

# CASH BOX

August 21, 1982

NEWSPAPER

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# CASH BOX

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## CASH BOX

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#### Circulation

THERESA TORTOSA, Manager

#### PUBLICATION OFFICES

##### NEW YORK

1775 Broadway, New York NY 10019

Phone: (212) 586-2640

Cable Address: Cash Box NY

Telex: 666123

##### HOLLYWOOD

6363 Sunset Blvd. (Suite 930)

Hollywood CA 90028

Phone: (213) 464-8241

##### NASHVILLE

21 Music Circle East, Nashville TN 37203

Phone: (615) 244-2898

##### CHICAGO

CAMILLE COMPASIO, Coin Machine, Mgr.

1442 S. 61st Ave., Cicero IL 60650

Phone: (312) 863-7440

##### WASHINGTON, D.C.

EARL B. ABRAMS

3518 N. Utah St.

Arlington VA 22207

Phone: (703) 243-5664

##### MIGUEL SMIRNOFF

Director of South American Operations

##### ARGENTINA — MIGUEL SMIRNOFF

Lavalle 1569, Piso 4, Of. 405

1048 Buenos Aires, Argentina

Phone: 89-6796

##### AUSTRALIA — ALLAN WEBSTER

3/57 Dickens Street

Elwood Vic 3184, Australia

##### BRAZIL — CHRISTOPHER PICKARD

Av. Borges de Medeiros, 2475

Apt. 503, Lagoa

Rio de Janeiro, Brasil

Phone: 294-8197

##### CANADA — KIRK LaPOINTE

420 Gloucester Street, #107

Ottawa, Ontario, Canada, K1E 7T7

Phone: (613) 235-7743

##### GERMANY — GERHARD AUGUSTIN

Oettingenstrasse 66

8 Munich 22

Phone: 089-221363

Telex: 5-29378

##### ITALY — MARIO DE LUIGI

"Musica e Dischi" Via Giannone 2

20154 Milan, Italy

Phone: (02) 389-059/389-936

##### JAPAN — Adv. Mgr., SACHIO SAITO

Editorial Mgr., KOZO OTSUKA

3rd Floor of Chuo-Tatemono bldg.

2-chome, 11-1, Shinbashi, Minato-ku,

Tokyo Japan, 105

Phone: 504-1651

##### NETHERLANDS — CONSTANT MEIJERS

P.O. Box 1807

1200 BV Hilversum

Phone: 035-19841

##### SPAIN — ANGEL ALVAREZ

Lopez de Hoyos 178, 5 CD

Madrid — 2 Spain

Phone: 415 23 98

##### UNITED KINGDOM — NICK UNDERWOOD

Flat 6, 196 Sussex Gardens

London W2 England

Phone: 01-492-6779

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## EDITORIAL

## New Approach Needed

The search to find who's responsible for declining record sales now seems to be creating more harm than good. By trying to blame its current problems on the tape recorder and blank tape manufacturers, the industry has begun to look rather foolish in the eyes of society in general.

Consumers have not stopped buying two dollar singles and \$8.98 and \$14.98 albums in a time of recession because of the various tape manufacturers. If they have to pay such prices for product and maybe get one or two good songs, what do consumers care about where the tapes come from or what "free" radio station they listen to? They get the music, and they don't have to pay what they perceive to be exorbitant prices.

Much of the rationale comes from a recently released industry study "proving" that home taping is crippling the record business today. Hmmmm . . . If the oil companies came up with a study "proving" that they were broke, who would believe them?

The same is happening to the home taping bills before Congress. While the record industry places all the blame on home taping for preventing LPs from repeating the success of *Saturday Night Fever*, congressmen and consumers see right through this search for an easy answer to a complex problem. By continuing to harp on this singular

point, the industry only looks more and more suspicious in the eyes of legislators and the public — people whose support we need to make things right again.

There are many more clear-headed approaches to today's problem of declining sales. How about cheaper LPs? In a time when this country has its highest unemployment rate since 1941, does it even begin to make sense to raise prices again? If the consumers are worried about losing their jobs (and homes and clothes and food), why should they care about overpriced records?

Also, radio has made no secret that it is prospering while using the "free" records provided by labels. Even TV pays for its programming (in many cases, with millions of dollars), so why shouldn't radio with a performance royalty? After all, they are making money with the music, lots of it.

In other words, let's look to the heart of the matter. If tape companies make money from illegal taping, let's work out some reasonable royalty without scapegoating. But let's also consider how radio makes even more money by playing records. And let's also remember that consumers will not pay inflated prices for half-serious product. The problem demands a solution, not a scapegoat.

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## ON THE COVER

Ever wanted to fly a spaceship through the farthest reaches of the galaxy, drive a racecar at breakneck speed around hairpin curves or navigate a futuristic submarine? All of these exciting fantasies can be experienced vicariously thanks to "Zaxxon," "Turbo" and the new "Subroc-3D," three video games manufactured by Sega Enterprises, Inc.

Founded in 1965 by a group of coin-operated machine businessmen including modern game pioneer David Rosen, today Sega is one of the leaders in the exploding area of electronic entertainment, not only as a manufacturer, but also as one of the world's biggest operators of vid machines.

Subroc-3D is just one of the many novel ideas developed by Rosen and Sega over the past few years. A truly three-dimensional program that combines underwater and space motifs in a single unit, this newest addition to the Sega stable of superstars promises to attract curiosity-seekers as well as seasoned game-players for its fast-paced action, dynamic design and unique visual display.



## TOP POP DEBUTS

### SINGLES

65 VOYEUR — Kim Carnes — EMI America

### ALBUMS

86 TALKING BACK TO THE NIGHT — Steve Winwood — Island

## POP SINGLE

### EYE OF THE TIGER

Survivor  
Scotti Bros./CBS

## B/C SINGLE

### AND I TELL YOU I'M NOT GOING

Jennifer Holliday  
Geffen

## COUNTRY SINGLE

### NOBODY

Sylvia  
RCA

## JAZZ

### OFFRAMP

Pat Metheny Band  
ECM

## NUMBER ONES



Sylvia

## POP ALBUM

### MIRAGE

Fleetwood Mac  
Warner Bros.

## B/C ALBUM

### GAP BAND IV

The Gap Band  
Total Experience/PolyGram

## COUNTRY ALBUM

### WAITIN' FOR THE SUN TO SHINE

Ricky Skaggs  
Epic

## GOSPEL

### LORD, YOU KEEP ON PROVING YOURSELF TO ME

Florida Mass Choir  
Savoy



# CASH BOX TOP 100 SINGLES

August 21, 1982

	Weeks On 8/14 Chart	
1 <b>EYE OF THE TIGER</b> SURVIVOR (Scotti Bros./CBS ZS 02912)	1	12
2 <b>ABRACADABRA</b> THE STEVE MILLER BAND (Capitol P-5126)	2	13
3 <b>HARD TO SAY I'M SORRY</b> CHICAGO (Full Moon/Warner Bros. 7-29979)	4	12
4 <b>HOLD ME</b> FLEETWOOD MAC (Warner Bros. 7-29966)	3	10
5 <b>HURTS SO GOOD</b> JOHN COUGAR (Riva/PolyGram R 209)	5	18
6 <b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> MELISSA MANCHESTER (Arista AS 0676)	12	13
7 <b>TAKE IT AWAY</b> PAUL McCARTNEY (Columbia 18-03018)	9	7
8 <b>VACATION</b> GO-GO'S (I.R.S./A&M IR-9907)	11	8
9 <b>WASTED ON THE WAY</b> CROSBY, STILLS & NASH (Atlantic 4058)	10	9
10 <b>EVEN THE NIGHTS ARE BETTER</b> AIR SUPPLY (Arista AS 0692)	8	11
11 <b>DON'T YOU WANT ME</b> THE HUMAN LEAGUE (Virgin/A&M 2397)	6	25
12 <b>LOVE IS IN CONTROL (FINGER ON THE TRIGGER)</b> DONNA SUMMER (Geffen 7-29982)	15	9
13 <b>ONLY THE LONELY</b> THE MOTELS (Capitol PB-5114)	13	17
14 <b>LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty P-B-1471)	16	8
15 <b>JACK &amp; DIANE</b> JOHN COUGAR (Riva/PolyGram R-210)	18	5
16 <b>ROSANNA</b> TOTO (Columbia 18-02811)	7	19
17 <b>AMERICAN MUSIC</b> POINTER SISTERS (Planet/RCA YB-13254)	19	9
18 <b>EYE IN THE SKY</b> THE ALAN PARSONS PROJECT (Arista AS 0696)	24	7
19 <b>KEEP THE FIRE BURNIN'</b> REO SPEEDWAGON (Epic 14-02967)	17	11
20 <b>TAINTED LOVE</b> SOFT CELL (Sire SRE 40655)	14	30
21 <b>KIDS IN AMERICA</b> KIM WILDE (EMI America P-B-8110)	23	14
22 <b>BLUE EYES</b> ELTON JOHN (Geffen 7-29954)	29	6
23 <b>WHO CAN IT BE NOW?</b> MEN AT WORK (Columbia 18-02888)	28	7
24 <b>THINK I'M IN LOVE</b> EDDIE MONEY (Columbia 18-02964)	26	9
25 <b>IF THE LOVE FITS WEAR IT</b> LESLIE PEARL (RCA PB-13235)	25	14
26 <b>SOMEBODY'S BABY</b> JACKSON BROWNE (Asylum 7-69982)	34	4
27 <b>ONLY TIME WILL TELL</b> ASIA (Geffen 7-29970)	33	5
28 <b>I KEEP FORGETTIN'</b> MICHAEL McDONALD (Warner Bros. 7-29933)	46	3
29 <b>HOT IN THE CITY</b> BILLY IDOL (Chrysalis 2605)	32	7
30 <b>ROUTE 101</b> HERB ALPERT (A&M 2422)	30	9
31 <b>YOU CAN DO MAGIC</b> AMERICA (Capitol B-5142)	45	4
32 <b>PERSONALLY</b> KARLA BONOFF (Columbia 18-02805)	20	17
33 <b>YOUR IMAGINATION</b> DARYL HALL & JOHN OATES (RCA PB-13252)	27	10

	Weeks On 8/14 Chart	
34 <b>SOMEDAY, SOMEWAY</b> MARSHALL GRENSHAW (Warner Bros. 7-29974)	38	7
35 <b>NEVER BEEN IN LOVE</b> RANDY MEISNER (Epic 14-03032)	47	4
36 <b>AND I AM TELLING YOU I'M NOT GOING</b> JENNIFER HOLLIDAY (Geffen 7-29983)	39	8
37 <b>LET ME TICKLE YOUR FANCY</b> JERMAINE JACKSON (Motown 1628MF)	42	5
38 <b>DO YOU WANNA TOUCH ME (OH YEAH)</b> JOAN JETT & THE BLACKHEARTS (Boardwalk NB-11-150-7)	44	4
39 <b>WORDS</b> MISSING PERSONS (Capitol PB-5127)	43	8
40 <b>LOVE'S BEEN A LITTLE BIT HARD ON ME</b> JUICE NEWTON (Capitol PB-5120)	21	16
41 <b>DO I DO</b> STEVIE WONDER (Tamla/Motown 1612TF)	22	13
42 <b>MAKE BELIEVE</b> TOTO (Columbia 18-03143)	58	3
43 <b>I RAN (SO FAR AWAY)</b> A FLOCK OF SEAGULLS (Jive/Arista VS102)	50	7
44 <b>WHAT'S FOREVER FOR</b> MICHAEL MURPHEY (Liberty P-B-1466)	53	5
45 <b>LOVE OR LET ME BE LONELY</b> PAUL DAVIS (Arista AS 0697)	49	6
46 <b>THEMES FROM E.T.</b> WALTER MURPHY (MCA-52099)	55	4
47 <b>OUT OF WORK</b> GARY U.S. BONDS (EMI America P-B-8117)	36	11
48 <b>LET IT WHIP</b> THE DAZZ BAND (Motown 1609MF)	35	17
49 <b>PAPERLATE</b> GENESIS (Atlantic 4053)	31	12
50 <b>I'M THE ONE</b> ROBERTA FLACK (Atlantic 4068)	61	4
51 <b>GLORIA</b> LAURA BRANIGAN (Atlantic 4048)	57	8
52 <b>I FOUND SOMEBODY</b> GLENN FREY (Asylum E-47466)	37	12
53 <b>OH JULIE</b> BARRY MANILOW (Arista AS 0698)	59	4
54 <b>GOING TO A GO-GO</b> THE ROLLING STONES (Rolling Stones/Atco RS 21301)	40	11
55 <b>HOLD ON</b> SANTANA (Columbia 18-03160)	75	2
56 <b>NOW OR NEVER</b> AXE (Atco 7408)	56	6
57 <b>EARLY IN THE MORNING</b> THE GAP BAND (Total Experience/PolyGram TE-8201)	48	14
58 <b>LET ME GO</b> RAY PARKER, JR. (Arista AS 0695)	62	5
59 <b>I ONLY WANT TO BE WITH YOU</b> NICOLETTE LARSON (Warner Bros. 7-29948)	69	4
60 <b>STILL IN THE GAME</b> STEVE WINWOOD (Island 7-29940)	66	4
61 <b>CALLING ALL GIRLS</b> QUEEN (Elektra 7-69981)	65	4
62 <b>I REALLY DON'T NEED NO LIGHT</b> JEFFREY OSBORNE (A&M 2410)	51	9
63 <b>I WILL ALWAYS LOVE YOU</b> DOLLY PARTON (RCA PB 13260)	71	4
64 <b>EMOTIONS IN MOTION</b> BILLY SOUIER (Capitol B-5135)	70	4
65 <b>VOYEUR</b> KIM CARNES (EMI America B-8127)	—	1
66 <b>LET IT BE ME</b> WILLIE NELSON (Columbia 18-03073)	74	3

	Weeks On 8/14 Chart	
67 <b>YOU KEEP RUNNIN' AWAY</b> .38 SPECIAL (A&M 2431)	89	2
68 <b>SARA</b> BILL CHAMPLIN (Elektra E-47456)	72	4
69 <b>HOLDIN' ON</b> TANE CAIN (RCA JH-13287)	87	2
70 <b>HOW CAN I LIVE WITHOUT HER</b> CHRISTOPHER ATKINS (Polydor/PolyGram PD 2210)	77	3
71 <b>NIGHT SHIFT</b> QUARTERFLASH (Warner Bros. 7-29932)	83	2
72 <b>YOU DROPPED A BOMB ON ME</b> THE GAP BAND (Total Experience/PolyGram TE8203)	84	2
73 <b>DANCE FLOOR (PART I)</b> ZAPP (Warner Bros. 7-29961)	80	3
74 <b>JOHNNY CAN'T READ</b> DON HENLEY (Asylum 7-69971)	88	2
75 <b>SHOULD I STAY OR SHOULD I GO</b> THE CLASH (Epic 14-03006)	78	4
76 <b>YOUR DADDY DON'T KNOW</b> TORONTO (Network/Elektra 7-69986)	79	3
77 <b>BREAK IT TO ME GENTLY</b> JUICE NEWTON (Capitol PB-5148)	—	1
78 <b>WORKIN' FOR A LIVIN'</b> HUEY LEWIS AND THE NEWS (Chrysalis 2630)	—	1
79 <b>LOVE ACTION (I BELIEVE IN LOVE)</b> THE HUMAN LEAGUE (A&M 2425)	86	2
80 <b>HOOKED ON SWING</b> LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA (RCA PB-13219)	41	12
81 <b>THE ONE YOU LOVE</b> GLENN FREY (Asylum 7-69974)	—	1
82 <b>DON'T RUN MY LIFE</b> SPYS (EMI America B-8124)	90	2
83 <b>JUMP TO IT</b> ARETHA FRANKLIN (Arista AS 0699)	—	1
84 <b>VALLEY GIRL</b> FRANK ZAPPA/MOON ZAPPA (Barking Pumpkin/CBS 4W9 03069)	54	6
85 <b>HE GOT YOU</b> RONNIE MILSAP (RCA PB-13286)	—	1
86 <b>RIGHT AWAY</b> KANSAS (Kirshner/CBS ZS5 03084)	—	1
87 <b>STEPPIN' OUT</b> JOE JACKSON (A&M 2428)	—	1
88 <b>HE COULD BE THE ONE</b> JOSIE COTTON (Elektra E-47481)	—	1
89 <b>NOBODY</b> SYLVIA (RCA PB-13223)	—	1
90 <b>PLANET ROCK</b> SOUL SONIC FORCE (Tommy Boy TB-823)	92	3
91 <b>I'M GONNA HIRE A WINO TO DECORATE OUR HOME</b> DAVID FRIZZELL (Warner/Viva WBS 50063)	96	2
92 <b>SHE GOT THE GOLDMINE</b> JERRY REED (RCA PB-13268)	67	5
93 <b>FORGET ME NOTS</b> PATRICIA RUSHEN (Elektra E47427)	52	16
94 <b>WHAT KIND OF FOOL AM I</b> RICK SPRINGFIELD (RCA PB-13245)	63	12
95 <b>STILL THEY RIDE</b> JOURNEY (Columbia 18-02883)	68	14
96 <b>CAUGHT UP IN YOU</b> .38 SPECIAL (A&M 2412)	60	17
97 <b>TAKE ME DOWN</b> ALABAMA (RCA PB-13245)	64	14
98 <b>EBONY AND IVORY</b> PAUL McCARTNEY (Columbia 18-02860)	76	20
99 <b>HOT FUN IN THE SUMMERTIME</b> DAYTON (Liberty P-B-1468)	85	5
100 <b>WHY</b> CARLY SIMON (Mirage/Atlantic WTG 4051)	73	7

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

Abracadabra (Sallor — ASCAP)	2	CAPAC)	55	Love Action (Virgin/Dinsong — ASCAP)	79	Someday, Someway (Belwin — Mills/MHC — ASCAP)	34
American Music (Ensign/Parker McGee — BMI)	17	Hooked On Swing (Various — ASCAP/BMI)	80	Love Is In Control (Yellowbrick Road — ASCAP/GRAGER — BMI/Rodsons PRS)	12	Steppin' Out (Albion — ASCAP)	87
And I Am Telling (Dreamgirls — ASCAP/Dreamettes — BMI)	36	Hot Fun (Warner/Tamela — BMI)	99	Love's Been (Bobby Goldsboro /House of Gold — ASCAP/BMI)	40	Still In The Game (Island Music/Blue Sky-Rider — BMI)	60
Blue Eyes (Intersong — ASCAP)	22	Hot In The City (Rare Blue/Boneidol — ASCAP)	29	Love Or Let (Porpete/Clearance Scarborough — BMI)	45	Still They Ride (Weed High Nightmare — BMI)	95
Break It To Me Gently (Northern (MCA) — ASCAP)	77	How Can I Live (JHI International admin. by Eiseman Music)	70	Love Will Turn You (Lionsmate/Deb Dave/Briarpatch — ASCAP/BMI)	14	Tainted Love (Equinox — BMI)	20
Calling All Girls (Queen/Beechwood — BMI)	61	Hurts So Good (Riva — ASCAP)	5	Make Believe (Hudmar — ASCAP)	42	Take It Away (MPL Communications — ASCAP)	7
Caught Up (Holey Moley/Rude — ASCAP)	96	I Found Somebody (Red Cloud/Night River — ASCAP)	52	Never Been In Love (Colgems-EMI — ASCAP)	35	Take Me Down (Chinnichap — BMI)	97
Dance Floor (Troutman's — BMI)	73	If The Love Fits (Michael O'Conner — BMI/O'Conner Songs — ASCAP)	25	Night Shift (New Hidden Valley/Carole Bayer Sager/Narrow Duede/Bonnie Bee Good/WB — ASCAP)	71	Themes From "E.T." (Music Corp. Of America - MCA — BMI)	46
Do I Do (Jobete + Black Bull — ASCAP)	41	I Keep Forgettin' (Genevieve — ASCAP/Edzactly — BMI)	28	Nobody (Tom Collins — BMI)	89	The One You Love (Red Cloud/Night River — ASCAP)	81
Do You Wanna (Duchess-MCA — BMI)	88	I'm Gonna Hire A Wino (Peso - Wallet — BMI)	91	Now Or Never (Bobnal — BMI)	56	Think I'm In Love (Scott/Randy Oda — BMI)	24
Don't Run My Life (Spysongs — BMI)	32	I'm The One (Antilia Music — ASCAP)	50	Oh Julie (Shaky Music Ltd.)	53	Vacation (Some Other/Daddy-Oh/Lypsin — ASCAP)	8
Don't You Want (Virgin/Chappell/Sound Diagrams — ASCAP)	11	I Only Want (Chappel Music — ASCAP)	59	Only The Lonely (Clean Sheets — BMI)	13	Valley Girl (Munchkin Music)	84
Early In The Morning (Total Experience — BMI)	57	I Ran (Zomba Ent. — BMI)	43	Only Time (WB/Almond Legg adm. by WB/Ackee — ASCAP)	27	Voyeur (Moonwindow/Hitching — ASCAP)	65
Ebony And Ivory (MPL Communications — ASCAP)	98	I Really Don't (Overdue adm. by Warner Bros./Almo/March 9 — ASCAP)	62	Out Of Work (Bruce Springsteen — ASCAP)	47	Wasted On The Way (Putzy Putzy — ASCAP)	9
Emotions In Motion (Songs Of The Knight — BMI)	64	I Will Always (Velvet Apple Music — BMI)	63	Paperlate (Pun Music — ASCAP)	49	What Kind Of Fool (Robie Porter — BMI)	94
Even The Nights (Hall-Clement — BMI)	10	Jack & Diane (Riva — ASCAP)	15	Personally (Tree/Five Of A Kind — BMI)	32	What's Forever (Tree — BMI)	44
Eye In The Sky (Woolfsongs Ltd./Careers — BMI)	18	Johnny Can't Read (Cass County/Kortchmar — ASCAP)	74	Planet Rock (Shakin' Baker — BMI)	90	Who Can It Be (April Music Pty. — BMI)	23
Eye Of The Tiger (Holey Moley/Rude — BMI/WB/Easy Action — ASCAP)	1	Jump To It (Uncle Ronnie's/April/Sunset Burgandy — ASCAP)	83	Right Away (Full Grown/Mastodon — BMI)	86	Why (Chic — BMI)	100
Forget Me Not (Baby Fingers — ASCAP/Freddie Dee BMI)	93	Keep The Fire (Fate — ASCAP)	19	Rosanna (Hudmar — ASCAP)	16	Words (Private Life/Private Parts — ASCAP)	39
Gloria (Sugarongs — BMI)	51	Kids In America (Finchley — ASCAP)	21	Route 101 (Irving/Calqui — BMI)	30	Workin' For A Livin' (Hulex — BMI)	78
Going To A Go-Go (Jobete — ASCAP)	54	Let It Be Me (MCA Music — BMI)	66	Sara (JSH — ASCAP/Thickovit — BMI)	68	You Can Do Magic (April/Russell Ballard Ltd. — ASCAP)	31
Hard To Say (Double Virgo — ASCAP/Foster Freeze — BMI)	3	Let It Whip (Ujima/Macvacalac — ASCAP)	48	She Got (House Of Gold — BMI)	92	You Dropped (Total Experience — BMI)	72
He Could Be The One (Televox/House Of Pain — BMI/Headstuck/Painful Songs — ASCAP)	88	Let Me Go (Raydiola — ASCAP)	58	Should I Stay (Ninaden Lmtd./WB Music Corp. — ASCAP)	75	You Keep Runnin' (Rocknocker/Easy Action/W.B. — ASCAP)	67
He Got You (Chriswood — BMI/Murfeezongs — ASCAP)	85	Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI)	37	Somebody's Baby (Jackson Browne/Kortchmar — ASCAP)	26	You Should Hear (Warner-Tamela/Body Electric/Snow Music — BMI)	6
Holdin' On (Any Garage/Pug Baker — BMI)	69					Your Daddy Don't Know (Welbeck — ASCAP)	76
Hold Me (Fleetwood Mac — BMI/Red Snapper — ASCAP)	4					Your Imagination (Hot-Cha/Unichappell — BMI)	33



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



## Time Running Out For Home Taping Bills In Congress

by Richard Imamura

LOS ANGELES — With the 97th Congress winding down, it looks as though the various bills in Congress dealing with the home taping question will not be considered before the projected adjournment date of Oct. 8. And if the bills aren't reviewed by Congress by that date, according to congressional sources, chances are that they won't be looked at until the 98th Congress in early 1983.

According to Romano Romani, legislative director to Sen. Dennis DeConcini, (D Ariz.), the author of S. 1758 (which would establish a home use exemption for home videotaping), "there is a growing feeling that the bill is dead this year. We could push it through the Senate, but I don't believe that the House could follow through. At this point, we're not that anxious to move it (the bill), but if someone took the initiative, we would play it out."

In the House of Representatives, an aide to Rep. Stan Parris (R Va.), whose bill is the House version of the DeConcini bill, agreed, saying, "we're looking at 22 legislative days (from Aug. 12) before the House adjourns, and it's unlikely that

anything will happen in that time. Our bill is currently pending before the Courts, Civil Liberties and Administration of Justice subcommittee of the House Judiciary Committee. Right now, the question is whether chairman (Robert) Kastenmeier (D Wisc.) will let it out of committee. In any case, for the bill to pass this year, it should have been farther along than it is now."

(While unavailable at presstime for comment, Rep. Kastenmeier has been known to be waiting for a resolution of the current "Betamax" case on home videotaping before the Supreme Court prior to acting on the various bills being considered by his subcommittee. For the Parris bill to go any further, it must be released by the subcommittee and considered by the House Judiciary Committee before going before the full House of Representatives for debate and a vote.)

### Edwards Vows To Continue

However, while agreeing with the DeConcini and Parris camps that time may indeed have run out on the bills in the current session, Rep. Don Edwards (D Calif.), whose H.R. 5705 would establish

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**THE CONCERT GETS CREDITED** — Simon & Garfunkel recently received platinum records from CBS Records France for "The Concert In Central Park" album. The presentation was made in Paris, where the duo performed before nearly 100,000 people in two shows at the Hippodrome d'Auteuil race track. Pictured at the presentation are (l-r): Art Garfunkel; Alain Levy, president and managing director, CBS Records France; and Paul Simon.

## CBS Consolidates Branch System In New Realignment

NEW YORK — In a major restructuring move, CBS Records has laid off approximately 300 salaried employees, or nearly 15% of its staff. While drawn from all departments of the Records Division, the principal change focuses on a consolidation of branch territories and the elimination of regional offices. Additionally, Epic, Portrait and the Associated Labels will now have one joint national promotion structure.

Aside from the closing of the Division's five regional offices, CBS will reduce the number of its branches to 10, less than half the number of branch offices CBS once operated. Local promotion representatives and sales branches will now report directly to New York. Branches will be maintained in Boston, New York, Washington, D.C., Atlanta, Cleveland, Chicago, Minneapolis, Dallas, Los Angeles and San Francisco.

A streamlining of all departments in the New York, Los Angeles and Nashville headquarters was also included in the restructuring.

The number of local Top 40 promotion representatives for Columbia and E/P/A remains unchanged, although album promotion staffers were included in the cuts.

In a statement released late last week, the company said that the realignment comes "after more than a year of careful study." That study included a national survey of CBS Records' customers.

While citing "current market conditions and altered industry circumstances" and an economy in which "virtually all segments of American industry have recognized the need to impose stringent cost cutting measures," CBS pledged its "customary level of superior performance in all areas of manufacturing, marketing and distribution will continue."

The restructuring and lay-offs come at a time when CBS Records is experiencing strong success on the charts, with 24 albums in the current Top 100.

## Increase In Titles, Stereo Players Boost Music Video

by Michael Glynn

LOS ANGELES — Music video has yet to command a profitable piece of the home video business, but, due to a number of factors, that news in itself is not too surprising. A largely amorphous genre that at present can cover anything from straight-ahead live concert productions to conceptual/interpretive song packages or even a combination of the two, the least of music video's problems in attaining substantial market penetration seems to be the possible identity crisis that could result from such a mish mash of different forms, however.

The general lack of stereo playback equipment and, conversely, stereo programming until recently, as well as the limited appeal of the mostly rock and pop titles to the generally older VCR owner, has

been chiefly responsible for restricting music video's growth in the marketplace thus far. Now, however, with the universe of VCR and videodisc units continuing to expand, including a proliferation of new stereo players (such as the RCA SGT250 CED system and the JVC 7650 VHS VCR) and a wider variety of product becoming available, dealers are beginning to see an increase in music video sales, according to a **Cash Box** survey.

"The category is definitely starting to show signs of picking up," said Gene Silverman, president of Farmington Hills, Mich.'s Video Trend and the Record Breaker/Now Playing outlets. "Up until now, it's been marginal, but we're seeing a greater variety of product by popular artists from Barry Manilow to The Beatles and not just contemporary rock acts. As the demographic for the VCR and disc widens, the audience for music video will also increase."

### 'Moving Moderately'

Joe Burn, manager of the Video Shack's Broadway outlet in New York City added,

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## Business Overshadows Play At Record Bar 'Summit'

by Jim Bessman

HILTON HEAD ISLAND, South Carolina — Last year's Record Bar convention at Hilton Head Island, S.C. was tagged "Record Bar Goes to Summer Camp," and while there was much business to take care of, it allowed plenty of fun in the sun. This year's "Record Bar Summit" schedule reflected the more sober theme. And while the Aug. 8-12 gathering at the Marriott Hotel was strategically placed alongside a much-used Atlantic Ocean beach, the agenda fully met with president Barrie Bergman's directive that "the business of the Summit is business."

For the first time in memory, the convention began with a Monday morning business session to satisfy requests from managers seeking to get a handle on future goals early on for followup throughout the week. Monday afternoon gave them time to meet with the heads of the company's eight departments in individual open suites. In between the two sessions, a lunch seminar

on personal financial planning was presented by a CPA from Price Waterhouse.

Tuesday and Wednesday mornings were taken up by district meetings for each of the 17 districts. Record Bar traditionally holds these meetings in each district following the convention; having them during the convention was seen as a cost-saving measure which also made use of the home office staff's presence.

As Tuesday afternoon was set aside for Vendor Day exhibits, the only free time scheduled was Wednesday afternoon. Still, most of the 625 Record Bar employees, suppliers and guests were able to find some beach or poolside time in between meetings and meals.

### Convention In Doubt

Apparently there was some doubt — both inside the organization and out — as to whether Record Bar would be able to hold a convention this year.

"A lot of people in the industry didn't expect any more Record Bar conventions,"

admitted Bergman in his brief greeting Sunday night. Even Bergman's own department heads were against the idea earlier in the year due to its great cost at a time when the company was cutting costs to stay profitable. But Bergman has always credited his workforce for the chain's success.

"I look at this company and see that it's loaded with a major resource that makes things work — people," he said in an interview. "We can sustain a tremendous amount of growth and maintain excellence because our people are so talented." The annual summer convention/party was expected to cost \$350,000, an amount that vice president of marketing Ralph King feels may cause a fourth quarter loss.

However, King also feels that "our people are the biggest single factor" in the company picture. Two new programs discussed at the Monday session — participatory management and profit sharing — are specifically aimed at strengthening the position of all employees within the organization.

Bergman cites participatory management as a "major thrust" for Record Bar this year. "We want the people in the com-

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**BIG SPREAD** — New York's J&R Music World and Maxell Corp. of America recently unveiled a unique outdoor display at the retail outlet at 42nd Street and Seventh Avenue. Stretching 230 feet around the building and topped off by the tower, the display pictures "Real New Yorkers" enjoying entertainment on tape.



## BUSINESS NOTES

## PolyGram And K-Tel Adopt 'Polaproof'

LOS ANGELES — PolyGram Records and K-Tel, the record manufacturing firm renowned for its large-scale television marketing, announced separately last week that they will adopt Polaroid Corp.'s Polaproof anticounterfeiting system. Effective immediately, K-Tel is placing Polaproof labels on all its LPs, cassettes and eight-tracks, and each product will carry a printed message to consumers explaining the purpose of the new device. At the same time, PolyGram Records spokespersons also said the company would be using the Polaproof process in a national program on limited audio product within the next 30 to 60 days.

According to executives from K-Tel, the company chose the Polaproof system over other types of anticounterfeiting measures because of its nonduplicable quality, its ability to be identified with the naked eye and without special aids, and its "self-distrust" feature which makes it impossible to remove the label from one product and place it on another.

The labels measure approximately 3/4 inch by 1/2 inch and are made of a polyester film coated with 1500 tiny lenses which "blinks" half a dozen times when turned at a 45 degree angle to the eye. A by-product of Polaroid's "instant home movie" film called Polavision, the Polaproof material is manufactured in a long, complicated process with special equipment Polaroid says would cost \$250,000,000 to construct, making it prohibitive to would-be copiers.

Mickey Elfenbein, executive vice president of K-Tel, remarked, "This new system doesn't prevent counterfeiting, it just enables us to detect it easily and inexpensively. We estimate the cost of the labels and application will run less than two cents per unit, and we feel it's the best anticounterfeiting device available for the price."

Ed Simik, vice president of inventory management for PolyGram Records, said his company's full involvement with the Polaproof process is still in the planning stages and details about the test marketing will be finalized within the next week or two. Currently, PolyGram is using the system on a test basis for its European video division.

Ed Tawil, exclusive sales agent for Polaproof, reports two other record labels besides K-Tel and PolyGram are showing enthusiasm for the technique, and vid companies such as Atari and Thorne-EMI Video Division are already using the stickers on their product.

## Talks 'Ongoing' For Movie Channel

NEW YORK — Three major motion picture studios — Paramount Pictures, MCA, Inc.'s Universal Studios and WCI's Warner Bros. — are expected to announce their official partnership in Warner Amex Satellite Entertainment Co.'s (WASEC) The Movie Channel, an all-movie pay-TV service, shortly. According to previously published reports, the structure of the arrangement would make each of the studios an equal partner in the 24-hour Movie Channel with Warner Amex, itself a joint venture between Warner Communications and American Express. Since The Movie Channel is valued at approximately \$100 million, that would mean about a \$25 million investment for the individual studios.

The deal would assure The Movie Channel of a steady flow of current motion picture titles from each of the studios, but according to sources involved, rights would remain non-exclusive to the service in order to avoid the potential allegations of anti-trust that halted the start of a similar studio consortium, Premiere, more than a year ago. Paramount and MCA's Universal were also among the principals involved in Premiere, along with 20th Century-Fox, Columbia Pictures and Getty Oil, before it was dissolved following an injunction from the Justice Department stemming from charges of group boycott, price-fixing and violation of anti-trust statutes (**Cash Box**, Jan. 17, 1981).

20th Century-Fox has since gone into a telecommunications partnership with CBS, Inc., which will include pay-TV activities, and Columbia recently signed an agreement under which exclusive rights to certain films will be granted in exchange for up-front financing or "pre-buys" from Home Box Office, whose dominance of the market this new partnership is seeking to challenge. It is generally acknowledged that HBO has as much as 50% of the pay-TV market at present with around 9 million subscribers and several studios have claimed that through "pre-buys" the service could cut out its competitors by obtaining exclusive rights to films that may be hits for substantially lower costs per subscriber than other services.

However, under the Movie Channel's proposed non-exclusive set-up, HBO will still be able to obtain rights to films from the studios involved and will continue its practice of "pre-buys."

Word from the principals in the Movie Channel deal last week was that "negotiations were ongoing," although no one could as yet give a timetable for when the partnership would be effected.

## AES Convention Set For Disneyland Hotel

NEW YORK — In a break from tradition, the Audio Engineering Society (AES) will hold its first consolidated convention Oct. 23-27 at the Disneyland Hotel in Anaheim, Calif. Over the past 20 years, the society held conventions in both the eastern and western halves of the U.S.

The convention will feature eight workshops highlighting the theme "Audio in a Changing World." Workshops on such topics as stereo television, AM stereo broadcasting and satellite transmission, enhancement of audio for visual applications, audio's computer and calculator applications and live entertainment reinforcement of audio will be given.

The convention will also feature technical papers from authors all around the world, workshops on the daily aspects of audio engineering and over 260 display booths of new equipment. For more information, call (212) 661-8528.

## Warner Recording To Auction Studio Equipment

LOS ANGELES — Following its acquisition of a local studio, Warner Bros. Recording will offer for sale through auction all of the equipment on Aug. 20 at 10 a.m. The equipment for sale includes an API console with 32 inputs and 24 outputs, two 3M 24-track tape recorders, two 24-track MCI tape recorders, Dolby Noise Reduction (M-24 and 361s), a baby grand piano, echo chambers (including two EMTs) and a complete complement of limiters, delays, equalizers, amplifiers, speakers, test equipment, microphones, stands, chairs, tables, video games, clocks and other assorted items.

The equipment will be available for inspection Aug. 18-19. The auction will be held at 4510 Vanowen, North Hollywood, Calif. For an appointment to inspect the equipment or any further information, call Lee Herschberg or Al McPherson at (213) 980-5605.

## Motown Complaint Charges Marie With Breach Of Contract

by Michael Martinez

LOS ANGELES — Motown Records, Inc. and its publishing arm, Jobete Music Company, Inc., recently filed a complaint in Superior Court here charging artist Tina Marie with breach of contract and asking for \$45 million in actual and punitive damages.

In dispute, according to Motown's lengthy suit, involves an existing recording agreement entered by the record and publishing companies and Marie in 1976 and ending in 1983. Each division is asking \$500,000 in actual damages and an additional \$20 million in punitive damages. Jobete is also asking \$4 million in additional damages.

Aside from the cash, the suit also asked the court for declaratory judgement as to the parties' rights and responsibilities in the contract and also requests that the court issue a restraining order to prevent Marie from signing a recording and publishing agreement with another company.

## Conditions For Re-signing

The punitive damages, according to the suit, arise from Marie's alleged failure to re-sign with the company after her last LP, "It Must Be Magic" was certified gold (representing sales in excess of 500,000 units), which the suit alleges was the condition under which the artist was to re-sign for another seven years with the company.

The suit contends that prior to release of the "It Must Be Magic" album, the fourth in a series of LPs by Marie, the artist promised Motown and Jobete in conversations with label president Jay Lasker that if the album attained gold status she would enter new agreements with the companies.

The suit stated that Motown expended "an extraordinary amount of money and resources in the promotion of the LP... beyond normal promotional expenditures," ultimately leading to the gold certification of the album on Aug. 6, 1981.

After the new contracts were drafted, but before they were executed, the suit said that Marie, through her attorney (Don Engel of Engel and Engel), advised the companies that she would not enter a new agreement and that a later letter sent through counsel allegedly stated that the 1976 agreement with Motown and Jobete be rescinded.

## Agreement Disputed

Engel told **Cash Box** that "even if the facts (in the suit) were correct, there could be no oral agreement without consideration by both parties."

"In effect they (Motown) promised they would promote her album to gold only if she signed another seven-year agreement," he continued. "It is our view that they can not support a new contract on this basis when they are obligated to put forth their best promotion effort under the old contract."

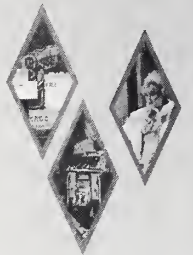
Engel further noted that although, according to Motown's figures, Marie's last two albums have sold more than one million units, "she still registers a deficit in her royalties account." He additionally contended that over the last six years of the contract, Marie has only received about \$150,000 from all her sources of income, including producing, songwriting, publishing and performing. Engel said that she has never received a significant advance, only session fees.

The attorney replied "no comment" to a query about Marie being on the verge of signing with another label. He also said that "we are going to vigorously contest this suit on the basis of fact and law," and that a countersuit is planned.

## REVIEWS

## ALBUMS

## OUT OF THE BOX



**ROUGH DIAMONDS — Bad Company — Swan Song 90001-1 — Producer: Bad Company — List: 8.98 — Bar Coded**

It's been three years since Bad Co.'s last LP, "Desolation Angel," so expect heavy airplay and good buyer response to this collection of straight-ahead rock 'n' roll songs from ex-members of Free, Mott the Hoople and King Crimson. Intriguing cover design by Hipgnosis entices the eyes as much as the music turns on the ears, and AOR programmers will find much of the latter to their liking. "Electric Land" is excellent high-speed fare, while "Nuthin On the TV" is a bluesy paean to the video screen.

## FEATURE PICKS

## POP

**BAD TO THE BONE — George Thorogood & the Destroyers — EMI America ST-17076 — Producers: The Delaware Destroyers — List: 8.98 — Bar Coded**

Like Bruce Springsteen, Thorogood is the kind of guy who seems to honestly believe rock 'n' roll can set you free from the pressures and traumas of everyday life. On his first album for EMI America following its joint venture agreement with the lively Rounder indie, Thorogood and Company pound out compositions by John Lee Hooker, Chuck Berry and Bob Dylan, not to mention a few originals which fit right in alongside those of the masters. AOR and progressive rock outlets should find plenty of programmable material on the LP, with the three original numbers — "Miss LuAnn," "Back to Wentzville" and the title track — the likeliest candidates for hot rotation.

**IF THAT'S WHAT IT TAKES — Michael McDonald — Warner Bros. 23703-1 — Producers: Ted Templeman and Larry Waronker — List: 8.98 — Bar Coded**

McDonald's first solo effort since the announced dissipation of The Doobie Brothers boasts top-notch sidemen such as Toto's Jeff Porcaro and Steve Lukather, percussionist Lenny Castro and saxophonist Tom Scott, and the upshot is an ultra-smooth collection of upbeat pop featuring McDonald's masterful vocal and keyboard ability. With the tune "I Keep Forgettin'" already skyrocketing up the singles charts, this is one of those superstar releases that seems destined to live up to everyone's expectations.

**SHANGO — Santana — Columbia FC 38122 — Producer: Bill Szymczyk — List: None — Bar Coded**

"Hold On," the single from Santana's most recent foray into Latino-tinged rock, has already reaped solid radio response and is bulleting at 55 in its second week on the **Cash Box** Singles chart, the band's best

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# POLYGRAM COUNTRY CLUB



SRM-1-4061

## George Burns.

Ah, to be 85 again. But seriously folks, when you're as terrific a singer as George is, and your producer finds you material as great as this, how can you miss? Join George in being 100% "Young At Heart," featuring the title tune.

76149

## Tom Jones.

Just exactly where is "Tom Jones Country?"

You might say it stretches from ear to ear. It's bounded on one side by 76172 "A Woman's Touch" and on the other by future hits like "Marie." It's some of the most beautiful, loving country you've ever heard.



SRM-1-4062



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## REVIEWS

(continued from page 6)

showing since "Winning" garnered great sales and airplay about a year and a half ago. As always, Devadip Carlos plays a mean axe, particularly on instrumentals like the salsa-fied "Nuevo York" and the aggressive "Warrior." Kudos also go out to Armando Peraza's exemplary bongos and conga deftness. "The Nile," "Oxun" and "What Does It Take (To Win Your Love)" are all contenders for spinning on AOR, pop and Top 40 stations.

**MSB — Michael Stanley Band — EMI America ST-17071 — Producers: Michael Stanley Band and Don Gehman — List: 8.98 — Bar Coded**

The Kings of Cleveland rock out here with so much force it's hard to sit still once the needle kisses the first band of vinyl. Comparisons to Bob Seger, Tom Petty and a host of other AOR working class heroes abound. The accent is on romantic desperation, steady waves of guitars and drums and a feeling of midwestern warmth, which gives the LP a special glow throughout. Once again, band member Kevin Raleigh shares the spotlight with the group's namesake for songwriting and performing honors.

## COUNTRY

**A TASTE OF YESTERDAY'S WINE — Merle Haggard & George Jones — Epic FE 38203 — Producer: Billy Sherrill — List: None — Bar Coded**

As the liner notes and the current single, "Yesterday's Wine," indicate, "miracles appear in the strangest of places," and this album, which pairs two of country's living legends, nearly attains the status of a miracle. The two, along with the efforts of production mogul Billy Sherrill, have fashioned a work that displays the very meaning of country music, with not only a baring of the soul and a flash of the heart, but also a taste of self-aimed humor.

**SNUFF — Elektra 60149-1 — Producer: Phil Gernhard — List: 8.98**

A six-man outfit that honed its skills on the eastern seaboard, Snuff can attribute much of its sound to pop and rock influences, as guitar sounds easily dominate much of the debut nine-song project. One can distinguish bits that harken back to the Eagles and Chuck Berry, but country ballads like "When Jokers Are Wild" should help build the band in the mind of the country audience.

## BLACK CONTEMPORARY

**CHANGE — Barry White — Unlimited Gold/CBS FZ 38048 — Producer: Barry White — List: None — Bar Coded**

Like the old expression goes, "the more things change the more they stay the same." Thus on White's latest offering, all one has to do is hear a snatch of "Let's Make Tonight (An Evening to Remember)" or "It's All About Love" to know that the Maestro is still as soulfully dreamy as ever, speak-singing in low tones about intimate moments and shared passions. Besides the smoldering ballads, however, a healthy share of the record consists of funky goings-on geared primarily towards listeners who want to work up a dance-oriented sweat.

**UNDER THE INFLUENCE OF LOVE — Karl Jones — Handshake FW 38155 — Producers: Various — List: 8.98**

Having earned her chops as a session performer for Motown's Jobete division and a background singer for Marvin Gaye, Jones' first entry into the field of R&B as a solo artist is a likable mixture of soul torch songs, satisfying love ballads and dance numbers sung with strength and conviction. B/C program directors will want to scan the entire LP for possible airplay choices, though "So Right" seems well-named for its compelling vocals and foot-tapping rhythms.

## JAZZ

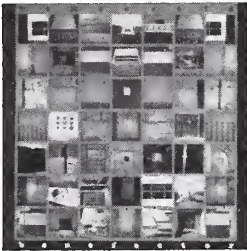
**OFF THE TOP — Jimmy Smith — Elektra/Musician 60175-1 — Producer: Lola Smith — List: 8.98 — Bar Coded**

Fans of the jazz organ combo will be delighted to discover this first rate disc from one of the movement's battle-tested commanders. But aside from being attractive to followers of Smith's soulful sound, the inclusion of Stanley Turrentine, George Benson, Ron Carter and Grady Tate as sidemen assures that this session will appeal to a broad range of jazz aficionados. Good listening from start to finish, and Smith's strongest album in years.

## NEW AND DEVELOPING

**BENEFACITOR — Romeo Void — Columbia ARC 38182 — Producer: Ian Taylor — List: None — Bar Coded**

With its nihilist lyrics probing the intricacies of love/hate relationships, Romeo Void's second record for Columbia under a pact with San Francisco's 415 label is a moody, thought provoking work aimed at both aboveground and subterranean rock audiences. Starting off with its provocative signature tune, "Never Say Never," the band eases into a set of quirky songs spotlighting Debora Iyall's haunting vocals.



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## SINGLES

## OUT OF THE BOX



**KIM CARNES (EMI America 8127)**  
**Voyeur (4:01)** (Moonwindow Music/Hitchings Music — ASCAP) (K. Carnes, D. Ellingson, D. Hitchings) (Producer: V. Garay)

Blending a throbbing synth-pop rhythm with the sort of mysteriously sensual narrative that marked the megahit "Bette Davis Eyes," the title track from Carnes' forthcoming LP has an intriguingly ominous tone that sucks the listener into the snakey electronic scenario.

## FEATURE PICKS

## POP

**ROBERT PLANT (Swan Song SS 7-99979)**  
**Burning Down One Side (3:53)** (Flames Of Albion Music Inc./Bay Music Ltd. — ASCAP) (Plant, Blunt, Woodroffe) (Producer: R. Plant)

The blues burnt wail of Robert Plant is one of the most instantly identifiable and well known sounds of all of rock and has been since Led Zeppelin burst on the scene

## NEW FACES TO WATCH



## Axe

"We're not looking to be an overnight sensation," says Axe lead guitarist and vocalist Bobby Barth. "There are a lot of bands that come out and have one really strong hit record and immediately jump into headlining slots in large halls. And then you never hear from them again."

As veterans of the Midwest club circuit, the members of Atco recording group Axe have come to appreciate the power of building a grassroots following. By carefully combining the raw energy of strong-armed chords with a firm melodic content, "Offering," the group's label debut, is scoring well with the fans the band has amassed throughout the Midwest and Texas, while working its way into heavy radio rotation via the summer anthem, "Rock 'n' Roll Party In The Streets." The album's strong initial reception is a much deserved reward for Barth and company, who have had more than their share of false starts.

Although formally together since '78, the band's genesis goes back farther than that. "We all knew each other and wanted to play together since the early '70s," recalls Barth. "We'd all been playing in club bands around the Midwest, and I tried to put the band together in '73. But everybody was tied up with record companies and stuff, and we just couldn't do it. A couple of us did get

together and do a band here, others a band there, but we really didn't put Axe together until '78."

One of those false starts was a unit named Baby Face, which included Barth and Axe cohorts Michael Osborne (rhythm guitar), Edgar Riley (keyboards) and Ted Mueller (drums). The band cut one album for a small Midwestern label before disbanding. But a few months later, the group reformed as Axe and moved to Gainesville, Fla. "Central Florida was perfect," says Barth. "It's cheap, there's lots of sunshine, and nothing to do but rehearse."

Working out of a converted warehouse, the group began cutting demo tapes and landed with a subsidiary of MCA Records. But while the rehearsal time helped Axe get their music together, there was still an obstacle to be hurdled.

"We'd never played a show as Axe before we released the first album," explains Barth. "We got together specifically to do those two records, and the problem was that while the material was good and we had a direction, it didn't capture what we were live. The band has a real heavy sound live, and the albums came out a little lighter. Consequently, everybody started talking Styx-clone and stuff like that. Although we've always been melodic, we never wanted to be confused with anyone else. The albums had a real studio sound to them and they never really sounded like us. But we got it this time."

With Wayne Haner now onboard as the group's bassist, Axe is chopping its way through the different markets around the country. Touring as the opener for Ozzy Osbourne and Cheap Trick, the band has played before large crowds on the West Coast, through Texas and the heartland, and is presently touring the South, with the Northeast targeted for the band's next assault. Which is just the way Axe wants it.

in '68. He's lost none of his power, as this single from his solo LP, "Pictures At Eleven," attests to, as he twists the heavily echoed vocals around Robbie Blunt's guitar here.

**KENNY LOGGINS with STEVE PERRY (Columbia 18-03192)**

**Don't Fight It (3:35)** (Milk Money Music — ASCAP/Lacey Boulevard Music/Warner-Tamerlane Pub. Corp./Body Electric Music — BMI) (Producers: B. Botnick, K. Loggins)

This surprising duet between Loggins and Journey lead singer Perry has the two stars raising a little pop/rock hell. It's a get loose party with plenty of slashing guitar licks and a palpitating rhythm that's bound to please everyone from teenyboppers to the most hardcore rockers.

**JUICE NEWTON (Capitol 9822)**

**Break It To Me Gently (3:55)** (Northern Music Co. (MCA) — ASCAP) (D. Lampert, J. Seneca) (Producer: R. Landis)

If there is a pattern emerging in Newton's career now, it's that she's been regularly alternating covers with newer tunes for her singles. She presents a slick pop/countrified version of Brenda Lee's torchy '62 hit that should cover the A/C, Top 40 and country spectrum with ease.

**GLENN FREY (Asylum 7-69974)**

**The One You Love (4:35)** (Red Cloud Music/Night River Publishing — ASCAP) (G. Frey, J. Tempchin) (Producers: G. Frey, A. Blazek, J.E. Norman)

Frey collaborated with Jack Tempchin, composer of the Eagles' "Peaceful, Easy Feeling," on this side from the "No Fun Allowed" LP and the results are as mellow as one would expect. Fender Rhodes piano, a light rhythm and sax set the gentle, late night mood of this romancer.

**KARLA BONOFF (Columbia 18-03172)**

**Please Be The One (3:33)** (Seagrape Music — BMI) (K. Bonoff) (Producer: K. Edwards)

Coming off the biggest single of her career, "Personally," Bonoff slides into a smoldering Southern California song that's not unlike the Eagles' "Witchy Woman" from the "On The Border" LP. Pop and even A/C programmers should be well aware of this one.

**DON HENLEY (Asylum 7-69971)**

**Johnny Can't Read (3:24)** (Cass County Music/Kortchmar Music — ASCAP) (D. Henley, D. Kortchmar) (Producers: D. Henley, D. Kortchmar, G. Ladanyi)

The second Eagle to take a solo flight, Henley steps lively to a farisa-type beat on the first single from the "I Can't Stand Still" LP. A wry rockin' romp about the woefully inadequate education most kids receive, it doesn't point the guitar at anyone in particular but considers the possible results of a frustrating situation.

**THE MOTELS (Capitol 5149)**

**Take The L Out Of Lover (3:42)** (Excessive Music/Clean Sheets Music — BMI) (Jourard, Davis, Carter) (Producer: V. Garay)

Martha Davis and co. follow up their Top 10 breakthrough single "Only The Lonely" with more melodrama from the "All Four One" LP. Here, the songstress' mournful wailings are accompanied by a marching rhythm on the oft-repeated hook. It's undeniably catchy if not exactly upbeat.

## COUNTRY

**CHARLEY PRIDE (RCA PB-13293)**

**You're So Good When You're Bad (3:26)** (Royalhaven Music — BMI) (B. Peters) (Producer: N. Wilson)

The third single from Pride's extremely commercial "Charley Sings Everybody's Choice" album comes from the pen of Ben Peters, the same writer who inked "Kiss An Angel Good Morning." Like that early '70s hit, this tune should prove to have a strong pull with females, relying on a bluesy piano and a sassy sax.

**ALABAMA (RCA PB-13294)**

**Close Enough To Perfect (3:33)** (Accredit Music/Raindance Music — BMI) (C. Chambers) (Producers: H. Shedd, Alabama)

Alabama's distinctive three-part har-

(continued on page 10)



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**ISSUE DATE:**

September 4, 1982

**ADVERTISING CLOSING:**

August 25, 1982

**BONUS DISTRIBUTION:**

ISDA-Dallas, August 29-31, 1982

# CASHBOX 2

**FALL  
MIDLINES  
STOCKING  
GUIDE**



## REVIEWS

## ALBUMS

(continued from page 8)

**THE DUKES** — Bugatti and Musker — Atlantic 80010-1 — Producer: Arif Mardin — List: 8.98 — Bar Coded

Having penned songs in the past for pop superstars like Air Supply, Chaka Kahn, Sheena Easton, Bette Midler and Patti Austin, British writers Bugatti and Musker deliver an album of danceable tunes tailor made for DOR radio and club play. Backed by a powerful horn section including Randy Brecker and ex-Blood, Sweat and Tears brassman Lew Soloff, as well as a host of other session pros, the composer/vocalist's initial sojourn is an impressive debut for its genre, relenting only for a couple of slow ballads like "Memories" and "So Much In Love."

**ALL DRESSED UP** — David Roberts — Elektra EI-60127 — Producer: Greg Mathieson — List: 8.98

The first waxing from this Canadian mellow musician is filled with sentimental lyrics, sharp studio crafting by Donna Summer and Manhattan Transfer soundboard man Greg Mathieson and a keen perception of soft pop hooks and riffs. Although a few tunes do get into a more up-tempo groove ("She's Still Mine," "All in the Name of Love"), for the most part Roberts offers a palatable brand of laid-back balladeering. Diana Ross is recording one of the singer/keyboardist's compositions, "Anywhere You Run To," for her next LP, which can only add to Roberts' growing rep as an up-and-comer to watch.

## SINGLES

(continued from page 8)

mony and the familiar scratchy vocal work of lead singer Randy Owen dominate this portrayal of the perfect — or near perfect — relationship. After just three albums, the fearsome foursome has exhibited a Midas touch, and this should follow suit.

**BOXCAR WILLIE** (Main Street B 953-A) **Last Train To Heaven** (2:22) (Column 1 Music — ASCAP) (G. Workman, J. Shuster) (Producer: J. Martin)

Thanks to the modern wonder of television, Boxcar Willie has become somewhat of a phenomenon, selling an extremely traditional country sound that harkens back to the styles of Ernest Tubb and Roy Acuff. This song works with effective imagery, easing the pain of death by recalling a hobo's final "train ride."

**ED BRUCE** (MCA MCA-52109) **Ever, Never Lovin' You** (3:00) (Calico Music Co. — SESAC/Tree Pub. Co./Sugarplum Music Co. — BMI) (E. Bruce, P. Bruce, G. Ray) (Producer: T. West)

Like Don Williams, the former *Maverick* star displays a very smooth, graceful and deep vocal quality, embossed upon a rather subdued rhythm section. Bruce's interpretation is a little more choppy than one might expect, but the result is still a rather glossy piece of MOR country.

## BLACK CONTEMPORARY

**KOOL & THE GANG** (De-Lite DE 822) **Big Fun** (3:48) (Delightful Music Ltd. — BMI) (R. "Kool" Bell, J. Taylor, G. Brown, R. Bell, Kool & The Gang) (Producer: E. Deodato)

Variations upon a groove is what The Gang has whipped up on its latest, taking the jam from "Celebration" and rearranging it a bit for another dancer. Kool & crew exhort all party people to "burn up the night" to the horn-spiced selection.

**JUNIOR** (Mercury/PolyGram 76174) **Love Dies** (3:56) (Junior Music Ltd./Sam Music Ltd. — PRS) (J. Giscoombe) (Producer: B. Carter)

The third single from "Ji" may not have

the most positive theme in the world, but the jam is original in comparison to much of the funk fare about and, most importantly, it moves. Junior continues to display a well-spring of talent that's just beginning to be tapped.

**BILLY PRESTON** (Motown 1625MF) **I'm Never Gonna Say Goodbye** (3:40) (Transuniversal Music/Artie Butler Music — ASCAP/The Dreamer Music — BMI) (A. Butler, M.A. Leiken) (Producer: A. Butler)

As the title of his newest album indicates, Preston is "Pressin' On," in this particular case with a big, sweeping MOR-ish ballad which Billy belts out with conviction. Like his duet with Syreeta, "With You I'm Born Again," this could cross over from B/C to pop to A/C.

**ATLANTIC STARR** (A&M 2435) **Perfect Love** (3:55) (Irving Music, Inc./Baby Shoes Music, Inc./Poopy's Music — BMI) (A. Willis, G. Phillinganes) (Producer: J.A. Carmichael)

A little midtempo sparkle from the "Brilliance" LP as the Starr goes for a richly textured keyboard sound reminiscent of Stevie Wonder (undoubtedly the influence of co-writer Greg Phillinganes). Just a little jazzy, it's smart and sophisticated B/C fare.

**CARL CARLTON** (RCA JH-13313) **Baby I Need Your Loving** (3:35) (Jobete Music Co. — BMI) (Holland, Dozier, Holland) (Producers: D. Robinson, Friends)

"The Bad C.C.," as Carlton's new LP has dubbed him, sways into The Four Tops classic with the sort of good-natured bounce that has marked all of this pro's records. The production virtually hops along with the handclap-augmented rhythm. A mama jamma for B/C.

**KURTIS BLOW** (Mercury/PolyGram 76170) **Tough** (3:50) (Neutral Gray Music/Original JB Music/Funkgroove Music/Rushgroove Music — ASCAP) (J. Moore, L. Smith, R. Ford, R. Simmons) (Producers: J.B. Moore, R. Ford, Jr.)

As Mudbone says on "Richard Pryor Live On Sunset Strip," "Don't lighten up, tighten up," and that's exactly what Blow advises when things get "Tough." Kurtis raps about hard times on what could've been titled "The Bad Breaks" but he also offers examples of success and "toughness."

## NEW AND DEVELOPING

**PAUL CARRACK** (Epic 14-03146) **I Need You** (2:47) (Plangent Visions Music, Inc. — ASCAP) (P. Carrack, N. Lowe, M. Belmont) (Producer: N. Lowe)



Carrack, you may recall, was the man behind Ace's '74 hit "How Long" and Squeeze's '81 tune "Tempted," both of which had a strong early rhythm & blues

slant. His solo debut single, as one might expect, continues in that vein, from the Temps-like bass intro (shades of "My Girl!") to the light vocals and melody recalling Dobie Gray. Nick Lowe abets Carrack.

**THE FIXX** (MCA MCA-52106) **Stand Or Fall** (3:42) (Colgems — EMI Music, Inc. — ASCAP) (Curnin, West-Oram, Woods, Greenall, Barrett) (Producer: R. Hine)

MCA's entry into the new music sweepstakes, England's The Fixx stylistically, seems to lie somewhere between Gang of Four and U2, although possibly a little more pop-oriented than either of those groups. Rupert Hine gives the band an appropriately dense production that alternative AOR stations should warm to.

## EXECUTIVES ON THE MOVE



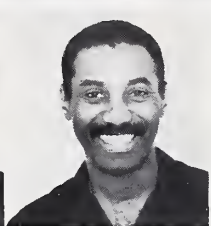
Newman



Solomon



Pearce



Gasper

**Martin Joins Kat** — Kat Family Records has announced the appointment of Mike Martin as vice president of national promotion for the Atlanta based CBS associated label. He comes to Kat Family Records from Alfa Records where he was a regional promo rep responsible for the southeast and southwest.

**Chrysalis Promotes Newman** — Chrysalis Records has announced the promotion of Louie Newman to national album promotion director. He has been with Chrysalis for one year serving as manager of west coast promotion.

**Solomon Joins Pasha** — Michael Solomon has joined Pasha as the new A&R manager and special project coordinator. He was previously director of artist's development and production at Planet Records.

**Solar Names Pearce** — Leo Pearce has been named director of marketing for the French market for Solar Records. For the past seven years, he has handled all promotion and marketing activities for the Paris based nightclub Club Keur Samba.

**Changes At A&M** — A&M Records has announced the appointment of Wayne Isaak to west coast director of publicity. He previously was director of publicity for Waterhouse Records and most recently worked as an account executive at Wayne Rosso Associates. Also announced was the appointment of Jerome Gasper to director of black A&R. He previously held the same position at Epic Records in New York. Also named was Barry Korkin as director of A&R management. Korkin, who has been with A&M since 1971, was previously associate director of A&R.

**PolyGram Appoints Morriss** — Patt Morriss has been named Dallas promotion manager for PolyGram Records. Prior to joining PolyGram, he served as local promotion director in Dallas for RSO Records and ABC Records.

**CBS-Fox Video Appoints Thagard** — Chuck Thagard has been named zone manager for CBS-Fox Video. He was formerly western regional video sales manager for MCA. Prior to that he was the national sales manager for Nostalgia Merchant.

**Changes At Stiff** — Evan Davies is the new director of national radio promotion at Stiff America Records, moving up from assistant director. Jimmy Mack has re-located to San Francisco, where he will be working for Stiff part-time while going back to school.

**ASCAP Names Hawkes** — Deborah Hawkes has been named director of personnel for the American Society of Composers, Authors and Publishers. Prior to her appointment at ASCAP, she served as director of human resources at Alusuisse of America, Inc., a Swiss international aluminum manufacturer.

**Bezilla Named** — Paul Bezilla has been named general counsel for K-tel Music, the music licensing arm of K-tel International, Inc. He was formerly counsel to the division of Winnipeg, Canada and is now located at the company's office in Los Angeles.

**Garwood Promoted At MCA** — MCA Distributing Corp. has announced the promotion of Steve Garwood to regional video director of Region V. He has been a salesman in the Los Angeles area for MCA since the company's entry into the video business.

**Changes At Warner Amex** — Brian Evans has been named director, production programming at Warner Amex Satellite Entertainment Company. Before joining WASEC, he was president, Chrome Yellow Films, Inc. Prior to that, he was producer for EUE Screen Gems. Susan S. Raich has been promoted to director, affiliate public relations. She has been with WASEC since 1981, as manager, affiliate public relations. Also Ellen Davis has been named director, marketing public relations. Prior to joining WASEC, she was publicity projects director, Paramount Pictures Corporation, New York. Previously, she was west coast publicity director in Los Angeles. And Matthew Duda has been promoted to manager, acquisition planning, The Movie Channel. He joined WASEC in July, 1981 as junior analyst. Prior to that, he was photograph researcher, Cambridge Book Company.

**Verasco Appointed** — Ren Verasco, who for the last five months had been a management consultant to VCA/Teletronics, has been hired by the firm as its new director of operations. He had been a management consultant for the last eight years, most recently with the Omega Organization.

## PolyGram Expands Project Mgmt. Staff

LOS ANGELES — In a move designed to enhance its "project management" system for the development and implementation of marketing plans for individual releases, PolyGram has added Rob Singer and Bill Levenson to the marketing staff. Singer will assume the position of director, project management, and Levenson will become a project manager.

Under the new structure, Singer will work with Jim Lewis, vice president, marketing/project management, and Rick Bleiweiss, vice president, marketing/project management, in the development of marketing strategies for PolyGram domestic releases.

Lewis will also serve as the liaison with PolyGram's international divisions, especially in the area of developing domestic marketing strategies for acts from those divisions. Levenson, who will report to Lewis, will be responsible for implementing the marketing strategies for the international acts.

Commenting on the new positions, senior vice president, marketing, Harry Losk (who will head the project management system) said, "The strengthening of our individual marketing department allows for both the in-depth development and implementation of marketing plans for all PolyGram releases."



Singer



Levenson



## The Temptations

RADIO CITY MUSIC HALL, NYC — While the Temptations' "Reunion" album on Gordy and current support tour has returned departed lead singers Eddie Kendricks and David Ruffin to the fold maintained by Otis Williams and Melvin Franklin (the other surviving original members), Dennis Edwards, Richard Street and Glenn Leonard, all seven reunited Temps were actually together on the Radio City stage only at the beginning and end of the two-hour concert.

Following a gasp-provoking album cover re-enactment in which the septet popped out of a shiny yellow Checker Cab that had wafted up behind the 17-piece band, and an ensuing introductory song that allowed each Temp his own individual hello, the lineup settled into a comfortable vocal quintet comprised of varying combinations dependent upon whoever had the lead vocal role.

Vocalizing took place behind an odd T-shaped stand with four microphone attachments. This forced the four backups to huddle together while the lead walked about freely with his own mike. The setup, however, hindered group movement — so great a part of Temptations' shows — and even hid parts of the backups' faces.

The strongest point of the first part of the show was Melvin Franklin's bass vocal on an a cappella "Old Man River." Shortly thereafter David Ruffin emerged from the wings in white suit to the bittersweet strains of Eddie Kendricks on "Try To Remember." Here Ruffin sang a few numbers in tribute to Paul Williams, the last original member, who died in 1972.

Ruffin stayed on while the other Temps left. He went through some songs from his solo period including "My Whole World Ended," for which he asked the audience to join in on the chorus. They didn't sound near as good as the rest of the Temptations, though.

After saying how good it was to be back with the group, Ruffin left and the others minus Kendricks returned. Dennis Edwards, who replaced Ruffin in 1968, took over lead on the hits of his time like "Cloud Nine" and "Ball Of Confusion." His outstanding soul projections supplied the power missing from the action to this point. Then Edwards and the others left and it was Eddie Kendricks solo turn.

Kendricks' beautiful tenor is as delicate and breathtaking as ever, but it loses a lot when he is trying to shake hands with as many ladies in the front rows as possible during his segment, which he was.

Luckily, the best was saved for last in Ruffin's still sumptuous lead on "My Girl" and Kendricks' still tender loving "Just My Imagination." The encore brought the past to the present in a fine long version of the "Reunion" Rick James-penned hit "Standing On The Top."

jim bessman

## Ricky Skaggs

COUNTRY CLUB, RESEDA — When Epic recording artist Ricky Skaggs blew into town recently, a lot of people here didn't know what to expect. One of the hottest newcomers on the Nashville scene, Skaggs' reputation as a bluegrass artist had led many to pigeonhole him as pure country singer who might not be in his element outside of the South. . . . Not so.

From the beginning, Skaggs showed the

audience why he is so hot in Nashville — the man can play. Performing before a special showcase crowd arranged by his label, Skaggs put on a fast-paced, foot-stomping show, moving comfortably from ballads to country numbers to some wild picking on his patented "mandocaster" (mandolin-Stratocaster).

His hits like "Don't Get Above Your Raisin'," "You May See Me Walkin'" and "I Don't Care" put the audience in just the right mood for his most familiar song of all (so far), "Crying My Heart Out Over You," which soon had a lot of folks singing right along. And naturally, he couldn't leave out his signature a capella piece, "Waitin' For The Sun To Shine."

All in all, Skaggs came into town a relatively unknown quantity. By the time his show was over, everyone knew who Ricky Skaggs is.

A country rock band fronted by Chuck McDermott opened the show. Playing a variety of songs in the Credence Clearwater Revival vein, McDermott and his band showed good promise in the country/pop/rock field.

richard imamura

## Joe Cocker

THE PIER, NYC — For those rock and R&B fans either too young or too suburban to have been weaned on Ray Charles, the emergence of Joe Cocker in the late-'60s was a revelation. His gravelly voice, emotive depth and gangly stage presence all tallied up to a unique artist — a rock singer strong enough to get away with recording a tin-pan alley tune like "Bye Bye Blackbird" at the height of the psychedelic era. Not surprisingly, his appearance here at the Pier brought out a somewhat older crowd of the misty-eyed and the curious, looking to see if the old fire still burns. Happily, it does.

A forceful vocalist, Cocker's stage presence between songs has always been shy and retiring, his gruff and limited range making him an easy and adept foil for sentimental numbers. When lacking superior material, there was always the option of presenting him as a professional survivor, vis a vis numbers like "I Can Stand A Little Rain," "Watchin' The River Flow" and "I'm So Glad I'm Standing Here Today," and certainly the ups and downs of Cocker's career played easily into the image. Yet even on his weakest recordings there has always been something there; some spark or depth of understanding beyond the ken of most musicians.

Backed at the show by a band with an occasional tendency to lag, Cocker still projects pure hand-in-the-fire pain. Drawing liberally from his past recordings, he made only sparse use of the material from his current "Sheffield Steel" album, despite the fact that treatments of "Seven Days" and "Look What You've Done" were more than convincing. Whether fortunate or not, Cocker seems to know that most of his audience is there to hear the old tunes again, and he drew whopping responses on songs like "The Letter" and "With A Little Help From My Friends."

Yet sandwiched within the nostalgic frame was more than enough force and feeling to open ears to less familiar material. Responding to the audiences' entreatments, Cocker returned for a second encore and delivered a few moments of absolute brilliance, performing an ex-coriating version of "The Moon Is A Harsh Mistress." Backed only by piano on that final number, Cocker demonstrated unquestionably that he's in it for the long run. Nobody does it like that from memory.

fred goodman

## Industry Endorses Plan For Lower Postal, Phone Rate Hikes In Canada

by Kirk LaPointe

OTTAWA — Telephone and postal rates, cited by music industry companies as the two most significant office operating costs, will be held in almost all cases to increases of six percent in 1983 and five percent in 1984 by the federal government.

Music industry representatives reached last week endorsed the measures, saying it proved the federal government was getting serious about keeping prices in check.

The measures are one step short of mandatory wage and price controls, affecting only the public sector. Many speculate that failure of the current scheme will lead to full-scale controls in the fall, similar to those imposed in 1974.

Bell will only be allowed to increase rates six percent Sept. 1 this year and five percent Sept. 1 next year. The company has indicated service quality reductions may arise from the cabinet order.

The decision also does not affect provincially run phone systems. But Prime Minister Pierre Elliot Trudeau has written provincial premiers, urging them to keep their regulated wages and prices in line with federal constraints.

The major area expected to by-pass federal regulation is transportation. Airline and rail costs, also integral to music industry operations, are expected to receive higher-than-usual increases because fuel

and other components to their services are escalating at more than double the rate of inflation.

The restraint measures are part of an inflation-fighting scheme to keep the prices of Crown corporations and regulated companies to within guidelines in an effort to bring down the inflation rate from about 11%.

First-class postal rates soared 85% at the beginning of the year, to 30 cents from 17 cents for a typical letter. However, the operating deficit of the Canada Post Corp. still threatened to reach more than a half-billion dollars this year.

In most cases, music industry companies — and small businesses in general — slashed their mailing lists and kept postage costs along the same lines as they had been before the whopping increases.

But in the spring of this year, postal officials were saying that first-class postage would be hiked to perhaps 40 or 45 cents. There were even rumors a 50 cent stamp was being prepared in time for the heavy-mail Christmas season.

But since the June 28 federal budget, officials have been told the public sector must lead the way in keeping prices and wages down.

And on Aug. 4, Parliament passed a bill limiting public sector wage increases to six and five percent during the next two years.

(continued on page 32)

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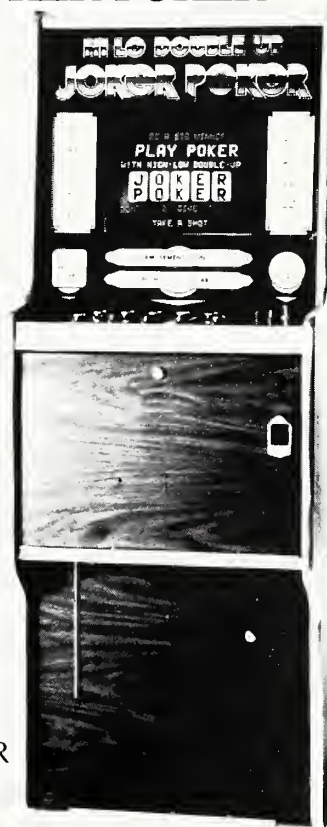
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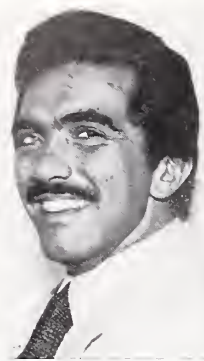


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Vince Pellegrino

## Pellegrino Named To Division VP Position At RCA

NEW YORK — Vince Pellegrino has been named division vice president, merchandising, contemporary music, at RCA Records. Reporting to Pellegrino will be the product management, publicity and artist development departments. Pellegrino will report to Joe Mansfield, division vice president, contemporary music.

Before joining RCA, Pellegrino served as vice president, promotion, PolyGram Records. For the four previous years, he worked at Columbia Records, first as a salesman in New York and then as associate director, marketing, and finally as national director of promotion.

Prior to joining Columbia, Pellegrino held various positions with ABC Record and Tape Sales, Inc., Norton Simon, Inc. and Price-Waterhouse Inc.

## Copyright Register Says 'Betamax' Ruling Threatens Copyright

NEW YORK — U.S. Register of Copyrights David Ladd last week called for a turning back of a growing "false doctrine and specious policy" that could destroy the role of copyright as a mechanism for fostering intellectual activity. Speaking before the American Bar Assn. convention in San Francisco, Ladd criticized the notion that "economic harm" should serve as a basis for copyright protection.

In discussing the U.S. District Court's opinion in the so-called "Betamax" litigation and other cases, Ladd mentioned that the courts appear to be demanding that creators demonstrate economic loss to justify protection under U.S. copyright law.

Ladd also attacked the notion that the value of a copyrighted work is not distinctly separate from its market value. "They must neither be confused nor merged into a kind of general economic impact analysis," he said.

Ladd also dismissed the idea that harm be demonstrated to provide legislative relief for copyright holders. "Potential markets may be as valuable as those presently exploited," he continued. "Too narrow a view of adverse market impact may simply have the effect of destroying anticipated markets."

According to David Leibowitz, senior attorney for the Register of Copyrights, Ladd favors and has testified on behalf of both the Mathias and Edwards home taping bills currently pending in Congress, but Ladd said that he would favor a marketplace solution for collection of royalties. "The marketplace solution is preferable to compulsory license systems," he said.

Ladd finished his speech by saying, "The strains on copyright are great. For the most part, they originate in rapid change in technology and in the order of markets. But the strains are doctrinal and ideological also, and in the preservation of the honored institution of copyright, already tested and vindicated by time, we must be resolute in turning back false doctrine and specious policy."

## MCA Posts Record Revenues, Profits But Records Fall

NEW YORK — Propelled by a strong showing from its Universal Pictures subsidiary, MCA Inc. posted the highest second quarter and first half revenues and operating income ever, along with the company's highest second quarter and second highest first half net income. However, records and music publishing revenues for both periods declined in relation to last year's figures for the same period.

Records and music publishing revenues totalled \$34,016,000 for the three months ended June 30, down from \$38,125,000 for the same period in 1981. Also down was total operating income in this category for the three month period, which was \$3,855,000 compared to \$4,314,000 last year. For the six months ending June 30, records and music publishing revenues slipped to \$79,516,000 from \$80,962,000 in 1981. Operating income for the period however, increased slightly to \$12,114,000 this year from last year's \$11,125,000. Revenues and income for MCA video were not reported.

For the three months which ended June 30, MCA, Inc. revenues totalled \$353,595,000, up from \$329,560,000 in the similar period in 1981. Operating income was \$54,510,000, up from \$37,450,000 from the year ago period. Net income increased to \$38,595,000 or \$1.61 per share as compared to \$30,905,000 or \$1.30 per share in 1981.

For the six months ended June 30, company revenues increased to \$679,019,000 from \$669,450,000 in the preceding year, while operating income jumped to \$85,073,000 from \$64,716,000. Net income was \$62,882,000 or \$2.63 per share, as compared to \$55,091,000 or \$2.31 per share for the first six months of 1981. In percentage figures, operating income increased 46% in the first three months of 1982 over the figures from last year, and 31% over last year's six-month figure. Net income increased 25% in the first three months and 14% for the six-month period.

## Cleary Is Named VP At Columbia House Division

NEW YORK — Robert T. Cleary has been named vice president, inventory planning and administration, Columbia House Division. He will be in charge of the Columbia House inventory management, creative services, purchasing, credit and collections, and administration departments.

Cleary has been with Columbia House since 1972, when he began as director, financial analysis. After serving in other management positions, he became director, inventory management, in 1980. He held this position through February 1982, when he became director, inventory management and administrations services, Columbia House Division, which he remained until his present appointment. He first joined CBS in 1968 as a financial analyst on the corporate staff.



Robert Cleary

## COAST TO COAST

**EAST COASTINGS** — Public Image Ltd. is in New York recording an LP and single to be released in September on its own Public Enterprise label with distribution by Stiff America. . . . **Iggy Pop's** new album, "Zombie Bird House," is ready for release on **Chris Stein's** Animal label. Also in the offing from Detroit's feral child is a book entitled *I Need More: The Stooges And Other Stories*, to be published by Karz/Cole. . . . **Loudon Wainwright III** joins the Broadway cast of *Pump Boys And Dinettes* next week. . . . **Peter Gabriel's** new album is set for a Sept. 13 release on Warner Bros. . . . **Todd Rundgren** at work on his new solo album in Bearsville studio. LP is set for a November release. . . . **Toby Byron**, a long-time friend of the late **Michael Bloomfield** and now the representative for his estate, tells us that several projects concerning the guitarist are nearing completion.



**L.A. UNLOCKED** — Geffen recording artist **Elton John** (r) was recently presented with a key to the city by Los Angeles mayor **Tom Bradley**. John was cited for his "contributions to music and entertainment around the world."

**Pennabaker**, whose credits include *Don't Look Back* and *Monterey Pop*. Byron pledges that the film will be the first in-depth documentary that "gets down to the trials and tribulations of being a rock star." Aside from interviews with family, friends and musicians, the film will include footage of **Bob Dylan's** historic performance at the '65 Newport Folk Festival, where he unveiled his electric band, as well as performances from the Monterey Pop Festival and a clip shot from *Soundstage* in '71 featuring the guitarist with **Muddy Waters**, Dr. John and **Johnny Winter**. Any profits accrued by the estate from these projects, as well as money now coming in from royalties, licensing and book fees is going into the Michael Bloomfield American Music Foundation, which benefits young guitarists and bluesmen in need of financial assistance. . . . Frankly speaking: In town to take care of biz and yak up his new-found success as an AM idol, bizzarro **Frank Zappa** admitted being surprised at the success of the "Valley Girls" single, which features his daughter, **Moon**. "If it hadn't been for the good taste of the American people, the thing wouldn't have gotten on the air at all," he said. "In spite of that fact, it's kind of sick that it's getting played a lot because of what it represents in terms of the desires of a listener. It's not only surprising, it's peculiar. But I think the time is long overdue for a novelty record to achieve success on American radio. When I was growing up, there was always something you could laugh at, and it's been a long time since there was anything you could laugh at on American radio. It's performing a useful social function." Despite having spent much time and energy in keeping himself at arms distance from the commercial mainstream, Zappa reported no backlash from his followers over his recent commercial success. "People who make up what you would think of as my 'core audience' don't get upset by hearing anything by me on the radio. The only time the phenomenon that you're describing is brought up is by journalistic-types, who assume that someone is going to be offended if by some twist of fate they hear one of my records on the radio."

fred goodman

**POINTS WEST** — Centering on the typical American teenager's lifestyle of sex, drugs and rock 'n' roll, Universal Picture's summer kid comedy *Fast Times At Ridgemont High* opened Aug. 13 around the country, and judging from the audience response at screenings held prior to the premiere, the movie should make a bundle. Although the soundtrack and script keep the film moving at a steady pace, it's the performance by **Sean Penn** as Jeff Spicoli, Ridgemont High School's leading doper/surfer, that steals the show. Word has it Penn will soon be wed to one of his co-stars in *Fast Times*, **Pamela Springsteen**, whose brother is pretty well-known in rock circles. No news yet about when or where the marriage will take place. Another type of celebration connected to the flick is set for Aug. 14, when Universal Studios parties down with a "Fast Times Studio Tour" on its 420-acre movie lot in the San Fernando Valley. A free concert at the new Amphitheatre there has **The Pilmsouls**, rockabilly artists **Jamie James and the Kingbees** and quirk-rock act **The Plugz** set to appear from 5 p.m. - 9 p.m., with pre-show appearances by the picture's female lead **Jennifer Jason Leigh**, screenwriter and author **Cameron Crowe**, a fashion show and pizza-eating contest, in addition to other attractions. . . . One of the best blues guitarists in Chicago, **Magic Slim**, just put out a new LP on Alligator Records entitled "Raw Magic" and it's a killer. Songs like "Mustang Sally," "Gravel Road" and "You Can't Lose What You Never Had" are all outstanding examples of what the Chi-town blues are all about — tough, snarling instrumental work combined with emotionally intense vocals. A disc not to be missed by the serious fan of Windy City grit. . . . **Bananarama**, the goofy girl group from the British Isles, recently visited Los Angeles and appeared in a commercial for Honda. The ladies, **Karen, Slobhan and Sarah**, also completed a video of their tune "He Was Really Sayin' Somethin'" in which they cavort with ex-**Specials** and harmonizing buddies **The Fun Boy Three** on sets resembling backgrounds from *Archie* comix. Although Bananarama have already developed a large following in their native country, the cute combo just released its first American product, a 12" single on the London label featuring an original blend of rock, ska and pop. . . . ROIR, the "cassette only" label which has previously released taped offerings from **James Chance & The Contortions**, **The Fleshtones**, **The Gems**, **Bad Brains**, **The Stimulators** and other modern musicians, is getting ready to ship a batch of new titles in September. Among the selections are **The Buzzcocks'** "Lest We Forget," "The Blow Up" by **Television** (with **Tom Verlaine**) and "The Great New York Singles Scene", a compilation of 45s from the early days of punk containing **Patti Smith's** classic "Piss Factory", **Richard Hell's** original "Blank Generation" and much more.

jeffrey resner



# Music Vid Sales Picking Up

(continued from page 5)

"We don't blow (music video titles) out of here like *The Godfather*, but the business is building and whatever we have is moving moderately well." Burn cited the fact that new titles by such established black acts as Kool & The Gang and Teddy Pendergrass "are doing well and introducing music video to what had been a previously untapped audience" itself points to the vast potential of the market.

"We've just set up a special section in our stores for music video tapes and discs," indicated Michael McElroy, director of marketing for Atlanta's American Tape & Video's six outlets, who noted that the purpose of the move was "to differentiate it from movies and help build consumer awareness." McElroy added that American Tape & Video stores carry 40 music video titles at present, "but we add new ones as soon as they come out."

The most popular cassette and disc titles, as American's McElroy and others pointed out, tend to be by the older, better known pop and MOR artists. Warner Home Video's *Simon and Garfunkel: Concert in Central Park* was consistently named by dealers in the survey as among the top-sellers and rentals, followed by 20th Century-Fox's newly-released video-cassette of *To Russia... With Elton* and Olivia Newton-John's *Physical* from MCA. Of the rock titles available, Thorn EMI's *Rockshow* with Paul McCartney and Wings, WHV's *Eat To The Beat* by Blondie (in addition to *The Best Of Blondie* on Chrysalis Visual), and Rod Stewart *Live At The Forum* on WHV were reported as the most consistently popular.

John Ellis of St. Louis' Movies-To-Go noted that he did particularly well with videocassettes by such acts as the Grateful Dead, The Doors and Jimi Hendrix in his market "because the loyalty of their fans in St. Louis is such that they'll look and listen to anything they can get their hands on... and these are acts that have either been around a long time or are dead." But Ellis, like others, added, "We want to look at the renting life of a tape" by musical artists, because, as Boston Video's Berman pointed out, "These things will rent fairly actively for a few weeks and then taper off."

## Timing, Support

While dealers are looking forward to new marketing opportunities that could be afforded by titles from hot developing artists, such as Thorn — EMI's forthcoming release, *Totally Go-Go's*, they stress that a combination of timing and merchandising support are necessary to break new ground. "We've been expecting the Go-Go's tape now but if it doesn't get here soon, Thorn is going to blow it," said Steve Berman of Boston's Boston Video. "The group has a hot album out, and we've ordered a number of tapes but whatever momentum we could capitalize on could be shot and we'd have to end up cancelling our order."

Some video dealers also bemoan the lack of support from the record labels in cross-merchandising audio and video product as one element that has slowed the spread of music video. "Where has some imaginative member of the record industry actively begun to cross-pollinate a hit record and video?" asked George Atkinson, founder of the L.A.-based Video Station network of nearly 400 franchise outlets. "There have been several opportunities, but how many of them have been taken advantage of?"

Chaz Austin, buyer for L.A.'s Nickelodeon, echoed Atkinson's feelings. "Record companies, even those involved in video, just don't seem to make the connection."

Although the number of music video VHS cassettes being released in stereo is now on the rise, a surprisingly large number of tapes are still in mono, including some newer releases, which dealers find unmarketable. "Both the CED and Laser-

disc of Joni Mitchell's *Shadows and Light* title are in stereo and have excellent sound, but the new Warner Home Video VHS cassette is in mono, for example," indicated American Tape and Video's McElroy. "I'll be damned if I can figure out the wisdom behind that."

Others, such as Gene Kahn of Columbia Video Systems in Highland Park, Ill., noted that a "large number" of VHS format cassette titles that actually are available in stereo are not marked as such on the outside packaging. "I've asked all my personnel here to jot down on a list any titles that they've come across that are in stereo but are not marked," said Columbia's Kahn.

## Stereo Boost

Will manufacturers' awareness of and attention to stereo sound help boost music video? Kahn believes it will. "We know it will, because all the major video hardware manufacturers have introduced component video systems to take advantage of stereo capability. But with support from the studios in this area, (music video) is just going to die there on the shelves. It has to start with the manufacturers and distributors to begin advertising and marketing aggressively to get the consumer's interest in stereo sound. And if they don't pay enough attention to it, how can they expect the consumer?"

While stereophonic sound is relatively new to cassettes, it has always been an integral feature of the Laserdisc system and has now been introduced by RCA SelectaVision in its latest player, which began shipping to dealers last month. Because of the superior sound offered on disc and the greater number of titles, particularly music video, offered in stereo on disc, many dealers feel, like Nickelodeon's Austin, that the future of music video is in disc.

"The average disc customer tended to be older, initially," stated American's McElroy, "but that is now changing. We have a video disc rental club here in which we offer a special to members whereby they can purchase a new RCA SelectaVision stereo unit for just \$5 above our cost and can rent discs overnight for \$1.50. A lot of young people are attracted because they grew up with stereo and those members end up renting quite a few music videodiscs."

"Of the music videodisc titles we have, Blondie's *Eat To The Beat* does well, as does Neil Young's *Rust Never Sleeps* and Rod Stewart *Live*. The problems that music video may have been having, I think, are being overcome by the stereo disc system."

## Laser Appeal

Others, such as Nickelodeon's Austin, believe that even though the SelectaVision system has up till now outpaced the Laserdisc in sales (RCA reports that player owners purchased an average of 32 discs in the first year), the laser will overtake the CED format. "The people who are into music video are the rock 'n' roll generation and although their experience with music on TV has been lousy sound, they've grown up with audio systems that have become increasingly sophisticated," said Austin. "The laserdisc as the most sophisticated of the systems, is also, I believe, the most attractive to younger people. Price has to come down and selection of titles has to increase but that will happen in time."

Time is what most of those on the retail side of the industry believe is still needed for music video, like the industry itself, to grow and mature into a product that many believe could eventually supplant the audio record.

"It's still the honeymoon period," said Video Station's Atkinson. "When you're facing things like *Star Wars*, *Golden Pond* and *Conan*, nobody expects music video to take off immediately with that kind of competition. It will find its audience."

# TOP 30 ALBUMS

		Weeks On 8/14 Chart			Weeks On 8/14 Chart
1	<b>OFFRAMP</b> PAT METHENY GROUP (ECM-1-1216)	2 14	16	<b>TELECOMMUNICATIONS</b> AZYMUTH (Milestone/Fantasy M-9101)	16 20
2	<b>HANDS DOWN</b> BOB JAMES (Tappan Zee/Columbia FC 38067)	3 7	17	<b>IT'S A FACT</b> JEFF LORBER (Arista AL 9583)	14 22
3	<b>AS WE SPEAK</b> DAVID SANBORN (Warner Bros. 9 23650-1)	1 8	18	<b>FREE &amp; EASY</b> PHIL UPCHURCH (Jam 007)	19 6
4	<b>LOVE NOTES</b> CHUCK MANGIONE (Columbia FC 38101)	4 7	19	<b>THE BEST</b> QUINCY JONES (A&M SP-3200)	20 3
5	<b>OUT OF THE SHADOWS</b> DAVE GRUSIN (GRP/Arista 5510)	6 5	20	<b>WYNTON MARSALIS</b> (Columbia FC 37574)	18 29
6	<b>LOOKING OUT</b> McCOY TYNER (Columbia FC 38053)	7 7	21	<b>AMERICAN CLASSIC</b> DEXTER GORDON (Musician/Elektra E1-60126)	21 9
7	<b>WE ARE ONE</b> PIECES OF A DREAM (Elektra 9 60142-1)	9 5	22	<b>LET ME KNOW YOU</b> STANLEY CLARKE (Epic FE 38086)	— 1
8	<b>ROYAL JAM</b> THE CRUSADERS (MCA 2-8017)	5 9	23	<b>MYSTICAL ADVENTURES</b> JEAN-LUC PONTY (Atlantic SD 19333)	22 28
9	<b>FANDANGO</b> HERB ALPERT (A&M SP-3731)	10 13	24	<b>CARLA BLEY LIVE!</b> THE CARLA BLEY BAND (Watt/ECM W 12)	23 10
10	<b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	11 53	25	<b>THE DUDE</b> QUINCY JONES (A&M SP-3721)	24 72
11	<b>HAPPY HOUR</b> DEODATO (Warner Bros. BSK 3649)	12 6	26	<b>FATHERS AND SONS</b> (Columbia FC 37972)	27 16
12	<b>IN LOVE'S TIME</b> DAVE VALENTIN (GRP/Arista 5511)	13 4	27	<b>OBSERVATIONS &amp;</b> BILLY COBHAM'S GLASS MENAGERIE (Musician/Elektra E1-60123)	25 9
13	<b>WE WANT MILES</b> MILES DAVIS (Columbia C2 38005)	8 15	28	<b>DAN SIEGEL</b> (Elektra E1-60037)	26 22
14	<b>WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill C-1019)	17 4	29	<b>COME MORNING</b> GROVER WASHINGTON, JR. (Elektra 5E-562)	28 37
15	<b>LITE ME UP</b> HERBIE HANCOCK (Columbia FC 37928)	15 12	30	<b>WEATHER REPORT</b> (ARC/Columbia FC 37616)	30 27

# ON JAZZ

**DOWNTOWN RENT PARTY** — As part of an August Rent Party fundraising drive, Columbia University station WKCR has teamed with the Jazz Forum to present a marathon benefit concert on Aug. 24. With all proceeds going to the non-commercial station, which features over 60-hours a week of the city's best jazz programming, the concert will present some of the music's finest players. Among those already slated to appear are Barry Altschul, Ray Anderson, Thurman Barker, Bobby Battle, Ed Blackwell, Arthur Blythe, Kelynn Bell, Ray Bryant, Spanky Davis, James Emery, Charlie Haden, Mark Hellas, Leroy Jenkins, Barbra Lea, Mel Lewis, Dewey Redman, Max Roach, Lorne Schoenberg, Bob Stewart, Buddy Tate, Eddie "Cleanhead" Vinson, Abdul Wadud and Johnny Copeland. Tickets for the all-night affair, which begins



**FATHA-LY LOVE** — Piano legend Earl "Fatha" Hines recently made a rare club appearance at New York's Blue Note. Shown between sets are (l-r): Tyrone Jenkins, ASCAP membership representative; Michael Long, Hines' tour manager; and Hines.

completed a tour of Europe with The George Russell Big Band, brings an outstanding background in both classical and jazz music to the position. Aside from holding both a bachelor's and master's degree in music from Manhattan, Reilly's private studies include time spent with Lennie Tristano, Hall Overton and George Russell, and he has studied Indian music with Ali Akbar Kahn. The Conservatory chair, reputed to be something of a hot seat, doesn't scare the pianist. "I'm coming in with a lot of dues paid, and I have a genuine interest in the school," he told us... John Coltrane, Jr., 17-year-old son of the late saxophonist and himself an aspiring bassist, was killed last week in a Los Angeles auto accident. A student at El Camino High School in Woodland Hills, the young Coltrane had recently performed with his brothers at a UCLA concert... Alternative press darlings and aspiring funkateers The Golden Palominos turned in an energized but ultimately disappointing performance last week at New York's Public Theater. Featuring drummer Anton Fehr, percussionist David Moss, saxophonist John Zorn, guitarist Arto Lindsay and the double bass team of Bill Laswell and Jamaaladeen Tacuma, the group's sound never quite matched the sum of its parts. fred goodman



## TOP 200 ALBUMS

# Veteran Acts Crosby, Stills & Nash, Chicago Return To Top

by Mark Albert and Ken Kirkwood

**TOP STORY OF THE WEEK** is the current success of two veteran pop groups, Crosby, Stills & Nash, and Chicago. CSN's album jumps into the Top Ten this week at #9 bullet, up from #11. The group's first Top Ten album in five years joins the "Wasted On The Way" single, which moved up a notch to #9 bullet on the **Cash Box** Top 100 Singles chart. Sales are strong everywhere, led by the West, Midwest and East. Chicago jumps three points to #13 bullet. It's been six years since this group enjoyed major success in 1976 with its "Chicago X" LP and the "If You Leave Me Now" single. The current single, "Hard To Say I'm Sorry," moved up to #3 bullet from #4 this week. Retail is good in all regions especially the Midwest, South and West.

**TOP TEN HIGHLIGHTS** — John Cougar moves up one point to #5 bullet in a very closely packed Top Ten this week. Strong retail reported in all regions led by the Midwest and South. Solid top ten rack reports as well. . . Steve Miller also goes up a point to #7 bullet. Selling well everywhere, led by the West, Midwest and East. His "Abracadabra" single, at #2 bullet, continues to build momentum and could possibly challenge the Survivor single for the top spot.

**TOP 100 HIGHLIGHTS** — The Go-Go's had an excellent week and jump to #18 bullet from #42 in the second week of release. Good retail, led by the East, West and Midwest. The "Vacation" single goes to #8 bullet, up from #11. . . Donna Summer takes a nice six-point jump to #20 bullet in her third week. Sales are still particularly strong in the East, South and West. . . Also taking a six-point jump is Kenny Rogers, who moves to #24 bullet from #30. Moderate sales in the South, Midwest and West and a solid Top Ten rack seller. His LP jumped to #8 bullet from #13 on the **Cash Box** Top 75 Country Albums chart. . . Billy Squier jumps to #29 bullet, up from #43, in his third week on the chart. Very strong retail in the Midwest, East and the South. Showing healthy initial action at the rack level. . . Judas Priest climbs to #34 bullet from #38. Selling strong in the Midwest and West. . . Zapp moves nine points to #42 bullet in its third week. . . Extremely strong in the South, Midwest and West. The album goes to #5 bullet from #11, and the "Dance Floor" single goes to #3 bullet from #8 on the **Cash Box** Black Contemporary Albums and Singles charts respectively. . . Aretha Franklin is doing very well, jumping to #61 bullet from #76 in her third

week. Best sales in the West, Midwest and South. Her album also went to #13 bullet from #18 on the Top 75 B/C Albums chart. . . "Hooked On Classics II" by the Royal Philharmonic Orchestra continues to leap up the charts going to #67 bullet from #81. Fair retail out of the Midwest and West, it is beginning to kick in at the rack level. . . Stephanie Mills jumps 12 points to #70 bullet in her third week. Selling well on the coasts and in the Midwest. The album goes to #17 bullet, up from #25, on the Top 75 B/C Albums chart. . . Two new bands are receiving good reaction to their debut LPs here in the States. Stray Cats move to #65 bullet from #73, with retail quite good in the East and West. . . Men At Work burst into the Top 100 at #92 bullet, a 27-point jump. This group is also receiving best response on the coasts. . . Melissa Manchester goes to #79 bullet, up from #86. Sparking this LP is her "You Should Hear How She Talks About You" single, which explodes into the Top Ten at #6 bullet up from #12. Best retail in the South, Midwest and West.

**101 TO 200 HIGHLIGHTS** — Nicolette Larson closes in on the Top 100 jumping to #101 bullet from #113. Fair sales out of the West and Midwest. Her single, "I Only Want To Be With You," jumped 10 points to #59 bullet on the **Cash Box** Top 100 Singles chart. . . Jermaine Jackson moves 10 points to #111 bullet behind good retail in the West, Midwest and South. . . The soundtrack to *The Best Little Whorehouse In Texas* jumps 16 points to #113 bullet. Selling well in the Midwest and South, and it is beginning to move at the racks. . . In its second week, Uriah Heep jumps to #120 bullet from #134. Good retail in the Midwest and West. . . Howard Johnson goes to #130 bullet from #141. Good retail activity out of the West, Midwest and East.

**DEBUTS** — The highest debut of the week is Steve Winwood at #86 bullet. Strong initial reaction out of the Midwest, West and South. . . The Isley Brothers debut at #116 bullet on the **Cash Box** Top 200 Albums chart and at #36 bullet on the Top 75 B/C Albums chart. Strong action out of the South, West and East. . . Teddy Pendergrass comes in at #122 bullet. Best initial reaction in the East, Midwest and South. . . *The Fast Times At Ridgemont High* soundtrack debuts at #129 bullet, with good sales action in the Midwest and South. . . Stacy Lattisaw hits the chart at #136 bullet. Good early response out of the East and South. She also debuted on the B/C Albums chart at #46 bullet. Other debuts this week include George Winston at #184 and Steel Pulse at #190.



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 BILLY SQUIER         | 9 CLASH                  |
| 2 ALAN PARSONS PROJECT | 10 PETE TOWNSHEND        |
| 3 STEVE WINWOOD        | 11 EDDIE MONEY           |
| 4 ARETHA FRANKLIN      | 12 ZAPP                  |
| 5 KENNY ROGERS         | 13 APRIL WINE            |
| 6 JUDAS PRIEST         | 14 HOOKED ON CLASSICS II |
| 7 ROXY MUSIC           | 15 A FLOCK OF SEAGULLS   |
| 8 ELVIS COSTELLO       |                          |

### NORTHEAST 1.

- 1 CLASH
- 2 PETE TOWNSHEND
- 3 BILLY SQUIER
- 4 A FLOCK OF SEAGULLS
- 5 ROXY MUSIC
- 6 STEVE WINWOOD
- 7 HAIRCUT 100
- 8 ALAN PARSONS PROJECT
- 9 ARETHA FRANKLIN
- 10 JOE JACKSON

### SOUTHEAST 2.

- 1 BILLY SQUIER
- 2 KENNY ROGERS
- 3 BOB JAMES
- 4 ALAN PARSONS PROJECT
- 5 TEDDY PENDERGRASS
- 6 STEVE WINWOOD
- 7 PETE TOWNSHEND
- 8 ZAPP
- 9 ISLEY BROS.
- 10 E.T.

### BALTIMORE/WASHINGTON 3.

- 1 BILLY SQUIER
- 2 EDDIE MURPHY
- 3 CHERYL LYNN
- 4 STEPHANIE MILLS
- 5 ALAN PARSONS PROJECT
- 6 ARETHA FRANKLIN
- 7 ELVIS COSTELLO
- 8 TEDDY PENDERGRASS
- 9 HOOKED ON CLASSICS II
- 10 KENNY ROGERS

### WEST 4.

- 1 STEVE WINWOOD
- 2 ELVIS COSTELLO
- 3 ROXY MUSIC
- 4 ARETHA FRANKLIN
- 5 BILLY SQUIER
- 6 CLASH
- 7 EDDIE MONEY
- 8 A FLOCK OF SEAGULLS
- 9 ALAN PARSONS PROJECT
- 10 MEN AT WORK

### MIDWEST 5.

- 1 BILLY SQUIER
- 2 STEVE WINWOOD
- 3 ELVIS COSTELLO
- 4 ALAN PARSONS PROJECT
- 5 EDDIE MONEY
- 6 JUDAS PRIEST
- 7 FRANK ZAPPA
- 8 ROXY MUSIC
- 9 PETE TOWNSHEND
- 10 FAST TIMES AT RIDGEMONT HIGH

### NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 APRIL WINE
- 3 BILLY SQUIER
- 4 HOOKED ON CLASSICS II
- 5 BEST LITTLE WHOREHOUSE . . .
- 6 JUDAS PRIEST
- 7 E.T.
- 8 MELISSA MANCHESTER
- 9 EDDIE MONEY
- 10 ALAN PARSONS PROJECT

### DENVER/PHOENIX 7.

- 1 BILLY SQUIER
- 2 MEN AT WORK
- 3 STEVE WINWOOD
- 4 ALAN PARSONS PROJECT
- 5 ROXY MUSIC
- 6 ARETHA FRANKLIN
- 7 APRIL WINE
- 8 JUDAS PRIEST
- 9 CLASH
- 10 JOE JACKSON

### SOUTH CENTRAL 8.

- 1 ZAPP
- 2 BILLY SQUIER
- 3 STEVE WINWOOD
- 4 ARETHA FRANKLIN
- 5 ISLEY BROS.
- 6 JUDAS PRIEST
- 7 KENNY ROGERS
- 8 FRANK ZAPPA
- 9 ALAN PARSONS PROJECT
- 10 SYLVIA



# WHAT'S IN-STORE

**ISLAND FEVER** — Island Records has begun a month-long national merchandising campaign that executive vice president of marketing **Eddie Gilreath** says is the first such full-fledged campaign concerning Island product only. According to Gilreath, merchandising and marketing plans have not previously been undertaken solely on behalf of Island releases because the label's product has been distributed through other companies. Now, however, Atlantic, Atco, Warner Bros. and the WEA Distributing Corp. are teaming together to mass merchandize and promote five new Island releases. Entitled "Come Join Our Island," the promotion is working "Talking Back To The Night," by **Steve Winwood** and distributed by Warner Bros., and four albums distributed by Atlantic/Atco: "Sheffield Steel," by **Joe Cocker**; "Lone Rhino" by **Adrian Belew**; "Chill Out" by **Black Uhuru**; and **Gwen Guthrie's** self-titled LP. Gilreath, who came to Island three months ago following his v.p., black music sales, stint at Warner Bros., has coordinated the promotion; he feels that the strength of the five new releases included make the concept and timing favorable. "We now have product available to create this kind of campaign . . . product that has proven saleability due to consumer awareness and interest. The credible sales potential of these acts enables us to do much more than just go in and say, 'Please put these on your wall.'" Gilreath reports that both Atlantic and Warner home offices and field forces will be involved, as will all WEA branches throughout the country. He adds that a major asset of the campaign is its flexibility, which allows each participant to tailor the event to his specific needs. While radio advertising, individual account promotions, store displays, special merchandising materials and a "Come Join Our Island" banner will be available, participation is neither structured nor mandated so as to encourage creativity and enthusiasm which Gilreath fears might be "eliminated by regimentation." Some of the merchants already on board include **Simpson's Wholesalers** in Detroit, which will focus on the Black Uhuru and Gwen Guthrie sets, and the **Stark/Camelot** chain, which will tie in all its stores with the Winwood, Cocker and Belew releases. While WEA will be displaying throughout the **Record Bar** chain, Record Bar's internal focus will be on the Cocker and Belew albums. An additional aspect of the campaign is the staging of contests on the distribution, retail and possibly consumer levels. Gilreath says that the "Come Join Our Island" campaign slogan thus packs a "double thrust without saying a lot," meaning that it both identifies a possible prize (a trip to the Bahamas, already promised to winning distributors) and invites consumers to "become a fan of Island Records." He adds that a WEA rep has sent out letters to his accounts telling them that he is already packing his clothes to be ready for his islands trip in two months and that they don't really want to see him not go, do they?

**SUPERMART** — Pittsburgh-based **National Record Mart** next week concludes a 45-day celebration of its 45th anniversary. During this period, the 45 top WEA albums and cassettes were specially priced, all WEA oldies 45s were 45% off, and each week one of the top 45 WEA albums was further discounted to 45% off list. Scratch cards with the chain and WEA logos were available in-store no purchase necessary; when rubbed off one of four prizes — 45 cents, \$1, or \$1.45 discounts or a free LP or tape — was revealed. **Lance Jones**, advertising director for the Mart, says that the promotion was given "massive" TV exposure for half of the six-week duration, including the chain's first test of a house-created ad on MTV in the Columbus and Akron/Canton markets. The test "really paid off," reports Jones, adding that radio, bagstuffers and special in-store posters were also effective . . . Jones also reports that the fourth annual managers convention, held July 18-21 at Seven Springs ski resort, was the National Record Mart's "most productive convention so far." All the managers from the chain's 70 stores were there together with some 120 label and tape company reps, many of whom made award presentations. A Monday suppliers exhibit featured 25 record and tape manufacturers and was a big hit, as was the entertainment provided by **Pieces Of A Dream**, **Phil Keaggy**, **Franke & The Knockouts**, **Leona Boyd** and **B.E. Taylor**. Jones says that the meet's agenda centered on "today's record store in the depressed economy," and that the four-day outing "did a world of good in enhancing our self-image and bolstering relations between us and suppliers."

jim bessman

# Retailers Disappointed Over CBS Wholesale Hikes For 45s, Midlines

by Michael Martinez

LOS ANGELES — Disappointment and disdain largely describe dealer reaction to CBS Records' recent decision to raise the wholesale prices of midlines and singles — 5.3% for midlines and 19.2% for singles.

Effective Aug. 2, the CBS \$5.98 line wholesale base price rose from \$3.02 to \$3.18, while the single wholesale base price was hiked from 83 cents to 99 cents. Though dealers contacted in a **Cash Box** survey expressed little surprise over the price increases, noting that CBS's move aligns its prices on these lines with that of other labels, many felt that the midline price hike would eventually be detrimental to store traffic, multiple album purchases and the ability to use midlines in promotional campaigns.

"The ability to price midlines at three for \$12 is seriously diminished because of the increasing price of such product," said John Grandoni, vice president at the Buffalo-based Cavages chain, "As manufacturers increase the cost to us, we can't continue to absorb it and must pass it on to the consumer."

"In the consumer's eyes, if they have to pay \$5.99 for a catalog title, they are not going to perceive it as a bargain," Grandoni continued. "Under the five dollar mark is some kind of magic."

Many dealers noted that with the increasing prices of midlines, the dual merchandising function of providing bargain product to the consumer and moving high volume at a low price is seriously impaired.

"The original idea of the midline when it was introduced three years ago loses its effect if the price differential between midlines and frontline titles is shortened," noted Grandoni, who added that "midlines have become an integral part of our product mix."

## Less Attractive

"When we were able to advertise \$3.99 specials on our midline titles," said John Marmaduke, head of the Amarillo-based Western Merchandisers and Hastings Books/Records and Video outlets, "it was like magic. The product moved right out of the store."

But like other dealers contacted, Marmaduke noted that "we won't be using midlines as a leader in advertising anymore," also noting that volume sales on the product might be cut by one-third, judging from what has happened when other companies hiked their midline prices. Thus far WEA and RCA have raised midline prices.

At the Atlanta-based Turtle's web, where midlines have been sale priced at three for \$10.99, company president Al Levenson said that he would cease to put any CBS midlines on sale, opting instead for greater stocking of cutouts.

"They (the labels) can't see that there are a lot of good \$8.98 and \$9.98 list product titles that don't sell at that price and wind up as a cutout," Levenson said. "While we might begin stocking CBS midlines like we do regular catalog product, in onesies and twosies, we're going to take a longer look at the cutout pipeline for bargain-priced product."

Another alternative to the escalation of midline wholesale is variable pricing, an option discussed by Tom Keenan, president of the Portland, Ore.-based Everybody's chain. Keenan also noted that although CBS has upped its wholesale tag on midlines, it "still has a lower base price than most of the other labels."

Explaining the wholesale prices for his 10-store operation, he said that the CBS wholesale price on midlines was now \$3.29, compared to PolyGram's \$3.23, MCA's \$3.26, Pickwick's (which distributes Arista and Boardwalk) \$3.30, Capitol's \$3.37, RCA's \$3.46 and WEA's \$3.48.

"The sale price on most of the midlines we carry is \$3.99, while the shelf price is \$4.99," Keenan said. "Most of the product that has stayed below a \$3.32 wholesale mark, we'll continue to price at that level. But some of the other product like WEA and RCA's, we've started to price at \$4.44 on sale and \$5.55 in the rack."

He further said that "naturally we sell more product at the \$3.99 price, but we hope there is no serious volume drop off at the higher price."

Keenan also said that the margin on such product remained good, noting that his

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# PLUS PROFIT

## TOP SELLING VIDEO GAMES

DEFENDER Atari CS 2609  
CHOPPER COMMAND Activision AX015  
STARMASER Activision AX016  
DONKEY KONG Coleco 2451  
YAR'S REVENGE Atari CX2655  
THE EMPIRE STRIKES BACK Parker Brothers 5050  
PAC-MAN Atari CX2646  
DEMON ATTACK Imagic 3200  
LOST LUGGAGE Games By Apollo AP2004  
ATLANTIS Imagic 3203  
STAR STRIKE Intellivision 5161  
BASEBALL Intellivision 2614  
SPACE HAWK Intellivision 5136  
GRAND PRIX Activision AX014  
SUB HUNT Intellivision 3408

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — 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 • Radio Doctors — Milwaukee • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd, Stratford — New York.

## TOP SELLING ACCESSORIES \*

Bowers Outer LP Sleeves  
Discwasher D-4 1 1/4 oz. Refill Fluid  
Discwasher D-4 System Kit  
Le-Bo Outer LP Sleeves  
Maxell LNC-60  
Maxell LNC-90  
Maxell UDC-90 (2/Bag)  
Maxell UDXL II C-90  
Maxell UDXL II C-90 (2/Bag)  
Memorex C-90 (2/Bag)  
Memorex Cassette Head Cleaning Kit  
Pickwick 45 RPM Center  
TDK Cassette Head Cleaner  
TDK Cassette Head Demagnetizer  
TDK DC-90  
TDK DC-90 (3/Bag)  
TDK SAC-90  
TDK SAC-90 (3/Bag)

Compiled from: Peaches — Cincinnati, Cleveland • Alta — Phoenix • Tower Records — Sacramento • Dan Jay Music — Denver • Record Theatre — Cincinnati • Musicland — St. Louis • Sound Warehouse — San Antonio • Gary's — Virginia • Karma — Indianapolis • Big Apple Records — Denver.

## TOP SELLING MIDLINES

A Flock Of Seagulls • Jive/Arista 66000  
AC/DC • Let There Be Rock • Atco SD-3615  
B-52's • Mesopotamia • Warner Bros. MINI 3641  
The Beatles • Rock 'n' Roll, Vol. 1 • Capitol SB/16020  
Bow Wow Wow • Last of the Mohicans • RCA CPL1-4414  
David Bowie • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843  
Crosby, Stills, Nash & Young • So Far • Atlantic SD-15119  
The Doors • Elektra EKS 75007  
Haircut 100 • Pelican West • Arista AL 6600  
Billy Joel • Piano Man • Columbia PC 32455  
Quincy Jones • The Best • A&M SP-3200  
Carole King • Tapestry • Columbia PE 34946  
John Lennon • Rock 'N Roll • Capitol SK/3419  
Missing Persons • Capitol DLP • 15001  
Romeo Void • Never Say Never • Columbia 5C 38178  
Soft Cell • Non-Stop Ecstatic Dancing • Sire 9 23694-18  
Spyro Gyra • Morning Dance • MCA 9004

Compiled from: Peaches — Cincinnati, Columbus • Disc-O-Mat — New York City • Alta — Phoenix • Tower Records — Sacramento • Sound Video, Unltd. — Chicago • Radio Doctors — Milwaukee • Charts — Phoenix • Lieberman — Denver, Portland • Musicland — St. Louis • Licorice Pizza — Los Angeles • Gary's — Virginia • Karma — Indianapolis • Big Apple Records — Denver • Dan Jay Music — Denver • Record Theatre — Cincinnati • Sound Warehouse — San Antonio.

\* Excludes T-Shirts & Paraphernalia

Heavy Sales



## SOUNDVIEWS

**E.T. PHONE MCA VIDEODISC** — Thumbing through Pioneer's summer '82 LaserDisc catalog, we happened to notice that Steven Spielberg's wildly successful *E.T.* was listed among the "coming attractions" for MCA Videodisc's Discovision line. But as the movie continues to close in on the \$200 million mark in theatrical box-office grosses (it was at more than \$187 million after just 59 days), it could be awhile before America's favorite extra-terrestrial reaches the home video market in any way, shape or form, according to the studio. How long? Well, nobody could give an exact date, but suffice it to say that is one attraction that will be a long time in coming.

**CHRISTMAS COMES EARLY FOR WALT DISNEY** — In the heat of August, few of us are already thinking about the coming Christmas season. . . except for Walt Disney



**EUE/SCREEN GEMS' SUMMER VIDEO** — Director Alan Metter (r) of EUE/Screen Gems' recently established Video Music department goes over details for a shoot of the single "Love Is In Control" with Geffen recording artist Donna Summer. The video was for WEA International.

Home Video, that is. The company Mickey Mouse built has just announced an all-new holiday promotion in support of its top-selling cartoon collection, *A Walt Disney Christmas*, which this year will include two new additions, *On Ice* and *Donald's Snowfright*. Now, to most adults Pluto, Goofy, Donald and the crew may seem like kid's stuff but to dealers, *A Walt Disney Christmas* is a real profit-earner. Last year, Disney sold more than 27,000 units in only two months, and the compilation garnered both ITA and RIAA/Video gold. This year, Disney has sweetened its promotion for both retailers and consumers. With a minimum order of 16 units, stores can receive a six-foot high "Christmas House" floor display, a full-color 24"x36" wall/window banner and

a quantity of holiday flyers to be used as hand-outs or in club mailings. Consumers will not only get the two extra cartoons, but will also receive a free Mickey Mouse plush toy (\$10 value) for the \$49.95 suggested list price of the cassette. . . In the interim, Disney will have five new titles out in September, including the animated feature *The Legend of Sleepy Hollow*, which will retail for \$49.95 and not \$69.95, as previously stated.

**EMBASSY 'MOTIVATING' WITH THE PROGRAM SOURCE** — A phenomenon and outgrowth of the 'Me Decade,' as author Tom Wolfe proclaimed the '70s, self-enrichment programs such as est have gone beyond the status of being mere fads in the '80s, and their impact has extended into the world of video. In fact, the first "how-to" title to qualify for the ITA Golden Videocassette award was a program called *What You Are Is Where You Were Then* with Dr. Morris Massey on Magnetic Video (prior to the company being sold to 20th Century-Fox). Al Elcher, who produced the Massey cassette and other self-help and motivational programs on video-cassette while at Magnetic and 20th, is now heading up a division for the Andre Blay-run Embassy Home Entertainment called The Program Source, which will produce and distribute training materials for business and industry, education and government. "This type of product is replacing the qualified trainer (in motivational strategies)," said Elcher, who has had 10 years experience in this field and produced tapes featuring such experts and media personalities as Dr. Wayne Dyer (*Your Erroneous Zones*) and Herb Cohen (*You Can Negotiate Anything*). Among the initial productions for the Program Source will be three programs by noted author and seminar leader Dr. Ken Cooper on *Memory Fixing*, *Conflict Resolution* and *Body Business*. Unfortunately, none of these will initially be available to the consumer market. "Eventually, we will have productions geared specifically toward consumers, but I can't say when," noted Elcher, who pointed out that ¾" and ½" tapes of the Cooper programs are expected to be in the whopping "\$600 to \$800 range." And if you're wondering, Dr. Massey's cassette ran for a truly golden \$1,000.

**PUBLICITY AND PROMOTION: FROM BAD TO WEIRD** — On the lighter side, *SoundViews* thought it should share with you some of the more amusing items to cross our desk lately. . . Hying its September release of the pooch feature *Benji*, Vestron Video recently sent out a release passing on the results of a national poll by *Young Miss Magazine*, which ranked the mutt star among the five most popular male celebrities with teenage girls across America. The dog joined the illustrious company of John Schneider (presently duking it out in court with the producers of his *Hazzard* series), Burt Reynolds (currently busy with Dolly Parton in *Best Little Whorehouse*), ChiP Erik Estrada and Mr. M\*A\*S\*H Alan Alda. Benji beat out John Travolta for the honor, as well as the late Morris the Cat, but in the Top females, *Young Miss* readers voted for another member of the animal world, albeit a Muppet, Miss Piggy. . . As we were going to press, *SoundViews* was preparing to attend a seance on Friday the 13th at the behest of Pegicorn Video Corp. The purpose of the seance, held at Hollywood's Magic Castle, was to summon the spirit of the great magician Harry Houdini, as well as to promote Pegicorn's videocassette title *A Touch Of Magic In Close-Up*, featuring magician Ralph "Sirocco" Arbittelle. We'll let you know what Houdini had to say about all this.

**VIDEO SOFTWARE NOTES** — The big news of last week was the release of *Chariots Of Fire* as a rental-only title by Warner Home Video. The English drama focusing on the lives of two runners who competed for Great Britain in the 1924 Olympics copied four Academy Awards earlier this year, including Best Picture, and, according to reports, is one of the rare WHV rental titles (like *Superman II*) that even those retailers not signed on the Dealer's Choice plan will stock. The other news from Warner is the release of the Woody Allenesque comedy *Soup For One*, and the conversion to sales from rental-only mode of the titles *Arthur*, *First Family*, *Private Benjamin*, *Under The Rainbow*, *Altered States*, *Body Heat*, *Excalibur* and *Sphinx*. Titles converted in July, which are presently available for sale, include *Divine Madness* (starring Bette Midler), *Outland* and *Looker*. . . Rental-to-sale conversions for the month of August from 20th Century-Fox include the titles *Rocky*, *For Your Eyes Only*, *Eye Of The Needle*, *Tattoo*, *La Cage Aux Folles II*, *The Final Conflict* and *Thunderbolt and Lightfoot*. . . Arnold Schwarzenegger as Conan, *The Barbarian* provides the muscle in MCA Videocassette's August release schedule, while romance, comedy and a little T&A are represented in *A Little Sex*, starring Tim Matheson as a guy who just can't say no and

(continued on page 32)

## TOP 30 VIDEOCASSETTES

	Weeks On 8/14 Charts		Weeks On 8/14 Charts
1 <b>STAR WARS</b> 20th Century-Fox Home Video 1130	1 11	16 <b>SUPERMAN II</b> Warner Home Video WB-61120	13 20
2 <b>ON GOLDEN POND</b> 20th Century-Fox Home Video 9037	2 12	17 <b>JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corporation 042	20 8
3 <b>SHARKY'S MACHINE</b> Warner Home Video 72024	9 3	18 <b>NEIGHBORS</b> Columbia Pictures Home Entertainment VH/BE 10445	17 10
4 <b>ABSENCE OF MALICE</b> Columbia Pictures Home Entertainment 10005	3 7	19 <b>FOR YOUR EYES ONLY</b> 20th Century-Fox Home Video 1128	19 21
5 <b>RAGTIME</b> Paramount Home Video 1486	4 6	20 <b>TIME BANDITS</b> Paramount Home Video 2310	24 15
6 <b>ARTHUR</b> Warner Home Video 72020	5 16	21 <b>MODERN PROBLEMS</b> 20th Century-Fox Home Video 1129	23 14
7 <b>THE BORDER</b> MCA Distributing Corporation 71007	10 4	22 <b>TAPS</b> 20th Century-Fox Video 1128	22 14
8 <b>PRIVATE LESSONS</b> MCA Distributing Corporation 71008	6 9	23 <b>SOME KIND OF HERO</b> 20th Century-Fox Home Video 1118	— 1
9 <b>STRIPES</b> Columbia Pictures Home Entertainment 10600	7 16	24 <b>GHOST STORY</b> MCA Distributing Corporation 77006	16 13
10 <b>DRAGONSLAYER</b> Paramount Home Video 1367	11 11	25 <b>ROLLOVER</b> Warner Home Video 72022	27 2
11 <b>PERSONAL BEST</b> Warner Home Video 61242	14 3	26 <b>WHOSE LIFE IS IT ANYWAY?</b> MGM/UA MVR/MBR 00140	18 9
12 <b>MAKING LOVE</b> 20th Century-Fox Home Video 1146	12 5	27 <b>THE FRENCH LIEUTENANT'S WOMAN</b> 20th Century-Fox Video 4868	25 19
13 <b>GOLDFINGER</b> 20th Century-Fox Video 4595	8 5	28 <b>CLASH OF THE TITANS</b> MGM/UA Home Video 700074	29 21
14 <b>TRUE CONFESSIONS</b> MGM/UA MVR/MBR 00145	21 2	29 <b>CANNERY ROW</b> MGM/UA Home Video MVR/MBR 00143	— 1
15 <b>SHOOT THE MOON</b> MGM/UA MVR/MBR 00141	15 5	30 <b>ROCKY II</b> 20th Century-Fox Home Video 4565	26 11

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

## 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 press time.

## CHARIOTS OF FIRE

Cassette — Warner Home Video 70004  
Rental Only

## SOUP FOR ONE

Cassette — Warner Home Video 11257  
\$55.00

## CONAN THE BARBARIAN

Cassette — MCA Videocassette 77010  
\$85.95

## A LITTLE SEX

Cassette — MCA Videocassette 55079  
\$59.95

## THE HINDENBERG

Cassette — MCA Videocassette 55056  
\$60.95

## INCOMING FRESHMEN

Cassette — MCA Videocassette 55027  
\$39.95

## NIGHT CROSSING

Cassette — Walt Disney WD90 \$69.95

## THE LEGEND OF SLEEPY HOLLOW

Cassette — Walt Disney WD75 \$49.95

## WATCHER IN THE WOODS

Cassette — Walt Disney WD68 \$69.95

## BLACKBEARD'S GHOST

Cassette — Walt Disney WD62 \$69.96

## THE THREE CABELLERS

Cassette — Walt Disney WD91 \$69.95

## KOOL &amp; THE GANG

Cassette — Independent United Dis-  
tributors IUD 12510 \$49.95

## RICH AND FAMOUS

Cassette — MGM/UA 800111 \$79.95

## ALL THE MARBLES

Cassette — MGM/UA 800112 \$79.95

## THE TIME MACHINE

Cassette — MGM/UA 600152 \$59.95

## ELVIS ON TOUR

Cassette — MGM/UA 600153 \$59.95

## SHOWBOAT

Cassette — MGM/UA 600167 \$59.95

## A VERY PRIVATE AFFAIR

Cassette — MGM/UA 600156 \$59.95

## THE PHANTOM TOLLBOOTH

Cassette — MGM/UA 500155 \$49.95

## CUTTER'S WAY

Cassette — MGM/UA 700154 \$69.95

## BENJI

Cassette — Vestron 5003 \$79.95

## HAWMPS

Cassette — Vestron 5006 \$79.95



Conan



S.O.B.

## SILENT PARTNER

Cassette — Vestron 5007 \$79.95

## BETWEEN THE LINES

Cassette — Vestron 5002 \$79.95

## AGENCY

Cassette — Vestron 5008 \$79.95

## THE HUNGRY I REUNION

Cassette — Pacific Arts 531 \$69.95

## S.O.B.

Cassette — 20th Century-Fox 7110

\$59.98



## Record Bar Gets Down To Business

(continued from page 5)

pany to run it and are trying to set up formalized problem solving groups and committees on many levels," he said. Also involved is the identification of employee needs and interests from the clerk level on up, thus giving everyone a sense of ownership and influence in the company's profitability.

As part of the thrust into participatory management, Farr Cruickshank & Associates, a leadership and motivations consultancy, has been enlisted to further employee training and development and facilitate communication with the company.

According to director of operations Bill Joyner, this year's heavy emphasis on training and development also includes a six-month intensive management training program in five major stores throughout the country, in order to both train those already in the company and to attract outside talent.

### 'Back To Basics'

In addition, the "back to basics" ongoing training program set up last year is being reinforced this year. This program involves improved customer service and individual store profitability analysis through managerial planning and increased security.

On the customer service side, a "mutual interest" selling technique is being developed to utilize suggestive selling styles as opposed to hard sell. "The thing I enjoyed the most from working in the stores was turning someone on to music I liked," recalled Bergman. "It's something special about our job that makes it a lot of fun as well as profitable. But a lot of our people are very laid back, and though they're all music people who know the stuff, they don't have the selling mindset."

Joyner said that mutual interest selling calls for the clerk to talk up the music he enjoys with the customer to arrive at product which satisfies a mutual interest.

Individual store profitability is being increased by heightened store security to control shrinkage; Bergman said that shrinkage figures for the chain are already below the industry norm, which he estimated at 1.5 percent.

According to Joyner, national supervisors Al Coffeen and Brad Martin have developed individual store profit-and-loss analysis forms that allow comparisons of sales, cost of goods sold and expenses per store with the corporate average. "These reports will become a key means to measure the contribution to profitability per individual store and will involve managers with budgeting and monitoring expenses," he said.

Joyner added that managers will be trained in better buying techniques. Profit margins offered by the major prerecorded suppliers previously have been identified, he said; now the accessories lines will be broken down by profitability to establish sales guidelines for managers.

### Profit Sharing

Increased profits will filter down through a new profit sharing plan now being developed. Dan Surles, vice president of finance, said the new plan is based on objective performance measures including profits, sales, inventory and shrinkage, and maps out incentive compensation on a store-per-store basis.

A review of Record Bar's performance as a whole shows a "nicely profitable year," according to Bergman. Still, it was a difficult year.

"The bills from our expansion through calendar year 1981 came due in fiscal '82, which ends in October," said King. "Christmas didn't meet up to our volume expectations, as last fall's releases can-

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## AIRPLAY

**TRUE PUBLIC SERVICE PROGRAMMING** — As the economy gets steadily worse, radio stations have increased their efforts at helping alleviate the problem in their listening areas, mostly through job hotlines and by offering free advertising time to local businesses. In keeping with this trend, **WMJI** and **WBBG/Cleveland** are giving away \$25,000 worth of free advertising based on an applicant's demonstrated need to increase employment in the City by the Lake. . . Things ain't much better north of the border, as **CJCL/Toronto** recently instituted a job line. Open between 8 a.m. and 6 p.m., potential employers and job seekers can call (416) 923-9838 and speak with a representative from Canada's Manpower Centre. The station also plans to produce features on creative job searching.

**STATION TO STATION** — Epic recording group **Cheap Trick** has been added to the roster of the Dr. Pepper Concert-on-the-Pier series in New York City. The group will appear Thursday, Aug. 26. The series is co-sponsored by AOR outlet **WPLJ**. . . In Los Angeles meanwhile, **Shana**, the air talent at AOR station **KLOS** will be hosting **Rock On-TV**, a new 30-minute magazine-type show, which will be simulcast over **KLOS** and homes that receive subscription TV service **ON-TV**. . . On the heels of **Nell Rockoff's** departure from the vice president and general manager spot at AM country outlet **KHJ/Los Angeles**, **Allan D. Chlowitz**, who held a similar spot at sister station **KRTH**, has been named vice president and general manager at both RKO stations. . . **David Bernstein** has left the PD spot at AOR station **WAAF/Worcester, Mass.** to assume the spot at AM sister **WFTQ**. Moving up at AAF is **Robert Barnett**, who had been music director since December 1980. . . And **Chris Gardner** is the new PD at **WOOK/Washington, D.C.** He brings PD experience from **WHYL/Carlisle, Pa.**, and was an air talent at such stations as **Z93/Atlanta** and **WLAC/Nashville**.

**NETWORK NEWS** — The RKO Radio Networks have pacted with Scientific-Atlanta to manufacture and install Audio Digital Distribution System (ADDS) using transponder space on the RCA Satcom I bird. At the same time, RKO will provide and install three meter earth stations for the top 150 markets for RKO I and RKO II stations, reportedly an industry first in terms of size of commitment. . . The Mutual Broadcasting System, has introduced a new concept in station clearance. Under the terms of the agreement, stations wanting to broadcast the three-hour Labor Day weekend feature *From Australia With Love*, hosted by **Dick Clark** and featuring such artists as **Rick Springfield**, **Olivia Newton-John** and the **Little River Band**, must also agree to air Clark's Thanksgiving and Christmas specials. Mutual says the concept enables stations to take long range views of promotional strategies and publicity campaigns.

**SYNDICATION INDICATIONS** — Tour De Force, a Milwaukee-based production company, recently began running commercials for neophyte New York AOR station **WAPP** based on call letter barrage and album jacket identification. "They have faces of album jackets and call letter barrage mixed with animated rock 'n' roll faces," promotion director **Gary Nosacek** told *Airplay*. "It has more call letter identification than any other commercial around now." Tour De Force test marketed the commercials at such AOR stations as **WAVA/Washington, D.C.**, and **KPLX** in its hometown. . . Fellow Milwaukee station **WEMP**, along with **KGFM/St. Louis** and **KGMS/Sacramento**, has adopted Drake Chenault's MOR "Hit Parade" format. . . Westwood One is releasing a two-hour radio concert and interview special focusing on the career of Geffen recording artist **Elton John**. The show, slated to run over the Labor Day weekend, is being hosted by **WPLJ/New York** air personality **Carol Miller**, with **Bert Kleinman** serving as producer. The show, available on barter, marks the second in a series of concerts aimed at Top 40 and A/C stations. . . *Rolling Stone* has signed over 100 stations to air its 48-hour-long *Continuous History of Rock and Roll* special, which airs over the Labor Day weekend. They include such AOR powerhouses as **KWK/St. Louis**, **KLOS/Los Angeles** and **WBCN/Boston**. . . Burbank, Calif.-based syndicator Radio Arts has signed 17 new clients for its various canned formats. Taking the MOR Entertainers Traditional service is **KTLC/Twin Falls, Idaho**. Adopting the contemporary version of the Entertainers are **WSFC/Somerset, Ky.**, **WKTQ/Pittsfield, Ma.** and **KLWO/Sheridan, Wyo.** In Gallup, N.M., **KQNM** will broadcast the firm's American Rock format. The company also produced a recreation of the old time show *Your Hit Parade*, hosted by **Andre Baruch** and **Bea Wain**, and **WJJD/Chicago**, **WHUN/Pittsfield, Ma.** **WTJZ/Norfolk, Va.**, **KAFF/Albuquerque** and **WSLT/Ocean City, N.J.** ran it.

**FOR YOUR INFORMATION** — **T.J. Donnelly**, former general manager at country station **KPLX** and **WHBQ/Memphis**, has formed Donnelly Media, a media placement service specializing in broadcast advertising. It is located in Arlington, Tex., at 1201 N. Watson Rd. The telephone number is (817) 640-0392. . . The Radio Information Center has bowed Radiobase, a complete listing of all U.S. radio stations in a flexible computer system. The new system gives information on a station's status, frequency power, format, location by city, license, metro and ADL. It also uses a special format coding system and audience information based on detailed demographic profiles. For more information, call (212) 371-4828.

**NAB NOTES** — The National Assn. of Broadcasters (NAB) has asked the Federal Trade Commission (FTC) to temporarily suspend enforcement of its rule preventing food and gasoline retainers from advertising games or sweepstakes promotions on radio and television. The association feels that the rule severely inhibits broadcast advertising because too many details must be released about them. . . In a separate action, the NAB has asked the Federal Communications Commission (FCC) to partially reconsider revision of its FM policies, stating that new procedures to govern FM's growth should be fashioned to ensure the availability of local broadcast service. In addition, it said that the FCC should give priority to petitioners that are daytime-only AM stations seeking fulltime status, minorities proposing to serve communities with minority populations. The FCC should also seek to provide non-commercial service to communities that lack them, it said.

larry riggs

## AM Stereo System Test Begins In Indianapolis

**NEW YORK** — Delco Electronics, General Motors' car stereo receiver manufacturing arm, and country station **WIRE/Indianapolis** last week began testing Motorola's AM stereophonic transmission. The test is expected to last three weeks after which the Magnavox and Harris system will be tested. No results are expected until the end of September, according to **WIRE** chief engineer Alex Keddle.

"We'll be using the same receiver for each test," said Delco spokesman Bill Draper. "Each will be electronically tuned for each proponent's hardware." This is necessary because radios currently cannot receive broadcasts from more than one system due to microchips in the radio that decode AM stereo signals being compatible only with a single transmission system.

To conduct the test with the Motorola system, **WIRE** had obtained special authorization from the Federal Communications Commission (FCC). Motorola has not filed with the FCC for type acceptance of its transmission system. The Kahn system was approved July 23 and the Harris one week later (**Cash Box**, Aug. 14). The Magnavox system is still pending before the FCC and Belar Electronics, the fifth proponent, is awaiting a marketplace decision on the industry standard.

In 1980, the FCC had chosen the Magnavox system as the industry standard only to rescind it three months later, in favor of letting market forces choose the standard system. Although six stations have begun broadcasting with the Kahn system and one on the Harris, the Delco tests are considered crucial to choosing a uniform standard because of the import of morning drive time.

Delco is the only car stereo receiver manufacturer currently testing AM stereo broadcasts. Both Ford and Chrysler reportedly are waiting for a standard system to emerge.

## NAB Elects Fritts As 19th President

**NEW YORK** — Edward O. Fritts, president, Fritts Broadcasting, Indianola, Miss., was elected last week as the 19th president of the National Assn. of Broadcasters (NAB). He expects to assume the post Oct. 1.

By a 24-20 vote, the NAB joint board of directors chose Fritts, rejecting former NAB joint board chairman **Donald Thurston**, president, Berkshire Broadcasting, North Adams, Mass., the choice of the NAB-appointed presidential search committee.

Fritts had earlier taken a leave of absence from his position as NAB joint chairman to pursue the presidency. He had held that post since June 1980. Between 1979 and 1980, he was vice chairman of the joint board and between 1977 and 1979 served as chairman of the NAB radio board.

"The impact of new technologies is the most important issue facing broadcasters and the NAB must position itself to take full advantage of them," said Fritts at a press conference following his election.

He will be replaced as NAB joint board chairman by radio board chairman **William Stakelin**, executive vice president, Bluegrass Broadcasting, Orlando, Fla.

## Viacom Names Wood

**NEW YORK** — Terry Wood has been named vice president, Viacom Radio. He had been general manager of A/C outlet **WRVR-FM/Memphis** since November 1980. During his stay there, the station became #1 in adults 25-54 in the market.

Commenting on Wood's promotion, **Paul Hughes**, president, Viacom Broadcasting, said that "Terry has, in a very short

(continued on page 32)



# CASH BOX ROCK ALBUM RADIO REPORT

## GEORGE THOROGOOD & THE DESTROYERS



— **GEORGE THOROGOOD & THE DESTROYERS • BAD TO THE BONE • EMI AMERICA**  
**ADDS:** WHFS, KOME, KNAC, KSHE, WOUR, WKLS, WNEW, KMET, KBPI, WLIR, WGRQ, KNCN. **HOTS:** WNEW, WLIR. **MEDIUMS:** None.  
**PREFERRED TRACKS:** Nobody.  
**SALES:** Just shipped.



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

## # 1 MOST ADDED

LP Chart  
Position

- 46 A FLOCK OF SEAGULLS • JIVE/ARISTA**  
**ADDS:** None. **HOTS:** KROO, KNCN, KMGN, WHFS, KNAC, WNEW, KMET, KBPI, WLIR, WSHE, WGRQ. **MEDIUMS:** WCCC, WOUR, KSJO, WKLS, WMMS, WYFE. **PREFERRED TRACKS:** I Ran, Telecommunications, Space.  
**SALES:** Good to moderate in all regions.
- **JON ANDERSON • ANIMATION • ATLANTIC**  
**ADDS:** WSHE, WNEW. **HOTS:** None. **MEDIUMS:** WBLM, WOUR, KSJO, WMMS, WABX, WYFE, KBPI. **PREFERRED TRACKS:** Only.  
**SALES:** Fair in West; weak in others.
- 33 APRIL WINE • POWER PLAY • CAPITOL**  
**ADDS:** None. **HOTS:** KSHE, KSJO, WMMS, WGRQ. **MEDIUMS:** WBLM, KLLO, WKLS, WABX, KMET, KBPI, KMGN, KNCN. **PREFERRED TRACKS:** Enough.  
**SALES:** Moderate in all regions.
- 2 ASIA • GEFEN**  
**ADDS:** None. **HOTS:** WBLM, WKLS, WYFE, KMET, WGRQ, KMGN. **MEDIUMS:** KLLO, KSHE, KSJO, WNEW, WMMS. **PREFERRED TRACKS:** Sole, Only, Heat.  
**SALES:** Good in all regions.
- 102 AXE • OFFERING • ATCO**  
**ADDS:** None. **HOTS:** KSHE. **MEDIUMS:** KLLO, WOUR, WKLS, WMMS, KBPI, WSHE, WGRQ, KNCN. **PREFERRED TRACKS:** Open.  
**SALES:** Weak in East; fair in others.

## # 5 MOST ADDED

- 30 THE CLASH • COMBAT ROCK • EPIC**  
**ADDS:** WSHE, WKLS. **HOTS:** WHFS, KNAC, WNEW, KMET, WLIR, KROQ. **MEDIUMS:** WOUR, KBPI, KMGN. **PREFERRED TRACKS:** Should, Casbah.  
**SALES:** Moderate in East and West; fair in others.
- 5 JOHN COUGAR • AMERICAN FOOL • RIVA/MERCURY**  
**ADDS:** None. **HOTS:** WBLM, KLLO, WOUR, KSJO, WKLS, WNEW, WMMS, WYFE, KMET, KBPI, WSHE, WGRQ, KMGN, KNCN. **MEDIUMS:** KROO, WCCC. **PREFERRED TRACKS:** Jack, Hurts.  
**SALES:** Good in all regions.
- 54 MARSHALL CRENSHAW • WARNER BROS.**  
**ADDS:** WGRQ. **HOTS:** WHFS, WOUR, WNEW, WYFE, KBPI. **MEDIUMS:** WMMS, WSHE, KROO. **PREFERRED TRACKS:** Someday, Cynical, There.  
**SALES:** Moderate to fair in all regions; strongest in West.
- 9 CROSBY, STILLS & NASH • DAYLIGHT AGAIN • ATLANTIC**  
**ADDS:** None. **HOTS:** KNCN, WBLM, WOUR, WKLS, WNEW, WMMS, KNX, KBPI, WGRQ. **MEDIUMS:** KLLO, KSHE, WABX, WYFE, KMET, WSHE, KMGN. **PREFERRED TRACKS:** Wasted.  
**SALES:** Good in all regions.

## # 4 MOST ADDED

- 129 FAST TIMES AT RIDGEMONT HIGH • SOUNDTRACK • FULL MOON/ASYLUM**  
**ADDS:** KSJO, KOME. **HOTS:** WKLS, KMET, KBPI, WGRQ, KNCN. **MEDIUMS:** KLLO, WOUR, WABX, WSHE, KROQ. **PREFERRED TRACKS:** Somebody's, Waffle, Johnny, Raised.  
**SALES:** Moderate breakouts in all regions.

LP Chart  
Position

- 45 GLENN FREY • NO FUN ALOUD • ASYLUM**  
**ADDS:** None. **HOTS:** WBLM, WNEW, WMMS, KNX, KMET, WSHE, WGRQ. **MEDIUMS:** KLLO, WKLS, KMGN. **PREFERRED TRACKS:** Partytown, Found, One.  
**SALES:** Moderate in Midwest; fair in others.
- 14 GENESIS • THREE SIDES LIVE • ATLANTIC**  
**ADDS:** None. **HOTS:** KSJO, WMMS, KMET, KBPI, WGRQ, KROQ. **MEDIUMS:** WBLM, KLLO, KSHE, WNEW, WABX. **PREFERRED TRACKS:** Paperlate, Misunderstanding.  
**SALES:** Good to moderate in all regions; weakest in South.
- 18 GO-GO's • VACATION • I.R.S./A&M**  
**ADDS:** None. **HOTS:** WHFS, KNAC, WNEW, KMET, WLIR, KROQ. **MEDIUMS:** KSHE, WOUR, WKLS, WMMS, KBPI, KMGN, KNCN. **PREFERRED TRACKS:** Vacation, Beatnik, Cool.  
**SALES:** Good to moderate in all regions.
- 34 JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA**  
**ADDS:** None. **HOTS:** KSJO, WKLS, WMMS, WGRQ, KNCN, WCCC. **MEDIUMS:** WBLM, KLLO, KSHE, WYFE, KMET, KBPI, WSHE. **PREFERRED TRACKS:** Another Thing, Title, Bloodstone.  
**SALES:** Moderate in all regions.

## # 3 MOST ADDED

- **MICHAEL McDONALD • IF THAT'S WHAT IT TAKES • WARNER BROS.**  
**ADDS:** KNCN, KNX, WNEW, KSHE. **HOTS:** None. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

- 92 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**  
**ADDS:** KSHE, WBLM. **HOTS:** KLLO, KNAC, WKLS, WNEW, WMMS, KNX, WYFE, KBPI, WLIR, WSHE, WGRQ. **MEDIUMS:** KNCN, KROQ. **PREFERRED TRACKS:** Who, Down.  
**SALES:** Moderate to fair in all regions; strongest in West.
- 7 THE STEVE MILLER BAND • ABRACADABRA • CAPITOL**  
**ADDS:** None. **HOTS:** KNX, WSHE, KMGN. **MEDIUMS:** WBLM, WKLS, WNEW, WMMS, KNCN, WCCC, KROQ. **PREFERRED TRACKS:** Title.  
**SALES:** Good to moderate in all regions.
- 48 EDDIE MONEY • NO CONTROL • COLUMBIA**  
**ADDS:** None. **HOTS:** WCCC, KNCN, WBLM, KLLO, KSHE, WOUR, KSJO, WNEW, WMMS, WYFE, KMET, KBPI, WGRQ. **MEDIUMS:** KROQ, WKLS, WABX, WSHE, KMGN. **PREFERRED TRACKS:** Take, Title, Shakin'.  
**SALES:** Moderate in Midwest and West; fair in others.
- 22 THE MOTELS • ALL FOUR ONE • CAPITOL**  
**ADDS:** None. **HOTS:** KNAC, WMMS, WABX, KMET, KMGN. **MEDIUMS:** WBLM, KSJO, WNEW, WLIR, WCCC, KROQ. **PREFERRED TRACKS:** Lonely, Over, Art.  
**SALES:** Moderate in West and East; fair in others.
- 26 THE ALAN PARSONS PROJECT • EYE IN THE SKY • ARISTA**  
**ADDS:** None. **HOTS:** WOUR, WNEW, WYFE, KBPI, WSHE. **MEDIUMS:** WBLM, KLLO, WKLS. **PREFERRED TRACKS:** Title.  
**SALES:** Good to moderate in all regions.

- 3 ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO**  
**ADDS:** None. **HOTS:** WCCC, KNCN, WBLM, KLLO, KSHE, WOUR, WKLS, WNEW, WMMS, WYFE, KMET, KBPI, WSHE, WGRQ, KMGN. **MEDIUMS:** KSJO, WABX. **PREFERRED TRACKS:** Open.  
**SALES:** Good in all regions.

## # 1 MOST ACTIVE

LP Chart  
Position

- 10 REO SPEEDWAGON • GOOD TROUBLE • EPIC**  
**ADDS:** None. **HOTS:** WBLM, KLLO, KNAC, KSJO, WNEW, WMMS, KMET, KBPI, WSHE, WGRQ, KMGN. **MEDIUMS:** WABX, WYFE, WKLS, WCCC. **PREFERRED TRACKS:** Fire.  
**SALES:** Moderate to fair in all regions; weakest in South.
- 11 THE ROLLING STONES • STILL LIFE • ROLLING STONES/ATCO**  
**ADDS:** None. **HOTS:** WMMS, KMET, KROQ. **MEDIUMS:** KNAC, KSHE, WNEW, KBPI, WLIR, KMGN. **PREFERRED TRACKS:** Thumb, Go-Go.  
**SALES:** Good to moderate in all regions.
- 32 ROXY MUSIC • AVALON • WARNER BROS.**  
**ADDS:** None. **HOTS:** WHFS, KNAC, WMMS, WLIR, KROQ. **MEDIUMS:** WNEW, KNX, KBPI. **PREFERRED TRACKS:** Space, Turn, Chance.  
**SALES:** Moderate to fair in all regions; strongest in West.
- **SPYS • EMI AMERICA**  
**ADDS:** None. **HOTS:** KSHE, KSJO, WMMS. **MEDIUMS:** WBLM, KLLO, WOUR, WABX, WYFE, KMET, KBPI, WGRQ, KNCN. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in Midwest; weak in others.
- 29 BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL**  
**ADDS:** None. **HOTS:** WCCC, KNCN, WBLM, KLLO, KSHE, WOUR, KSJO, WKLS, WNEW, WMMS, WYFE, KMET, KBPI, WSHE, WGRQ. **MEDIUMS:** WABX, KMGN. **PREFERRED TRACKS:** Title.  
**SALES:** Good to moderate in all regions.
- 65 THE STRAY CATS • BUILT FOR SPEED • EMI AMERICA**  
**ADDS:** None. **HOTS:** WHFS, KNAC, WOUR, KNEW, WMMS, WLIR. **MEDIUMS:** WBLM, KROQ. **PREFERRED TRACKS:** Strut.  
**SALES:** Moderate in all regions; strongest in West.
- 4 SURVIVOR • EYE OF THE TIGER • SCOTTI BROS./CBS**  
**ADDS:** WYFE. **HOTS:** WBLM, KSHE, KSJO, WMMS, KMET, KBPI, KMGN. **MEDIUMS:** KLLO, WKLS. **PREFERRED TRACKS:** Title.  
**SALES:** Good in all regions.
- 23 .38 SPECIAL • SPECIAL FORCES • A&M**  
**ADDS:** None. **HOTS:** KLLO, KSJO, KBPI, KMGN. **MEDIUMS:** WBLM, KSHE, WKLS, WMMS, WABX, WYFE, KMET. **PREFERRED TRACKS:** Caught, You Keep.  
**SALES:** Moderate to fair in all regions; weakest in West.
- 21 PETE TOWNSHEND • ALL THE BEST COWBOYS ... • ATCO**  
**ADDS:** None. **HOTS:** KNCN, WHFS, KNAC, WOUR, WNEW, WMMS, WLIR, WSHE, WGRQ. **MEDIUMS:** KROQ, WCCC, WBLM, KSHE, KSJO, WKLS, KMET, KBPI. **PREFERRED TRACKS:** Face, Skirts, Uniforms.  
**SALES:** Good to moderate in all regions.
- 120 URIAH HEPP • ABOMINOX • MERCURY/POLYGRAM**  
**ADDS:** None. **HOTS:** WOUR, KSJO, WMMS. **MEDIUMS:** WBLM, KLLO, KSHE, WKLS, KBPI, WSHE, WGRQ, KNCN. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate in Midwest; fair in others.

## # 2 MOST ADDED

- 86 STEVE WINWOOD • TALKING BACK TO THE NIGHT • ISLAND**  
**ADDS:** WCCC, WYFE, KSJO, KOME. **HOTS:** WYFE, WKLS, WNEW, KNX, WSHE, WGRQ. **MEDIUMS:** WBLM, KLLO, WOUR, WMMS, WABX, KBPI, KNCN. **PREFERRED TRACKS:** Still.  
**SALES:** Moderate breakouts in all regions.



## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	
1 <b>LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	1 15	
2 <b>IT'S GONNA RAIN</b> MILTON BRUNSON (Myrrh MSB 6696) Title Cut	2 15	
3 <b>YOU BROUGHT THE SUNSHINE</b> CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	3 10	
4 <b>GLORY TO HIS NAME</b> ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	4 8	
5 <b>BROTHER TO BROTHER</b> WILLIAMS BROTHERS (Myrrh MSB-6717) Unavailable At Press Time	6 4	
6 <b>PRECIOUS LORD</b> AL GREEN (Hi/Myrrh MSB-6702) Unavailable At Press Time	11 2	
7 <b>LORD, FROM THE DEPTHS OF MY HEART</b> JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy AL-14654) Title Cut	7 16	
8 <b>I'M PACKING UP, GETTING READY</b> REV. ERNEST FRANKLIN (Savoy SL-14695) Unavailable At Press Time	10 3	
9 <b>WHEN ALL GOD'S CHILDREN GET TOGETHER</b> REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	5 36	
10 <b>10TH ANNUAL PRAISE AND REDEDICATION CONCERT</b> SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time	8 4	
11 <b>A TOUCH OF CLASS</b> JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	9 16	
12 <b>HIGHER PLANE</b> AL GREEN (Myrrh MSB 6665) "His Name Is Jesus"	12 39	
13 <b>WE'VE COME TO PRAISE HIM</b> DONALD VAILS CHORALEERS (Savoy SGL 7069) Unavailable At Press Time	13 2	
14 <b>REQUEST LINE</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6712) Unavailable At Press Time	— 1	
15 <b>ONE MORE SUNNY DAY</b> LEONTINE DUPREE (Savoy SL 14644) Unavailable At Press Time	— 1	

### Inspirational

	Weeks On Chart	
1 <b>AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	1 40	
2 <b>UNFAILING LOVE</b> EVIE TORNUQUIST (Word WSB 8867) "How I Love You Lord"	2 36	
3 <b>AMY GRANT IN CONCERT VOL. II</b> (Myrrh MSB 6677) "I'm Gonna Fly"	4 37	
4 <b>AMAZING GRACE</b> B.J. THOMAS (Myrrh 6675) Title Cut	5 52	
5 <b>MIRACLE</b> B.J. THOMAS (Myrrh 6705) "I'm In Tune"	3 36	
6 <b>I SAW THE LORD</b> DALLAS HOLM (Greentree R 3723) Title Cut	6 36	
7 <b>BLESS THE LORD WHO REIGNS IN BEAUTY</b> BILL GAITHER TRIO (Word 6670) Title Cut	7 22	
8 <b>THE VERY BEST OF THE IMPERIALS</b> (Dayspring SST 4025) "Same Old Fashioned Way"	8 32	
9 <b>MAKE ME READY</b> FARRELL & FARRELL (New Pax NP33104) Unavailable At Press Time	10 9	
10 <b>THE TRAVELER</b> DON FRANCISCO (New Pax NP 33106) "Traveler Joy"	9 44	
11 <b>PRIORITY</b> IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	11 16	
12 <b>HOLM, SHEPPARD, JOHNSON</b> (Greentree R 3583) "Drawin' From The Well"	12 51	
13 <b>JONI'S SONG</b> JONI EARECKSON (Word WSB 8856) Title Cut	14 36	
14 <b>ONLY JESUS</b> DION (Dayspring DST-4027) Unavailable At Press Time	15 5	
15 <b>ON WINGS OF THE WIND</b> TERRY TALBOT (Birdwing BWR 2038) Unavailable At Press Time	13 4	

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.

## Keith Green Dies In Plane Crash

LOS ANGELES — Sparrow recording artist Keith Green died in an airplane crash in Texas on July 28 that claimed the lives of 11 other people, including two of Green's children, Bethamy, age two, and Josia, three. Federal Aviation Assn. officials investigating the crash believe the accident occurred due to overcrowding of the small plane, which was designed to hold only seven passengers.

Green grew up in California and, at one time in the mid-1970s, helped provide shelter for young runaways and other kids who made their home on the streets in five

houses he rented in Woodland Hills. Years later, he moved to Texas where he operated the Last Days Ministries, an operation that also provided housing for young homeless people.

During his career as a recording artist, Green made it clear he deplored the prices his listeners had to pay for his albums and went to great lengths to offer his LPs at no charge. He released "So You Want To Go Back To Egypt" on his own Pretty Good label, shipping over 200,000 and asking for contributions rather than a list price, and distributing 60,000 units gratis. In 1982, his "Songs For the Shepherd" album included an address where his fans could send for free records.

Green is survived by his one-year old daughter Rebecca and his wife Melody, who is expecting another child.

## Sparrow Institutes 'Double Coupon' Promo

NASHVILLE — Sparrow Records has instituted a "double coupon" promotion that will encompass two releases per quarter, providing added value to the customer, the Christian bookstore and the label's artists, according to Bill Hearn, vice president of marketing for the record company.

"The customer buys two albums, each with double coupons, and turns in the four coupons for a free album directly from the retailer," noted Hearn. "This generates return customer floor traffic and acquaints the public with our Sparrow family of artists and their ministries."

Sparrow has made available a designer floor display for the double coupon promotion which can be used effectively in the record section or in other locations. Scott Wesley Brown's album, "Signature," will be the first album covered in the program, scheduled to begin in September, with "Lullabies and Nursery Rhymes, Vol. I," the next release for Candle, slated as the follow-up.

## Word Sets Release For Four Christmas Albums

NASHVILLE — Word, Inc. has set four Christmas albums for a mid-August release date in an effort to make its holiday season stock available for heavy retail exposure by October.

Releases include the Bill Gaither Trio's "He Started The Whole World Singing," "Psalty's Christmas Calamity," the latest in the Kid's Praise series from the Maranatha Singers, Walt Harrah's musical, "Dawn Of Promise," and "A Classic Christmas" by the Cambridge Singers, a project in Word's Medallion series.

According to Walter Quinn, public relations director for the Word Group, the company would lose some 20% of its potential Christmas sales if it waited past the middle of August to release its Christmas product.



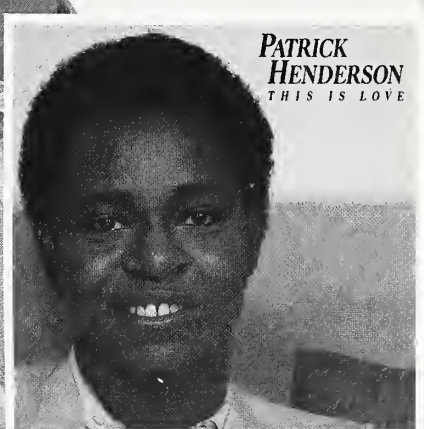
**NEW PROJECT FOR MANDRELL** — MCA country superstar Barbara Mandrell, who will soon have her first all-gospel album released through MCA-associated Sparrow Records, recently met with label executives following her sold-out concert at L.A.'s Greek Theatre. Pictured are (l-r): Al Bergamo, president, MCA Distributing; Mandrell; Billy Ray Hearn Jr., vice president, marketing, Sparrow; Rick Horne, vice president, administration, Sparrow; and Charlie Shaw, director, marketing, Songbird.



# PATRICK HENDERSON

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## Country Labels Slow To Act On Video; Cite Lack Of Promotional Venues

by Tom Roland

NASHVILLE — Video in recent years has become an integral part of promotion and marketing plans for pop music artists, but the country divisions of the major record labels have been rather cautious in dealing with the new medium. While each of the labels seems to agree that video holds a promise for the future, most refuse to become involved on a heavy basis until direct consumer outlets for the product become established comparable to the Music Television network (MTV). And one company, MCA, has abstained entirely from financing any such projects as a matter of principle as well as cost-effectiveness.

Estimates on the cost of a video range from \$1500 to nearly \$70,000, depending on the number of cameras and the type of video (concept or concert footage) selected, and most label executives claim that the costs usually outweigh any benefits produced by the production. "I don't know where you go to really impact the consumer directly," says Joe Galante, vice president, marketing, RCA, which has backed videos for such artists as Sylvia, Earl Thomas Conley, Razy Bailey and Alabama. "You can use it as an insert between movies on HBO, but is that really what you intended it for? You can use it for overseas, too, but that's a very expensive proposition, and you can do a two song video and wind up spending as much as you would for ten songs on an album. Those benefits don't always exceed what you're paying."

Galante notes that the company only produces video projects on artists "when we think we've got the right concept in terms of the music and the artist," but he is equally concerned that the industry as a whole may jump on the video bandwagon too soon. Because of that, RCA is being selective in the artists it chooses to shoot for visual promotion.

Because of the labels' cautious approach, such major acts as the Oak Ridge Boys and the Statler Brothers have only recently engaged in their first video projects — the Oaks in support of their "So Fine" single and the Statlers to back "Whatever." "We are in effect showcasing product to the consumer," states Joe Polidor, vice president of the Nashville office of Mercury/PolyGram, whose support of the Statlers' project was the division's first foray into the video field. "Quite honestly, we are looking for ways so that we are not dependent on the traditional ways of attracting the consumer. Right now, if you really think about it, it's (a) you take it to radio, and (b) you throw up some posters at an account and try to make sure the product is visible. Beyond that, not an awful lot is done outside of the traditional publicity efforts of trying to get pictures places in magazines."

### Nashville As Video Center

Although Polidor hopes to do a couple additional projects in the near future, he maintains that the experience the company had with Nashville video company Scene Three has led to an organization-wide interest in Nashville as a video center. "Our future projects will be done where the most creative ideas come from," he claims. "If they tend to be in L.A. then you're going to see more done in L.A. If the level of creativity here in Nashville stays where it is, we're going to try to do more than just country here. In fact, the New York office is working with a video house here in the city to do a rock piece, so that's a roundabout way of saying we were impressed with what we got on the Statlers' video."

While it has been proven that pop records will sell based on exposure through such outlets as MTV, some

marketing executives question the responsiveness of the country buyer to the video medium. "If you look at the track record the various TV packages (Slim Whitman, Boxcar Willie, etc.) have had, it would indicate that there are a lot of country fans out there who will respond," Polidor suggests. "There has to be an outlet for this video which we have not had up until now."

Polidor noted, however, that several operations currently getting underway — including SPN out of Dallas, the Nashville Network and two networks that are being launched in Atlanta — may provide a market for country video product. "I think once these operations are launched and they get their bugs out, they're going to be very influential," he concluded.

Ewell Roussell, director of marketing and general manager for Elektra/Asylum in Nashville, said his company will wait to make any video expenditures on pure country acts until it is proven that a market for such projects exists. The Nashville division has produced a video for crossover artist Eddie Rabbitt and pop act the Boys Band, but no other videos have been done to date, even on such accepted artists as Conway Twitty and Hank Williams, Jr.

### Hard To Place

"I find a very, very big problem in that once you do a video on a country act, we've been unable to find anybody that wants to play them," Roussell lamented. "The problem is that no one to my knowledge at this point does any country clips. For things that they're doing — *Hee Haw* and *Pop Goes The Country* — they want the folks there live to do their own show. We do not do country videos but would start in a moment if television would accept it."

"God knows we need new avenues of promotion, and that could be it. We just need a few more outlets that will guarantee some airplay, because it's not like a couple thousand bucks. These things cost between \$30,000 and \$50,000, and it's an expensive investment not to get it aired. I don't know if it's a Catch 22 situation yet — whether the record companies are waiting for television or television's waiting for the record companies."

Bonnie Rasmussen, director of artist relations and publicity for Warner Bros., agreed that current conditions have prevented her from making more use of

(continued on page 24)



**REED TAPES SPECIAL IN NASHVILLE** — Jerry Reed recently taped a special at Hermitage Landing in Nashville for national syndication in approximately 120 markets. Entitled *Jerry Reed and Special Friends*, the Jim Owens-produced program includes appearances by Burt Reynolds, Faron Young, Brenda Lee, Vicki Lawrence, Louise Mandrell, the Statler Brothers, Reed's daughter Seidina and comedian Al Checco. Pictured during the taping are (l-r): Billy Deaton, Faron Young's manager; David Carrell, Nashville policeman; Young; Reynolds; Alana Young; Reed; and Wayne Edwards, regional promotion, RCA/Dallas.

## Mills Urges Nashville Publishers To Retain Control Of Catalogs In Canada

by Tom Roland

NASHVILLE — Citing the importance of Canadian performance royalties in comparison to the rest of the world, John Mills, general manager and general counsel for CAPAC, one of the two Canadian performing rights organizations, encouraged Nashville publishers to attempt to gain more control over the administration of their catalogs in Canada by excluding that territory in their agreements with American performing rights agencies. Mills made his comments before approximately 40 publishers and performing rights representatives at a Nashville Music Publishers Forum (NMPF) discussion of Canadian performing rights at the American Society of Composers, Authors and Publishers (ASCAP) building, Aug. 10.

Mills noted that per capita, Canada's payments to ASCAP outrank those of any other foreign nation, quoting figures that overlook any sub-publishing agreements, which mandate that the publisher's earnings be paid to the publisher's Canadian representative. In 1979, CAPAC paid \$4.9 million to ASCAP from a domestic population of six million, while the United Kingdom and France paid \$6.3 million and \$4.2 million, respectively, from populations of approximately 60 million.

Mills suggested that publishers negotiate with their respective performing rights representatives — ASCAP, Broadcast Music, Inc. (BMI) and SESAC — to maintain control of the Canadian ad-

ministration of their catalog once their agreement came up for renewal. CAPAC has traditionally administered the catalogs of U.S. publishers affiliated with ASCAP, while PROCAN, the alternative Canadian performing rights organization, has handled administration of catalogs in the BMI repertoire. Mills admitted, however, that, because both writers and publishers are affiliated with the organizations and most of their agreements terminate at different times, relinquishing the inherent agreement without some loss of interim income would be difficult. He added that with the impact that Canada has on a publisher's total foreign income, to continue following the established pattern "may not be in the U.S. publisher's best interest."

Mills, who has been associated with CAPAC since 1957, asserted that American publishers could also obtain a quicker cash flow through direct affiliation, speeding up their collections from Canadian royalties by some six to nine months. He was quick to add that American publishers may wish, however, to maintain a slower cash flow to spread out their income for tax purposes.

When asked about CAPAC's advance policy, Mills admitted that cash advances were rarely given to publishers, but said that if writers had established a royalty track record, as much as two-thirds of their projected intake for a particular accounting period might be advanced to the writer. He indicated, however, that 15% interest was charged for any advances over \$1,000 since the agency's third highest income source is investment income, and withdrawals deplete the pool available for investment. That investment occurs over a six-month period, collections for January to June are distributed Dec. 15, and collections from July to December are distributed June 1.

Wills, who aided in establishing the Canadian content (CANCON) laws, said that most Americans have a misconception of the purpose of the legislation, which states that Canadian broadcasters must play a specific percentage of music of Canadian origin from 6 a.m. to midnight.

To establish Canadian origin, a song must meet two of the following four requirements: (1) the performer must be Canadian; (2) the song must be a Canadian production; (3) the lyrics must be written by a Canadian; and (4) the music must be written by a Canadian.

Mills insisted that, because Canadian broadcasters tend to use American trade publications, they still program a highly significant amount of American material, and, that, because of political unrest over the amount of money that was leaving the country's borders in payment for American copyrights, members of the Canadian government were considering abolishing protection for foreign copyrights until the CANCON laws were instigated.



**FOREE RETIREMENT DRAWS ATTENDEES FROM 20 STATES** — In an event that was slightly unique, Mel Foree, a promotion man for Acuff-Rose Publications for 36 years, was retired in an elaborate ceremony at the Hyatt Regency Hotel in downtown Nashville recently, drawing attendees from more than 20 states. Country radio pioneer "Smilin'" Eddie Hill was also lauded in a rare public appearance by a standing ovation. Pictured in the top row are (l-r): guitarist Chet Atkins; Foree; Foree and singer Nelson Eddy. Pictured in the bottom row are (l-r): Roy Acuff, Acuff-Rose; Arnold; Foree; Hill; and Foree.



## TOP 75 ALBUMS

	Weeks On Chart	8/14		Weeks On Chart	8/14
1		<b>WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	1	36	
2		<b>SOMEWHERE IN THE STARS</b> ROSANNE CASH (Columbia FC 37570)	2	9	
3		<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	3	24	
4		<b>INSIDE</b> RONNIE MILSAP (RCA AHL 1-4311)	4	9	
5		<b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	5	23	
6		<b>QUIET LIES</b> JUICE NEWTON (Capitol ST-12210)	6	13	
7		<b>JUST SYLVIA</b> SYLVIA (RCA AHL1-4312)	7	20	
8		<b>LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty LO-51124)	13	6	
9		<b>INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	9	17	
10		<b>BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	8	42	
11		<b>IN BLACK &amp; WHITE</b> BARBARA MANDELL (MCA-5295)	11	23	
12		<b>HIGH NOTES</b> HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	12	18	
13		<b>THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE!</b> DAVID FRIZZELL (Warner/Viva 23688-1)	19	7	
14		<b>LISTEN TO THE RADIO</b> DON WILLIAMS (MCA-5306)	10	19	
15		<b>STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA 5320)	18	8	
16		<b>HEARTBREAK EXPRESS</b> DOLLY PARTON (RCA AHL 1-4289)	16	18	
17		<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	21	38	
18		<b>SOUTHERN COMFORT</b> CONWAY TWITTY (Elektra E1-60005)	22	30	
19		<b>FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	23	74	
20		<b>BLACK ON BLACK</b> WAYLON JENNINGS (RCA AHL1-4247)	20	25	
21		<b>THE LEGEND GOES ON</b> THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)	25	8	
22		<b>WHEN WE WERE BOYS</b> THE BELLAMY BROTHERS (Elektra E1-60019)	15	17	
23		<b>LOVE TO BURN</b> RONNIE McDOWELL (Epic FE 38017)	26	8	
24		<b>BOBBIE SUE</b> OAK RIDGE BOYS (MCA 5294)	14	27	
25		<b>SHE'S NOT REALLY CHEATIN'</b> MOE BANDY (Columbia FC 38009)	17	10	
26		<b>THE MAN WITH THE GOLDEN THUMB</b> JERRY REED (RCA AHL1-4315)	30	12	
27		<b>BUSTED</b> JOHN CONLEE (MCA 5310)	27	19	
28		<b>NUMBER ONES</b> CONWAY TWITTY (MCA-5318)	24	13	
29		<b>FINALLY!</b> T.G. SHEPPARD (Warner/Curb BSK 3600)	29	30	
30		<b>UNLIMITED</b> REBA McENTIRE (Mercury/PolyGram SRM-1-4047)	31	6	
31		<b>THIS DREAM'S ON ME</b> GENE WATSON (MCA-5302)	51	2	
32		<b>WINDOWS</b> THE CHARLIE DANIELS BAND (Epic FE 37694)	32	21	
33		<b>16TH AVENUE</b> LACY J. DALTON (Columbia FC 37975)	34	4	
34		<b>CHARLEY SINGS EVERYBODY'S CHOICE</b> CHARLEY PRIDE (RCA AHL1-4287)	33	20	
35		<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL1-3644)	37	111	
36		<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	35	50	
37		<b>STRAIT COUNTRY</b> GEORGE STRAIT (MCA 5348)	38	45	
38		<b>OH GIRL</b> CON HUNLEY (Warner Bros. 23693-1)	40	2	
39		<b>TOO GOOD TO HURRY</b> CHARLY McCLAIN (Epic FE 38064)	50	6	
40		<b>JACK GRAYSON SINGS</b> (Joe-Wes JW-8100)	45	2	
41		<b>STICKIN' TOGETHER</b> THE KENDALLS (Mercury/PolyGram SRM-1-4046)	53	3	
42		<b>THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> (Warner Bros./Viva BSK 3643)	42	29	
43		<b>SOFT TOUCH</b> TAMMY WYNETTE (Epic FE 37980)	28	12	
44		<b>STEP BY STEP</b> EDDIE RABBITT (Elektra 5E-532)	39	52	
45		<b>STILL THE SAME OLE ME</b> GEORGE JONES (Epic FE 37106)	46	38	
46		<b>SOME DAYS IT RAINS ALL NIGHT LONG</b> TERRI GIBBS (MCA-5315)	36	12	
47		<b>PUT YOUR DREAMS AWAY</b> MICKEY GILLEY (Epic AL 38082)	—	1	
48		<b>AMAZING GRACE</b> CRISTY LANE (Liberty/LS LT-51117)	43	11	
49		<b>SUGAR FREE</b> DAVE ROWLAND (Elektra E1-60011)	49	3	
50		<b>CIMARRON</b> EMMYLOU HARRIS (Warner Bros. BSK 3603)	56	35	
51		<b>COME BACK TO ME</b> MARTY ROBBINS (Columbia FC 37995)	58	4	
52		<b>I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)	47	18	
53		<b>KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	63	75	
54		<b>LIVE FROM AUSTIN CITY LIMITS</b> ROY CLARK (Churchill CR-9421)	48	4	
55		<b>WHEN A MAN LOVES A WOMAN</b> JACK GRAYSON (Koala KOA 15751)	41	23	
56		<b>PISTOL PACKIN' MAMA</b> HOYT AXTON (Jeremiah JH-50003)	44	12	
57		<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON (Warner Bros. BSK 3599)	57	6	
58		<b>JUST HOOKED ON COUNTRY</b> ATLANTA POPS (Epic FE 38154)	—	1	
59		<b>SNUFF</b> (Elektra/Curb 60149)	—	1	
60		<b>BROTHERLY LOVE</b> GARY STEWART & DEAN DILLON (RCA AHL1-4310)	52	14	
61		<b>THE SINGING COWBOY</b> REX ALLEN, JR. (Warner Bros. BSK 3671)	54	6	
62		<b>FANCY FREE</b> OAK RIDGE BOYS (MCA 5209)	62	63	
63		<b>FAMILY &amp; FRIENDS</b> RICKY SKAGGS (Rounder 0151)	55	6	
64		<b>LAST TRAIN TO HEAVEN</b> BOXCAR WILLIE (Main Street ST73001)	59	16	
65		<b>THE DUKES OF HAZZARD</b> VARIOUS ARTISTS (Scotti Bros./CBS E237712)	60	21	
66		<b>QUIET MAN</b> JOHN SCHNEIDER (Scotti Bros./CBS FZ 37956)	66	6	
67		<b>DESPERATE DREAMS</b> EDDY RAVEN (Elektra 5E-545)	67	42	
68		<b>AIN'T GOT NOTHING TO LOSE</b> BOBBY BARE (Columbia FC 37719)	61	19	
69		<b>JUICE</b> JUICE NEWTON (Capitol ST 12136)	69	75	
70		<b>GREATEST HITS</b> JIM REEVES & PATSY CLINE (RCA AHL1-4127)	70	38	
71		<b>BET YOUR HEART ON ME</b> JOHNNY LEE (Full Moon/Asylum 5E-541)	64	44	
72		<b>SEASONS OF THE HEART</b> JOHN DENVER (RCA AFL1-4256)	65	22	
73		<b>GREATEST HITS</b> RONNIE MILSAP (RCA AHL 1-3722)	73	18	
74		<b>TAKE ME TO THE COUNTRY</b> MEL McDANIEL (Capitol ST-12208)	74	17	
75		<b>GREATEST HITS</b> OAK RIDGE BOYS (MCA 5150)	68	53	

## THE COUNTRY COLUMN

**SOLDIER TO FEATURE STRAIT** — *The Soldier*, the motion picture from which **George Strait's** current single, "Fool Hearted Memory," was culled, will open in the United States within the next couple of months. An Embassy Pictures release, the film is currently the #1 box office attraction in Paris, and includes a barroom scene in which Strait and his **Ace In The Hole Band** provide the entertainment. "It's a spy-thriller type show," notes Strait of his movie debut. "I'm singing in the bar and this guy walks in and a big fight breaks out at the bar, so I felt right at home." Embassy is providing movie posters and an open-ended radio interview with the Texan for stations interested in tying in with the flick's promotional activities.



**RABBITT BACK** — Eddie Rabbitt (l) was back in the studio with producer David Malloy (r) working on his upcoming "Radio Romance" album. The project, his ninth with Elektra/Asylum, is slated for a September release date.

...BUZZ ON ANOTHER SOLDIER — In 1962, **Buzz Cason** and **Tony Moon** wrote a song called "Soldier Of Love," recorded during that era by **Arthur Alexander** on the Dot label. Though the recording of it was never released as a single, the **Beatles** also covered the tune with **John Lennon** singing the lead on a BBC Radio show during the '60s. Now the song is part of rocker **Marshall Crenshaw's** latest album. Says Moon, "Looks like we're the only writers that the Beatles did a demo for." Cason held ribbon-cutting ceremonies for his new cutting room, Creative II: the Mountain Room, Aug. 9. Named

(continued on page 24)

## SINGLES TO WATCH

**THE OSMOND BROTHERS** — *It's Like Falling In Love* — (Elektra 7-69969)

**STEVE WARINER** — *Don't It Break Your Heart* — (RCA PB-13308)

**ZELLA LEHR** — *What A Way To Spend The Night* — (Columbia 18-03164)

**ROGER BOWLING** — *A Good Bartender* — (NSD 144)

**JEANIE HOLZER** — *It's Not My Way* — (Motion 1003)

**RAY CONNIFF AND CHARLIE RICH** — *As Time Goes By* — (Columbia 18-03165)

**ROY HEAD** — *The Trouble With Hearts* — (NSD 146)

"CRY BABY BABY CRY,"

Johnny Blankenship



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# TOP 100 COUNTRY SINGLES

August 21, 1982

		Weeks On Chart	8/14			Weeks On Chart	8/14			Weeks On Chart	8/14
1	<b>NOBODY</b>	SYLVIA (RCA PB-13223)	1	12	34	<b>IT'S HARD TO BE THE DREAMER</b>	DONNA FARGO (RCA PB-13264)	34	8	68	<b>IF I EVER NEED A LADY</b>
2	<b>I'M GONNA HIRE A WINO TO DECORATE OUR HOME</b>	DAVID FRIZZELL (Warner/Viva WBS 50063)	4	14	35	<b>HEY! BABY!</b>	ANNE MURRAY (Capitol P-B-5145)	44	4	69	<b>IF MY HEART HAD WINDOWS</b>
3	<b>BORN TO RUN</b>	EMMYLOU HARRIS (Warner Bros. 7-29993)	3	14	36	<b>YOUR BEDROOM EYES</b>	VERN GOSDIN (AMI 1307AA)	40	6	70	<b>HEARTBREAK EXPRESS</b>
4	<b>FOOL HEARTED MEMORY</b>	GEORGE STRAIT (MCA-52066)	6	10	37	<b>SOME OF MY BEST FRIENDS ARE OLD SONGS</b>	LOUISE MANDRELL (RCA PB-13728)	41	5	71	<b>OH GIRL</b>
5	<b>AIN'T NO MONEY</b>	ROSANNE CASH (Columbia 18-02937)	5	13	38	<b>NOTHING BEHIND YOU, NOTHING IN SIGHT</b>	JOHN CONLEE (MCA-52070)	25	9	72	<b>OPERATOR</b>
6	<b>LOVE WILL TURN YOU AROUND</b>	KENNY ROGERS (Liberty P-B-1471)	7	7	39	<b>ARE THE GOOD TIMES REALLY OVER</b>	MERLE HAGGARD (Epic 14-02894)	29	15	73	<b>WAIT TILL THOSE BRIDGES ARE GONE</b>
7	<b>WOMEN DO KNOW HOW TO CARRY ON</b>	WAYLON JENNINGS (RCA PB-13257)	8	9	40	<b>LIVIN' IN THESE TROUBLED TIMES</b>	CRYSTAL GAYLE (Columbia 18-03048)	48	3	74	<b>RAGIN' CAJUN</b>
8	<b>I'M NOT THAT LONELY YET</b>	REBA MCENTIRE (Mercury/PolyGram 76157)	9	13	41	<b>MISTAKES</b>	DON WILLIAMS (MCA-52097)	—	1	75	<b>WALK ME 'CROSS THE RIVER</b>
9	<b>HONKY TONKIN'</b>	HANK WILLIAMS, JR. (Elektra E-47462)	2	13	42	<b>SHE IS THE WOMAN</b>	SUPER GRIT COWBOY BAND (Hoodswamp HS-8005)	46	8	76	<b>I JUST CUT MYSELF</b>
10	<b>SOME MEMORIES JUST WON'T DIE</b>	MARTY ROBBINS (Columbia 18-02854)	10	15	43	<b>I'LL BE LOVING YOU</b>	BIG AL DOWNING (Team TRS 1001AS)	43	8	77	<b>SONG OF THE SOUTH</b>
11	<b>HEAVENLY BODIES</b>	EARL THOMAS CONLEY (RCA PB-13246)	12	11	44	<b>BACK IN DEBBIE'S ARMS</b>	TOM CARLILE (Door Knob DK 82-180)	47	6	78	<b>SOUTHERN FRIED</b>
12	<b>SHE'S NOT REALLY CHEATIN'</b>	MOE BANDY (Columbia 18-02966)	13	10	45	<b>STUMBLIN' IN</b>	CHANTILLY (Jaroco JR-51282)	45	9	79	<b>BACK TO BELIEVING AGAIN</b>
13	<b>SHE GOT THE GOLDMINE</b>	JERRY REED (RCA PB-13268)	15	7	46	<b>I WILL ALWAYS LOVE YOU</b>	DOLLY PARTON (RCA PB-13260)	52	4	80	<b>IN THE DRIVER'S SEAT</b>
14	<b>DANCING YOUR MEMORY AWAY</b>	CHARLY McCLAIN (Epic 14-02975)	16	9	47	<b>I'M DRINKIN' CANADA DRY</b>	BURRITO BROTHERS (Curb ZS 5 03023)	51	5	81	<b>LOOKING FOR THE SUNSHINE</b>
15	<b>SHE'S PLAYING HARD TO FORGET</b>	EDDY RAVEN (Elektra E-47469)	17	10	48	<b>SHE'S LYING</b>	LEE GREENWOOD (MCA-52087)	53	3	82	<b>(I'M NOT) A CANDLE IN THE WIND</b>
16	<b>WHATEVER</b>	THE STATLER BROTHERS (Mercury/PolyGram 76162)	18	8	49	<b>COWBOY IN A THREE PIECE BUSINESS SUIT</b>	REX ALLEN, JR. (Warner Bros. 7-29968)	49	7	83	<b>(SO THIS IS) HAPPY HOUR</b>
17	<b>WHAT'S FOREVER FOR</b>	MICHAEL MURPHY (Liberty P-B-1466)	19	10	50	<b>HE GOT YOU</b>	RONNIE MILSAP (RCA PB-13286)	56	3	84	<b>DIFFERENCE IN A MAN</b>
18	<b>BIG OLE BREW</b>	MEL McDANIEL (Capitol P-B-5138)	20	8	51	<b>SOUL SEARCHIN'</b>	LEON EVERETTE (RCA PB-13282)	55	3	85	<b>LOVIN' OUR LIVES AWAY</b>
19	<b>THIS DREAM'S ON ME</b>	GENE WATSON (MCA-52074)	21	8	52	<b>TAKE ME DOWN</b>	ALABAMA (RCA PB-13210)	30	13	86	<b>THE RIDE</b>
20	<b>DREAMS DIE HARD</b>	GARY MORRIS (Warner Bros. 7-29967)	22	7	53	<b>THE HIGH COST OF LOVING</b>	CHARLIE ROSS (Town House R-1057)	31	13	87	<b>I AM THE FIRE</b>
21	<b>YOU TURN ME ON I'M A RADIO</b>	GAIL DAVIES (Warner Bros. 7-29972)	23	9	54	<b>NEW WAY OUT</b>	KAREN BROOKS (Warner Bros. 7-29958)	64	4	88	<b>COUNTRY FIDDLES</b>
22	<b>NOTHING BUT THE RADIO ON</b>	YOUNGER BROTHERS (MCA-52076)	24	8	55	<b>LET IT BE ME</b>	WILLIE NELSON (Columbia 18-03073)	79	2	89	<b>I WISH I HAD A JOB TO SHOVE</b>
23	<b>I JUST CAME HERE TO DANCE</b>	DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)	26	6	56	<b>DON'T WE BELONG IN LOVE</b>	STEPHANIE WINSLOW (Primer PR-1007)	38	9	90	<b>I STILL LOVE YOU</b>
24	<b>PUT YOUR DREAMS AWAY</b>	MICKY GILLEY (Epic 14-03055)	27	4	57	<b>ROLL OVER BEETHOVEN</b>	NARVEL FELTS (Lobo XI)	57	6	91	<b>WOMEN IN LOVE</b>
25	<b>OLD FRIENDS</b>	ROGER MILLER & WILLIE NELSON W/RAY PRICE (Columbia 18-02681)	14	11	58	<b>MORE NIGHTS</b>	LANE BRODY (Liberty P-B-1470)	60	5	92	<b>L.A. COUNTY JAIL</b>
26	<b>GET INTO REGGAE COWBOY</b>	THE BELLAMY BROTHERS (Elektra/Curb 7-29999)	28	6	59	<b>LOVE NEVER DIES</b>	GARY WOLF (Columbia 18-02986)	66	6	93	<b>SOME NEVER STAND A CHANCE</b>
27	<b>I WISH YOU COULD HAVE TURNED MY HEAD</b>	OAK RIDGE BOYS (MCA-52095)	36	4	60	<b>YOU STILL GET TO ME IN MY DREAMS</b>	TAMMY WYNETTE (Epic 14-03064)	76	2	94	<b>BREAK-OUT-THE-BOOZE</b>
28	<b>I'LL BE YOUR MAN AROUND THE HOUSE</b>	KIERAN KANE (Elektra E-47478)	33	7	61	<b>CHEATER'S PRAYER</b>	THE KENDALLS (Mercury/PolyGram 76155)	50	12	95	<b>I AIN'T GIVING UP ON HER YET</b>
29	<b>I DON'T CARE</b>	RICKY SKAGGS (Epic 14-02931)	11	13	62	<b>LOVE'S GONNA FALL HERE TONIGHT</b>	RAZZY BAILEY (RCA PB-13290)	—	1	96	<b>IF YOU COULD SEE YOU THROUGH MY EYES</b>
30	<b>LOVE BUSTED</b>	BILLY "CRASH" CRADDOCK (Capitol P-B-5139)	25	6	63	<b>MAKING LOVE FROM MEMORY</b>	LORETTA LYNN (MCA-52092)	78	2	97	<b>STARTING ALL OVER AGAIN</b>
31	<b>YESTERDAY'S WINE</b>	MERLE HAGGARD/GEORGE JONES (Epic 14-03072)	39	3	64	<b>GEORGIA ON A FAST TRAIN</b>	JOHNNY CASH (Columbia 18-03058)	71	3	98	<b>TALK TO ME LONELINESS</b>
32	<b>BLUE RENDEZVOUS</b>	LLOYD DAVID FOSTER (MCA-52061)	32	10	65	<b>SOME DAYS IT RAINS ALL NIGHT LONG</b>	TERRI GIBBS (MCA-52008)	80	2	99	<b>'TIL YOU'RE GONE</b>
33	<b>I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART</b>	JOE STAMPLEY (Epic 14-03016)	37	5	66	<b>COUNTRY BOY'S SONG</b>	KAREN TAYLOR (Mesa NSD/M 1112)	69	5	100	<b>JUST HOOKED ON COUNTRY</b>
					67	<b>THE KILLIN' KIND</b>	BANDANA (Warner Bros. 7-29936)	—	1		

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

Ain't No Money (Coolwell/Granite — ASCAP) . . . . .	5	I Ain't Giving (Tamar — ASCAP) . . . . .	95	Love Never Dies (Galleon — BMI) . . . . .	59	Some Memories Just (House of Gold — BMI) . . . . .	10
Are The Good Times (Shade Tree — BMI) . . . . .	39	I Am The Fire (I.S.P.D. — ASCAP) . . . . .	87	Love Will Turn (Lionsmate/Debb/Dave/Briarpatch — ASCAP/BMI) . . . . .	6	Some Never Stand (Terrace — ASCAP) . . . . .	93
Back In Debbie's Arms (Opa-Locka — ASCAP) . . . . .	44	I Didn't Know (Baray/Mullet — BMI) . . . . .	33	Love's Gonna Fall (Casa de Oro — SESAC) . . . . .	62	Some Of My Best (Tree — BMI) . . . . .	37
Back To Believing (Chappell — ASCAP/Hall-Clement c/o Welk — BMI) . . . . .	79	I Don't Care (Cedarwood — BMI) . . . . .	29	Lovin' Our Lives Away (April Music — ASCAP) . . . . .	85	Song Of The South (Hall-Clement c/o Welk — BMI) . . . . .	77
Big Ole Brew (Blendingwell/Bad Ju-Ju — ASCAP) . . . . .	18	I Just (Hall-Clement c/o Welk — BMI) . . . . .	23	Making Love From Memory (Coal Dust/King Coal — SESAC/ASCAP) . . . . .	63	Soul Searchin' (Swallowfork — ASCAP) . . . . .	51
Blue Rendezvous (House of Gold — BMI) . . . . .	32	I Just Cut Myself (This Side Up (div. of Prestige)/Cross Keys — ASCAP) . . . . .	76	More Nights (Seven Nights — ASCAP) . . . . .	58	Southern Fried (Stallion/Lowery — BMI) . . . . .	78
Born To Run (Rondor (London-PRS) adm in the U.S. & Canada by Irving — BMI) . . . . .	3	I Still Love You (Milene — ASCAP) . . . . .	90	New Way Out (Gee Sharp Music — BMI) . . . . .	54	Starting All Over (Music Number One — CAPAC) . . . . .	97
Break-Out-The-Booze (I.S.P.D. — ASCAP) . . . . .	94	I Will Always (Velvet Apple Music — BMI) . . . . .	46	Nobody (Tom Collins — BMI) . . . . .	1	Stumblin' In (Chinnichap — adm. in U.S. & Can. by Careers — BMI) . . . . .	45
Cheater's Prayer (Old Friends — BMI) . . . . .	61	I Wish (Sister John/Antebellum — BMI) . . . . .	89	Nothing Behind You (Tree — BMI) . . . . .	38	Take Me Down (Chinnichap adm. in U.S. & Can. by Careers/Irving/Down 'N Dixie — BMI) . . . . .	52
Country Boy's Song (Bil-Kar—SESAC/Sparks Gotta Fly — BMI) . . . . .	66	I'll Be Your (Cross Keys — ASCAP) . . . . .	28	Nothing But The (House of Gold — BMI) . . . . .	22	Talk To Me (Leona — ASCAP) . . . . .	98
Country Fiddles (Keith Lee/Trail of Tears — BMI) . . . . .	88	I'm Drinkin' (Ensign — BMI/Colgems-EMI — ASCAP) . . . . .	47	On Girl (Unichappell — BMI) . . . . .	71	The High Cost Of Loving (Rick Hall — ASCAP) . . . . .	53
Cowboy In A (Peso/Wallet — BMI) . . . . .	49	If I Ever Needed A Lady (South Town — BMI) . . . . .	68	Operator (Conrad — BMI) . . . . .	72	The Killin' Kind (Hoosier — ASCAP/New Albany — BMI) . . . . .	67
Dancing Your Memory (Barnwood — BMI) . . . . .	14	If My Heart (Acuff-Rose Pub./Glad Music — BMI) . . . . .	69	Put Your Dreams Away (United Artists Music/Lion-Hearted Music/Ideas of March — ASCAP) . . . . .	24	The Ride (Newwriters Music — BMI) . . . . .	86
Difference In A (Timestar/Glondrina — ASCAP) . . . . .	84	If You Could (House Of Gold — BMI) . . . . .	96	Ragin' Cajun (Hat Band — BMI) . . . . .	74	This Dream's On Me (Coal Miners — BMI) . . . . .	19
Don't We Belong (Blackwood/O'Lyric — BMI) . . . . .	56	I'll Be Loving You (Metaphor — BMI) . . . . .	43	Roll Over Beethoven (ARC — BMI) . . . . .	57	'Til You're Gone (Rick Hall — ASCAP) . . . . .	99
Dreams Die Hard (Jensing/Chick Rains — BMI) . . . . .	20	I'm Gonna Hire A Wino (Peso/Wallet — BMI) . . . . .	2	She Got The Goldmine (House of Gold — BMI) . . . . .	13	Wait Till Those (Millstone — ASCAP/Almarie — BMI) . . . . .	73
Fool Hearted Memory (Make Believs/Welbeck — ASCAP) . . . . .	4	I'm Not (Swallowfork — ASCAP) . . . . .	82	She's Lying (Unichappell/Jan Crutchfield/Music Corp. of America-MCA — BMI) . . . . .	48	Walk Me 'Cross (Kelly & Lloyd — ASCAP) . . . . .	75
Georgia On A (ATV — BMI) . . . . .	64	I'm Not That (Swallowfork — ASCAP) . . . . .	8	She's Not Really (Baray/Wood Hall — BMI) . . . . .	12	Whatever (American Cowboy Music — BMI) . . . . .	16
Get Into Reggae (Bellamy Bros./Famous — ASCAP) . . . . .	26	In The Driver's (Flowering Stone/Lisa Dawn — ASCAP) . . . . .	80	She's Playing Hard (April — ASCAP/Blackwood — BMI) . . . . .	15	What's Forever For (Tree — BMI) . . . . .	17
He Got You (Chriswood — BMI/Murfeezongs — ASCAP) . . . . .	50	It's Hard To Be (Galleon — ASCAP/Algee — BMI) . . . . .	34	So This Is (Ensign — BMI/Augie — ASCAP) . . . . .	83	Women Do Know (Waylon Jennings/Vogue & Baby Chick c/o Welk — BMI) . . . . .	7
Heartbreak Express (Velvet Apple — BMI) . . . . .	70	Just Hooked (Medley — Various Publishers) . . . . .	100	Some Days It (Chiplin Music — ASCAP) . . . . .	65	Women In Love (Hall-Clement c/o Welk Group — BMI) . . . . .	91
Heavenly Bodies (Blue Moon/Merilark/April — ASCAP) . . . . .	11	L.A. County Jail (Shady Dell — BMI) . . . . .	92			Yesterday's Wine (Willie Nelson — BMI) . . . . .	31
Hey! Baby! (Le Bill Music/Unart Music — BMI) . . . . .	35	Let It Be Me (MCA Music, Div. of MCA — BMI) . . . . .	55			You Still Get (First Lady — BMI/Tagage — ASCAP) . . . . .	60
Honky Tonkin' (Fred Rose/Hiram/Rightsong — BMI) . . . . .	9	Livin' In These (Roger Cook/Cookhouse — BMI) . . . . .	40			You Turn Me On (Crazy Crow — BMI) . . . . .	21
		Looking For The Sunshine (Milene — ASCAP) . . . . .	81			Your Bedroom Eyes (Nub-Pub — ASCAP) . . . . .	36
		Love Busted (Tree — BMI) . . . . .	30				



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



## THE COUNTRY MIKE

**NEW COUNTRY OUTLET FOR NASHVILLE** — WJRB/Nashville will unveil a new sister FM station, **WJKZ**, along with a new transmitting tower this month in an effort to capture a wider range of country listeners here in Music City. At the same time, **WJRB** has applied for a call letter change from the Federal Communications Commission (FCC) to become **WLKZ** to make the two stations "KZ Country." Program director **Don Keith**, in a luncheon given by the station, explained that the new AM/FM combination will continue to play the best in contemporary country and at the same time help non-established artists whenever possible. KZ Country plans to use the financial backing of the Mack Sanders Broadcasting stations in an effort to draw listeners from other Nashville stations. The use of such tools as the KZ Country Bear as the station's mascot, the KZ Cuties as hostesses for events and the KZ Country Van for remote airings are among the wide array of promotions that the new twin outlets will use. General manager **Tom Weaver** also stressed that the current WJRB news staff will continue to present the news of the day aided by the worldwide resources of the RKO network. WJKZ-FM will air at 100 on the FM dial and WLKZ (presently WJRB) at 1430 AM. Coinciding with the addition of WJKZ to the Mack Sanders roster, **Janet Bozeman**, presently music director at WJRB, has been named national music director for the Sanders stations. Along with her duties at the future KZ Country in Nashville, Bozeman will handle the music for **WVOK/WRKK-FM**/Birmingham and **WNOX**/Knoxville.

**PROGRAMMER PROFILE** — When he got his start in radio in 1956, **Dick Warren** didn't mind doing the gofer work at what was **KFMX-FM** in San Diego because it was good training work for a high school student. Over the next seven years he acquired an intense knowledge of radio engineering, which, in part, helped land him a job in 1963 at **KGB**/San Diego. As chief engineer for the Southern California rock station, Warren worked with **Jay Stevens** and **Bill Jay** for two years. In 1965, Warren moved to **KUDE**/Oceanside, where a middle road between rock and country was in favor. This different format made Warren's transition to country a little easier. After doing the morning drive shift for four years, he moved back to his native San Diego area and started doing real country for **KSON-AM** on the weekends. In 1971, he moved to the all-night shift for two years and then to a 10 a.m.-2 p.m. shift and has stayed there for the past nine years. "Uncle Dicky," as he is known in San Diego, was later awarded another hour on the air because of his good ratings and now holds down a 9 a.m.-2 p.m. daily air shift. With the help of station owner and Civil Aeronautics Board chief **Dan McKinnon** and music director **Mike Brady**, Warren still holds down the chief engineer job for **KSON-AM** and also runs his own engineering firm in San Diego. In his time off the air, Warren also does the color commentary for visiting baseball, basketball and football teams while in the San Diego area.

**CHANGES AT WEST PALM BEACH STATION** — **WIRK-FM**/West Palm Beach has named **Terry Slane** as new music director for the south Florida country outlet, replacing **Terry Wunderlin**. Slane made the cross state move after being with **WGTO**/Cypress Gardens. **WIRK-AM**, which presently plays an adult contemporary format, will change over to full-time country, effective Aug. 30. Slane will be in charge of music for both the 5,000-watt AM and the 100,000-watt FM station.

**WEDDING BELLS AT KNOXVILLE STATION** — **WNOX**/Knoxville program director **Scott Majors** and his fiancée, **Barbara**, were wed on the air during his air shift this past month. It marks the first on-air wedding in Knoxville, as fellow DJ **Bill Jeffers**, an ordained minister, tied the knot while **George Jones** tunes were played by an organist in the background.

**ROGERS TALKS WITH CBS RADIO** — **Kenny Rogers** revealed some of the aspects of his personal life in a 20-part profile that was aired across the CBS Radio Network the week end of Aug. 7-8. In this candid interview, Rogers talked about his early days in pop music and how he came home to country music because "that's where my strength has always been." In each four-minute segment, anchor **Lee Jordan** steered Rogers to a different subject for discussion. Everything from his branching out into feature films, his efforts with his wife, **Marlaine**, to establish a million-dollar fund to give annual World Hunger Awards to journalists who call attention to this global problem and other personal stories of interest to Rogers' wide array of fans were discussed.

country mike

## PROGRAMMERS PICKS

<b>Steve Sauder</b>	<b>KSSS/Colorado Springs</b>	<b>He Got You</b> — Ronnie Milsap — RCA
<b>Andy Witt</b>	<b>WTSO/Madison</b>	<b>Mistakes</b> — Don Williams — MCA
<b>Coyote Calhoun</b>	<b>WAMZ/Louisville</b>	<b>The Killin' Kind</b> — Bandana — Warner Bros.
<b>Paula Hooper</b>	<b>WMC/Memphis</b>	<b>You're So Good When You're Bad</b> — Charley Pride — RCA
<b>Stan Davis</b>	<b>WVAM/Altoona</b>	<b>Southern Fried</b> — Bill Anderson — Southern Tracks
<b>Barry Mardit</b>	<b>WWWW/Detroit</b>	<b>Livin' In These Troubled Times</b> — Crystal Gayle — Columbia
<b>Mike Carta</b>	<b>WIL/St. Louis</b>	<b>She's Lying</b> — Lee Greenwood — MCA
<b>Jerry Adams</b>	<b>KFDI/Wichita</b>	<b>A Candle In The Wind</b> — Bobby Bare — Columbia
<b>Bill Templeton</b>	<b>KEED/Eugene</b>	<b>Some Never Stand A Chance</b> — Family Brown — RCA
<b>Bill Jones</b>	<b>WKSJ/Mobile</b>	<b>In The Driver's Seat</b> — John Schneider — Scotti Bros.
<b>David Haley</b>	<b>WJQS/Jackson</b>	<b>The Killin' Kind</b> — Bandana — Warner Bros.

## MOST ADDED COUNTRY SINGLES

1. **MISTAKES** — DON WILLIAMS — MCA — 52 ADDS
2. **LET IT BE ME** — WILLIE NELSON — COLUMBIA — 38 ADDS
3. **LOVE'S GONNA FALL HERE TONIGHT** — RAZZY BAILEY — RCA — 36 ADDS
4. **THE KILLIN' KIND** — BANDANA — WARNER BROS. — 30 ADDS
5. **YOU STILL GET TO ME IN MY DREAMS** — TAMMY WYNETTE — EPIC — 25 ADDS
6. **HE GOT YOU** — RONNIE MILSAP — RCA — 20 ADDS
7. **SOME DAYS IT RAINS ALL NIGHT LONG** — TERRI GIBBS — MCA — 17 ADDS
8. **MAKING LOVE FROM MEMORY** — LORETTA LYNN — MCA — 16 ADDS
9. **LOOKING FOR THE SUNSHINE** — THE KINGSTON TRIO — XERES — 16 ADDS
10. **IN THE DRIVER'S SEAT** — JOHN SCHNEIDER — SCOTTI BROS. — 16 ADDS

## MOST ACTIVE COUNTRY SINGLES

1. **PUT YOUR DREAMS AWAY** — MICKY GILLEY — EPIC — 64 REPORTS
2. **I JUST CAME HERE TO DANCE** — DAVID FRIZZELL & SHELLY WEST — WARNER/VIVA — 54 REPORTS
3. **HEY! BABY!** — ANNE MURRAY — CAPITOL — 53 REPORTS
4. **I WISH YOU COULD HAVE TURNED MY HEAD** — OAK RIDGE BOYS — MCA — 52 REPORTS
5. **YESTERDAY'S WINE** — MERLE HAGGARD & GEORGE JONES — EPIC — 49 REPORTS
6. **LIVIN' IN THESE TROUBLED TIMES** — CRYSTAL GAYLE — COLUMBIA — 46 REPORTS
7. **DREAMS DIE HARD** — GARRY MORRIS — WARNER BROS. — 37 REPORTS
8. **HE GOT YOU** — RONNIE MILSAP — RCA — 36 REPORTS
9. **SHE GOT THE GOLDMINE** — JERRY REED — RCA — 35 REPORTS
10. **NOTHING BUT THE RADIO ON** — YOUNGER BROTHERS — MCA — 35 REPORTS

## RCA Promo For Reed's 'Goldmine' Single Features Gold Coin Giveaway

NASHVILLE — In support of Jerry Reed's single, "She Got The Goldmine (I Got The Shaft)," RCA has instituted a national radio promotion that makes use of gold krugerrands in individual giveaways designed by each participating station.

Each station participating is giving krugerrands to its listeners in denominations of one ounce or ½ ounce through various contest schemes. Some of the giveaways are to the person with the best account of getting "shafted," while other stations have hidden the bars within their market and are giving clues on the air as to the bars' location. Still others are utilizing the tried-and-true method of album giveaways, with each album winner eligible to receive a krugerrand grand prize awarded at the end of the week. At the same time that "She Got The Goldmine" has been climbing the charts (it's bulleting at #13 on the **Cash Box** country singles chart this week), the price of gold has risen commensurately, making the promotion one of increasing value.

## Watson, Wolfman Play Opryland

NASHVILLE — Two concerts by country artist Gene Watson and a rock 'n' roll revival featuring Wolfman Jack will highlight the fall season at Opryland, U.S.A., one of the nation's largest theme parks.

Watson, currently supporting his latest album, "This Dream's On Me," will appear for two shows Aug. 29 at the Theater by the Lake, which can accommodate more than 2,000 fans.

A '50s weekend will mark the Labor Day holiday, with the Platters giving two concerts Sept. 5. Wolfman Jack will host a multi-artist lineup the following day that features the Shirelles, Danny and the Juniors and Little Anthony.

Among the stations participating in the promotion are: KHJ/Los Angeles, KNEW/Oakland, KRAK/Sacramento, WSNC/Fayetteville, N.C., WBAM/Montgomery, WBEU/Beauford, Ala., WHOO/Orlando, WIVK/Knoxville, WHK/Cleveland, WSAI/Cincinnati, WDLW/Boston and WESC/Greenville.



**FICAP READIES 'LIVE' BROADCAST FOR DJ WEEK** — The Federation of International Country Air Personalities (FICAP) Broadcast Arrangements Committee met recently in Nashville to finalize plans for the first annual Live From Opryland broadcast. FICAP will aid stations in arranging and conducting remote broadcasts through their hometown signal from a location in Nashville during the week of ceremonies which begins with the 1982 Country Music Assn. (CMA) awards Oct. 11. Pictured at the organizational meeting are (l-r): Chris Taylor, KYNN/Omaha; Georgia Twitty, executive director, FICAP; Bob Cole, WPKX/Washington, D.C.; and Dene Hallam, WHN/New York.



## THE COUNTRY COLUMN

(continued from page 21)

for the wood carving that adds to the decorum of a spacious control room, the facility is the second room operated under the Creative Workshop heading. Three free three-hour sessions were given away as a door prize to winners **Bob Montgomery**, stockbroker **Mimi Wallace** and **Amy Elder**. **Pepper Martin** and his **Texas Band** provided entertainment for the crowd, which included the likes of metro sheriff **Fate Thomas**, producer **Ron Chancey** and **Ray Stevens**. **Roy Orbison** is the first artist to use the new 24-track facility. He cut a "Pretty Woman" jingle there for Sassoon jeans Aug. 10.

**GIFTS FOR ALEX** — **Rodney Crowell**, **Gary Morris**, **Dave Olney** and the **Piggys** will perform at a benefit concert for cancer victim **Alex Neilson** and his family at the Cannery Sept. 1. Neilson, a Nashville songwriter and former artist with RCA/U.K., discovered the cancer approximately 18 months ago and has been fighting the disease ever since. In spite of the onslaught, he and partner **Bob Doyle** of the American Society of Composers, Authors and Publishers (ASCAP) have placed first runners up in the Music City Invitational Tennis Tournament each of the past two years, and he was awarded the Hod David trophy for sportsmanship this past tourney. Since that time, Neilson has become paralyzed from the waist down, and, citing his courage, strength and friendship, the Music Row community has enlisted the aid of the Edgehill United Methodist Church to help the Neilson family defray the cost of hospital treatment. A \$10 gift is required for admission to the Cannery show and the drawing for a video-cassette recorder door prize. Contributions should be made payable to: Edgehill United Methodist Church/Gifts For Alex Neilson, and should be sent to: Gifts For Alex Neilson, 2 Music Square West, Nashville, Tenn. 37203. For more information, call (615) 865-1013.

tom roland

## Country Labels Slow To Act On Video; Cite Lack Of Promotional Venue

(continued from page 20)

video. "I was talking with a guy down in Atlanta last week who wants to put together a country music special," she said, "but there's not enough country product for a whole show. Then again, there's not enough video being done because there's not enough outlets; it's a vicious circle."

To date, the Warners label has only done a piece on Emmylou's "Mr. Sandman" and T.G. Sheppard's "Finally" because of the artists' European success, but, if American networks were ready to air the country video productions, Rasmussen said that country pieces would prove to be as attractive as the pop works "even more so for the concept piece because country songs say so much. The stories themselves are like a three-minute movie, and I think that country songs lend more to a video story than the pop song does," she said.

While MTV-type formats seem to be the general direction most of the labels are waiting to move in, the Capitol/EMI America/Liberty group is concentrating on developing country specials on its artists for cable networks. "It's an area in which cable has expressed a great deal of interest," suggested Bob Hart, director of video development. The company is currently shooting a program with Mel McDaniel and Lane Brody at the Cheyenne Frontier Days Rodeo with newly signed Michael McGinnis (**Cash Box**, Aug. 14). "I think there is tremendous potential for full-length country music programs, and we will be extracting promotional clips from that program," he said.

Besides the use of video through MTV-style formats and full-length specials, Roy Wunsch, vice president of marketing for CBS Nashville, cited three other uses for video clips; because of the company's belief in those three outlets, the CBS labels have been the most active in Nashville with video production, an involvement which Marianne McCready, director of artist development, says began in the late '60s with a clip that the company built around Tammy Wynette's single, "D-I-V-O-R-C-E."

"I think there are a tremendous amount of outlets for it," said Wunsch, in contrast to the other label executives: one, there is an internal use with the company to motivate the field personnel and give them a taste of what the artist is really like performing live or conceptually. That can raise the enthusiasm level. Second, it can be used to interest talent coordinators — west coast, east coast, Nashville television shows that might not ordinarily be aware of the artist. And three, there are so many shows out

there on cable that, depending on what you're going after, you could probably find 100 different homes for that video."

According to McCready, there are 16 regional shows that program country video clips to five million homes via commercial television, with another four national programs that broadcast to 10 million. She claimed that there are three regional Public Broadcasting System shows that reach five million, and another 37 cable programs — 18 national shows that reach 47 million homes and 19 regional that hit another four million.

"We have no problem reaching massive audiences with our videos," she said, noting that on some cable networks those clips may be repeated 12-15 times a month. While she said the range for a video production lies between \$1,500 and \$30,000, she maintained that "a talented artist can make a visual hit out of a \$1,500 video."

Over the past year, CBS has produced video projects for Calamity Jane, Rosanne Cash, Janie Fricke, Larry Gatlin and the Gatlin Brothers, Moe Bandy, Merle Haggard and Charly McClain, with further projects expected in the next several months on Ricky Skaggs, Ronnie McDowell and Merle Haggard & George Jones.

### Broaden Audience

"If you're real selective and careful about what you do, you can really help broaden the scope of an artist tremendously," states Wunsch. "WTBS in Atlanta is in nearly 20 million homes, and if you get a piece on WTBS — and it's not real simple, but it can be done — you're reaching an awful lot of people. The magic of cable is really its narrow-casting. If you can identify with MTV, they program for a narrow slice of the consumer in age group and lifestyle. With MTV, of course, that's the 12-34 audience, and it's mostly skewed toward the younger portion of that."

According to Jerry Bailey, director of publicity for MCA/Nashville, his label has taken a stance in which it will not foot the bill for a video project, although the artist himself is free to incur the cost. The Oak Ridge Boys, for example, paid for their video production of "So Fine." "It was very expensive for a country artist," admitted Bailey. "It didn't make the song a hit. I think it's been shown many times that you can have the best video in the world on an artist and it won't make a hit out of the single unless the single's already a hit."

MCA is concerned that footing the bill for video production is often a case of underwriting a television producer's show.

## Business Overshadows Play At Record Bar's 'Summit'

(continued from page 17)

celled each other out and there was no superstar album to carry it through and reinforce consumers' buying habits."

King said that volume went up about 20% last year, but that the figure breaks down into 12% in expansion and eight percent real gross, which means negative growth in relation to the inflation rate. Last year, only the first quarter was profitable; this year, however, the first two quarters have been good, and the third quarter is the same so far.

Bergman expects that by the end of the year, profits will double original projections. "We refused to lay off anyone but did cut down store hours and got our expenses in line," he said. "Now we're looking at a fat-free, tightened-up company, with sales trending up for the last three months. We paid out second quarter profit sharing for the first time in three years. If the economy helps, we're looking at a very exciting profit year and are very happy with the way Record Bar is running at this point."

### Expansion Reviewed

Since the last convention, 35 stores have opened, bringing the current total to 140 in 30 states. Five more outlets are set to open in the next few weeks and Bergman expects a new store total this year of between 15 and 20. Over 300 new employees have been added so that some 1,500 people are now in the company, including office and warehouse workers.

According to vice president of leasing Rich Gonzalez, future growth will likely shift from new malls, which he said are stifled by the economy, to existing malls where space is made available by departed tenants unable to renew their 10-year leases and mall developers who want to upgrade their tenant mix or change their existing home entertainment situation. The size of new outlets is being scaled down somewhat to the 2,000-2,300 sq. ft. range from the past range of 2,500-3,000 sq. ft.

Another route of expansion for Record Bar may be through acquisition. On Tuesday, executive vice president Bill Golden completed the chain's first acquisition by buying a store in Miami's Dadeland Mall, also home of a Spec's outlet. "We see acquisition as a positive way of growth and opportunity for us," he said. "Obviously the economic climate is hard on a lot of folks and this guy wanted to get out. We want to start actively seeking these people out and getting them coming to us to sell."

Another area of expansion for Record

## Home Taping Bills Face Tough Fight

(continued from page 5)

home use exemptions for video and audio home taping, establish a royalty fee on the manufacturers of audio and video taping hardware and software and establish a "right of first sale" to restrict unauthorized renting of copyrighted material, vowed to continue the fight in the 98th Congress, set to begin in January 1983.

"I have to admit that the September schedule appears to be very crowded," says Edwards, "and that action on my bill or Rep. Parris' is unlikely. Mr. Kastenmeier seems to be moving ahead, but I think that the (Supreme) Court's decision to review the (Betamax) case might have discouraged him from pushing the issue. In any case, if we don't enact my bill this year, we'll certainly introduce it again in the 98th Congress."

The bills authored by Sen. DeConcini and Rep. Parris would both establish home use exemptions for the non-commercial videotaping of copyrighted material (mainly from TV broadcasts), but Rep. Edwards' bill and an amendment to DeConcini's bill by Sen. Charles Mathias (R.-Md.) would go a few steps further with a

Bar is in product mix. Purchase vice president Ed Berson said that a new emphasis on "lifestyle" accessory items necessitated a personnel reorganization, which created separate buyer positions for prerecorded product and accessory product. The increased interest in accessory items was evident during the highly successful Vendor Day afternoon put together by Reade White-Spunner, manager of special products. Accessories vendors made up two-thirds of the 33 vendors exhibiting, the others being record labels and distributors.

Dinner followed the Vendor Day afternoon, and MCA Distribution president Al Bergamo capped it with an off-the-cuff chat on the state of the record business. "The record industry is not dead," he declared, though "radio is not our friend any more."

Bergamo also took a few shots at his own side of the business. "The struggle is to break new artists. But unless you do it for us it's not going to happen... The answer is not to sign big artists and raise prices four and a half percent or come out with two cassettes and sell them for \$10.98.

"The real world is here," he concluded, pointing to his listeners. "You know if our music is good or bad. The manufacturers don't know."

The final event was an awards presentation Wednesday night. The Fayetteville, N.C. outlet #67 managed by Jim Spalding was named Store of the Year. Merchandiser of the Year was Vince Delap, manager of store #108 in Iowa City. Jerry Restaino of store #145 in Virginia Beach and David Baker who recently left #123 in Memphis to manage #26 in Mobile, tied for New Manager of the Year. Bruce Levy, of #130 in Ft. Myers, Fla., won Manager of the Year honors, while Becky Dunn, supervisor for District #4 in Charlotte, N.C., became the first Supervisor of the Year award winner. She also received the Bertha Bergman Memorial Award as Businesswoman of the Year. Rick Manus of Pickwick and Randy Allen of CBS tied for Label Rep of the Year.

The 1982 Record Bar Artist Awards went to Tommy Tutone for Best Kept Secret, the Go-Go's for New Artist of the Year, "Ghost In The Machine" for Album of the Year and The Police for Artist of the Year. Geffen Records and Columbia Records tied for Label of the Year, which was awarded for the first time and was based on diversity of acts, promotion and support, creativity in promotions and advertising, attention to new and developing artists and packaging of product.

home use exemption for audio home taping, a royalty fee on manufacturers of taping hardware and blank tapes and the "right of first sale" to combat unauthorized rentals.

Both the DeConcini and Parris camps have consistently urged home use exemptions for taping without any attendant royalty fees. "We're pretty much for home taping for free," says the aide to Parris. "The movie stars make a nice check, and it should be the individual's right to videotape for his own use in his own home as he sees fit. Any tax is unfair since it automatically assumes that you will use your VCR to duplicate copyrighted material. Taping is usually done from a secondary source anyway, so if anyone really wants to compensate the movie stars, why don't they tax the broadcasters who are showing it in the first place? I'll tell you why, the broadcasters have a strong lobby, that's why."

While agreeing that home use exemptions on audio and video taping are necessary to remove the onus of copyright theft from those who use recorders, Edwards disputes the contention that

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## TOP 75 ALBUMS

	Weeks On Chart	8/14	Chart
1 <b>GAP BAND IV</b> THE GAP BAND (Total Experience/PolyGram TE 13001)	1	11	
2 <b>THROWIN' DOWN</b> RICK JAMES (Gordy/Motown 6005GL)	2	12	
3 <b>JEFFREY OSBORNE</b> (A&M SP-4896)	4	10	
4 <b>DREAMGIRLS</b> ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	3	13	
5 <b>ZAPP II</b> ZAPP (Warner Bros. 9 23583-1)	11	3	
6 <b>STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> STEVIE WONDER (Tamla/Motown 6002TL2)	5	13	
7 <b>KEEP IT LIVE</b> DAZZ BAND (Motown 6004ML)	6	23	
8 <b>STREET OPERA</b> ASHFORD & SIMPSON (Capitol ST-12207)	8	13	
9 <b>INSTANT LOVE</b> CHERYL LYNN (Columbia FC 38057)	9	7	
10 <b>THE OTHER WOMAN</b> RAY PARKER, JR. (Arista AL 9590)	10	18	
11 <b>MY FAVORITE PERSON</b> THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	7	15	
12 <b>DONNA SUMMER</b> (Geffen GHS 2005)	15	3	
13 <b>JUMP TO IT</b> ARETHA FRANKLIN (Arista AL 9602)	18	3	
14 <b>WE GO A LONG WAY BACK</b> BLOODSTONE (T-Neck/CBS FZ 38115)	12	7	
15 <b>I'M THE ONE</b> ROBERTA FLACK (Atlantic SD 19354)	13	10	
16 <b>ALLIGATOR WOMAN</b> CAMEO (Chocolate City/PolyGram CCLP 2021)	16	20	
17 <b>TANTALIZINGLY HOT</b> STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	25	3	
18 <b>STRAIGHT FROM THE HEART</b> PATRICE RUSHEN (Elektra E1-60015)	17	18	
19 <b>HAPPY TOGETHER</b> ODYSSEY (RCA AFL1-4240)	19	9	
20 <b>SOONER OR LATER</b> LARRY GRAHAM (Warner Bros. BSK 3668)	20	10	
21 <b>SO EXCITED</b> THE POINTER SISTERS (Planet/RCA BXL1-4355)	23	5	
22 <b>BRILLIANCE</b> ATLANTIC STARR (A&M SP 4883)	14	22	
23 <b>OUTLAW</b> WAR (RCA AFL1-4208)	22	24	
24 <b>KEEPI'N LOVE NEW</b> HOWARD JOHNSON (A&M SP-4895)	35	5	
25 <b>JI</b> JUNIOR (Mercury/PolyGram SRM-1-4043)	26	17	
26 <b>LET ME TICKLE YOUR FANCY</b> JERMAINE JACKSON (Motown 6017ML)	31	3	
27 <b>WHO'S FOOLIN' WHO</b> ONE WAY (MCA-5279)	24	23	
28 <b>DOWN HOME</b> ZZ HILL (Malaco MAL 7406)	29	28	
29 <b>REUNION</b> THE TEMPTATIONS (Gordy/Motown 6008GL)	21	17	
30 <b>HERE WE GO AGAIN</b> BOBBY BLAND (MCA-5297)	30	7	
31 <b>NIECY</b> DENIECE WILLIAMS (ARC/Columbia FC 37952)	32	19	
32 <b>FRIENDS</b> SHALAMAR (Solar/Elektra S-28)	33	27	
33 <b>"D" TRAIN</b> (Prelude PRL 14105)	28	18	
34 <b>WE ARE ONE</b> PIECES OF A DREAM (Elektra 9 60142-1)	38	4	
35 <b>ON THE FLOOR</b> FATBACK (Spring/PolyGram SP-1-6739)	27	8	
36 <b>THE REAL DEAL</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 38047)	—	1	
37 <b>CURRENT</b> HEATWAVE (Epic FE 38065)	36	8	

	Weeks On Chart	8/14	Chart
38 <b>WINDSONG</b> RANDY CRAWFORD (Warner Bros. 9 60142-1)	37	10	
39 <b>TRUST ME</b> JEAN CARN (Motown 6010ML)	39	11	
40 <b>BODY TALK</b> IMAGINATION (MCA 5271)	45	26	
41 <b>THIS ONE'S FOR YOU</b> TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38118)	—	1	
42 <b>AS WE SPEAK</b> DAVID SANBORN (Warner Bros. 9 23650-1)	43	4	
43 <b>NOW IS THE TIME</b> LOU RAWLS (Epic FE 37448)	49	3	
44 <b>ROYAL JAM</b> THE CRUSADERS (MCA 2-8017)	44	4	
45 <b>LITE ME UP</b> HERBIE HANCOCK (Columbia FC 37928)	40	13	
46 <b>SNEAKIN' OUT</b> STACY LATTISAW (Cotillion/Atco 90002-1)	—	1	
47 <b>STRONGER THAN EVER</b> ROSE ROYCE (Epic FE 37939)	42	12	
48 <b>LOVE IS WHERE YOU FIND IT</b> THE WHISPERS (Solar/Elektra S-27)	48	32	
49 <b>STILL IN LOVE</b> CARRIE LUCAS (Solar/Elektra E1-60008)	34	6	
50 <b>HOT FUN</b> DAYTON (Liberty LT-51126)	59	2	
51 <b>SINGING IN THE KEY OF LOVE</b> LATIMORE (Malaco MAL 7409)	55	5	
52 <b>ALL NIGHT LONG</b> B.B. & O. BAND (Capitol ST-12212)	57	2	
53 <b>TRUE DEMOCRACY</b> STEEL PULSE (Elektra E1-60113)	53	9	
54 <b>WISE GUY</b> KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681)	41	9	
55 <b>YOUR MAN IS HOME TONIGHT</b> TONY TROUTMAN (T. Main L-4000)	51	10	
56 <b>STEAMIN' HOT</b> THE REDDINGS (Believe In A Dream/CBS FZ 37974)	46	13	
57 <b>NEW DIMENSIONS</b> THE DRAMATICS (Capitol ST-12205)	47	12	
58 <b>LI'L SUZY</b> OZONE (Motown 6011ML)	—	1	
59 <b>SOUP FOR ONE</b> ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353)	61	10	
60 <b>GREATEST HITS</b> SHALAMAR (Solar/RCA BXL1-4262)	67	2	
61 <b>I'LL DO MY BEST</b> RITCHIE FAMILY (RCA AFL1-4323)	52	15	
62 <b>THE BEST</b> QUINCY JONES (A&M SP-3200)	58	4	
63 <b>FRIENDS IN LOVE</b> DIONNE WARWICK (Arista AL 9585)	60	16	
64 <b>YOU'VE GOT THE POWER</b> THIRD WORLD (Columbia FC 37744)	56	23	
65 <b>LOVE ME TENDER</b> B.B. KING (MCA-5307)	66	19	
66 <b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	68	53	
67 <b>SHARING YOUR LOVE</b> CHANGE (RCA/Atlantic SD 19342)	71	16	
68 <b>FACE TO FACE</b> GINO SOCCIO (Atlantic SD 19358)	—	1	
69 <b>THE DUDE</b> QUINCY JONES (A&M SP-3721)	64	73	
70 <b>THE ONE GIVETH, THE COUNT TAKETH AWAY</b> WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667)	50	14	
71 <b>CONFIDENCE</b> NARADA MICHAEL WALDEN (Atlantic SD 19351)	69	13	
72 <b>ATTITUDES</b> BRASS CONSTRUCTION (Liberty LT-51121)	54	17	
73 <b>STREET SONGS</b> RICK JAMES (Gordy/Motown G8-1002M1)	74	69	
74 <b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS (RCA AFL1-4153)	70	42	
75 <b>YES IT'S YOU LADY</b> SMOKEY ROBINSON (Tamla/Motown 6001 TL)	65	27	



**JAMMIN' AGAIN** — RCA Records has struck a deal with 20th Century-Fox whereby it will continue to manufacture and distribute recordings by Carl Carlton. Carlton (c), whose new single is entitled "Baby, I Need Your Love," is pictured here with Robert Summer, president, RCA Records (l), and Jack Craig, division vice president, RCA Records - U.S.A. & Canada.

## THE RHYTHM SECTION

**ANOTHER CHAPTER** — The Black Music Assn. (BMA) recently gained another chapter in the nation's capital city of Washington D.C. Under the direction of BMA executive council member **Max Kidd**, a D.C.-based promoter, and **Lionel C. Barrow**, former advertising executive and currently dean of the Howard University School of Communication, the new chapter joins four other BMA chapters, including the Philadelphia chapter (where the national headquarters is located), New York, St. Louis and Atlanta. According to Kidd, "the chapter here is sitting on a powder keg" because of its proximity to the nation's legislative process. "All the chapters are important," said Kidd, "but we will be in a position to collate the needs of the national organization as they pertain to FCC and congressional legislation." Other priorities of the new chapter consist of establishment of a programming committee which would develop workshops and seminars to inform and train those interested in the performance, production, promotion and management of black music via recording, radio, television and theater. The chapter, according to Kidd, is also set up to assist in the development of local black talent and to provide inroads to the recording industry and to sponsor activities during Black Music Month in June and Black History Month in February. The Washington D.C. chapter currently has 55 members with another 150 national members living in the area representing even greater membership potential. The chapter's president is **Saleen Hylton**, WPMF radio; **J. Zeke Zanders**, RCA regional promotions is vice president; **Vern Goff**, Vern Goff and Associates, treasurer; **Edith Smith**, WHUR radio, secretary; and **Paul Kearny**, announcement secretary. Kidd said the BMA was currently in the process of helping to organize chapters in Los Angeles, Chicago, New Orleans and other cities around the country.

**FESTIVE OCCASION?** — Despite the threat of boycott and the presence of picketers, the Chicagofest opened as scheduled with rocker **Greg Kihn** kicking off the activities. Although **Rev. Jesse Jackson's** Operation Push-organized boycott prompted performance cancellations by **The Dazz Band**, **The Reddings**, **O'Bryan** and **Ray Parker, Jr.**, 61,000 people attended the opening day of the festival. The artists' cancellations follow a similar move by **Stevie Wonder**, who said because of the boycott he feared for his life. **Aretha Franklin** was to replace Wonder on the bill, but also cancelled at the last minute. **Kool and the Gang** also pulled out of the Chicagofest lineup, but later had second thoughts, saying they would rather perform than incur legal hassles. The band played last week wearing red arm bands to show support for the boycott. Picketers were confined to the grassy area across from the Navy Pier, where the event was held, and passed out leaflets. Between 150-500 picketers reportedly held their vigil during the event, which ran from Aug. 4-15. There were 110 arrests during the **Iron Maiden** concert at the Fest, but officials said they were unrelated to the Operation Push boycott.

**APARTHEID ME** — Members of the Philadelphia International Records recording group the **O'Jays** recently held a press conference in the Liberty City denouncing the apartheid policies of the government of South Africa, following a boycott of their recent performance in Philly. The boycott was reportedly in response to the trio's visit to the African country in 1981 at the request of black promoter **Victor Mazibuko**. The group reportedly played for more than 80,000 fans. In conjunction with the denunciation of South Africa, the O'Jays also announced their support for the TransAfrica group, the Black Caucus, the Black American Lobby and the Black African Diplomatic Corp. The group vowed to refuse further invitations to the country to urge other entertainers to boycott South Africa and to underwrite the costs of a TransAfrica Entertainment Symposium for artists, managers, booking agents, producers and label executives to be held in L.A. in early September.

**PERCHANCE TO MAKE MONEY** — A free seminar, titled "How To Make Money in the Recording Industry" (a meager proposition at best these days), is set for Aug. 17 and Aug. 26, at 7 p.m., at the Institute of New Cinema Artists (INCA) in New York City. The seminar, sponsored by INCA's Recording Industry Adult Education Program, is part of the organization's new series of evening classes, which will also focus on artist development and management, music publishing and songwriting. **Sandra Da Costa**, director of artist development, Columbia Records; **Jim Tyrell**, former vice president of marketing for Epic Records; and **Brian Jackson**, formerly of the **Gil Scott-Heron**/Brian Jackson and the **Midnight Band** are among instructors in the program.

michael martinez



# TOP 100 BLACK CONTEMPORARY SINGLES

August 21, 1982

	Weeks On Chart	8/14		Weeks On Chart	8/14		Weeks On Chart	8/14
<b>1 AND I AM TELLING YOU I'M NOT GOING</b> JENNIFER HOLLIDAY (Geffen 7-29983)	1	12	<b>34 DO SOMETHING</b> GOODIE (Total Experience/PolyGram TE 8202)	44	4	<b>67 SAD HEARTS</b> THE FOUR TOPS (Casablanca/PolyGram NB 2353)	83	2
<b>2 I REALLY DON'T NEED NO LIGHT</b> JEFFREY OSBORNE (A&M 2410)	2	16	<b>35 SHOW ME WHERE YOU'RE COMING FROM</b> CARRIE LUCAS (Solar/Elektra S-48010)	32	13	<b>68 I CAN'T SHAKE THIS FEELING</b> KLIQUE (MCA 52083)	84	2
<b>3 DANCE FLOOR (Part 1)</b> ZAPP (Warner Bros. 7-29961)	8	7	<b>36 KEEP ON</b> "D" TRAIN (Prelude PRL 8049)	25	13	<b>69 ATTITUDE</b> BRASS CONSTRUCTION (Liberty P-B-1473)	69	4
<b>4 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)</b> DONNA SUMMER (Geffen 7-29982)	4	8	<b>37 IMAGINATION</b> THE B.B. & O. BAND (Capitol P-B-5118)	45	5	<b>70 DESIRES</b> RAFAEL CAMERON (Salsoul/RCA S7 7031)	77	3
<b>5 JUMP TO IT</b> ARETHA FRANKLIN (Arista AS 0699)	5	8	<b>38 IT'S NOT ME YOU LOVE</b> CLIFF DAWSON (Boardwalk NB7-11-147)	41	5	<b>71 A PENNY FOR YOUR THOUGHTS</b> TAVARES (RCA PB-13292)	—	1
<b>6 PLANET ROCK</b> SOUL SONIC FORCE (Tommy Boy TB-823)	6	12	<b>39 DANCE WIT' ME</b> RICK JAMES (Gordy/Motown 1619GF)	24	15	<b>72 GET YOUR BODY UP</b> STARPOINT (Chocolate City/PolyGram CC 3234)	75	4
<b>7 DO I DO</b> STEVIE WONDER (Tamla/Motown 1612TF)	3	12	<b>40 OUTLAW</b> WAR (RCA PB-13238)	23	11	<b>73 TURN BACK THE HANDS OF TIME</b> ALAN ANTHONY (Chalet C-1227)	82	3
<b>8 LET ME GO</b> RAY PARKER JR. (Arista AS 0695)	9	10	<b>41 SHOUT FOR JOY</b> DUNN & BRUCE STREET (Devaki/Mirus DK 1009)	43	8	<b>74 LET'S ROCK</b> FEEL (Sutra SUA 115)	90	2
<b>9 CUTIE PIE</b> ONE WAY (MCA 52049)	7	16	<b>42 KEEP IT LIVE</b> DAZZ BAND (Motown 1622MF)	60	4	<b>75 THE PARTY TRAIN</b> BOHANNON (Phase II/CBS ZS5 02998)	78	4
<b>10 SO FINE</b> HOWARD JOHNSON (A&M 2415)	14	9	<b>43 CHANGE</b> BARRY WHITE (Unlimited Gold/CBS ZS5 02956)	51	5	<b>76 LOVE'S COMIN' AT YA</b> MELBA MOORE (EMI America B-8126)	—	1
<b>11 INSIDE OUT</b> ODYSSEY (RCA PB-13217)	12	11	<b>44 HOT SPOT</b> MIDNIGHT STAR (Solar/Elektra S-48012)	49	5	<b>77 TREAT ME RIGHT</b> THE DRAMATICS (Capitol B-5140)	—	1
<b>12 LAST NIGHT</b> STEPHANIE MILLS (Casablanca/PolyGram NB 2352)	15	7	<b>45 KEEP IN TOUCH (BODY TO BODY)</b> THE SHADES OF LOVE (Venture VD 5021)	47	7	<b>78 OVER LIKE A FAT RAT</b> FONDA RAE (Vanguard SPV-55)	80	7
<b>13 YOUR BODY'S HERE WITH ME</b> THE O'JAYS (Phila. Int'l./CBS ZS5 03009)	16	7	<b>46 YOUR MAN IS HOME TONIGHT</b> TONY TROUTMAN (T. Main L-200)	48	12	<b>79 MT. AIRY GROOVE</b> PIECES OF A DREAM (Elektra E-47482)	79	3
<b>14 FLIRT</b> CAMEO (Chocolate City/PolyGram CC 3233)	11	11	<b>47 LOVE IT AWAY</b> ASHFORD & SIMPSON (Capitol P-B-5146)	62	3	<b>80 STILL IN LOVE</b> ROSE ROYCE (Epic 14-02996)	88	2
<b>15 EARLY IN THE MORNING</b> THE GAP BAND (Total Experience/PolyGram TE-8201)	13	18	<b>48 TOO LATE</b> JUNIOR (Mercury/PolyGram 76150)	22	15	<b>81 777-9311</b> THE TIME (Warner Bros. 7-29952)	—	1
<b>16 HOT FUN IN THE SUMMERTIME</b> DAYTON (Liberty P-B-1468)	18	10	<b>49 STREET CORNER</b> ASHFORD & SIMPSON (Capitol P-B-5109)	26	19	<b>82 GIRLS</b> GENERAL CAINE (Tabu/CBS ZS5 02947)	—	1
<b>17 DON'T THROW IT ALL AWAY</b> STACY LATTISAW (Cotillion/Atco 47011)	21	7	<b>50 GIVE YOUR LOVE TO ME</b> BILL SUMMERS and SUMMERS HEAT (MCA-52077)	59	6	<b>83 STRAIGHT TO THE TOP</b> STANLEY CLARKE (Epic 14-03038)	86	2
<b>18 THE REAL DEAL</b> THE ISLEY BROTHERS (T-Neck/CBS ZS5 02985)	10	9	<b>51 WILL YOU KISS ME ONE MORE TIME</b> LOU RAWLS (Epic 14-02999)	54	6	<b>84 FORGET ME NOTS</b> PATRICE RUSHEN (Elektra E-47427)	52	24
<b>19 THE MESSAGE</b> GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill 584)	28	4	<b>52 GROOVE YOUR BLUES AWAY</b> AMUZEMENT PARK (Our Gang/Mirus OG 1008)	57	5	<b>85 I'M NEVER GONNA SAY GOODBYE</b> BILLY PRESTON (Motown 1625)	—	1
<b>20 LET ME TICKLE YOUR FANCY</b> JERMAINE JACKSON (Motown 1628MF)	29	4	<b>53 GETTIN' TO THE GOOD PART</b> HERBIE HANCOCK (Columbia 18-03004)	55	6	<b>86 SPECIAL EFFECTS</b> L.J. REYNOLDS (Capitol B-5136)	89	2
<b>21 LET IT WHIP</b> DAZZ BAND (Motown 1609MF)	20	24	<b>54 SOMEBODY TELL ME WHAT TO DO</b> CROWN HEIGHTS AFFAIR (De-Lite/PolyGram DE 821)	64	3	<b>87 I KEEP FORGETTIN'</b> MICHAEL McDONALD (Warner Bros. 7-29933)	—	1
<b>22 INSTANT LOVE</b> CHERYL LYNN (Columbia 18-02905)	19	12	<b>55 WHEN YOU TOUCH ME</b> SKYY (Salsoul/RCA S7 7029)	39	9	<b>88 WHO'S STICKIN' IT?</b> SUNRISE (Boardwalk NB-11-151-7)	—	1
<b>23 HARD TO GET</b> RICK JAMES (Gordy/Motown 1634GF)	40	5	<b>56 I'M A WONDERFUL THING, BABY</b> KID CREOLE & THE COCONUTS (Sire SRE 50069)	35	13	<b>89 DON'T TURN YOUR BACK ON LOVE</b> FREDDIE JAMES (Arista AS 0691)	—	1
<b>24 SOONER OR LATER</b> LARRY GRAHAM (Warner Bros. 7-29956)	33	6	<b>57 ON THE FLOOR</b> FATBACK (Spring/PolyGram SP 3025)	36	9	<b>90 IT SHOULD HAVE BEEN YOU</b> GWEN GUTHRIE (Island/Atco IL 150)	—	1
<b>25 I'M THE ONE</b> ROBERTA FLACK (Atlantic 4068)	34	6	<b>58 THANG (GIMME SOME OF THAT THANG)</b> VIDEEO (Houston Connection 4W59 02953)	61	11	<b>91 YOUR IMAGINATION</b> DARYL HALL & JOHN OATES (RCA PB-13252)	58	6
<b>26 JUST AN ILLUSION</b> IMAGINATION (MCA-52067)	27	11	<b>59 LI'L SUZY</b> OZONE (Motown 1627MF)	71	4	<b>92 WORD UP</b> LEGACY (Brunswick 222)	93	3
<b>27 AMERICAN MUSIC</b> POINTER SISTERS (Planet/RCA JH-13254)	31	8	<b>60 SUMMER LADY</b> NARADA MICHAEL WALDEN (Atlantic 7-89996)	70	3	<b>93 STILL WATER (LOVE)</b> O'BRYAN (Capitol P-B-5117)	46	14
<b>28 I CAN MAKE YOU FEEL GOOD</b> SHALAMAR (Solar/Elektra S-48013)	30	8	<b>61 GO ON AND CRY</b> BLOODSTONE (T-Neck/CBS ZS5-03049)	73	3	<b>94 (SITTIN' ON) THE DOCK OF THE BAY</b> THE REDDINGS (Believe In A Dream/CBS ZS5 02836)	67	13
<b>29 LOVE COME DOWN</b> EVELYN KING (RCA JH-13273)	50	3	<b>62 THE LOVER IN YOU</b> THE SUGAR HILL GANG (Sugar Hill SH-786)	66	6	<b>95 SOUP FOR ONE</b> CHIC (Mirage/Atlantic WTG 4032)	74	17
<b>30 YOU DROPPED A BOMB ON ME</b> THE GAP BAND (Total Experience/PolyGram TE 8203)	53	3	<b>63 HARD TIMES</b> CHANGE (RFC/Atlantic 4063)	63	5	<b>96 BACK TRACK</b> CERRONE (Pavillion/CBS ZS5 02962)	72	6
<b>31 LOVE ME DOWN</b> ATLANTIC STARR (A&M 2420)	17	11	<b>64 IF YOU DON'T KNOW ME BY NOW</b> JEAN CARN (Motown 1620MF)	42	8	<b>97 ONE OF THOSE SUMMERS</b> P-FUNK ALL STARS (Hump Records H-3)	87	3
<b>32 WAITING BY THE HOTLINE</b> DENIECE WILLIAMS (ARC/Columbia 18-03015)	38	6	<b>65 BREAKOUT!</b> PATRICE RUSHEN (Elektra 7-69992)	65	4	<b>98 WE GO A LONG WAY BACK</b> BLOODSTONE (T-Neck/CBS ZS5 02825)	56	21
<b>33 GIRL, YOU ARE THE ONE</b> ALFONZO (Joe-Wes 81003)	37	5	<b>66 CHECKING YOU OUT</b> AURRA (Salsoul/RCA S7 7027)	68	5	<b>99 I'LL DO MY BEST (FOR YOU BABY)</b> RITCHIE FAMILY (RCA PB-13092)	85	15
						<b>100 I DON'T NEED YOUR LOVE</b> SEQUENCE (Sugar Hill SH-783)	76	13

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

A Penny For (Kenny Nolan/Downtown — ASCAP)	71	Hard Times (Little Macho/Fonzworth — ASCAP)	63	Keep On (Tromar/Huemar/Jawil — BMI)	36	Soup For One (Chic — BMI)	95
American Music (Ensign/Parker McGee — BMI)	27	Hard To Get (Jobete/Stone City — ASCAP)	23	Last Night (Frozen Butterfly — BMI)	12	Special Effects (Groovesville — BMI)	86
And I Am (Dreamgirls — ASCAP/Dreamettes — BMI)	1	Hot Fun (Warner-Tamerlane — BMI)	16	Let It Whip (Ujima/Macavacalac — ASCAP)	21	Still In Love (Seven Knights/May 12th/Warner-Tamerlane — BMI)	80
Attitude (One To One — ASCAP)	69	Hot Spot (Midstar/Hip-Trip — BMI)	44	Let Me Go (Raydiola — ASCAP)	8	Still Water (Jobete/Stone Agate — ASCAP/BMI)	93
Back Track (Anonymous — ASCAP)	96	I'm A Wonderful (Schott in the Dark — ASCAP/Cri-Cri/Perennial August — BMI)	56	Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI)	20	Straight To The Top (Clarkee — BMI)	83
Breakout (Baby Fingers/WB/Rutland Road — ASCAP)	65	I'm Never Gonna (Transuniversal/Artie Butler — ASCAP/The Dreamer — BMI)	85	Let's Rock (Fools Prayer/Chris Hill — BMI)	74	Street Corner (Nick-O-Val — ASCAP)	49
Change (Seven Songs/Ba-Dake — BMI)	43	I Can Make (Alive + Kickin'/Hip Trip — BMI/Spectrum VII — ASCAP)	28	L'il Suzy (Old Brompton Road — ASCAP)	59	Summer Lady (Gratitude Sky Music — ASCAP)	60
Checking You (Lucky Three/Red Aurra — BMI)	66	I Can't Shake (Felstar — BMI)	68	Love Come Down (Music Corp. of America/Kashif — BMI)	29	Thang (Funtown/Shindler/Mannish Kidd — BMI)	58
Cutie Pie (Duchess/Perk's — BMI)	9	I Don't Need (Sugar Hill — BMI)	100	Love's Comin' At Ya (Mighty M — ASCAP)	76	The Lover In You (Island/Sugar Hill — BMI)	62
Dance Floor (Troutman's — BMI)	3	I Keep Forgettin' (Genevieve — ASCAP/Edzactly — BMI)	87	Love's In (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs — PRS adm. by Almo — ASCAP)	4	The Message (Sugar Hill — BMI)	19
Dance Wit Me (Jobete/Stone City — ASCAP)	39	I Really Don't (Overdue adm. by Warner Bros./Almo/March 9 — ASCAP)	2	Love It Away (Nick-O-Val — ASCAP)	47	The Party Train (April Bohannon/Intersong — ASCAP)	75
Desires (One To One — ASCAP)	70	If You Don't Know Me By Now (Assorted — BMI)	64	Love Me Down (Almo/Jodaway — ASCAP)	31	The Real Deal (April/Bovina — ASCAP)	18
Do I Do (Jobete + Black Bull — ASCAP)	7	Imagination (Little Macho/Pizzazz — ASCAP)	37	Mt. Airy Groove (G.W. Jr./Outer National — ASCAP)	79	Treat Me Right (Sadie Bee Ray/Ron\$Banko\$ — BMI)	77
Do Something (Total Experience — BMI)	34	Inside Out (Major Toms — BMI/Luzuli — ASCAP)	11	On The Floor (Clita — BMI)	57	Turn Back (Six Continents/Jadan/Warner Tamerlane — BMI)	73
Don't Throw It (Famous/Gay Noel — ASCAP)	17	Instant Love (April/Uncle Ronnie's/Sunset Burgundy — BMI)	22	One Of Those (Malbaz/Jun-Trac/Bridgeport — BMI)	97	Waiting By (Kee-Drick/Bellboy/Mighty Three BMI)	32
Don't Turn Your (Cicada — BMI/T-Go — ASCAP)	89	It Should Have (Ackee — ASCAP)	90	Outlaw (Far Out — ASCAP/Milwaukee — BMI)	40	We Go A Long Way (Triple Three — BMI)	98
Early In The Morning (Total Experience — BMI)	15	It's Not Me (Marvin Gardens/MEB — ASCAP)	38	Over Like A Fat Rat (Jackaroo/W.B. — BMI)	78	When You Touch (Aligator — ASCAP)	55
Flirt (All Seeing Eye/Cameo 5 — BMI)	14	I'll Do My Best (Little Macho/Fonzworth — ASCAP)	99	Planet Rock (Shakin' Baker — BMI)	6	Who's Stickin' It? (Jakoya — ASCAP)	88
Forget Me Nots (Baby Fingers — ASCAP/Freddie Dee — BMI)	84	Jump To It (Uncle Ronnie's/April/Sunset Burgandy — ASCAP)	5	Sad Hearts (MCA — ASCAP)	67	Will You Kiss (Black Eye/Bellboy — BMI)	51
Get Your Body (Marrinder/Licyndiana adm. by Ensign — BMI)	72	Just An Illusion (MCA — ASCAP)	26	777-9311 (Tionna — ASCAP)	81	Word Up (Boy-Girl — ASCAP)	93
Gettin' To (Rod Songs — PRS/Hancock — BMI/Almo — ASCAP)	53	Keep In Touch (Celtone/Scorpemil/Pap — ASCAP)	45	Shout For Joy (Murios/Davahkee/Moving World/Handshake — ASCAP)	41	You Dropped (Total Experience — BMI)	30
Girl, You Are (Liaka/Fonz/Lindae — ASCAP)	33	Keep It Live (Ujima/Jobete/Three Go — ASCAP)	42	Show Me (Silver Sounds/Spectrum VII — ASCAP)	35	Your Body's Here (Mighty Three — BMI)	13
Girls (Interior — BMI)	82			Sittin' On (Irving — BMI)	94	Your Imagination (Hot-Cha/Unichappell — BMI)	91
Give Your Love (Bilsum/Pure Delite — BMI)	50			So Fine (Duchess/Kashif — BMI)	10	Your Man (Malaco/Lowery — BMI)	46
Go On And Cry (Triple Three — BMI)	61			Someday Tell (Delightful/CHA Pub. — BMI)	54		
Groove Your Blues (Content — BMI)	52			Sooner Or Later (Graham-O-Tunes — BMI)	24		



# MOST ADDED SINGLES

- 1. PENNY FOR YOUR THOUGHTS — TAVARES — RCA**  
WSOK, WLLE, KPSS, WPAL, WWDM, WGIV, WOKB, WDAS, WRBD, WBMX, WEDR, WTLC-FM, WATV, KDAY, WHRK
- 2. LOVE'S COMIN' AT YA — MELBA MOORE — EMI-AMERICA**  
KACE, KGFJ, WGCI, WRKS, WGIV, WWIN, WLUM, WDAO, WJLB, WEDR, WUFO, WTLC, WAWA, WHRK
- 3. 777-9311 — THE TIME — WARNER BROS.**  
KMJQ, WSOK, WNHC, KGFJ, WGCI, KSOL, WPAL, WWDM, WGIV, WDAS, WDIA, WIGO, KDAY, WHRK
- 4. LOVE IT AWAY — ASHFORD & SIMPSON — CAPITOL**  
WAMO, WYLD-FM, WRKS, WLOU, WBMX, WCIN, WDIA, WUFO, WIGO
- 5. LOVE COME DOWN — EVELYN KING — RCA**  
WJMO, WRKS, KSOL, WLOU, WAIL, WDIA, KOKA, WUFO
- 6. WHO'S STICKIN' IT? — SUNRIZE — BOARDWALK**  
WYLD-FM, WRKS, WAIL, WRBD, WWIN, WJLB, WAWA
- 7. I'M NEVER GONNA SAY GOODBYE — BILLY PRESTON — MOTOWN**  
WAIL, WRBD, WLUM, WUFO, KDAY, WHRK

# MOST ADDED ALBUMS

- 1. THIS ONE'S FOR YOU — TEDDY PENDERGRASS — PHILADELPHIA INT'L/CBS**  
KACE, WSOK, WLLE, WNHC, KGFJ, WYLD-FM, WPAL, WLOU, WAIL, WBMX, KDKO, WEDR, WATV
- 2. THE REAL DEAL — THE ISLEY BROTHERS — T-NECK/CBS**  
WLLE, WAMO, WGPR-FM, WYLD-FM, WPAL, WAIL, WBMX, WDIA, KDKO, WEDR, WTLC, WATV
- 3. LET ME KNOW YOU — STANLEY CLARKE — EPIC**  
WSOK, WLLE, WGPR-FM, WPAL, WWDM, WOKB, KDKO, WAWA

# UP AND COMING

- BIG FUN — KOOL AND THE GANG — DE-LITE/POLYGRAM**  
**IN THE GROOVE — TOMORROW'S EDITION — ATLANTIC**  
**SLOW YOUR BODY DOWN — CLIFTON DYSON — NETWORK/ELEKTRA**  
**SITUATION — YAZOO — SIRE**

# BLACK RADIO HIGHLIGHTS

**WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — ZAPP**  
HOTS: J. Holliday, R. Parker, D. Summer, O'Jays, A. Franklin, S. Lattisaw, Atlantic Starr, Shades Of Love, Grand Master Flash, Sequence. ADDS: Kool & The Gang, R. James, Ashford & Simpson, The Time. LP ADDS: Zapp.

**WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — SOUL SONIC FORCE**  
HOTS: J. Holliday, L. Taylor, Gap Band, E. King, S. Arrington, A. Franklin, Grand Master Flash, J. Osborne, Sequence, S. Lattisaw, Cooper & Ross, Bloodstone, Crown Heights Affair, Reddings, S. Mills, Cameo, Goodie, Shalamar, Feel, L. Rawls, H. Johnson. ADDS: Chimise, D. McPherson, M. Moore, M. McDonald, Shock, G. Guthrie, C. Hairston, Sunrize. LP ADDS: Atlantic Starr, G. Guthrie, Galaxy, Newmonics.

**WILD — BOSTON — STEVE CRUMBLY, PD — #1 — H. JOHNSON**  
JUMPS: 5 To 2 — Imagination, 12 To 7 — R. Parker, 13 To 8 — L. Graham, 15 To 10 — O'Jays, 14 To 11 — S. Mills, 24 To 14 — ZZ Hill, 19 To 16 — S. Lattisaw, 27 To 17 — Grand Master Flash, 28 To 18 — G. Guthrie, 30 To 22 — J. Jackson, 29 To 26 — Dunn & Bruce Street, Ex To 27 — G. Bonds, Ex To 28 — E. King, Ex To 29 — H. Alpert, Ex To 30 — B.B.&Q. Band. ADDS: S. Miller Band, C. Simon, Rocker's Revenge, Feel, Kool & The Gang, Goodie. LP ADDS: S. Lattisaw.

**WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — H. JOHNSON**  
HOTS: Odyssey, Shalamar, Zapp, D. Summer, Isley Brothers, Candela, C. Lynn, C. Simon, Change, Cameo, S. Wonder, B.B.&Q. Band, G. Soccio, Hall & Oates, L. Graham, J. Jackson, Atlantic Starr, Dunn & Bruce Street, S. Mills, A. Franklin. ADDS: M. Moore, R. Griffith, D. Williams, Zinc, B. Summers, V. Burch, E. King, Kool & The Gang, Goodie, Gap Band, Ashford & Simpson, S. Lattisaw, G.E. Thomas, B. Preston, M. Tyson.

**WGIV — CHARLOTTE — CHRIS TURNER, PD — #1 — ZAPP**  
HOTS: Soul Sonic Force, D. Summer, Alfonso, A. Franklin, Isley Brothers, Gap Band, Atlantic Starr, Grand Master Flash, Kid Creole & The Coconuts, War, R. Parker, Skyy, Dunn & Bruce Street, S. Mills, J. Jackson, Goodie, O'Jays. ADDS: Tavares, The Time, Midnight Star, M. Moore, Shotgun, AWB, St. Tropez. LP ADDS: R.J.'s Latest Arrival.

**WBMX — CHICAGO — LEE MICHAELS, PD — #1 — "D" TRAIN**  
HOTS: Odyssey, S. Wonder, Soul Sonic Force, R. Parker, Kid Creole & The Coconuts, H. Johnson, War, Atlantic Starr, L. Graham, A. Franklin, Grand Master Flash, D. Summer, S. Mills, Pointer Sisters, J. Jackson, Feel, L. Rawls, Gap Band, B. White, E. King. ADDS: Tavares, Wanda, A. Anthony, General Caine, M. Sadane, Ashford & Simpson, C.H.A., Goodie, J. Simon. LP ADDS: Isley Brothers, T. Pendergrass, D. Grusin.

**WGCI — CHICAGO — PAM WELLES, PD — #1 — GRAND MASTER FLASH**  
HOTS: Odyssey, Zapp, L. Graham, A. Franklin, D. Summer, Isley Brothers, R. Parker, H. Johnson, Amusement Park. ADDS: B.B.&Q. Band, Ashford & Simpson, Survivor, Shakatak, Tavares, D. Warwick, M. Lance, M. Walden, Sunrize, AWB, CHA, M. Tyner, Starpoint, M. McDonald. LP ADDS: Isley Brothers, D. Benoit. ADDS: M. Moore, R. Cameron, C. Dyson, Four Tops, Wanda, Kool & The Gang, Feel, Yazoo, The Time.

**WCIN — CINCINNATI — EVERETT CORK, PD — #1 — H. JOHNSON**  
HOTS: R. Parker, War, Midnight Star, D. Summer, Isley Brothers, Zapp, A. Franklin, C. Lynn, Soul Sonic Force, Dunn & Bruce Street, S. Wonder, O'Jays. ADDS: Four Tops, Gap Band, S. Lattisaw, L. Graham, Ashford & Simpson, D. Williams. LP ADDS: Midnight Star, S. Mills, A. Franklin.

**WJMO — CLEVELAND — ERIC STONE, PD — #1 — S. WONDER**  
HOTS: Soul Sonic Force, J. Holliday, R. Parker, Cameo, Skyy, A. Franklin, Dayton, O'Jays, Odyssey. ADDS: L. Rawls, Midnight Star, Alfonso, C. Dyson, Shotgun, E. King.

**KDKO — DENVER — CARLOS LANDO, MD — #1 — OZONE**  
HOTS: D. Summer, Zapp, R. James, Midnight Star, J. Spicer, S. Mills, Soul Sonic Force, Khemistry, A. Franklin, Gap Band, Klique, J. Jackson, G. Logan, A. Cymone, Isley Brothers, Goodie, M. Walden, AWB, Ashford & Simpson, B. Bland. ADDS: Wanda, Santana, J. Taylor, ZZ Hill, R. Crawford. LP ADDS: Isley Brothers, T. Pendergrass, S. Clarke, B.B.&Q. Band.

**WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — H. JOHNSON**  
HOTS: D. Summer, Zapp, A. Franklin, B.B.&Q. Band, L. Graham, Grand Master Flash, R. Hudson, Amusement Park, Goodie. ADDS: Yazoo, Tomorrow's Edition, Sekou Bunch, Shakatak, F. James, Thunder, Feel, M. Tyson, Starpoint, Cush. LP ADDS: Isley Brothers, C. Edwards, B. Williams, S. Clarke.

**WJLB — DETROIT — JOHN EDWARDS, PD — #1 — ZAPP**  
HOTS: Survivor, Odyssey, Dramatics, B.B.&Q. Band, C. Lucas, War, Skyy, S. Wonder, J. Holliday, Dayton, "D" Train, L. Graham, A. Franklin, Imagination, H. Johnson, Gap Band, J. Osborne, R. Parker, E. King. ADDS: M. Moore, Sunrize, Goodie. LP ADDS: B.B.&Q. Band, Isley Brothers, Zapp, T. Pendergrass.

**KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — ZAPP**  
JUMPS: 5 To 2 — A. Franklin, 8 To 4 — Grand Master Flash, 20 To 14 — "D" Train, 29 To 16 — R. James, 23 To 18 — Winans, 27 To 19 — Videe, Ex To 20 — Trouble Funk, 32 To 24 — Odyssey, 34 To 26 — J. Jackson, Ex To 30 — E. King, Ex To 34 — X-25 Band, Ex To 36 — Shalamar, Ex To 40 — M. McDonald. ADDS: R. Crawford, The Time. LP ADDS: Dayton.

**KPRS — KANSAS CITY — DELL RICE, PD — #1 — H. JOHNSON**  
JUMPS: 17 To 14 — D. Summer, 18 To 15 — H. Hancock, 21 To 2 — Zapp, 36 To 6 — Grand Master Flash, Ex To 20 — Soul Sonic Force, Ex To 35 — Gap Band, 20 To 16 — Sugar Hill Gang, 22 To 17 — Hall & Oates, 23 To 18 — Pointer Sisters, 24 To 19 — A. Franklin, 25 To 21 — Temptations, 26 To 22 — S. Robinson, 27 To 23 — Skyy, 28 To 24 — S. Mills, 29 To 25 — Starpoint, 30 To 26 — B. Summers, 31 To 27 — Dunn & Bruce Street, 32 To 28 — Amusement Park, 33 To 29 — D. Williams, 34 To 30 — B. White, 35 To 31 — T. Genesis, 37 To 32 — J. Moore, 38 To 33 — L. Rawls, 39 To 34 — B.B.&Q. Band, 40 To 36 — M. Tyner, Ex To 37 — Shock, Ex To 38 — J. Jackson, Ex To 39 — R. James, Ex To 40 — Alfonso. ADDS: Tavares, Kool & The Gang, S. Lattisaw, D. Warwick, Dazz Band, Marz, M. Walden. LP ADDS: S. Lattisaw, M. Sadane.

**KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — ZAPP**  
HOTS: D. Summer, Soul Sonic Force, J. Jackson, Ozone, H. Hancock, D. Williams, C. Lynn, Isley Brothers, H. Johnson. ADDS: The Time, B. Preston, System, C. Dawson, Steel Pulse, General Caine, Tavares.

**KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — H. JOHNSON**  
HOTS: A. Franklin, Cameo, Zapp, C. Lynn, S. Mills, Ozone, H. Hancock, J. Holliday, D. Summer. ADDS: J. Taylor, M. Moore, Rose Royce, Bloodstone, The Time, A. Cymone, M. Walden, K. Blow. LP ADDS: A. Meyers, S. Lattisaw, T. Pendergrass, J. Osborne, S. Wonder, Latimore, O'Bryan.

**WLOU — LOUISVILLE — NEAL OREA, PD — #1 — MIDNIGHT STAR**  
HOTS: Zapp, Sugar Hill Gang, O'Jays, Amusement Park, R. Hudson, A. Franklin, H. Johnson, Grand Master Flash, L. Graham, C. Dawson, Shalamar, War, D. Summer, T-Connection, Odyssey, T. Troutman, Bohannon, Goodie, J. Holliday, M. Walden, Alfonso, J. Carn. ADDS: E. King, K. Blow, Ashford & Simpson, D. Warwick, Feel, Klique, B. White, Shotgun, Imagination, Skyy, B. Summers. LP ADDS: T. Pendergrass.

**WEDR — MIAMI — GEORGE JONES, PD — #1 — J. HOLLIDAY**  
HOTS: H. Johnson, A. Franklin, Isley Brothers, Shalamar, O'Jays, Felix & Jarvis, T. Troutman, Zapp, D. Summer, Videe, Dayton, Odyssey, C. Dawson, S. Mills, Shock, B. White, Gap Band, Shades Of Love, B. Preston, Disco 4. ADDS: A. Anthony, B. Griffin, Tavares, M. Sadane, M. Moore, C. Lawson, Future Now, Feel, Slimline, K. Burke. LP ADDS: S. Redd, Isley Brothers, T. Pendergrass, R.J.'s Latest Arrival.

**WAWA — MILWAUKEE — JIMMY GOODTYME, PD — #1 — ZAPP**  
HOTS: H. Johnson, Odyssey, Brass Construction, C. Lucas, Felix & Jarvis, Isley Brothers, A. Franklin, Fatback, R. James, O.C. Smith, O'Bryan, J. Jackson, Ozone, Dazz Band, L. Graham, Dunn & Bruce Street, Midnight Star, Klique, B. Bland, S. Lattisaw. ADDS: Debarges, Sunrize, Tomorrow's Edition, Kool & The Gang, M. Moore. LP ADDS: Ozone, S. Clarke.

**WLUM — MILWAUKEE — JIMMY GOODTYME, MD — #1 — ZAPP**  
HOTS: A. Franklin, Shalamar, O'Bryan, R. Parker, H. Johnson, Imagination, S. Mills, C. Lucas, Kid Creole & The Coconuts, Isley Brothers, Pointer Sisters, Dunn & Bruce Street, D. Summer, R. Flack, S. Lattisaw. ADDS: J. Jackson, B. Preston, Kool & The Gang, M. Moore, Four Tops, Shotgun.

**WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — ZAPP**  
HOTS: D. Summer, J. Holliday, S. Miller Band, R. Parker, Gap Band, A. Franklin, Isley Brothers, Survivor, Ozone, Grand Master Flash, H. Johnson, Soul Sonic Force, J. Osborne, Odyssey, Dayton, Men At Work, War, J. Jackson, R. Flack, C. Dawson. ADDS: E. King, Rose Royce, Midnight Star, T. Troutman, M. McDonald, Sunrize, B. Preston, Rocker's Revenge, Treacherous Three, S. Arrington, D. Summer, Dunn & Bruce Street. LP ADDS: T. Pendergrass, Isley Brothers.

**WYLD-FM — NEW ORLEANS — TONY BROWN, PD — #1 — J. HOLLIDAY**  
HOTS: Windjammer, A. Franklin, Cameo, S. Wonder, Junior, D. Summer, R. Parker, Zapp, C. Lynn, J. Osborne, Odyssey, Dayton, One Way, War, Isley Brothers, Atlantic Starr, C. Lucas, Kid Creole & The Coconuts, Shalamar. ADDS: Four Tops, Sugar Hill Gang, Sunrize, Ashford & Simpson. LP ADDS: Isley Brothers, T. Pendergrass, J. Jackson.

**WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — ODYSSEY**  
JUMPS: 8 To 2 — Survivor, 11 To 5 — A. Franklin, 9 To 6 — Shades Of Love, 13 To 10 — J. Osborne, 15 To 11 — Rocker's Revenge, 27 To 16 — Grand Master Flash, 24 To 20 — L. Graham, 28 To 22 — R. Parker, 29 To 24 — G. Guthrie, 30 To 27 — B. Griffin, Ex To 29 — System. ADDS: E. King, Raw Silk, Sunrize, M. Moore, Kool & The Gang, Ashford & Simpson.

**WWRL — NEW YORK — BOBBY JAY, MD — #1 — ALICIA MEYERS**  
HOTS: Grand Master Flash, A. Franklin, S. Lattisaw, H. Johnson, Soul Sonic Force, G. Guthrie, Chinese, Odyssey, Legacy, Rose Royce, D. Summer, D. Williams, S. Mills, Dayton, Bloodstone.

**WOKB — ORLANDO — BILLIE LOVE, PD — #1 — O'JAYS**  
JUMPS: 7 To 2 — Dazz Band, 6 To 3 — D. Summer, 11 To 6 — S. Mills, 12 To 8 — Grand Master Flash, 23 To 10 — R. James, 18 To 11 — S. Lattisaw, 29 To 12 — Dayton, 31 To 20 — Gap Band, 15 To 9 — Odyssey, 27 To 17 — Bloodstone, 28 To 21 — Shalamar, 39 To 25 — H. Johnson, 34 To 26 — Brass Construction, 33 To 27 — Sugar Hill Gang, 35 To 28 — R. Flack, 36 To 29 — L. Rawls, Ex To 30 — Temptations, Ex To 31 — F. Grace & Rhinestone, Ex To 33 — E. King, Ex To 35 — Goodie, Ex To 36 — C. Dawson, Ex To 37 — Treacherous Three, Ex To 39 — Dunn & Bruce Street, Ex To 40 — J. Jackson. ADDS: S. Brown, Tomorrow's Edition, Amusement Park, Disco 4, Bohannon, Tavares. LP ADDS: J. McDuff, M. Sadane, B.B.&Q. Band, Starpoint, S. Clarke, R. Cameron.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — ZAPP**  
HOTS: D. Summer, H. Johnson, J. Osborne, J. Holliday, Odyssey, Grand Master Flash, J. Jackson, R. Flack, Gap Band, R. Parker, Isley Brothers, Dayton, S. Lattisaw, O'Jays, E. King, B. Preston, A. Franklin, B. White, Fat Larry's Band, Sugar Hill Gang. ADDS: M. McDonald, Kool & The Gang, Tavares, G. Guthrie, R. Hudson, Klique, R.J.'s Latest Arrival, Mikki, The Time, Khemistry, Raw Silk, S. Bunch, The Gunchback Boogie Band, Aurra, Conway & Temple. LP ADDS: Galaxy.

**WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — J. HOLLIDAY**  
JUMPS: 9 To 2 — H. Johnson, 13 To 4 — J. Jackson, 18 To 6 — A. Franklin, 11 To 8 — D. Summer, 19 To 9 — Zapp, 32 To 22 — Hall & Oates, 31 To 28 — Shalamar, 33 To 30 — R. Flack, 35 To 32 — R. James, 36 To 33 — Goodie, 37 To 34 — F. Rae, 40 To 35 — E. King, 39 To 36 — B.B.&Q. Band, Ex To 37 — B. Summers, Ex To 40 — C.H.A. ADDS: Dazz Band, Klique, Tom Tom Club, Ashford & Simpson, Gunchback Boogie Band. LP ADDS: D. Summer, A. Franklin, Nightshift, War, Isley Brothers, Pieces Of A Dream.

**KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — J. HOLLIDAY**  
HOTS: Atlantic Starr, D. Summer, Gap Band, A. Franklin, C. Lynn, Cameo, Zapp, R. Parker, Isley Brothers. ADDS: B. Summer & Heat, Kool & The Gang, E. King, The Time, B. White, J. Osborne.

**WSOK — SAVANNAH — JAY BRYANT, PD — #1 — OSYSSEY**  
HOTS: 13 To 7 — D. Williams, 15 To 8 — R. James, 16 To 9 — O'Jays, 14 To 10 — Dayton, 17 To 13 — Dazz Band, 21 To 14 — Gap Band, 19 To 16 — R. Flack, 22 To 17 — L. Rawls, 24 To 19 — E. King, 23 To 20 — Four Tops, 25 To 21 — Pointer Sisters, 28 To 22 — B. White, 29 To 26 — C.H.A., 30 To 27 — J. Jackson, Ex To 23 — Bloodstone, Ex To 24 — Goodie, Ex To 28 — S. Clarke, Ex To 29 — B.B.&Q. Band, Ex To 30 — Ashford & Simpson. ADDS: Crusaders, Tavares, The Time, Fat Larry's Band, C. Dyson. LP ADDS: T. Pendergrass, S. Clarke, R.J.'s Latest Arrival.

**KOKA — SHREVEPORT — B.B. DAVIS, PD — #1 — J. HOLLIDAY**  
HOTS: J. Osborne, Soul Sonic Force, Zapp, D. Summer, R. Parker, A. Franklin, Cameo, H. Johnson, Isley Brothers, G. Bonds, C. Lynn, Dayton, O'Jays, S. Mills, S. Lattisaw, Windjammer, Dunn & Bruce Street, R. Flack, Junior, S. Wonder. ADDS: B. Summers, Shalamar, R. James, E. King, Gap Band, Dazz Band.

**WWDM — SUMTER — BARBARA TAYLOR, PD**  
HOTS: Con Funk Shun, R. Parker, R. James, Zapp, Odyssey, H. Johnson, F. Rae, Magic Lady, Gap Band, Shades Of Love. ADDS: M. Sadane, Valentine Brothers, Grand Master Flash, M. McDonald, The Time, Klique, Shakatak, Tavares, Orange Krush, Videe, A. Mounz, Z. Washington. LP ADDS: G. Guthrie, Dukes, S. Lattisaw, S. Clarke, Valentine Brothers, M. Sadane, Tyzik.



## U.K. Publishers Mull 'Legal Advice' Clause In Wake Of Sting-Virgin Dispute

by Nick Underwood

LONDON — Following the recent out-of-court settlement between Sting of The Police and Virgin Music over an allegedly unfair publishing royalties contract, new legal ramifications for songwriters about to sign with publishers have emerged, causing an initial wave of anxiety throughout the publishing world, followed by relief and a mood of new caution from publishers.

After it was agreed that Sting would

receive a significant payment of royalties plus the return of rights to his songs after a designated period of time, it has been suggested throughout the publishing world that all companies should now necessitate an added "legal advice" clause to all their standard songwriter contracts, making it compulsory for new songwriters to seek impartial legal advice before signing.

The Sting versus Virgin Music case took six months to prepare and stemmed from Sting contesting an allegedly unfair publishing contract that he signed with a 50-50 basis (rising to 60-40 in Sting's favor) in 1976. Sting instigated the case by asking for the return of 700,000 pounds (about \$1.4 million), which Virgin earned from his copyrights since the start of the deal, plus an immediate return of all his copyrights. After an 11-day court hearing, settlement was reached.

Sting has since received a payment of 200,000 pounds (about \$400,000) from Virgin plus extra percentages payable under the court agreement. His percentage of royalties earned from Police's first three albums has been upped to 7½% retrospectively for the five-year span of the contract. Also stemming from the court settlement, Sting now receives 75% of his royalties rising to 80% in five years. After 7½ years, all of his copyrights will revert back to him and Virgin will keep collection rights for a further two years.

On Virgin's side, the company will publish Sting songs on the forthcoming Police album in the U.K. and Eire only, giving back 100% to Sting everywhere else. Sting will now set up his own publishing company to administer all of his future copyrights on a worldwide basis.

The chairman of the Music Publishers Assn. (MPA) and managing director of EMI Music, Ron White, spoke to **Cash Box** about the issue and said: "Even if some new songwriters cannot afford proper legal advice, they could go to The Citizens Advice Bureau and seek legal help. Six months ago at EMI, we inserted a 'legal advice' clause in all our new contracts, but even before then, we always stressed verbally that legal advice should be sought as another safeguard for the writer. The publisher these days stands to lose much more than he ever used to because of this clause and, of course, it becomes much more of a business risk, but it can save a lot of time and money in the future for publishers if the clause is adhered to."

## Capitol Dominates July CRIA Certifications

LOS ANGELES — Capitol Records scored impressively in the July certifications of the Canadian Recording Industry Assn. (CRIA), chalking up eight of the 11 platinum and gold awards for the month.

## INTERNATIONAL DATELINE

### Argentina

BUENOS AIRES — The winter school holidays ended last week and brought interesting sales of kiddie records to several record companies. The general level of the market was very satisfactory in July when compared to the depressing month of June, and children accounted for a good share of the sales volume with two albums by **Los Parchis**, the Spanish group that remains to be very popular here, comic strip character **Clemente**, who became a fantastic crossover to television when Channel 13 started airing one minute shorts with comments about the Soccer World Cup five times a day, and Interdisc's album by kid star **Lorena Paola**, star of a TV program titled *Growing Up With Daddy*, who attracted more than 45,000 people to a series of theater recreations of the slot.

One of the record execs asked by **Cash Box** stated that, for him, it was the best month since December. In other cases, reports mentioned a nearly 100% increase over June, which was awful. Most of the labels are concerned about the need to get hold of local product, since radio stations have not returned to music in English after the Malvinas war situation and thus make very complicated the promotion of records by U.S. artists. As we have reported before, there is no official ban on English-language records, but programmers are leary of audience reaction and one of them told **Cash Box** that he expected a very slow trend towards not more than 30% of U.S. artists on radio, compared to the 60-70% reached before the south Atlantic conflict erupted. Most of the benefit goes to local rock artists, who are reaching unprecedented levels of air time, and some folk names like **Mercedes Sosa**, who has reached 120,000 copies sold of a two-record album recorded live at the Opera Theater, last February.

miguel smirnoff

### Canada

OTTAWA — PolyGram continues to score well with the "Love Over and Over" album by **Kate and Anna McGarrigle**, indicating it may yet reap a gold record from the project without having scored a hit single (even though the title track did very well). .Capitol throwing a great deal of support behind **Sheriff**, its metal-rock find, while CBS is focusing on its debut project from **Minglewood** (formerly an RCA signing).

CPI is gambling **The Clash** can lure 20,000 or so to the Canadian National Exhibition in Toronto this September. .**Bryan Adams** is at work on a new disc, with **Bob Clearmountain** again at the production helm. .**Rough Trade** has cracked the Top 100 in Australia.

**Anvil**, Attic Records' heavy, heavy metal signing, will eye European and Japanese tours later this year.

kirk lapointe

### Japan

TOKYO — Total revenues collected on behalf of composers and lyricists dropped 5.2% to 22.1 billion yen (\$88.4 million) during the fiscal year ended March 31, according to the Japanese Society of Rights of Authors and Composers (JASRAC). For the previous fiscal year, ended March 31, 1981, JASRAC collected over 23.3 billion yen (\$93.3 million) for its members. JASRAC officials, disappointed at the drop in royalties, blamed the economic recession and the proliferation of record rental shops.

Polydor of Japan will soon embark on a widespread promotional campaign titled "Polydor Music Collection 83." The label will promote a variety of contemporary music packages.

Final toll on local record & tape dealers in Nagasaki on the island of Kyushu from the recent hurricane and flood conditions reached 150 million yen (\$600,000). The damage, mainly in the period from the end of July to the beginning of August, came primarily from the rivers overflowing and flooding the area.

kozo otsuka

### United Kingdom

LONDON — Rocking Royalty: For the first time the British Royal Family is taking an active interest in Rock Music. Earlier this year in May, **Status Quos**, the U.K. rock outfit that has sold over 20 million records worldwide, became the first rock band to play a full concert in front of royalty. **HRH Prince Charles**, The Prince Of Wales, was in the audience for the band's gig at Birmingham's National Exhibition Centre. The event was significant, not only because the Prince was among the 11,000 strong audience, but also because the show marked Status Quo's 20th anniversary in the music business. All proceeds from the event were donated to the Prince's Trust, Prince Charles's own charity that assists young people who are at a social, economic or environmental disadvantage. Then again, last month, Prince Charles attended another rock event in aid of his trust. Together with the British Phonographic Industry (BPI), the trust presented a rock gala that featured a new band, **Unlty**, which was the winning act in a competition set up for the event, along with an all-star cast featuring **Pete Townshend**, **Phil Collins**, **Mick Karn**, **Gary Brooker**, **Joan Armatrading**, **Robert Plant**, **Ian Anderson** and **Midge Ure**. The future King of England is putting the Royal stamp of approval, for the first time, on British rock music. Apparently his own personal fave is the black soul trio, **The Three Degrees**.

**Showaddywaddy**, who had a string of hits during the '70s, has just signed a new record deal with RCA for the U.K. only. First single is out this week (Aug. 13) titled "Who Put The Bomp."

nick underwood

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Liuvia** — Luis Angel — Interdisc
- 2 **Solo Le Pido A Dios** — Leon Gioco — Music Hall
- 3 **Puerto Pollensa** — Sandra Mihanovich — Microfon
- 4 **Mentira** — Valeria Lynch — PolyGram
- 5 **Amor Amor** — Maria Martha Serra Lima — CBS
- 6 **Cuatro Estofas** — Sandra Mihanovich — Microfon
- 7 **A Cara O Cruz** — Jose Velez — Discosa
- 8 **Cama Y Mesa** — Roberto Carlos — CBS
- 9 **Me Gusta** — Dyango — EMI
- 10 **Por Siempre** — Manuela Bravo — PolyGram

#### TOP TEN LPs

- 1 **Las Aventuras De . . .** — Parchis — Tonodisc/ATC
- 2 **Clemente** — Interdisc
- 3 **Sandra Mihanovich** — Microfon
- 4 **No Llores Por Mi Argentina** — Seru Giran — SG/Interdisc
- 5 **Tiempos Dificiles** — Juan Carlos Baglietto — EMI
- 6 **Pedro Y Pablo** — Pedro y Pablo — K-tel
- 7 **Hot Space** — Queen — EMI
- 8 **Los 15 Maximos** — various artists — PolyGram
- 9 **Los Unos Y Los Otros** — soundtrack — RCA
- 10 **Cantantino 6** — various artists — Interdisc/ATC

— Prensario

### Japan

#### TOP TEN 45s

- 1 **Highteen Bugl** — Masahiko Kondo — RVC
- 2 **Selbotachi No Lullabye** — Hiromi Iwazaki — Victor
- 3 **Kitasakaba** — Takashi Hosokawa — Nippon Columbia
- 4 **La C'Est Son** — Ann Luice — Victor
- 5 **Hyakuman Doller Baby** — Johnny — King
- 6 **Aishu No Casablanca** — Hiromi Goh — CBS/Sony
- 7 **Sel Shoji** — Hideki Saijo — RVC
- 8 **Natsu No Heroine** — Nahoko Kawai — Nippon Columbia
- 9 **Nijilro The Night Club** — Hiromi Iwazaki — Victor
- 10 **Komugilro No Mermald** — Seiko Matsuda — CBS/Sony

#### TOP TEN LPs

- 1 **P.M.9** — Eikichi Yazawa — Warner/Pioneer
- 2 **I Love You** — Of Course — Toshiba/EMI
- 3 **Pearl Pierce** — Yumi Matsutoya — Toshiba/EMI
- 4 **Banzai** — Masahiko Kondo — RVC
- 5 **Now And Forever** — Air Supply — Nippon Phonogram
- 6 **Nudeman** — Southern All Stars — Victor
- 7 **Casablanca** — Party Higns — CBS/Sony
- 8 **Yugurekara Hitori** — Hiromi Iwazaki — Victor
- 9 **Seiko Index** — Seiko Matsuda — CBS/Sony
- 10 **Prologue** — Akina Nakamori — Warner/Pioneer

—Cash Box of Japan

### United Kingdom

#### TOP TEN 45s

- 1 **Come On Eileen** — Dexy's Midnight Runners — Mercury
- 2 **Fame** — Irene Cara — RSO
- 3 **Don't Go** — Yazoo — Mute
- 4 **Driving In My Car** — Madness — Stiff
- 5 **Stool Pidgeon** — Kid Creole & The Coconuts — Ze
- 6 **It Started With A Kiss** — Hot Chocolate — RAK
- 7 **Strange Little Girl** — The Stranglers — Liberty
- 8 **I Second The Emotion** — Japan — Hansa
- 9 **The Only Way Out** — Cliff Richard — EMI
- 10 **Da, Da, Da** — Trio — Mobile Suit Corporation

#### TOP TEN LPs

- 1 **The Kids From Fame** — various artists — BBC
- 2 **Fame** — original soundtrack — RSO
- 3 **Lexicon Of Love** — ABC — Neutron
- 4 **Love And Dancing** — League Unlimited Orchestra — Virgin
- 5 **Tropical Gangsters** — Kid Creole & The Coconuts — Ze
- 6 **Two Rye Aye** — Dexy's Midnight Runners — Mercury
- 7 **Avalon** — Roxy Music — Polydor
- 8 **Abacadabra** — The Steve Miller Band — Mercury
- 9 **Donna Summer** — Warner Bros.
- 10 **Pictures At Eleven** — Robert Plant — Swan Song

— Melody Maker



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# CASH BOX TOP 100 ALBUMS

August 21, 1982

Title, Artist, Label, Number, Distributor	8/14	Weeks On Chart
<b>1 MIRAGE</b> FLEETWOOD MAC (Warner Bros. 23607-1) WEA	8.98	1 6
<b>2 ASIA</b> (Geffen GHS 2008) WEA	8.98	2 21
<b>3 PICTURES AT ELEVEN</b> ROBERT PLANT (Swan Song/Atco SS 8512) WEA	8.98	3 6
<b>4 EYE OF THE TIGER</b> SURVIVOR (Scotti Bros. FZ 38062) CBS	—	4 9
<b>5 AMERICAN FOOL</b> JOHN COUGAR (Riva RVL 7501) POL	8.98	6 17
<b>6 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951) CBS	—	7 23
<b>7 ABRACADABRA</b> THE STEVE MILLER BAND (Capitol ST-12216) CAP	8.98	8 9
<b>8 GET LUCKY</b> LOVERBOY (Columbia FC 37638) CBS	—	9 41
<b>9 DAYLIGHT AGAIN</b> CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	8.98	11 6
<b>10 GOOD TROUBLE</b> REO SPEEDWAGON (Epic FE 38100) CBS	—	10 7
<b>11 STILL LIFE (AMERICAN CONCERT 1981)</b> THE ROLLING STONES (Rolling Stones/Atco COC 39113) WEA	9.98	5 9
<b>12 ROCKY III</b> ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP	8.98	13 7
<b>13 CHICAGO 16</b> CHICAGO (Full Moon/Warner Bros. 9 23689-1) WEA	8.98	16 10
<b>14 THREE SIDES LIVE</b> GENESIS (Atlantic SD 2-2000) WEA	10.98	14 9
<b>15 IV</b> TOTO (Columbia FC 37728) CBS	—	12 19
<b>16 TUG OF WAR</b> PAUL McCARTNEY (Columbia TC 37462) CBS	—	15 15
<b>17 ANNIE</b> ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	—	18 14
<b>18 VACATION</b> GO-GO'S (I.R.S./A&M SP 70031) RCA	8.98	42 2
<b>19 GAP BAND IV</b> THE GAP BAND (Total Experience TE-1-3001) POL	8.98	20 11
<b>20 DONNA SUMMER</b> (Geffen GHS 2005) WEA	8.98	26 3
<b>21 ALL THE BEST COWBOYS HAVE CHINESE EYES</b> PETE TOWNSHEND (Atco SD 38-149) WEA	8.98	22 8
<b>22 ALL FOUR ONE</b> THE MOTELS (Capitol S-12177) CAP	8.98	17 17
<b>23 SPECIAL FORCES</b> .38 SPECIAL (A&M SP4888) RCA	8.98	19 13
<b>24 LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty LO-51124) CAP	8.98	30 5
<b>25 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH</b> FRANK ZAPPA (Barking Pumpkin FW 38066) CBS	—	25 13
<b>26 EYE IN THE SKY</b> THE ALAN PARSONS PROJECT (Arista AL 9599) IND	8.98	27 10
<b>27 NOW AND FOREVER</b> AIR SUPPLY (Arista AL 9587) IND	8.98	24 10
<b>28 DIVER DOWN</b> VAN HALEN (Warner Bros. BSK 3677) WEA	8.98	21 16
<b>29 EMOTIONS IN MOTION</b> BILLY SOUIER (Capitol ST-12217) CAP	8.98	43 3
<b>30 COMBAT ROCK</b> THE CLASH (Epic FE 37689) CBS	—	31 11
<b>31 DARE</b> THE HUMAN LEAGUE (Virgin/A&M SP-6-4892) RCA	8.98	23 26
<b>32 AVALON</b> ROXY MUSIC (Warner Bros. 9 23666-1) WEA	8.98	32 10
<b>33 POWER PLAY</b> APRIL WINE (Capitol ST-12218) CAP	8.98	33 7

Title, Artist, Label, Number, Distributor	8/14	Weeks On Chart
<b>34 SCREAMING FOR VENGEANCE</b> JUDAS PRIEST (Columbia FC 38160) CBS	—	38 6
<b>35 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229) RCA	8.98	35 24
<b>36 E.T. THE EXTRA-TERRESTRIAL</b> ORIGINAL SOUNDTRACK (MCA-6109) MCA	8.98	36 9
<b>37 HOOKED ON SWING</b> LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	8.98	28 11
<b>38 DREAMGIRLS</b> ORIGINAL BROADWAY CAST (Geffen GHSP 2007) WEA	9.98	29 15
<b>39 JEFFREY OSBORNE</b> (A&M SP-4896) RCA	8.98	39 10
<b>40 IMPERIAL BEDROOM</b> ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38157) CBS	—	45 8
<b>41 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	—	34 13
<b>42 ZAPP II</b> ZAPP (Warner Bros. 9 23583-1) WEA	8.98	51 3
<b>43 THROWIN' DOWN</b> RICK JAMES (Gordy/Motown 6005GL) IND	8.98	37 12
<b>44 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> STEVIE WONDER (Tamia/Motown 6002TL2) IND	13.98	41 13
<b>45 NO FUN ALOUD</b> GLENN FREY (Asylum E1-60129) WEA	8.98	40 10
<b>46 A FLOCK OF SEAGULLS</b> (Jive/Arista VA 66000) IND	6.98	52 14
<b>47 BLACKOUT</b> SCORPIONS (Mercury SRM-1-4039) POL	8.98	46 22
<b>48 NO CONTROL</b> EDDIE MONEY (Columbia FC 37960) CBS	—	55 7
<b>49 ESCAPE</b> JOURNEY (Columbia TC 37408) CBS	—	48 55
<b>50 VINYL CONFESSIONS</b> KANSAS (Kirshner FZ 38002) CBS	—	47 11
<b>51 NIGHT AND DAY</b> JOE JACKSON (A&M SP-4906) RCA	8.98	57 6
<b>52 PELICAN WEST</b> HAIRCUT 100 (Arista AL 6600) IND	6.98	53 20
<b>53 REACH</b> RICHARD SIMMONS (Elektra E1-60122F) WEA	10.98	49 12
<b>54 MARSHALL CRENSHAW</b> (Warner Bros. BSK 3673) WEA	8.98	56 14
<b>55 SUCCESS HASN'T SPOILED ME YET</b> RICK SPRINGFIELD (RCA AFL 1-4125) RCA	8.98	50 22
<b>56 KEEP IT LIVE</b> DAZZ BAND (Motown 6004ML) IND	8.98	44 23
<b>57 SO EXCITED</b> POINTER SISTERS (Planet BXL1-4355) RCA	8.98	64 6
<b>58 THE OTHER WOMAN</b> RAY PARKER, JR. (Arista AL 9590) IND	8.98	59 19
<b>59 QUIET LIES</b> JUICE NEWTON (Capitol ST-12210) CAP	8.98	58 13
<b>60 KIM WILDE</b> (EMI America ST-17065) CAP	8.98	61 15
<b>61 JUMP TO IT</b> ARETHA FRANKLIN (Arista AL 9601) IND	8.98	76 3
<b>62 ALDO NOVA</b> (Portrait ZRR 37498) CBS	—	62 27
<b>63 I LOVE ROCK 'N ROLL</b> JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND	8.98	60 37
<b>64 NON-STOP EROTIC CABARET</b> SOFT CELL (Sire SRK 3647) WEA	8.98	54 31
<b>65 BUILT FOR SPEED</b> STRAY CATS (EMI America ST-17070) CAP	8.98	73 9
<b>66 BEAUTY AND THE BEAT</b> THE GO-GO'S (I.R.S./A&M SP 70021) RCA	8.98	65 58

Title, Artist, Label, Number, Distributor	8/14	Weeks On Chart
<b>67 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS</b> THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	—	81 4
<b>68 JUMP UP!</b> ELTON JOHN (Geffen GHS 2013) WEA	8.98	67 18
<b>69 SWEETS FROM A STRANGER</b> SOUEEZE (A&M SP-4800) RCA	8.98	63 13
<b>70 TANTALIZINGLY HOT</b> STEPHANIE MILLS (Casablanca NBLP 7265) POL	8.98	82 3
<b>71 STRAIGHT FROM THE HEART</b> PATRICE RUSHEN (Elektra E1-60015) WEA	8.98	66 18
<b>72 HANDS DOWN</b> BOB JAMES (Tappan Zee/Columbia FC 38067) CBS	—	78 7
<b>73 INSTANT LOVE</b> CHERYL LYNN (Columbia FC 38057) CBS	—	74 7
<b>74 MISSING PERSONS</b> (Capitol DLP-15001) CAP	4.98	75 20
<b>75 CHARIOTS OF FIRE</b> ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL	8.98	68 45
<b>76 ONE ON ONE</b> CHEAP TRICK (Epic FE 38021) CBS	—	77 13
<b>77 FREEZE-FRAME</b> THE J. GEILS BAND (EMI America SOO-17062) CAP	8.98	71 41
<b>78 WE GO A LONG WAY BACK</b> BLOODSTONE (T-Neck FZ 38115) CBS	—	80 7
<b>79 HEY RICKY</b> MELISSA MANCHESTER (Arista AL 9574) IND	8.98	86 18
<b>80 AS WE SPEAK</b> DAVID SANBORN (Warner Bros. 9 23650-1) WEA	8.98	83 8
<b>81 STAR TREK II: THE WRATH OF KHAN</b> ORIGINAL SOUNDTRACK (Atlantic SD 19363) WEA	8.98	69 6
<b>82 THE ENVOY</b> WARREN ZEVON (Asylum 9 60159-1) WEA	8.98	90 3
<b>83 BEAT</b> KING CRIMSON (Warner Bros. 9 23692-1) WEA	8.98	70 8
<b>84 I'M THE ONE</b> ROBERTA FLACK (Atlantic SD 19354) WEA	8.98	85 10
<b>85 UNDER THE BIG BLACK SUN</b> X (Elektra 9 60150-1) WEA	8.98	87 7
<b>86 TALKING BACK TO THE NIGHT</b> STEVE WINWOOD (Island ILPS 9777) WEA	8.98	— 1
<b>87 AEROBIC SHAPE UP</b> JOANIE GREGGAINS (Parade/Peter Pan 104) IND	8.98	79 19
<b>88 GREASE 2</b> ORIGINAL SOUNDTRACK (RSO RS-1-3803) POL	8.98	72 10
<b>89 12 GREATEST HITS VOL. II</b> NEIL DIAMOND (Columbia TC 38066) CBS	—	91 13
<b>90 NUGENT</b> TED NUGENT (Atlantic SD 19365) WEA	8.98	97 6
<b>91 STREET OPERA</b> ASHFORD & SIMPSON (Capitol ST-12207) CAP	8.98	92 13
<b>92 BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37978) CBS	—	119 7
<b>93 LONE RHINO</b> ADRIAN BELEW (Island/Atco IL 9751) WEA	8.98	93 8
<b>94 HOOKED ON CLASSICS</b> LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194) RCA	8.98	89 40
<b>95 BRILLIANCE</b> ATLANTIC STARR (A&M SP-4883) RCA	8.98	94 22
<b>96 BELLA DONNA</b> STEVIE NICKS (Modern/Atco MR 38-139) WEA	8.98	96 54
<b>97 MY FAVORITE PERSON</b> THE O'JAYS (Philadelphia Int'l. FZ 37999) CBS	—	98 15
<b>98 GHOST IN THE MACHINE</b> THE POLICE (A&M SP-3730) RCA	8.98	99 44
<b>99 TRON</b> ORIGINAL SOUNDTRACK (CBS SM 37782) CBS	—	100 4
<b>100 III WISHES</b> SHOOTING STAR (Virgin/Epic FE 38020) CBS	—	106 3



# Cash Box Top Albums/101 to 200

August 21, 1982

		8/14	Weeks On Chart			8/14	Weeks On Chart			8/14	Weeks On Chart
101	<b>ALL DRESSED UP &amp; NO PLACE TO GO</b>	8.98		133	<b>WISE GUY</b>	8.98		168	<b>HOMOSAPIEN</b>	5.98	
	NICOLETTE LARSON (Warner Bros. BSK 3678) WEA	113	3		KID CREOLE AND THE COCONUTS (Ze/Sire SRK 3681) WEA	126	9		PETE SHELLEY (Arista AL 6602) IND	162	6
102	<b>OFFERING</b>	8.98		134	<b>NOTHING TO FEAR</b>	8.98		169	<b>THE NUMBER OF THE BEAST</b>	8.98	
	AXE (Atco SD 38-148) WEA	108	9		ONGO BOINGO (A&M SP-4903) RCA	144	4		IRON MAIDEN (Harvest ST-12202) CAP	171	20
103	<b>LOVE NOTES</b>	—		135	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b>	—		170	<b>BODY TALK</b>	8.98	
	CHUCK MANGIONE (Columbia FC 38101) CBS	104	7		WILLIE NELSON (Columbia KC 237542) CBS	138	49		IMAGINATION (MCA-5271) MCA	174	5
104	<b>OFFRAMP</b>	8.98		136	<b>SNEAKIN' OUT</b>	8.98		171	<b>REUNION</b>	8.98	
	PAT METHENY GROUP (ECM-11216) WEA	105	14		STACY LATTISAW (Cotillion/Atco 90002-1) WEA	—	1		THE TEMPTATIONS (Gordy/Motown 6008GL) IND	146	17
105	<b>ON THE LINE</b>	8.98		137	<b>LITE ME UP</b>	—		172	<b>NOW IS THE TIME</b>	—	
	GARY U.S. BONDS (EMI America SO-17068) CAP	84	9		HERBIE HANCOCK (Columbia FC 37928) CBS	130	13		LOU RAWLS (Epic FE 37448) CBS	176	2
106	<b>LIVE IT UP</b>	—		138	<b>THE LEGEND GOES ON</b>	8.98		173	<b>JUST SYLVIA</b>	8.98	
	DAVID JOHANSEN (Blue Sky ARZ 38004) CBS	107	8		THE STATLER BROTHERS (Mercury SRM-1-4048) POL	139	6		SYLVIA (RCA AHL-1-4312) RCA	186	2
107	<b>NON-STOP ECSTATIC DANCING</b>	5.99		139	<b>HOT SPACE</b>	8.98		174	<b>STANDING HAMPTON</b>	8.98	
	SOFT CELL (Sire 8 23694-1B) WEA	117	3		QUEEN (Elektra E1-60128) WEA	131	13		SAMMY HAGAR (Geffen GHS 2006) WEA	175	31
108	<b>WILD HEART OF THE YOUNG</b>	—		140	<b>CONVERTIBLE MUSIC</b>	8.98		175	<b>GET IT ON CREDIT</b>	8.98	
	KARLA BONOFF (Columbia FC 37444) CBS	88	21		JOSIE COTTON (Elektra 9 60140-1) WEA	140	4		TORONTO (Network/Elektra 9 60153-1) WEA	179	2
109	<b>SHEFFIELD STEEL</b>	8.98		141	<b>STRAIGHT BETWEEN THE EYES</b>	8.98		176	<b>HOT FUN</b>	8.98	
	JOE COCKER (Island/Atco IL 9750) WEA	111	7		RAINBOW (Mercury SRM-1-4041) POL	136	17		DAYTON (Liberty LT-51126) CAP	182	2
110	<b>WHO'S FOOLIN' WHO</b>	8.98		142	<b>BILLY IDOL</b>	8.98		177	<b>ANNE MURRAY'S GREATEST HITS</b>	8.98	
	ONE WAY (MCA-5279) MCA	103	22		(Chrysalis CHR 1377) IND	152	2		(Capitol SOO-12110) CAP	170	129
111	<b>LET ME TICKLE YOUR FANCY</b>	8.98		143	<b>"D" TRAIN</b>	8.98		178	<b>PAC-MAN FEVER</b>	—	
	JERMAINE JACKSON (Motown 6017ML) IND	121	3		(Prelude PRL 14105) IND	115	17		BUCKNER & GARCIA (Columbia XRC 37941) CBS	159	23
112	<b>WINDSONG</b>	8.98		144	<b>THE HUNTER</b>	8.98		179	<b>THE CONCERT IN CENTRAL PARK</b>	14.98	
	RANDY CRAWFORD (Warner Bros. 9 23687-1) WEA	95	10		BLONDIE (Chrysalis CHR 1384) IND	128	10		SIMON AND GARFUNKEL (Warner Bros. 2BSK 3654) WEA	157	24
113	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b>	—		145	<b>OUTLAW</b>	8.98		180	<b>IN BLACK AND WHITE</b>	8.98	
	ORIGINAL SOUNDTRACK (MCA-6112) MCA	129	3		WAR (RCA AFL1-4208) RCA	127	24		BARBARA MANDRELL (MCA-5205) MCA	168	13
114	<b>FANDANGO</b>	8.98		146	<b>CHILL OUT</b>	—		181	<b>STEVE FORBERT</b>	—	
	HERB ALPERT (A&M SP-3731) RCA	116	11		BLACK UHURU (Island/Atco 9752) WEA	143	5		(Nemperor ARZ 37434) CBS	161	6
115	<b>WE ARE ONE</b>	8.98		147	<b>SEASONS OF THE HEART</b>	8.98		182	<b>MEMORIES</b>	—	
	PIECES OF A DREAM (Elektra 9 60142-1) WEA	122	5		JOHN DENVER (RCA AFL1-4256) RCA	132	24		BARBRA STREISAND (Columbia TC 37678) CBS	177	37
116	<b>THE REAL DEAL</b>	—		148	<b>EDDIE MURPHY</b>	—		183	<b>THE ONE THAT YOU LOVE</b>	8.98	
	THE ISLEY BROTHERS (T-Neck FZ 38047) CBS	—	1		(Columbia FC 38180) CBS	160	3		AIR SUPPLY (Arista AL 9551) IND	169	63
117	<b>WAITIN' FOR THE SUN TO SHINE</b>	—		149	<b>ABACAB</b>	8.98		184	<b>WINTER INTO SPRING</b>	8.98	
	RICKY SKAGGS (Epic FE 37193) CBS	118	13		GENESIS (Atlantic SD 19313) WEA	133	45		GEORGE WINSTON (Windham Hill C-1019) IND	—	1
118	<b>SOMEWHERE IN THE STARS</b>	—		150	<b>GREATEST HITS</b>	8.98		185	<b>QUARTERFLASH</b>	8.98	
	ROSANNE CASH (Columbia FC 37570) CBS	112	9		KENNY ROGERS (Liberty LOO-1072) CAP	147	97		(Geffen GHS 2003) WEA	173	44
119	<b>4</b>	8.98		151	<b>BREAKIN' AWAY</b>	8.98		186	<b>CHRISTOPHER CROSS</b>	8.98	
	FOREIGNER (Atlantic SD 16999) WEA	109	57		AL JARREAU (Warner Bros. BSK 3576) WEA	151	53		(Warner Bros. BSK 3383) WEA	184	134
120	<b>ABOMINO</b>	8.98		152	<b>SOONER OR LATER</b>	8.98		187	<b>STEAMIN' HOT</b>	—	
	URIAH HEPP (Mercury SRM-1-4057) POL	134	2		LARRY GRAHAM (Warner Bros. BSK 3668) WEA	150	10		THE REDDINGS (Believe In A Dream FZ 37974) CBS	172	13
121	<b>EYE TO EYE</b>	8.98		153	<b>SCOTT BAIO</b>	8.98		188	<b>FAME</b>	8.98	
	(Warner Bros. BSK 3570) WEA	123	12		(RCA NFL1-8025) RCA	163	2		ORIGINAL SOUNDTRACK (RSO RX1-3080) POL	190	30
122	<b>THIS ONE'S FOR YOU</b>	—		154	<b>HAPPY TOGETHER</b>	8.98		189	<b>WORKING CLASS DOG</b>	8.98	
	TEDDY PENDERGRASS (Philadelphia Int'l FZ 38118) CBS	—	1		ODYSSEY (RCA AFL1-4240) RCA	155	9		RICK SPRINGFIELD (RCA AFL 1-3697) RCA	181	73
123	<b>ROYAL JAM</b>	12.98		155	<b>TOO FAST TO LIVE, TOO YOUNG TO DIE</b>	8.98		190	<b>TRUE DEMOCRACY</b>	8.98	
	THE CRUSADERS (MCA 2-8017) MCA	124	8		ROBERT GORDON (RCA AFL1-4380) RCA	166	2		STEEL PULSE (Elektra E1-60113) WEA	—	1
124	<b>PRIVATE AUDITION</b>	—		156	<b>FRIENDS</b>	8.98		191	<b>YOU'VE GOT THE POWER</b>	—	
	HEART (Epic FE 38049) CBS	101	11		SHALAMAR (Solar/Elektra S-28) WEA	153	27		THIRD WORLD (Columbia FC 37744) CBS	178	23
125	<b>WALT DISNEY PRODUCTIONS' MOUSERCISE</b>	7.98		157	<b>2XS</b>	8.98		192	<b>CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM VOLUME 2</b>	8.98	
	(Disneyland 62516) IND	110	23		NAZARETH (A&M SP-4901) RCA	135	7		(Vintage/Mirus VNI 7733) IND	185	36
126	<b>FEELS SO RIGHT</b>	8.98		158	<b>CURRENT</b>	—		193	<b>TATTOO YOU</b>	8.98	
	ALABAMA (RCA AHL 1-3930) RCA	114	76		HEATWAVE (Epic FE 38065) CBS	142	8		ROLLING STONES (Rolling Stones/Atco COC 16052) WEA	183	50
127	<b>OUT OF THE SHADOWS</b>	8.98		159	<b>20 AEROBIC DANCE HITS</b>	8.98		194	<b>LOVE IS WHERE YOU FIND IT</b>	8.98	
	DAVE GRUSIN (GRP/Arista 5510) IND	137	4		MARCY MUIR (Parade/Peter Pan 101) IND	148	32		THE WHISPERS (Solar/Elektra S-27) WEA	187	32
128	<b>ALLIGATOR WOMAN</b>	8.98		160	<b>THE INNOCENT AGE</b>	—		195	<b>PICTURE THIS</b>	8.98	
	CAMEO (Chocolate City CCLP 2021) POL	102	20		DAN FOGELBERG (Full Moon/Epic KE2 37393) CBS	145	49		HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340) IND	194	26
129	<b>FAST TIMES AT RIDGEMONT HIGH</b>	15.98		161	<b>TRUST ME</b>	8.98		196	<b>PRIVATE EYES</b>	8.98	
	ORIGINAL SOUNDTRACK (Full Moon/Asylum 9 60158-1 R) WEA	—	1		JEAN CARN (Motown 6010ML) IND	149	9		DARYL HALL & JOHN OATES (RCA AFL1-4028) RCA	198	49
130	<b>KEEPIN' LOVE NEW</b>	8.98		162	<b>DIARY OF A MADMAN</b>	—		197	<b>THE JAZZ SINGER</b>	9.98	
	HOWARD JOHNSON (A&M SP-4895) RCA	141	4		OZZY OSBOURNE (Jet FZ 37492) CBS	164	40		NEIL DIAMOND (Capitol SWAV-12120) CAP	193	88
131	<b>INSIDE</b>	8.98		163	<b>JI</b>	8.98		198	<b>BOBBIE SUE</b>	8.98	
	RONNIE MILSAP (RCA AHL 14311) RCA	120	9		JUNIOR (Mercury SRM-1-4043) POL	154	17		OAK RIDGE BOYS (MCA-5294) MCA	195	27
132	<b>PHYSICAL</b>	8.98		164	<b>THE DUDE</b>	8.98		199	<b>IT'S A FACT</b>	8.98	
	OLIVIA NEWTON-JOHN (MCA-5229) MCA	125	43		QUINCY JONES (A&M SP-3721) RCA	158	73		JEFF LORBER (Arista AL 9583) IND	180	22
				165	<b>JUICE</b>	8.98		200	<b>TIME PIECES/THE BEST OF ERIC CLAPTON</b>	8.98	
					JUICE NEWTON (Capitol ST-12136) CAP	156	77		ERIC CLAPTON (RSO RX 1-3099) POL	192	11
				166	<b>GOLD</b>	8.98					
					STEELY DAN (MCA-5324) MCA	167	7				
				167	<b>NIECY</b>	—					
					DENICE WILLIAMS (ARC/Columbia FC 37952) CBS	165	19				

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	46	Crosby, Stills & Nash	9	Imagination	170	Metheny, Pat	104	Queen	139	.38 Special	23
Aerobics (Greggains)	87	Cross, Christopher	186	Iron Maiden	169	Miller, Steve	7	Rainbow	141	Toronto	175
Aerobics (Muir)	159	Crusaders	123	Isley Brothers	116	Mills, Stephanie	70	Rawls, Lou	172	Toto	15
Air Supply	27, 183	"D" Train	143	J. Geils Band	77	Misap, Ronnie	131	Reddings	187	Townsend, Pete	21
Alabama	35, 126	Dayton	176	Jackson, Jermaine	111	Missing Persons	74	REO Speedwagon	10	Uriah Heep	120
Alpert, Herb	114	Dazz Band	56	Jackson, Joe	51	Motels, Eddie	48	Rogers, Kenny	24, 150	Van Halen	28
April Wine	33	Denver, John	147	James, Bob	72	Motels	22	Rolling Stones	11, 193	War	145
Ashford & Simpson	91	Diamond, Neil	89, 197	James, Rick	43	Mouserice	125	Roxy Music	32	Whispers	194
Asia	2	Eye To Eye	121	Jarreau, Al	151	Murphy, Eddie	148	Royal Philharmonic Orchestra	67, 94	Wilde, Kim	60
Atlantic Starr	95	Flack, Roberta	84	Jett, Joan	63	Murray, Anne	177	Rushen, Patrice	71	Williams, Deniece	167
Axe	102	Fleetwood Mac	1	Johansen, David	106	Nazareth	157	Sanborn, David	87	Winston, George	184
Baio, Scott	153	Fogelberg, Dan	160	John, Elton	68	Nelson, Willie	6, 135	Scorpions	40	Winwood, Steve	86
Belew, Adrian	93	Fonda, Jane	41	Johnson, Howard	130	Newton, Juice	59, 165	Shalamar	156	Wonder, Stevie	44
Buckner and Garcia	178	Forbert, Steve	181	Jones, Quincy	164	Newton-John, Olivia	132	Shelley, Pete	168	X	85
Cameo	128	Foreigner	119	Journey	49	Nicks, Stevie	96	Shooting Star	100	Zapp	42
Carn, Jean	161	Franklin, Aretha	61	Judas Priest	34	Nova, Aldo	62	Simmons, Richard	53	Zappa, Frank	25
Cash, Rosanne	118	Frey, Glenn	45	Junior	163	Nugent, Ted	90	Simon and Garfunkel	179	Zevon, Warren	82
Cheap Trick	76	Gap Band	19	Kansas	50	Oak Ridge Boys	198	Skaggs, Ricky	117		
Chicago	13	Genesis	14, 149	Kid Creole/Coconuts	133	Odyssey	154	Soft Cell	64, 107		
Clapton, Eric	200	Go-Go's	18, 66	King Crimson	83	Oingo Boingo	134	Springfield, Rick	55, 189	Annie	17
Clash	30	Gordon, Robert	155	Larson, Nicolette	101	O'Jays	97	Squeeze	69	Best Little Whorehouse	113
Cocker, Joe	109	Graham, Larry	152	Lattisaw, Stacy	136	One Way	110	Stailer, Billy	139	Chariots Of Fire	75
Costello, Elvis	109	Grusin, Dave	127	Lewis, Huey	195	Osborne, Jeffrey	39	Statler Brothers	190	Dreamgirls	38
Cotton, Josie	140	Hagar, Sammy	174	Lorber, Jeff	199	Osbourne, Ozzy	162	Steel Pulse	166	E.T.	36
Cougar, John	5	Haircut 100	52	Loverboy	8	Parker, Ray	58	Steady Dan	166	Fame	188
Crawford, Randy	112	Hall & Oates	196	Lynn, Cheryl	73	Parsons, Alan	26	Stray Cats	65	Fast Times	129
Crenshaw, Marshall	54	Hancock, Herbie	137	Manchester, Melissa	79	Pendergrass, Teddy	122	Streisand, Barbra	182	Grease 2	88
		Heart	124	Mandrell, Barbara	180	Pieces of a Dream	115	Summer, Donna	20	Rocky III	12
		Heatwave	158	Mangione, Chuck	103	Plant, Robert	3	Survivor	4	Star Trek II	81
		Hensel, Carol	192	Manhattan Swing Orchestra	37	Pointer Sisters	57	Sylvia	173	Tron	99
		Human League	31	McCartney, Paul	16	Police	98	Temptations	171		
		idol, Billy	142	Men At Work	92	Quarterflash	185	Third World	191		



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## Retail Regrets CBS Price Hike

(continued from page 15)

stores still pulled 34% gross profit.

While variable pricing and deemphasizing midlines are two tactics being explored, a third alternative comes in the form of price averaging, a path being looked at by the Stark/Camelot and Waxie Maxie chains.

Ken Dobin, LP and tape buyer for the Washington, D.C.-based Waxie Maxie web, said that the chain would try to hold the line on passing the midline price hike directly to consumers through a price averaging process. He said that he believed midlines could continue to be a viable promotion tool if merchandised with current product. "If you put the new Crosby, Stills & Nash on sale with a catalog midline of the 'The Best Of Crosby, Stills & Nash,' that's still an attractive bargain for consumers," he said.

#### Bad Shape

"I think you have to be in pretty bad shape to substantially raise your prices over the \$5.98 list," Dobin said, also noting that when a price hike occurs, other items can be raised to offset the profit loss incurred from prerecorded music price increases.

"If the price on a record line goes up," said Dobin, "then raise the price on tape head cleaner or some other accessory item."

In some markets, the CBS midline price hike received a contemptuous reception. "It couldn't have come at a worse time," lamented Calvin Simpson, owner of the Detroit-based Simpson Wholesale/Bad Records, Inc. "We'll probably have to sell all the midlines at list," he said, adding that since the WEA price hike there had been none of that company's midline product in stock.

"I mean, it helped to have midlines that we could price attractively because the customer who came into the store with \$10 or \$12 could leave with two records," Simpson said. "CBS should spend more

time pushing its good product and less time figuring out ways to raise my cost of doing business.

"I know things are tough," he continued, "but I know if I've got a good thing, I'm gonna run with it. But I guess big corporations don't have to do that; they can just raise the price to me."

Simpson said that "the record industry is making the same mistake that General Motors did. When their cars weren't selling, they raised the prices; when they still didn't sell, they raised the prices again. The next thing you knew, the GM car cost \$10,000 and the Japanese import cost \$4,000.

"Before you knew it," he continued, "GM was calling people who bought the Japanese car 'un-American.' So before you know it, the record industry will be calling people un-American for buying TDK (blank tape) and supporting the Japanese economy."

#### Indifferent In Sacramento

There were some who treated the price hike indifferently, such as Russ Solomon, head of the Sacramento-based Tower Records Web, who said, "Ho hum, I don't think it'll have any impact at all. There's validity in this price increase, but if it had been frontline product, it might have been out of line."

He also noted that the CBS and RCA reduction on audiophile line prices was a good move, noting that their prices had been "way out line." CBS's digitals have dropped from \$8.76 to \$6.63 in conjunction with the Mastersound digitals moving into the Masterworks catalog.

There was less controversy concerning the CBS hike on singles, with many dealers noting that they had been selling CBS single product at the same price as other labels, which have all increased their singles prices to a \$1.98 list.

"CBS is not so stupid they would not raise their singles price when everyone else has," said Levenson of Turtle's.

## Industry Endorses Plan For Lower Postal, Phone Rate Hikes In Canada

(continued from page 11)

Crown corporations and regulated companies are to have the guidelines apply unless they can show "exceptional circumstances" for the increases.

The post office now concedes it will adhere to the restraint principles. Of course, any operating deficit it chalks up will be borne by taxpayers.

But such was not the case with Bell Canada, the country's largest telephone company.

Bell indicated three weeks ago it would be unable to keep within the guidelines because its operating costs would be increasing too quickly. It wanted clarification of the guidelines from the federal government, especially in view of proposed in-

creases of 25% for residential and 35% increases for business telephones.

On Aug. 5, the day after wage legislation was given royal assent and put into force, the federal government gave Bell that clarification.

Communications Minister Francis Fox announced a decision last October by the Canadian Radio-television and Telecommunications Commission (CRTC) would be extended and amended through a little-used section of the National Transportation Act.

The act gives the government the right to overturn any CRTC decision on companies under the transportation law. In effect, Bell will be held to six-and-five guidelines until September 1984.

## Home Tape Bills Face Uphill Fight

(continued from page 24)

hardware and blank tape manufacturers should be free from royalty fees.

"We think the consumer is going to benefit, not be penalized, by our bill," explains the congressman. "I've received two letters already from major national corporations, one of them being the Frito-Lay company (makers of various corn and potato chip snacks), that said if their ads were being blipped out on home video recorders (and therefore losing their selling value), they would think twice about paying for TV advertisements."

"In a case like that," says Edwards, "the big loser will be the TV consumer who doesn't own a Betamax (or other form of VCR). He will be deprived of programming because the advertisers will refuse to sup-

## Viacom Appoints Wood

(continued from page 17)

time, created a team of professional broadcasters whose one goal is station success. WRVR-FM is concerned and involved in Memphis."

port new programming."

Sen. Charles Mathias (R.-Md.), whose amendment to DeConcini's bill would establish a home use exemption for non-commercial home taping, plus royalty fees to be imposed on manufacturers and importers of recording hardware and blank tapes and a "right of first sale" doctrine to restrict unauthorized rental of copyrighted materials, was unavailable for comment at presstime.

As it now stands, both houses of Congress will be in session until Aug. 20, at which time both will recess until Sept. 7. Upon return Congress will remain in session until about Oct. 8, when it will adjourn again to allow campaigning for the numerous congressional elections in early November. In mid-November, Congress will reconvene for a final "lame duck" session that will conclude around Christmastime, after which Congress will adjourn and the 97th Congress will end. The 98th Congress will then commence in early 1983.



# CASH BOX

August 21, 1982

## AROUND THE ROUTE

by Camille Compasio

**Brad King** of Jack's Amusement in El Dorado, Ark. notes that the distrib's recently held open house celebration won rave reviews and drew a packed attendance of industry reps. Event marked the opening of the firm's branch in Lubbock, Tex., of which company president **Jack Ethridge** is mighty proud.

**Glenn Braswell**, the new executive director of the Amusement Games Manufacturers Assn., was in Chicago for the National Conference of Legislators convention, held in late July at the Hyatt. Legislators and lobbyists from throughout the country attended the conference in large numbers and AGMA sponsored a hospitality suite outfitted with coin-operated music and game equipment for adults at the show, and also had a small game room set up in the lobby area exclusively for youngsters who accompanied their parents to the conference. Glenn told us he was very pleased with the response to the equipment and felt that AGMA's participation did much in the way of image building and the enlightenment of legislators, many of whom were totally unfamiliar with the games and got a kick out of playing them. Since many of the legislators

(continued on page 41)



**PRODUCTION IN MOTION** — MTM Enterprises chose prominent West Coast distributors C.A. Robinson & Co. as the ideal site for filming a segment of its upcoming TV series, "Remington Steel." The episode, which deals with a subject of utmost concern to the coin machine industry, illegal break-ins and stolen video games, was filmed at C.A. Robinson's warehouse on Pico Blvd. in Los Angeles, where film crews are pictured unloading equipment in preparation for the day's shooting.

## Recession, Player Selectivity Blamed For Dip In Collections

by Jeffrey Ressler

**LOS ANGELES** — Citing the recession, an overabundance of locations and greater player selectivity, a majority of amusement game operators contacted in a **Cash Box** survey reported collections dropped at least 10% this season as compared to 1981's summertime revenues. Although such hit games as "Zaxxon," "Robotron 2084," and "Ms. Pac-Man" are still bringing in quarters, ops said that currently the market is glutted with

"filler" games, which has made them more frugal in purchasing new equipment.

With all the oppressive factors affecting operators — adverse local and state legislation, costly fees and licenses, expensive price tags on new units and increased competition from newcomers to the field — by far the most awesome pinch has come from the recession's massive unemployment rate and the drop in the dollar's buying power.

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# COIN MACHINE





## EXECUTIVE PROFILE

# Future Bright For Well-Run Coin Companies, Says Sega's Rosen

by Jeffrey Ressler

If the amusement game industry ever decides to establish a hall of fame, it's a cinch one of the top spots will go to David Rosen, chairman and president of Sega Enterprises, Inc., whose divisions include the video game manufacturing giant Gremlin Industries. As the head of Sega, Rosen has introduced the world to such revolutionary games as the spacy "Zaxxon," the lighthearted "Frogger" and the high-speed "Turbo", and will soon unveil his company's new visually innovative "Sub Roc - 3D," which combines a submarine chase with a rocket battle in a fully three-dimensional program. Under research and development for two years, this underwater/space fantasy game is just one of three models the manufacturer plans to release before the end of 1982.

But the Sega executive is known for much more than merely presenting exciting product. A 25-year veteran of the coin-operated machine trade, Rosen actually pioneered the modern game business in Japan after coming to that country as a U.S. serviceman in the early 1950s. Following his tour of duty, Rosen decided to stay in the Orient and began making a name for himself in import/export merchandising, primarily dealing with souvenir items like money clips, cigarette lighters, and woodcrafts. At the time, no Western coin-op games existed in the country except on American military posts, and Rosen had the foresight to recognize a strong demand by the populace for exciting, inexpensive entertainment. At first importing a number of shooting gallery games including "Bear Gun" and "Coon Hunt" from U.S. Distributors, Rosen became the sole game importer and operator in Japan for a full year and a half before others entered the field.

After firmly establishing himself as a major arcade operator in Japan, Rosen merged his amusement concern with a firm that ran a large jukebox route, and together in 1965 they formed a new game manufacturing company called Sega Enterprises. In the months following the combine, Sega put out a machine called "Periscope" with a submarine motif which caused a sensation both in the Orient and in the United States. Unlike other games of the era, Periscope was an expensive machine to build and carried a high price tag, was housed in a large cabinet, and carried the first 25¢ play fee. Nevertheless, despite all of these drawbacks, it sold extremely well and attracted a loyal following. It was an auspicious start for a young company, and through subsequent game releases including the special-effects-laden "Missile," and the shooting game classic "Jet Rocket", Sega quickly carved a niche for itself as a major

designer of top-of-the-line electronic entertainment devices.

Over the next few years Sega went through a number of important changes. In 1970 Rosen sold the company to Gulf + Western Industries, staying on as chairman and executive officer. In 1975 the company bought a large building in Redondo Beach, Calif. and set up its American assembly for Sega's games manufactured in Japan. Then, three years later, Sega officially acquired Gremlin Industries of San Diego and the partnership between the Tokyo-based game company and the Southern California firm immediately began to flourish with the production of such hot pieces as "Head On," "Carnival", "Moon Cresta" and "Astro Blaster."

Today, the corporation encompasses vast holdings, most of which were acquired through the business acumen of Rosen. They include:

- Gremlin Industries, Inc. — the aforementioned U.S. designer and manufacturer of commercial video games for worldwide sales.
- Sega Manufacturing (Japan) — a Tokyo-based firm involved in designing and manufacturing computer vid games and specialty amusements for international sale.
- Sega Operations (Japan) — one of the world's biggest operators of coin-activated games located in arcades, hotels, restaurants, department stores and other Japanese locations with its supply of nearly 40,000 machines.
- Sega Distribution (Japan) — one of Japan's largest distributors of commercial video games.
- Esco Trading Co., Inc. — One of Japan's largest independent distributors of computer and specialty games.
- PJ Pizzazz — a chain of family restaurants/arcades operated in the U.S.
- Sega Centers — 15 game rooms chiefly located in high-traffic shopping malls in the U.S.

Sega has long been at the forefront of the video game movement, and during the course of 1982 some significant developments have taken place within the corporation, among them the establishment of a huge manufacturing facility in Rancho Bernardo, Calif. where over 800 games can be constructed daily, a new advertising drive utilizing commercial time on television and the release of several "superstar" games coming up in the months ahead.

LOS ANGELES — Having seen the coin-op industry evolve over a quarter century, David Rosen has a unique insight into the machinations and ramifications of where the amusement trade stands today and what the future may hold in store. The Sega chief likens the video explosion of the early 1980s to the rapid



David Rosen

growth of movie theaters in the 1930s, when talking pictures had just been developed. But now, as with the proliferation of movie houses back in the '30s, the "locations" have to be serviced with new and exciting product to keep the coffers filled. "A great many theatres opened back then," said Rosen, "but they still had to change films and, obviously, even *Gone With The Wind* could only play for so long before the public demanded something different."

"In 1980-81 the game industry had a tremendous surge of expansion into new locations — shopping malls, amusement centers, 7-11s, supermarkets, bowling alleys, and other places," explained Rosen. "We don't like to use the word 'saturation' to define what happened, but in 1982 we think we've reached a level of 'maturity.' There'll continue to be new locations opened and that will probably continue as long as the industry exists. But now we're going through a period of adjustment, re-evaluation, and it's taking us from the expansion to the replacement marketplace."

"This summer is a little difficult for the industry because manufacturers and distributors weren't ready for the change from expansion to replacement modes. The manufacturers were still producing at expansion levels and distributors were carrying heavy inventories. So the inventories may have backed up a bit and during the June-July-August period and perhaps even going into September, they'll be digested and we'll step into the replacement market. It's expected by the end of September the adjustment will be complete and we'll enter the new phase, but during June through September it's a slow period for the manufacturers and distributors as well."

In order to keep Sega product in the video market spotlight, Rosen expects to advertise his forthcoming games very heavily, including more television spots in the fashion of the recent Zaxxon ads that appeared in many cities earlier this summer. Rosen reports the Zaxxon commercials, which boasted state of the art computer-generated graphics and dazzling editing effects, received an overwhelmingly positive response from players, operators and distributors. "We got one letter from an avid fan of the game who said the commercial was a lot of fun," chuckled Rosen, "and the surprising thing is the letter was postmarked Guam, where the ad never even ran."

According to Rosen, ad campaigns are becoming more vital to the industry as more and more machines are put on the market. "We've reached the point where the player base is larger," he explained, "and if you don't advertise and promote a product nobody will know about it and there'll be no interest."

"One operator from Bakersfield called us and claimed his collections on Zaxxon had doubled since the TV commercial was run and he believed it was responsible for bringing a lot of new traffic into his arcade. On future commercials for our new supergame we'd like to tie in with the operators themselves, so if we advertised in, say, Des Moines, Iowa, at the end of the spots we could list the arcades or locations that have the game in a tag-line. We

haven't really worked out the mechanics of this yet or whether we'll ask for ops to contribute financially, but we are interested in getting them to work with us in advertising so we can measure the success of a particular campaign."

In addition to overseeing the operations of Sega, Rosen has also spent time developing his "pet project" — an institute that would encompass all segments of the game industry including manufacturing, distributing, operating, services and locations and provide a number of services under one umbrella organization. Rosen sees this institute as a means to enforce copyright infringement, set safety guidelines and a code of ethics and disseminate public relations information.

"Although all three segments of the industry have their respective associations, the industry as a whole needs representation," commented Rosen. "We've gone through a very rapid growth over the past few years, we've had to fight image problems and it's a fragmented industry to begin with. I think the institute is important and can combine as opposed to overlap or duplicate efforts made by the various associations in legal matters. Perhaps it could print how-to-type manuals, issue documentation, have a hot line set up so individual attorneys representing operators or political bodies looking for accurate information about the industry could call toll-free and get the right answers. My personal feeling is that the institute should be headquartered in Washington, D.C. and might even serve the function of a lobby, with a respected leader like a retired senator as its head. I think lobbying is part of the American way; it means getting the right information to the right people."

"In addition, I think it's equally important to establish guidelines if not policies by which the membership of the institute would follow. These would start with the manufacturer and go down to the operator or location. It wouldn't be out of bounds to furnish stickers that would signal institute approval for a product, so when a distributor, operator or location buys a machine they know it's an original, not a copy, and it passed a safety code that made sure it had no sharp edges, wasn't top-heavy, and had good electrical work. Now these are things I'm sure every manufacturer is careful about, but I think it'd be nice to have guidelines everyone would follow. At first most of the people at video game companies we talked to were interested yet they had other priorities at the time. Right now we're getting a lot more interest starting to come up among the operators and distributors."

Rosen's concern about the future well-being of the coin-op industry is what made him the successful businessman he is today, and he believes the future holds many exciting new challenges and technological advances for well-run amusement game companies. Fifteen years after he brought the original "Periscope" into arcades, the new Subroc-3D brings the submarine game genre full-circle, from a flat playing area to a more optically exotic one. And like other game companies, Sega is continuously exploring new types of effects and modifications to make machines more sophisticated in terms of memory capability, monitor and cabinet styles, and use of color. Right now Sega researchers are looking into different types of interactive voice command units, so players may someday be able to control a unit's actions through speech. It's a brave new world ahead, says Rosen, who promises "two or three years from now there'll be games so different from what's available now they'll sock you away."

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# Moon Patrol





# ...He can't let go!

Some say it's the striking realism and perspective of the screen graphics that keep a player strapped to the controls. The realism that puts the entire responsibility for the safety of the planet on his shoulders.

Others say it's the intense action. The alien attack from overhead that takes on 3 deadly forms and that keeps the player's finger hot on the trigger, simultaneously firing missiles straight up at the UFOs and straight ahead to disintegrate obstacles. The bottomless craters waiting to swallow him up, the boulders and rolling stones in his path, the land mines, the cannons, the erupting volcanos, the low-flying planes on his tail that keep him alert and ready to manipulate the jump button and speed control. The clock ticking away precious seconds in a race against time and space as he makes his way from point to point along the constantly changing and challenging course plotted on the radar screen. The incentive of making better time to earn bonus points; of scoring high to earn extra Patrol Cars; of completing the beginner course to be awarded the more difficult champion course and of completing the champion for another opportunity to better time and skill.

Still others say it's the 25¢ option when all the Patrol Cars are destroyed to either start over again or to pick up where the game ended.

No one knows for sure why people are compelled to play Moon Patrol again and again and again. But cashboxes prove they are. Maybe you can figure it out if you play it yourself. Just a friendly word of advice first: pack some sandwiches.

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Frontier (11/80)  
Xenon (11/80)  
Flash Gordon (2/81)  
Eight Ball Deluxe (4/81)  
Fireball II (5/81)  
Embryon, w.b. (7/81)  
Fathom (8/81)  
Medusa (10/81)  
Centaur (10/81)  
Elektra (12/81)  
Vector (2/82)  
Mr & Mrs. Pac-Man (5/82)  
Rapid Fire (5/82)  
Spectrum (8/82)

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

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

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

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

VIDEO GAMES (upright)

**AMSTAR**  
Laser Base (7/81)

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

MANUFACTURERS EQUIPMENT

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

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

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

**DYNAMO**  
Lil Hustler (12/81)

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

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

**GAMETECNIKS**  
Tri-Pool (1/82)

**GDI**  
Red Alert (10/81)

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

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

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

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

**NAMCO AMERICA**  
Sweet Licks (4/82)

**NINTENDO**  
Donkey Kong (9/81)

**ROCK-OLA**  
Warp-Warp (9/81)

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

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

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

**THOMAS AUTOMATICS**  
Triple Punch (6/82)  
Oli Boo Chu (7/82)

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

**U.S. BILLIARDS**  
Quasar (4/81)

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

COCKTAIL TABLES

**AMSTAR**  
Phoenix

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

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

**ELCON**  
Diversions booth size (9/81)

**GAME PLAN**  
Shark Attack (5/81)

**GAMETECNIKS**  
Tri-Pool (1/82)

**GDI**  
The Thief (4/82)

**GOTTLIEB**  
New York, New York (3/81)

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

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

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

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

**THOMAS AUTOMATICS**  
Triple Punch (6/82)  
Oli Boo Chu (7/82)  
**WILLIAMS**  
Defender (4/81)

PHONOGRAPHS

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

POOL TABLES & FOOSBALL

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



# ZEKTOR™

**"I have conquered Eridonus. You will not take it from me."**

The bewitching graphic faces and chilling voices of alien robots dare the player to liberate the eight cosmic cities the robots defend.

Now comes ZEKTOR, the player's ultimate journey into a totally new realm of video game cosmos. Never before has a challenge been so great, opponents so defiant, or a game so alluring. A kaleidoscope of color, action and sound summons the player into a thrilling test of space game skill.

The Player Ship must defeat Enemy Fighters, Moboids and Roboprobes. Lethal Zizzers can destroy the Player Ship.

Fierce male and female robots with menacing alien voices pack eight exciting rounds with unique space adventure. The Mission: to liberate eight captive cosmic cities. The Opponents: eight evil robots and their awesome defenses. The Payoff: excitement, fun and thrills to keep every player playing. ZEKTOR is a color X-Y, one- and two-player, upright game you can't afford to be without.

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# Convert-a-Game

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(514) 731-5871



**DIMENSIONS:** 71¼" high, 29⅞" deep, 25⅛" wide,  
330 lbs.



## Recession, Player Selectivity Blamed For Dip In Collections

(continued from page 33)

"It's a round-robin type thing. People aren't spending the money like they did last summer because they don't have it now," said Vincent Storino, president of Toms River, New Jersey's S&S Amusement Co., Inc. which handles street locations ranging from taverns to pizza parlors. "I'm not an economist, but with unemployment up and people constantly closing down in this area, it's obvious people are thinking more about where they're going to get their next meal than playing video games."

Nowhere has the problem of unemployment and its effect on the coin-op machine industry been as severe as the midwest, where large-scale layoffs in the automotive sector have greatly cut into profits of ops in that area. Tom Elum, co-owner of Massillon, Ohio's Elum Music Co. services approximately 700 locations with 4,000 pieces, and remarked his business was "way, way down," about 40% compared with last summer.

"As far as employment goes, it's a disaster area around here," said Elum. "A guy who worked in a plant and made \$700 a week last year today is out of work and making maybe \$200 a week in unemployment compensation. That's just about enough to buy a six pack and go to a drive-in movie. Ninety percent of the people around here worked in an auto-related business and now even the extension on their unemployment checks is running out. They just don't have the bucks to spend."

In order to counter his ever-mounting financial woes, Elum has had to lay off several employees, consolidate his route and cut down buying new games. "These days I only buy when I'm forced to, otherwise I just rotate the machines between locations. Of course, I still buy new equipment, but now I'll buy five pieces whereas last year I may have bought 25," he said.

### Bucks The Trend

Not all ops have had to confront such overpowering difficulties as Elum, however. James Watkins of Albermarle, N.C.-based Watkins Music Co., Inc. claims his business is actually up 15% over last year as a result of new management techniques and the expanding player base developed in the past 12 months.

"I really thought business would be up 20% instead of 15% this summer," commented Watkins, who handles about 120 street locations such as bars, convenience stores and bowling alleys. "We've been trying to cut corners in every way possible."

"For example, I used to buy 90% of my new machines from one distributor, and now I'm

shopping around a lot more looking for bargains. When I go get new machines today I'll take maybe 50% of the units from my main distributor and shoot around to three or four others for the rest. Also, we're just buying the proven hits now and not experimenting much, being a lot more cautious. We've slowed down our buying considerably over the last six months, trying to be more choosy."

While the economic woes of America are certainly a major factor contributing to the drop in summer collections, the saturation of locations and machines was also frequently brought up by ops as a sore point which must be dealt with.

### Too Many Games

In Portland, Ore., where A & A Amusement Co.'s Don Anderson owns two arcades and has a small distributorship as well, there has been a noticeable increase in competition since 1981's summer. "I'd say there are five times as many games out than there were a year ago," said Anderson, who sold a large route and four arcades last spring because they became "too much of a headache."

According to Anderson, the lumber and building businesses which employ a great number of Oregonians are at a standstill, and since there are amusements in 7-11s, gas stations and other locations, profits to be had from the games are being "spread a little thin." With one of his two game rooms located in a shopping center location and collections there down by 10-15%, Anderson is nevertheless holding his own and turning a good profit through another arcade in a downtown Portland location which also houses a snack bar.

As far as forecasting the financial future of the coin-op amusement industry, a majority of operators questioned were not prepared to make any concrete predictions, although a few did stress that the time was coming when the small, inexperienced mom and pop arcades and small route operations would probably be forced to close down by year's end due to mounting equipment costs, increased competition and increased overhead.

"There are only so many quarters out there to be had," chuckled one op who still is able to make a good living from games even though his bottom line had dropped significantly over the past year. "In a few more months a lot of people who got into buying games without knowing what they were doing will have to bail out. With the economy the way it is now and the saturation of the marketplace, it's going to get down to the survival of the fittest."

## New Equipment

### Foxy Video

"A screen full of targets test the reflex of players at selected difficulty levels in our latest full color video game, 'Solar Fox,'" said Stan Jarocki, vice president of marketing of Bally Midway Mfg. Co., in announcing the release of the new model.



The objective in "Solar Fox" is to clear the screen of fuzer targets as fast as possible, while avoiding destruction from fire-birds and force fields that are shot out from thrusters which move along the playfield borders.

The game consists of multiple racks with a different array of targets in each rack. It's also a race against time. If the player destroys all of the targets before the Skip-A-Rack timer elapses, he earns the Skip-A-Rack bonus, permitting him to advance an extra rack, but still score all of the points in the rack skipped. Every fourth rack is a challenge rack where the player can earn additional points without enemy interference or opposition. By clearing ten racks, the player becomes a distinguished member of the 10 Rack Club.

Solar Fox is available in all three Bally Midway models: standard upright arcade, Mini-Myte and cocktail table. All

units feature a self-diagnostic test system which is activated by a switch inside the coin box door to check bookkeeping and set up functions, sounds and control switches as well as player input.

The new game will be available through factory distributors and further information may be obtained by contacting Bally Midway Mfg. Co., 10601 W. Belmont Ave., Franklin Park, Ill. 60131.

### Monitor The Fun

A handsome wood grain cabinet houses the new full color, 19 inch monitor, being introduced by Bally Midway Mfg. Co., which can be easily connected to most any coin-operated video game. "It's ideal for use in tournaments, exhibitions, and new game introductions," according to Stan Jarocki, vice president of marketing for the Franklin Park, Ill.-based factory.

The monitor cabinet is mounted on top of the game unit enabling spectators or prospective operators an unobstructed view of the game action.



This monitor is being made available to operators through Bally Midway. Further information may be obtained by contacting Bally Midway Mfg. Co., 10601 W. Belmont Ave., Franklin Park, Ill. 60131.

## '82 NAMA Directory Out

CHICAGO — The 1982 Directory of Members, which lists nearly 2,000 vending and foodservice management companies, has been published by the National Automatic

Merchandising Assn. (NAMA), announced association president G. Richard Schreiber.

Copies of the directory are available to non-members at \$75 per copy. Interested parties may contact NAMA at 7 S. Dearborn St., Chicago, Ill. 60603.



**GRAND OPENING** — Some 200 people, including representatives from a number of major manufacturers, operators and guests, joined in the grand opening celebration hosted by Jack's Amusement Co. of El Dorado, Ark., to officially launch the firm's new branch office in Lubbock, Texas. Located at 4019 A Street (Lubbock) the new facility is equipped to offer full service and parts back-up for the distributor's complete line of quality products, according to Brad King, sales manager. The Lubbock branch has spacious showroom,

service and parts departments, and sales and administrative offices. Mel Harp, a 26-year veteran of the coin machine business, will manage the branch. Pictured are (l-r): Jack Ethridge (president of Jack's Amusement) with Mel Harp, branch manager of the Lubbock office; Gottlieb's Jim Phillips, Taito America's Marcia Young, Bally Midway's Larry Berke, Williams' Neal Smithwick (rear), Ethridge, Cinematronics' Steve Blattspieler (rear) and Harp; Phillips, Young and Berke.



## INDUSTRY NEWS

### AROUND THE ROUTE

(continued from page 33)

are parents, this exposure allowed them to see the games for what they are — wholesome, entertainment for people of all ages.

Center of excitement at Loewen America these days are the 240-1 and "Prestige" model phonographs which are becoming stronger by the minute in the U.S. market, according to company president **Rus Strahan**. "Deliveries are coming in regularly from Germany and domestic customers are being serviced on schedule," Rus noted, adding that "sales at this point are ahead of last year."

Operator dialog: Lansing, Mich. operator **Ed Schultz** (Ed's Distg.) reports that seasonal business is off about 30-40% from last year, due largely to the state of the economy. "Actually, my only gripe these days is with the economy," he told **Cash Box**, noting that the slump seems to be hurting street operators' collections more so than other segments of the operating business. In his particular area of the country, the "depressed auto industry" and the resultant "high unemployment" is taking a greater toll on the income of street operators. During the summer season people tend to spend more time outdoors, pursuing the various recreational activities of the season, rather than in taverns, bars and the like, as Ed pointed out. "We normally expect a slow-down — but not to such an extent." Daylight saving time also takes an expected toll on business. When asked if the present situation has altered his buying habits, he replied, "I'm still buying new equipment, because the patrons demand it. Out-dated equipment will not bring in the earnings, after all. However, I'm only buying the games with earning power and staying power and am continually rotating on the route." Among his most popular pieces right now are "Pac-Man," "Ms. Pac-Man," "Donkey Kong" and "Zaxxon." Ed's optimistic about the fall, and sees a definite turnaround spurred by youngsters returning to school.

State Association News: The ranks of state groups being organized across the nation continues on the rise with the formation recently of the **Pennsylvania Amusement & Music Machine Assn.** Welcome aboard. The new group, "born out of adversity," according to PAMMA officials, is committed to counter-acting the "undeserved poor image" of the coin machine industry as depicted by the media, and providing a line of defense against the imposition of restrictions, prohibitive taxes, licenses, fees, etc., against coin-operated amusement equipment. **Lou Georges** (Louis Georges Vending-Pittsburgh) is president of the group. He has been a resident of Pittsburgh for 44 years and has been doing business in that community for 27 of those years. He is a second generation operator, his father being the founder of their original company. PAMMA has scheduled its first annual statewide conference for Oct. 25 at the Hotel Hershey.

### Centuri Buys Outdoor Sports Headquarters

CHICAGO — Centuri, Inc. of Hialeah, Fla. announced that it has entered into an agreement in principle to purchase all of the outstanding shares of stock of Outdoor Sports Headquarters, Inc.

The company, and its wholly-owned subsidiary Gilbert Sporting Goods Distributors, Inc. are involved in the wholesale distribution

of outdoor sporting goods. Its consolidated revenues for the year ended Dec. 31, 1981 were approximately \$120 million, with net income before taxes of approximately \$5 million.

Centuri is a manufacturer of high technology video games with fiscal 1981 revenues in excess of \$60 million.

"The video game industry is volatile,"

stated Centuri board chairman Milton Koffman. "The acquisition of this fine company will serve to add an additional, consistent revenue and earnings base for Centuri, Inc."

According to Koffman, Centuri does not foresee any plans to change the existing management structure at either firm. It is anticipated the closing will occur in August.

*Williams*   
**ELECTRONICS, INC.**

# Moon Patrol

## INFRINGEMENT POLICY

Williams Electronics, Inc. has acquired proprietary rights by assignment from IREM Corp. to manufacture and sell worldwide (except Japan) the MOON PATROL video game.

Test locations have reported that the MOON PATROL video game is a top profit-maker and that play and earnings have positioned it high among the hottest games. Unfortunately, this success may tempt copiers to market games that imitate the MOON PATROL video game and that infringe upon Williams various proprietary rights, including its copyright registered by the United States Copyright Office.

Williams fully intends to take all legal action necessary against any person or company that manufactures, sells, distributes and/or operates any games that violate its exclusive proprietary rights in MOON PATROL.

*Williams*   
**ELECTRONICS, INC.**  
Chicago, IL 60618



# THE JUKEBOX PROGRAMMER

and dates new entry

August 21, 1982

## POP

- 1 EYE OF THE BEHOLDER  
SURVIVOR (Scotti Bros./CBS ZS5-02912)
- 2 ABRACADABRA  
THE STEVE MILLER BAND (Capitol PRO-9785)
- 3 WASTED ON THE WAY  
CROSBY, STILLS & NASH (Atlantic 4058)
- 4 HARD TO SAY I'M SORRY  
CHICAGO (Full Moon/Warner Bros. 7-29979)
- 5 TAKE IT AWAY  
PAUL McCARTNEY (Columbia 18-03018)
- 6 HOLD ME  
FLEETWOOD MAC (Warner Bros. 7-29966)
- 7 VACATION  
GO-GO's (I.R.S./A&M IR-9907)
- 8 ONLY THE LONELY  
THE MOTELS (Capitol PB-5114)
- 9 KEEP THE FIRE BURNIN'  
REO SPEEDWAGON (Epic 14-02967)
- 10 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU  
MELISSA MANCHESTER (Arista AS 0676)
- 11 AMERICAN MUSIC  
POINTER SISTERS (Planet/RCA YB-13254)
- 12 JACK & DIANE  
JOHN COUGAR (Riva/PolyGram R-120)
- 13 LOVE WILL TURN YOU AROUND  
KENNY ROGERS (Liberty B-1471)
- 14 HURTS SO GOOD  
JOHN COUGAR (Riva/PolyGram R 209)
- 15 DON'T YOU WANT ME  
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 16 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)  
DONNA SUMMER (Geffen 7-29982)
- 17 EVEN THE NIGHTS ARE BETTER  
AIR SUPPLY (Arista AS 0692)
- 18 ONLY TIME WILL TELL  
ASIA (Geffen 7-29970)
- 19 EYE IN THE SKY  
THE ALAN PARSONS PROJECT (Arista AS 0696)
- 20 I RAN (SO FAR AWAY)  
A FLOCK OF SEAGULLS (Jive/Arista VS 102)
- 21 GOING TO A GO-GO  
THE ROLLING STONES (Rolling Stones/Atco RS 21301)
- 22 THINK I'M IN LOVE  
EDDIE MONEY (Columbia 18-02964)
- 23 SOMEBODY'S BABY  
JACKSON BROWNE (Asylum 7-69982)
- 24 CAUGHT UP IN YOU  
.38 SPECIAL (A&M 2412)
- 25 PERSONALLY  
KARLA BONOFF (Columbia 18-02805)
- 26 WHO CAN IT BE NOW?\*
- 27 I KEEP FORGETTIN  
MICHAEL McDONALD (Warner Bros. 7-29933)
- 28 BLUE EYES  
ELTON JOHN (Geffen 7-29954)
- 29 VOYEUR\*
- 30 ROSANNA  
TOTO (Columbia 18-02811)

## COUNTRY

- 1 I'M GONNA HIRE A WINO TO DECORATE OUR HOME  
DAVID FRIZZELL (Warner/Viva WBS 50063)
- 2 LOVE WILL TURN YOU AROUND  
KENNY ROGERS (Liberty B-1471)
- 3 NOBODY  
SYLVIA (RCA PB-13223)
- 4 AIN'T NO MONEY  
ROSANNE CASH (Columbia 18-02937)
- 5 WOMEN DO KNOW HOW TO CARRY ON  
WAYLON JENNINGS (RCA PB-13257)
- 6 HEAVENLY BODIES  
EARL THOMAS CONLEY (RCA PB-13246)
- 7 FOOL HEARTED MEMORY  
GEORGE STRAIT (MCA-52066)
- 8 SHE GOT THE GOLDMINE  
JERRY REED (RCA PB-13268)
- 9 WHATEVER  
THE STATLER BROTHERS (Mercury/PolyGram 76162)
- 10 I DON'T CARE  
RICKY SKAGGS (Epic 14-02931)
- 11 DANCING YOUR MEMORY AWAY  
CHARLY McCLAIN (Epic 14-02975)
- 12 SHE'S NOT REALLY CHEATIN'  
MOE BANDY (Columbia 18-02966)
- 13 HONKY TONKIN'  
HANK WILLIAMS, JR. (Elektra E-47462)
- 14 THIS DREAM'S ON ME  
GENE WATSON (MCA-52074)
- 15 I JUST CAME HERE TO DANCE  
DAVID FRIZZELL & SHELLEY WEST (Warner/Viva 7-29980)
- 16 I'M NOT THAT LONELY YET  
REBA McENTIRE (Mercury/PolyGram 76157)
- 17 GET INTO REGGAE COWBOY  
THE BELLAMY BROTHERS (Elektra/Curb 7-29999)
- 18 BIG OLE BREW  
MEL McDANIEL (Capitol B-5138)
- 19 ARE THE GOOD TIMES REALLY OVER  
MERLE HAGGARD (Epic 14-02894)
- 20 YOU TURN ME ON I'M A RADIO  
GAIL DAVIES (Warner Bros. 7-29972)
- 21 PUT YOUR DREAMS AWAY  
MICKEY GILLEY (Epic 14-03056)
- 22 I WISH YOU COULD HAVE TURNED MY HEAD  
OAK RIDGE BOYS (MCA-52095)
- 23 BORN TO RUN  
EMMYLOU HARRIS (Warner Bros. 7-29993)
- 24 YESTERDAY'S WINE  
MERLE HAGGARD/GEORGE JONES (Epic 14-03072)
- 25 TAKE ME DOWN  
ALABAMA (RCA PB-13210)
- 26 HEY! BABY!\*
- 27 NOTHING BUT THE RADIO ON  
YOUNGER BROTHERS (MCA-52076)
- 28 LIVIN' IN THESE TROUBLED TIMES  
CRYSTAL GAYLE (Columbia 18-03048)
- 29 LET IT BE ME\*
- 30 OLD FRIENDS  
ROGER MILLER & WILLIE NELSON w/ RAY PRICE (Columbia 18-02681)

## BLACK CONTEMPORARY

- 1 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)  
DONNA SUMMER (Geffen 7-29982)
- 2 JUMP TO IT  
ARETHA FRANKLIN (Arista AS 0699)
- 3 AND I AM TELLING YOU I'M NOT GOING  
JENNIFER HOLLIDAY (Geffen 7-29983)
- 4 LET ME GO  
RAY PARKER, JR. (Arista AS 0695)
- 5 YOUR BODY'S HERE WITH ME  
THE O'JAYS (Phila. Int'l./CBS ZS5-03009)
- 6 I REALLY DON'T NEED NO LIGHT  
JEFFREY OSBORNE (A&M 2410)
- 7 AMERICAN MUSIC  
POINTER SISTERS (Planet/RCA YB-13254)
- 8 LAST NIGHT  
STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
- 9 THE REAL DEAL  
THE ISLEY BROTHERS (T-Neck/CBS ZS5-02985)
- 10 FLIRT  
CAMEO (Chocolate City/PolyGram CC 3233)
- 11 I'M THE ONE  
ROBERTA FLACK (Atlantic 4068)
- 12 JUST AN ILLUSION  
IMAGINATION (MCA 52067)
- 13 DANCE FLOOR (PART 1)  
ZAPP (Warner Bros. 7-29961)
- 14 INSIDE OUT  
ODYSSEY (RCA PB-13217)
- 15 SO FINE  
HOWARD JOHNSON (A&M 2415)
- 16 WAITING BY THE HOTLINE  
DENIECE WILLIAMS (ARC/Columbia 18-03015)
- 17 LET ME TICKLE YOUR FANCY  
JERMAINE JACKSON (Motown 1628MF)
- 18 HOT FUN IN THE SUMMERTIME  
DAYTON (Liberty B-1469)
- 19 LOVE ME DOWN  
ATLANTIC STARR (A&M 2420)
- 20 DON'T THROW IT ALL AWAY  
STACY LATTISAW (Cotillion/Atco 47011)
- 21 LOVE COME DOWN  
EVELYN KING (RCA PB-13273)
- 22 DO I DO  
STEVIE WONDER (Tamla/Motown 1612TF)
- 23 EARLY IN THE MORNING  
THE GAP BAND (Total Experience/PolyGram TE-8201)
- 24 SOONER OR LATER\*
- 25 I CAN MAKE YOU FEEL GOOD  
SHALAMAR (Solar/Elektra S-48013)
- 26 DO SOMETHING  
GOODIE (Total Experience/PolyGram TE 8202)
- 27 YOU DROPPED A BOMB ON ME\*
- 28 INSTANT LOVE  
CHERYL LYNN (Columbia 18-02905)
- 29 KEEP IT LIVE\*
- 30 CUTIE PIE  
DAZZ BAND (Motown 1622MF)
- ONE WAY (MCA 52049)

## OPERATORS PICKS

Margot Green (Jones Music, Burbank)  
JACK & DIANE — John Cougar — Riva/PolyGram  
Patricia Burns (Black Hills Novelty Co., Rapid City)  
I JUST CAME HERE TO DANCE — David Frizzell & Shelly West — Warner Bros./Viva  
Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)  
NOBODY BUT ME — George Thorogood — EMI America

## RECORDS TO WATCH

LOVE IT AWAY — Ashford & Simpson — Capitol  
A PENNY FOR YOUR THOUGHTS — Tavares — RCA  
MISTAKES — Don Williams — MCA  
HE GOT YOU — Ronnie Millsap — RCA  
JOHNNY CAN'T READ — Don Henley — Asylum  
VALLEY GIRL — Frank & Moon Zappa — Barking Pumpkin/CBS  
UP WHERE WE BELONG — Joe Cocker and Jennifer Warnes

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# JUNGLE KING



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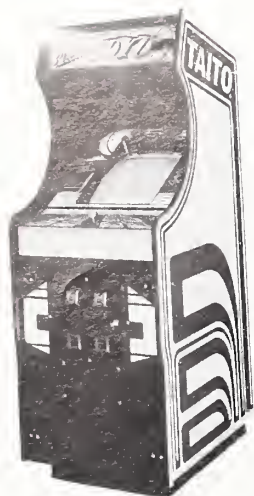
**IN REVIEW: A photographic lineup of some of the amusement machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.**



VALLEY 'TIGER CAT' Bumper Pool. This model was completely redesigned by Valley with several major improvements both structurally and in play features, such as the new ball return system. (6/12/82)



SEGA/GREMLIN 'ZAXXON.' A one or two player cocktail table version of the firm's highly successful video game, complete with the outstanding 3-D-like effect that complements the play excitement. (6/19/82)



TAITO AMERICA 'ELECTRIC YO YO.' The play theme of this video game is patterned after the popular children's toy, with a joystick provided for maneuvering the yellow and red yo yo. (6/19/82)



SEGA/GREMLIN 'TURBO' Compact. Sega/Gremlin's highly popular grand prix racing game in a space-saving, compact cabinet, with all of the excitement and key play features intact. (6/12/82)



THOMAS AUTOMATICS 'TRIPLE PUNCH.' Fun and excitement prevail as player tries to capture territory by enclosing squares and rectangles, confronting such obstacles as a gorilla, a ghost and others. (6/19/82)



CINEMATRONICS 'NAUGHTY BOY.' This video offers a fun-filled adventure through forest and field, amidst humorous and challenging obstacles to reach the pirate's fortress. 50 difficulty levels. (6/19/82)



ATARI 'KID KANGAROO.' Game theme involves the kidnapped 'Kid Kangaroo,' being held captive in a treehouse cage by a gang of monkeys and awaiting rescue by his 'Mother.' Fun and challenge. (7/3/82)



WILLIAMS 'COSMIC GUNFIGHT.' A 4-player, single level pinball game, geared to the "purist" player but equipped with state-of-the-art features, the 'Cosmic Ball' gimmick and other pluses. (7/10/82)



GOTTLIEB 'REACTOR.' The noted pinball maker's first in-house produced video game has the player trapped inside a nuclear reactor that is slowly going out of control. Mounting challenges. (7/10/82)



EXIDY 'PEPPER II.' A colorful maze game where the player controls 'Pepper,' a lively, lovable character who sporadically turns devilish during play to add a little fun and challenge. (7/10/82)



TAITO AMERICA 'SPACE DUNGEON.' A science fiction adventure with the player maneuvering a ship to search out hidden metal treasures while facing a vast assortment of enemies & confrontations. (7/17/82)



STERN 'TUTANKHAM.' The graphics portray the King Tut era and the game theme brings the player on a journey through the pyramids in search of treasure hidden deep in the tomb. New, slim cabinet. (7/17/82)



THOMAS AUTOMATICS 'OLI BOO CHU.' In this video game the player (Oli) must capture small rats (Chus) and avoid capture by big lizards (Boos). Difficulty levels increase as play progresses. (7/31/82)



SEGA/GREMLIN 'ZEKTOR.' Player must recapture 8 cosmic cities seized by alien Robots. Vivid graphics, outstanding sound effects and menacing adversaries add to challenge & excitement of play. (8/7/82)

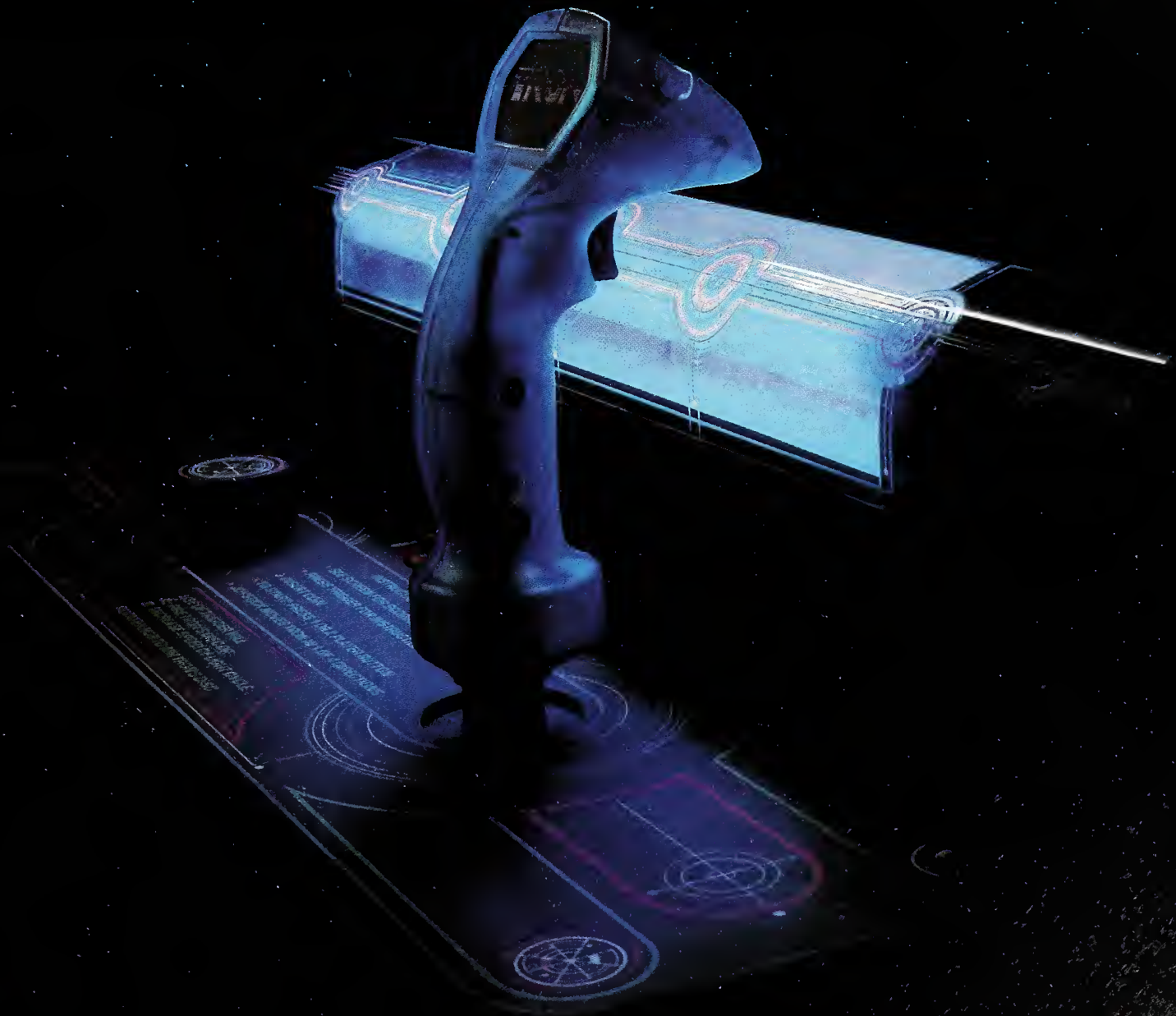


THE WORLD WE KNOW HAS SPAWNED ANOTHER WORLD.  
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A WORLD WHERE VIDEO GAME BATTLES ARE REAL.

# TRON

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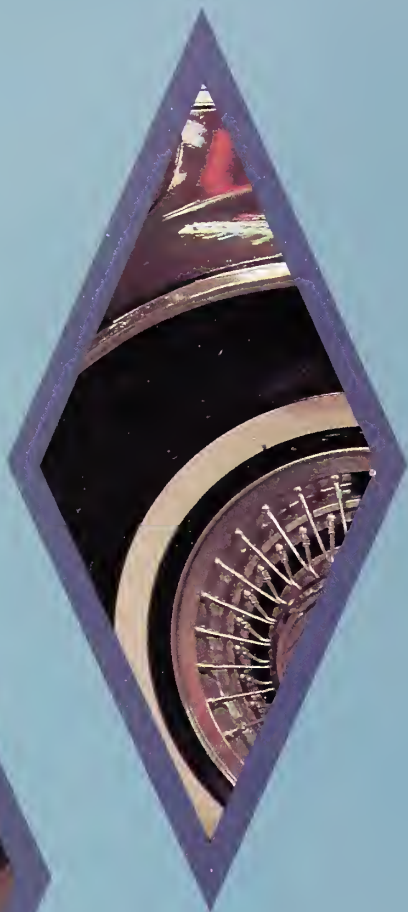
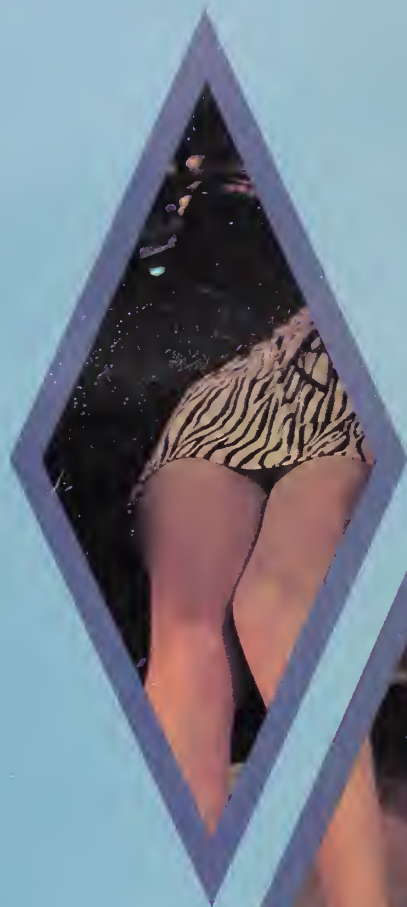
ENTER THE WORLD OF TRON, THE VIDEO GAME FROM  
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