5	13	
7		<b>VACATION</b>			
		GO-GO'S (I.R.S./A&M IR-9907)	7	11	
8		<b>TAKE IT AWAY</b>			
		PAUL McCARTNEY (Columbia 18-03018)	6	10	
9		<b>WASTED ON THE WAY</b>			
		CROSBY, STILLS & NASH (Atlantic 4058)	8	12	
10		<b>EYE IN THE SKY</b>			
		THE ALAN PARSONS PROJECT (Arista AS 0696)	13	10	
11		<b>HURTS SO GOOD</b>			
		JOHN COUGAR (Riva/PolyGram R 209)	10	21	
12		<b>BLUE EYES</b>			
		ELTON JOHN (Geffen 7-29954)	14	9	
13		<b>SOMEBODY'S BABY</b>			
		JACKSON BROWNE (Asylum 7-69982)	16	7	
14		<b>I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR)</b>			
		MICHAEL McDONALD (Warner Bros. 7-29933)	18	6	
15		<b>WHO CAN IT BE NOW?</b>			
		MEN AT WORK (Columbia 18-02888)	17	10	
16		<b>LOVE IS IN CONTROL (FINGER ON THE TRIGGER)</b>			
		DONNA SUMMER (Geffen 7-29982)	11	12	
17		<b>LOVE WILL TURN YOU AROUND</b>			
		KENNY ROGERS (Liberty P-B-1471)	12	11	
18		<b>YOU CAN DO MAGIC</b>			
		AMERICA (Capitol B-5142)	22	7	
19		<b>ONLY TIME WILL TELL</b>			
		ASIA (Geffen 7-29970)	20	8	
20		<b>EVEN THE NIGHTS ARE BETTER</b>			
		AIR SUPPLY (Arista AS 0692)	19	14	
21		<b>MAKE BELIEVE</b>			
		TOTO (Columbia 18-03143)	26	6	
22		<b>THINK I'M IN LOVE</b>			
		EDDIE MONEY (Columbia 18-02964)	21	12	
23		<b>AMERICAN MUSIC</b>			
		POINTER SISTERS (Planet/RCA YB-13254)	15	12	
24		<b>ONLY THE LONELY</b>			
		THE MOTELS (Capitol B-5114)	23	20	
25		<b>NEVER BEEN IN LOVE</b>			
		RANDY MEISNER (Epic 14-03032)	28	7	
26		<b>HOLD ON</b>			
		SANTANA (Columbia 18-03160)	33	5	
27		<b>BREAK IT TO ME GENTLY</b>			
		JUICE NEWTON (Capitol B-5148)	43	4	
28		<b>LET ME TICKLE YOUR FANCY</b>			
		JERMAINE JACKSON (Motown 1628MF)	30	8	
29		<b>DO YOU WANNA TOUCH ME (OH YEAH)</b>			
		JOAN JETT & THE BLACKHEARTS (Boardwalk NB-11-150-7)	32	7	
30		<b>I RAN (SO FAR AWAY)</b>			
		A FLOCK OF SEAGULLS (Jive/Arista VS102)	34	10	
31		<b>HOT IN THE CITY</b>			
		BILLY IDOL (Chrysalis 2605)	27	10	
32		<b>THEMES FROM E.T.</b>			
		WALTER MURPHY (MCA-52099)	35	7	
33		<b>WHAT'S FOREVER FOR</b>			
		MICHAEL MURPHY (Liberty B-1466)	36	8	
34		<b>VOYEUR</b>			
		KIM CARNES (EMI America B-8127)	37	4	
35		<b>THE ONE YOU LOVE</b>			
		GLENN FREY (Asylum 7-69974)	44	4	
36		<b>I'M THE ONE</b>			
		ROBERTA FLACK (Atlantic 4068)	39	7	
37		<b>GLORIA</b>			
		LAURA BRANIGAN (Atlantic 4048)	42	11	
38		<b>DON'T FIGHT IT</b>			
		KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)	46	3	
39		<b>HEART ATTACK</b>			
		OLIVIA NEWTON-JOHN (MCA-52100)	67	2	
40		<b>YOU DON'T WANT ME ANYMORE</b>			
		STEEL BREEZE (RCA PB-13283)	51	3	
41		<b>BIG FUN</b>			
		KOOL & THE GANG (De-Lite/PolyGram DE 822)	52	3	
42		<b>YOU KEEP RUNNIN' AWAY</b>			
		.38 SPECIAL (A&M 2431)	47	5	
43		<b>I WILL ALWAYS LOVE YOU</b>			
		DOLLY PARTON (RCA PB 13260)	49	7	
44		<b>STILL IN THE GAME</b>			
		STEVE WINWOOD (Island 7-29940)	48	7	
45		<b>JUMP TO IT</b>			
		ARETHA FRANKLIN (Arista AS 0699)	57	4	
46		<b>JOHNNY CAN'T READ</b>			
		DON HENLEY (Asylum 7-69971)	58	5	
47		<b>YOU DROPPED A BOMB ON ME</b>			
		THE GAP BAND (Total Experience/PolyGram TE8203)	54	5	
48		<b>I ONLY WANT TO BE WITH YOU</b>			
		NICOLETTE LARSON (Warner Bros. 7-29948)	50	7	
49		<b>LET IT BE ME</b>			
		WILLIE NELSON (Columbia 18-03073)	53	6	
50		<b>HOLDIN' ON</b>			
		TANE GAIN (RCA PB13287)	55	5	
51		<b>NOBODY</b>			
		SYLVIA (RCA PB-13223)	65	4	
52		<b>SWEET TIME</b>			
		REO SPEEDWAGON (Epic 14-03175)	62	3	
53		<b>GYPSY</b>			
		FLEETWOOD MAC (Warner Bros. 7-29918)	70	2	
54		<b>KIDS IN AMERICA</b>			
		KIM WILDE (EMI America P-B 8110)	24	17	
55		<b>SOMEDAY, SOMEWAY</b>			
		MARSHALL CRENSHAW (Warner Bros. 7-29974)	31	10	
56		<b>AND I AM TELLING YOU I'M NOT GOING</b>			
		JENNIFER HOLLIDAY (Geffen 7-29983)	40	11	
57		<b>NIGHT SHIFT</b>			
		QUARTERFLASH (Warner Bros. 7-29932)	60	5	
58		<b>WORKIN' FOR A LIVIN'</b>			
		HUEY LEWIS AND THE NEWS (Chrysalis 2630)	61	4	
59		<b>TAINTED LOVE</b>			
		SOFT CELL (Sire SRE 40655)	29	33	
60		<b>LOVE OR LET ME BE LONELY</b>			
		PAUL DAVIS (Arista AS 0697)	41	9	
61		<b>STEPPIN' OUT</b>			
		JOE JACKSON (A&M 2428)	69	4	
62		<b>ROSANNA</b>			
		TOTO (Columbia 18-02811)	25	22	
63		<b>DON'T YOU WANT ME</b>			
		THE HUMAN LEAGUE (Virgin/A&M 2397)	38	28	
64		<b>HE GOT YOU</b>			
		RONNIE MILSAP (RCA PB-13286)	68	4	
65		<b>OUT OF WORK</b>			
		GARY U.S. BONDS (EMI America B-8117)	59	14	
66		<b>VALLEY GIRL</b>			
		FRANK ZAPPA/MOON ZAPPA (Barking Pumpkin/CBS W5902972)	82	9	
67		<b>UP WHERE WE BELONG</b>			
		JOE COCKER AND JENNIFER WARNES (Island/Atco 7-99996)	77	3	
68		<b>LOVE COME DOWN</b>			
		EVELYN KING (RCA PB-13273)	78	3	
69		<b>HEARTLIGHT</b>			
		NEIL DIAMOND (Columbia 38-03219)	—	1	
70		<b>HE COULD BE THE ONE</b>			
		JOSIE COTTON (Elektra E-47481)	73	4	
71		<b>ATHENA</b>			
		THE WHO (Warner Bros. 7-29905)	83	2	
72		<b>I NEED YOU</b>			
		PAUL CARRACK (Epic 14-03146)	89	2	
73		<b>MACHINERY</b>			
		SHEENA EASTON (EMI America B-8131)	86	2	
74		<b>TAKE THE L.</b>			
		THE MOTELS (Capitol B-5149)	84	2	
75		<b>I GET EXCITED</b>			
		RICK SPRINGFIELD (RCA PB-13303)	—	1	
76		<b>IF THE LOVE FITS WEAR IT</b>			
		LESLIE PEARL (RCA PB-13235)	45	17	
77		<b>OH JULIE</b>			
		BARRY MANILOW (Arista AS 0698)	63	7	
78		<b>CLOSE ENOUGH TO PERFECT</b>			
		ALABAMA (RCA PB-13294)	88	2	
79		<b>SHE LOOKS A LOT LIKE YOU</b>			
		CLOCKS (Boulevard/CBS ZS5 03075)	79	3	
80		<b>WORDS</b>			
		MISSING PERSONS (Capitol B-5127)	56	11	
81		<b>LET ME GO</b>			
		RAY PARKER, JR. (Arista AS 0695)	71	8	
82		<b>ROUTE 101</b>			
		HERB ALPERT (A&M 2422)	66	12	
83		<b>MICKEY</b>			
		TONY BASIL (Chrysalis 2638)	—	1	
84		<b>KEEP THE FIRE BURNIN'</b>			
		REO SPEEDWAGON (Epic 14-02967)	64	14	
85		<b>LET IT WHIP</b>			
		THE DAZZ BAND (Motown 1609MF)	74	20	
86		<b>RIGHT AWAY</b>			
		KANSAS (Kirschner/CBS ZS5 03084)	76	4	
87		<b>THE LOOK OF LOVE (PART ONE)</b>			
		ABC (Mercury/PolyGram 76188)	—	1	
88		<b>SAD HEARTS</b>			
		THE FOUR TOPS (Casablanca/PolyGram NB2353)	90	2	
89		<b>DANCE FLOOR (PART I)</b>			
		ZAPP (Warner Bros. 7-29961)	80	6	
90		<b>EMOTIONS IN MOTION</b>			
		BILLY SQUIER (Capitol B-5135)	75	7	
91		<b>I'M GONNA HIRE A WINO TO DECORATE OUR HOME</b>			
		DAVID FRIZZELL (Warner/Viva WBS 50063)	85	5	
92		<b>PAPERLATE</b>			
		GENESIS (Atlantic 4053)	81	15	
93		<b>DON'T RUN MY LIFE</b>			
		SPYS (EMI America B-8124)	72	5	
94		<b>PERSONALLY</b>			
		KARLA BONOFF (Columbia 18-02805)	87	20	
95		<b>SHOULD I STAY OR SHOULD I GO</b>			
		THE CLASH (Epic 14-03006)	93	7	
96		<b>MYSTERY GIRL</b>			
		THE DUKES (Atlantic 7-89999)	97	3	
97		<b>HEY, E.T.</b>			
		DICKIE GOODMAN (Extran 601)	—	1	
98		<b>PLANET ROCK</b>			
		SOUL SONIC FORCE (Tommy Boy TB-823)	94	6	
99		<b>LOVE ACTION (I BELIEVE IN LOVE)</b>			
		THE HUMAN LEAGUE (A&M 2425)	91	5	
100		<b>YOUR DADDY DON'T KNOW</b>			
		TORONTO (Network/Elektra 7-89986)	92	6	

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abacadabra (Sailor — ASCAP)	1	Hey E.T. (Para-Sac — SESAC)	97	Love Action (Virgin/Dinsson — ASCAP)	99	ASCAP)	95
American Music (Ensign/Parker McGee — BMI)	23	Hold Me (Fleetwood Mac — BMI/Red Snapper — ASCAP)	6	Love Come Down (Music Corp. Of America/Kashif — BMI)	68	Somebody's Baby (Jackson Browne/Kortchmar — ASCAP)	13
And I'm Telling (Dreamgirls — ASCAP/Dreamettes — BMI)	56	Hold On (Over The Rainbow — ASCAP/Mark-Cain — CAPAC)	26	Love Is In Control (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs — PRS)	16	Someday, Someway (Belwin-Mills/MHC — ASCAP)	55
Athena (Towser Tunes — BMI)	71	Holdin' On (Any Garage/Pug Baker — BMI)	50	Love Or Let Me Be Lonely (Paul Davis — Arista AS 0697)	41	Steppin' Out (Albany — ASCAP)	61
Big Fun (Delightful — BMI)	41	Hot In The City (Rare Blue/Bonedoll — ASCAP)	31	Love Will Turn You Around (Lionsmate/Deb Dave/Briarpatch — ASCAP/BMI)	17	Still In The Game (Island Music/Blue Sky-Rider — BMI)	44
Blue Eyes (Intersong — ASCAP)	12	Hurts So Good (Riva — ASCAP)	11	Make Believe (Hudmar — ASCAP)	73	Sweet Time (Fate — ASCAP)	52
Break It To Me Gently (Northern MCA — ASCAP)	27	I Get Excited (Robbie Porter — BMI)	75	Machinery (Dick James Music — BMI)	73	Tainted Love (Equinox — BMI)	59
Close Enough To Perfect (Accredit/Raindance — BMI)	78	If The Love Fits (Michael O'Conner — BMI/O'Conner Songs — ASCAP)	76	Mickey (Chinnichap/Careers — BMI)	83	Take It Away (MPL Communications — ASCAP)	8
Dance Floor (Troutman's — BMI)	89	I Keep Forgettin' (Yellow Dog — ASCAP)	14	Mystery Girl (Backwood/Pendulum/Rio Cartel — BMI)	96	Take The L. (Excessive/Clean Sheets — BMI)	74
Don't Fight It (Milk Money — ASCAP/Lacey Blvd./Warner-Tamerlane/Body Electric — BMI)	38	I'm Gonna Hire A Wino (Peso - Wailet — BMI)	91	Night Shift (New Hidden Valley/Carole Bayer Sager /Narrow Dude/Bonnie Bee Good/WB — ASCAP)	57	Themes From "E.T." (Music Corp. Of America - MCA — BMI)	32
Don't Run My Life (Spysongs — BMI)	93	I'm The One (Anitisa Music — ASCAP)	36	Nobody (Tom Collins — BMI)	51	The Look Of Love (Virgin — ASCAP)	87
Don't You Want (Virgin/Chappell/Sound Diagrams — ASCAP)	63	I Need You (Plangent Visions — ASCAP)	72	Oh Julie (Shaky Music Ltd.)	77	The One You (Red Cloud/Night River — ASCAP)	35
Emotions In Motion (Songs Of The Knight — BMI)	90	I Only Want (Chappel Music — ASCAP)	48	Only The Lonely (Clean Sheets — BMI)	24	Think I'm In Love (Soft/Randy Oda — BMI)	22
Even The Nights (Hail-Clement — BMI)	20	I Ran (Zomba Ent. — BMI)	30	Only Time (WB/Almond Legg adm. by WB/Ackee — ASCAP)	19	Up Where We (Famous — ASCAP/Ensign — BMI)	67
Eye In The Sky (Woolfsongs Ltd./Careers — BMI)	10	I Will Always (Velvet Apple Music — BMI)	43	Out Of Work (Bruce Springsteen — ASCAP)	65	Vacation (Some Other/Daddy-Oh/Lypsinc — ASCAP)	7
Eye Of The Tiger (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	2	Jack & Diane (Riva — ASCAP)	5	Personally (Tree/Five Of A Kind — BMI)	92	Valley Girl (Munchkin Music)	66
Gloria (SugarSongs — BMI)	37	Johnny Can't Read (Cass County/Kortchmar — ASCAP)	46	Planet Rock (Shakin' Baker — BMI)	98	Voyeur (Moonwindow/Hitching — ASCAP)	34
Gypsy (Fleetwood Mac/Welsh Witch — BMI)	53	Jump To It (Uncle Ronnie's/April/Sunset Burgandy — ASCAP)	45	Right Away (Full Grown/Mastodon — BMI)	86	Wasted On The Way (Putzy Putzy — ASCAP)	9
Hard To Say (Double Virgo — ASCAP/Foster Freeze — BMI)	3	Keep The Fire (Fate — ASCAP)	84	Road 101 (Irving/Calquin — BMI)	82	What's Forever (Tree — BMI)	33

## Paramount Offers Low-Price Khan At VSDA Meeting

by Michael Glynn

DALLAS — Challenge, rather than the confrontation of past gatherings, was the hallmark of the recently concluded 1982 Video Software Dealers Assn. (VSDA) conference here, Aug. 29-31. Representative of what the trade organization's executive vice president, Joe Cohen, called a "new spirit of harmony . . . with different sectors working together," manufacturers urged retailers to develop a video sales business. And at the same time, at least one company put its money where its mouth was, as Paramount announced, to a warm ovation, that it would help support this course by offering the summer blockbuster *Star Trek: The Wrath Of Khan* to the home video market for \$39.95 in November.

"We think the sales side of the videocassette business is being neglected," said Paramount Home Video president Mel Harris in his keynote address, entitled "Property Values." "We think there is so much talk about rental that everyone is beginning to believe their own B.S. We think the industry is fooling itself and is under threat of stagnation and no growth, just because of the way business is conducted. Videocassette retailing is beginning to look more like the 16mm lending library business and less like the exploding home entertainment business."

Harris supported his views by noting that while the VCR population "has doubled in the past 18 months . . . no more cassettes are being distributed . . . We've watched very carefully the development of sales in the videodisc area," he added, to the point that "there will be more videodiscs sold than cassettes, and there's less than 1/25th the player population."

"There's something very wrong when we can sell more discs than cassettes."

Harris added that "another indication of sales enthusiasm is the remarkable growth of video game cartridges."

"Those things aren't cheap by any" *(continued on page 13)*

## CBS Announces National Rollout For One-Sided 45

by Fred Goodman

NEW YORK — CBS will bow a nationwide program for its one-sided single this week. The non-returnable singles will carry a wholesale price of 29 cents, which the company expects will translate into a retail price of under \$1. All titles in the series will also be available in the conventional two-sided format, which typically retails for between \$1.69 and \$1.99.

The program follows a select test-marketing of the new configuration by approximately four months (*Cash Box*, May 8, 1982). Stephen Reed, executive assistant to the president, CBS Records, said that test-market information had encouraged the company to make several changes in the new configuration for the national rollout.

"We got enough feedback to enable us to make further adjustments," said Reed, who

credited the response with instituting the non-returnable policy and smaller spindle holes instead of the standard one-inch holes. "The original 99 cent price was attractive to the retailers, but we were encouraged to go even lower. The only way to do that was to take the returns out." Reed characterized returns costs as "the major (cost) factor in singles prices."

### Smaller Holes

On the issue of smaller holes, Reed again emphasized dealer preference. "Some of the accounts were concerned about customers switching sleeves," he said. The one-sided records are packaged in a special sleeve which reads "One Sided Single, Get the Hit, Special Low Price."

Like the test program, the initial releases in the national release are drawn from a broad range of artists, including established and developing acts. The initial singles include four titles each on Columbia and Epic. They are: "Don't Fight It" by Kenny Loggins with Steve Perry, "Hold On" by Santana, "Man Out Of Time" by Elvis Costello, and "Make Believe" by Toto on Columbia; "Sweet Time" by REO *(continued on page 9)*



**COMPOSING HONORS** — During a special luncheon on Aug. 17 at the Beverly Hills Hotel, Broadcast Music, Inc. (BMI) honored 28 affiliate composers who have won Emmy and/or Academy ("Oscar") awards with specially engraved statuettes. Presenting the awards were Ron Anton, BMI vice president, California; Edward Cramer, BMI president; and Theodora Zavin, senior vice president of performing rights. Pictured standing are (l-r): Joel Hirschhorn and Dean Pitchford, honorees; Linda Gavin, BMI motion picture/TV relations liaison; Billy Goldenberg and Nelson Riddle, honorees; Cramer; Earl Hagan, honoree; Anton; and Patrick Williams, Robert Sherman, Pete Rugolo and Joe Renzetti, honorees. Pictured kneeling are (l-r): Norman Gimbel, honoree; Zavin; and Richard Sherman and Paul Jabara, honorees.

## College Area Retailers Are Looking Forward To Start Of Fall Classes

by Jim Bessman

NEW YORK — The 1982-83 college year is just starting up, and campus retailers surveyed by *Cash Box* are uniformly glad to see the bulk of their customers get back to their books. Many have suffered through slow summers, though merchants in tourist spots, as well as those who have managed to penetrate their surrounding communities, report only slight drop-offs. Some dealers are welcoming the students back with special promotions, while others are letting sales pick up naturally.

One store that is going all out is Discount Records in Madison, Wisc., which is located at the foot of the sprawling 40,000-student University of Wisconsin campus. "We're stocking up on the Top 40 albums, deep discounting half of the Top 70 at \$5.99 and shallow discounting the other half at \$6.49," reports store manager Kathy Kiser.

Discount is also pushing accessories, expanding its new wave and classical departments, and instead of closing down on Labor Day as usual, will hold a "Back to School Labor Day Sale," knocking down prices on all albums and tapes by 25%. Sales so far have increased by \$5,000 a week since the students returned a fortnight ago, with Kiser citing new music product like the Clash and Elvis Costello among the recent releases and "new new music" currently ringing the registers.

Discount is rebounding from a slow summer, as is the Strawberries Record and Tapes outlet in Boston's Copley Square, situated a couple blocks from the Berklee School of Music. "People go away for the summer," says manager Grace Furnari, "but a lot of students have moved back and you can definitely see the difference." Furnari says that because of the Berklee influx, *(continued on page 9)*

## Home Taping: Labels Attack Problem In Different Ways

by Jeffrey Ressler

LOS ANGELES — A new campaign to alert consumers about the home taping controversy is under way at MCA Records, with three current album releases and upcoming product carrying a message on the back cover claiming "Home Taping Is Killing Music" above a cassette and crossbones design. Although other labels have considered using the insignia, adopted from the British Phonographic Industry (BPI) anti-taping logo and resembling a label on a bottle of poison, at this point only MCA is committed to putting it on album jackets.

"I think the answer to the home taping problem is the education of the consumer," says MCA special projects head Leon Tsilis. "The average person involved in taping records doesn't know how they're putting the music industry out of business, and we're so busy talking to ourselves about it that we don't talk to the people who buy the product. As far as I know, MCA is the first record company to make a statement about the home taping problem on the product itself."

"I'd like to see the logo show up everywhere," Tsilis adds. "After all, we're all working for a common cause — to make

consumers aware that nobody — the artist, the label, the music publishers — gets paid what they deserve as a result of tape duplication."

The logo first came to the attention of MCA in February when Tsilis noticed it on a British import of an album by The Fixx, which MCA was preparing to release domestically. Believing the design was relevant to the entire home taping situation taking place in America, Tsilis made arrangements for it to appear on every LP he was involved with. Today the logo is displayed on debut LPs by The Fixx and Catholic Girls, as well as on Brian Johnson's second album. According to Tsilis, the logo will appear on all MCA records starting with October/November releases.

### Revised Logo

The British logo had to be changed slightly, says Tsilis, since the original blurb read, "Home Taping Is Killing Music. And It's Illegal."

Other labels, such as Warner Bros., have considered using the cassette and crossbones design on its albums, but eventually decided to pass on the program. Skid Weiss, national director of communications for WEA, said his company is "trying to get

involved with the specifics" of the home taping situation rather than pursuing "moves of desperation."

"I honestly don't know what good it does to educate consumers on a primitive level about the perils of home duplication," comments Weiss, adding that WEA is currently concentrating on increasing awareness of its "Two On One" cassettes, which offer listeners two albums on pre-recorded tape at \$10.98 list.

"What we have to do is improve the technology so consumers can get low-cost, high-performance tapes compatible with the low-cost, high-performance cassette players that have hit the market recently," he explains. "We also have to strive for a more symbiotic relationship between radio and the record labels, because it's gotten to the point where radio is biting the hand that's been feeding them their programming."

David Cline, national sales manager for Elektra/Asylum Records, does not foresee his label using the BPI insignia on its product, but instead says E/A is trying to initiate several programs for retail outlets that will offer additional discounts on wholesale purchases of cassettes. "I think a big reason people are taping music at home is because they can't find the material they want on pre-recorded cassettes," he says.

"Retailers still haven't reacted to what's going on with sales of pre-recorded product, and so we're trying to get street

*(continued on page 11)*

## NAB Programming Meet Examines Future Of Radio

NEW ORLEANS — Dimensions on the future of the radio industry in light of new technology, the survival of the AM band with or without stereo, the health of such formats as AOR and beautiful music in a changing marketplace, and the profitability of radio highlighted the fifth annual National Assn. of Broadcasters (NAB) Radio Programming Conference (RPC) held last week at the Hyatt Regency hotel here.

Despite the current economic recession, a record 2,107 registrants turned out for the four-day affair, according to Wayne Cornils, NAB vice president of radio.

The conference's highlight was a presentation of the findings of a \$50,000 NAB study on radio's future in light of new technology, such as AM stereo, cable radio, direct broadcast satellites and cable television.

"The study found that radio can no longer have rigid formats," explained Cornils. "They're going to have to be more flexible than in the past. You can't have strictly Top 40 radio anymore." Cornils added radio stations are going to have to strengthen their community affairs roles more than ever before, in order to "preserve radio's best edge" — its localism.

*(continued on page 16)*

## BUSINESS NOTES

## Gospel Seminar Moves To Nashville

NASHVILLE — The National Gospel Radio Seminar (NGRS) steering committee has moved the forum from its traditional location in Estes Park, Colo. to Nashville and changed the seminar's date from early August to April. The moves unite the NGRS with the Dove Awards and Gospel Music Assn. (GMA) week.

The 1983 seminar will be held at the Opryland Hotel April 10-13, giving gospel radio stations the opportunity to involve themselves with GMA Week, including nightly "Gospel Spectaculars" — showcases that feature a number of gospel performers. Plans for the upcoming seminar include a joint keynote address for NGRS and GMA Week registrants April 11, plus artist/DJ interview sessions and panel discussions aimed at specific segments of the gospel radio industry, including station owners, managers, sales representatives, programmers and air personalities.

Although the NGRS registration fee will not cover all GMA activities, it will include admission to the Spectaculars and the keynote address. Other GMA events may be added by October.

The NGRS steering committee, which is in charge of planning and coordinating the seminar, consists of chairman Jim Black, Sherrie Durrett, Pam Lee, Dave Lehman, Cynthia Rodgers, Matt Steinhauer and John Taylor. Joe Battaglia is the head of the agenda committee.

"The seminar started here (in Nashville) 10 years ago, and the first six or seven years we kept it here," said Jim Black, chairman of the NGRS steering committee. "Then we moved it to Estes Park thinking it would be a little more advantageous and enticing than to have everybody come here every year. We did that for the last four years, but, since the Gospel Music Assn. has developed the GMA week and the Dove Awards, and we are under the auspices of the Gospel Music Assn., we thought it would be time to bring it in line with the GMA activities. It also brings it back to a central focal point where the attendance will be a little bit better."

## Sony Sets Oct. 1 Japan Debut For CD System

LOS ANGELES — Sony Corp. has set the commercial launch date of its digital audio disc system in Japan for Oct. 1. The Compact Disc (CD) player, which utilizes a 12 centimeter (4.7") optical laser disc, is expected to go on sale in the country next month for the equivalent in Japanese yen of approximately \$672.

According to a spokesman for Sony Corp. of America, the CD player system will initially be available in Japan in a home model only. He stated that while "car and portable CD systems use are highly feasible," those applications are still one- to two-years off. "It's basically just a matter of reducing the size and the weight," the spokesman said.

Japan's CBS/Sony label will make approximately 112 pop, rock and classical titles available in the CD mode for the introduction. Sony expects some 15,000 total discs to be produced this year, with an additional 10,000 manufactured monthly on a worldwide basis in 1983. The digital audio disc system is expected to be marketed in Europe in March of next year, with the U.S. launch slated for "sometime in mid-1983."

Earlier this year, Hans Gout, senior director of CD project for PolyGram (the system was co-developed by Sony and the Netherlands' Philips), stated that his company planned to offer an opening catalog of some 200 titles, to be augmented by 300 to 400 additional titles by the end of 1983, at which time disc production volume is expected to "exceed 3 million units." Custom pressing for PolyGram would be handled by its production plant in Hanover, Germany.

However, those figures could be considerably smaller if current licensing problems PolyGram has been encountering with a number of U.S. record operations are not cleared up.

## RIAA Announces August Certifications

NEW YORK — Three LPs and one single were certified Platinum in August by the Recording Industry Assn. of America (RIAA). In addition, eight albums and one single were certified gold.

"Eye Of The Tiger," by Scotti Bros. recording group Survivor, was the third single to become Platinum in 1982, behind MCA recording artist Olivia Newton-John's "Physical" and "Elvira," by MCA recording group The Oak Ridge Boys. Only two singles were certified Platinum in 1981.

Albums certified Platinum were "American Fool" by Riva/PolyGram recording artist John Cougar, "Mirage," by Warner Bros. recording group Fleetwood Mac and Sire/Warner Bros. recording group The Pretenders' self-title LP.

Albums certified gold included "Abracadabra," by Capitol recording artist Steve Miller, "Eye Of The Tiger," by Scotti Bros. recording group Survivor; the EMI America/Liberty soundtrack to the motion picture *Rocky III*; "Pictures At Eleven," by Swan Song/Atlantic recording artist Robert Plant; "Daylight Again," by Atlantic recording group Crosby, Stills & Nash; "Love Will Turn You Around," by EMI America/Liberty recording artist Kenny Rogers; and "Chicago 16," by Full Moon/Warner Bros. recording group Chicago.

The single "Abracadabra," by Steve Miller, was also certified gold.

In addition, *Disney American Summer Cartoon Sales Promotion* was the first video clip to be certified gold by the association's video arm for combined videocassettes and videodisc sales exceeding 25,000 units and \$1 million in sales.

## Twentieth Nabs Video Rights For Who Tour

LOS ANGELES — Twentieth Century-Fox Telecommunications has acquired exclusive worldwide video distribution rights to Warner Bros. recording act The Who's "first" farewell concert tour, due to begin in the U.S. Sept. 22 at the Capitol Centre in Largo, Md. The agreement between the English supergroup and 20th covers distribution rights for "all forms of television," according to Fox Pay Television president Andrew Wald, including videocassette and videodisc, as well as commercial, syndicated and pay TV.

"We might do a specific pay-per-view event of one of The Who's shows," said a spokesman for 20th Century-Fox, "but that's still in negotiations with the group's management." The spokesman added that the possibility of a pay-per-view showing was "related" to whether all of the dates on The Who's tour sell-out, "among other things." Arena-to-stadium-sized dates in the New York, Philadelphia and Buffalo areas have already sold-out on the first leg of the tour.

No home video release date for either cassette or disc sale has been set for what represents The Who's initial television exhibition.

## California Senate Clarifies 1976 Sales Tax Law

by Michael Martinez

LOS ANGELES — Independent producers, production companies, engineers and recording studios are one step closer to being exempt from California sales taxation on all intangible costs leading to the production of master tapes, as a measure providing such relief recently cleared the state Senate floor.

On a vote of 22-3, the Senate passed AB 2871, sponsored by Assemblywoman Gwen Moore (D-Los Angeles), a measure clarifying a State Board of Equalization interpretation of California Tax Law. The Board has been attempting to enforce a six to six-and-a-half percent sales tax on all master tape production costs, including hotel room, food personal services, etc., retroactive to 1976.

The bill, which first cleared the Assembly on a 50-18 vote, can be signed by Gov. Jerry Brown by Sept. 30 to become law or it will automatically be entered into the books if he doesn't endorse it by the specified time. Jack Knox, former member of the state legislature and one of the chief lobbyists for the California Entertainment Organization (CEO), which was created to combat the tax, said the governor's office indicated that he will sign the measure.

But after that, members of the state tax Board, the CEO's lawyers and representatives of the recording industry plan to sit down with the aim of codifying the law to reflect its intent, a process deemed as important as passage of the law clarification.

## Veto Urged

In a statement to the press, Board of Equalization chairman William Bennett called AB 2871 "special interest legislation," and promised to urge that Gov. Brown veto the measure.

Knox and Thurmond White, a legislative spokesman for Moore's office, said that the bill may be signed by the governor despite press reports claiming that the measure's passage would lead to substantial revenue losses for California.

(continued on page 11)

## Island Bows A&amp;R Unit To Seek Out African Artists

NEW YORK — Island Records has become the first large European-based label to establish an A&R arm in Africa. Under the direction of Martin Meissonnier, based in Paris, the label will seek to record and establish a roster of African artists for release on a worldwide basis. The first project from Meissonnier, "Ju Ju Music," by Nigeria's King Sunny Ade And His African Beats, has just been issued. Additionally, the label has issued two compendiums of African pop music, "Sound D'Afrique I & II," licensed from other labels.

In discussing the new project, Meissonnier said the operation would focus much of its attention on breaking Ade as an international artist. The band leader is a multi-million seller in his native Nigeria, and has recently begun to receive airplay and chart action in Europe. "There are so many musics in Africa," says Meissonnier, "so we've got to concentrate on just a few projects. Otherwise, we could kill the market. The real point is to find the style that will catch on the dance floors."

Worldwide release of a single by Ade is expected in the fall. "Chris Blackwell, the head of Island, wants to concentrate on African music in the same kind of way he did with reggae," Meissonnier adds. "Our first priority is going to be concentrating on Sunny."

## REVIEWS

## ALBUMS

## OUT OF THE BOX



**IT'S HARD — The Who — Warner Bros. 23731-1 — Producer: Glyn Johns — List: 8.98 — Bar Coded**

In what may be one of the legendary rock group's final studio LPs, The Who turn in a fine collection of straight-ahead rock 'n' roll with lyrics delving into human rights, nuclear war and, of course, the quest for love. Ever since "My Generation," The Who have paid homage to youth, and this album is no different, with the music geared towards a hook-conscious audience and cover art depicting a kid absorbed in an Atari vid game while the four performers stand close by. With the single, "Athena," bulleting on the singles charts and the band's much-ballyhooed plans to tour America this fall, expect increasing interest in this LP to follow shortly.

## FEATURE PICKS

## POP

**VOYEUR — Kim Carnes — EMI America SO-17078 — Producer: Val Garay — List: 8.98 — Bar Coded**

Following her hit "Bette Davis Eyes" from the "Mistaken Identity" LP, Kim Carnes bounces back into the Top 40 with a new wavish sound on "Voyeur." Although the heavy synthesizers and electronic drums sometimes surround her voice with a distant, computer-pop feeling unlike the warmth which usually characterizes her work, tough guitar picking by ace session man Waddy Wachtel on most cuts helps give the disc drive and rough rock energy. The best and most super-charged track on the entire long player is "The Arrangement," with sparse instrumentals and background harmony supplied by The Motels' Martha Davis.

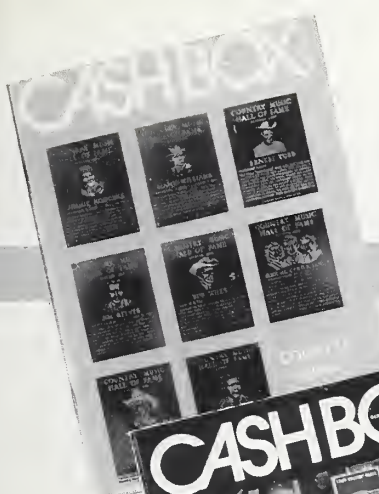
**ACTING VERY STRANGE — Mike Rutherford — Atlantic 80015-1 — Producer: Mike Rutherford — List: 8.98 — Bar Coded**

Probably best known as one of the founding members of the outrageous rock theatrical combo Genesis, Mike Rutherford has had a lot of experience acting strange in the past. On his first solo foray on Atlantic, the multi-faceted artist launches into a set of alternately soft- and hard-pop that could attract attention from both AOR and Top 40. Musical moods change rapidly from song to song, with the opening title cut an effervescent tune, followed by a neopsychodelia mind-blower entitled "A Day To Remember." But look for the metallic "Maxine" to pick up the most momentum in the weeks ahead, with its grinding guitar work and gutsy screams in the AC/DC mold.

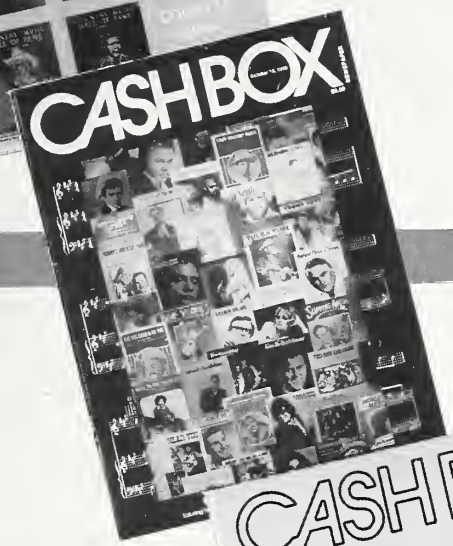
**ALBANY PARK — Lani Hall — A&M SP-4898 — Producer: George Tobin — List: 8.98 — Bar Coded**

Although she seems most at home when singing heavy-lidded jazz numbers a la Rickie Lee Jones, Lani Hall's latest solo en-

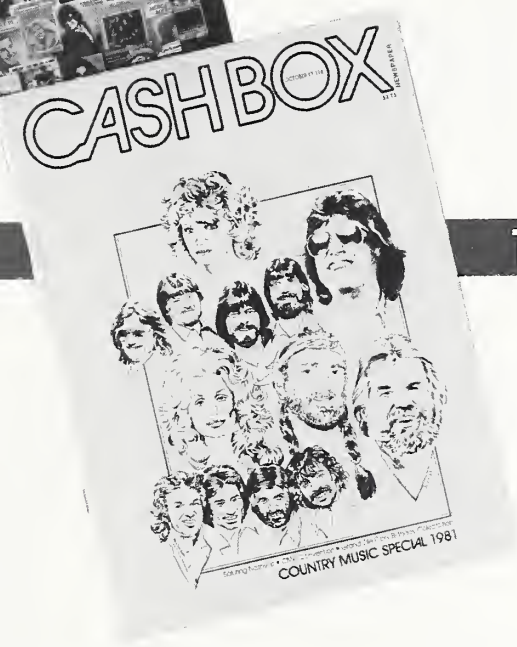
(continued on page 8)



1979



1980



1981

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## REVIEWS

(continued from page 6)

deavor also includes a rave-up version of Martha and the Vandellas' "Jimmy Mack" and slower, MOR-oriented tunes like "Bad Love" and Michael Nesmith's "Rio". There's nothing too intense on this LP, just pleasant, mellow vocal work combined with competent backing, with cuts such as "Under the Gun" and "Who's That Guy?" tailored for fans of soft pop and A/C.

**ALL IN A NIGHT'S WORK** — K.C. & The Sunshine Band — Epic FE 38073 — Producer: Harry Casey — List: None — Bar Coded

Boogie baron Harry Wayne Casey, a.k.a. K.C., was anointed "The Father of Disco" in the late 1970s, and even though the dance craze has dwindled down considerably in recent years, this LP is filled with infectious rhythms that will have even the most stubborn wallflower up and moving around. Hard-charging horns mix well with cracking synth noodlings here, while other instrumental work such as Christine Nield's flute on "When You Dance To The Music" offer offbeat but on-target accompaniment. A sole ballad, "Are You Feeling Like Me," closes the package and should score Casey points in A/C and MOR camps.

**BLACK CONTEMPORARY**

**THINK POSITIVE!** — Crown Heights Affair — De-Lite/PolyGram DSR 8504 — Producers: Raymond Reid and William Anderson — List: 8.98

Dance-oriented funkateering is the prominent factor, as usual, on Crown Heights Affair's most recent vinyl offering, with an elongated, optimistic rapper — the six and a half minute title track — taking center stage. Strong percussion keeps the waxing on steady ground during the foot-tappers, while the album's solitary slow cut, "Heart Upside Down," spotlights the team's soulful harmonies. Music that'll make B/C listeners shake, sweat and smile.

**BY POPULAR DEMAND/JOE SIMON'S GREATEST HITS** — Joe Simon — Posse POS 10003 — List: 8.98

This "best of" collection not only includes soul maestro Simon's million-selling hits like "Get Down, Get Down (Get On The Floor)," "Drowning In The Sea Of Love," "Chokin' Kind" and "Power Of Love," but also delivers a new sparkler called "It Be's That Way Sometimes." Blues, gospel, dixieland jazz, dance-oriented R&B and other forms are all represented in this package from the Grammy Award winning B/C artist, whose song stylings have been favorably compared to those of Teddy Pendergrass and Otis Redding. Simon's body of work throughout the 1970s earned him a solid reputation as a powerfully versatile singer/songwriter, and the smash singles contained here are an excellent representation of his contributions to the history of black music.

**PRESSIN' ON** — Billy Preston — Motown 6020ML — Producers: Billy Preston, Ralph Benatar and Galen Senogles — List: 8.98

Keyboard wizard Billy Preston comes through again with a dynamite album blending dance music with sentimental ballads and a little rhythm 'n' blues tossed in for good measure. One of the most engaging slow tomes included here is "Loving You Is Easy ('Cause You're Beautiful)," an original composition not to be confused with the Minnie Riperton classic of the early 1970s. Since Preston has achieved success in recent years as a contemporary Christian singer, many of the tracks may be interpreted as either pop or gospel, and religious radio outlets as well as B/C should find a slew of programming material here.

**JAZZ**

**ELABORATIONS** — Arthur Blythe — Columbia FC 38163 — Producers: Arthur Blythe and Jim Fishel — List: None — Bar Coded

Alto wiz Blythe continues his string of engaging and explorative discs with this latest group endeavor. Blythe's unorthodox quintet line-up, which features neither bass nor piano, continues to gain cohesion as time progresses. Blythe has chosen his stablemates well: Bobby Battle's drums and Bob Stewart's tuba provide a solid bottom, with guitarist Kelyvn Bell's light-stroke chording a fluid bond between melody and rhythm. Cellist Abdul Wadud is the perfect alter-ego for Blythe's improvisations, especially on "The Lower Nile."

**NEW AND DEVELOPING**

**VANITY 6** — Warner Bros. 1-23716 — Producers: The Starr Company and Vanity 6 — List: 8.98 — Bar Coded

This sexy female vocal trio backed by The Time isn't a group that just gets by on looks alone, as a single spin of its pop dazzler "He's So Dull" will testify. Melding sassy lyrics with an indefatigable beat and accentuating the music with a series of whimpers, moans and sighs, Vanity 6 performs a potpourri of contemporary sounds ranging from a hilarious rap rank-out session entitled "If A Girl Answers (Don't Hang Up)" to the techno-dub of "Make-Up". Progressive rock, AOR and B/C PDs will have to audition the entire LP before airplay to find what suits their needs.



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## SINGLES

## OUT OF THE BOX



**RUSH** (PolyGram/Mercury 76179)  
**New World Man** (3:44) (Core Music Publishing — ASCAP) (Lee, Lifeson, Peart) (Producers: Rush, T. Brown)

The dense, hard rock atmospherics that have marked most of this Canadian power trio's cosmic cuts seems to have been supplanted here by a more compact, almost Police-like drive. Synth blips pave the way for this pulsing change of pace from a band that looks to be successfully expanding its musical horizons in the '80s.

## FEATURE PICKS

## POP

**RICK SPRINGFIELD** (RCA JH-13303)  
**I Get Excited** (2:32) (Robie Porter Music — BMI) (R. Springfield) (Producer: K. Olsen)

No matter how you look at the latest single from "Success Hasn't Spoiled Me Yet," the plain truth is it sounds an awful lot like "Jessie's Girl," especially the guitar-vocal intro. The hook is not quite as hard driving, but it's no less infectious, either.

## NEW FACES TO WATCH



## Leslie Pearl

If Leslie Pearl's voice on her first RCA Records album "Words & Music" sounds as familiar as a commercial jingle, it's no coincidence. She has composed and sung for many immediately recognizable ad campaigns including "The Pepsi Challenge" ("You know a winner when you taste one") and Woolite ("I do the 'gentle cycle' spot"). Her expertise in creating these necessarily concise and catchy musical bits influenced her songwriting, which has provided material for such diverse artists as Crystal Gale, Dr. Hook and Johnny Mathis. It also led to her own set of mellow modern love ballads, with titles like "If the Love Fits Wear It" (the LP's first single), "Look Before You Love" and "Anything But Yes Is Still A No," choice examples of her commercial knack at turning a wry phrase and melodic hook into the type of song that sticks with you after the first hearing.

But prior to her involvement with commercials, songs and singing, she was of all things, a professional harpsichordist. "I studied piano since I was 6," recalls Pearl, who grew up in Bucks County, Penn., played organ in high school and spent her summer vacations studying harpsichord at the Eastman School of Music in Rochester, N.Y. She furthered her classical music study at the Boston University of Fine Arts, and would probably have continued a career as a solo concert harpsichordist had it not been for the ethereal beauty of "Walk Away Renee,"

the 1967 hit by The Left Banke, which happened to include a harpsichord in its lush instrumentation. The song is still a delight.

Living in Washington, D.C. at the time, Pearl began writing songs and immediately landed a publishing deal with Warner Bros. Music. "I took a totally wild shot and sent my demo tapes away," she remembers. "I didn't even know what a publisher was! It was like learn-as-you-go time."

Pearl moved to New York, where she found steady work as a side musician in club and studio bands. She lived with an ex-college roommate, who worked for the J. Walter Thompson ad agency. One night the roommate threw a party, at which Pearl's publishing demo tape was played. "Someone from another agency was there and wanted music for New York Telephone, so I wrote a spot and it got on the air. I went to another job from that, and another job. And I got into the jingles business."

Busy with jingles work and playing in clubs, she neglected the songwriting end of her career until signing with her current publisher Michael O'Connor. "I became very serious about writing because I was tired of playing in the bars till four in the morning," says Pearl, who began placing her songs with other artists, most notably "You Never Gave Up On Me," a hit for Crystal Gayle. As for recording her songs herself, London Records released "Pearl" four years ago, though all but two of the lead vocals on the album were given to her younger sister Debbie. "At that time I didn't consider myself a singer but a writer, producer and arranger," she explains.

On "Words & Music" Pearl admirably handles all three roles as well as the singing, though sister Debbie and several other jingle singers smooth out the backup vocal blend. The songs pursue the goal of real love from an experienced viewpoint, and show off the singer's refined vocal and lyrical craftsmanship.

**THE ROLLING STONES** (Rolling Stones RS-7-99978)

**Time Is On My Side** (3:38) (Unichappell Music/Voyager Music — BMI) (N. Meade) (Producers: The Glimmer Twins)

If any oldie performed on the Stones' 1981 U.S. tour could be construed as the band's personal statement as this stage in its career, it would have to be this, the second single from the "Still Life" LP. The particular arrangement is, not surprisingly, pretty faithful to the original, with Jagger and Richards, the Glimmer Twins, getting straight to the heart of the song. It sounds like time is, indeed, on their side.

**BLACK CONTEMPORARY**

**WAR** (RCA JH-13322)

**Just Because** (3:52) (Far Out Music, Inc. — ASCAP/Milwaukee Music, Inc. — BMI) (S. Allen, H. Brown, R. Hammon, L. Jordan, L. Oskar, L. Raab, H. Scott) (Producers: J. Goldstein, L. Jordan)

"Just because I come from the island/Doesn't mean that I ain't got no soul" is the opening line and refrain for this cut from the "Outlaw" LP and sums up its musical mix: Luther Rabb's pronounced R&B bass-ics and Lee Oskar's sunny, tropical harmonica and flute.

**STEPHANIE MILLS** (Casablanca/PolyGram NB 2354)

**Keep Away Girls** (3:50) (Nick-O-Val Music Co., Inc. — ASCAP) (N. Ashford, V. Simpson) (Producers: N. Ashford, V. Simpson)

Mills serves warning to the women that "this one's all mine" to a sultry, sashaying beat and backup vocals provided by the composers/producers, Ashford & Simpson. Mills is possibly the only singer whose growl comes off as a sexy purr, but that doesn't mean there's no bite behind the bark.

**HIGH INERGY** (Motown 1641GF)

**Journey To Love** (3:23) (Echo-Rama Music World/Ritesonian Music/Jobete Music Co., Inc. — ASCAP) (K. Echols, A. Sander-son) (Producer: B.F. Wright, Jr.)

More bright, horn-seasoned and bass-ed up dance music from High Inergy with the kind of vocal power and sparkle to ignite some high steppin' moves.

**FATBACK** (Spring/PolyGram SP 3026)

**She's My Shining Star** (3:58) (Fired Up Music/House of Gemini — ASCAP/BMI) (M. Walker, J. Flippin) (Producers: B. Curtis, G. Thomas)

Fatback is back "On The Floor," with a saxy mid-tempo love offering, a croonin' tune that's guaranteed to add a little more romance to B/C playlists. Snuggle up to this one and groove away.

## NEW AND DEVELOPING

**THE JOHNNY VAN-ZANT BAND** (Polydor/PolyGram PD 2215)

**It's You** (3:52) (Ready Or Not Music, Inc./Rocknocker Music Co. — ASCAP) (E. Lundgren, J. Van-Zant, L. Steele) (Producers: The Johnny Van-Zant Band, G.M. Quesnel, A. Kooper)



Move over, 38 Special, here comes the new kids on the pop block, playing a brand of hook-conscious melodic riff-rock here from the old southern guitar slinger school.

**STRAY CATS** (EMI America 8132)

**Rock This Town** (3:24) (Zomba Enterprises Inc. — BMI) (B. Setzer) (Producer: D. Edmunds)

The Cats shake it up on the second single from the "Built For Speed" LP with a rollicking rockabilly boogie that's already garnered substantial dance club play and has started to pick up AOR attention. Currently on a sell-out tour of small to mid-size halls, the Stray Cats are breaking big so, programmers, don't get left behind.





**A THROW DOWN** — Motown recording artist Rick James recently played a two-night engagement at the Forum in Los Angeles, which attracted several members of the entertainment business to a party for James at the Forum Club on opening night. Pictured are (l-r): Kennedy Gordy; Melvin Franklin, Motown's Temptations; Michael Warren, star of NBC-TV's Hill Street Blues; James; boxing champion Sugar Ray Leonard; A&M artist Jeffrey Osborne; and Jim Brown, sports and film personality.

## CBS Bows One-Sided Single

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Speedwagon, "Bad Boy (Having A Party)" by Luther Vandross, "I Need You" by Paul Carrack and "Heartbroke" by Ricky Skaggs on Epic.

While allowing that the non-returnable policy "is an inhibition," and could slow initial orders, Reed felt it would be successfully counter-balanced by the price. "The 29 cent price is a real attractive aspect, and the singles are all by major artists," he said. Additionally, he suggested that retailers might want to make initial orders heavily slanted towards the traditional two-sided configuration — which is returnable — until a record starts gaining momentum.

But while Reed is allowing for a slow start on initial orders, Howard Applebaum, vice president of the Washington, D.C.-based

## Business Brisk For College Area Stores

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the store has stocked more jazz and classical titles.

At Harvard Coop, located directly across from Harvard's main campus, manager Jay Kaminski used his slow summer to clean house. "We took a good hard look at what we had and decided that we didn't need to carry a lot of it," he says, "especially the esoteric stuff that doesn't turn as frequently." He adds that the economy had forced the Coop to cut down on inventory and develop a more efficient special order system.

### More Vacancies

Six blocks from the 45,000-plus University of Minnesota in Minneapolis, Positively Fourth Street's manager John Kulstad says that "while business revolves around the school year," he is concerned about the number of vacancy signs in his neighborhood. "More people are staying at home instead of moving on campus," he says, due to higher rents and tuition costs that left less entertainment money. Kulstad further points to a "fragmented record market" and a dearth of good radio stations as other factors stretching out his slow summer. "People don't have access to the music," he laments. "They're not hearing on the radio music that matches what they want to hear."

Jimmie Stricklen, manager of Leisure Landing in Baton Rouge, also decries the lack of radio exposure for new music. "People are coming in but are being really selective and careful about what they buy," he says. "They want to hear something first, and I can't blame them."

As a result, Stricklen relies on in-store play and even goes so far as to take records directly to the stations in hopes of stimulating sales via airplay exposure. "We roared through 50 Nighthawks albums solely on in-store play and word of mouth," he said. "They can't get on the radio!"

Like most college stores, Leisure Landing stocks a wide musical variety to

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Kemp Mill, one of the four chains to test market the configuration, suggested that the low wholesale price will be enough to spur liberal orders out of the box.

### Retailers Supportive

"If I sell the one-sided single at 99 cents, my break even point is to sell 30%," said Applebaum. "I don't like the idea of buying one-way, but nobody's jamming it down our throats. They're saying 'buy what you need and please help us with this.' I'm going to support it to the max."

As a participant in the test, Applebaum reported a very strong success with the new configuration. "Looking at it from the price point of view, the 99 cent single sold 80% more than its \$1.69 counterpart," he said. "I think it demonstrates how rarely people buy a single for the 'B' side, although in my mind, the tests weren't completely definitive. The types of product we had weren't smash hit records at the time."

Additionally, Applebaum hoped the new line would encourage other variable priced configurations. He described Kemp Mill as "a heavy discounter," and pointed to the success of other inexpensively priced product in his 19-store chain. "Our R&B-oriented stores do literally 20-25% of their gross sales in 12-inch records," he said. "And I mean gross sales — not just prerecorded music sales. It's clear that at that price, people are willing to experiment. We should be selling at a respectable price instead of \$10 a record." Applebaum added that he was "very encouraged" by the response to EPs by Kurtis Blow and Space People, which he described as "flying out the doors. We need the impulse buy," he said.

CBS's Reed emphasized that the company was seeking to break the program at all levels. "We want to work with all the retailers," he said, "including the racks and one-stops. We're putting this out for everybody to try, and we're hoping they use it to their benefit. If they have any further ideas on helping the configuration, we want to hear from them. It's new, and we want feedback. After all, we're doing it to help the industry and ourselves."

### Merchandising Aids

Reed added that point-of-purchase supports including banners and header cards are available, and that the company will "have some more things available in the future."

While unable to predict how quickly CBS would develop the line, Reed pledged "a steady flow of records," adding that "singles are a day-to-day business, and hard to schedule. But we do have further releases planned, although we can't really say what they will be."

He added that CBS hoped the payoff would be an increase in album sales. "We think this makes it easier for people to buy records," Reed said. "We think we can get more sales out of less airplay this way, which will then encourage airplay and result in album sales. Which is what we're all going after."

## TOP 30 ALBUMS

		Weeks On Chart		Weeks On Chart	
		9/4	Chart	9/4	Chart
<b>1</b>	<b>HANDS DOWN</b> BOB JAMES (Tappan Zee/Columbia FC 38067)	2	10		
<b>2</b>	<b>AS WE SPEAK</b> DAVID SANBORN (Warner Bros. 9 23650-1)	3	11		
<b>3</b>	<b>OFFRAMP</b> PAT METHENY GROUP (ECM-1-1216)	1	17		
<b>4</b>	<b>OUT OF THE SHADOWS</b> DAVE GRUSIN (GRP/Arista 5510)	4	8		
<b>5</b>	<b>WE ARE ONE</b> PIECES OF A DREAM (Elektra 9 60142-1)	7	8		
<b>6</b>	<b>LOVE NOTES</b> CHUCK MANGIONE (Columbia FC 38101)	5	10		
<b>7</b>	<b>LET ME KNOW YOU</b> STANLEY CLARKE (Epic FE 38086)	11	4		
<b>8</b>	<b>LOOKING OUT</b> MCCOY TYNER (Columbia FC 38053)	6	10		
<b>9</b>	<b>WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill C-1019)	10	7		
<b>10</b>	<b>ROYAL JAM</b> THE CRUSADERS (MCA 2-8017)	8	12		
<b>11</b>	<b>IN LOVE'S TIME</b> DAVE VALENTIN (GRP/Arista 5511)	12	7		
<b>12</b>	<b>OFF THE TOP</b> JIMMY SMITH (Musician/Elektra 9 60175-1)	18	3		
<b>13</b>	<b>HAPPY HOUR</b> DEODATO (Warner Bros. BSK 3649)	9	9		
<b>14</b>	<b>LITE ME UP</b> HERBIE HANCOCK (Columbia FC 37928)	15	15		
<b>15</b>	<b>DESIRE</b> TOM SCOTT (Musician/Elektra 9 60162-1)	22	2		
<b>16</b>	<b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	14	56		
<b>17</b>	<b>TELECOMMUNICATIONS</b> AZYMUTH (Milestone/Fantasy M-9101)	17	23		
<b>18</b>	<b>FANDANGO</b> HERB ALPERT (A&M SP-3731)	13	16		
<b>19</b>	<b>THE BEST</b> QUINCY JONES (A&M SP-3200)	16	6		
<b>20</b>	<b>WE WANT MILES</b> MILES DAVIS (Columbia C2 38005)	21	18		
<b>21</b>	<b>ECHOES OF AN ERA 2/THE CONCERT</b> (Musician/Elektra 9 60165-1)	28	2		
<b>22</b>	<b>IT'S A FACT</b> JEFF LORBER (Arista AL 9583)	20	25		
<b>23</b>	<b>FATHERS AND SONS</b> (Columbia FC 37972)	26	19		
<b>24</b>	<b>WYNTON MARSALIS</b> (Columbia FC 37574)	25	32		
<b>25</b>	<b>TRADITION IN TRANSITION</b> CHICO FREEMAN (Musician/Elektra 9 60163-1)			—	1
<b>26</b>	<b>COME MORNING</b> GROVER WASHINGTON, JR. (Elektra 5E-562)	29	40		
<b>27</b>	<b>AMERICAN CLASSIC</b> DEXTER GORDON (Musician/Elektra E1-60126)	19	12		
<b>28</b>	<b>MYSTICAL ADVENTURES</b> JANALIC PONTY (Atlantic SD 19333)	30	31		
<b>29</b>	<b>THE DUDE</b> QUINCY JONES (A&M SP-3721)	24	75		
<b>30</b>	<b>WEATHER REPORT</b> (ARC/Columbia FC 37616)	27	30		

## ON JAZZ

**AROUND THE APPLE** — A crowd estimated to be on the up-side of 20,000 turned out to hear **Tito Puente** and **Dizzy Gillespie** open the Greenwich Village Jazz Festival. The freebie, held in Washington Square Park, once again demonstrates that jazz is alive and well, provided the price is right. . . . **Mark Morganelli**, proprietor of Gotham's Jazz Forum club, used the festival as the kick-off for his new Jazz Forum label. Morganelli recorded his own **Jazz Forum All-Stars** featuring **James Spaulding** at the club on Sept. 5, 6 and 8. Future plans for the label include a duo piano LP by **Barry Harris** and **Tommy Flanagan**. Incidentally, Morganelli and the Jazz Forum recently played host to a marathon benefit for radio station WKCR, which featured the likes of **Johnny Copeland**, **Arthur Blythe**, **Max Roach**, **Lee Konitz** and the debut of **Leroy Jenkins'** new group, **Sting**. Station honcho **Andy Caploe** tells us the fundraiser brought in about \$4,000. It couldn't happen to nicer guys. . . . A 60-minute pilot for a 13-part series, *Live at the Village Vanguard*, has been completed at New York's National Video Industries, Inc. The pilot features performances by **Fredde Hubbard**, **Lenny White**, **Ron Carter** and **Cedar Walton**, as well as interviews with owner **Max Gordon** and *Village Voice* editor **Gary Giddens**. . . . Although the shows' producers were unwilling to comment on the financial success or failure of the series, we found the musical offerings at last week's Jones Beach Jazz Festival outstanding. Despite threats of rain, healthy crowds were on hand for concerts by **Betty Carter**, **The Great Quartet**, **MJQ** and **Miles Davis**, the latter of whom put in a strong performance.

**RECORDS RECORDS RECORDS** — Fantasy has just shipped three new Prestige twofers: "The Red Norvo Trios," featuring **Red Mitchell**, **Jimmy Raney** and **Tal Farlow**; "The Basle Reunions" with **Buck Clayton**, **Fredde Greene**, **Jo Jones** and **Walter Page**; and "After Hours/Prestige Classic Jam Sessions, vol. 1" with **Thad Jones**, **Mal Waldron**, **Art Taylor**, **Kenny Burrell** and **Paul Chambers**. Upcoming on Milestone are twofers by **Wes Montgomery**, **Thelonious Monk** and **Bill Evans**. . . . That new kid on the block, Palo Alto Jazz, has just shipped its second batch of releases, and it contains more than a few gems. "Earth Jones" is a fine, clearheaded date from drummer supreme **Elvin Jones**, whose band on the session includes **Dave Liebman**, **Terumasa Hino**, **George Mraz** and **Kenny Kirkland**. "Heart of the Forrest" is a magnificent date by the late tenorman **Jimmy Forrest**. The bass-less trio features organ queen **Shirley Scott** and drummer **Randy Marsh**. "Welcome To My Love" is an excellent showcase for the vocal talents of **Dianne Reeves**, and we hear the disc is gaining quick adds on jazz radio around the country. Other releases include: "City Sounds, Village Voices," by pianist **Larry Vuckovich** with **Tom Harrell**, **Jerome Richardson** and **Charles McPherson**; "On Fire" by drummer **Les DeMerle** features the cream of the Coast players, including **Bobby Shew**, **Lanny Morgan**, **Don Menza** and **Bob Magnusson**; "Secret Fantasy" by vocalist **Mike Campbell**; and the debut of **Free Flight** via its album "The Jazz/Classical Union," featuring **Jim Walker**, **Milcho Levlev**, **Jim Lacey** and **Ralph Humphrey**. This label is a contender. . . . Also from California are four new titles on **Carl Jefferson's** Concord label: "Live At The Concord Jazz Festival" by **The Woody Herman Big Band** features special guests and Herman alumni **Al Cohn** and **Stan Getz**; "Triple Treat" featuring **Monty Alexander**, **Ray Brown** and **Herb Ellis**; "The Arioso Touch" by **The James Williams Trio** featuring **Billy Higgins** and **Buster Williams**; and "An Evening With **George Shearing & Mel Torme**." **fred goodman**

# Monument Pacts With CBS, Names Fead As President

by Tom Roland

NASHVILLE — Following a two-year period in which the label operated without a distribution arrangement, Monument Records has reached an agreement with CBS Records, renewing an association that existed from 1971-75. In addition, Fred Foster, founder and chairman of the board for the Nashville-based label, has, for the first time in the 24 years in which Monument has been in existence, relinquished the duties of president to industry veteran Bob Fead.

Under the two-year pact, which was finalized Aug. 17 in New York, CBS will press and distribute all Monument releases, while Monument will handle its own sales, marketing and promotion efforts. "I am most pleased to be working with the CBS organization once again," commented Foster, "I have always felt that CBS has the best distribution system in the world. Coupled with the exciting new product concepts coming from Monument, I believe it will be a most successful relationship."

In addition to U.S. distribution, CBS Records International (CRI) will handle distribution in all foreign territories except five — Festival Records has agreed to represent Monument in Australia and New Zealand, and Monument is still negotiating for distribution in Japan, Hong Kong and Singapore.

Along with the establishment of a distribution relationship, Foster has appointed Fead as president of the label. Fead was

most recently the president of Japanese-funded Alfa Records, which, upon Fead's departure, suspended operations indefinitely (*Cash Box*, Aug. 14). "I could not be more pleased with any appointment than I am with this one," noted Foster of the addition of Fead to the Monument staff. "It is my judgment that to be successful in the record industry of the future, any company will require a high level of energy and capability from its executive staff. Bob Fead is an innovator and a leader whose talent and expertise I have admired for years, and we are most fortunate to have him join the new Monument."

### Label Staff

In addition to Fead, Bob Hunka, who was general manager of Dolly Parton's publishing company, Velvet Apple Music, has been named general manager for the organization. Fead and Hunka join label executives Allen Rosenblatt, director of business affairs; Mike Hyland, director of creative services; Ken Kim, director of art and graphics; Tex Davis, director of country promotion; and Vance Foster, director of computer services.

Artists signed to the Monument roster currently include Kris Kristofferson, Boots Randolph, Charlie McCoy, the Cherry Sisters, Connie Smith, Percy Sledge, the Muscle Shoals Horns, Larry Jon Wilson, Lisa Foster, Tommy Cash, Maxine Weldon and the Strommen Brothers.

Although the label will be based in Nashville, Foster stressed that it would not

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# PolyGram Taps Harper, Young

## Young Promoted To Int'l Vice President

LOS ANGELES — Don Young was recently named vice president, international, PolyGram Records, where he has worked since 1975. Most recently, Young held the post of director, international, for the company.

He began his career as records purchasing manager for the European Exchange System in Germany, which supplied 104 U.S. Army PX stores. Young later joined WEA International in Hamburg as a label manager for Elektra/Asylum, then moved on to Phonogram where he held a similar position, overseeing Chrysalis Records. In 1979, he returned to the U.S. to act as international manager for Mercury Records.

Commenting on Young's promotion, Mel Ilberman, executive vice president, PolyGram, said, "Dan Young has a comprehensive background in the international area of this business. His expertise in this area should prove invaluable to PolyGram in his new position."



Dan Young

## Harper Appointed VP Of Classical Division

LOS ANGELES — John Harper has been named to the post of vice president, marketing, PolyGram Classics. Harper was previously director, marketing, for the label.

In his new position, Harper will be responsible for all marketing efforts of the label. He will report to Gianfranco Rebullia, president, PolyGram Classics.

Prior to joining PolyGram, Harper served as western regional manager and national sales manager for London Records. Before that, he served in a variety of capacities with a number of regional distributors.

Commenting on Harper's appointment, Rebullia said, "John Harper has been tremendously valuable in strengthening the position of our three classical labels — Deutsche Grammophon, London and Philips — as well as our jazz lines Verve and Mercury, and was instrumental in the success of our new department, PolyGram Special Imports."



John Harper

## EXECUTIVES ON THE MOVE



Yates

Cranston

Braverman

Courtright

**Changes At Kragen** — Kragen and Company have announced the promotion of Ken Yates to vice president and chief operating officer. He joined Kragen and Company in 1981 as director of project development. Joseph Geus has joined the firm as controller. Previously, he was external auditor with CBS Entertainment. Linda Bergener has been hired as accounting supervisor/office administrator. Prior to this, he was location auditor and financial supervisor at Bob Banner Associates.

**Cranston Named At Warner Bros.** — Fern Cranston has been promoted to vice president of royalties and licensing at Warner Bros. Records. She had held the position of director of royalties and licensing at the company since 1965.

**Brodey Named At Network** — Network Records has announced that John Brodey has been named director, national album promotion. He comes to Network Records after leaving his own company Brodey-Perry & Associates in Boston.

**Braverman Promoted** — Laurence Braverman has been promoted to associate national promotion director/albums for Elektra/Asylum Records. He joined E/A in November 1980 as national college promotion representative and prior to joining E/A had been a national director of Side One Creative Marketing in Hollywood.

**Courtright Promoted** — A&M Records has announced the promotion of Hernando Courtright to east coast A&R representative. He has been with A&M since 1979 and was previously east coast A&R manager.

**Biniaz To CBS** — Robert Biniaz has been appointed as a senior attorney, records section of the CBS Law Department, Los Angeles. Prior to joining CBS, he served as an assistant United States attorney with the United States attorney's office in Los Angeles.

**Rider Named** — Almo/Irving Publishing has announced the promotion of Allan Rider to general manager of publishing. Rider, who has been with Almo/Irving since 1980, was previously professional manager of publishing.

**Changes At WEA** — WEA New York regional branch manager Mike Holzman has announced there have been nine promotions and six new employees hired this month: The nine WEA employees who have received promotions are: Gary Rautenberg, formerly video regional rep to video products sales manager; Carol Duffy, formerly in-house sales rep to Atari sales rep; Allan Canter, formerly ad clerk to Atari sales rep; Barry Roberts, formerly R&B field merchandiser to music sales rep; Dwayne Cunningham, formerly inventory clerk to field merchandiser; Vicki Wender, formerly singles specialist to in-house sales rep; Pat Cerbone, formerly marketing secretary to singles specialist; Debra Jones, formerly order entry clerk to marketing secretary; and Tim Boehlert, formerly mailroom clerk to inventory clerk. The six new employees hired are: Joe Anello, formerly employed by *Record World Magazine* to Atlantic promotion rep; Jack Hopke, formerly a promotion rep with RCA to Warner Bros. promotion rep; Kathy Siegler, formerly a store manager for J&R Music World to video secretary; Mike Crehere, formerly a store manager for Sam Ash, to mailroom clerk; Cathy Jacobs, formerly an A&R secretary for Elektra to order entry clerk; and Robert Katz, formerly an ad clerk in Albany to accounts receivable clerk.

**Changes At BMI** — Broadcast Music, Inc. has announced several appointments. Alan Smith, currently vice president, licensing, has become vice president, administration. Lawrence Sweeney, currently controller, will be vice president, licensing. Salvatore Fernandez, director, employee relations will assume a supervisory capacity over both salary and general services administrations.

**Changes At CBS/Fox** — Lawrence Parent has been promoted to national credit manager of CBS/Fox Video. Parent joined CBS/Fox Video in January, 1981 and was formerly credit manager. Jack Dreyer has resigned as vice president and general manager, consumer products division. It was stated that he had resigned to pursue other opportunities.

**Kessel Promoted At WASEC** — Jerilyn Kessel has been promoted to manager, research at Warner Amex Satellite Entertainment Company. She joined WASEC in November, 1980, as junior research analyst. Most recently, she was senior research analyst.

## California Passes Bill Expanding Managers' Powers

LOS ANGELES — Legislation broadly expanding the powers of personal managers was signed into law last week by Gov. Edmund G. Brown Jr. following its passage by the California State Senate Aug. 27 by a vote of 24-6. The controversial measure, officially designated AB 997 and commonly referred to as the "personal managers bill," gives personal managers the freedom to negotiate contracts for talent without the same restrictions placed on licensed talent agents.

Gov. Brown was reportedly very active in helping negotiate a compromise between the two opposing forces affected by the bill — the Assn. of Talent Agents and Hollywood guilds, and the Conference of Personal Managers — and controversy continues to mount between Los Angeles and Sacramento over the amended legisla-

tion. As the new law now reads, personal managers can negotiate contracts for recording artists, but not for actors, directors and/or writers. However, they are able to work with certified talent agents on contracts for the latter parties. The measure also sets a one-year limit on lawsuits filed by performers, giving them just one more year to file legal actions over alleged licensing violations by their personal managers.

Furthermore, AB 997 places a two-year limit on its own legislation after its enactment on Jan. 1, 1983 and asks a 10-person commission be set up to go over the personal management issue and design a model bill for the legislature to consider when the two-year limit expires in January 1985. The commission will study and review various laws of California, New York and other states that have interests in the field of entertainment and report back to the governor and state legislature no later than Oct. 1, 1984.

Controversy over the bill primarily erupted from the leadership of the Screen Ac-

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## Home Taping: Labels Attack Problem In Different Ways

(continued from page 5)

level to get their cassette to album ratio in proper perspective. For example, this fall we're running a 'country music festival' program where retailers will receive a five percent discount on LPs and 10% on cassettes. A lot of dealers are still buying in old ratios — 90 albums to 10 prerecorded tapes, and we think this needs to be changed to 60/40. We can't control the economic climate that encourages home taping, so we're doing what we can in areas we can control — like availability."

Cline also mentioned that E/A will now deliver new product to radio stations and retail stores near-simultaneously, rather than releasing it to radio a week or two prior to street availability. This move, reportedly made for cost-effectiveness reasons as well as to avoid home taping of new releases over the airwaves, has become in-

creasingly popular in recent weeks, with several labels, including Columbia and I.R.S., adopting revised delivery plans.

Motown has no current plans to include the BPI logo on its album jackets, but two months ago began stickering all royalty statements to artists, writers and publishers with a label that reads, "Join us in the fight for survival. The home taping bite is stealing your creativity and money." Incorporated in the sticker's design is the familiar anti-home taping logo featuring a record album with a bite taken out of it.

"We're trying to make everyone at Motown aware of the copyright infringement problem," says label president Jay Lasker. "After all, we're in the recording and publishing business and don't have holdings like computer game companies, which other labels may count on for additional sources of income. Home taping has been a terrific blow to our company."

Lasker was especially incensed over an eight-page advertising supplement for Musicland Record shops, which appeared in the Sunday, Aug. 29, edition of the *Los Angeles Times*. Promoting a "sounds abounds" sale, the retail chain offered albums on sale for \$5.99 but charged 50 cents more for similar titles in cassette configuration. In addition, the last page of the insert was devoted to advertising sale prices of blank recording tape.

Calling the ad insert "a debacle," Lasker told **Cash Box** he asked his distributors not to sell Motown product to Musicland stores as direct result of the advertising supplement.

"Musicland doesn't pay anything extra for cassettes, so I wonder why they're charging more for them," says Lasker. "If not by intent then by stupidity they are promoting home taping, and if a store is going to try to put us out of business why should we sell them records?"

## UA Music Promoting '40s Thru '80s Standards

NEW YORK — United Artists Music (UAM) is launching a promotional drive on one hundred standard songs from the 1940s to the present, drawn from its combined catalogs of UAM, Unart Music, Robbins Music, Leo Feist, Inc. and Miller Music. The concept for the push is "Forty Years of Top 10 Music," since each song achieved Top 10 status in its time and each is now considered a standard.

"The linchpin of the drive is a promotional kit featuring a discography of the 100 songs, profiles of dates on which recordings of the songs reached top 10 chart positions, and a special promotional cassette of each of the 26 songs that achieved #1 chart position.

Vic Guder, UAM vice president, standard catalog, who is directing the push, is reportedly arranging creative meetings with radio stations, television programmers, special markets and advertising agencies, as well as the usual distribution to record labels.

## Entertainment Co. Buys Neil Sedaka Catalog

NEW YORK — The Entertainment Company Music Group has acquired all the assets of Kiddio Music and Top Pop Music. The catalogs include such Neil Sedaka songs as "Laughter In The Rain," "The Hungry Years" and "Solitaire."

Commenting on the acquisition, Charles Kopleman, president and chief executive officer of the group, said, "It will be a special pleasure to work with Neil Sedaka on the development of his future material and the exploitation of the Sedaka material included in the catalogs just purchased."

## California Senate Clarifies 1976 Sales Tax Law

(continued from page 6)

"It's an election year and politicians are usually sensitive about revenue matters," said White. "The merits of this bill get lost in an emotional atmosphere surrounding tax issues."

The lobbyists for passage of the Moore bill have continually pointed out that the measure's exemption would not actually result in a loss, but rather establish the fact that the State Board has attempted to collect sales tax under an erroneous interpretation of the 1976 California Tax Law authored by Sen. Alan Robbins (D-Los Angeles), who also wrote an amendment to the law exempting sales taxation on costs leading to a finished product.

The Board has repeatedly stressed that passage of the Moore bill would lead to potential revenue losses of up to \$5 million in the 1982-83 fiscal year and that, if passed, would also require the state to return \$15 million in tax payments already collected. Under the current Board interpretation, in addition to the actual tax levy of six to six-and-a-half percent, the state collects an 18-20% per month retroactive penalty and a further 10% penalty for failure to file the taxes, retroactive to 1976 for each year there was no filing.

In the Senate, passage of the bill was strongly supported by Robbins and Sen. Morris Garcia (R-Menlo Park). There were no amendments to the measure, which set up the governor to sign it into law.

The fight for passage of the law began in February, when independent producer/manager/studio owner David Rubinson of San Francisco organized the CEO with other independents to combat the law.

Fuel for the Board's interpretation of California sales and use tax laws was provided by audits of about 20 record companies, including Capitol, Warner Bros., Chrysalis and A&M (**Cash Box**, Aug. 15, 1981). Each of the companies that were served retroactive tax bills, which were paid, contested through administrative channels and are now in court.

Rubinson told **Cash Box** that CEO members, comprised of about 200 people from various recording industry segments, are also trying to recoup funds collected under the tax interpretation, a collective sum believed to be far less than what the Board has estimated.

Rubinson said that AB 2871's passage relieves not only independent members of the recording industry, but also provides exemptions for performers of other personal services, such as computer programmers, lawyers, graphic artists, photographers, etc.

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	9/4 Chart
<b>1 PRECIOUS LORD</b> AL GREEN (Hi/Myrrh MSB-6702) Unavailable At Press Time	1	5
<b>2 IT'S GONNA RAIN</b> MILTON BRUNSON (Myrrh MSB 6696) Title Cut	2	18
<b>3 BROTHER TO BROTHER</b> WILLIAMS BROTHERS (Myrrh MSB 6717) Unavailable At Press Time	4	7
<b>4 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	3	18
<b>5 WHEN ALL GOD'S CHILDREN GET TOGETHER</b> REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	8	39
<b>6 GLORY TO HIS NAME</b> ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	5	11
<b>7 YOU BROUGHT THE SUNSHINE</b> CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	6	13
<b>8 I'M PACKING UP, GETTING READY</b> REV. ERNEST FRANKLIN (Savoy SL-14695) Unavailable At Press Time	7	6
<b>9 HIGHER PLANE</b> AL GREEN (Myrrh MSB 6665) "His Name Is Jesus"	9	42
<b>10 A TOUCH OF CLASS</b> JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	10	19
<b>11 WE'VE COME TO PRAISE HIM</b> DONALD VAILS CHORALEERS (Savoy SGL 7069) Unavailable At Press Time	11	5
<b>12 EVERY TIME I FEEL THE SPIRIT</b> DR. CHARLES HAYES & THE COSMOPOLITAN CHURCH CHOIR (Savoy SGL 7076) Unavailable At Press Time	12	2
<b>13 POWER</b> TWINKY CLARK (Sound of Gospel SOG 133) Unavailable At Press Time	—	1
<b>14 LORD, FROM THE DEPTHS OF MY HEART</b> JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy AL-14654) Title Cut	14	19
<b>15 REQUEST LINE</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6712) Unavailable At Press Time	15	4

### Inspirational

	Weeks On Chart	9/4 Chart
<b>1 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	1	17
<b>2 I SAW THE LORD</b> DALLAS HOLM (Greentree R 3723) Title Cut	2	39
<b>3 THE VERY BEST OF THE IMPERIALS</b> (Dayspring SST 4025) "Same Old Fashioned Way"	4	35
<b>4 AMY GRANT IN CONCERT VOL. II</b> (Myrrh MSB 6677) "I'm Gonna Fly"	3	40
<b>5 AMAZING GRACE</b> B. J. THOMAS (Myrrh 6675) Title Cut	5	55
<b>6 MIRACLE</b> B. J. THOMAS (Myrrh 6705) "I'm In Tune"	6	39
<b>7 JONI'S SONG</b> JONI EARECKSON (Word WSB 8856) Title Cut	10	39
<b>8 UNFAILING LOVE</b> EVIE TORNUQUIST (Word WSB 8867) "How I Love You Lord"	7	39
<b>9 THE TRAVELER</b> DON FRANCISCO (New Pax NP 33106) "Traveler's Joy"	9	47
<b>10 MAKE ME READY</b> FARRELL & FARRELL (New Pax NP33104) Title Cut	8	12
<b>11 LIFT UP THE LORD</b> SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	11	3
<b>12 I'LL NEVER STOP LOVIN' YOU</b> LEON PATILLO (Myrrh/World MSB-6711) Unavailable At Press Time	—	1
<b>13 BLESS THE LORD WHO REIGNS IN BEAUTY</b> BILL GAITHER TRIO (Word 6670) Title Cut	12	25
<b>14 PRIORITY</b> IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	13	19
<b>15 ONLY JESUS</b> DION (Dayspring DST-4027) Unavailable At Press Time	14	8

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.



**THOMAS BECOMES PRIORITY ARTIST** — Following the addition to its roster of such talents as Cynthia Clawson and Patrick Henderson, Priority Records scored a major coup by signing B.J. Thomas to the CBS Associated label. Thomas has had a number of major gospel releases with Myrrh and Songbird, including "You Gave Me Love," "Miracle" and "Amazing Grace." Pictured backstage at the Grand Ole Opry, where Thomas is one of 62 members, are (l-r): Dick Asher, deputy president/chief operating officer, CBS Records Group; Thomas; Gloria Thomas, wife and manager; Buddy Huey, vice president/general manager, Priority; and Joel Katz, Thomas' attorney.

## California Passes Bill Expanding Managers' Powers

(continued from page 10)

tors Guild (SAG), with guild president Ed Asner claiming that on the last day of negotiations a SAG attorney tried to present to the governor a list of particulars but Brown refused to look at it. Asner also seemed concerned that a move to restore personal managers' criminal liability if they acted illegally as talent agents failed on a 14-23 vote in the Senate Finance Committee.

In addition, the SAG head felt the bill was signed as a result of "scurrilous ones" who pushed for its passage behind closed doors, stating, "Our (state legislature) system is run by paybacks and obligations."

According to Jerry Zilbert, assistant to the international president of the American Federation of Musicians, AB 997 "doesn't represent any major change of any kind in the (recording) industry," but merely legalizes a practice that has gone on for many years. Although Zilbert felt the compromises and amendments to the measure made it appear that "the bill that came out of the legislature bears no resemblance to the bill that originally went in," he stated its overall effect "wouldn't hurt us very much." However, Zilbert did relay concern that the deletion of the criminal penalty provision in the Senate Finance Committee would make it "difficult" for the State Labor Commissioner to pursue legal recourse against unscrupulous managers who take advantage of their clients.

## Rock Smooth Formed

LOS ANGELES — Rock Smooth Prods., recently formed by artist/producer Johnny Sandwich, recently signed its first act, mainstream rock band Threshold. The new company, which is currently in negotiations to sign recording group Pyramid, can be contacted c/o Rock & Roll Headquarters, 12801 Landale St., Studio City, Calif. 91608 or by phoning (213) 762-4715.

## Monument Pacts With CBS, Fead Named President

(continued from page 10)

be strictly a country label and that he would prefer the company be recognized as a "music entity." He said that the company would make a "stronger move to rock" and attempt to "acquire meaningful acts." Following the label's initiation in 1958, Monument established such acts as Roy Orbison and Joe Simon on the pop and R&B charts.

Monument intends to release approximately 20 new LPs within the next year, as well as 20-25 catalog reissues. The first package scheduled is a two-record set of duets featuring Kris Kristofferson with Dolly Parton and Willie Nelson with Brenda Lee. The package, which was recorded in Austin, Muscle Shoals and Colorado as well as Nashville, should be released in the next two months.

While Foster, who will continue to handle some of the label's production chores, and the bulk of the staff will be headquartered in Nashville, Fead will operate from the L.A. branch, and the company will work toward a heavy involvement with video. Monument's first video foray is a piece on Kristofferson that will appear on Home Box Office (HBO) and possibly as a network special in the future.

## MCA Repacts M.A.M.

NEW YORK — After a hiatus of three years, MCA Music has re-entered a management agreement with M.A.M. Music Publishing Group. The M.A.M. catalogs, which contain songs by writer/artist Paul Anka, was previously represented by MCA Music for over 10 years.

## For The Record

In the review of T.G. Sheppard's single in the Aug. 28 issue, his forthcoming album was mistakenly identified as "The Gold." The actual title for the album is "Perfect Stranger."

## COAST TO COAST

**EAST COASTINGS** — Look for **Phil Collins** to tour this fall with the **Earth, Wind & Fire** horn section. A second solo LP by the **Genesis** honcho is also expected for late fall/early winter. Incidentally, vocalist **Peter Gabriel** will rejoin Genesis for one show in the U.K. next month . . . On the eve of its Manhattan cable debut, MTV bombarded the streets with a grassroots promotional campaign. Our man on the streets spied MTV T-shirts on a string of street vendors up and down Sixth Avenue, their carts duly plastered with stickers for the music channel. MTV's **John Sykes** was said to be the zealot behind the curbside crusade . . . New York's concert scene will no doubt receive a shot in the arm when the City's Bryant Park Restoration Corp. unveils a reduced price concert ticket booth in Bryant Park this week. Among the venues and promoters expected to participate in the program are Alice Tully Hall, Avery Fisher Hall, The Brooklyn Academy of Music, Carnegie Hall, Ron Delsener Enterprises, Symphony Space, Town Hall and others. The reduced ticket booth had long been sought by industry participants on the Mayor's Music Advisory Board . . . A little crowd watching at the **Boomtown Rats** show at the Ritz: **David Johansen, Ellen Foley, Rachel Sweet, and Jennifer Holliday** . . . The South Speaks: After a two-year hiatus, critical faves and club rockers **The Brains** are back in the bins and on the airwaves with a fine EP on Atlanta's Landslide Records. The switch from a major to an indie is one that the Georgia-based band felt was necessary for its future. "We had actually asked Mercury to not pick up our option," the band's **Tom Gray** recently told us. "They gave us some tour support, but we felt stuck on the shelf. An indie can't play it as safe, and Landslide has been doing a lot for us." The four-song EP, "Dancing Under Streetlights," is starting to pick up airplay — most notably on the title track — in Atlanta, Boston, San Francisco and Washington. But the group is concentrating on live appearances around the country in order to expand its following. "We're doing as many dates as we can," said Gray, "and trying to stay on the road as long as possible." As part of the tour, the band will swing through the Northeast in the next few weeks, a region of strength for **The Brains** . . . Meanwhile, the pride of Jacksonville, Fla., **The Johnny Van Zant Band**, dropped by *East Coastings* on their way to Canada for their first-ever dates outside the U.S. With their third Polydor LP, "The Last of the Wild Ones" just released, the band is eager to establish its own identity. "I'm not just somebody's brother," said Van Zant. "I think if we can live through the comparison, we can live through anything. I know **Donnie** went through it with **.38 Special**, getting compared to **Ronnie** and **Lynyrd Skynyrd**. I realize the name opened a lot of doors, but it's also created a lot of problems because our music is definitely our own. The whole story of this album is the band stepping out." But while Johnny is loath to see comparisons drawn between his band and those fronted by his brothers, he doesn't mind stacking the band against any other proponents of Southern rock. "How many bands from the South are really doing anything these days?" he asked. "We really are the last of the wild ones." **fred goodman**

**POINTS WEST** — **The Motels'** opening night show at the new Universal Amphitheatre on Sept. 29 is already sold out . . . **The Pretenders'** next single, "Back To The Chaingang," should be out soon, with drummer **Tony Butler** and ex-**Rockpile** axeman **Billy Bremner** helping on instrumentals . . . **Robin Williams** and **Hoyt Axton** are the first two celebs committed at the 6th annual Bread and Roses Festival, Oct. 9 at the U.C. Berkeley Greek Theatre . . . **Bruce Springsteen's** upcoming acoustic LP, "Nebraska," was recorded in his New Jersey home on a TEAC Tascam Series 144 four-track port-a-studio tape machine, which lists at roughly \$1,200. The album, aiming for release in mid-September, is currently being mastered for the third time awaiting Springsteen's final approval . . . The College Entertainment Network is busy putting

together a satellite broadcast of **Devo** to be televised in 3-D . . . Best wishes to Playboy Prods. publicity manager **Jim Merrill** and his wife **Kandi** on the Aug. 19 birth of their son, **James Patrick**, at Cedars Sinai Hospital . . . **Doobie Brothers** founder **Tom Johnston** will appear with the band during the West Coast dates of its farewell tour . . . **Crib Death**, billed as a kiddie thrash band with a 14-year-old sax player is trying to make waves in Santa Monica, Calif. . . Ex-members and fellow travellers of **Country Joe and the Fish, The Grateful Dead, Quicksilver Messenger Service, and Jefferson Airplane** have formed a rock band called "The Dinosaurs" and are set to gig in L.A., Huntington Beach and San Diego shortly . . . White R&B act **Jack Mack & the Heart Attack** should



**YOU MEAN IT'S NOT THE BAYOU?** — New Orleans R&B piano legend **Dr. John** (l) recently appeared with folk star **Odetta** as part of the *Save Our Ships Benefit Concerts* at New York's South Street Seaport. The concert series was underwritten by **Bankers Trust Company**. *Cash Box photo by Terry Peikin*

have its **Glenn Frey**-produced debut disc in stores around Sept. 15 . . . **Michael Speero** nearly steals the show as an ancient pharaoh who's adept at **Elvis Presley** impersonations in Hollywood's Pantages Theater presentation of *Joseph and the Amazing Technicolor Dreamcoat* . . . The Whisky, famed teen scene slam mecca rock palace will be shuttered by Sept. 20, and we understand the land of a thousand dances will be completely refurbished and opened around Halloween as a disco sans live music. Word is a backflipping punk who landed on the hood of an L.A.P.D. squad car outside the club was a key factor in the venue's sudden change of image. One of the nite spot's most memorable shows recently was the Aug. 20 weekend appearance by **The Lords of the New Church**, which saw little skanking in the audience but plenty of action on stage with frontman **Stiv Bator** and his droogs playing fast-paced yet melodious apoc-rock. Before plunging into its first-ever U.S. tour — last week the group opened for **The Kinks** at the Coliseum in Austin, Tex. — the group stopped in at the **Cash Box** West Coast offices where Bator explained why he changed his name from **Bators** ("I sold my 's' on Santa Monica Blvd."), how he gets his ideas for lyrics through automatic writing just before REM sleep kicks in and all about his tainted love for **Olivia Newton-John**. After playing dates during September and the following month, including Cleveland and Manhattan, the Lords'll descend back to the City of Angels for a spate of shows in late October . . . Look for two exciting reggae offerings this month from the Heartbeat label — "Far Over" by **Burning Spear** and dubmaster **Mikey Dread's** "S.W.A.L.K." . . . Former Ivory Snow girl turned insatiable erotic film actress **Marilyn Chambers** will debut her dubious singing talent in the feature flick *Up 'N' Coming*. **jeffrey resner**



**RCA FALL PRODUCT PRESENTATION** — RCA Records recently held its East Coast Fall product presentation before over 400 New York, Los Angeles and Nashville executives, regional field sales directors, guests and New York-based employees. **Robert Summer** painted an optimistic picture of the company's plans to expand its classical music, country-pop crossover and black music operations in the coming months. Pictured in the **top row** are (l-r): **Summer, Jose Menendez, division vice president, staff operations and finance, RCA; Ekke Schnabel, division vice president, international, RCA; and Jack Craig, division vice president, U.S. and Canada, RCA.** Pictured in the **bottom row** are (l-r): **Joe Mansfield, division vice president, contemporary music, RCA; Robert Kraft, newly signed RCA recording artist; Robert Wright, director, black music A&R, RCA; and RCA recording artist Nona Hendryx.**

## Paramount Offers Low-Price Khan To Vid Dealers In Dallas

(continued from page 5)

means, and yet they count their sales units in the millions and not thousands," he noted. "The reason you're rapidly converting to video game and videodisc sales is because you know the margins are overall better on sales than rentals. Renting has high costs. That's why you couldn't support the fixed lease plans. You couldn't make money. Well, I suggest that no matter what kind of rental plan exists, you never make as much money as you would with an

emphasis on sales."

Although the release of *Star Trek: The Wrath of Khan* is just a test of Harris' and Paramount's belief that a substantial videocassette sales market exists (with some risk for the company), he stressed to the retail audience that "the bigger risk is yours, because if this experiment isn't successful, then the future of your retail business has been laid out for you, and it isn't all that rosy."

Harris continued, "I'm counting on the

belief that I have in your profit-motivated retail skills. I believe you'll be able to double and triple your rental inventory to maximize the 'high occupancy' period; that you'll double and triple your sales at a more attractive price point, and that you'll be better able to battle the video bandits right in their pocketbooks. If I'm wrong, then this will have just been a test, and we will understand that you want to run a different kind of business. We'll then look at the retail videocassette market as a limited lending library business, and we'll have to price our product accordingly. I don't want to think this will happen."

While there is little doubt that rentals still account for the greatest portion of the retailer's business, some of the research study results presented at the conference showed widely differing ratios. The UCLA *Study of Video Retailing* by the graduate School of Management and presented by Felicity Wohltman following Harris' and Cohen's addresses, found a 6:1 ratio of rentals to sales, while the admittedly limited A.C. Nielsen survey of five Chicago-area stores (Nielsen's James Cote cautioned that, because of this, the data was "not projectable, nor can statistical inferences be made") found that rentals accounted for 95.4% of all dealer transactions.

More than anything, these results seemed to indicate that more hard data on the business was necessary, which Nielsen's Cote acknowledged would be made possible when a full market study is undertaken on behalf of VSDA. That, he noted, should begin later this year.

On the panel "The Retailer Speaks," Arthur Morowitz of New York's Video Shack chain responded to Harris' address by pledging to "double" the order he had made on Paramount's previous release of *Star Trek: The Movie* for *The Wrath of Khan*, suggesting that the retail community may well be up to Paramount's challenge.

Harris' address and announcement also responded somewhat to retail keynote speaker Gene Kahn, of Columbia Video Systems, who recounted a personal tale with the tag line "You know, you're not doing me much good" as a parable for the retailers' battles with the studios over prices and rental plans.

The future of the business of videodiscs sales was strongly emphasized during "The Manufacturer Speaks" panel, with RCA SelectaVision's Tom Kuhn lauding the strong sales job that video dealers have done on the CED-format discs. Later, Kuhn revealed a number of new fall promotions that have been scheduled to help the retailer continue to build the market. (The first begins Sept. 14 and involves a \$10 rebate to customers that buy any three of five James Bond CED titles, while the second is a Halloween horror film promotion offering a \$10 rebate and \$5 coupon, and the third is a November push on comedy discs, also with a \$10 rebate on any three of 13 purchased and a \$5 coupon).

Motion Picture Assn. of America (MPAA) vice president James Bouras' address on "Illegal Duplicating" was brief and to the point, noting that most of the retail audience should be already quite familiar with statistics on how it affects the business. But he did encourage the gathering to make use of the VSDA Anti-Piracy Hotline when the suspicion of tape piracy is present, and not to go through law enforcement agencies such as the FBI first.

"The Mechanics of Profitable Rental Programs" was, perhaps, surprising to many for the variety of different rental structures the panelists employed. Some, such as Video Spectrum's Richard Railey, utilized various exchange programs, which gave store club members the ability to exchange one tape for another at additional cost, while others, such as Bob Bigelow of Minneapolis' Bigelow Video, spoke of using

creative rental promotions, such as free rentals after a predetermined number of paid rentals, to stimulate repeat business and good word-of-mouth.

Topics also addressed by the "rental" panel were what to do with rental stock after a title's popularity peaks and how can a retailer determine how many pieces of a particular title to stock for rentals.

The conference's closing day's seminars and workshops were directed principally at the dealer, with motivational expert Bruce Shackman leading off with a parable on salesmanship and its importance to video retailers. The panel discussion "Creating An Exciting Merchandising Environment" utilized slides to depict creative in-store, and some out of store, merchandising displays, from a 25-foot high King Kong display outside of Houston's Audio/Video Plus to collages utilized by such outlets as Brandon, Fla.'s Video Exchange.

### Prefer Stand-Ups

In response to a question from the floor posed by Paramount Home Video's Hollace Brown, some of the panelists expressed a preference for stand-ups rather than the traditional wall-posters (especially in stores with a lack of wall space), while others complained of a lack of merchandising aids from distributors (which the majority of the audience also noted).

A rather astonishing revelation of retail security consultant Robert Curtis' address on "Security Control in The Video Store" was not only that in-house theft was far and away the major security problem with all retail businesses, but that such theft was more than likely caused by the most-trusted employees. He also advised that mirrors be taken down in stores, saying that rather than a deterrent to shoplifting they were a major cause because the shoplifter can see that he is being watched, among other things, and concluded by saying he would be contacting many VSDA retailers personally and writing an ongoing column on crime prevention and security control in the VSDA newsletter.

The conference wrapped up with accounting consultant Doris Kenney explaining how to fill out personal financial statements and balance sheet; business consultant and Dealerscope II contributor Robert Davis revealing the results of a study on inventory management he participated in collecting research for Arthur D. Little; and a long presentation on virtually every aspect of newspaper advertising from layout to use of color.

## New VSDA Advisory Board, Officers Elected In Dallas

DALLAS — Seven video software retailers were elected to the Advisory Board of the Video Software Dealers Assn. (VSDA), along with officers for the 1982-83 Association year, during voting Aug. 31 at the regular members meeting on the final day of the 1982 VSDA Video Retailers Conference at the Fairmont Hotel here.

Elected from the nine previously named nominees to the Advisory Committee were: George Atkinson, The Video Station, Los Angeles, Calif.; Steve Goodman, Video Warehouse, Atlanta, Ga.; Jack Messer, The Video Store, Cincinnati, Ohio; John Pough, Video Cassettes Unlimited, Santa Ana, Calif.; Richard Railey, Video Spectrum, New Orleans, La.; Linda Rosser, Entertainment Systems of America, Phoenix, Ariz.; and Bob Singer, Video Entertainment Center, Denver, Colo.

Frank Barnako of Washington, D.C.'s The Video Place was elected to serve a second term as VSDA president, while Weston Nishimura of Bellevue, Washington's Video One Video was voted in as Secretary and Video Systems of America's Linda Rosser was tapped as treasurer.

## TOP 30 VIDEOCASSETTES

	Weeks On 9/4 Chart		Weeks On 9/4 Chart
<b>1 ON GOLDEN POND</b> 20th Century-Fox Video 9037	1 15	<b>16 MAKING LOVE</b> 20th Century-Fox Home Video 1146	16 8
<b>2 CHARIOTS OF FIRE</b> Warner Home Video 70004	4 3	<b>17 DRAGONSLAYER</b> Paramount Home Video 1367	13 14
<b>3 SHARKY'S MACHINE</b> Warner Home Video 72024	3 6	<b>18 PERSONAL BEST</b> Warner Home Video 61242	18 6
<b>4 STAR WARS</b> 20th Century-Fox Home Video 1130	2 14	<b>19 DIAMONDS ARE FOREVER</b> 20th Century-Fox Home Video 4605	20 3
<b>5 ABSENCE OF MALICE</b> Columbia Pictures Home Entertainment 1005	5 10	<b>20 ROLLOVER</b> Warner Home Video 72022	22 5
<b>6 CAT PEOPLE</b> MCA Distributing Corporation 77008	12 3	<b>21 TIME BANDITS</b> Paramount Home Video 2310	19 18
<b>7 ARTHUR</b> Warner Home Video 72020	6 19	<b>22 PENNIES FROM HEAVEN</b> MGM/UA MVR/MBR 00147	24 2
<b>8 RAGTIME</b> Paramount Home Video 1486	7 9	<b>23 GOLDFINGER</b> 20th Century-Fox Video 4595	21 8
<b>9 TRUE CONFESSIONS</b> MGM/UA MVR/MBR 00145	9 5	<b>24 SHOOT THE MOON</b> MGM/UA MVR/MBR 00141	25 8
<b>10 SOME KIND OF HERO</b> Paramount Home Video 1118	11 4	<b>25 SUPERMAN II</b> Warner Home Video WB-61120	27 23
<b>11 PRIVATE LESSONS</b> MCA Distributing Corporation 71008	10 12	<b>26 NEIGHBORS</b> Columbia Pictures Home Entertainment VH/BE 10445	23 13
<b>12 THE BORDER</b> MCA Distributing Corporation 71007	8 7	<b>27 BUTTERFLY</b> Vestron V6007	29 2
<b>13 STRIPES</b> Columbia Pictures Home Entertainment 10600	14 19	<b>28 TAXI DRIVER</b> Columbia Pictures Home Entertainment 10542	— 1
<b>14 CANNERY ROW</b> MGM/UA Home Video MVR/MBR 00143	17 4	<b>29 FOR YOUR EYES ONLY</b> 20th Century-Fox Home Video 1128	26 24
<b>15 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corporation 042	15 11	<b>30 MODERN PROBLEMS</b> 20th Century-Fox Home Video 1129	28 17

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

## NEW VIDEO SOFTWARE RELEASES

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

### QUEST FOR FIRE

Cassette — 20th Century-Fox TW 1148 ..... \$69.95

### THE AMATEUR

Cassette — 20th Century-Fox TW 1147 ..... \$59.95

### HANG 'EM HIGH

Cassette — 20th Century-Fox TW 4628 ..... \$59.95

### ZORRO, THE GAY BLADE

Cassette — 20th Century-Fox TW 1124 ..... \$59.95

### DEATH HUNT

Cassette — 20th Century-Fox TW 1125 ..... \$59.95

### WHAT'S NEW, PUSSYCAT?

Cassette — 20th Century-Fox TW 4583 ..... \$59.95

### FROM RUSSIA WITH LOVE

Cassette — 20th Century-Fox TW 4566 ..... \$59.95

### THE COMPLEAT BEATLES

Cassette — MGM/UA 700166 .. \$69.95

### WHOSE LIFE IS IT ANYWAY?

Cassette — MGM/UA 800140 .. \$79.95

### TICKET TO HEAVEN

Cassette — MGM/UA 800150 .. \$79.95

### VICTOR, VICTORIA

Cassette — MGM/UA 800151 .. \$79.95

### ALL THE MARBLES

Disc (CED) — MGM/UA 100112 \$24.95

### WHOSE LIFE IS IT ANYWAY?

Disc (CED) — MGM/UA 100140 \$24.95

### THE TIME MACHINE

Disc (CED) — MGM/UA 100152 \$24.95

### ELVIS ON TOUR

Disc (CED) — MGM/UA 100153 \$24.95

### CUTTER'S WAY

Disc (CED) — MGM/UA 100154 \$24.95

### THE PHANTOM TOLLBOOTH

Disc (CED) — MGM/UA 100155 \$24.95

### THE SWORD AND THE SORCERER

Cassette — MCA MC 71010 .... \$85.95

### DEAD MEN DON'T WEAR PLAID

Cassette — MCA MC 77011 .... \$85.95

## TOP 200 ALBUMS

# Cougar's 'American Fool' Tightens Grasp On Top Position

by Mark Albert and Ken Kirkwood

**TOP STORY OF THE WEEK** is John Cougar. After nudging Fleetwood Mac out of the top position on the Pop Albums chart last week, Cougar's "American Fool" LP is now solidly locked in at #1 bullet this week. Retail is excellent everywhere, led by the Midwest and South. Number one reports in Chicago, Cincinnati, Detroit, Pittsburgh, Indianapolis, Louisville, St. Louis, Kansas City, Dallas, Houston, Austin, Miami, Atlanta, Memphis, Richmond, Washington, D.C., Philadelphia, Boston, Denver, Portland and Los Angeles. His "Jack & Diane" single also had a big week. The album is also an extremely strong rack item moving to #5 bullet from #9.

**TOP TEN HIGHLIGHTS** — Moving up a point to #6 bullet is the Go-Go's. Solid retail activity in the East and West to go along with Top 20 rack sales. The group is currently out on a tour that is helping to spur sales. . . . Chicago moves to #8 bullet, up from #9, due primarily to heavy retail action in the Midwest, West and East. Top 20 rack acceptance as well. . . . This week's new entry into the Top Ten is Billy Squier, who goes up a notch to #10 bullet. Squier has become a Top 15 item at the racks, and retail remains strong in the Midwest, South and East, with continued retail improvement shown in the West. Squier will be out on tour this month with Queen, which should generate even more activity.

**TOP 100 HIGHLIGHTS** — Michael McDonald takes a significant 10-point jump into the Top 20 at #16 bullet in his third week on the chart. Strong sales everywhere, led by the Midwest and West. His "I Keep Forgettin'" single also goes to #14 bullet from #18 on the Pop Singles chart and to #57 bullet from #65 on the Black Contemporary (B/C) Singles chart. The album is also picking up black retail action and may soon chart on the B/C Albums chart. . . . Aretha Franklin leaps into the Top 20 with a 10-point jump to #19 bullet. Best retail in the South, East and West. Her album also goes to #1 bullet on the B/C Albums chart this week, and her single, "Jump To It," goes to #1 bullet from #2 on the B/C Singles chart and to #45 bullet from #57 on the Pop Singles chart. . . . Steve Winwood jumps to #35 bullet, up from #42, in his fourth week. Retail remains quite strong in the West and Midwest and is beginning to show good initial acceptance at the rack level. . . . Men At Work takes another healthy jump going to #39 bullet, up from #53. Sales are good in all regions led by the coasts. Starting to pick up initial rack response this week as the "Who Can It Be Now?" single jumps to #15 bullet, up from #17 on the Pop chart. . . . The Stray Cats jump seven points to #42 bullet. Momentum keeps building, with best retail in the West and East and picking up nicely in the Midwest and South. . . . Last week's two top debuts, Santana and Bad Company, both leap into the Top 50 this week. Santana, at #45 bullet, up from #67, is retailing well out of the West, Midwest and East, with noted growth in the South. The band's single, "Hold On," goes to #26 bullet from #33. Bad Company also takes a 22-point jump, going to #48 bullet from #70. Good sales out of the East, West and Midwest. . . . Teddy Pen-

dergrass jumps 10 points to #55 bullet in his fourth week. Retail very big in the East, South and Midwest. He also jumps into the Top Ten on the B/C Albums chart at #9 bullet, up from #12. . . . Don Henley takes a big 26-point jump to #68 bullet in his second week. The former Eagle is selling best in the West and Midwest. His "Johnny Can't Read" single leaps to #46 bullet from #58 bullet on the Pop Singles chart. . . . Jermaine Jackson jumps 10 points, going to #74 bullet. Selling quite well in the West and Midwest. The album also goes to #15 bullet from #19 on the B/C Albums chart. . . . The soundtrack to *Fast Times At Ridgemont High* goes to #77 bullet, up from #92. Selling well out of the West, South and East. Strong initial rack reaction. . . . George Thorogood & The Destroyers jump to #81 bullet from #99 in its third week. Very good retail out of the West, South and Midwest. . . . Stacy Lattisaw moves up to #88 bullet from #97 in her fourth week. Very big retail item on both coasts. Her album also goes to #18 bullet from #22 on the B/C Albums chart. . . . Cracking the Top 100 this week are Uriah Heep at #94 bullet, up from #102; Howard Johnson at #97, up from #106; and Anne Murray at #100 bullet, up from #128. Uriah Heep is selling fair in the Midwest, West and South. Johnson is selling best in the South and East. Good second week retail activity out of the Midwest and West.

**RECORDS TO WATCH** — The duo of Merle Haggard & George Jones had a nice week, moving to #122 bullet, up from #148, in its second weeks. Retail very big in the South and Midwest. This album goes to #24 bullet from #40 on the Country Albums chart. The single, "Yesterday's Wine," moved to #15 bullet, up from #23 on the Country Singles chart. . . . Barry White jumps to #128 bullet from #143 in his second week. Showing good second week retail out of the East and West. His title track single, "Change," jumps to #15 bullet from #39 on the B/C Albums chart. . . . Romeo Void climbs to #144 bullet, up from #156. Fair response out of the West and Midwest. . . . ABC goes to #147 bullet from #159, with retail starting out of the West and East. The band's "Look Of Love" single debuted at #87 bullet on the Pop Singles chart.

**DEBUTS** — The high debut this week is Evelyn King at #118 bullet. Starting out nicely out of the East and West. The album also debuts at #44 bullet on the B/C Albums chart and her single, "Love Come Down," jumps to #8 bullet from #14 on the B/C Singles chart and goes from #78 to #68 bullet on the Pop Singles chart. . . . Joan Jett's first album re-enters the chart at #162 bullet. Initial action in the South and West. . . . Bow Wow Wow debuts at #168 bullet, with early retail action out of Los Angeles, San Francisco, Chicago, Milwaukee and south Florida. . . . Tane Cain hits the chart at #173 bullet, with good action out of the Midwest. . . . America debuts at #175 bullet behind fairly good response out of the Midwest.

**RECORDS ON THE ROCKS** — The one major problem last week was with Zapp, which lost its bullet at #22. Despite continued moderate sales out of the South, Midwest and West, retail from the East has never really kicked in.



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 BAD COMPANY           | 8 STRAY CATS              |
| 2 SANTANA               | 9 ELVIS COSTELLO          |
| 3 STEVE WINWOOD         | 10 DON HENLEY             |
| 4 MEN AT WORK           | 11 JUDAS PRIEST           |
| 5 A FLOCK OF SEAGULLS   | 12 EDDIE MONEY            |
| 6 GEORGE THOROGOOD      | 13 TEDDY PENDERGRASS      |
| 7 HOOKED ON CLASSICS II | 14 BEST LITTLE WHOREHOUSE |
|                         | 15 ISLEY BROTHERS         |

### NORTHEAST 1.

- 1 MEN AT WORK
- 2 SANTANA
- 3 A FLOCK OF SEAGULLS
- 4 STEVE WINWOOD
- 5 STRAY CATS
- 6 JOE JACKSON
- 7 ELVIS COSTELLO
- 8 STACY LATTISAW
- 9 BAD COMPANY
- 10 HOOKED ON CLASSICS II

### SOUTHEAST 2.

- 1 MEN AT WORK
- 2 A FLOCK OF SEAGULLS
- 3 SANTANA
- 4 MELISSA MANCHESTER
- 5 STEVE WINWOOD
- 6 TEDDY PENDERGRASS
- 7 ISLEY BROTHERS
- 8 FAST TIMES AT RIDGEMONT HIGH
- 9 GEORGE THOROGOOD
- 10 BAD COMPANY

### BALTIMORE/WASHINGTON 3.

- 1 BAD COMPANY
- 2 HOOKED ON CLASSICS II
- 3 A FLOCK OF SEAGULLS
- 4 JUDAS PRIEST
- 5 EDDIE MURPHY
- 6 ELVIS COSTELLO
- 7 STEPHANIE MILLS
- 8 STACY LATTISAW
- 9 TEDDY PENDERGRASS
- 10 GEORGE THOROGOOD

### WEST 4.

- 1 MEN AT WORK
- 2 SANTANA
- 3 BAD COMPANY
- 4 DON HENLEY
- 5 STEVE WINWOOD
- 6 EDDIE MONEY
- 7 A FLOCK OF SEAGULLS
- 8 ELVIS COSTELLO
- 9 GEORGE THOROGOOD
- 10 STRAY CATS

### MIDWEST 5.

- 1 SANTANA
- 2 BAD COMPANY
- 3 DON HENLEY
- 4 ELVIS COSTELLO
- 5 STRAY CATS
- 6 JUDAS PRIEST
- 7 STEVE WINWOOD
- 8 EDDIE MONEY
- 9 MEN AT WORK
- 10 HOOKED ON CLASSICS II

### NORTH CENTRAL 6.

- 1 BEST LITTLE WHOREHOUSE
- 2 HOOKED ON CLASSICS II
- 3 SCOTT BAIO
- 4 HOOKED ON COUNTRY
- 5 PIRATE MOVIE
- 6 A FLOCK OF SEAGULLS
- 7 BAD COMPANY
- 8 STEVE WINWOOD
- 9 SYLVIA
- 10 MELISSA MANCHESTER

### DENVER/PHOENIX 7.

- 1 MEN AT WORK
- 2 GEORGE THOROGOOD
- 3 STEVE WINWOOD
- 4 SANTANA
- 5 BAD COMPANY
- 6 JOE JACKSON
- 7 DON HENLEY
- 8 ABC
- 9 STRAY CATS
- 10 EDDIE MONEY

### SOUTH CENTRAL 8.

- 1 BAD COMPANY
- 2 SANTANA
- 3 MERLE HAGGARD & GEORGE JONES
- 4 GEORGE THOROGOOD
- 5 ISLEY BROTHERS
- 6 TEDDY PENDERGRASS
- 7 JUDAS PRIEST
- 8 BEST LITTLE WHOREHOUSE
- 9 SYLVIA
- 10 FAST TIMES AT RIDGEMONT HIGH

WHAT'S IN-STORE

**FAST TIMES REQUIRE FAST SHOES** — A Full Moon/Asylum radio promotion supporting the *Fast Times At Ridgemont High* soundtrack is being expanded to the retail level. The radio campaign tied in the album with a sneaker giveaway, specifically a "limited edition" "Fast Times" shoe licensed by Van's shoe company and store chain from Universal Pictures. Van's, which has 53 outlets in Southern California as well as 1,100 dealers nationwide, made the "Off the Wall" checkerboard slip-on sneaker model same as the pair shown on the *Fast Times* album cover, with the film's title and logo printed along the seams. According to Full Moon Records vice president **Larry Solters**, 2,000 pairs of the \$37.50-retail shoe were given away through radio station screenings in 40 markets. The response was so great that Elektra/Asylum has taken the shoes to record stores for prizes for display and/or consumer contests. **Dave Cline**, E/A national sales manager, says that Van's has printed a special poster with the *Fast Times* album cover and shoe, and wants to cross-promote in its dealerships across the country via record discount coupons offered with shoe purchases and shoe discount coupons in record stores.

**SUPPORT FOR STANLEY** — **Joe Bressi**, Stark/Camelot's vice president of purchasing, had just witnessed a sold-out outdoor concert by the **Michael Stanley Band** and was very excited, which means he was, well, very excited. "It was awesome — as good as the Stones," he declared. "This band is not a figment of our imagination." Bressi then proceeded to explain the chain's big push behind the regionally big Stanley, as noted in **Cash Box**, Aug. 28. "Stanley is from Cleveland and has a big local following here. We sell an average 20,000-25,000 units of each of his releases, mostly in Northeast Ohio with some pockets around the country. But we're really getting new artist conscious in our merchandising and marketing approach, and we feel that we can be there with support and be a major factor in the marketplace." Obviously, Stark is solidly behind Stanley, and is backing him with the first of what Bressi said will be "only two or three campaigns a year on very special projects which we really believe in." First, the chain guaranteed sale of the new "MSB" EMI America album ("money back, no questions asked") and indicated such on special counter divider cards. Then, some 40 radio stations in small towns where Camelot is the only record store were contacted by the store managers, who asked for airplay consideration on the product. "We're trying to fill in for the lack of label promotions in small markets," Bressi explained. For the Stanley project, Stark went to EMI, which furnished promotional LPs and cassettes. The promos were then included in a special folder that Stark silk screened with Stanley's distinctive album cover logo and filled with tour schedules and sales data sheets. Stark presented the folders to the stations, and Bressi now reports that at least 15 of them have picked up on the album, and that over 12,000 units have sold.

**KEYBOARD FOR YOU AND A REBATE TOO** — Odyssey has an "early buy" promotion underway through Oct. 1 in which it will give a \$15 cash rebate to buyers of the Odyssey<sup>2</sup> video game master unit. Themed "Odyssey gives you the keyboard and a rebate, too," the promotion is being supported with point-of-purchase materials and ad slicks... A tip offered by an Odyssey expert in its "adventure club magazine" beautifully, if not intentionally, ties in video games sales and blank videotape sales. The suggestion: Videotape your game playing for playback and study.

**DON'T JUST SAY IT, SING IT** — Another line of musical greeting cards has been brought to the attention of *What's In-Store*, though this one is somewhat racier than the MusiCards noted in this space several months ago (**Cash Box**, March 20). Like the creators of the previous offering, **Mark and Ellen Winter** hope that their MusiCards will attract attention from record companies. The cards stick a transparent flexidisc onto a colorful graphic; Mark composes each song and designs the artwork, while both he and Ellen share the vocals in order to make the abounding double entendres applicable to either sex. Not wishing to choose a favorite, Mark reports that "Get Stoned On Your Birthday" and "Give A Good Blow & Get A Good Piece — Happy Birthday" are the hottest titles, both "selling out overnight." MusiCards Inc. can be reached at 2468 Brentwood Rd., Union, N.J. 07083, (201) 964-7736.

jim bessman

College Retailers Say Their Market Areas Remain Strong

(continued from page 9)

match the wide-ranging tastes of college students and faculty. Stricklen says that the breadth of stock has served to mitigate the traditional summer drop-off. "We're now able to get people from other parts of town, since they know we carry a lot of different types of things."

One campus location free of summer woes is School Kids in Ann Arbor, Mich., site of the University of Michigan. Manager **Michael Lang** says that summer convention and tourist activities ably picked up the summer student slack. Thus the store isn't doing anything special for fall except take advantage of manufacturer restocking programs when offered.

Tourist Trade

Foreign tourism in Los Angeles is credited by Westwood's Tower Records' buyer **Mark Newman** with maintaining sales momentum throughout the year at his store near UCLA. "We actually get stronger during the summer," he says, adding that location in a "very rich area" helps obviate national trends and economic conditions.

**Michael Johnson**, manager of the Camelot outlet in South Bend, Ind.'s University Park Mall, just down the street from Notre Dame, also likes his "good money section of town," and says that nothing "extraordinary" is necessary from his end to get ready for the school year.

The Portland, Ore.-based Everybody's Records chain, which usually begins its annual anniversary sale on Oct. 1, is kicking it off the week before school starts in Eugene and Corvallis, the respective homes of the University of Oregon and Oregon State.

In addition, Everybody's advertises in campus papers, also an important tool for other retailers. The Franklin St. Record Bar outlet across the street from the University of North Carolina at Chapel Hill ran a "Rip us off" coupon offering \$2 off on any non-sale \$5.98 or higher list in the *Daily Tarheel* and "got back millions" according to manager **Candy Ferguson**. The store also has coupons in the paper urging students to "take our walls home" by exchanging them for a free poster.

**Michael Tanner**, manager at the 23rd St. Record Factory in Manhattan, will run ads

in the papers put out by nearby Baruch College and will distribute flyers at the nearby School of Visual Arts. "Last year we found that the students there bought artists like Talking Heads and Eno so we'll highlight those kind of people this year," he says.

**Tanner** adds that he will make sure that he fills out any summer gaps in his stock by the time school starts, to include a full selection of jazz, classical, reggae, country — anything students are listening to. Other retailers also note that students' listening tastes are no longer limited to the supergroups but run the musical gamut. New music acts, however, seem to be the big sellers on campus, as noted by Discount's **Kiser**. However the biggest current run is on the new **Who** album, with forthcoming product by established acts like **Bruce Springsteen** and **Kenny Loggins** expected to bring heavy buys.

Positively **Fourth Street's Kulstad** notes increased stock there in accessories items, specifically, "anything we can fit into the store that is useful in student apartments, such as posters and accessories." **Sherman Tate**, assistant manager of Record Bar's University Mall outlet in Chapel Hill, says that record and tape crates are especially important because so many students are moving and need storage containers.

A few retailers reported store closings in their campus areas. **Kiser** says that Discount is doing a heavier R&B business since **Madison's** soul store recently burned down. **Harvard Coop's Kaminski** says that one of his competitors lost its lease and didn't relocate. **Eric Mueller**, former secretary-treasurer for Record People in Ithaca, New York, blames his mom & pop store's demise after six years on competition from one national and two regional chain stores, the recession, Ithaca's "incredibly mobile college community," and most important, the weak record industry.

Most retailers, however, share **Camelot's Johnson's** observations, "Students are still spending money," he says. "We have an arcade just around the corner. They drop a quarter in and then come in to check out tunes."

PLUS PROFIT

TOP SELLING VIDEO GAMES

- DONKEY KONG Coleco 2451
- FROGGER Parker Brothers 5300
- BERSERK Atari CX2640
- DEFENDER Atari CX2609
- THE EMPIRE STRIKES BACK Parker Brothers 5050
- ATLANTIS Imagic IA 3203
- PAC-MAN Atari CX2646
- COSMIC ARK Imagic IA 3204
- STARMASTER Activision AX016
- CHOPPER COMMAND Activision AX015
- PITFALL! Activision AX018
- NIGHT STALKER Intellivision 5303
- YAR'S REVENGE Atari CX2655
- LOST LUGGAGE Games By Apollo AP 2004
- GANGSTER ALLEY Spectravision 201
- BASEBALL Intellivision 2514

COMPILED FROM: Alta — Phoenix • Disc-O-Met — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd, Stratford — New York • Wonderful World of Video — Chettenooga • Entertainment Systems — Phoenix • Lieberman — Kansas City.

TOP SELLING ACCESSORIES \*

- Allsop Ultraline Cassette Head Cleaner
- BMI Cassette Carrying Case (#915)
- Discwasher D-4 1 1/4 oz. Refill Fluid
- Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Head Cleaner
- Discwasher Stylus Care System (FC-2)
- Fuji T-120 (videocassette)
- Maxell Cassette Head Demagnetizer (HE-44)
- Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/BAG)
- Memorex Cassette Head Cleaning Kit
- Memorex T-120 (videocassette)
- Panasonic "AA" Batteries (4/Pack)
- Pickwick Cassette Head Cleaner
- TDK Cassette Head Cleaning Kit
- TDK SAC-90
- TDK SAX-C-90 (2/BAG)
- TDK SAX-C-60
- TDK SAX-C-90

Compiled from: Tower Records — Sacramento, Seattle • Sound Video, Unltd. — Chicago • Cavages — Buffalo • Lieberman — Denver, Kansas City • Alta — Phoenix • Peaches — Cincinnati, Cleveland, Columbus • Gary's — Virginia • Disc-O-Mat — New York City • Big Apple Records — Denver • Karma — Indianapolis • Licorice Pizza — Los Angeles • Musicland — St. Louis • Dan Jay Music — Denver.

TOP SELLING MIDLINES

- A Flock of Seagulls • Jive/Arista 66000
- The Beatles • Rock 'N Roll, Vol. 1 • Capitol SN/16020
- David Bowie • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843
- Tane Cain • RCA AFL1-4381
- Paul Carrack • Suburban Voodoo • Epic/CBS ARE 38161
- Crosby, Stills & Nash • So Far • Atlantic SD-15119
- The Doors • Elektra Eks 75007
- Haircut 100 • Pelican West • Arista AL 6600
- Joe Jackson • Look Sharp! • A&M SP-4743
- Billy Joel • Piano Man • Columbia PC 32455
- The League of Unltd. Orchestra • Love and Dancing • Virgin/A&M SP-3209
- Missing Persons • Capitol DLP-15001
- Motley Crue • Too Fast For Love • Elektra 960174-1V
- Soft Cell • Non-Stop Ecstatic Dancing • Sire 9 23694-18
- Steel Breeze • RCA AFL1-4424
- Talk Talk • EMI America DLP-19001
- Tonio K. • La Bomba • Capitol MLP-15004

Compiled from: Big Apple Records — Denver • Gery's — Virginia • Peaches — Cincinnati, Columbus • Karma — Indianapolis • Cherts — Phoenix • Disc-O-Mat — New York City • Tower Records — Sacramento, Seattle • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Dan Jay Music — Denver • Licorice Pizza — Los Angeles.

\* Excludes T-Shirts & Paraphernalia

Heavy Sales

## Radio Ponders Future At NAB Programming Conference

(continued from page 5)

"You can't have a Top 40 radio station when there's going to be a cable TV station in the same town that's going to have Top 40 music with video," Cornils said. "So the stations are going to have to hire good community affairs directors who can find out what's really happening."

The study also found hope for radio stations because the number of housewives is declining in the overall population. "According to the study, in 1960, 30% of women worked outside the home and in 1970, the number had increased to 40%," said Cornils. "By 1982, that number had increased to 51%. And working women are relatively poor TV watchers because they have too many other things to do, so this is a real opportunity for radio to expand its audience."

### Satellite Talk

Another issue brought to the fore at the conference was the sooner-than-expected shake-out in satellite-fed networks. "There was not as much discussion about satellite distribution now as there was at last year's convention," said Cornils. "Satellite was the hottest topic then but now, the buzz was that the shakedown had occurred sooner than was thought, but also that the blush was off the rose and that people should not be afraid of it."

By far, the workshop that drew the largest crowd was the one on the future of programming on the AM band, hosted by Jerry Cagle, program director at Top 40 outlet KFRC/San Francisco. "There were overflow crowds and I could not even get in," said Cornils. Cagle reportedly urged his colleagues to ignore the people who say that AM is doomed and that they should only do the best they can, rather than move forward with innovative programming.

The convention presented contradictory views about the survival of AOR. "In the study about the future of radio, Bortz (the study's author) said that the prime demographic for AOR is getting older and that it might turn into a golden oldies format and will probably become a little softer,"

said Cornils.

At the same time, many at the convention were disturbed by the fact that radio listenership among teenage audiences had declined. Some of them attributed that to AOR's refusal for the past few years to play current music, including the "new music." But, unlike the past two RPCs, the programmers and radio managers saw radio's greatest competition as the video games.

In contrast, another format in decline is beautiful music, which was treated in another workshop. "This was the largest gathering I have ever seen in a beautiful music seminar," said Cornils. "The consensus there was that even if the format is supposed to be quiet and laid back, the stations are going to have to go out there and do some promotion without losing their audiences."

### AM Stereo

Another issue that did not spark as much interest as previous conventions was AM stereo. "We had three of the five proponents on hand at the exhibit hall but we did not have any sessions on it, nor was there as much excitement as last time," said Cornils. "I guess the Federal Communications Commission's marketplace decision to leave it to the marketplace just screwed everything up."

The RPC also featured the first NAB program directors proficiency tests. "We had 700 broadcasters assembled in a room and you could hear a pin drop, and that is something I have never seen before," said Cornils. "We had program directors from New York and from small towns in Iowa, and they all found it difficult. I can assure you that nobody is going to score 100."

Other convention highlights included:

- A Tuesday night dinner concert by Atlantic Recording group Manhattan Transfer.
- A Monday lunchtime interview by radio personality Larry King with Alan Barzman, winner of the 1982 Clio Award for the funniest radio commercial.
- A run with the stars around the New Orleans superdome.

## Radio Show For Kids To Debut In '83

NEW YORK — Claiming to fill a void in commercial radio programming, TMC Multimedia, a radio consultancy and production house, has formed Family Radio Programming, an arm dedicated to developing radio shows for children. Its first project, "young contemporary format," is a three-hour variety show modeled after the National Public Radio (NPR) *The Spider's Web*.

Aimed at children aged eight to 14, the three-hour show features news, music reviews, serialized adventure drama, stories of special interest to children and celebrity interviews. It is expected to be released in January 1983.

"We'll have two types of news," said George Morency, vice president, programming, TMC Multimedia. "The first will be based on major news stories of the day, and the second will be of the type that are buried on page 12 of the newspaper but are of special interest to kids like the story about the impact of stereo headphones and whether they cause traffic accidents."

### Relevant Stories

"The major stories are the ones that are written for adults," continued Morency, "the ones that are in the newspapers for weeks and months but which the kids don't read like the impact of an unemployed parent on the child or the effects of stress on the family — that sort of thing."

In addition to the two types of news stories, music reviews and celebrity reviews, the young contemporary format

will also produce serial adventure stories. "In each three-hour block, there will be several episodes of a serialized adventure story," explained Morency.

Although young contemporary format is produced in an upbeat entertaining manner, it could meet requirements for public service programming. "It does not have a public service feel, although it could be perceived that way and that could be a selling point," he said. "But we'll be aiming for adult contemporary, urban contemporary and Top 40 stations. A station does not really have to break format to present us. We could actually be an added service to a format."

While TMC is still in negotiations with potential advertisers, Morency did say that he is looking for video game and other toy manufacturers to sponsor the show as well as makers of personal hygiene products and soft drink bottlers.

Morency and Siegel both came to TMC from National Public Radio, where they co-produced *The Spider's Web*. "We came out of public radio for several reasons," said Morency. "One problem with public radio is that it is underfinanced, and when you program for a commercial audience, you have a larger audience. So we feel that our experience with public radio over the years, combined with the research we've done, has helped shape our product." Last year TMC test marketed young contemporary format in New York, Chicago, Boston, San Francisco and Los Angeles.

## AIRPLAY

**STATION TO STATION** — AOR outlet KLOS/Los Angeles will be broadcasting *Rolling Stone* magazine's *Continuous History of Rock & Roll* Labor Day Weekend Special beginning Sept. 4 at 5 p.m. The 48-hour show will feature in-depth coverage of such topics as the early years of the British Invasion, the Los Angeles rock scene, female rockers and a tribute to the late **Jimi Hendrix**. The show runs until 8 p.m., Monday, Sept. 6, because the station has something else it wants to cover during the same time span . . . That something else is the US festival, the three-day Woodstock-like concert taking place simultaneously in San Bernardino. Program director **Tommy Hedges** and news reporters **Chuck Moshontz** and **Gayl Murphy** will be at the festival throughout the whole three-day run feeding back live reports from the Glen Helen Regional Park, the US festival site. In an attempt to help ease the event's logistics (and get promotion mileage), KLOS has been offering a free-for-the-mailing brochure outlining bus information and directions to the site, as well as a color map. It also spells out rules about what you can and cannot bring to the affair . . . While no grand festivals are planned for the Philadelphia area, AOR station **WMMR**, 93.3 FM, and *Electricity*, a local entertainment newspaper, have joined forces to publish the first edition of the *Electricity/WMMR Rock 'n Roll Survival Guide*. The book, slated for pressing in the next few weeks, features listings of rock 'n roll venues in Pennsylvania, New Jersey and Delaware, seating charts of concert halls and public transportation info, as well as overviews of the Philly rock scene and Atlantic City's live entertainment offerings. It also lists entertainment hotline numbers, alternative movie theaters and more. The first press run of 100,000 copies will be sold for 93 cents at such area record retailers as Sam Goody's and The Listening Booth . . . Moving up to Long Island, we find that **WLIR**/Garden City, which recently changed its format from AOR to one focusing on new music, has signed **Jim Cameron** as its news and information consultant, perhaps signaling another new trend towards



**LOOKING AHEAD** — Boardwalk Entertainment president **Irv Biegel** (r) and senior vice president **Gary LeMel** (l) recently guested on *KABC/Los Angeles* talk personality **Michael Jackson's** show. *Biegel and LeMel* discussed the state of the industry in general and fielded questions from callers during the one-hour interview.

**Mason** and program director **Norm Winer** on behalf of the group and Atlantic. He then got the audience to sing "Happy Birthday" . . . A few days after the Genesis show, Epic recording group **Heart** played the same venue. The label had collaborated with AOR outlet **WMET**/Chicago to find a local band to do a 20-minute opening set for Heart and Riva/PolyGram recording artist **John Cougar**. (*Airplay*, Aug. 28). So, on Aug. 23, a panel of six judges from WMET and Epic converged on Haymakers, another local venue, and chose **Dreamer** from six finalists in the contest dubbed "Private Audition," after the title of Heart's latest LP. Well, for the want of a truck driver, the gig was lost. Dreamer was supposed to arrive at Poplar Creek at 11 a.m., to set up its equipment, but the person they had hired to drive their truck did not show up until 4 p.m. "Poplar Creek just could not hold their union people any longer so Dreamer did not get a chance to play," WMET promotion assistant **Debbie Calton** told *Airplay*. "But we still featured them on our local show *Chicago Rocks*." Somehow it just ain't the same . . . Metromedia has sold WMET to Doubleday for \$9.5 million, adding to its pool of AOR stations, which include **WAVA**/Washington, D.C., **WAPP**/New York and **KWK**/St. Louis. Doubleday president **Gary Stevens** is reportedly not contemplating any programming changes at this time, even though the station has been declining in the ratings. Metromedia reportedly sold the station so that it could buy **WFLD-TV** . . . In New York, AOR station **WPLJ** has named **Russ King** as promotion director. He was director of advertising and promotion for ABC's o&o's and had also run his own consultant outfit . . . The station is also marketing a line of satin jackets, T-shirts and jerseys through metropolitan area A&S department stores. In areas marked the "WPLJ rock station," situated in A&S's young men's departments, the store will sell PLJ garb that bears no resemblance to what the station offers on its own.

**RADIO SOAP OPERA IS BACK!** — AOR station **WMAD**/Madison, Wisc., has been running its own soap opera at 8:35 every weekday morning for the past few months. A spoof on television soaps, the show focuses on the citizens of a mythical Wisconsin city, "the gentle yet hostile young adults from the urban yet suburban town of Port Wine." Its main characters are gentle and hostile (and sometimes sexy). The idea was born when morning drive jock **Rob Charry**, who always goofs on soap operas during his air shift, received a call from a listener who suggested that he start his own. He plays the male characters. In addition to the regular characters, *Gentle Hostile* also features fictional satiric characters from America's television past like *Ozzie & Harriet* and *Andy of Mayberry*. Whenever famous recording artists play Madison, Charry and **Karen Knoot**, WMAD sales account exec who plays the main female roles, go backstage and get the artists such as **Graham Parker** and TV's **Robin Williams**, to recite scripted lines into the microphone, which are then spliced into the tape for the next day's show. Will management allow them to keep on broadcasting their satire? Will the Arb numbers improve for morning drive time in the Summer book? Will Charry take the show into syndication? Tune in tomorrow.

**ON THE MOVE** — The Research Group, whose methods helped **WRKS**/New York skyrocket in the ratings with its marketing strategy, is moving from San Luis Obispo, Calif., to 2517 Eastlake Ave. E., Seattle, Wash., 98102. The telephone number is (206) 328-2993. The Research Group is a division of Sunbelt Communications, which owns the 24-hour satellite-fed A/C network Transtar.

larry riggs



# CASH BOX ROCK ALBUM RADIO REPORT



— **THE WHO • IT'S HARD • WARNER BROS.**  
**ADDS:** WYFE, KMET, KROQ, WABX, WNEW, WCCC, WROQ, WLIR, KEZY, WMMS, WOUR, KLOL, KNAC, KSHE, WHFS, WGRQ, WBLM. **HOTS:** KMET, WNEW, WCCC, WLIR, KEZY. **MEDIUMS:** KROQ, WABX, KLOL. **PREFERRED TRACKS:** Athena, A Man, Cry, Title.  
**SALES:** Just shipped.



**3 ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO**  
**ADDS:** None. **HOTS:** KMET, WSHE, WNEW, WCCC, WROQ, KEZY, WMMS, WOUR, KLOL, KSHE, WGRQ, WBLM, WYFE. **MEDIUMS:** WABX. **PREFERRED TRACKS:** Burning.  
**SALES:** Good in all regions.

## # 1 MOST ADDED

LP Chart Position

**34 A FLOCK OF SEAGULLS • JIVE/ARISTA**  
**ADDS:** None. **HOTS:** KMET, KROQ, WSHE, WNEW, WLIR, KEZY, WMMS, KNAC, WHFS, WGRQ. **MEDIUMS:** WOUR, WBLM, WYFE. **PREFERRED TRACKS:** I Ran, Space, Telecommunications.  
**SALES:** Moderate in all regions.

## # 2 MOST ADDED

— **AEROSMITH • ROCK IN A HARD PLACE • COLUMBIA**  
**ADDS:** WYFE, WGRQ, KSHE, WOUR, KEZY, WROQ, WCCC. **HOTS:** KSHE. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

**48 BAD COMPANY • ROUGH DIAMONDS • SWAN SONG/ATCO**  
**ADDS:** None. **HOTS:** KMET, WSHE, WCCC, KEZY, WMMS, WGRQ. **MEDIUMS:** WABX, KNX, WROQ, WOUR, KLOL, WBLM, WYFE. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions.

**43 THE CLASH • COMBAT ROCK • EPIC**  
**ADDS:** WGRQ, WNEW. **HOTS:** KMET, KROQ, WLIR, KEZY, KNAC, WHFS. **MEDIUMS:** WSHE, WOUR. **PREFERRED TRACKS:** Should, Casbah.  
**SALES:** Weak in South; fair in others.

**1 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM**  
**ADDS:** None. **HOTS:** WSHE, WABX, WCCC, KEZY, WMMS, WOUR, KSHE, WBLM, WYFE. **MEDIUMS:** KLOL. **PREFERRED TRACKS:** Hurts; Jack.  
**SALES:** Good in all regions.

**51 MARSHALL CRENSHAW • WARNER BROS.**  
**ADDS:** None. **HOTS:** WSHE, WABX, WHFS, WGRQ. **MEDIUMS:** KROQ, KNX, WMMS, WOUR, WBLM. **PREFERRED TRACKS:** Someday, Cynical.  
**SALES:** Fair in all regions.

**9 CROSBY, STILLS & NASH • DAYLIGHT AGAIN • ATLANTIC**  
**ADDS:** None. **HOTS:** KNX, KEZY, WGRQ, WBLM. **MEDIUMS:** WROQ, WMMS, WOUR, WYFE. **PREFERRED TRACKS:** Wasted.  
**SALES:** Good to moderate in all regions.

**77 FAST TIMES AT RIDGEMONT HIGH • SOUNDTRACK • FULL MOON/ASYLUM**  
**ADDS:** None. **HOTS:** KMET, KROQ, KNX, KEZY, WMMS, WGRQ, WYFE. **MEDIUMS:** WSHE, WABX, WCCC, WOUR, WBLM. **PREFERRED TRACKS:** Waffle, Johnny, Somebody's.  
**SALES:** Good to moderate in all regions.

**2 FLEETWOOD MAC • MIRAGE • WARNER BROS.**  
**ADDS:** None. **HOTS:** WSHE, KNX, KEZY, WMMS, WOUR, KLOL, KSHE, WGRQ, WBLM. **MEDIUMS:** WABX, WCCC, WROQ, WYFE. **PREFERRED TRACKS:** Gypsy, Hold.  
**SALES:** Good in all regions.

LP Chart Position

**6 GO-GO's • VACATION • I.R.S./A&M**  
**ADDS:** None. **HOTS:** KMET, KROQ, WNEW, WLIR, KEZY, KNAC, WHFS. **MEDIUMS:** WOUR. **PREFERRED TRACKS:** Title, Beatnik, Cool.  
**SALES:** Good in all regions.

**68 DON HENLEY • I CAN'T STAND STILL • ASYLUM**  
**ADDS:** None. **HOTS:** KMET, KROQ, KEZY, WMMS, WOUR, WGRQ. **MEDIUMS:** WABX, KROQ, KLOL, WBLM, WYFE. **PREFERRED TRACKS:** Johnny, Title.  
**SALES:** Good to moderate in all regions.

## # 5 MOST ADDED

— **HUGHES/THRALL • BOULEVARD/CBS**  
**ADDS:** WYFE, KLOL, WCCC. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

## # 4 MOST ADDED

— **ICE HOUSE • PRIMITIVE MAN • CHRYSALIS**  
**ADDS:** WYFE, WHFS, WMMS, KEZY, KROQ. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

**29 JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA**  
**ADDS:** WABX. **HOTS:** KMET, KEZY, WMMS, KLOL, WGRQ. **MEDIUMS:** WROQ, WBLM, WYFE. **PREFERRED TRACKS:** Another, Bloodstone, Title.  
**SALES:** Moderate to fair in all regions.

## # 3 MOST ADDED

— **KENNY LOGGINS • HIGH ADVENTURE • COLUMBIA**  
**ADDS:** WGRQ, KEZY, KSHE, WOUR, WMMS, WCCC, WNEW. **HOTS:** None. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Fight.  
**SALES:** Just shipped.

**39 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**  
**ADDS:** None. **HOTS:** KROQ, WSHE, WNEW, KNX, KEZY, WMMS, KNAC, WGRQ, WBLM, WYFE. **MEDIUMS:** KMET, WABX, WCCC, WLIR, KSHE. **PREFERRED TRACKS:** Who, Down.  
**SALES:** Good to moderate in all regions.

**70 MISSING PERSONS • CAPITOL**  
**ADDS:** None. **HOTS:** WSHE, WCCC, KEZY, KNAC, WHFS, WYFE. **MEDIUMS:** WROQ, WLIR, WGRQ, WBLM. **PREFERRED TRACKS:** Words, Mental.  
**SALES:** Good in West; fair in others.

**32 EDDIE MONEY • NO CONTROL • COLUMBIA**  
**ADDS:** None. **HOTS:** KMET, KROQ, WABX, KEZY, WMMS, WOUR, KSHE, WBLM. **MEDIUMS:** KLOL. **PREFERRED TRACKS:** Take, Title, Shakin'.  
**SALES:** Good to moderate in all regions.

## # 1 MOST ACTIVE

LP Chart Position

**45 SANTANA • SHANGO • COLUMBIA**  
**ADDS:** None. **HOTS:** KEZY, WMMS, WOUR, KSHE, WGRQ, WYFE. **MEDIUMS:** KMET, WABX, WCCC, WROQ, KLOL, WBLM. **PREFERRED TRACKS:** Hold, Title.  
**SALES:** Good to moderate in all regions.

**10 BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL**  
**ADDS:** None. **HOTS:** KMET, WSHE, WNEW, WCCC, WROQ, KEZY, WMMS, WOUR, KLOL, KSHE, WGRQ, WBLM. **MEDIUMS:** KROQ, WABX, WYFE. **PREFERRED TRACKS:** Title.  
**SALES:** Good in all regions.

**42 STRAY CATS • BUILT FOR SPEED • EMI AMERICA**  
**ADDS:** None. **HOTS:** KEZY, WMMS, WOUR, KNAC, WHFS. **MEDIUMS:** KMET, KROQ, WROQ, WLIR. **PREFERRED TRACKS:** Strut.  
**SALES:** Moderate to fair in all regions.

**24 .38 SPECIAL • SPECIAL FORCES • A&M**  
**ADDS:** KLOL. **HOTS:** KLOL, WNEW, WROQ, WGRQ, WYFE. **MEDIUMS:** KMET, WABX, KEZY, WMMS, WBLM. **PREFERRED TRACKS:** Caught, Keep.  
**SALES:** Moderate to fair in all regions.

**81 GEORGE THOROGOOD & THE DESTROYERS • BAD TO THE BONE • EMI AMERICA**  
**ADDS:** WCCC. **HOTS:** KMET, WHFS. **MEDIUMS:** WNEW, WROQ, KEZY, WOUR, WGRQ, WBLM. **PREFERRED TRACKS:** Nobody.  
**SALES:** Moderate to fair in all regions.

**28 PETE TOWNSHEND • ALL THE BEST COWBOYS... • ATCO**  
**ADDS:** None. **HOTS:** WSHE, WNEW, WHFS. **MEDIUMS:** KROQ, WABX, KEZY, WMMS, WOUR, KNAC. **PREFERRED TRACKS:** Skirts, Uniforms, Face.  
**SALES:** Good to moderate in all regions.

**94 URIAH HEPP • ABOMINOX • MERCURY/POLYGRAM**  
**ADDS:** WABX. **HOTS:** WMMS, KLOL. **MEDIUMS:** WSHE, WROQ, KEZY, WOUR, KSHE, WGRQ, WBLM. **PREFERRED TRACKS:** Too Scared.  
**SALES:** Fair in all regions.

**176 THE JOHNNY VAN-ZANT BAND • THE LAST OF THE WILD ONES • POLYDOR/POLYGRAM**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** WROQ, KEZY, WOUR, KSHE, WGRQ, WBLM, WYFE. **PREFERRED TRACKS:** It's You, Title.  
**SALES:** Weak in East; fair in others.

**35 STEVE WINWOOD • TALKING BACK TO THE NIGHT • ISLAND**  
**ADDS:** None. **HOTS:** WSHE, WNEW, KNX, KEZY, WMMS, WHFS, WGRQ. **MEDIUMS:** KMET, WABX, WCCC, WROQ, KLOL, KSHE, WBLM, WYFE. **PREFERRED TRACKS:** Still.  
**SALES:** Moderate to fair in all regions.

## Developing Country Artists More Responsible For Their Own Careers

by Tom Roland

NASHVILLE — At a time when most of the record industry has searched for methods of cutting back on budget expenditures, the careers of developing artists — performers who are in the building stages between a relative newcomer and major status — are finding themselves more responsible than ever before for the progress of their careers. While managers generally agree that the label has a duty to provide such tools as publicity and promotion to back the efforts of the artist, they have in many cases developed teams of specialists to augment that work.

Record companies more frequently have adopted the attitude that as a record label, their main concern is selling records, and expenses that are not directly related to that concern have fallen under increased scrutiny. Likewise, the artist benefits more directly by a wider scope by such functions as publicity and increased promotional activity, so many of those duties have been increasingly placed upon their shoulders. While labels have certainly not abandoned their search for publicity and effective promotion, it has been cut to the bare minimum and the artists themselves, along with their management teams, are responsible for any extra push they feel necessary.

With John Conlee, the emphasis has been on a team effort aimed at establishing the artist in a number of different image-minded roles. According to his manager, Dave Roberts, the Conlee organization has always remained "relatively frugal," and using independents for promotion and marketing has been a tactic long used by the artist's camp, although Roberts insists that they "have tried to keep the budget to a minimum all along."

"Labels are essentially what they're called — record companies," he said. "They're in the record business, where an artist, as far as career development, has to take a whole lot of that upon himself, because, especially now, labels are not spending any money developing and taking artists on to the next plateau."

### New Opportunities Seized

In addition, Conlee has become involved in newer avenues of image-building, such as video and product endorsement, to increase their visibility in the industry and to the public. "A lot of artists are using endorsements with other companies for this point of visibility," noted Roberts. "We have been approached on a couple of occasions on different things, but we're not just grasping

at them; they've got to fit well."

They have also used video when it was appropriate with a particular song, but they have had to exercise a great deal of thrift in working in the still-developing medium.

Martyn Smith, who manages the Burrito Brothers, insists that as long as his act can "survive" on the road, that promotion is "basically the only sort of support we need." The group has taken a number of smaller projects into its own hands to help develop support at the CBS branches. "On the new record that's coming out, we're mailing out advance copies to people in the field," he commented. "We feel this would help us to get more success with the record and get in touch with the people." In addition, the Burritos added independent publicist Woody Bowles to develop a more concentrated effort in their attempts to gain media coverage.

To help support such strategic moves, the band has had to make adjustments on the road to provide flexibility in the budget. "We're taking less hotel rooms," he noted, "doubling up on rooms. We've also made a feasible deal with a bus company whereby we don't have to pay that daily rental."

### Getting An Edge

What the Burritos and Conlee are doing in essence is getting an edge over the current crop of developing artists, which, according to Carroll Fulmer, manager for Leon Everette, has increased considerably since he and Everette first formed Orlando Records before landing the current agreement with RCA. "There are a lot of new people out there," he noted, "and I think it's more difficult to make it now than when I started with Leon. It's a very competitive market out there right now."

Outside of establishing an office in Everette's home in South Carolina, Fulmer has left most of the legwork in marketing, promotion and publicity to the discretion of the label, although they are in frequent contact.

While the artist must pay close attention to his personal budget, Ken Stilts, manager for Eddy Raven, points out that it is essential for the artist to empathize with the record company's similar position. "A developing artist has to understand that scheduled album releases may not come off as they normally would," he suggested. "It is a difficult time for the record label, and we have to concentrate on building with the singles, working toward the big single that creates the market and demand for the album product."



**WHAT IF THEY HELD A PARTY AND 'NOBODY' CAME** — Tom Collins Music recently held a reception in honor of Sylvia's "Nobody" single, which spent two weeks in the #1 position on the **Cash Box** country chart. In recognition of the tune, each attendee was given a name card that read, "Hello, my name is Nobody." Currently in the midst of a rather comprehensive fair tour, Sylvia's next single from the "Just Sylvia" album is "Like Nothing Ever Happened." Pictured at the affair are (l-r): songwriters Dennis Morgan and Kye Fleming; Sylvia; producer Tom Collins; and Sue Patton, vice president and general manager, Tom Collins Music.

## Golden Cancels Harvest Jam II Following Scheduling Difficulties

NASHVILLE — After encountering a series of scheduling conflicts that impeded his progress toward holding a follow-up to last year's highly successful outdoor event in Brewton, Ala., William Lee Golden has abandoned plans for a Harvest Jam II this coming October. Golden, baritone singer for the Oak Ridge Boys, revealed the cancellation at a conference at his Golden Era home in nearby Hendersonville Sept. 1.

Golden had originally intended the Jam to be held Oct. 9, but various conflicts forced the date to be moved a number of times, finally pushing the concert to Oct. 23. Once that date had been set, Golden, Family Affairs Concerts and the Brewton Chamber of Commerce, co-promoters of the event, found scheduling difficulties interfering with the major acts they intended to book. Among those sought for the attraction were the Oak Ridge Boys, Merle Haggard, Hank Williams, Jr., Alabama and the Charlie Daniels Band.

Instead of backing the Harvest Jam, which would have required approximately \$250,000 in investment, Golden will "chan-

nel his energies and efforts into the Entertainment Expo '82," a three-day event in November designed to make the Nashville music community aware of the many facets of the music industry and related avenues that have sprung up in the Tennessee capital. Golden has been named, along with Charlie Daniels, as co-chairman of the event, sponsored by the Nashville Music Assn., and *The Tennessean* newspaper.

Last year's initial Harvest Jam, held Oct. 10 at the Brewton airport, pulled some 30,000 fans to see the Oak Ridge Boys, the Charlie Daniels Band, Alabama, Sylvia, Delbert McClinton, Cedar Creek and the Boys Band (**Cash Box**, Oct. 24, 1981). At that time, Golden intended to "preserve the jam" and, in spite of this year's cancellation, he is working to reinstate the festival in 1983, possibly on the shore of the Gulf of Mexico where he recently purchased some property in Alabama.

Also, noting rumors that have been circulating for several weeks, Golden denied that he has any plans to leave the Oak Ridge Boys. While he implied that there are slight personality differences within the band, he compared the singing members of the group to the "four seasons of the year" in their contributive importance to the overall unit.

## Opryland Showcases 26 To Music Row Execs

NASHVILLE — To demonstrate Opryland's ability to acquire talented performers for its summer amusement park and to provide those unheralded artists exposure, the Opryland entertainment department held a private audition for some of its entertainers in late August for a select group of Music Row representatives.

Some 26 performers covering a diversity of musical styles, including country, pop and gospel were showcased at the Opryland Hotel. More than 350 performers entertained at the park this past summer, chosen from more than 7,000 singers, dancers and musicians who were auditioned in 26 cities during the past winter.

Many who join at Opryland do so to move closer to the Nashville music community, and though most meet with little success in attaining that purpose, some do acquire jobs through their association with Opryland. Among those who have moved into the recording industry are Gary Harrison, a writer with Dick James Music who just released his first solo album, "To The Night;" Boardwalk artist Chris Christian; RCA artist Dean Dillon; and Capitol artist Deborah Allen. A number of former Opryland performers have also joined Broadway companies and national touring theater groups for such plays as *Sugar Babies*, *A Chorus Line*, *The Best Little Whorehouse In Texas*, *West Side Story* and *Hello Dolly*.

## Tessler Opens Western Branch

NASHVILLE — Tessier Talent, Inc., a Nashville-based booking agency headed by Roy Tessier, has opened a second office in Durant, Okla. The new branch, Tessier Talent West, will handle dates for all states west of the Mississippi River, leaving the home office responsible for bookings in the eastern portion of the country.

Jesse Toney, formerly of Jesse Toney & Assoc., has been named to head the western outlet, and Dorothy Toney, Bill Hayes and Ralph Dye have been acquired to serve as agents on behalf of the firm's talent roster.

Acts currently signed with Tessier for representation include Kitty Wells, Hank Snow, Freddie Hart, Jan Howard, Sheb Wooley, Pee Wee King, Mary Lou Turner and Penny DeHaven, among others. The new branch can be reached at (405) 924-1294.

## E.M.H. Label Debuts

NASHVILLE — Eugene Henry has established E.M.H. Music, a Nashville-based firm that includes E.M.H. Records and E.M.H. Show Production, with branch offices in Coral Gables, Fla., and Wichita, Kan.

Wayne Carson, who wrote "The Clown" and "Always On My Mind," has signed with the label for one single. The record, "Loving You Ain't All I Got To Do," written by Carson and Ronnie Reno, is scheduled to ship in early September.

E.M.H. is located at 38 Music Square East, Suite 111, Nashville, Tenn. 37203. The telephone number is (615) 255-4181.



**FOSTER'S LABEL SIGNS MONUMENTAL PACT WITH CBS** — After two years of inactivity in the U.S., Monument signed a two-year pact with CBS for distribution in the United States and all but five foreign territories. In addition, Fred Foster, who has acted as label president for each of the 24 years Monument has been in existence, relinquished those duties to former Alfa head Bob Fead. Seated (l-r) in the Nashville headquarters are: Foster, chairman of the board; and Fead. The remainder of the executive staff (standing) includes: Mike Hyland, director, creative services; Vance Foster, director, computer services; Ken Kim, art director; Bonnie Maxwell, director, international; Allen Rosenblatt, director, business affairs; Tex Davis, director, country promotion; and Bob Hunka, general manager.

TOP 75 ALBUMS

	Weeks On Chart	9/4		Weeks On Chart	9/4
<b>1 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	1	26	<b>40 JUST HOOKED ON COUNTRY</b> ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)	43	4
<b>2 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	2	27	<b>41 SUGAR FREE</b> DAVE ROWLAND (Elektra E1-60011)	47	6
<b>3 INSIDE</b> RONNIE MILSAP (RCA AHL 1-4311)	3	12	<b>42 CIMARRON</b> EMMYLOU HARRIS (Warner Bros. BSK 3603)	42	38
<b>4 LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty LO-51124)	4	9	<b>43 THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> (Warner Bros./Viva BSK 3643)	48	32
<b>5 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE!</b> DAVID FRIZZELL (Warner/Viva 23688-1)	7	10	<b>44 MICHAEL MARTIN MURPHEY</b> (Liberty LT-51120)	—	1
<b>6 WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	5	39	<b>45 LOVE TO BURN</b> RONNIE McDOWELL (Epic FE 38017)	45	11
<b>7 JUST SYLVIA</b> SYLVIA (RCA AHL1-4312)	6	23	<b>46 STICKIN' TOGETHER</b> THE KENDALLS (Mercury/PolyGram SRM-1-4046)	38	6
<b>8 BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	9	45	<b>47 WINDOWS</b> THE CHARLIE DANIELS BAND (Epic FE 37694)	41	24
<b>9 SOUTHERN COMFORT</b> CONWAY TWITTY (Elektra E1-60005)	10	33	<b>48 STRAIT COUNTRY</b> GEORGE STRAIT (MCA 5348)	44	48
<b>10 QUIET LIES</b> JUICE NEWTON (Capitol ST-12210)	8	16	<b>49 THE HOTTEST NIGHT OF THE YEAR</b> ANNE MURRAY (Capitol ST-12225)	53	2
<b>11 STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA 5320)	12	11	<b>50 COME BACK TO ME</b> MARTY ROBBINS (Columbia FC 37995)	49	7
<b>12 HIGH NOTES</b> HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	11	21	<b>51 FINALLY!</b> T.G. SHEPPARD (Warner/Curb BSK 3600)	50	33
<b>13 SOMEWHERE IN THE STARS</b> ROSANNE CASH (Columbia FC 37570)	13	12	<b>52 GREATEST HITS</b> RONNIE MILSAP (RCA AHL 1-3722)	58	21
<b>14 INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	14	20	<b>53 CHARLEY SINGS EVERYBODY'S CHOICE</b> CHARLEY PRIDE (RCA AHL1-4287)	46	23
<b>15 SHE'S NOT REALLY CHEATIN'</b> MOE BANDY (Columbia FC 38009)	15	13	<b>54 SNUFF</b> (Elektra/Curb 60149)	54	4
<b>16 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	16	41	<b>55 I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)	60	21
<b>17 PUT YOUR DREAMS AWAY</b> MICKY GILLEY (Epic AL 38082)	17	4	<b>56 SOME DAYS IT RAINS ALL NIGHT LONG</b> TERRI GIBBS (MCA-5315)	56	15
<b>18 THE MAN WITH THE GOLDEN THUMB</b> JERRY REED (RCA AHL1-4315)	20	15	<b>57 SOFT TOUCH</b> TAMMY WYNETTE (Epic FE 37980)	51	15
<b>19 THE LEGEND GOES ON</b> THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)	19	11	<b>58 KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	52	78
<b>20 TOO GOOD TO HURRY</b> CHARLY McCLAIN (Epic FE 38064)	22	9	<b>59 STEP BY STEP</b> EDDIE RABBITT (Elektra 6E-532)	59	55
<b>21 IN BLACK &amp; WHITE</b> BARBARA MANDRELL (MCA-5295)	21	26	<b>60 FAMILY &amp; FRIENDS</b> RICKY SKAGGS (Rounder 0151)	66	9
<b>22 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	18	77	<b>61 AMAZING GRACE</b> CRISTY LANE (Liberty/LS LT-51117)	61	14
<b>23 THE BEST LITTLE WHOREHOUSE IN TEXAS</b> ORIGINAL SOUNDTRACK (MCA 6112)	31	3	<b>62 THE DUKES OF HAZARD</b> VARIOUS ARTISTS (Scotti Bros./CBS E237712)	70	24
<b>24 A TASTE OF YESTERDAY'S WINE</b> MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	40	2	<b>63 BROTHERLY LOVE</b> GARY STEWART & DEAN DILLON (RCA AHL 1-4310)	63	17
<b>25 LISTEN TO THE RADIO</b> DON WILLIAMS (MCA-5306)	24	22	<b>64 LIVE FROM AUSTIN CITY LIMITS</b> ROY CLARK (Churchill CR-9421)	64	7
<b>26 THIS DREAM'S ON ME</b> GENE WATSON (MCA-5302)	26	5	<b>65 LAST TRAIN TO HEAVEN</b> BOXCAR WILLIE (Main Street ST73001)	57	19
<b>27 BLACK ON BLACK</b> WAYLON JENNINGS (RCA AHL1-4247)	25	28	<b>66 STILL THE SAME OLE ME</b> GEORGE JONES (Epic FE 37106)	55	41
<b>28 BOBBIE SUE</b> OAK RIDGE BOYS (MCA 5294)	28	30	<b>67 PISTOL PACKIN' MAMA</b> HOYT AXTON (Jeremiah JH-50003)	62	15
<b>29 16TH AVENUE</b> LACY J. DALTON (Columbia FC 37975)	30	7	<b>68 TAKE ME TO THE COUNTRY</b> MEL McDANIEL (Capitol ST-12208)	68	20
<b>30 HEARTBREAK EXPRESS</b> DOLLY PARTON (RCA AHL 1-4289)	23	21	<b>69 GREATEST HITS</b> JIM REEVES & PATSY CLINE (RCA AHL 1-4127)	74	41
<b>31 WHEN WE WERE BOYS</b> THE BELLAMY BROTHERS (Elektra E1-60019)	27	20	<b>70 JUICE</b> JUICE NEWTON (Capitol ST 12136)	73	78
<b>32 BUSTED</b> JOHN CONLEE (MCA 5310)	32	22	<b>71 FANCY FREE</b> OAK RIDGE BOYS (MCA 5209)	65	66
<b>33 NUMBER ONES</b> CONWAY TWITTY (MCA-5318)	33	16	<b>72 WHEN A MAN LOVES A WOMAN</b> JACK GRAYSON (Koala KOA 15751)	67	26
<b>34 UNLIMITED</b> REBA McENTIRE (Mercury/PolyGram SRM-1-4047)	29	9	<b>73 I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON (Warner Bros. BSK 3599)	69	9
<b>35 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL1-3644)	34	144	<b>74 QUIET MAN</b> JOHN SCHNEIDER (Scotti Bros./CBS FZ 37956)	71	9
<b>36 THE PRESSURE IS ON</b> HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	36	53	<b>75 AIN'T GOT NOTHING TO LOSE</b> BOBBY BARE (Columbia FC 37719)	72	22
<b>37 JACK GRAYSON SINGS</b> (Joe-Wes JW-8100)	37	5			
<b>38 OH GIRL</b> CON HUNLEY (Warner Bros. 9 23693)	35	5			
<b>39 THE BELLAMY BROTHERS GREATEST HITS</b> (Warner/Curb 9 23697-1)	39	3			

THE COUNTRY COLUMN

**A NEW RELEASE ON LIFE** — RCA Records held a small gathering in the inner sanctum of the company's walls recently to celebrate the impending release of a number of items during the month of September. Among the albums expected are "Somewhere Between Right And Wrong" by **Earl Thomas Conley**, the self-titled debut release from **Steve Wariner** and **Louise Mandrell & R.C. Bannon's** second RCA album, "You're My Super Woman, You're My Incredible Man." While vice president of marketing **Joe Galante** gave a local news crew an update on **Dolly Parton's** unfortunate gynecological condition, some of the label's latest video pieces were displayed, featuring, among others, each of the three acts. Wariner's long-awaited initial album may be the cream of the crop, as it now amounts to something just shy of a greatest hits package, containing four Top 10 efforts — "By Now," "Your Memory," "All Roads Lead To You" and "Kansas City Lights" — in addition to his latest single, "Don't It Break Your Heart." ETC, whose album was just shipped, had just finished visiting local radio station WJRB, where he convinced the crew to play the title cut off the new record so that he could hear the mix over his car radio. He explained during the reception that in spite of the number of different speakers that a song is mixed on, the final test is the tune's adaptability to an AM car radio. Mandrell and Bannon are planning a short excursion to Hawaii to film a segment of *Nashville On The Road* and to take time out from their tour schedule, which has heightened with the expected release of the album. In addition, RCA is planning a Dolly Parton greatest hits package for the fall.

**HAPPY BIRTHDAY, DAC** — **David Allan Coe** held a doubly significant birthday party Sept. 6, since the inimitable outlaw's red letter day coincided with Labor Day and the annual **Jerry Lewis** telethon. Coe provided an interesting alternative to Lewis' now predictable antics with a concert at Ruskin Cave Park in Dickson, Tenn., near the David Allan Coe Museum. The museum contains a number of pieces from Coe's collection of Indian artifacts, as well as a pair of gun-shaped guitars created by **Shot Jackson** and a bicycle that once bested Coe, leaving him with both arms broken when he tried to ride it. In addition to the performance, visitors had access to a swimming spot and barbeque and beer.



**STEGALL GOES GOLD** — **Earl Holliman** (r) was in Nashville recently shooting footage for *Country Gold*, a made-for-television movie in which he will co-star with **Loni Anderson** of WKRP/Cincinnati fame. **Keith Stegall** (l) is among the many Nashville celebrities and industry professionals who will appear in the piece.

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**HOTLINE NEWS BECOMES MOST-READ CONSUMER COUNTRY MAG** — *Country Hotline News* has become the most widely read consumer publication dealing with country entertainers, effective with the September issue. *CHN* has a circulation in excess of 185,000, and the company boasts that more than a half million people read the sheet every month. The paper picked up more than 100,000 readers when *Country Music* magazine went out of business earlier this year and Publishers Clearing House offered the unfulfilled subscriptions it had gained for *Country Music* to *CHN*. The subscribers were offered a choice of *Hotline* or a full refund after reviewing the publication, and *CHN* publisher **Bruce William Hurt** reports that less than two percent have asked for their money back. *Hotline* held a reception Aug. 26 to celebrate its victory and entertainment was provided by such notables as the **Burrito Brothers** and **Gary Morris**.

**NOBODY'S BUSINESS** — **Tom Collins Music** hosted a reception to honor **Sylvia's** "Nobody" single, which stayed at #1 on the **Cash Box** charts for two weeks, and this week is entering its fourth week on the Pop Singles chart. Cleverly, each guest at the affair received a name tag that said "nobody," so everybody who was anybody didn't feel out of place by being somebody.

**CONGRATULATIONS** — to **Joy Gardner** of the *Tennessee Express*. Gardner gave birth to an eight-pound baby girl Aug. 20.

**GLASERS FLASH GOLD STARS IN EUROPE** — Six European countries — Germany, the Netherlands, Ireland, Sweden, Norway and England — were represented at the "EURO-Country Festival" in the Netherlands, where **Tompall and the Glaser Brothers** presented the Gold Star awards to some of the top names in European country music. The competition was taped for television transmission at a later date, including performances by the Glasers, who received a four-minute standing ovation following their rendition of "Maria Consuela," their current single release on the eastern side of the Atlantic. The taping is also expected to produce a second special featuring the Glasers in concert that should air later this fall.

**SRO AND THE BEAN COME UP SMILIN'** — **Dolores Smiley**, president of SRO Talent, and **Bill Bleckley**, of Bleckley and Bean Talent, have merged the two companies, producing Bleckley and Smiley Talent, with new offices located at 2508 Franklin Road in Nashville, and new phone number (615) 269-0438. Artists represented by the firm include **Del Reeves**, **Narvel Felts**, **Johnny Carver**, **Dotsy**, **Wayne Kemp**, **Ronnie Robbins**, **Jimmy Angel**, **Tina Carrol**, **Nashville Satin** and **Glen Barber**. **Alan Smiley**, of the company, recently married **Carole Thornton** at Magnolia Gardens in Charleston, S.C. Thornton is a relative of both **Dot Thornton** and **Maggie Cavender** of the Nashville Songwriters Assn. International (NSAI).

**WRANGLER WINNER SIGNS WITH ONCE PRICELESS FIRM** — **Denise Price**, winner of the *Wrangler Country Starsearch*, has signed with the **Ken Stilts Co., Inc.**, for management. Through the Starsearch, the singer has already amassed a one-year recording contract with **Dimension Records** and a one-year booking agreement with the **Lavender Agency**.

**ACUFF'S ARTIFACTS AT AMUSEMENT ARENA** — **Roy Acuff** possesses an extensive collection of musical instruments, currently on display at the **Roy Acuff Museum** at Opryland U.S.A., and that collection is the subject of a book, appropriately titled *Roy Acuff's Musical Collection at Opryland*. Available only at the amusement park, the 96-page essay is penned by **Douglas B. Green**, a member of *Riders in the Sky*, and **George Gruhn**, who writes monthly columns for *Guitar Player* and *Frets*.

**OILFIELD COWBOY TAPS UNDEVELOPED MARKET** — Label executives are constantly looking for new markets, and **Wes St. Jon** may have found an unlikely possibility. St. Jon's initial release, "Oilfield Cowboy" on Maryland-based **Star-Key Records**, is an attempt to recount the story of the hands that toil daily at the petrol wells.

tom roland

# TOP 100 COUNTRY SINGLES

September 11, 1982

	Weeks On Chart	9/4		Weeks On Chart	9/4		Weeks On Chart	9/4
<b>1</b> LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-B-1471)	1	10	<b>34</b> BREAK IT TO ME GENTLY JUICE NEWTON (Capitol PB-5148)	45	3	<b>66</b> SOME NEVER STAND A CHANCE THE FAMILY BROWN (RCA PB-13285)	75	4
<b>2</b> WOMEN DO KNOW HOW TO CARRY ON WAYLON JENNINGS (RCA PB-13257)	2	12	<b>35</b> MAKING LOVE FROM MEMORY LORETTA LYNN (MCA-52092)	43	5	<b>67</b> SHE CAN'T GET MY LOVE OFF THE BED DOTTIE WEST (Liberty P-B-1479)	—	1
<b>3</b> I'M NOT THAT LONELY YET REBA McENTIRE (Mercury/PolyGram 76157)	3	16	<b>36</b> THE KILLIN' KIND BANDANA (Warner Bros. 7-29936)	46	4	<b>68</b> WOMEN IN LOVE KIN VASSY (Liberty P-B-1469)	80	4
<b>4</b> SHE GOT THE GOLDMINE JERRY REED (RCA PB-13268)	5	10	<b>37</b> BACK IN DEBBIE'S ARMS TOM CARLILE (Door Knob DK 82-180)	37	9	<b>69</b> IF YOU COULD SEE YOU THROUGH MY EYES SKIP & LINDA (MDJ 68178)	84	4
<b>5</b> WHAT'S FOREVER FOR MICHAEL MURPHEY (Liberty P-B-1466)	9	13	<b>38</b> I'M DRINKIN' CANADA DRY BURRITO BROTHERS (Curb ZS 5 03023)	38	8	<b>70</b> 16TH AVENUE LACY J. DALTON (Columbia 18-03184)	—	1
<b>6</b> SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia 18-02966)	7	13	<b>39</b> WAR IS HELL T.G. SHEPPARD (Warner/Curb 7-29934)	50	2	<b>71</b> LOOKING FOR THE SUNSHINE THE KINGSTON TRIO (Xerec 1-10004)	71	4
<b>7</b> DANCING YOUR MEMORY AWAY CHARLY McCLAIN (Epic 14-02975)	8	12	<b>40</b> HEAVENLY BODIES EARL THOMAS CONLEY (RCA PB-13246)	6	14	<b>72</b> SONG OF THE SOUTH TOM T. HALL & EARL SCRUGGS (Columbia 18-03033)	72	7
<b>8</b> WHATEVER THE STATLER BROTHERS (Mercury/PolyGram 76162)	10	11	<b>41</b> NEW WAY OUT KAREN BROOKS (Warner Bros. 7-29958)	44	7	<b>73</b> A WOMAN'S TOUCH TOM JONES (Mercury/PolyGram 76172)	—	1
<b>9</b> THIS DREAM'S ON ME GENE WATSON (MCA-52074)	12	11	<b>42</b> EVER, NEVER LOVIN' YOU ED BRUCE (MCA-52109)	53	3	<b>74</b> I WISH I HAD A JOB TO SHOVE RODNEY LAY and the WILD WEST (Churchill CR 94005)	76	6
<b>10</b> BIG OLE BREW MEL McDANIEL (Capitol P-B-5138)	11	11	<b>43</b> SOME DAYS IT RAINS ALL NIGHT LONG TERRI GIBBS (MCA-52008)	47	5	<b>75</b> I AIN'T GIVING UP ON HER YET JACK GRAYSON (Joe-Wes JW-81006)	77	4
<b>11</b> PUT YOUR DREAMS AWAY MICKY GILLEY (Epic 14-03055)	14	7	<b>44</b> SHE'S PLAYING HARD TO FORGET EDDY RAVEN (Elektra E-47469)	13	13	<b>76</b> WE DID BUT NOW YOU DON'T CONWAY TWITTY (Elektra 7-69964)	—	1
<b>12</b> I WISH YOU COULD HAVE TURNED MY HEAD OAK RIDGE BOYS (MCA-52095)	17	7	<b>45</b> IN THE DRIVER'S SEAT JOHN SCHNEIDER (Scotti Bros./CBS ZS5 03062)	56	4	<b>77</b> PYRAMID OF CANS MUNDO EARWOOD (Primer PR 1009)	88	2
<b>13</b> I JUST CAME HERE TO DANCE DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)	16	9	<b>46</b> I'M GONNA HIRE A WINO TO DECORATE OUR HOME DAVID FRIZZELL (Warner/Viva WBS 50063)	15	17	<b>78</b> IF YOU DON'T WANT ME TO SHIRLEY GRAFF (Stargem SG 2142)	—	1
<b>14</b> DREAMS DIE HARD GARY MORRIS (Warner Bros. 7-29967)	18	10	<b>47</b> OPERATOR, LONG DISTANCE PLEASE BARBARA MANDRELL (MCA-52111)	62	2	<b>79</b> LAST TRAIN TO HEAVEN BOXCAR WILLIE (Main Street B 953)	—	1
<b>15</b> YESTERDAY'S WINE MERLE HAGGARD/GEORGE JONES (Epic 14-03072)	21	6	<b>48</b> YOU PUT THE BLUE IN ME THE WHITES (Elektra 7-69980)	60	3	<b>80</b> SHE ONLY MEANT TO USE HIM WAYNE KEMP (Mercury/PolyGram 76165)	—	1
<b>16</b> HEY! BABY! ANNE MURRAY (Capitol P-B-5145)	23	7	<b>49</b> YOU TURN ME ON I'M A RADIO GAIL DAVIES (Warner Bros. 7-29972)	19	12	<b>81</b> 16 LOVIN' OUNCES TO THE POUND DON LEE (Crescent 103)	85	3
<b>17</b> FOOL HEARTED MEMORY GEORGE STRAIT (MCA-52066)	4	13	<b>50</b> I'LL BE YOUR MAN AROUND THE HOUSE KIERAN KANE (Elektra E-47478)	27	10	<b>82</b> YOU TO COME HOME TO DEAN DILLON (RCA PB-13295)	—	1
<b>18</b> I WILL ALWAYS LOVE YOU DOLLY PARTON (RCA PB-13260)	26	7	<b>51</b> GEORGIA ON A FAST TRAIN JOHNNY CASH (Columbia 18-03058)	52	6	<b>83</b> ALICE IN DALLAS WYVON ALEXANDER (Gervel SP-660)	93	2
<b>19</b> NOTHING BUT THE RADIO ON YOUNGER BROTHERS (MCA-52076)	20	11	<b>52</b> (I'M NOT) A CANDLE IN THE WIND BOBBY BARE (Columbia 1d-03149)	55	4	<b>84</b> IT'S A WONDER WOMAN GEORGE BAILEY (Pegasus HKE-PEG-101)	87	2
<b>20</b> GET INTO REGGAE COWBOY THE BELLAMY BROTHERS (Elektra/Curb 7-29999)	22	11	<b>53</b> WAIT TILL THOSE BRIDGES ARE GONE RAY PRICE (Dimension DS 1085)	54	6	<b>85</b> STILL THE ONE THRASHER BROTHERS (MCA-52093)	—	1
<b>21</b> LIVIN' IN THESE TROUBLED TIMES CRYSTAL GAYLE (Columbia 18-03048)	25	6	<b>54</b> SOUTHERN FRIED BILL ANDERSON (Southern Tracks ST 1007)	61	5	<b>86</b> IT'S NOT MY WAY JEANIE HOLZER (Mottin 1003)	89	3
<b>22</b> MISTAKES DON WILLIAMS (MCA-52097)	28	4	<b>55</b> I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART JOE STAMPLEY (Epic 14-03016)	31	8	<b>87</b> NOT TONIGHT — I'VE GOT A HEARTACHE CLAIRE (OMNI A.G. 701)	90	3
<b>23</b> LOVE BUSTED BILLY "CRASH" CRADDOCK (Capitol P-B-5139)	24	9	<b>56</b> STEP BACK RONNIE McDOWELL (Epic 14-03203)	—	1	<b>88</b> FOOL'S GOLD JIMMI GANNON (Warner Bros. 7-29949)	91	3
<b>24</b> HE GOT YOU RONNIE MILSAP (RCA PB-13286)	29	6	<b>57</b> MADE IN U.S.A. THE WRIGHT BROTHERS (Warner Bros. 7-29926)	69	3	<b>89</b> GEORGIANA TOMMY BELL (Gold Sound GS-8013)	—	1
<b>25</b> LET IT BE ME WILLIE NELSON (Columbia 18-03073)	34	5	<b>58</b> IF MY HEART HAD WINDOWS AMY WOOLEY (MCA-52084)	58	7	<b>90</b> LOVELY, LONELY LADY JERRY BRANDAN (Del Riz JB 224)	—	1
<b>26</b> CLOSE ENOUGH TO PERFECT ALABAMA (RCA PB-13294)	36	3	<b>59</b> IF I EVER NEED A LADY BILLY PARKER & FRIEND (Soundwaves NSD/SW 4678)	59	7	<b>91</b> NOBODY SYLVIA (RCA PB-13223)	48	15
<b>27</b> SHE'S LYING LEE GREENWOOD (MCA-52087)	33	6	<b>60</b> AIN'T NO MONEY ROSANNE CASH (Columbia 18-02937)	42	16	<b>92</b> THE TROUBLE WITH HEARTS ROY HEAD (NSD 146)	—	1
<b>28</b> SOUL SEARCHIN' LEON EVERETTE (RCA PB-13282)	35	6	<b>61</b> SURE FEELS LIKE LOVE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-03159)	—	1	<b>93</b> BORN TO RUN EMMYLOU HARRIS (Warner Bros. 7-29993)	49	17
<b>29</b> SOME OF MY BEST FRIENDS ARE OLD SONGS LOUISE MANDRELL (RCA PB-13278)	30	8	<b>62</b> DON'T IT BREAK YOUR HEART STEVE WARINER (RCA PB-13308)	73	2	<b>94</b> SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia 18-02854)	51	18
<b>30</b> LOVE'S GONNA FALL HERE TONIGHT RAZZY BAILEY (RCA PB-13290)	39	4	<b>63</b> IT'S LIKE FALLING IN LOVE THE OSMOND BROTHERS (Elektra 7-69969)	74	2	<b>95</b> LOVE NEVER DIES GARY WOLF (Columbia 18-02986)	57	9
<b>31</b> YOU'RE SO GOOD WHEN YOU'RE BAD CHARLEY PRIDE (RCA PB-13293)	41	3	<b>64</b> WALK ME 'CROSS THE RIVER JERRY KELLY (Carrere/CBS ZS5 03017)	68	6	<b>96</b> HONKY TONKIN' HANK WILLIAMS, JR. (Elektra E-47462)	63	16
<b>32</b> YOUR BEDROOM EYES VERN GOSDIN (AMI 1307AA)	32	9	<b>65</b> BACK TO BELIEVING AGAIN MARIE OSMOND (Elektra 7-69995)	70	5	<b>97</b> SHE IS THE WOMAN SUPER GRIT COWBOY BAND (Hoods Swamp HS-8005)	64	11
<b>33</b> YOU STILL GET TO ME IN MY DREAMS TAMMY WYNETTE (Epic 14-03064)	40	5				<b>98</b> OLD FRIENDS ROGER MILLER & WILLIE NELSON W/ RAY PRICE (Columbia 18-02681)	65	14
						<b>99</b> BLUE RENDEZVOUS LLOYD DAVID FOSTER (MCA-52061)	66	13
						<b>100</b> I DON'T CARE RICKY SKAGGS (Epic 14-02931)	67	16

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Woman's Touch (Blackwood/Fullness — BMI) .. 73	I Didn't Know (Baray/Mullet — BMI) .. 55	Lovely, Lonely, Lady (Del-Riz House of Music — BMI) 90	Some Days It (Chiplin Music — ASCAP) .. 43
Ain't No Money (Coolwell/Granite — ASCAP) .. 60	I Don't Care (Cedarwood — BMI) .. 100	Love's Gonna Fall (Casa de Oro — SESAC) .. 30	Some Memories Just (House of Gold — BMI) .. 94
Alice In Dallas (Shade Tree/Tree — BMI) .. 83	I Just (Hall-Clement c/o Welk — BMI) .. 13	Made In (Vogue/Baby Chick (Welk) — BMI) .. 57	Some Never Stand (Terrace — ASCAP) .. 66
Back In Debbie's Arms (Opa-Locka — ASCAP) .. 37	I Will Always (Velvet Apple Music — BMI) .. 18	Making Love (Coal Dust/King Coal — SESAC/ASCAP) .. 35	Some Of My Best (Tree — BMI) .. 29
Back To Believing (Chappell — ASCAP/Hall-Clement c/o Welk — BMI) .. 65	I Wish You (Tree Publ. — BMI) .. 74	Mistakes (Jensing/Nerwahl/Sweet Glenn — BMI) .. 22	Song Of The South (Hall-Clement c/o Welk — BMI) 72
Big Ole Brew (Blendingwell/Bad Ju-Ju — ASCAP) 10	If I Ever Needed A Lady (South Town — BMI) .. 59	New Way Out (Gee Sharp Music — BMI) .. 41	Soul Searchin' (Swallowfork — ASCAP) .. 28
Blue Rendezvous (House of Gold — BMI) .. 99	If My Heart (Acuff-Rose Pub./Glad Music — BMI) .. 58	Nobody (Tom Collins — BMI) .. 91	Southern Fried (Stallion/Lowery — BMI) .. 54
Born To Run (Rondor (London-PRS) adm in the U.S. & Canada by Irving — BMI) .. 93	If You Could (House Of Gold — BMI) .. 69	Not Tonight (Extra Money — ASCAP) .. 87	Step Back (Tree — BMI) .. 56
Break It To (Northern (MCA) — ASCAP) .. 34	If You Don't (Mad Lad/ATV — BMI) .. 78	Nothing But The (House of Gold — BMI) .. 19	Still The One (Siren Songs — BMI) .. 85
Close Enough To (Accredit/Raindance — BMI) .. 26	I'll Be Your (Cross Keys — ASCAP) .. 50	Old Friends (Alrhond — BMI) .. 98	Sure Feels Like (Larry Gatlin — BMI) .. 61
Dancing Your Memory (Barnwood — BMI) .. 7	I'm Drinkin' (Ensign — BMI/Colgems-EMI — ASCAP) 38	Operator (Hall-Clement c/o Welk — BMI) .. 47	The Killin' (Hoosier — ASCAP/New Albany — BMI) .. 36
Don't It Break (Collins Court/Jack and Bill c/o Welk — ASCAP) .. 62	I'm Gonna Hire A Wino (Peso/Wallet — BMI) .. 46	Put Your Dreams (UA/Lion-Hearted/Idea of Merch — ASCAP) .. 11	The Trouble With (Window/Petewood — ASCAP) .. 92
Dreams Die Hard (Jensing/Chick Rains — BMI) .. 14	I'm Not (Swallowfork — ASCAP) .. 52	Pyramid Of Cans (Saw Grass — BMI/Sabal — ASCAP) .. 77	This Dream's On Me (Coal Miners — BMI) .. 9
Ever, Never Lovin' (Calico/Tree/Sugarplum — SESAC/BMI) .. 42	In The Driver's (Flowering Stone/Lisa Dawn — ASCAP) .. 45	She Can't Get (Southern Nights — ASCAP) .. 67	Wait Till Those (Millstone — ASCAP/Almerle — BMI) 53
Fool Hearted Memory (Make Believs/Welbeck — ASCAP) .. 17	It's A Wonder Woman (Queen of Hearts — BMI) .. 84	She Got The Goldmine (House of Gold — BMI) .. 4	Walk Me 'Cross (Kelly & Lloyd — ASCAP) .. 64
Fool's Gold (Peso Music — BMI) .. 88	It's Like Falling (Blackwood/Magic Castle — BMI/April/Widmont — ASCAP) .. 63	She Is The Woman (Hoods Swamp — BMI) .. 97	War Is Hell (Tree — BMI/Cross Keys (Tree) — ASCAP) 39
Georgia On A (ATV — BMI) .. 51	It's Not My Way (Hall-Clement — BMI) .. 86	She's Lying (Unichappell/Jean Crutchfield/Music Corp. of America-MCA — BMI) .. 27	We Did But (Music City — ASCAP) .. 76
Georgiana (Music City — ASCAP) .. 89	Last Train (Column 1 — ASCAP) .. 79	She Only Meant (Jack & Bill/Hall-Clement c/o Welk — ASCAP) .. 80	Whatever (American Cowboy Music — BMI) .. 8
Get Into Reggae (Bellamy Bros./Famous — ASCAP) 20	Let It Be Me (MCA Music, Div. of MCA — BMI) .. 25	She's Not Really (Baray/Wood Hall — BMI) .. 6	What's Forever For (Tree — BMI) .. 5
He Got You (Chriswood — BMI/Murfeesongs — ASCAP) .. 24	Looking For (The Sunshine (Milene — ASCAP) .. 21	She's Playing (April — ASCAP/Bleckwood — BMI) .. 44	Women Do Know (Waylon Jennings/Vogue & Baby Chick c/o Welk — BMI) .. 2
Heavenly Bodies (Blue Moon/Merilark/April — ASCAP) .. 40	Love Busted (Tree — BMI) .. 23	16 Lovin' Ounces (Maplesville/Faniork — BMI/Country Moon — ASCAP) .. 81	Yesterday's Wine (Willie Nelson — BMI) .. 15
Hey! Baby! (Le Bill Music/Unart Music — BMI) .. 16	Love Never Dies (Galleon — BMI) .. 95	16th Avenue (DebDave/Briarpatch — BMI) .. 70	You Put (Elektra/Asylum — BMI/Refuge/Cross Keys (Tree) — ASCAP) .. 48
Honky Tonkin' (Fred Rose/Hiram/Rightsong — BMI) 96	Love Will Turn (Lionsmate/DebDave/Briarpatch — ASCAP/BMI) .. 1		You Still Get (First Lady — BMI/Tapege — ASCAP) 33
I Ain't Giving (Tamar — ASCAP) .. 75			You To Come (Char-Nela — ASCAP) .. 82
			You Turn Me On (Crazy Crow — BMI) .. 49
			Your Bedroom Eyes (Nub-Pub — ASCAP) .. 32
			You're So Good (Royalhaven — BMI) .. 31



Exceptionally heavy redio activity this week



Exceptionally heavy sales activity this week

## MOST ADDED COUNTRY SINGLES

1. **STEP BACK** — RONNIE McDOWELL — EPIC — 41 ADDS
2. **SURE FEELS LIKE LOVE** — LARRY GATLIN and the GATLIN BROTHERS BAND — COLUMBIA — 36 ADDS
3. **SHE CAN'T GET MY LOVE OFF THE BED** — DOTTIE WEST — LIBERTY — 33 ADDS
4. **16TH AVENUE** — LACY J. DALTON — COLUMBIA — 26 ADDS
5. **WAR IS HELL** — T.G. SHEPPARD — WARNER/CURB — 19 ADDS
6. **OPERATOR, LONG DISTANCE PLEASE** — BARBARA MANDRELL — MCA — 19 ADDS
7. **YOU PUT THE BLUE IN ME** — THE WHITES — ELEKTRA — 17 ADDS
8. **BREAK IT TO ME GENTLY** — JUICE NEWTON — CAPITOL — 15 ADDS
9. **EVER, NEVER LOVIN' YOU** — ED BRUCE — MCA — 15 ADDS
10. **YOU'RE SO GOOD WHEN YOU'RE BAD** — CHARLEY PRIDE — RCA — 14 ADDS

## MOST ACTIVE COUNTRY SINGLES

1. **MISTAKES** — DON WILLIAMS — MCA — 55 REPORTS
2. **LET IT BE ME** — WILLIE NELSON — COLUMBIA — 53 REPORTS
3. **CLOSE ENOUGH TO PERFECT** — ALABAMA — RCA — 51 REPORTS
4. **YOU'RE SO GOOD WHEN YOU'RE BAD** — CHARLEY PRIDE — RCA — 50 REPORTS
5. **HE GOT YOU** — RONNIE MILSAP — RCA — 48 REPORTS
6. **LOVE'S GONNA FALL HERE TONIGHT** — RAZZY BAILEY — RCA — 46 REPORTS
7. **I WILL ALWAYS LOVE YOU** — DOLLY PARTON — RCA — 42 REPORTS
8. **SHE'S LYING** — LEE GREENWOOD — MCA — 39 REPORTS
9. **LIVIN' IN THESE TROUBLED TIMES** — CRYSTAL GAYLE — COLUMBIA — 37 REPORTS
10. **SOUL SEARCHIN'** — LEON EVERETTE — RCA — 35 REPORTS

## SINGLES REVIEWS

### OUT OF THE BOX

**THE KENDALLS** (Mercury/PolyGram 2-56998)  
**That's What I Get For Thinking** (2:45) (Hall-Clement Publications c/o Welk Music Group — BMI) (T. Skinner, K. Bell, J.L. Wallace) (Producers: R. Dea, Kendalls)

Jeannie's girlish, nasal vocals dominate much of this platter, while the effort still retains much of that patented Kendalls harmony with the inclusion of papa Royce's tenor on the chorus. A fast-paced, uptempo affair, the disc is bolstered by intricate steel work and a lazy fiddle atop their faint trademark country clavier.



### FEATURE PICKS

**THE BELLAMY BROTHERS** (Warner/Curb 7-29923)  
**Redneck Girl** (3:22) (Famous Music Corp./Bellamy Brothers Music — ASCAP) (D. Bellamy) (Producers: D. Bellamy, H. Bellamy)

**JERRY LEE LEWIS** (Elektra 7-69962)  
**I'd Do It All Agaln** (2:51) (April Music, Inc. — ASCAP) (J. Foster, B. Rice) (Producer: E. Kilroy)

### NEW AND DEVELOPING



**TOMMY BELL** (Gold Sound GS-8013)  
**Georgiana** (2:37) (Music City Music — ASCAP) (B. Morrison) (Producer: T. DeVito)

The second single from his debut self-titled album, "Georgiana," provides an excellent vehicle to showcase Tommy Bell's provocative, breathy vocal quality. With a direct, no-frills production, the plaintive melody so aptly penned by ace songwriter Bob Morrison is accentuated by tastefully-placed strings and an honest reading from the new arrival.

**DARLENE AUSTIN** (Myrtle/NSD M-1003)  
**Take Me Tonight** (3:11) (Black Sheep Music — BMI) (D. Singleton) (Producer: B. Strange)

A throbbing rhythm section, propelled by a constant acoustic guitar and handclaps, adds compelling drive to a spontaneous rendition of desire. A pounding bass and soft backing vocals also help to make this record an extremely singable outing behind the efforts of Austin, who at times sounds like a toughened Tammy Wynette.



## ALBUM REVIEWS

**DREAM MAKER** — Conway Twitty — Elektra 60182-1 — Producers: Conway Twitty, Jimmy Bowen — List: 8.98 — Bar Coded

Conway Twitty probably does as much as any entertainer to remain close to his fans, as evidenced by the construction of Twitty City in Hendersonville, Tenn., and his fans have responded in a big way to his common man demeanor. As expected, the Twitty Bird draws on solid country material here, especially ballads, to which he so aptly applies his distinguished scratchy croonings.

## THE COUNTRY MIKE

**CMA TO PROVIDE 'HOTLINE' SERVICES** — During this year's Country Music Week, Oct. 11-15, the Country Music Assn. (CMA) will once again make it possible for stations around the nation to make use of the organization's "hotline" phone service during the activities. Country music stations can use the special phone service to give listeners up-to-the-minute reports from the convention, along with special interviews with country artists and updated news from the CMA roving reporters. All reports are pre-taped and are sent out to stations via a special phone line in 90-second segments twice a day, with a three-minute wrap-up each evening. These reports, officially offered by the Grand Ole Opry and the CMA, are limited to the phone lines available to accommodate the stations, so stations will be selected on a first-come, first-served basis. Any station wishing



**HURRICANE, BOXCAR GO SATELLITE** — Leon Everette (l) and Boxcar Willie (c) recently joined Chuck Morgan on the Music Country Network, a national satellite broadcast from Nashville. Boxcar also appeared on the Grand Ole Opry while in town.

to pick-up on this special service should make their request known as soon as possible by contacting: Hotline Reports, 1514 South St., Nashville, Tenn. 37212. **WEMBLY COUNTRY MUSIC SPECIAL TO BE AIRED BY MUTUAL** — Two six-hour segments from the 1982 International Festival of Country Music will be broadcast over Mutual stations the third weekend in October, according to Dick Carr, vice president of programming for Mutual. The special was recorded at the annual festival held at Wembley Arena near London, England. Special music and interviews will feature Marty Robbins, Don Williams, Billy Swan, Boxcar Willie, Kris Kristofferson, Mel Tillis and many others. The show, which began in 1967, features country performers from around the world. The Mutual show will be hosted by Lee Arnold of WHN/New York.

**WINO DECORATES CALIFORNIA HOME** — Following the success of David Frizzell's latest single, "I'm Gonna Hire A Wino To Decorate Our Home," KHJ/Los Angeles held an unusual contest where the winner of the contest received a complete "wino" party in which the staff of the station went to the winner's home and proceeded to decorate the home with all the comforts of any local tavern. Along with a portable bar, KHJ air personalities brought neon signs and music and also served as waiters and waitresses.

**FIDDLERS TO CONVENE IN ALABAMA** — Two master fiddlers will be inducted into the World Fiddlers Hall of Fame next month as Moulton, Ala. hosts the second annual "World Fiddlers Hall of Fame" convention to begin Oct. 9. Some \$2,500 in cash and trophies will be awarded to the winners of a country music contest that will coincide with the induction of two fiddlers, one living and one deceased, to join current members Gordon Terry and Bob Wills. Additional information can be obtained by contacting the World Fiddlers Hall of Fame, 716 East Court St., Moulton, Ala.

**MISSISSIPPI STATION JOINS NBC RADIO** — Lee County Broadcasting station WJLJ/Tupelo has added the services of NBC Radio Network to the station's country format, according to Meredith Woodyard of NBC Radio. The station will now have first option for its market to pickup additional talk shows and long features.

**ROSENWALD MOVES UP AT MALRITE** — John G. Rosenwald has been named executive vice president for Malrite Communications Group Of Cleveland, according to Malrite president Carl Hirsch. Rosenwald has been associated with the Malrite group since 1973, beginning with a successful association with Malrite's WHK/Cleveland before moving up to corporate duties in 1980 as Malrite's vice president for group operations. The Malrite family operates WHK & WMMS/Cleveland, KNEW/Oakland, KSAN/San Francisco, KEY-AM & FM/Minneapolis, WZUU-AM & FM/Milwaukee and other stations throughout the U.S.

**TULSA STATION CELEBRATES** — Nearly 40,000 country music fans turned out despite a 104° temperature for the 11th annual Big Country Picnic sponsored by KVOO/Tulsa. The five-hour country music show and picnic featured Moe Bandy and his Rodeo Cowboys, Jonnie Lee Wills and the Boys, and The Turkey Mountain Troubadours.

**WNOX TO CARRY CONCERTS** — Mack Sanders' station, WNOX/Knoxville, will broadcast a series on concerts that coincide with the annual Tennessee Valley Fair starting Sept. 10. WNOX will air shows by Sylvia, Ronnie McDowell, Louise Mandrell & R.C. Bannon, Carl Perkins, Crash Craddock and Johnny Rodriguez during the week-long festival, according to WNOX music director Jim Donovan.

**'PEPPERS' PROMOTION AT KXXY STARTED** — Oklahoma City country outlet KXXY-FM, along with Dr. Pepper soft drinks and Sheplers western stores, has begun an area promotion campaign that marks a first for any radio station. Scott Jeffries, music director at KXXY, explained that the 96KXXY logo will be printed directly on the side of Dr. Pepper cans, and that these cans, distributed throughout the Oklahoma City area, will be good for a five dollar discount on a new cowboy hat or a pair of new boots at all local Sheplers western wear stores.

country mike

## PROGRAMMERS PICKS

Mike Cooper	WHTN/Huntington	16th Avenue — Lacy J. Dalton — Columbia
Bill Warren	KLIC/Monroe	Roll On Eighteen Wheeler — Randy Parton — RCA
John Buchanon	KNIX/Phoenix	Heartbroke — Ricky Skaggs — Epic
Marvin Paul	KNAL/Victoria	A Good Bartender — Roger Bowling — NSD
Jeff Davles	KXLR/Little Rock	Alice In Dallas — Wyvon Alexander — Gervasi
Barry Mardit	WWWW/Detroit	A Woman's Touch — Tom Jones — Mercury



**THIRD WORLD IN JAPAN** — CBS Records International (CRI) recording group Third World recently toured Japan, with sold-out concerts in Osaka and Tokyo. Pictured at the CBS/Sony offices in Tokyo are (l-r): Williams "Rugs" Clarke of the band; Tai Ohnishi, general manager, international A&R, CBS/Sony; Irvin "Carrot" Jarret, William "Willy" Stewart and Richard "Ritchie" Daley of the group; Shirley Brooks, West Coast manager, press & publicity, CRI; and Stephen "Cat" Moore and Michael "Ibo" Cooper of the group.

## Optimistic Tone Pervades Annual EMI International Conference In U.K.

by Nick Underwood

LONDON — EMI delegates from almost all of EMI Music's 32 companies worldwide, converged recently for a two day international convention at a sedate English country hotel called The Dormy House Hotel, Broadway, in Worcestershire.

The tranquil surroundings provided an ideal setting for EMI personnel, including all regional and managing directors, to meet at a series of presentations and conferences, to take stock of the company's current performance and to re-evaluate future directions.

The two main convention themes, which were immediately aired to delegates by EMI International director Richard Lyttelton during his opening address, were "optimism" and a shift of emphasis away from the concept of regarding music product as merely and solely plastic discs.

## House Of Gold Music Opens Office In Oz

NEW YORK — House Of Gold Music, Inc., the Nashville-based publisher, has opened offices in Australia in conjunction with the Image Music Pty. Ltd.

House of Gold was established in 1969 by Bobby Goldsboro and Bob Montgomery. It has published such hit songs as "Bobbie Sue," recorded by the Oak Ridge Boys, "Love's Been a Little Bit Hard On Me," recorded by Juice Newton, and "She Got The Goldmine, I Got The Shaft," recorded by Jerry Reed.

Commenting on the move, John McDonald, managing director, Image, said, "The Nashville connection is proving to be a valuable one for us. Not only are we having success in placing songs from there, but we have had Nashville publishers asking for U.S. rights to some of our Australian songs. Like Bob Montgomery, we see the international market as a two-way situation."

House of Gold is situated at 137 Moray St., South Melbourne, Victoria, 3205, Australia. The telephone number is (03) 699-9999.

Lyttelton stated: "It's up to all of us to contribute and throw off the mantle of parochialism so that we can together shape the future of our business. To overcome these large economic problems, we must remind ourselves that we are not so much a record company committed to selling plastic discs, but a music company. It is our music and our ability to react to change that provides the key to the future. Our strength lies within our artist rosters, our catalog and the professionalism and creativity of our people."

Despite the current sluggish economic climate, declining markets, consumer fickleness and the old home taping bugbear, a vibrant air of optimism lay over the entire EMI International conference. Later, Lyttelton spoke to **Cash Box** and said: "Obviously the basic key to the successful future of our business is in our own hands. Markets all over the world are changing so very fast, and if we can't change even faster, then it is our own problem. We've had tremendous success with different artists in different markets all over the world. For instance, with Olivia Newton-John in South Africa, Sheena Easton in the U.S.A. and Japan, Duran Duran in Australia and Iron Maiden in France. Though it's not enough just to keep pace with the markets, we have to operate faster."

During the two-day conference, new releases from Cliff Richard, Kate Bush, Olivia Newton-John, Paul McCartney, Pink Floyd, Sheena Easton, Whitesnake, Undertones, John Watts, John Miles and the Royal Philharmonic Orchestra playing Queen were aired at product presentations. Live entertainment was provided to delegates by Nancy Nova, Light Of The World, Brotherhood of Man and Kajoogoo.

The video presentations for the meeting were put together by Alan Parsons and his team at Abbey Road Studios in London. All the presentation videos, translated into Spanish, will form the basis of two South American EMI conferences this week in Brazil and Mexico.

## INTERNATIONAL DATELINE

### Argentina

BUENOS AIRES — RCA held a convention last week in the city of Rosario, gathering the sales and promotion people as well as the staff of the company, headed by **Horacio Bulnes**, **Carlos Garbarino**, **Buddy McCluskey** and **Robert Livi**. **Ruben Souto** has been appointed in charge of promotion in the interior of the country, replacing **Angel Montero**, who resigned recently.

**Roberto Ruiz** reports that the launching of the WEA catalog through the Interdisc organization has been successful, although there is still a problem due to the lack of air time for music sung in English on local radio stations. Ruiz told **Cash Box** that, as a matter of policy, he intends to promote his recordings via the AM stations, since FM is considered prone to home taping. WEA's first hit has been the soundtrack of *The Professional*, a movie starring **Jean Paul Belmondo**.

Microfon's **Marlo Kaminsky** reports that he has appointed rock artist **Edelmiro Mollnar** as head of the rock music department of his company. This repertoire has been especially successful lately due to the strong exposure offered by radio stations. In the international field, there is strong work around a **Camilo Sesto** special to be aired on TV in a couple of weeks, and his new LP.

PolyGram's **Mercedes Sosa** has reached the 125,000 sales figure for her album recorded live at the Opera Theater and will start a nationwide tour in November. **Cuarteto Zupay** has finished its new LP, and **Horacio Guarany** will return to the Buenos Aires stage, after eight years of absence the last October weekend, at the Coliseo.

Interdisc has released three new salsa albums in an effort to gain a market for this type of music. Two of the albums are by **Willie Colon** and **Ruben Blades**, and the third one is a compilation of LPs from the Fania catalog. Salsa music has never really caught this market, in spite of its appeal and the fact that it is recorded in Spanish.

EMI's **Alberto Caldeiro** reports satisfaction about the results of the **Beto Orlando** tour of Ecuador, Columbia and Mexico, where the melodic artist is being promoted by the affiliated companies. This month, Mexican artist **Luis Miguel** will come to Argentina, and a regional promotion campaign, in the province of Tucuman, has been scheduled for him. Caldeiro feels also happy about the outcome of the classical music releases recently launched.

miguel smirnoff

### United Kingdom

LONDON — One of the major rock events of the year will take place at the Milton Keynes bowl, about 50 miles north of London on Oct. 3 when the original **Genesis** specially reforms for a one-off benefit gig.

Former front man **Peter Gabriel** who has established himself as a successful artist in his own right since leaving Genesis in 1975 will perform once again with **Phil Collins**, **Mike Rutherford** and **Tony Banks**. All proceeds from the concert will go to pay off the losses incurred from Gabriel's World Of Music Arts & Dance Festival, which he organized in the west country last July and which only attracted 10,000 people to a 20,000 capacity site.

**Carly Simon** who is currently on vacation in Britain took time out recently to conduct a few press and radio interviews in support of her new single release, "Why," which features **Bernard Edwards** and **Nile Rodgers of Chic**.

Producer **Arif Mardin** is currently working on albums by **George Benson** and **Chaka Khan** for Warner Bros. . . . Forthcoming BBC TV's *Rock Week* will include a full length documentary on **The Doors**, titled *No One Here Gets Out Alive*, to be televised this week . . . **Elvis Costello & The Attractions** release a new single Sept. 10, titled "From Head To Toe," to coincide with a forthcoming U.K. tour.

Successful indie label **Beggars Banquet** has taken its first ever TV advertising time to promote "The Best Of British Jazz Funk Volume Two" . . . Polydor is supporting the latest **Who** album, "It's Hard," with an extensive marketing campaign that includes fly-posting, window displays and in-store displays nationwide, as well as extensive press and radio ads. The new LP is the first from the group since early 1981.

The new indie label **Animal Records**, formed by **Blondie** guitarist **Chris Stein**, has debuted with three singles releases out via **Chrysalis Records**, titled "Run Like A Villain" by **Iggy Pop**, "Fire Of Love" by **Gun Club** and "Secret Spy" by **Walter Steding**. Stein recently stated that the philosophy of **Animal** is "to bring the wildness back to radio, especially in America. We want to present a mixture of styles without compromising the artists."

A dynamic new English psychedelic band to watch, **Modern English**, is gaining escalating attention in the U.S. with its 4 A/D/Beggars Banquet LP, "After The Snow," and single, "I Melt With You," which are both in great demand as imports. **Beggars Banquet** is currently in discussions with various American labels to fix a U.S. deal for the band. **Modern English** keyboard player **Stephen Walker** told **Cash Box**, "It's unusual to get such a lot of interest in imports. We're going over to play several dates in the major U.S. cities in November. We toured there over a year ago, and then we had mixed reactions but it was better than expected. Because of all the attention to our music with the imports, we expect to go down really well this time and we're all looking forward to it."

nick underwood

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Dueno De Nada** — Jose Luis Rodriguez — CBS
- 2 **Cama Y Mesa** — Roberto Carlos — CBS
- 3 **Lluvia** — Luis Angel — Interdisc
- 4 **Puerto Pollensa** — Sandra Mihanovich — Microfon
- 5 **Ayer Te Vi** — Luisa Maria Guell — Music Hall
- 6 **Vete, No Vuelvas** — Pimpinela — CBS
- 7 **Lalino** — Francisco — PolyGram
- 8 **Solo Le Pido A Dios** — Leon Gieco — Music Hall
- 9 **Somos Distinta Gente** — Deto Orlando — EMI
- 10 **Mentira** — Valeria Lynch — PolyGram

#### TOP TEN LPs

- 1 **Los Unos Y Los Otros** — soundtrack — RCA
- 2 **Live** — Nito Mestre — DG/Interdisc
- 3 **Las Aventuras** — Los Parchis — Tonodisc/ATC
- 4 **Sandra Mihanovich** — Microfon
- 5 **La Segunda Guerra** — Los Parchis — Tonodisc/ATC
- 6 **Los Moros** — RCA
- 7 **Tiempos Dificiles** — Juan Carlos Baglietto — EMI
- 8 **Un Ojo En El Cielo** — Alan Parsons — Microfon
- 9 **Los 15 Maximos** — various artists — PolyGram
- 10 **En La Argentina** — Mercedes Sosa — PolyGram

—Prensario

### Germany

#### TOP TEN 45s

- 1 **Adios amor** — Andy Borg — Papagayo
- 2 **Ich will Spass** — Markus — CBS
- 3 **Maid Of Orleans** — OMD — Dindisc
- 4 **Abracadabra** — The Steve Miller Band — Mercury
- 5 **Wo bist du?** — Spider Murphy Gang — Electrola
- 6 **Made In Italy** — Ricchi e Poveri — Baby
- 7 **Just An Illusion** — Imagination — Red Bus
- 8 **Da Da Da Ich weiss Bescheid . . .** — Frank Zander — Hansa
- 9 **Goodie Two Shoes** — Adam Ant — CBS
- 10 **Heat Of The Moment** — Asia — Geffen

#### TOP TEN LPs

- 1 **Fur usszeschniggl** — BAP — Musikant
- 2 **Ein Bisschen Frieden** — Nicole — Jupiter
- 3 **85555** — Spliff — CBS
- 4 **Abracadabra** — The Steve Miller Band — Mercury
- 5 **Eye In The Sky** — The Alan Parsons Project — Arista
- 6 **The Concert In Central Park** — Simon & Garfunkel — Geffen
- 7 **Dolce Vita** — Spider Murphy Gang — Electrola
- 8 **Live '82** — Peter Maffay — Metronome
- 9 **Five Miles Out** — Mike Oldfield — Virgin
- 10 **Architecture & Morality** — OMD — Dindisc

— Der Musikmarkt

### United Kingdom

#### TOP TEN 45s

- 1 **Eye Of The Tiger** — Survivor — Scotti Bros.
- 2 **Come On Eileen** — Dexy's Midnight Runners — Mercury
- 3 **Save A Prayer** — Duran Duran — EMI
- 4 **What** — Soft Cell — Some Bizarre
- 5 **Can't Take My Eyes Off Of You** — Boystown Gang — ERC
- 6 **High Fidelity** — The Kids From Fame — RCA
- 7 **I Eat Cannibals** — Toto Coelo — Radialchoice
- 8 **Nobody's Fool** — Haircut 100 — Arista
- 9 **Don't Go** — Yaz — Mute
- 10 **Walking On Sunshine** — Rocker's Revenge — London

#### TOP TEN LPs

- 1 **Two-Rye-Ay** — Dexy's Midnight Runners — Mercury
- 2 **The Kids From Fame** — various artists — BBC
- 3 **Talking Back To The Night** — Steve Winwood — Island
- 4 **Fame** — original soundtrack — RSO
- 5 **Tropical Gangsters** — Kid Creole & The Coconuts — Ze
- 6 **Lexicon Of Love** — ABC — Neutron
- 7 **Love And Dancing** — League Unlimited Orchestra — Virgin
- 8 **Mirage** — Fleetwood Mac — Warner Bros.
- 9 **Avalon** — Roxy Music — Polydor
- 10 **Complete Madness** — Madness — Stiff

—Melody Maker



*"Something's  
Going On.  
My first solo-  
album outside  
of ABBA.  
Just listen to it!"*

FRIDA

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PRODUCED BY PHIL COLLINS.

Assisted by Hugh Padgham

*Frida  
Something's  
Going On*





**TAKIN' IT FROM THE STREETS** — Capitol Records executives recently joined label artists Ashford & Simpson during a champagne celebration at the debut screening of the duo's full-length video, which contains excerpts from their current Capitol LP, "Street Songs." Pictured at the fete, held at the Hollywood Palace, are (l-r): Rusty Moody, director of national R&B promotion; Sam Citro, vice president of sales; Varnell Johnson, vice president of A&R, black music division; Valerie Simpson and Nick Ashford; Don Zimmermann, president, Capitol/EMI/Liberty Records Group; Bruce Wendell, vice president of promotion; and Dan Davis, vice president, video marketing.

## THE RHYTHM SECTION

**STREET WAVES** — The West Coast Regional D.J. Assn. held its inaugural convention Aug. 28 at the L.A. Convention Center, attracting 200 DJs and industry reps from throughout Southern California. The group, a coalition made up primarily of L.A., Orange and San Diego Counties mobile and club jocks, was formed to enhance the credibility of this segment of the West Coast recording industry. As executive director **Brenda Robnson** put it, "The group hopes to strengthen its ability to provide cohesive information from a number of record pools, mobile and club DJs on what records are happening on the streets. The information can be used by both retail and radio." She said the aim is to provide weekly playlists from this network of "street jocks" on what records are breaking on the street level. "Radio would like more complete information on what's breaking in the streets and they don't want to call 15 different pools to find that info," Robnson said. Guest panelists during the convention, which also focused on marketing strategies, record production, record promotion, the role of radio and mobile and club jocks in the area, included **Alonzo Miller**, PD at KACE/Los Angeles; **J.J. Johnson**, KDAY; **Rico Reed**, KJLH/Los Angeles; **Levi Booker**, KGFJ; and several members of the label, management and retail sectors of the recording industry. Solar's **Mighty Fire**, MCA's **L.A. Boppers** and **The Rivingtons** were also on hand for the event. Robnson said that a national organization of DJs is an ultimate goal, but gaining credibility for this segment's ability to break records in a market place is the initial thrust of its efforts. Heading the organization philosophically are club DJ **Jaye St. James** of Orange County and **Lou Chandler** and **Mike Chandler**, mobile DJs in the L.A. area.

**CHECK THE MATE** — The Chess Records catalog has been revived by Sugar Hill Records, which purchased the noted, formerly Chicago-based label in 1977. **Marshall Chess**, son of **Phil Chess**, who started the label, will administer the catalog for Sugar Hill, which has built its reputation on current day rap poetry. Chess returns to the industry after a year off from his post as president of Rolling Stones Records. Sugar Hill recently reissued titles by **Aretha Franklin**, **Chuck Berry**, **Muddy Waters** and **Howlin' Wolf**, **The Dells** and (check it out) **John Klemmer**. There are also two compilation packages: one highlighting material from all artists included in Chess' initial release and another featuring blues "Wizards From The Southside." The line will list at what Sugar Hill West Coast rep **B. Spider Harrison** calls "yesterday's prices" of \$5.98. No retail or consumer press campaign is planned, except that which is developed by market distributors.

**THE EXCHANGE** — What could become the pinnacle of night life opulence in its exclusive Newport Beach, Calif. neighborhood is the planned Jazz Exchange, the multi-purpose venue set for a mid-1983 opening. With features like two French Creole restaurants, conference facilities, a financial information center and 500-seat capacity night club, entrepreneurs involved in the project hope to attract some of the top names in jazz. Plans for the Exchange were announced during a lavish dinner press fete attracting 400 civic, professional and entertainment figures from around the Orange County area, where Newport Beach is situated. Jazz Exchange principals **Budd Bonnewell**, **Gary Edwards** and **Richard Ward** told the group, gathered at Newport Beach's Balboa Club that they hope the \$2 million project will attract the area's growing jazz audience with prime bookings and that the exclusive atmosphere will attract a bountiful patronage. The interior and exterior design is being fashioned to create the illusion of a New Orleans wharf-front bistro. If they can obtain the bookings to match the anticipated magnitude of the venue, they may succeed.

**AIRWAVES** — Atlanta, Ga.'s Chastain Park is the Sept. 4 site of a fund raiser collecting monies for research into the end of Sickle Cell Anemia, the blood disease that discriminates against black people. Sponsoring a concert that will feature the music talent of the **B.B.&O. Band**, **Marc Sadane**, **Video** and the **First Light Band** is Atlanta's V-103, which earned more than \$8,000 for the same cause last year with a sell out crowd at the same venue. The station has another fund-raiser planned for later in the year.

**SHORT CUTS** — Time/Life's Home Box Office won the airing rights to a one-hour concert video special featuring ARC/Columbia's **Earth, Wind and Fire**, co-produced by veteran cinema producer **Michael Shultz**. The video, shot in the Oakland Coliseum during the group's 1982 tour, began running Aug. 28 on the cable network. . . . Motown's **Dazz Band** recently completed recording radio commercials for Miller High Life Beer; spots were arranged by **Reggie Andrews** and produced by **Debbie McDuffie**, who has written material for some of the Kentucky Fried Chicken commercials. . . . **Cash Box** good blessings go out to **Donna Summer**, who, with husband **Bruce Sudano's** help, gave birth to a new baby daughter, **Amanda Grace**, Aug. 11. . . . Solar/Elektra Records group **Shalamar** will be joined by labelmate **Carrie Lucas** on a South American tour during the month of September. The Shalamar trio was recently awarded gold albums for their current "Friends" LP.

michael martinez

## TOP 75 ALBUMS

		Weeks On Chart		Weeks On Chart
		9/4		9/4
1	<b>JUMP TO IT</b> ARETHA FRANKLIN (Arista AL 9602)	3	6	
2	<b>ZAPP II</b> ZAPP (Warner Bros. 9 23583-1)	1	6	
3	<b>GAP BAND IV</b> THE GAP BAND (Total Experience/PolyGram TE-1-3001)	2	14	
4	<b>THROWIN' DOWN</b> RICK JAMES (Gordy/Motown 6005GL)	4	15	
5	<b>JEFFREY OSBORNE</b> (A&M SP-4896)	5	13	
6	<b>DONNA SUMMER</b> (Geffen GHS 2005)	8	6	
7	<b>STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> STEVIE WONDER (Tamla/Motown 6002TL2)	6	16	
8	<b>INSTANT LOVE</b> CHERYL LYNN (Columbia FC 38057)	9	10	
9	<b>THIS ONE'S FOR YOU</b> TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38118)	12	4	
10	<b>THE REAL DEAL</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 38047)	13	4	
11	<b>TANTALIZINGLY HOT</b> STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	11	6	
12	<b>KEEPIN' LOVE NEW</b> HOWARD JOHNSON (A&M SP-4895)	14	8	
13	<b>KEEP IT LIVE</b> DAZZ BAND (Motown 6004ML)	7	26	
14	<b>DREAMGIRLS ORIGINAL BROADWAY CAST</b> (Geffen GHSP 2007)	10	16	
15	<b>LET ME TICKLE YOUR FANCY</b> JERMAINE JACKSON (Motown 6017ML)	19	6	
16	<b>STREET OPERA</b> ASHFORD & SIMPSON (Capitol ST-12207)	15	16	
17	<b>I'M THE ONE</b> ROBERTA FLACK (Atlantic SD 19354)	17	13	
18	<b>SNEAKIN' OUT</b> STACY LATTISAW (Cotillion/Atco 90002-1)	22	4	
19	<b>MY FAVORITE PERSON</b> THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	18	18	
20	<b>THE OTHER WOMAN</b> RAY PARKER, JR. (Arista AL 9590)	16	21	
21	<b>WE GO A LONG WAY BACK</b> BLOODSTONE (T-Neck/CBS FZ 38115)	20	10	
22	<b>ALLIGATOR WOMAN</b> CAMEO (Chocolate City/PolyGram CCLP 2021)	23	23	
23	<b>SOONER OR LATER</b> LARRY GRAHAM (Warner Bros. BSK 3668)	24	13	
24	<b>CHANGE</b> BARRY WHITE (Unlimited Gold/CBS FZ 38048)	39	2	
25	<b>STRAIGHT FROM THE HEART</b> PATRICE RUSHEN (Elektra E1-60015)	21	21	
26	<b>HAPPY TOGETHER</b> ODYSSEY (RCA AFL1-4240)	26	12	
27	<b>BRILLIANCE</b> ATLANTIC STARR (A&M SP 4883)	25	25	
28	<b>SO EXCITED</b> THE POINTER SISTERS (Planet/RCA BXL1-4355)	28	8	
29	<b>OUTLAW WAR</b> (RCA AFL1-4208)	27	27	
30	<b>FRIENDS</b> SHALAMAR (Solar/Elektra S-28)	36	30	
31	<b>NOW IS THE TIME</b> LOU RAWLS (Epic FE 37448)	33	6	
32	<b>WINDSONG</b> RANDY CRAWFORD (Warner Bros. 9 60142-1)	34	13	
33	<b>HOT FUN</b> DAYTON (Liberty LT-51126)	35	5	
34	<b>LET ME KNOW YOU</b> STANLEY CLARKE (Epic FE 38086)	42	3	
35	<b>HERE WE GO AGAIN</b> BOBBY BLAND (MCA-5297)	29	10	
36	<b>ALL NIGHT LONG</b> B.B.&O. BAND (Capitol ST-12212)	41	5	
37	<b>L'I' SUZY</b> OZONE (Motown 6011ML)	47	4	
38	<b>WE ARE ONE</b> PIECES OF A DREAM (Elektra 9 60142-1)	31	7	
39	<b>DOWN HOME</b> ZZ HILL (Malaco MAL 7406)	30	31	
40	<b>FIRST TAKE</b> THE VALENTINE BROTHERS (Bridge BR-101936)	45	3	
41	<b>CALL ME GOODIE</b> ROBERT "GOODIE" WHITFIELD (Total Experience/PolyGram TE-1-3002)	58	2	
42	<b>WHO'S FOOLIN' WHO</b> ONE WAY (MCA-5279)	32	26	
43	<b>ON THE FLOOR</b> FATBACK (Spring/PolyGram SP-1-6739)	38	9	
44	<b>GET LOOSE</b> EVELYN KING (RCA AFL1-4337)	—	1	
45	<b>CURRENT</b> HEATWAVE (Epic FE 38065)	37	11	
46	<b>STILL IN LOVE</b> CARRIE LUCAS (Solar/Elektra E1-60008)	46	9	
47	<b>"D" TRAIN</b> (Prelude PRL 14105)	43	21	
48	<b>EDDIE MURPHY</b> (Columbia FC 38180)	54	3	
49	<b>TRUE DEMOCRACY</b> STEEL PULSE (Elektra E1-60113)	50	12	
50	<b>SINGING IN THE KEY OF LOVE</b> LATIMORE (Malaco MAL 7409)	44	8	
51	<b>REUNION</b> THE TEMPTATIONS (Gordy/Motown 6008GL)	53	20	
52	<b>JI JUNIOR</b> (Mercury/PolyGram SRM-1-4043)	49	20	
53	<b>VICTORY</b> MIDNIGHT STAR (Solar/Elektra 9 60145-1)	59	3	
54	<b>GREATEST HITS</b> SHALAMAR (Solar/RCA BXL1-4262)	55	5	
55	<b>NIECY</b> DENIECE WILLIAMS (ARC/Columbia FC 37952)	48	22	
56	<b>AS WE SPEAK</b> DAVID SANBORN (Warner Bros. 9 23650-1)	40	7	
57	<b>ONE MORE MOUNTAIN</b> THE FOUR TOPS (Casablanca/PolyGram NBLP 7266)	—	1	
58	<b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	60	56	
59	<b>LA CONNECTION</b> (MCA-5322)	63	3	
60	<b>GWEN GUTHRIE</b> (Island/Atco 90004-1)	—	1	
61	<b>BODY TALK</b> IMAGINATION (MCA 5271)	52	29	
62	<b>STRONGER THAN EVER</b> ROSE ROYCE (Epic FE 37939)	62	15	
63	<b>YOUR MAN IS HOME TONIGHT</b> TONY TROUTMAN (T. Maln L-4000)	51	13	
64	<b>THE DUDE</b> QUINCY JONES (A&M SP-3721)	66	76	
65	<b>NEW DIMENSIONS</b> THE DRAMATICS (Capitol ST-12205)	65	15	
66	<b>FRIENDS IN LOVE</b> DIONNE WARWICK (Arista AL 9585)	70	19	
67	<b>LOVE IS WHERE YOU FIND IT</b> THE WHISPERS (Solar/Elektra S-27)	57	35	
68	<b>WISE GUY</b> KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681)	61	12	
69	<b>LITE ME UP</b> HERBIE HANCOCK (Columbia FC 37928)	56	16	
70	<b>STEAMIN' HOT</b> THE REDDINGS (Believe In A Dream/CBS FZ 37974)	69	16	
71	<b>THE BEST</b> QUINCY JONES (A&M SP-3200)	71	7	
72	<b>STREET SONGS</b> RICK JAMES (Gordy/Motown G8-1002M1)	72	72	
73	<b>SHARING YOUR LOVE</b> CHANGE (RFC/Atlantic SD 19342)	73	19	
74	<b>LOVE ME TENDER</b> B.B. KING (MCA-5307)	75	22	
75	<b>SOUP FOR ONE</b> ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353)	68	13	



# TOP 100 BLACK CONTEMPORARY SINGLES

September 11, 1982

	Weeks On Chart	9/4	Chart		Weeks On Chart	9/4	Chart		Weeks On Chart	9/4	Chart
<b>1 JUMP TO IT</b> ARETHA FRANKLIN (Arista AS 0699)	2	11		<b>34 HOT SPOT</b> MIDNIGHT STAR (Solar/Elektra S-48012)	37	8		<b>67 MT. AIRY GROOVE</b> PIECES OF A DREAM (Elektra E-47482)	70	6	
<b>2 DANCE FLOOR (Part 1)</b> ZAPP (Warner Bros. 7-29961)	1	10		<b>35 GROOVE YOUR BLUES AWAY</b> AMUZEMENT PARK (Our Gang/Mirus OG 1008)	40	8		<b>68 TOUGH</b> KURTIS BLOW (Mercury/PolyGram 76170)	86	2	
<b>3 AND I AM TELLING YOU I'M NOT GOING</b> JENNIFER HOLLIDAY (Geffen 7-29983)	3	15		<b>36 A PENNY FOR YOUR THOUGHTS</b> TAVARES (RCA PB-13292)	43	4		<b>69 IN THE GROOVES</b> TOMORROW'S EDITION (Atlantic 7-89995)	78	3	
<b>4 YOU DROPPED A BOMB ON ME</b> THE GAP BAND (Total Experience/PolyGram TE 8203)	13	6		<b>37 DO I DO</b> STEVIE WONDER (Tamla/Motown 1612TF)	19	15		<b>70 HAPPY MUSIC</b> SHEREE BROWN (Capitol B-5144)	79	3	
<b>5 SO FINE</b> HOWARD JOHNSON (A&M 2415)	5	12		<b>38 WAITING BY THE HOTLINE</b> DENIECE WILLIAMS (ARC/Columbia 18-03015)	29	9		<b>71 EXCITING</b> MARC SADANE (Warner Bros. 7-29946)	75	3	
<b>6 LET ME TICKLE YOUR FANCY</b> JERMAINE JACKSON (Motown 1628MF)	7	7		<b>39 WILL YOU KISS ME ONE MORE TIME</b> LOU RAWLS (Epic 14-02999)	41	9		<b>72 RECESS IN HEAVEN</b> BOBBY BLAND (MCA 52085)	80	3	
<b>7 THE MESSAGE</b> GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill 584)	8	7		<b>40 SUMMER LADY</b> NARADA MICHAEL WALDEN (Atlantic 7-89996)	44	6		<b>73 RISIN' TO THE TOP</b> KENI BURKE (RCA PB-13271)	76	3	
<b>8 LOVE COME DOWN</b> EVELYN KING (RCA JH-13273)	14	6		<b>41 SOMEBODY TELL ME WHAT TO DO</b> CROWN HEIGHTS AFFAIR (De-Lite/PolyGram DE 821)	45	6		<b>74 PERFECT LOVE</b> ATLANTIC STARR (A&M 2435)	83	2	
<b>9 LAST NIGHT</b> STEPHANIE MILLS (Casablanca/PolyGram NB 2352)	10	10		<b>42 LI'L SUZY</b> OZONE (Motown 1627MF)	47	7		<b>75 SLOW YOUR BODY DOWN</b> CLIFTON DYSON (Network/Elektra 7-69993)	82	3	
<b>10 YOUR BODY'S HERE WITH ME</b> THE O'JAYS (Phila. Int'l./CBS ZS5 03009)	11	10		<b>43 SAD HEARTS</b> THE FOUR TOPS (Casablanca/PolyGram NB 2353)	50	5		<b>76 YOUR MAN IS HOME TONIGHT</b> TONY TROUTMAN (T. Main L-200)	63	15	
<b>11 DON'T THROW IT ALL AWAY</b> STACY LATTISAW (Cotillion/Atco 47011)	12	10		<b>44 I CAN'T SHAKE THIS FEELING</b> KLIQUE (MCA 52083)	48	5		<b>77 THE LOVER IN YOU</b> THE SUGAR HILL GANG (Sugar Hill SH-786)	68	9	
<b>12 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)</b> DONNA SUMMER (Geffen 7-29982)	4	11		<b>45 THE REAL DEAL</b> THE ISLEY BROTHERS (T-Neck/CBS ZS5 02985)	38	12		<b>78 DESIRES</b> RAFAEL CAMERON (Salsoul/RCA S7 7031)	60	6	
<b>13 INSIDE OUT</b> ODYSSEY (RCA PB-13217)	9	14		<b>46 BABY I NEED YOUR LOVING</b> CARL CARLTON (RCA PB-13313)	62	3		<b>79 KEEP IN TOUCH (BODY TO BODY)</b> THE SHADES OF LOVE (Venture VD 5021)	64	10	
<b>14 LET ME GO</b> RAY PARKER JR. (Arista AS 0695)	6	13		<b>47 WHO'S STICKIN' IT?</b> SUNRISE (Boardwalk NB-11-151-7)	55	4		<b>80 ABRACADABRA</b> THE STEVE MILLER BAND (Capitol P-5126)	90	2	
<b>15 CHANGE</b> BARRY WHITE (Unlimited Gold/CBS ZS5 02956)	21	9		<b>48 FLIRT</b> CAMEO (Chocolate City/PolyGram CC 3233)	31	14		<b>81 OVER LIKE A FAT RAT</b> FONDA RAE (Vanguard SPV-55)	72	10	
<b>16 HARD TO GET</b> RICK JAMES (Gordy/Motown 1634GF)	17	8		<b>49 INSTANT LOVE</b> CHERYL LYNN (Columbia 18-02905)	36	15		<b>82 EARLY IN THE MORNING</b> THE GAP BAND (Total Experience/PolyGram TE-8201)	56	21	
<b>17 I'M THE ONE</b> ROBERTA FLACK (Atlantic 4068)	18	9		<b>50 GIVE ME YOUR LOVE</b> PEABO BRYSON (Capitol B-5157)	—	1		<b>83 I GOT A FEELING</b> KHEMISTRY (Columbia 18-03156)	—	1	
<b>18 PLANET ROCK</b> SOUL SONIC FORCE (Tommy Boy TB-823)	15	15		<b>51 LET IT WHIP</b> DAZZ BAND (Motown 1609MF)	34	27		<b>84 ALL OF MY LOVE</b> BOBBY CALDWELL (Polydor/PolyGram PD-2212)	—	1	
<b>19 DO SOMETHING</b> GOODIE (Total Experience/PolyGram TE8202)	23	7		<b>52 LET'S ROCK</b> FEEL (Sutra SUA 115)	59	5		<b>85 WORD UP</b> LEGACY (Brunswick 222)	89	6	
<b>20 SOONER OR LATER</b> LARRY GRAHAM (Warner Bros. 7-29956)	20	9		<b>53 GIVE YOUR LOVE TO ME</b> BILL SUMMERS and SUMMERS HEAT (MCA-52077)	46	9		<b>86 TREAT ME RIGHT</b> THE DRAMATICS (Capitol B-5140)	84	6	
<b>21 BIG FUN</b> KOOL & THE GANG (De-Lite/PolyGram DE 822)	33	3		<b>54 KEEP ON</b> "D" TRAIN (Prelude PRL 8049)	51	16		<b>87 WHAT ABOUT MY LOVE</b> JOHNNIE TAYLOR (Beverly Glen BG-2002)	—	1	
<b>22 AMERICAN MUSIC</b> POINTER SISTERS (Planet/RCA JH-13254)	22	11		<b>55 CUTIE PIE</b> ONE WAY (MCA 52049)	32	19		<b>88 WHIP RAP</b> DISCO FOUR (Profile PRO-5010)	—	1	
<b>23 KEEP IT LIVE</b> DAZZ BAND (Motown 1622MF)	30	7		<b>56 RIBBON IN THE SKY</b> STEVIE WONDER (Tamla/Motown 1639)	—	1		<b>89 WAY OUT</b> STEVE ARRINGTON'S HALL OF FAME (Konglather 7491)	—	1	
<b>24 I CAN MAKE YOU FEEL GOOD</b> SHALAMAR (Solar/Elektra S-48013)	24	11		<b>57 I KEEP FORGETTIN'</b> MICHAEL McDONALD (Warner Bros. 7-29933)	65	4		<b>90 DO IT TO THE MUSIC</b> RAW SILK (West End WES 22148)	—	1	
<b>25 IMAGINATION</b> THE B.B. & O. BAND (Capitol P-B-5118)	27	8		<b>58 IT SHOULD HAVE BEEN YOU</b> GWEN GUTHRIE (Island/Atco IL 150)	66	4		<b>91 STRAIGHT TO THE TOP</b> STANLEY CLARKE (Epic 14-03038)	74	5	
<b>26 GIRL, YOU ARE THE ONE</b> ALFONZO (Joe-Wes 81003)	28	8		<b>59 SHOW ME WHERE YOU'RE COMING FROM</b> CARRIE LUCAS (Solar/Elektra S-48010)	52	16		<b>92 LOVE ME DOWN</b> ATLANTIC STARR (A&M 2420)	57	14	
<b>27 I REALLY DON'T NEED NO LIGHT</b> JEFFREY OSBORNE (A&M 2420)	16	19		<b>60 GIRLS</b> GENERAL CAINE (Tabu/CBS ZS5 02947)	67	4		<b>93 THANG (GIMME SOME OF THAT THANG)</b> VIDEEO (Houston Connection 4W59 02953)	81	14	
<b>28 JUST AN ILLUSION</b> IMAGINATION (MCA-52067)	25	14		<b>61 BREAKOUT!</b> PATRICE RUSHEN (Elektra 7-69992)	58	7		<b>94 ATTITUDE</b> BRASS CONSTRUCTION (Liberty P-B-1473)	71	7	
<b>29 777-9311</b> THE TIME (Warner Bros. 7-29952)	49	4		<b>62 SHOUT FOR JOY</b> DUNN & BRUCE STREET (Devaki/Mirus DK 1009)	53	11		<b>95 OUTLAW</b> WAR (RCA PB-13238)	61	14	
<b>30 LOVE IT AWAY</b> ASHFORD & SIMPSON (Capitol P-B-5146)	35	6		<b>63 I'M NEVER GONNA SAY GOODBYE</b> BILLY PRESTON (Motown 1625)	69	4		<b>96 TURN BACK THE HANDS OF TIME</b> ALAN ANTHONY (Chalet C-1227)	85	6	
<b>31 HOT FUN IN THE SUMMERTIME</b> DAYTON (Liberty P-B-1468)	26	13		<b>64 IT'S NOT ME YOU LOVE</b> CLIFF DAWSON (Boardwalk NB7-11-147)	54	8		<b>97 TOO LATE</b> JUNIOR (Mercury/PolyGram 76150)	73	18	
<b>32 GO ON AND CRY</b> BLOODSTONE (T-Neck/CBS ZS5-03049)	39	6		<b>65 SITUATION</b> YAZ (Sire 7-29953)	77	3		<b>98 DON'T TURN YOUR BACK ON LOVE</b> FREDDIE JAMES (Arista AS 0691)	93	4	
<b>33 LOVE'S COMIN' AT YA</b> MELBA MOORE (EMI America B-8126)	42	4		<b>66 IF THIS WORLD WERE MINE</b> CHERYL LYNN (Columbia 18-03204)	88	2		<b>99 DANCE WIT' ME</b> RICK JAMES (Gordy/Motown 1619GF)	87	18	
								<b>100 GETTIN' TO THE GOOD PART</b> HERBIE HANCOCK (Columbia 18-03004)	95	9	

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Penny For (Kenny Nolan/Downtown — ASCAP) . . . . . 36	Give Your Love (Bilsum/Pure Delite — BMI) . . . . . 53	Just An Illusion (MCA — ASCAP) . . . . . 28	Shout For Joy (Mirus/Davahkee/Moving World/Handshake — ASCAP) . . . . . 62
Abacadabra (Sailor — ASCAP) . . . . . 80	Go On And Cry (Triple Three — BMI) . . . . . 32	Keep In Touch (Celtone/Scorpgem/Pap — ASCAP) . . . . . 79	Show Me (Silver Sounds/Spectrum VII — ASCAP) . . . . . 59
All My Love (Bobby Caldwell/Happy Stepchild — BMI) . . . . . 84	Groove Your Blues (Content — BMI) . . . . . 35	Keep It Live (Ujima/Jobete/Three Go — ASCAP) . . . . . 23	Situation (Stainless Music — BMI) . . . . . 65
American Music (Ensign/Parker McGee — BMI) . . . . . 22	Happy Music (Glenwood/Shown Brere — ASCAP) . . . . . 70	Keep On (Tromar/Huemar/Jawil — BMI) . . . . . 54	Slow Your Body (Ahead/Larry Lou — BMI) . . . . . 75
And I Am (Dreamgirls — ASCAP/Dreamettes — BMI) . . . . . 3	Hard To Get (Jobete/Stone City — ASCAP) . . . . . 16	Last Night (Frozen Butterfly — BMI) . . . . . 9	So Fine (Duchess/Kashif — BMI) . . . . . 5
Attitude (One To One — ASCAP) . . . . . 94	Hot Fun (Warner-Tamerlane — BMI) . . . . . 31	Let It Whip (Ujima/Macvacalac — ASCAP) . . . . . 51	Somebody Tell (Delightful/GHA Pub. — BMI) . . . . . 41
Baby I Need (Jobete Music — BMI) . . . . . 46	Hot Spot (Midstar/Hip-Trip — BMI) . . . . . 34	Let Me Go (Raydiola — ASCAP) . . . . . 14	Sooner Or Later (Graham-O-Tunes — BMI) . . . . . 20
Big Fun (Delightful Music — BMI) . . . . . 21	I'm Never Gonna (Transuniversal/Artie Butler — ASCAP/The Dreamer — BMI) . . . . . 63	Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI) . . . . . 6	Straight To The Top (Clarkee — BMI) . . . . . 91
Breakout (Baby Fingers/WB/Rutland Road — ASCAP) . . . . . 61	I'm The One (Antisia — ASCAP) . . . . . 17	Let's Rock (Fools Prayer/Chris Hill — BMI) . . . . . 52	Summer Lady (Gratitude Sky Music — ASCAP) . . . . . 40
Change (Seven Songs/Ba-Dake — BMI) . . . . . 15	I Can Make (Alive + Kickin'/Hip Trip — BMI/Spectrum VII — ASCAP) . . . . . 24	L'il Suzy (Old Brompton Road — ASCAP) . . . . . 42	Thang (Funtown/Shindler/Mannish Kidd — BMI) . . . . . 93
Cutie Pie (Duchess/Perk's — BMI) . . . . . 55	I Can't Shake (Felstar — BMI) . . . . . 44	Love Come (Music Corp. of America/Kashif — BMI) . . . . . 8	The Lover In You (Island/Sugar Hill — BMI) . . . . . 77
Dance Floor (Troutman's — BMI) . . . . . 2	I Got A Feeling (Diamond In The Rough — BMI) . . . . . 83	Love's Comin' At Ya (Mighty M — ASCAP) . . . . . 33	The Message (Sugar Hill — BMI) . . . . . 7
Dance Wit Me (Jobete/Stone City — ASCAP) . . . . . 99	I Keep Forgettin' (Yellow Dog — ASCAP) . . . . . 57	Love Is (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsons — PRS adm. by Almo — ASCAP) . . . . . 12	The Real Deal (April/Bovina — ASCAP) . . . . . 45
Desires (One To One — ASCAP) . . . . . 78	I Really Don't (Overdue adm. by Warner Bros./Almo/March 9 — ASCAP) . . . . . 27	Love It Away (Nick-O-Val — ASCAP) . . . . . 30	Too Late (Junior/Sam — PRS) . . . . . 97
Do I Do (Jobete + Black Bull — ASCAP) . . . . . 37	If This World Were Mine (Jobete Music — BMI) . . . . . 66	Love Me Down (Almo/Jodaway — ASCAP) . . . . . 92	Tough (Original/Funkgroove/Rushgroove — ASCAP) . . . . . 68
Do It To (Sugar Biscuit/Fresh Ideas/Bert Reid — ASCAP) . . . . . 90	Imagination (Little Macho/Pizzazz/Intersong — ASCAP) . . . . . 25	Mt. Airy Groove (G.W. Jr./Outer National — ASCAP) . . . . . 67	Treat Me Right (Sadie Bee Ray/Ron \$Banko\$ — BMI) . . . . . 86
Do Something (Total Experience — BMI) . . . . . 19	In The (Amirful/Oon-Stang/Mel-O-Music — BMI) . . . . . 69	Outlaw (Far Out — ASCAP/Milwaukee — BMI) . . . . . 95	Turn Back (Unichappell — BMI) . . . . . 96
Don't Throw It (Famous/Gay Noel — ASCAP) . . . . . 11	Inside Out (Major Toms — BMI/Luzuli — ASCAP) . . . . . 13	Over Like A Fat Rat (Jackaroo/W.B. — BMI) . . . . . 81	Waiting By (Kee-Drick/Bellboy/Mighty Three BMI) . . . . . 38
Don't Turn Your (Cicada — BMI/T-Go — ASCAP) . . . . . 9	Instant Love (April/Uncle Ronnie's/Sunset Burgundy — BMI) . . . . . 49	Perfect Lover (Irving/Baby Shoes/Poopy — BMI) . . . . . 74	Way Out (Konglather — BMI) . . . . . 89
Early In The Morning (Total Experience — BMI) . . . . . 82	It Should Have (Ackee — ASCAP) . . . . . 58	Planet Rock (Shakin' Baker — BMI) . . . . . 18	What About (Beverly Glen/Spaced Hands — BMI) . . . . . 87
Exciting (Frozen Butterfly Music — BMI) . . . . . 71	It's Not Me (Marvin Gardens/MEB — ASCAP) . . . . . 64	Recess In (Special Agent — BMI) . . . . . 72	Whip Rap (Ujima — ASCAP/Hey Skimo — BMI) . . . . . 88
Flirt (All Seeing Eye/Cameo 5 — BMI) . . . . . 48	Jump To It (Uncle Ronnie's/April/Sunset Burgundy — ASCAP) . . . . . 1	Ribbon In (Jobete/Black Bull (TM) — ASCAP) . . . . . 56	Who's Stickin' It? (Jakoya — ASCAP) . . . . . 47
Gettin' To (Rod Songs — PRS/Hancock — BMI/Almo — ASCAP) . . . . . 100		Risin' To The (Jobur /Top Bound Music — BMI) . . . . . 73	Will You Kiss (Black Eye/Bellboy — BMI) . . . . . 39
Girl, You Are (Liaka/Fonz/Lindee — ASCAP) . . . . . 26		Sad Hearts (Tonna — ASCAP) . . . . . 43	Word Up (Boy-Girl — ASCAP) . . . . . 85
Girls (Interior — BMI) . . . . . 60		777-9311 (MCA — ASCAP) . . . . . 29	You Dropped (Total Experience — BMI) . . . . . 4
Give Me Your (WB/Peabo — ASCAP) . . . . . 50			Your Body's Here (Mighty Three — BMI) . . . . . 10
			Your Man (Malaco/Lowery — BMI) . . . . . 76

## MOST ADDED SINGLES

- BABY I NEED YOUR LOVING — CARL CARLTON — RCA**  
KDAY, OK100, WJLB, KMJQ, WRBD, WGCI, KOKA, WNHC, WATV, WIGO, WEAL
- GIVE ME YOUR LOVE — PEABO BRYSON — CAPITOL**  
WRAP, WOKB, WLLC, WRBD, WJMO, WGPR-FM, WGCI, WCIN, WNHC, WEAL
- RIBBON IN THE SKY — STEVIE WONDER — TAMLA/MOTOWN**  
KSOL, KDAY, KMJQ, WLLC, WBMX, WCIN, WNHC, WATV
- IF THIS WORLD WERE MINE — CHERYL LYNN — COLUMBIA**  
WRAP, KDAY, WLUM, WLLC, WBMX, WNHC, WATV
- I GOT A FEELING — KHEMISTRY — COLUMBIA**  
KDAY, WWIN, WRBD, WPAL, WCIN, WNHC
- ALL OF MY LOVE — BOBBY CALDWELL — POLYDOR/POLYGRAM**  
WAIL, WWIN, V103, WJMO, WWDM, WUFO
- IT SHOULD HAVE BEEN YOU — GWEN GUTHRIE — ISLAND/ATCO**  
WLLC, WGPR-FM, WBMX, WUFO

## MOST ADDED ALBUMS

- GET LOOSE — EVELYN KING — RCA**  
WRKS, KACE, WJLB, WLLC, WPAL, WEAL, WWDM, WUFO
- NEW DIRECTIONS — TAVARES — RCA**  
WEAL, WWDM, WPAL, WLLC
- CALL ME GOODIE — ROBERT "GOODIE" WHITFIELD — TOTAL EXPERIENCE/POLYGRAM**  
KACE, WWDM, WEDR

## UP AND COMING

- SEXY DANCER — DONALD BYRD & 125TH ST. — ELEKTRA**  
**SHE'S SO DIVINE — THE LIMIT — ARISTA**  
**BLACK HOLE BOP — X-25 BAND — HCRC**  
**RED HOT STUFF — MAGIC LADY — A&M**

## BLACK RADIO HIGHLIGHTS

### V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — ZAPP

HOTS: R. Parker, E. King, A. Franklin, D. Summer, Alfonzo, J. Holliday, Gap Band, L. Graham, Dazz Band, Shalamar, J. Jackson, The Time, B. White, H. Johnson, O'Jays, J. Osborne, R. Flack, R. James, S. Lattisaw, Goodie. ADDS: Human League, Tavares, B. White, Tierra, One Way, B. Caldwell, Rocker's Revenge, Q. Brick, D. Byrd, West Street Mob. LP ADDS: Latimore, S. Lattisaw.

### WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — GRAND MASTER FLASH

HOTS: J. Holliday, A. Franklin, Zapp, S. Lattisaw, Gap Band, H. Johnson, Shalamar, R. James, E. King, The Time. ADDS: Jonzun Crew, Ozone, M. Moore, C. Carlton, Bloodstone, S. Brown. LP ADDS: H. Johnson.

### WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — GRAND MASTER FLASH

HOTS: H. Johnson, M.&B. Sutton, Gap Band, E. King, A. Franklin, P. Bryson, S. Lattisaw, F. Rae, Bloodstone, J. Jackson, Orange Krush, S. Mills, Cameo, R. Flack, A. McClain, L. Rawls, Cheryl, C. Lynn, J. Osborne. ADDS: Khemistry, S. Woods, Superior Movement, D. Byrd, The Limit, O.C. Smith, Kool & The Gang, Columbus Circle, Magic Lady, Deodato, DeBarge, B. Caldwell, Funky Four, Yaz, D. Warwick, Tilt. LP ADDS: O'Donald Levy, F. Grace & Rhinstone.

### WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — A. FRANKLIN

JUMPS: 7 To 3 — Grand Master Flash, 15 To 5 — E. King, 12 To 9 — S. Lattisaw, 22 To 12 — Bloodstone, 25 To 15 — Rocker's Revenge, 28 To 20 — Kool & The Gang, Ex To 21 — Four Tops, 27 To 22 — K. Burke, Ex To 24 — Jonzun Crew, 29 To 23 — Feel, Ex To 25 — M. Moore, Ex To 26 — C. Lynn, Ex To 27 — S. Wonder, Ex To 28 — Tavares, Ex To 29 — M. McDonald, Ex To 30 — S. Arrington. ADDS: Ashford & Simpson, The Time, B. Bland, Atlantic Starr, J. Taylor, Crown Heights Affair, S. Woods, D. Byrd, R. James, Sequence.

### WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — D. SUMMER

HOTS: Zapp, B.B.&Q. Band, J. Jackson, S. Mills, A. Franklin, Gap Band, Bloodstone, C. Simon, Isley Brothers, AWB, E. King, Alfonzo, S. Lattisaw, Grand Master Flash, L. Graham, H. Johnson, Shalamar, Ashford & Simpson, Goodie, Kool & The Gang. ADDS: The Limit, Tavares, Fantasy Dream, R. Griffin, Legacy, Ritchie Family, R. Smith, Superior Movement, Klique, B. Caldwell, E. Murphy, Tomorrow's Edition, G. Guthrie, Gang's Back, Reddings, War, Shakatak. LP ADDS: E. King, B. White, Shakatak, "Night Shift."

### WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — A. FRANKLIN

HOTS: T. Troutman, Fat Larry's Band, D. Summer, Grand Master Flash, Gap Band, H. Johnson, R. Flack, Treacherous Three, Disco 4, Jonzun Crew, E. King, S. Mills, Dazz Band, Zapp, B.B.&Q. Band, R. James, Ashford & Simpson, Four Tops, The Time, R. Crawford, Nighthawk. ADDS: Khemistry, B. Gaines, B. Taylor, Brick, Enchantment, Z. Washington, Tierra, S. Woods, P. Funk All Stars, Tomorrow's Edition, Q., Pieces Of A Dream. LP ADDS: E. King, Tavares.

### WBMX — CHICAGO — LEE MICHAELS, PD — #1 — A. FRANKLIN

HOTS: Grand Master Flash, H. Johnson, Zapp, L. Graham, R. Parker, D. Summer, J. Jackson, R. James, Feel, S. Mills, Pointer Sisters, Gap Band, Dazz Band, B.B.&Q. Band, E. King, L. Rawls, B. White, Alfonzo, Legacy, S. Brown, The Time, Kool & The Gang, R. Cameron, Ashford & Simpson, Bloodstone, S. Arrington. ADDS: S. Wonder, Raw Silk, G. Guthrie, Dramatics, Four Tops, West Street Mob, C. Lynn, Heatwave, J. Taylor, Yaz. LP ADDS: S. Clarke, Deodato, Tyzik, B. Bland.

### WGCI — CHICAGO — PAM WELLES, PD — #1 — SOUL SONIC FORCE

HOTS: Grand Master Flash, Zapp, A. Franklin, J. Jackson, Dramatics, Pointer Sisters, D. Summer, Skyy, E. King. ADDS: Heatwave, Fatback, West Street Mob, X-25 Band, K. Blow, S.T., C. Carlton, Raw Silk, DeBarge, A. Jarreau, P. Bryson. LP ADDS: C. Mayfield, T. Scott, J. Smith.

### WCIN — CINCINNATI — EVERETT CORK, PD — #1 — H. JOHNSON

HOTS: J. Jackson, E. King, Midnight Star, D. Summer, Isley Brothers, Zapp, A. Franklin, S. Mills, R. Flack, Odyssey, O'Jays, B.B.&Q. Band. ADDS: P. Bryson, C. Dyson, S. Wonder, B. Bland, Vanity 6, Khemistry.

### WJMO — CLEVELAND — ERIC STONE, PD — #1 — R. PARKER

HOTS: A. Franklin, Dayton, O'Jays, Odyssey, S. Mills, Grand Master Flash, D.&B. Street, Pointer Sisters, R. Flack. ADDS: B. Caldwell, Amusement Park, Kool & The Gang, Rocker's Revenge, P. Bryson, Feel.

### WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — ZAPP

HOTS: A. Franklin, Ozone, Grand Master Flash, J. Jackson, Goodie, E. King, Nighthawk, The Time, Yaz, P. Cowley & Sylvester. ADDS: Junior, Four Tops, P. Bryson, Weeks & Company, G. Guthrie, B. Preston.

### WJLB — DETROIT — JOHN EDWARDS, PD — #1 — SURVIVOR

HOTS: C. Lynn, Dramatics, Zapp, Goodie, C. Lucas, A. Franklin, J. Jackson, Grand Master Flash, J. Holliday, D. Summer, The Time, L. Graham, B. White, Imagination, H. Johnson, Gap Band, J. Osborne, R. Flack, E. King, Shalamar. ADDS: C. Carlton, J. Butler, M. McDonald. LP ADDS: E. King, Shakatak, T. Scott.

### WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — S. LATTISAW

JUMPS: 10 To 5 — D. Williams, 14 To 6 — M. Walden, 15 To 8 — F. Grace & Rhinstone, 16 To 10 — J.

Jackson, 18 To 12 — D.&B. Street, 20 To 14 — E. King, 21 To 15 — P. Rushen, 23 To 16 — Gap Band, 28 To 18 — Bloodstone, 33 To 20 — Blaze, 39 To 27 — Treacherous Three, 41 To 29 — G. Guthrie, 49 To 34 — K. Blow, 50 To 39 — Sunrize. ADDS: Whispers, The Limit, Magic Lady, S. Woods, Khemistry, P. Bryson, C. Carlton, B. Williams, M. McDonald.

### KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — ZAPP

JUMPS: 18 To 10 — The Time, 20 To 17 — J. Jackson, 21 To 18 — E. King, 26 To 23 — Gap Band, Ex To 25 — Dazz Band, 38 To 32 — M. McDonald, Ex To 33 — Kool & The Gang, Ex To 39 — Jonzun Crew. ADDS: Valentine Brothers, Disco 4, General Caine, Brick, C. Carlton, S. Wonder, The Limit. LP ADDS: T. Pendergrass, Shakatak, B. Bland.

### KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — H. JOHNSON

HOTS: A. Franklin, Zapp, J. Jackson, S. Mills, Gap Band, Grand Master Flash, D. Summer, Odyssey, E. King. ADDS: S. Wonder, Bloodstone, C. Carlton, C. Lynn, Khemistry.

### KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — ZAPP

HOTS: A. Franklin, Ozone, Gap Band, S. Mills, E. King, J. Jackson, Grand Master Flash, S. Arrington, Isley Brothers. ADDS: S. Lattisaw, T. Pendergrass, Steven & Sterling, J. Osborne, Amusement Park, One Way, Whispers, Cameo. LP ADDS: Zapp, Isley Brothers, Tomorrow's Edition.

### WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — ZAPP

HOTS: D. Summer, R. Parker, A. Franklin, H. Johnson, B. White, S. Lattisaw, S. Mills, R. Flack, E. King, Yaz, B.B.&Q. Band, Dazz Band, S. Brown, Alfonzo, Shades Of Love, G. Guthrie, NY Express, J. Jackson, Rocker's Revenge. ADDS: Tomorrow's Edition, D. Byrd, C. Lynn, A. Myers, Orient Express, J. Taylor, Atlantic Starr, A. Silas, The Limit, S. Wonder, P. Bryson, Khemistry, S. Miller, C. Carlton, Zalmac, M. Manchester, M. Moore, Sunrize. LP ADDS: B.B. King, I. Hayes, B. Womack, The Dells.

### WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — GAP BAND

HOTS: R. Parker, Grand Master Flash, Jonzun Crew, Zapp, Ozone, Survivor, H. Johnson, J. Jackson, M. McDonald, Men At Work, Sunrize, S. Lattisaw, A. Franklin, D. Summer, E. King, Treacherous Three, C. Dawson, Kool & The Gang, S. Miller, R. Flack. ADDS: Santana, S. Wonder, Goodie, S. Redd, Olivia Newton-John, P. Cowley & Sylvester, B. Caldwell, The System, Delite.

### WYLD-FM — NEW ORLEANS — TONY BROWN, PD — #1 — A. FRANKLIN

HOTS: J. Holliday, Zapp, Windjammer, Grand Master Flash, H. Johnson, D. Summer, R. Parker, Odyssey, C. Lucas. ADDS: A. Mouzon, S. Brown, Reddings, Enchantment.

### WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — A. FRANKLIN

JUMPS: 9 To 6 — Yaz, 14 To 10 — G. Guthrie, 23 To 13 — L. Brannigan, 19 To 14 — B. Griffin, 26 To 21 — M. Moore, 28 To 25 — Aurra, Ex To 28 — S. Wonder, Ex To 30 — High Fashion. ADDS: B. Taylor, The System, S. Miller, S. Redd, N. Taylor, Jonzun Crew. LP ADDS: E. King.

### WRAP — NORFOLK — FRANKIE STEWART, PD — #1 — R. PARKER, JR.

HOTS: H. Johnson, C. Lynn, Soul Sonic Force, Isley Brothers, R. Flack, S. Wonder, Zapp, J. Osborne, Odyssey, O'Jays, A. Franklin, D. Summer, S. Mills, J. Jackson, Grand Master Flash, R. James, Gap Band, S. Lattisaw, E. King. ADDS: S. Woods, C. Lynn, High Fashion, J. Osborne, P. Bryson.

### WOKB — ORLANDO — BILLIE LOVE, PD — #1 — GRAND MASTER FLASH

JUMPS: 8 To 2 — Odyssey, 9 To 5 — R. James, 11 To 7 — S. Lattisaw, 16 To 12 — B.B.&Q. Band, 18 To 14 — H. Johnson, 24 To 15 — E. King, 38 To 16 — K. Blow, 29 To 17 — F. Grace & Rhinstone, 32 To 21 — Treacherous Three, 27 To 23 — R. Flack, 40 To 32 — B. White, 33 To 29 — Ashford & Simpson, 37 To 24 — J. Jackson, Ex To 27 — Disco 4, Ex To 33 — Midnight Star, Ex To 36 — D. Williams, Ex To 38 — The Time, Ex To 40 — S. Brown, Ex To 39 — Tavares. ADDS: Sunrize, M. Moore, Unique, P. Bryson, Four Tops.

### WLLC — RALEIGH — CHESTER DAVIS, PD — #1 — GRAND MASTER FLASH

HOTS: A. Franklin, S. Lattisaw, E. King, D. Summer, Bloodstone, Gap Band, Ashford & Simpson, L. Graham, S. Mills. ADDS: D. Byrd, C. Lynn, M. Moore, P. Bryson, S. Wonder, Pieces Of A Dream, G. Guthrie, Jonzun Crew. LP ADDS: Tavares, Crown Heights Affair, E. King, DeBarge.

### KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — D. SUMMER

HOTS: A. Franklin, Zapp, S. Mills, D. Williams, H. Johnson, R. James, S. Lattisaw, Goodie, Dazz Band. ADDS: The Time, Tavares, Bloodstone, S. Wonder, Sunrize, Crown Heights Affair, Amusement Park.

### WSOK — SAVANNAH — JAY BRYANT, PD — #1 — S. LATTISAW

JUMPS: 10 To 7 — L. Rawls, 14 To 8 — B. White, 16 To 10 — J. Jackson, 17 To 12 — Tavares, 20 To 14 — The Time, 19 To 15 — S. Clarke, 21 To 16 — Ashford & Simpson, 22 To 17 — Feel, 26 To 19 — Alfonzo, 27 To 20 — Kool & The Gang, 25 To 21 — C. Dawson, 28 To 22 — Sunrize, 30 To 23 — M. McDonald, Ex To 24 — C. Lynn, Ex To 25 — P. Bryson, Ex To 26 — Brick, Ex To 27 — A. Myers, Ex To 28 — C. Carlton, Ex To 30 — Fat Larry's Band. ADDS: The Limit, Fatback, Magic Lady, J. Osborne.

### OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — A. FRANKLIN

HOTS: Crown Heights Affair, R. Flack, Four Tops, E. King, Odyssey, J. Jackson, Alfonzo, Shades Of Love, Gap Band, Kool & The Gang, S. Mills, B. White, H. Johnson, Shalamar, Klique, Goodie, D. Summer, L. Graham. ADDS: Tilt, West Street Mob, Mikki, General Caine, C. Carlton.

When it comes to black music,

CASH BOX is on the one!

# CASH BOX TOP 100 ALBUMS

September 11, 1982

Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart	
	9/4	Chart		9/4	Chart		9/4	Chart
<b>1 AMERICAN FOOL</b> JOHN COUGAR (Riva RVL 7501) POL 8.98	1	19	<b>37 E.T. THE EXTRA-TERRESTRIAL</b> ORIGINAL SOUNDTRACK (MCA-6109) MCA 8.98	36	12	<b>68 I CAN'T STAND STILL</b> DON HENLEY (Asylum EL-60048) WEA 8.98	94	2
<b>2 MIRAGE</b> FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA 8.98	2	9	<b>38 DIVER DOWN</b> VAN HALEN (Warner Bros. BSK 3677) WEA 8.98	33	19	<b>69 REACH</b> RICHARD SIMMONS (Elektra E1-60122F) WEA 10.98	66	15
<b>3 PICTURES AT ELEVEN</b> ROBERT PLANT (Swan Song/Atco SS 8512) WEA 8.98	3	8	<b>39 BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37978) CBS —	53	10	<b>70 MISSING PERSONS</b> (Capitol DLP-15001) CAP 4.98	72	23
<b>4 ASIA</b> (Geffen GHS 2008) WEA 8.98	4	24	<b>40 HOOKED ON SWING</b> LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA 8.98	40	29	<b>71 POWER PLAY</b> APRIL WINE (Capitol ST-12218) CAP 8.98	47	10
<b>5 ABRACADABRA</b> THE STEVE MILLER BAND (Capitol ST-12216) CBS 8.98	5	12	<b>41 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS</b> THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA —	46	7	<b>72 THE OTHER WOMAN</b> RAY PARKER, JR. (Arista AL 9590) IND 8.98	68	22
<b>6 VACATION</b> GO-GO'S (I.R.S./A&M SP 70031) RCA 8.98	7	5	<b>42 BUILT FOR SPEED</b> STRAY CATS (EMI America ST-17070) CAP 8.98	49	12	<b>73 QUIET LIES</b> JUICE NEWTON (Capitol ST-12210) CAP 8.98	71	16
<b>7 EYE OF THE TIGER</b> SURVIVOR (Scotti Bros. FZ 38062) CBS —	6	7	<b>43 COMBAT ROCK</b> THE CLASH (Epic FE 37689) CBS —	37	14	<b>74 LET ME TICKLE YOUR FANCY</b> JERMAINE JACKSON (Motown 6017ML) IND 8.98	84	6
<b>8 CHICAGO 16</b> CHICAGO (Full Moon/Warner Bros. 9 23689-1) WEA 8.98	9	13	<b>44 NIGHT AND DAY</b> JOE JACKSON (A&M SP-4906) RCA 8.98	45	9	<b>75 AS WE SPEAK</b> DAVID SANBORN (Warner Bros. 9 23650-1) WEA 8.98	75	11
<b>9 DAYLIGHT AGAIN</b> CROSBY, STILLS & NASH (Atlantic SD 19360) WEA 8.98	8	9	<b>45 SHANGO</b> SANTANA (Columbia FC 38122) CBS —	67	2	<b>76 THE ENVOY</b> WARREN ZEVON (Asylum 9 60159-1) WEA 8.98	77	6
<b>10 EMOTIONS IN MOTION</b> BILLY SOUIER (Capitol ST-12217) CAP 8.98	11	6	<b>46 DREAMGIRLS</b> ORIGINAL BROADWAY CAST (Geffen GHSP 2007) WEA 9.98	39	18	<b>77 FAST TIMES AT RIDGEMONT HIGH</b> ORIGINAL SOUNDTRACK (Full Moon/Asylum 9 60158-1 R) WEA 15.98	92	4
<b>11 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951) CBS —	10	26	<b>47 THROWIN' DOWN</b> RICK JAMES (Gordy/Motown 6005GL) IND 8.98	44	15	<b>78 JEFFREY OSBORNE</b> (A&M SP-4896) RCA 8.98	73	13
<b>12 GET LUCKY</b> LOVERBOY (Columbia FC 37638) CBS —	13	44	<b>48 ROUGH DIAMONDS</b> BAD COMPANY (Swan Song/Atco 90001-1) WEA 8.98	70	2	<b>79 INSTANT LOVE</b> CHERYL LYNN (Columbia FC 38057) CBS —	76	10
<b>13 GOOD TROUBLE</b> REO SPEEDWAGON (Epic FE 38100) CBS —	12	10	<b>49 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS —	43	16	<b>80 ALDO NOVA</b> (Portrait ZRR 37498) CBS —	74	30
<b>14 DONNA SUMMER</b> (Geffen GHS 2005) WEA 8.98	14	6	<b>50 ESCAPE</b> JOURNEY (Columbia TC 37408) CBS —	50	58	<b>81 BAD TO THE BONE</b> GEORGE THOROGOOD & THE DESTROYERS (EMI America ST-17076) CAP 8.98	99	3
<b>15 EYE IN THE SKY</b> THE ALAN PARSONS PROJECT (Arista AL 9599) IND 8.98	19	13	<b>51 MARSHALL CRENSHAW</b> (Warner Bros. BSK 3673) WEA 8.98	52	17	<b>82 I'M THE ONE</b> ROBERTA FLACK (Atlantic SD 19354) WEA 8.98	82	13
<b>16 IF THAT'S WHAT IT TAKES</b> MICHAEL McDONALD (Warner Bros. 9 23703-1) WEA 8.98	26	3	<b>52 HEY RICKY</b> MELISSA MANCHESTER (Arista AL 9574) IND 8.98	58	21	<b>83 KEEP IT LIVE</b> DAZZ BAND (Motown 6004ML) IND 8.98	78	26
<b>17 THREE SIDES LIVE</b> GENESIS (Atlantic SD 2-2000) WEA 10.98	15	12	<b>53 DARE</b> THE HUMAN LEAGUE (Virgin/A&M SP-6-4892) RCA 8.98	41	14	<b>84 12 GREATEST HITS VOL. II</b> NEIL DIAMOND (Columbia TC 38066) CBS —	85	16
<b>18 ROCKY III</b> ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP 8.98	16	10	<b>54 THE BEST LITTLE WHOREHOUSE IN TEXAS</b> ORIGINAL SOUNDTRACK (MCA-6112) MCA —	62	6	<b>85 I LOVE ROCK 'N ROLL</b> JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND 8.98	80	40
<b>19 JUMP TO IT</b> ARETHA FRANKLIN (Arista AL 9601) IND 8.98	29	6	<b>55 THIS ONE'S FOR YOU</b> TEDDY PENDERGRASS (Philadelphia Int'l. FZ 38118) CBS —	65	4	<b>86 OFFERING</b> AXE (Atco SD 38-148) WEA 8.98	89	12
<b>20 LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty LO-51124) CAP 8.98	21	8	<b>56 NO FUN ALOUD</b> GLENN FREY (Asylum E1-60129) WEA 8.98	54	13	<b>87 UNDER THE BIG BLACK SUN</b> X (Elektra 9 60150) WEA 8.98	83	10
<b>21 GAP BAND IV</b> THE GAP BAND (Total Experience/TE-1-3001) POL 8.98	22	14	<b>57 BEAUTY AND THE BEAT</b> THE GO-GO'S (I.R.S./A&M SP 70021) RCA 8.98	59	59	<b>88 SNEAKIN' OUT</b> STACY LATTISAW (Cotillion/Atco 90002-1) WEA 8.98	97	4
<b>22 ZAPP II</b> ZAPP (Warner Bros. 9 23583-1) WEA 8.98	23	6	<b>58 TANTALIZINGLY HOT</b> STEPHANIE MILLS (Casablanca NBLP 7265) POL 8.98	60	6	<b>89 ALL DRESSED UP &amp; NO PLACE TO GO</b> NICOLETTE LARSON (Warner Bros. BSK 3678) WEA 8.98	91	6
<b>23 ANNIE</b> ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS —	17	17	<b>59 BLACKOUT</b> SCORPIONS (Mercury SRM-1-4039) POL 8.98	57	25	<b>90 KIM WILDE</b> (EMI America ST-17065) CAP 8.98	87	18
<b>24 SPECIAL FORCES</b> .38 SPECIAL (A&M SP-4888) RCA 8.98	25	16	<b>60 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> STEVIE WONDER (Tamla/Motown 6002TL2) IND 13.98	56	16	<b>91 AEROBIC SHAPE UP</b> JOANIE GREGGAINS (Parade/Peter Pan 104) IND 8.98	90	22
<b>25 IV</b> TOTO (Columbia FC 37728) CBS —	18	22	<b>61 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH</b> FRANK ZAPPA (Barking Pumpkin FW 38066) CBS —	48	16	<b>92 FREEZE-FRAME</b> THE J. GEILS BAND (EMI America SOO-17062) CAP 8.98	88	44
<b>26 TUG OF WAR</b> PAUL McCARTNEY (Columbia TC 37462) CAP —	20	18	<b>62 THE REAL DEAL</b> THE ISLEY BROTHERS (T-Neck FZ 38047) CBS —	69	4	<b>93 CHARIOTS OF FIRE</b> ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL 8.98	93	48
<b>27 ALL FOUR ONE</b> THE MOTELS (Capitol S-12177) CAP 8.98	28	20	<b>63 JUMP UP!</b> ELTON JOHN (Geffen GHS 2013) WEA 8.98	64	19	<b>94 ABOMINOG</b> URIAH HEEP (Mercury SRM-1-4057) POL 8.98	102	5
<b>28 ALL THE BEST COWBOYS HAVE CHINESE EYES</b> PETE TOWNSHEND (Atco SD 38-149) WEA 8.98	24	11	<b>64 SO EXCITED</b> POINTER SISTERS (Planet BXL1-4355) RCA 8.98	51	9	<b>95 III WISHES</b> SHOOTING STAR (Virgin/Epic FE 38020) CBS —	96	6
<b>29 SCREAMING FOR VENGEANCE</b> JUDAS PRIEST (Columbia FC 38160) CBS —	30	9	<b>65 SUCCESS HASN'T SPOILED ME YET</b> RICK SPRINGFIELD (RCA AFL 1-4125) RCA 8.98	63	25	<b>96 HOOKED ON CLASSICS</b> LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL 1-4194) RCA 8.98	98	43
<b>30 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229) RCA 8.98	32	26	<b>66 AVALON</b> ROXY MUSIC (Warner Bros. 9-23666-1) WEA 8.98	55	13	<b>97 KEEPIN' LOVE NEW</b> HOWARD JOHNSON (A&M SP-4895) RCA 8.98	106	7
<b>31 NOW AND FOREVER</b> AIR SUPPLY (Arista AL 9587) IND 8.98	31	13	<b>67 PELICAN WEST</b> HAIRCUT 100 (Arista AL 6600) IND 6.98	61	23	<b>98 HANDS DOWN</b> BOB JAMES (Tappan Zee/Columbia FC 38067) CBS —	95	10
<b>32 NO CONTROL</b> EDDIE MONEY (Columbia FC 37960) CBS —	35	10				<b>99 NON-STOP ECSTATIC DANCING</b> SOFT CELL (Sire 8 23694-1B) WEA 5.99	101	6
<b>33 IMPERIAL BEDROOM</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38157) CBS —	34	9				<b>100 THE HOTTEST NIGHT OF THE YEAR</b> ANNE MURRAY (Capitol ST-12225) CAP 8.98	128	2
<b>34 A FLOCK OF SEAGULLS</b> (Jive/Arista VA 66000) IND 6.98	38	17						
<b>35 TALKING BACK TO THE NIGHT</b> STEVE WINWOOD (Island ILPS 9777) WEA 8.98	42	4						
<b>36 STILL LIFE (AMERICAN CONCERT 1981)</b> THE ROLLING STONES (Rolling Stones/Atco COC 39113) WEA 9.98	27	12						



# CASH BOX

September 11, 1982

## AROUND THE ROUTE

by Camille Compasio

Looks like Stern Electronics, Inc. has a hit on its hands — and the name of the game is "Tutankham" ("Tut" for short). This recent video release has been scoring excellent grades on tests, often times high up among the big earners. At this point, the factory has accelerated production schedules considerably to meet the demand. Needless to say, they're expecting a nice, healthy run with this one — and that's good news.

While it would be perfectly normal to report a slowdown of business at this time of the year, such is not the case at Atlas Music Co., as we learned from the distrib's **Mac Brier**; the reason being Nintendo's "Donkey Kong" and now "Donkey Kong Jr." The original version of this popular video game is maintaining a high rank in the ratings over a long period of time and is still very much in demand. Donkey Kong Jr., which is new on the market, is already classified as number one in many test locations and might even establish a sales record of its own. Mac said the first shipment of Jr.s arrived at Atlas and went right out the door; and there are plenty of orders awaiting subsequent shipments. Atlas is looking forward to the introduction of the new

(continued on page 31)

## Calore Appointed President Of Banner Technical Trade Schools

CHICAGO — James Calore has been appointed president and instructor of Banner Technical Trade Schools, Inc., a newly organized school for training in the repair of electronic coin-operated machines, it was announced by Alan Bruck, president of Banner Specialty Company.

According to Bruck, "The new school is the first of its kind to our knowledge to be developed and conducted under the auspices of an established distributor of coin-operated vending and amusement equipment." Bruck also said that the school has received full accreditation by the Pennsylvania State Board of Private Trade Schools, a division of the Pennsylvania State Department of Education.

Banner Specialty Company, with offices and showrooms in Philadelphia, Baltimore and Pittsburgh, has been in the business of distributing coin-operated vending and amusement equipment for the past 65 years.

"The objective of the technical seminars and workshops to be conducted by the school will be to develop a student into a knowledgeable and skilled service person in the repair and maintenance of electronic coin-operated amusement machines," Bruck said. Sessions will be held in Philadelphia, Pittsburgh, Baltimore, Washington and Richmond.

### One-Week Course

"The one-week, 35-hour course," Bruck explained, "is designed to enable students without prior knowledge of electronics to grasp the concepts and to accomplish this



James Calore

without the reliance on mathematical formulas or equations.

"Also," Bruck noted, "the 'hands-on' troubleshooting workshop sessions will be limited to twelve students per class to help ensure personalized instruction while working with the latest electronic amusement equipment available."

Calore, who played an integral role in the design of the course curriculum, is the publisher of Star Tech Journal, the technical monthly for the amusements service industry. The publication has editorial offices in Merchantville, N.J.

He previously served as lead technician for Atari's customer and field service center in Somerset, N.J., providing technical advice for

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# COIN MACHINE



## SEGA/Gremlin Quality Control Program Receives High Marks

LOS ANGELES — An innovative quality control program implemented by video game manufacturer SEGA/Gremlin earlier this year stresses communication between employees and management, and staffers and execs alike feel the group exchange has been beneficial in improving efficiency and working conditions. The program, referred to as the "quality circle," calls for employees from each department to meet once a week and discuss ideas concerning work performance and productivity.

Every quality control "circle" has a designated leader and up to 10 volunteer members per department, with meetings taking place for one hour each week. Employees formulate suggestions, document the information and prepare presentations for management review about their proposed policy changes. To make certain the participants' feedback progresses favorably, leaders

of each group meet once a month to discuss their objectives, directions and results.

Since the program started in early 1982 it has grown from three "circles" to nine, with more forming as employees become more familiar with the plan. Already a number of changes have been implemented — including additional manufacturing tools and storage as well as improvements in the customer service department — as a direct result of the round table meetings.

"Through the quality circles program we are encouraging employees to actively participate in the company decision making process by means of brainstorming and reflective thinking," remarked Art Kohrmann, manager of quality assurance at the firm. "This is strictly a volunteer effort and it's encouraging to see employees working together to help create a better working atmosphere that helps assure a quality product."

## Vending Machine Production Up In '81, According to NAMA Survey

CHICAGO — The dollar value of 1981 merchandise vending machine shipments increased to \$350,473,000, the second highest total in history, according to an annual study released by the National Automatic Merchandising Assn. (NAMA). Underwritten by NAMA, the study was compiled by the Bureau of the Census of the U.S. Department of Commerce.

Manufacturers' shipments were up from \$327,688,000 in 1980 and second in value only to the \$356,915,000 of 1979. Higher machine prices are evident from the fact that the number of machines shipped in 1981 decreased to 504,841 units from 516,858 in 1980.

Some types of machines stood out as gainers in spite of the overall decrease in the number of machines produced.

Shipments of the popular glass front snack vending machines increased to 38,372 units from 36,675 in 1980 (dollar value was up from \$44,536,000 to \$48,599,000).

The total number of beverage machines shipped increased to 207,536 from 198,561 in 1980, even though hot beverage machine production declined. While hot beverage vander shipments dropped from 17,936 to 15,054 in 1981, shipments of canned and bottle soft drink machines achieved significant increases.

Shipments of bottle venders reached 76,937 units, up from 66,663 in 1980 and the total for canned soft drink machines was 96,180, compared with 94,814 in 1980.

The study showed cigarette vending machine shipments declining to 16,873 units from 20,411 in 1980.



**CONGRATULATIONS** — Williams Electronics, Inc. held its annual golf tournament at the Twin Lakes Country Club on Aug. 7, when vendors, suppliers and company employees competed for top prizes and enjoyed a full day of camaraderie and fun. The big prize was a "Robotron 2084" video game, which was won by James P. McDonnell (l) of KMA Sales Company. Also pictured is Williams' marketing manager Lew Wilson, who was the recipient of the Williams President's Trophy.

## Williams Third Quarter Results Are Best Ever

NEW YORK — Michael R. Stroll, president of Williams Electronics, Inc. announced revenues and earnings for the third quarter ended June 30, 1982 were the highest in the company's history.

Revenues for the third quarter were \$50,803,000 compared with \$48,976,000 in the corresponding period of fiscal 1981. Net income increased to \$7,789,000 or \$0.94 per fully diluted (\$1.04 primary) share from pro forma net income of \$7,246,000 or 97 cents per primary pro forma share attained in the corresponding period a year ago.

Revenues for the nine months of fiscal 1982 totaled \$116,568,000 up from \$111,081,000 in the similar period of fiscal 1981. Net income reached \$14,781,000 or \$1.83 per fully diluted (\$1.97 primary) share versus pro forma net income of \$14,012,000 or \$1.87 per primary pro forma share recorded in the first nine months of fiscal 1981.

Net income and per share data for the first nine months of fiscal 1981 have been reported on a pro forma basis to show the results independent of the company's former parent. The pro forma presentation eliminates allocated parent corporate expenses and presents federal income tax provisions as if Williams had filed its own consolidated federal income tax returns.

Stroll stated that the results for the third quarter were the best in the company's history despite the adverse effect of write-downs and other expenses relating to the discontinuance of the production and sale of "Hyperball." In addition, foreign sales, which in fiscal 1981 represented approximately 30% of total sales, have decreased significantly in the current year because of the strength of the U.S. dollar in relation to foreign currencies and because of the influx of inexpensive unauthorized copies of video games into foreign jurisdictions where copyright protection has not been effective to date.

"While the response to the company's game 'Robotron 2084' has been strong, and results of initial testing of its games 'Moon Patrol' and 'Joust' are highly encouraging, the outlook for the fourth quarter is uncertain," Stroll said. "Adverse economic conditions continue to affect our foreign and domestic markets. Furthermore, the recent decrease in operator revenues has been more than normal for this time of year and has caused an inven-

(continued on page 34)

## Bally, Wulff Pact Is Announced

GERMANY — Bally and Wulff, internationally known producers of coin slot machines in the Federal Republic of Germany, recently established a partnership and a new trade emblem that went into effect July 1 of this year. The new business names are Bally Wulff Automaten GmbH (formerly Gunter Wulff Apparatebau GmbH-Berlin) and Bally Wulff Vertriebs GmbH (formerly Wulff Automaten GmbH-Hanover, the distribution company).

After having constituted a new management team under the direction of Hans Klob as president, the Bally Wulff Group will continue to intensify its activities in the areas of modern technology, new concepts, the creation of new selling methods and self-determination within the business division and the branch.

According to Klob, "In our company creativity is a great demand, and so we will make our way. For Bally Wulff is more than Bally and Wulff."

## Taito Appoints London

CHICAGO — Taito America Corp. recently added London Distributing Company to its worldwide network of video game distributors. London, which is located at 3130 West Lisbon Avenue in Milwaukee, will distribute all Taito America video games in the Milwaukee area, as well as Wisconsin and upper Michigan.

Founded in 1934, London also distributes jukeboxes and pool tables and is noted to be one of the area's largest full-line distributing companies. Owner Perry London, commenting on the appointment, said, "London Distributing has always had the utmost respect for Taito America and is enthusiastic about their future direction. We are looking forward to Taito's latest blockbuster, 'Jungle King,' which has proved to be a '10' from all reports."

London's general manager is Stephen Isaacson. Salesmen are Rick Tills and Nathan Victor.

## CALENDAR

Sept. 10-11: Wisconsin Amusement & Music Operators; meeting; Paper Valley Hotel & Convention Center; Appleton.

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

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

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

Oct. 15-16: Amusement & Music Operators of Virginia; annual meeting; John Marshall Hotel; Richmond.

Oct. 9: Washington Amusement & Music Operators Assn.; fall meeting; Davenport Hotel; Spokane.

Oct. 15-16: Amusement & Music Operators of Virginia; annual convention; John Marshall Hotel; Richmond.

Oct. 25: Pennsylvania Amusement & Music Machine Assn.; annual meeting; Hotel Hershey; Hershey.

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

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

## AMOA EXPOSITION 1982

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THURSDAY, FRIDAY, SATURDAY - NOVEMBER 18-19-20

AMOA's International Trade Show for Coin-Operated Games, Music and Allied Products

## AROUND THE ROUTE

(continued from page 29)

lowe phonograph line, which will be revealed at the factory's September new product showing in New Jersey.

Points East: Spoke with **Art Warner** of Betson Enterprises in Moonachie, N.J., where business is "very good". As he noted, there was a brief soft period in late June and early July but a definite upturn began to surface by the early part of August and business has been moving steadily every since. He listed a number of current and brand new releases that are happening at Betson; among them: "Tron" and "Ms. Pac-Man," the newly arrived Taito America "Jungle King," Nintendo's "Donkey Kong, Jr.," Atari's "Gravitar," Stern's "Tutankham" and Rock-Ola's "Eyes." How do you pick a winner today? As Art put it, "The industry has developed to the point where the cashbox is the main criteria for determining what to buy... no one has a crystal ball... all we have to go by are the earnings reports." He sees changing times ahead in coinbiz, with the pros surviving in business and the inexperienced "johnny come latelys" falling by the wayside.

Attention jukebox ops: **Dave Webb** of Churchill Records in Tulsa called to tell us about a single that is fast becoming a jukebox hit all over the country. "I Wish I Had A Job To Shove" by **Rodney Lay and The Wild West** (Churchill) is the name of the record and it seems to be catching on like wildfire with jukebox players of all musical tastes. The label's been circulating bumper stickers — and jukebox promo copies are available by calling (316) 331-0301.

Operator dialog: "Collections on the average machine are down considerably," according to **Wayne Hesch** of A.H. Entertainers in Rolling Meadows, Ill. He attributes the situation to four factors: "saturation of the market, reduced pricing at arcades, the state of the economy and a decline in video game revenues." As Hesch explained, it is difficult for the street operator to compete with arcades that are offering such special deals as 8 or 10 plays for a dollar. "In the last five years, the industry has changed tremendously," said Wayne. "We never had as many arcades as we have today. Actually, it seems like the whole business has exploded and so many changes have occurred in the process." Income on a brand new game is not what it was six months or a year ago, he added, stressing, however, that while he may be reducing his purchases of new equipment because his gross income is down he is still buying new machines since "in order to make money in this business you have to buy new games." He's also a lot more selective in what he buys and believes strongly in advance tests to determine not only the game's earning power but its staying power, on location, as well. Wayne told **Cash Box** that his staple items, including jukeboxes, pool tables and shuffle alleys, are hanging on. Jukebox collections may not have increased in line with inflation,

(continued on page 34)

## New Equipment

### 3-D Video

SUBROC-3D, a unique new video game sensation from Sega brings authentic 3-dimensional video and stereo sound effects to the amusement game industry for the first time. Utilizing a revolutionary optical viewscope and dynamic stereo sound techniques, SUBROC-3D provides players with unprecedented new sight and sound realism in a dramatic futuristic air and sea battle adventure.

The pace-setting new game also features a "two-scenes-in-one" playfield in which the player can maneuver his flying SUBROC craft to skim the ocean and battle seaships, or to soar the stratosphere for high-flying excitement against enemy spaceships and flying saucers. All this action takes the player through day, dusk, night and dawn sequences in a spectacular array of 3-D graphic and color changes.

The game's objective is to score points by defeating a barrage of enemy warships on the sea and in the air... and to destroy the elusive, barrier-protected Command Ship at the end of each round. Each succeeding round increases game action with more and faster adversaries and firepower, providing new mystery ships and points to heighten player interest and excitement.

SUBROC-3D's dimensional effects are produced with sophisticated new



hardware and software systems. The playfield is viewed through Sega's unique 3-D viewing system that allows the player to view a true 3-dimensional image without 3-D eyeglasses. Special shutters operating at 30 images per second alternately display the video images on the monitor in rapid synchronization. By looking at dual images with the right and left eye separately, a 3-dimensional picture is formed.

Dynamic stereo effects provide "surrounding" sounds of explosions, spacecraft and sea vessels, using Doppler electronic principles, techniques well-known in today's sophisticated stereo music equipment.

During game play, the player can freely choose between air and sea battle as part of the special player-control features built into the game.

At sea level, the player faces various

seacraft enemies which fire torpedos and space charges. Ominous battleships head directly toward SUBROC. Other warships, called destroyers, move horizontally across the screen at varying distances from SUBROC, their point values changing in proportion to their distance. For additional excitement, there is the Tri-Fleet Carriers launch craft, which attack SUBROC with lethal fireballs that cannot be destroyed but must be avoided.

From the air, SUBROC is attacked by flying saucers and gargantuan airships firing lethal rockets. All the air and seacraft, their rockets and torpedos, are targets for SUBROC and when hit, they score valuable points for the player.

Each round's supreme challenge, the amphibious Command Ship, is the ultimate test of player skill. The headquarters Command Ship can submerge below the sea's surface, propel itself on the surface or rise above the water as a huge aircraft. It also protects itself with a force field which must be penetrated with a precise hit from SUBROC on the

(continued on page 34)

## Exidy Kit Praised

(Editor's note: Fred Collins is well known in the coin machine industry as a successful operator of many years standing, and as a past president of AMOA. He submitted the following letter to Exidy, Inc., praising the firm's recently issued modification kits. The letter is being reprinted by Cash Box, at the request of Exidy and Fred Collins, to alert operators who may not as yet have realized the potential of this concept.)

Exidy, Inc.  
390 Java Drive  
Sunnyvale, CA 94086  
Gentlemen:

The new Pepper II game conversion kits are a much welcome and long overdue product for operators. We congratulate Exidy on providing the leadership for the manufacturing industry in coming forth with a means of converting older, unprofitable games to renewed games of greater revenue potential.

The Pepper II game is testing exceptionally well for our company. We give the Pepper II an "A" rating; it is definitely a top money maker. Your decision to provide these conversion kits is a positive step in the right direction.

Sincerely,  
Fred J. Collins, Jr.  
President

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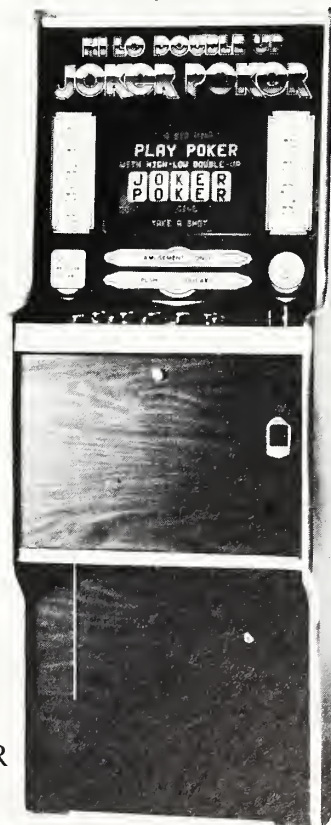
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# THE JUKEBOX PROGRAMMER

\* indicates new entry

September 11, 1982

## POP

- 1 **HARD TO SAY I'M SORRY**  
CHICAGO (Full Moon/Warner Bros. 7-29979)
- 2 **JACK & DIANE**  
JOHN COUGAR (Riva/PolyGram R-120)
- 3 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**  
MELISSA MANCHESTER (Arista AS 0676)
- 4 **VACATION**  
GO-GO's (I.R.S./A&M IR-9907)
- 5 **ABRACADABRA**  
THE STEVE MILLER BAND (Capitol B-9785)
- 6 **ONLY TIME WILL TELL**  
ASIA (Geffen 7-29970)
- 7 **I KEEP FORGETTIN'**  
MICHAEL McDONALD (Warner Bros. 7-29933)
- 8 **SOMEBODY'S BABY**  
JACKSON BROWNE (Asylum 7-69982)
- 9 **WASTED ON THE WAY**  
CROSBY, STILLS & NASH (Atlantic 4058)
- 10 **WHO CAN IT BE NOW?**  
MEN AT WORK (Columbia 18-02888)
- 11 **EYE IN THE SKY**  
THE ALAN PARSONS PROJECT (Arista AS 0696)
- 12 **YOU CAN DC MAGIC**  
AMERICA (Capitol B-5142)
- 13 **EYE OF THE TIGER**  
SURVIVOR (Scotti Bros./CBS ZS5-02912)
- 14 **VOYEUR**  
KIM CARNES (EMI America B-8127)
- 15 **TAKE IT AWAY**  
PAUL McCARTNEY (Columbia 18-03018)
- 16 **I RAN (SO FAR AWAY)**  
A FLOCK OF SEAGULLS (Jive/Arista VS 102)
- 17 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**  
DONNA SUMMER (Geffen 7-29982)
- 18 **MAKE BELIEVE**  
TOTO (Columbia 18-03143)
- 19 **LOVE WILL TURN YOU AROUND**  
KENNY ROGERS (Liberty B-1471)
- 20 **BLUE EYES**  
ELTON JOHN (Geffen 7-29954)
- 21 **HOLD ME**  
FLEETWOOD MAC (Warner Bros. 7-29966)
- 22 **HOLD ON**  
SANTANA (Columbia 18-03160)
- 23 **BREAK IT TO ME GENTLY**  
JUICE NEWTON (Capitol B-5148)
- 24 **THEMES FROM E.T.**  
WALTER MURPHY (MCA-52099)
- 25 **WHAT'S FOREVER FOR\***  
MICHAEL MURPHY (Liberty B-1466)
- 26 **DON'T FIGHT IT**  
KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)
- 27 **DO YOU WANNA TOUCH ME (OH YEAH)\***  
JOAN JETT & THE BLACKHEARTS (Boardwalk NB-11-150-7)
- 28 **THINK I'M IN LOVE**  
EDDIE MONEY (Columbia 18-02964)
- 29 **TAKE THE L.\***  
THE MOTELS (Capitol B-5149)
- 30 **AMERICAN MUSIC**  
POINTER SISTERS (Planet/RCA YB-13254)

## COUNTRY

- 1 **SHE GOT THE GOLDMINE**  
JERRY REED (RCA PB-13268)
- 2 **LOVE WILL TURN YOU AROUND**  
KENNY ROGERS (Liberty B-1471)
- 3 **WOMEN DO KNOW HOW TO CARRY ON**  
WAYLON JENNINGS (RCA PB-13257)
- 4 **WHATEVER**  
THE STATLER BROTHERS (Mercury/PolyGram 76162)
- 5 **DANCING YOUR MEMORY AWAY**  
CHARLY McLAIN (Epic 14-02975)
- 6 **SHE'S NOT REALLY CHEATIN'**  
MOE BANDY (Columbia 18-02966)
- 7 **I JUST CAME HERE TO DANCE**  
DAVID FRIZZELL & SHELLY WEST (Warnar/Viva 7-29980)
- 8 **YESTERDAY'S WINE**  
MERLE HAGGARD/GEORGE JONES (Epic 14-03072)
- 9 **PUT YOUR DREAMS AWAY**  
MICKEY GILLEY (Epic 14-03056)
- 10 **THIS DREAM'S ON ME**  
GENE WATSON (MCA-52074)
- 11 **HEY! BABY!**  
ANNE MURRAY (Capitol B-5145)
- 12 **I WISH YOU COULD HAVE TURNED MY HEAD**  
OAK RIDGE BOYS (MCA-52095)
- 13 **BIG OLE BREW**  
MEL McDANIEL (Capitol B-5138)
- 14 **I'M GONNA HIRE A WINO TO DECORATE OUR HOME**  
DAVID FRIZZELL (Warner/Viva WBS 50063)
- 15 **LET IT BE ME**  
WILLIE NELSON (Columbia 18-03073)
- 16 **HE GOT YOU**  
RONNIE MILSAP (RCA PB-13286)
- 17 **I WILL ALWAYS LOVE YOU**  
DOLLY PARTON (RCA PB-13260)
- 18 **WHAT'S FOREVER FOR**  
MICHAEL MURPHY (Liberty B-1466)
- 19 **MISTAKES**  
DON WILLIAMS (MCA-52097)
- 20 **I'M NOT THAT LONELY YET**  
REBA McENTIRE (Mercury/PolyGram 76157)
- 21 **CLOSE ENOUGH TO PERFECT**  
ALABAMA (RCA PB-13294)
- 22 **FOOL HEARTED MEMORY**  
GEORGE STRAIT (MCA-52066)
- 23 **LIVIN' IN THESE TROUBLED TIMES**  
CRYSTAL GAYLE (Columbia 18-03048)
- 24 **YOU'RE SO GOOD WHEN YOU'RE BAD**  
CHARLEY PRIDE (RCA PB-13293)
- 25 **GET INTO REGGAE COWBOY**  
THE BELLAMY BROTHERS (Elektra/Curb 7-29999)
- 26 **WAR IS HELL**  
T.G. SHEPPARD (Warner/Curb 7-29934)
- 27 **SHE'S LYING\***  
LEE GREENWOOD (MCA-52087)
- 28 **HEAVENLY BODIES**  
EARL THOMAS CONLEY (RCA PB-13246)
- 29 **LOVE'S GONNA FALL HERE TONIGHT\***  
RAZZY BAILEY (RCA PB-13290)
- 30 **NOBODY**  
SYLVIA (RCA PB-13223)

## BLACK CONTEMPORARY

- 1 **JUMP TO IT**  
ARETHA FRANKLIN (Arista AS 0699)
- 2 **DANCE FLOOR (PART 1)**  
ZAPP (Warner Bros. 7-29961)
- 3 **YOU DROPPED A BOMB ON ME**  
THE GAP BAND (Total Experience/PolyGram TE 8203)
- 4 **LAST NIGHT**  
STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
- 5 **LOVE COME DOWN**  
EVELYN KING (RCA PB-13273)
- 6 **I'M THE ONE**  
ROBERTA FLACK (Atlantic 4068)
- 7 **LET ME TICKLE YOUR FANCY**  
JERMAINE JACKSON (Motown 1628MF)
- 8 **YOUR BODY'S HERE WITH ME**  
THE O'JAYS (Phila. Int'l./CBS ZS5-03009)
- 9 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**  
DONNA SUMMER (Geffen 7-29982)
- 10 **DON'T THROW IT ALL AWAY**  
STACY LATTISAW (Cotillion/Atco 47011)
- 11 **BIG FUN**  
KOOL & THE GANG (Delite/PolyGram DE 822)
- 12 **SO FINE**  
HOWARD JOHNSON (A&M 2415)
- 13 **LET ME GO**  
RAY PARKER, JR. (Arista AS 0695)
- 14 **SOONER OR LATER**  
LARRY GRAHAM (Warner Bros. 7-29956)
- 15 **AMERICAN MUSIC**  
POINTER SISTERS (Planet/RCA YB-13254)
- 16 **DO SOMETHING**  
GOODIE (Total Experience/PolyGram TE 8202)
- 17 **I CAN MAKE YOU FEEL GOOD**  
SHALAMAR (Solar/Elektra S-48013)
- 18 **LOVE IT AWAY**  
ASHFORD & SIMPSON (Capitol B-5146)
- 19 **KEEP IT LIVE**  
DAZZ BAND (Motown 1622MF)
- 20 **INSIDE OUT**  
ODYSSEY (RCA PB-13217)
- 21 **CHANGE**  
BARRY WHITE (Unlimited Gold/CBS ZS5-02956)
- 22 **HARD TO GET**  
RICK JAMES (Gordy/Motown 1634GF)
- 23 **AND I AM TELLING YOU I'M NOT GOING**  
JENNIFER HOLLIDAY (Geffen 7-29983)
- 24 **RIBBON IN THE SKY\***  
STEVIE WONDER (Tamla/Motown 1639TF)
- 25 **A PENNY FOR YOUR THOUGHTS**  
TAVARES (RCA PB-13292)
- 26 **777-9311\***  
THE TIME (Warner Bros. 7-29952)
- 27 **I REALLY DON'T NEED NO LIGHT**  
JEFFREY OSBORNE (A&M 2410)
- 28 **IF THIS WORLD WERE MINE\***  
CHERYL LYNN (Columbia 18-03204)
- 29 **THE REAL DEAL**  
THE ISLEY BROTHERS (T-Neck/CBS ZS5-02985)
- 30 **WAITING BY THE HOTLINE**  
DENIECE WILLIAMS (ARC/Columbia 18-03015)

## OPERATORS PICKS

Margot Green (Jones Music, Burbank)  
**VOYEUR** — Kim Carnes — EMI America  
 Vic McCarthy (Catskill Amusements, Inc., Hurleyville)  
**UP WHERE WE BELONG** — Joe Cocker And Jennifer Warnes — Island/Atco  
 Gary Snortum (Cigarette Services, Inc., Appleton)  
**BREAK IT TO ME GENTLY** — Juice Newton — Capitol

## RECORDS TO WATCH

**SOUL SEARCHIN'** — Leon Everette — RCA  
**OPERATOR, LONG DISTANCE PLEASE** — Barbara Mandrell — MCA  
**GIVE ME YOUR LOVE** — Peabo Bryson — Capitol  
**LOVE'S COMIN' AT YA** — Melba Moore — EMI America  
**HEART ATTACK** — Olivia Newton-John — MCA  
**SWEET TIME** — REO Speedwagon — Epic  
**GYPSY** — Fleetwood Mac — Warner Bros.

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PB-13260

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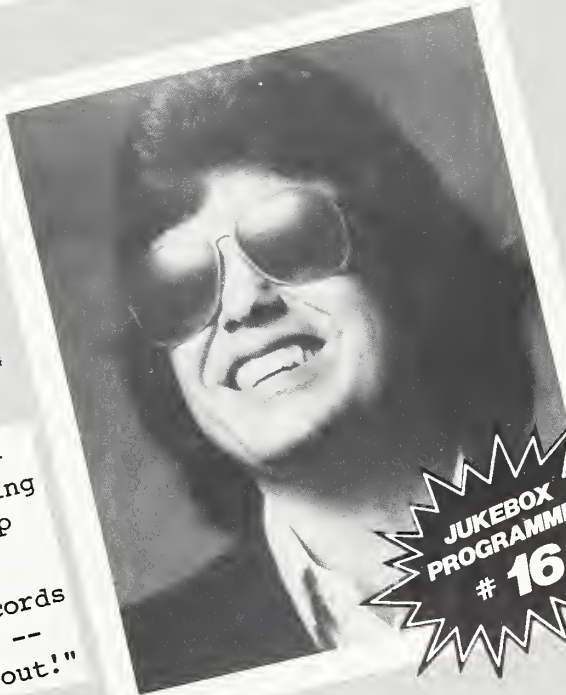
JUKEBOX  
PROGRAMMER  
# 17

**RONNIE MILSAP**

CB 24\* BB 22\*\* RR 18\*

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**"He Got You"**

PB-13286



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PB-13282  
CB 28\* BB 28\* RR 31\*

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PROGRAMMER  
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To Watch



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**WASSICK DIST.** I am the operators solution to inflation. I can save you from \$300.00 to \$500.00 on all video screen games. We ship overseas. Call Wassick Distributing, area code 304 292-3791 Morgantown, W.Va. 26505.

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## New Equipment

(continued from page 31)

field's red dot target. When this dot is hit, the force field dissolves leaving the Command ship momentarily vulnerable.

SUBROC-3D is an exhilarating battle of flight and firing skill, as well as a panorama of three dimensional sight and sound. Even more thrill is added in later rounds as new targets such as pirate ships offer opportunities for mystery point scoring.

The game is over when all player craft are destroyed. SUBROC-3D is a one-player game and is operator adjustable from three to five player ships and various skill levels. Sega's SUBROC-3D game is available in upright or sit-down cockpit models.

### Reptile Combat

"Slither" is the latest video game offered by GDI, Inc. of Chicago. The new model is produced in both the upright and cocktail table versions and provides full screen access, 180 degree direction change and dual controls for right or left handed players.

A game of challenge and fast action, Slither puts the player on the defensive against attacking giant snakes, pterodactyls and mutant gorillas with the added obstacle of dense vegetation to further test his skill.

The attack starts with a few snakes as Slither Bonus winds down. When the player hits all of the snakes he gets the remaining bonus points but is confronted by additional snakes attacking in waves this time. Every time Slither Bonus reaches zero, new snakes of different colors launch new attacks and as the player concentrates on the snakes the pterodactyls and mutant gorillas start to flit across the screen, thus increasing the danger and the challenge.

Additional points are scored by blasting the intruders and the closer they are to the blaster when they are

downed, the higher the score. To further tax the player the gorilla places additional vegetation on the screen which requires the blast to be made through the grass.

Play becomes more difficult as the player's skill develops so there's the added challenge of craftier snakes madly attacking the blaster and calling for more maneuverability on the part of the player. When a snake is touched by a gorilla it becomes invisible except for the eyes which show on the screen, to make things tougher.



Among operator features of the new game are the Audit Display, which audits seven activities including total games played, minutes played and bonuses; and the Location Programming Menu, which indicates bonus level, plays per game and other data.

Slither is available through factory distributors and further information may be obtained by contacting GDI, Inc. at Destron/GDI, Inc., 5945 N. Rogers Ave., Chicago, Ill. 60646.

## AROUND THE ROUTE

(continued from page 31)

he pointed out, but they are still considered the backbone of the industry from the standpoint that they are still earning money. "The novelty of video games is starting to wear off," he observed.

"The ranks of 'video fanatics' seem to be diminishing," as evidenced by a decline in video game revenues at A.H. The pinball picture is not reversing itself to any dramatic degree as yet, but in Wayne's viewpoint "there is still a certain group of people who would rather play a flipper than a video so the pinball machine is still alive." Besides which, he bought a few more pins in the past six months than in the previous six months.

Cash Box felicitations to Paul Heusch and his wife, Rosemary, on the Aug. 9 arrival of their new grandson, Bertram Huff, who weighed in at 6 lbs. 11 oz. Proud parents are Pat and Graham Huff of London. This brings the number of Huebsch grandsons to four.

AMOA Expo '82 (Nov. 17-20, Hyatt Regency, Chicago) is shaping up just beautifully, according to executive vice president Leo Droste. Response from regular exhibitors seeking more space and newcomers inquiring about securing space has been "unbelievable." As Leo told us "We are now looking to expand our exhibit area to accommodate more booths because of the heavy demand . . . and may even have to utilize more of the ballroom for exhibits." One of the areas that already had to be sacrificed for the sake of accommodating exhibits is the food area for snacks and beverages,

which is generally just across from the press lounge. Guess we'll have to brown bag it this year. In addition to accelerated exhibitor interest, Leo mentioned that ops are also looking forward to Expo '82 in big numbers. Many inquiries have come in from operators who have not attended previous conventions and in his many appearances at state association

functions across the country Leo has noted increased operator interest in the show. "The established companies who have experienced the ups and down in the industry will be here," he said. "Our show attracts the established operators, the ones who buy a lot of equipment each year; these are the people who are members of our organization and these are the people who support AMOA and attend the convention each year."

## Williams Posts Best 3rd Quarter Ever

(continued from page 30)

tory build-up at the customer level resulting in reduced purchases from all manufacturers. While we view this overall industry situation as temporary, and we note some movement in customer inventories and an increase in operator revenues, it is still too early to predict how long the slowdown will last. The timing and extent of any improvement in these conditions will, however, significantly affect our results in the fourth quarter.

"Fourth quarter operating results will be helped somewhat by our receipt of the first revenues from Atari Inc. on our license of the game 'Defender' for Atari's home video cartridge system. In addition, we are pleased to announce an agreement in principle with Atari for the licensing of our games 'Stargate' and 'Robotron 2084' for their home video system."

### Calore Appointed

(continued from page 29)

all of Eastern United States and Canada. Calore began his career in 1976 working in the test engineering departments for a computer video terminal manufacturer in New Jersey. He also served as a technical consultant to major amusement machine distributors located throughout the Delaware Valley.

A resident of Pennsauken, N.J., he is married and the father of two.

Further information about Banner Technical Trade School may be obtained by contacting Pam McLaughlin at (215) 236-5000, or writing to Banner Technical Trade Schools, Inc. c/o Banner Specialty Company, 1213 N. Fifth Street, Philadelphia, Penn. 19122. The toll free number to call is (800) 237-5000.

# R U S H

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