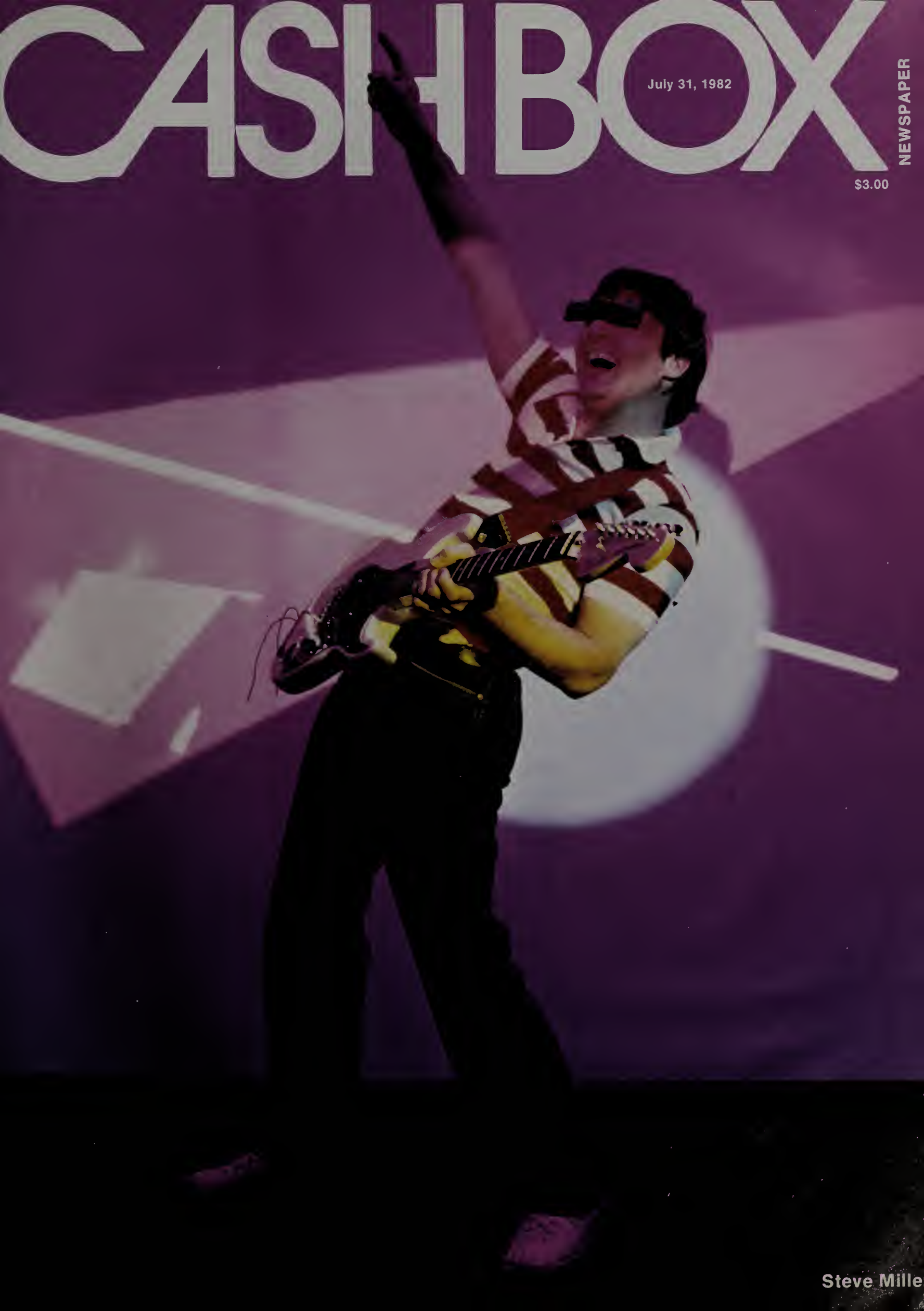


CASH BOX

July 31, 1982

NEWSPAPER

\$3.00



Steve Miller



Billy Squier
Emotions in Motion

(B-5135) *The Simple*

Produced by Mack & Billy / Mixed by Billy & Dave Thoenen

Capitol
RECORDS

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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EDITORIAL

Welcome News

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

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

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

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

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

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

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ON THE COVER

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

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



TOP POP DEBUTS

SINGLES

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

ALBUMS

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

POP SINGLE

EYE OF THE TIGER
Survivor
Scotti Bros./CBS

B/C SINGLE

DO I DO
Stevie Wonder
Tamla/Motown

COUNTRY SINGLE

TAKE ME DOWN
Alabama
RCA

JAZZ

OFFRAMP
Pat Metheny Group
ECM

NUMBER ONES



Fleetwood Mac

POP ALBUM

MIRAGE
Fleetwood Mac
Warner Bros.

B/C ALBUM

GAP BAND IV
The Gap Band
Total Experience/PolyGram

COUNTRY ALBUM

MOUNTAIN MUSIC
Alabama
RCA

GOSPEL

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

CASH BOX TOP 100 SINGLES

July 31, 1982

Weeks
On
7/24 Chart

Weeks
On
7/24 Chart

Weeks
On
7/24 Chart

1	EYE OF THE TIGER SURVIVOR (Scotti Bros./CBS ZS5 02912)	2	9
2	HURTS SO GOOD JOHN COUGAR (Riva/PolyGram R 209)	1	15
3	DON'T YOU WANT ME THE HUMAN LEAGUE (Virgin/A&M 2397)	3	22
4	HOLD ME FLEETWOOD MAC (Warner Bros. 7-29966)	5	7
5	ABRACADABRA THE STEVE MILLER BAND (Capitol PRO-9785)	8	10
6	ROSANNA TOTO (Columbia 18-02811)	4	16
7	TAINTED LOVE SOFT CELL (Sire SRE 40655)	7	27
8	ONLY THE LONELY THE MOTELS (Capitol PB-5114)	9	14
9	HARD TO SAY I'M SORRY CHICAGO (Full Moon/Werner Bros. 7-29979)	16	9
10	KEEP THE FIRE BURNIN' REO SPEEDWAGON (Epic 14-02967)	11	8
11	EVEN THE NIGHTS ARE BETTER AIR SUPPLY (Ariste AS 0692)	14	8
12	PERSONALLY KARLA BONOFF (Columbia 18-02805)	12	14
13	LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (Capitol PB-5120)	6	13
14	DO I DO STEVIE WONDER (Temple/Motown 1812TF)	15	10
15	WASTED ON THE WAY CROSBY, STILLS & NASH (Atlantic 4058)	18	6
16	TAKE IT AWAY PAUL McCARTNEY (Columbia 18-03018)	26	4
17	TAKE ME DOWN ALABAMA (RCA PB-13245)	17	11
18	VACATION GO-GO'S (I.R.S./A&M IR-9907)	23	5
19	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU MELISSA MANCHESTER (Ariste AS 0676)	24	10
20	GOING TO A GO-GO THE ROLLING STONES (Rolling Stone/Atco RS 21301)	21	8
21	LET IT WHIP THE DAZZ BAND (Motown 1609MF)	13	14
22	FORGET ME NOTS PATRICE RUSHEN (Elektra E47427)	22	13
23	I FOUND SOMEBODY GLENN FREY (Asylum E-47466)	25	9
24	LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-B-1471)	27	5
25	AMERICAN MUSIC POINTER SISTERS (Planet/RCA YB-13254)	28	6
26	OUT OF WORK GARY U.S. BONDS (EMI America P-B-8117)	30	8
27	LOVE IS IN CONTROL (FINGER ON THE TRIGGER) DONNA SUMMER (Geffen 7-29982)	31	6
28	CAUGHT UP IN YOU .38 SPECIAL (A&M 2412)	20	14
29	YOUR IMAGINATION DARYL HALL & JOHN OATES (RCA PB-13252)	32	7
30	IF THE LOVE FITS WEAR IT LESLIE PEARL (RCA PB-13235)	34	11
31	THINK I'M IN LOVE EDDIE MONEY (Columbia 18-02964)	38	8
32	KIDS IN AMERICA KIM WILDE (EMI America P-B-8110)	36	11
33	EARLY IN THE MORNING THE GAP BAND (Total Experience/PolyGram TE-8201)	33	11

34	PAPERLATE GENESIS (Atlantic 4053)	37	9
35	EYE IN THE SKY THE ALAN PARSONS PROJECT (Ariste AS 0696)	47	4
36	HOOKED ON SWING LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA (RCA PB-13219)	39	9
37	ROUTE 101 HERB ALPERT (A&M 2422)	43	6
38	WHAT KIND OF FOOL AM I RICK SPRINGFIELD (RCA PB-13245)	19	9
39	EBONY AND IVORY PAUL McCARTNEY (Columbia 18-02860)	10	17
40	HOT IN THE CITY BILLY IDOL (Chrysalis 2605)	50	4
41	PLAY THE GAME TONIGHT KANSAS (Klirshner/CBS ZS5 02903)	35	13
42	IF YOU WANT MY LOVE CHEAP TRICK (Epic 14-02968)	44	9
43	STILL THEY RIDE JOURNEY (Columbia 18-02883)	40	11
44	ANY DAY NOW RONNIE MILSAP (RCA PB-13216)	29	14
45	BLUE EYES ELTON JOHN (Geffen 7-29954)	58	3
46	AND I AM TELLING YOU I'M NOT GOING JENNIFER HOLLIDAY (Geffen 7-29983)	53	5
47	WHO CAN IT BE NOW? MEN AT WORK (Columbia 18-02888)	56	4
48	JACK & DIANE JOHN COUGAR (Riva/PolyGram R-210)	69	2
49	NICE GIRLS EYE TO EYE (Warner Bros. WBS 50050)	42	11
50	CUTIE PIE ONE WAY (MCA-52049)	45	10
51	SOMEDAY, SOMEWAY MARSHALL CRENSHAW (Warner Bros. 7-29974)	61	4
52	HEAT OF THE MOMENT ASIA (Geffen GEF 50040)	46	16
53	LOVE PLUS ONE HAIRCUT ONE HUNDRED (Arista AS 0672)	49	10
54	ALWAYS ON MY MIND WILLIE NELSON (Columbia 18-02741)	41	21
55	THE OTHER WOMAN RAY PARKER, JR. (Ariste AS 0669)	48	20
56	WORDS MISSING PERSONS (Capitol PB-5127)	65	5
57	LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 1628MF)	76	2
58	CRIMSON AND CLOVER JOAN JETT & THE BLACKHEARTS (Boerdwelk NB7-11-144)	51	14
59	ONLY TIME WILL TELL ASIA (Geffen 7-29970)	84	2
60	I REALLY DON'T NEED NO LIGHT JEFFREY OSBORNE (A&M 2410)	68	6
61	MEGA FORCE 707 (Boerdwelk NB7-11-146)	67	5
62	VALLEY GIRL FRANK ZAPPA/MOON ZAPPA (Barking Pumpkin/CBS 4W9 03069)	71	3
63	I RAN (SO FAR AWAY) AFLOCK OF SEAGULLS (Jive/Arista VS102)	70	4
64	(SITTIN' ON) THE DOCK OF THE BAY THE REDDINGS (Bellevue In A Dream/CBS ZS5 02836)	57	7
65	LOVE OR LET ME BE LONELY PAUL DAVIS (Ariste AS 0697)	78	3
66	GLORIA LAURA BRANIGAN (Atlantic 4048)	72	5
67	LANDSLIDE OLIVIA NEWTON-JOHN (MCA-52069)	54	8

68	ENOUGH IS ENOUGH APRIL WINE (Capitol B-5133)	74	4
69	SOMEBODY'S BABY JACKSON BROWNE (Asylum/Elektra 7-69982)	—	1
70	TO DREAM THE DREAM FRANKIE MILLER (Capitol PB-5131)	60	—
71	DO YOU WANNA TOUCH ME (OH YEAH) JOAN JETT & THE BLACKHEARTS (Boerdwelk NB-11-150-7)	—	1
72	NOW OR NEVER AXE (Atco 7408)	81	3
73	FOOLIN' YOURSELF ALDO NOVA (Portrait/CBS 24-03001)	80	3
74	WHAT'S FOREVER FOR MICHAEL MURPHEY (Liberty P-B-1466)	86	2
75	LET ME GO RAY PARKER, JR. (Ariste AS 0695)	87	2
76	YOU CAN DO MAGIC AMERICA (Capitol B-5142)	—	1
77	NEVER BEEN IN LOVE RANDY MEISNER (Epic 14-03032)	—	1
78	OH JULIE BARRY MANILOW (Ariste AS 0698)	—	1
79	HOT FUN IN THE SUMMERTIME DAYTON (Liberty P-B-1468)	88	2
80	CALLING ALL GIRLS QUEEN (Elektra 7-69981)	—	1
81	WHY CARLY SIMON (Mirage/Atlantic WTG 4051)	89	4
82	SHE GOT THE GOLDMINE JERRY REED (RCA PB-13268)	90	2
83	SARA BILL CHAMPLIN (Elektra E-47456)	—	1
84	THEMES FROM E.T. WALTER MURPHY (MCA-52099)	—	1
85	EMOTIONS IN MOTION BILLY SOUIER (Capitol B-5135)	—	1
86	STILL IN THE GAME STEVE WINWOOD (Island/Atco 7-29940)	—	1
87	I ONLY WANT TO BE WITH YOU NICOLETTE LARSON (Warner Bros. 7-29948)	—	1
88	I'M THE ONE ROBERTA FLACK (Atlantic 4068)	—	1
89	I WILL ALWAYS LOVE YOU DOLLY PARTON (RCA PB 13280)	—	1
90	SHOULD I STAY OR SHOULD I GO THE CLASH (Epic 14-03006)	—	1
91	IT'S GONNA TAKE A MIRACLE DENIECE WILLIAMS (ARC/Columbia 18-02812)	64	18
92	AFTER THE GLITTER FADES STEVIE NICKS (Modern/Atco MR 7405)	55	12
93	BODY LANGUAGE QUEEN (Elektra E-47452)	52	14
94	ANGEL IN BLUE THE J. GEILS BAND (EMI America P-B-8100)	62	11
95	STREET CORNER ASHFORD & SIMPSON (Capitol P-B-5109)	73	6
96	THIS MAN IS MINE HEART (Epic 14-02925)	59	12
97	TOO GOOD TO TURN BACK NOW RICK BOWLES (Polydor/PolyGram PD 2209)	75	5
98	THEME FROM "STAR TREK II: THE WRATH OF KHAN" (Atlantic 4057)	—	—
99	BE MINE TONIGHT NEIL DIAMOND (Columbia 18-02928)	63	11
100	DANCING IN THE STREET VAN HALEN (Warner Bros. 7-29986)	66	5

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

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



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

DeConcini Offers Exemption For Home Audio Recording

by Richard Imamura

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

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

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

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

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

Legislative Logjam

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

Specifically, the new amendment proposals contain four major points:

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



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

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

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

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

(continued on page 12)



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

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

by Mike Glynn

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

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

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

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

(continued on page 27)

Dealers Say Sales Up Slightly In First Half Of '82

by Jim Bessman

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

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

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

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

(continued on page 11)

Cassette Sales Up In Dollars, Units In 1981

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

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

7,885,000.

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

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

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

BUSINESS NOTES

Atari Leads WCI To Record First Half

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

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

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

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

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

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

NARM TV Push Set For November

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

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

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

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

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

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

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

RCA Reports Gains Despite Video Glut

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

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

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

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

ASCAP Sets Workshop For East Coast Writers

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

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

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

by Paul Bridge

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

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

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

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

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

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

by Fred Goodman

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

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

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

(continued on page 11)

REVIEWS

ALBUMS

OUT OF THE BOX



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

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

FEATURE PICKS

POP

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

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

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

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

(continued on page 8)

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REVIEWS

(continued from page 6)

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

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

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

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

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

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

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

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

COUNTRY

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

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

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

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

BLACK CONTEMPORARY

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

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

LATIN

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

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

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SINGLES

OUT OF THE BOX



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

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

FEATURE PICKS

POP

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

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

NEW FACES TO WATCH



Survivor

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COUNTRY

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

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

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

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

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

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

BLACK CONTEMPORARY **THE GAP BAND** (Total Experience/PolyGram TE 8203)

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

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

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CASH BOX CLASSIFIEDS

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- Midline catalog update
- Prerecorded videocassettes and discs
- Video Games
- Record and Video Accessories
- Blank Audio and Video Tape

The **FALL STOCKING GUIDE** will provide you with unparalleled sales prospects in the home entertainment marketplace. Don't pass up this opportunity to advertise new releases and catalog; to introduce new products and services; and to announce special merchandising programs.

ISSUE DATE:

September 4, 1982

ADVERTISING CLOSING:

August 25, 1982

BONUS DISTRIBUTION:

WSDA-Dallas, August 29-31, 1982

CASHBOX 2

FALL MIDLINES STOCKING GUIDE

REVIEWS

ALBUMS

(continued from page 8)

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

NEW AND DEVELOPING

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

Los Angeles' top-drawing neo-punk / rockabilly quartet has drawn critical kudos from music reviewers around the country, and with its Elektra debut, hopes to command a wider audience than its two earlier releases on the indie Slash label garnered. Lead guitarist Billy Zoom's Eddie Cochranish licks complement vocalist Exene Cervenka's brooding wails with hair-raising results, with much of the credit due to former Doors keyboardist Ray Manzarek who's served as the group's producer and guiding light since its first vinyl appearance.



SINGLES

(continued from page 8)

EVELYN KING (RCA JH-13273)
Love Come Down (3:43) (Music Corp. of America, Inc./Kashif Music — BMI) (Kashif) (Producer: M. Brown)

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

NARADA MICHAEL WALDEN (Atlantic 7-8996)

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

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

NEW AND DEVELOPING

SPYS (EMI America 8124)
Don't Run My Life (3:48) (Spysongs — BMI) (Spys) (Producer: N. Kernon)

After being forced out of Foreigner, Al Greenwood and Ed Gagliardi fire back this bristling hard pop/rock salvo at their former group "mates," and it's a convincing performance. New band Spys has no shortage on talent, hooks or power, judging from this made-for-AOR diatribe from the band's self-titled LP.



Virgil Roberts

Roberts Named As President Of Dick Griffey Prods.

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

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

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

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

SRS, LASS To Sponsor Expo In Fall At UCLA

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

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

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

EXECUTIVES ON THE MOVE



Stabile

Jackson

Marquez

Lovelace

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

New Music Seminar

(continued from page 6)

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

Keynote Address

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

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

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

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

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

Final Meeting

The final meet of the seminar, an A&R Workshop, proved one of the most volatile, with A&R representatives taking heat for signing British bands over American acts. Bruce Harris of Epic Records admitted that he "had not been involved in signing American artists" over the last few years, but added that "if we had auditioned those English bands at S.I.R. in New York, they still would have been signed to Epic."

Speaking from the floor, Nigel Grainge, head of Ensign Records, charged that American labels are "afraid to take a shot on American bands. There are thousands of good bands here."

Attempting to counter the "Buy American" sentiment, several panelists emphasized that working with acts once they are signed is just as important as signing them and that picking up acts already signed to overseas affiliates doesn't necessarily make things easier.

In addition to the daily panel schedules, the seminar presented musical showcases each night, which included performances by Gang of Four, Haircut 100, Fashion, Ballistic Kisses and Afrika Bambaataa & Soulsonic Force.

First Record Half Sales Up Slightly

(continued from page 5)

sales are starting to soften due to the proliferation of titles.

Waxie's strongest push is its new "New Names" program (**Cash Box**, July 3), which highlights as many as five new acts at a time in ads, in-store promotions and at as low as price as the vendor allows. "In guaranteeing exposure with less profit, we have caused people we rarely hear from to call us and encourage us," said Blaine. "Supporting new acts is the thing we have to do a better job of in this industry."

The Stark/Camelot chain is also attributing its first-half gains to a successful promotional schedule. Lew Garrett, director of record purchasing, reported that business store-for-store was up 8.5 percent, with total company sales up about 19%. He credited chainwide promotions including a "Physical" campaign, cassette and country promotions, together with chainwide ads, regional promotions and in-store appearances as major causes for the high numbers. He added that the company tries to plan its promotions a quarter in advance, and after a meeting last week, the schedule is now booked through October. "Our motto for the last six months has been 'You can't sit back and let customers come to you — you have to go out and bring them in,'" he said.

At the Record Bar chain, vice president Bill Golden reported "very flat" sales during a "very difficult time period for us." Still, sales are basically even with last year's due to a good June and a much better July, so far 6-10 percent better than last July. While Record Bar has been forced to "cut away the waste and trim the fat," Golden offered

an optimistic outlook based on the recent sales improvement.

Stuart Schwartz, president of the Harmony Hut chain, said his numbers were "fractionally" under those forecasted but still showed a "minimum increase" over last year. "For the first six months we're reasonably content, all things considered," he said, adding that, like Record Bar, the last two months have improved to the point of meeting original predictions.

At the Amarillo, Tex.-based Western Merchandisers, president John Marmaduke reported that the company's percentage of growth declined from double digits for the first three months of the year to single digit to the current flat rate. He blamed the downhill trend on the continuing recessionary cycles and the oil industry, which he said had affected business in the Southwest.

Regional factors also played a role in a 20% drop from last July's figure at Everybody's Records in Portland, Ore., where president Tom Keenan explained that the economy was heavily dependent upon the lumber industry and the Boeing aircraft facility, which has been letting employees go. Keenan said the city was worried that 5,000-10,000 more workers would be let go there.

"This affects us," he said, but stressed that the big drop in business this year should be seen in light of the fact that last year was the best year the chain ever had in its 12-year history, and that last July had seen an 11% improvement over July, 1980. He added that this year's business leveled off in April until July, which is up 10 percent

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Elvis Costello

GREEK THEATER, L.A. — "He sounds like Barbra Streisand" was just one of the off-the-wall comments overheard during Elvis Costello's recent two-night appearance at this outdoor amphitheater in Hollywood's Griffith Park, a performance the artist himself mockingly referred to as a "Las Vegas"-type review featuring romantic ballads and "greatest hits" from his vast repertoire of love/hate songs.

Yeah, yeah, yeah, if you've been following the so-called "rock press" you've probably already heard how Costello, a former computer programmer for a British cosmetics firm who initially gained notoriety as the "angry young man" of English rock during the late-'70s, has mellowed out considerably and thinks of himself now as a Cole Porter-type. Well, that's just so much jive.

From the moment he exploded into his opening number, "Accidents Will Happen," Costello had the audience spellbound. What most of the crowd didn't seem to expect was the binary pacing of the show, with the artist speeding through chestnuts like "Radio Radio" or "Hand In Hand" from the "This Year's Model" album and then abruptly switching gears and crooning a slow tune such as "Long Honeymoon" from his latest LP, "Imperial Bedroom," only to go into another prestissimo rendition of songs. When the nearly two-hour show came to a close, following a gripping version of "Clowtime Is Over," the singer threw his mike stand down, stormed offstage and refused to return for encores — the latter act deemed inexcusable to many members of the audience who booed Costello loudly.

So who sez the guy's gone all mushy and lost his steam?

jeffrey resner

War

THE RITZ, NEW YORK — When Sly & The Family Stone exploded on the music scene in the late sixties, hard-core funk had its first band with bona fide white crossover appeal. Although one might have expected Sly to be a torchbearer for things to come, the funk flame soon fizzled with white listeners; since then, no one has duplicated that kind of broad, continuous support. But if anyone has placed a respectable second, it would have to be War.

Now in the 14th year of actively touring and recording, War brought their special brand of relaxed L.A. street sounds to New York for a hot July night at the Ritz. While funk in Gotham has come to signify streetwise rappin' and rockin', the predominantly white audience responded favorably to War's folksy let's-be-partners approach, which culminated in a well-orchestrated but nonetheless heartfelt singalong on "You've Got the Power."

Beginning with "Cinco de Mayo," the band built a steady but relaxed groove, as sunny and Californian as a glass of orange juice. The Latin flavor of *el barrio* was in evidence on the opener, as it would be later in the show for "Outlaw" and "Lowrider." But it was strictly a barrio of family, friends, and cook-outs in the backyard — conspicuously absent from their repertoire was the bare-toothed anger of such tunes as "The World Is A Ghetto." Clearly, War have made their peace.

Yet the earthy, blues-based roots that feed War are dug deep, and no measure of catering to the rigors of duplicating their occasional AM hits can erase the fact that

stripped down, War is capable of conducting business. And since the band is playing well, has recently released one of its better albums in some time, and have a strong tour lined up, they should make the most of it. We can still be friends.

fred goodman

O'Jays Atlantic Starr

SANTA MONICA CIVIC — The diverse sophistication that R&B music has attained over the last two decades might best be illustrated by the recent concert by the O'Jays and Atlantic Starr here at the beach city venue. The polished, professional delivery of the O'Jays' show provided a peak at one end of the spectrum, while Atlantic Starr's often energetic, spontaneous delivery represented the other side of the R&B music sphere.

While neither act's performance was no more or less accessible than the other's, each, in its own distinct manner, seemed to generate and share its excitement with the audience.

It was clearly a night when the recognizable hits by Epic recording group the O'Jays appeared to enliven audience reaction (particularly from the female fanciers), using the husky harmonies and precision solo bursts from each member of the trio. Flying through a medley of hits such as "Back Stabbers," "Love Train," "Deeper In Love" and "For The Love of Money," the O'Jays provided a trip through time with a timeless act.

Though A&M recording group Atlantic Starr could not boast the expansive history of the O'Jays, it was evident from its exuberant stage persona that the group will not long be opening acts for anyone.

michael martinez

Oingo Boingo

COUNTRY CLUB, RESEDA — Going to an Oingo Boingo concert is like watching an old episode of the *Outer Limits* TV show. You have to suspend your disbelief for a while to get fully absorbed in its weird tales of schizoid outcasts, teenage monsters and crazy insects. Kicking off a near week-long series of dates at Wolf and Rissmiller's Country Club, the Dada rock coterie enthralled the youthful audience with a slew of offbeat tunes from its two LPs and initial EP release.

Whether singing the praises of "Little Girls" or the advantages of "Capitalism," lead vocalist and the brains behind the Boingos, Danny Elfman, dynamically serves as the focal point of the band, whose music is influenced by Spike Jones, the Beatles, Cab Calloway, Bertolt Brecht, Django Rhinehart, DEVO and dozens of sci-fi/fantasy movie scores.

While the crowd obviously seemed to favor more familiar numbers from O.B.'s initial two outings, including "Only A Lad," "Violent Love" and a crazed cover of The Kinks' "You Really Got Me," cuts from the group's latest album, "Nothing to Fear" also received a positive response, especially interesting since the record had only been in stores for less than a week. A seminal element in L.A.'s club scene for many years, the Boingo's may never reach the commercialization undergone by other local bands like The Go-Go's and The Motels, but then again those acts don't sing disjointed dirges about brain cells called "Grey Matter" either.

jeffrey resner

DeConcini Offers Exemption For Home Audio Recording

(continued from page 5)

tee does not find that "significant economic harm" has resulted from home videotaping, it will report so to Congress. If it does find that "significant economic harm" has been done, it will again report the findings to Congress, this time with recommendations on what should be done to alleviate the situation.

The possible shift in the focus of DeConcini's bill was the result of differing circumstances within the audio and video industries, according to legislative director Romani. "Audio has come in and made a case that they have experienced serious harm" from home taping, while the video industry hasn't, said Romani. "Despite the superficial analogy between audio and video, there is no evidence that home recording is a detriment to prerecorded video sales or rentals — in fact, the effect may be just the opposite.

"We're not saying that home recording can never be detrimental to the video industry," Romani added. "We're still keeping the door open. That's why we are proposing the committee. The current draft has been designed to be discussed, no more. We will accept comments from all concerned.

"This, to us, is a potentially reasonable solution to getting the legislation passed," Romani concluded.

Commenting on the new proposal, Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), one of the pivotal groups in the Coalition to Save America's Music, said "RIAA is gratified that Sen. DeConcini has joined so many others in Congress in recognizing the severity of the problem of audio home taping and the need for a legislative remedy. This is acknowledged in

his introduction of the amendment to his own bill, S. 1758, which calls for negotiation of a royalty to compensate audio copyright owners and to be paid by manufacturers and importers of audio blank tape and taping equipment.

"We are pleased, too, that Sen. DeConcini is responsive to the growing threat of audio rentals and has included in his amendment rental protection for audio copyright owners. We also hope that Sen. DeConcini will find it possible to add needed similar provisions to protect copyright owners of video recordings."

On the other hand, Jack Wayman, senior vice president of the Electronic Industry Assn./Consumer Electronics Group (EIA/CEG), which supports the Home Taping Coalition, said, "Our answer is that we are not in favor of (the) DeConcini (bill) or any such move. We certainly don't support it, and we're not amenable to any compromise on audio or video . . . We want nothing out of Congress except a clean bill exempting both audio and video without any royalties, period. And we want that, as far as we know, forever.

"It (the new proposal) was only conjured up out of the weakness of their own position. They (the recording and motion picture industries) thought it up. We're unwilling to compromise. We don't have to compromise. The MPAA (Motion Picture Assn. of America) didn't prove its case. So it looks to me like the motion picture people are sending in audio to do their work because they failed, to date, anyway. All they're saying is, 'let's ride on top of audio.'"

Because the amendment is still a mere proposal, legislative director Romani said that there is no established timetable for action or whether or not it will even be officially submitted.

Record Sales Up Slightly In First Half

(continued from page 11)

due to a "Summer Fireworks Sale" of cassettes and midlines and a month-long "2 for 1" video rental plan.

The softness of the area's phosphate and citrus industries in central Florida were cited by Ann Lief, president of the Miami-based Spec's Music Stores chain, for hurting business in her four stores in that area. But she has countered by increasing advertising in radio and print, and has heavily concentrated on "very effective" TV ads over the last six months. "We'd be doing a hell of a lot worse if we weren't getting our name out there," she said, adding that she was looking to tie-in more "public conscious events" like the July 4 "All American Weekend" (**Cash Box**, July 10), which drew over 100,000 to Miami Beach.

Expands Product Lines

As with many stores, Spec's has expanded into video and accessories to increase volume. Video games were test-marketed before Christmas, and in the last four months have been introduced in all 14 stores. In the last three months Harmony Hut has also brought out video games chainwide. "Sales aren't sensational," said Schwartz, "but they are providing steady improvement."

Jack Eugster, president of the 425-store Musicland Group based in Minneapolis, reported that video games were "getting stronger all the time." He said that many more titles were available than six months ago, largely due to more vendors making Atari-compatible games. The 105 stores carrying the product on Jan. 1 has tripled to over 300 now. "It's getting to be more and more like a record business," Eugster stated.

As for the cassette boom, the merchants echoed the recent RIAA findings which showed a further narrowing of the gap between LP and tape sales. Spec's Lief repor-

ted cassettes up 25% to an LP drop of 10%. At Stark, the tape configuration is "virtually dead even" with albums, while Eugster is looking to a 60-40 LP to cassette split. "If we aren't there already it's due to not getting the cassette inventory up," he said. His assessment was echoed by Waxie's Blaine. "The 100 to 10 LP to cassette purchasing patterns that retailers have been historically locked into must change. Our biggest problem is getting our own people to buy equal amounts and provide space for merchandising cassettes."

The June-July upturn reported by many retailers coincides with strong summer releases, but several merchants feel that hit product is not selling as well as in the past. "New product is better than ever," said Marmaduke, "but the consumer is not as influenced by hit product as labels think, otherwise Paul McCartney would have saved us."

"New releases certainly help," said Stark's Garrett, naming new LPs by Fleetwood Mac and REO as especially big sellers. "Unfortunately they're all here at once — but at least they're here!"

"With all the name merchandise coming out now, I'm afraid it will affect the traditional fourth quarter push," worried Blaine.

As for future predictions, Marmaduke expects a minimum of six more months of soft sales. Eugster hopes for an economic turnaround coupled with a tax cut, and is keeping his eye on the unemployment numbers, though so far there is "no good news on that front."

Stuart Schwartz finds that due to a "combination of a million factors in the market today, it's very hard to get a feel for anything."

"It's kind of scary and exciting at the same time," concluded Lief.

COAST TO COAST

EAST COASTINGS — Soul crooner-turned-gospel king **Al Green** will soon make his Broadway debut in a revival of *Your Arm's Too Short To Box With God . . . Deerhunter*, featuring **Ian Hunter**, **John Cale**, **Todd Rundgren** and **Paul Butterfield**, will bow here July 30 at The Pier as headliners on a benefit concert for the Vietnam Veterans Relief Foundation. Also on the bill are **Jim Carroll**, **Bobby Newirth**, **The Raybeats** and **Robert Gordon** with **Chris Spedding** . . . Former P-Funk phreak **Walter "Junie" Morrison's** Akashic label will be distributed by Kvh Records. First release is "Buckets O'Duckats" by **J.S. Theracon**, with titles to follow by **Teresa Allman** and **Wilamina** . . . With its most recent album, "The Hunter," making a comparatively disappointing chart run, **Blondie** kicked-off an extensive three-part tour last weekend scheduled to take the group to Europe and England, as well as around the States. Rehearsing here at The Palladium, we were able to slip in and take a gander at the group's show, which includes a three-man horn unit, a second keyboardist and a replacement for the disgruntled **Frank Infante**. Additionally, the group is carrying an impressive stage set, including lasers and light columns splayed and angled about the stage with a very definite bow to functionalism. The man responsible for the design and supervision of the show is **Joe Gannon**, who, aside from having been a founding member of the **Kingston Trio** in 1957, has staged programs for **Kiss**, **Teddy Pendergrass**, **Al Kooper** and **Nell Diamond**. "I basically do these shows because there aren't many people who know how," said Gannon, who prefers to keep a hand in film and video projects rather than limiting himself to stage productions. "You want to give the artist a better shot with any stage you design, and it's got to fit their music. You have to give them a vehicle they can drive." Additionally, the size of the venues play a role in what the set will ultimately look like. "Ninety-nine percent of the places the band will be playing are your basic huge toilet — hockey rinks, arenas and so on," said Gannon. "And since they are large venues, you try to make the stage look as big as possible and give the show an immensity that will help the music leap off the stage. As far as sound in those halls, it's only a problem if you don't engineer it properly and don't get a crew who know what they're doing. But if you plan everything out and take out the necessity of the crews having to think, everybody's very happy" . . . With the release of his new PVC album, "The Love That Whirls (Diary Of A Thinking Heart)," multi-instrumentalist/producer/former **Be Bop Deluxe** honcho **Bill Nelson** dropped by *East Coastings* for what is developing into his much-looked-forward-to (by us at least) annual visit. Taking its title from an unfinished **Kenneth Anger** film, the new two-record LP presents a very cohesive glimpse into several of Nelson's interests, with one disc devoted to standard song forms, and the second a collection of instrumental compositions done for the Yorkshire Actors Company's stage adaptation of **Jean Cocteau's** treatment of *Beauty And The Beast*. The latter project is a natural for Nelson, since graphic arts and film in particular have frequently been inspirational in his musical compositions. Additionally, the chance to be involved in a Cocteau adaptation was particularly appealing since Nelson is one of Great Britain's premier collectors of Cocteau memorabilia and artwork, even going so far as to name his own independent label for the French experimentalist. The demands of scoring proved quite challenging to the usually pop-oriented Nelson. "I had to be economic and direct," reflected Nelson. "The music is highly structured because I had to time sections, take copious notes and work with the actors. Since I don't read music, I had to use verbal notes and just put things together bit by bit and check the music against rehearsals and keep tightening it." A true solo effort, Nelson produced, wrote and played all parts with two exceptions.

fred godman

POINTS WEST — As purveyed in this week's feature on summer concerts, **The Police**, **Tom Petty & The Heartbreakers**, **Fleetwood Mac**, **Pat Benatar**, **Talking Heads**, **The B-52's** and **Santana** are set to perform at the US Festival, a Labor Day weekend mega-event showcasing top musical groups and the latest in computer/communications/ecology advancements. Though not confirmed at press time, other acts rumored to appear at the three-day extravaganza include **Oingo Boingo**, **The English Beat** and **The Lords of the New Church**. A 57-acre outdoor amphitheatre at Southern California's Glen Helen Regional Park in San Bernardino County will serve as the concert site, while eight large circus tents pegged on a 35-acre field will house the high-tech exhibits. The blast, sponsored by Apple Computer co-founder **Stephen Wozniak's** UNUSON (Unite Us In Song) Corporation, hopes to shift the '70s "me generation" consciousness to a more progressive "us decade" mode for the 1980s. Besides the pop, rock and new-wave sounds slated, UNUSON is reportedly in negotiations with top country singers like **Waylon Jennings**, **Merle Haggard**, **Emmylou Harris** and **Willie Nelson** to make the program more well-rounded. Performances are skedded for 6 p.m. to midnight, Friday, 11 a.m. to 1 a.m., Saturday, and 10 a.m. to 6 p.m., Sunday, with tickets sold exclusively through mail-order and Ticketron. At a press conference announcing the show, Wozniak anticipated breaking even financially on the \$10 million venture,



ANIMATED ANDERSON — Former *Yes* lead singer **Jon Anderson** recently debuted in *Los Angeles* with a surprise gig in *Long Beach*. Anderson performed tracks from his current solo LP on Atlantic, "Animation."

Cash Box photo by Debbie Leavitt

even after all the record, TV and film deals were made. "We want to celebrate and why not?" added the computer whiz. "It may be the last time ever." More on the Labor Day gala as it develops . . . Speculation about **Bruce Springsteen's** work-in-progress continues to grow, with a source telling us 42 different songs have already been recorded and now it's just a matter of choosing the best tracks for a forthcoming LP. According to another insider, although the entire **E Street Band** contributed to many of the tunes, fans can expect a healthy dose of acoustic work on the platter, which may hit stores as early as fall. Then again, that same type of tittle-tattle circulated when **Graham Parker** was readying his last album and it never came to pass . . . Fantasy/Prestige/Milestone Records has just re-issued a batch of scorching R&B titles from the great Stax label, including discs by **Little Milton**, **Albert King**, **Isaac Hayes** and Volume III of a Stax greatest hits collection with **Mavis Staples**, **Eddie Floyd**, and **Booker T. & The MGs** . . . **George Thorogood** will sing some original compositions on his soon-to-be-released "Bad To The Bone" album, the first time this artist has recorded his own tunes.

jeffrey resner

MGM/UA's Compleat Beatles To Test Appeal Of Music Vid

by Michael Glynn

LOS ANGELES — With the bulk of music home video presently consisting of motion pictures and feature length performances that have already passed through theatrical release and/or such after-markets as cable, syndicated and network television, MGM/UA's planned fall release of *The*

Compleat Beatles could stand as the first major test of original music video productions in the retail marketplace.

The two-hour "rockumentary" on the Fab Four, produced by Delilah Films and based upon the two-volume edition of sheet music, rare photographs, text and lyrics for 211 songs published by Delilah Books, will

have a home video window extending to 1984, thus offering numerous marketing and merchandising opportunities to both the supplier and vid dealers. Already in the works is a tie-in with book dealers through wholesale distributor Ingram Books and, according to MGM/UA Home Video vice president, marketing Bill Gallagher, the company is "looking seriously at a major record distributor to offer it through record retailers during the holiday sales season."

Last week, Gallagher confirmed that the three-month old home video arm of MGM/UA Home Entertainment Group was also in negotiations with Delilah for vid rights to a production on another book property, *Girl Groups: The Story Of A Sound*. Together with the previous release of *The First Barry Manilow Special* and its foray into children's programming through a distribution agreement with Family Home Entertainment, he explained that such recent acquisition efforts represent the continuation of an aggressive policy on the part of MGM/UA "to broaden the demographic base of the market by offering a complete line of titles and not just feature films."

"We see the universe of players, both disc and cassette, expanding based on the varied appeal of programming," said Gallagher. "By releasing software unique to the home video market, it will hopefully provide an incentive for consumers to purchase the hardware."

Pointing to *The Compleat Beatles*, which will be available on cassette in October and in CED videodisc the following month, Gallagher stressed the "universal appeal" of the group and the "anthological" nature of the package as two primary reasons why MGM/UA believes it will be a breakthrough in music video product, transcending the genre's presently limited market.

Right Numbers

"Of course, there have been rock concerts on video, but I don't know that they appeal to the demographic groups which comprises most VCR owners," Gallagher stated. "We released the *Barry Manilow Special* because we knew that his audience was generally the same demographic group as that of the VCR buyer... If you're in that age bracket, you grew up with The Beatles, but their appeal extends even way beyond that to nearly every generation."

"Also, *The Compleat Beatles* is not just a series of clips from their movies wrapped around a soundtrack. It includes rare footage of the band dating all the way back to early performances on the Reeperbahn in Hamburg and up-to-date interviews with such pivotal figures in their career as producer George Martin. And the VHS cassette and videodisc will contain stereo tracks where they were available. It's a collector's item."

That aspect ties in with MGM/UA's general approach to the market as a sales-oriented company. "We're not rental people," said Gallagher shortly after the company's official debut at the International Summer Consumer Electronics Show (CES) in June. "We want to turn over (product) at the point-of-sale, and we're especially sensitive to the feelings of most video dealers in this regard. And the key executives in this company are consumer-oriented... That's an orientation we don't think this industry has right now."

Although MGM/UA is maintaining the *First Run* Home Theater rental program established before the company broke with CBS, Gallagher is quick to note that they are not locked into the plan and will remain flexible to the needs of the market. "If somebody builds a better mousetrap, we'll go with it. Rental plans have only been in existence a short period of time so we're still in the process of evaluation. *Tarzan*, the *Ape Man*, our first rental title, recently went into the sales mode so now we'll be able to

get a feel for the effect of (*First Run*)."

To maintain a smooth running pipeline of product from the company to consumer, Gallagher and MGM/UA national sales manager Sauil Melnick both cited a knowledgeable sales staff and a well-structured distribution network, coupled with ample dealer support, as key to their operations. MGM/UA presently has four regional sales managers under Melnick, based in New York, Dallas, Chicago and Los Angeles, all of whom have sales experience, either as field representatives, district managers or executive management in retail.

Gallagher is confident in his present network of distributors, but he is certainly not shy about pointing out trouble spots or areas where he thinks work is needed. "They're strong, we think, but if they don't cut the mustard, we'll find somebody who can," he said. "We want them to be professionals in their own backyards. And to insure proper release schedules, which I believe is a very important part of this business, we're asking our distributors to work with us and distribute products out of their warehouse on a certain date, not before or after."

On the dealer end, Gallagher and Melnick note that they assist the retailer in sales of all MGM/UA product with comprehensive exchange policy and co-op advertising programs, in addition to a complete line of in-store merchandising displays. "We don't have a marquee to put up in front of the theater so we have to have strong point of purchase displays, which are sent directly to the dealers," said Gallagher. "We want to create an impact at the retail level and establish a very positive identity in the eyes of the consumer."

A strong identity is something that is engendered throughout each division of MGM/UA Home Entertainment Group, which is responsible for the acquisition, marketing and distribution of home entertainment products, including video cassettes and discs, cable, non-theatrical uses, recorded music and emerging new technologies in the home entertainment field. Cy Leslie, formerly president of CBS Video Enterprises and co-chairman of MGM/CBS Home Video, serves as chairman, while Micky Hyman, formerly executive vice president of MGM/CBS Home Video, serves as president of MGM/UA Home Video.

The principal offices of MGM/UA Home Video are located at 1700 Broadway, New York.

MCA Videocassette Sets Aug. 13 *Cat People* Push

LOS ANGELES — In support of the August home video cassette release of Paul Schrader's 1982 version of *Cat People*, starring Nastassia Kinski and Malcolm McDowell, MCA Videocassette has set a national *Cat People* weekend promotion for Aug. 13. As part of the campaign, an array of merchandising materials — including posters, buttons, bumper stickers and T-shirts carrying the logo "Pet Me If You Dare," promotional trailers for in-store play and copies of the soundtrack's single, written and recorded by David Bowie — will be available to dealers.

The Friday the 13th program will also include what the company calls a "re-marketing" push on other MCA titles in the horror genre, such as *American Werewolf In London*, *Halloween II*, *Ghost Story*, both the 1931 and 1979 versions of *Dracula* (starring Bela Lugosi and Frank Langella, respectively), the 1931 Boris Karloff classic, *Frankenstein*, and Alfred Hitchcock's *Psycho*.

The MCA videocassette of *Cat People* will be available in stereo with Dolby noise reduction in the VHS format.

TOP 30 VIDEOCASSETTES

	Weeks On 7/24 Charts		Weeks On 7/24 Charts
1 STAR WARS 20th Century-Fox Home Video 1130	1	8	
2 ON GOLDEN POND 20th Century-Fox Home Video 9037	2	9	
3 STRIPES Columbia Pictures Home Entertainment 10600	4	13	
4 ABSENCE OF MALICE Columbia Pictures Home Entertainment 10005	6	4	
5 ARTHUR Warner Home Video 72020	3	13	
6 PRIVATE LESSONS MCA Distributing Corporation 71008	5	6	
7 DRAGONSLAYER Paramount Home Video 1367	7	8	
8 RAGTIME Paramount Home Video 1486	11	3	
9 TIME BANDITS Paramount Home Video 2310	8	12	
10 SUPERMAN II Warner Home Video WB-61120	10	17	
11 NEIGHBORS Columbia Pictures Home Entertainment VH/BE 10445	9	7	
12 GHOST STORY MCA Distributing Corporation 77006	13	10	
13 TAPS 20th Century-Fox Video 1128	15	11	
14 WHOSE LIFE IS IT ANYWAY? MGM/UA MVR/MBR 00140	14	6	
15 BODY HEAT Warner Home Video LD-70005	16	17	
16 ROCKY II 20th Century-Fox Home Video 4565	17	8	
17 THE FRENCH LIEUTENANT'S WOMAN 20th Century-Fox Video 4868	20	16	
18 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corporation 042	12	5	
19 MAKING LOVE 20th Century-Fox Video 1146	23	2	
20 GOLDFINGER 20th Century-Fox Video 4595	30	2	
21 MODERN PROBLEMS 20th Century-Fox Video 1129	19	11	
22 SHOOT THE MOON MGM/UA MVR/MBR 00141	27	2	
23 FOR YOUR EYES ONLY 20th Century-Fox Home Video 1128	18	18	
24 CLASH OF THE TITANS MGM/UA Home Video 700074	22	18	
25 AN AMERICAN WEREWOLF IN LONDON Universal City Studios, Inc., MCA Distributing Corporation 77004	21	19	
26 THE BORDER MCA Distributing Corporation 71007	—	1	
27 RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000	24	18	
28 SO FINE Warner Home Video 11143	25	10	
29 HALLOWEEN II MCA Distributing Corporation 77005	28	14	
30 ONLY WHEN I LAUGH Columbia Pictures Home Entertainment 10461	26	18	

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



GETTING UP EARLY IN THE MORNING FOR VIDEO — Total Experience/PolyGram recording act *The Gap Band* recently starred in a promo video of its #1 *Black Contemporary* hit "Early In The Morning." Produced by George Garvin Prod. and directed by Nick Saxton, the video was shot in Macon, GA. Another cut, "Drop The Bomb," was filmed in Atlanta. Pictured at the Macon shoot are (l-r): Robert and Ronnie Wilson, the *Gap Band*; Bruce Heath, *Gap Band* choreographer; George Garvin, producer; Lonnie Simmons, Total Experience Records president; John Callas, video production manager; Len Eppard, PolyGram vice president, press and artist relations; and Charles Wilson, *The Gap Band*.

MERCHANDISING

TOP 200 ALBUMS

Fleetwood Mac's 'Mirage' Takes Top Spot After Three Weeks

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is Fleetwood Mac's "Mirage" LP, which, after only three weeks, has vaulted into the #1 position on the **Cash Box** Top 200 Albums chart. Excellent retail action in every region, with #1 reports out of Boston, Baltimore, Washington, D.C., Atlanta, Miami, New Orleans, Chicago, Indianapolis, Kansas City, Denver, Seattle, Portland, Sacramento, San Francisco and Los Angeles. Top Ten rack item. The single, "Hold Me," goes to #4 bullet, up from #5.

TOP TEN HIGHLIGHTS — Robert Plant jumps two points to #4 bullet in his third week with good retail sales everywhere, led by the Midwest and East with strong initial rack response as well . . . Exploding into the Top Ten led by its #1 single, "Eye Of The Tiger," Survivor jumps to #8 bullet, up from #12. Good sales activity reported everywhere, with the strongest reports in the Midwest and South. Album also explodes at the rack level this week . . . REO Speedwagon remains at #10 bullet. Although REO is gaining momentum, a logjam of strong product ahead of it prevented an upward move. Top Ten rack sales with good retail out of the Midwest, South and East.

TOP 100 HIGHLIGHTS — Steve Miller closes in on the Top Ten, jumping to #11 bullet, up from #13. Good retail in all regions, led by the West and South. His "Abracadabra" single goes to #5 bullet from #8. Look for this single to cross over to the Black Contemporary Singles chart in upcoming weeks . . . Crosby, Stills & Nash take another nice jump, moving to #15 bullet from #28. Strong retail out of the West, Midwest and South. The "Wasted On The Way" single is also at #15 bullet, up from #18. The album is beginning to kick in at the racks . . . Genesis moves three points to #17 bullet, with strong sales out of the Midwest and East . . . Two of the strongest soundtracks currently out are *Rocky III*, #20 bullet, up from #29, and *Annie*, #22 bullet, up from #24. *Rocky III*, featuring the Survivor single, is still selling the best in the East, South and Midwest but is also picking up on the West Coast. Continues to be a strong rack item. And speaking of strong rack items, *Annie* continues to bullet up the charts based primarily on exceptional rack sales. Retail is moderate . . . Chicago takes a nice 10-point jump to #32 bullet. Very good retail out of the Midwest, South and West. Top 50 rack item. It's "Hard To Say I'm Sorry" single is very strong, jumping to #9 bullet from #16 . . . Roxy Music jumps to #38 bullet, up from #44, continues to sell well at the

retail level despite lackluster radio airplay. Best regions in the West, Midwest and East . . . April Wine moves to #39 bullet from #45 with good retail out of the Midwest, West and South . . . The soundtrack to *E.T.* goes to #41 bullet from #47. Good sales out of the Midwest and at the racks . . . Taking a big jump into the Top 50 is Kenny Rogers at #49 bullet, up from #76 in his second week. Retail action is strongest in the Midwest, East and South. His album is also a big rack item — Top 25 . . . Judas Priest jumps 21 points to #56 bullet, with best retail out of the Midwest, South and West . . . Elvis Costello goes to #62 bullet, up from #74. Selling best on the coasts and in the Midwest . . . Eddie Money, #69 bullet, up from #84, is retailing the best in the West, Midwest and South. His single, "Think I'm In Love," jumps to #31 bullet from #38 . . . Joe Jackson jumps 16 points to #73 bullet, with strongest sales in the East and West . . . The soundtrack to *Star Trek II*, #76 bullet, up from #86, is retailing out of the East and Midwest and beginning to move well at the rack level . . . The Pointer Sisters explode into the Top 100 with a 37-point leap to #82 bullet. Led by its "American Music" single, the group is selling best in the Midwest, East and West . . . Bloodstone, #87 bullet, up from #106, is doing quite well in the East and West . . . Stray Cats jump into the Top 100 at #92 bullet, up from #109. Best retail in the West and East.

101 TO 200 HIGHLIGHTS — After 15 weeks, thanks to her "You Should Hear How She Talks About You" single, Melissa Manchester bullets to #104, up from #124. Retail primarily picking up out of the Midwest . . . David Johansen moves to #125 bullet from #143. Retail response best out of the East and Midwest . . . Eye To Eye finally bullets after two months on the chart at #133, up from #151. Retail action out of the West and Midwest . . . Men at Work jumps 19 points to #150 bullet. Thanks to its single, "Who Can It Be Now?" the album is selling out of the West and Northeast . . .

DEBUTS — This week marks the first time in many months that the highest debuting album did not fall in the Top 100. Leading the way is "Hooked On Classics II" at #117 bullet. Initial sales from the East, West and Midwest . . . The soundtrack to *Tron* comes in at #131 bullet. Selling in the South and Midwest. There are two songs written and performed by Journey helping to build response . . . The remaining debuts this week include Josie Cotton at #160 bullet; Dave Grusin at #162 bullet; Oingo Boingo at #167 bullet; and Howard Johnson at #171 bullet.



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|-------------------|--------------------|
| 1 CHICAGO | 9 ANNIE |
| 2 KENNY ROGERS | 10 ROXY MUSIC |
| 3 JUDAS PRIEST | 11 APRIL WINE |
| 4 FRANK ZAPPA | 12 JEFFREY OSBORNE |
| 5 HOOKED ON SWING | 13 EDDIE MONEY |
| 6 PETE TOWNSHEND | 14 E.T. |
| 7 ELVIS COSTELLO | 15 CLASH |
| 8 GLENN FREY | |

NORTHEAST 1.

- 1 HOOKED ON SWING
- 2 CLASH
- 3 ANNIE
- 4 PETE TOWNSHEND
- 5 ROXY MUSIC
- 6 KENNY ROGERS
- 7 ELVIS COSTELLO
- 8 CHICAGO
- 9 HAIRCUT 100
- 10 JOE JACKSON

SOUTHEAST 2.

- 1 CHICAGO
- 2 JEFFREY OSBORNE
- 3 HOOKED ON SWING
- 4 GLENN FREY
- 5 FRANK ZAPPA
- 6 EDDIE MONEY
- 7 GREASE 2
- 8 KENNY ROGERS
- 9 ANNIE
- 10 JUDAS PRIEST

BALTIMORE/WASHINGTON 3.

- 1 KENNY ROGERS
- 2 JUDAS PRIEST
- 3 HOOKED ON SWING
- 4 FRANK ZAPPA
- 5 MARSHALL CRENSHAW
- 6 HOOKED ON CLASSICS II
- 7 GLENN FREY
- 8 JEFFREY OSBORNE
- 9 ELVIS COSTELLO
- 10 STAR TREK

WEST 4.

- 1 FRANK ZAPPA
- 2 CLASH
- 3 ELVIS COSTELLO
- 4 JUDAS PRIEST
- 5 ROXY MUSIC
- 6 CHICAGO
- 7 SOFT CELL
- 8 PETE TOWNSHEND
- 9 EDDIE MONEY
- 10 GLENN FREY

MIDWEST 5.

- 1 FRANK ZAPPA
- 2 CHICAGO
- 3 PETE TOWNSHEND
- 4 JUDAS PRIEST
- 5 ROXY MUSIC
- 6 GLENN FREY
- 7 APRIL WINE
- 8 ELVIS COSTELLO
- 9 KENNY ROGERS
- 10 EDDIE MONEY

NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 ANNIE
- 3 CHICAGO
- 4 E.T.
- 5 HOOKED ON SWING
- 6 APRIL WINE
- 7 STAR TREK
- 8 JANE FONDA
- 9 EDDIE MONEY
- 10 GREASE 2

DENVER/PHOENIX 7.

- 1 PETE TOWNSHEND
- 2 APRIL WINE
- 3 ROXY MUSIC
- 4 KING CRIMSON
- 5 ELVIS COSTELLO
- 6 GLENN FREY
- 7 JUDAS PRIEST
- 8 JEFFREY OSBORNE
- 9 JOE JACKSON
- 10 A FLOCK OF SEAGULLS

SOUTH CENTRAL 8.

- 1 ANNIE
- 2 CHICAGO
- 3 JUDAS PRIEST
- 4 APRIL WINE
- 5 KENNY ROGERS
- 6 E.T.
- 7 FRANK ZAPPA
- 8 HOOKED ON SWING
- 9 JEFFREY OSBORNE
- 10 PETE TOWNSHEND

WHAT'S IN-STORE

NARM NOTES — The National Assn. of Record Merchandisers (NARM) has completed its *Freight Transportation And Shipping Services Guide* and sent copies to its regular membership. The 71-page volume provides merchandisers with an overview of the transportation industry. Specific chapters deal with the motor and air carrier industries, the freight forwarder industry, controlling shipping and receiving costs and utilizing small parcel and small shipment carrier services. The guide's introduction estimates that transportation, distribution and warehousing costs account for 25% of the total cost of producing product and getting it to the customer; its contents provide information necessary to help monitor these costs and make appropriate business decisions regarding them. NARM commissioned Behme Assoc., which specializes in freight transportation, to develop the guide. The project took over a year to complete. "Extensive research into the needs of our retailer and wholesaler members was completed before its writing, and we feel that it satisfies many needs of our members in an area which affords a number of opportunities for cost efficiencies," said **Joe Cohen**, NARM executive vice president. "Economies in freight costs can directly affect a company's bottom line — a critical concern throughout the industry today." Additional copies of the guide are available from NARM, P.O. Box 1970, Cherry Hill, N.J. 08034, (609) 424-7404. The price is \$10 each for members and \$15 for non-members. . . . The A&M Records scholarship for 1982 has been awarded to **Patrick Fortney**, whose mother is a clerk at **The Record Shop** in Omaha. The award is the 17th NARM Scholarship Award this year. It was made possible by a \$20,000 gift from A&M's **Herb Alpert** and **Jerry Moss** at the recent 1982 NARM Convention in Los Angeles. Their contribution established a NARM Scholarship Foundation endowment fund and provides a \$6,000 scholarship every year for the four-year period from 1982-85.

RECORD BAR BITES — **John Cougar's** "American Fool" has become the highest rated album so far in **Record Bar's** "DISCOVERY," in-house album survey, with 66% of the respondents rating the LP either "outstanding" or "above average." The survey appears each month in *Off The Record*, Record Bar's house organ. Editor and Record Bar publicity manager **Elisabeth Stagg** explains that the idea behind the survey, which began three months ago with an examination of **Bill LaBounty's** self-titled LP, was to spark interest in albums by developing artists with potential that weren't getting attention. "OTR (*Off The Record*) is largely business and personnel oriented, so we needed to get back in the music," she adds. Stagg seeks recommendations for survey albums from the field, with any Record Bar employee eligible to send in suggestions. A promo of the chosen album is then sent to each of the 138 stores in the chain, along with six survey questionnaires for the staff to fill out and return. Stagg says that the survey seeks a rating based on "commercial appeal rather than taste"; respondents are asked to describe the albums sales potential, cover, best cuts, demographic appeal and radio format, and to pick a single as well as give advice to the label. Comments are elicited, and many of them are cleverly astute, as with a frequent response, "I think it's terrible but will sell a million copies!" Stagg reports that the labels have been very supportive so far, and in return for their participation via provision of the promo albums, they receive a copy of the survey results, as well as the in-store play generated by the albums. Atlanta's PolyGram rep also helped set up an interview with Cougar, a first for "DISCOVERY" and a most exciting experience for Stagg. "I've never done anything like that and didn't think it would really happen. So I was completely unprepared when he called and thought it was a joke. But it was really him! We'd love to make interviews a regular feature." Besides Cougar and LaBounty, OTR has tested recent releases by **Chubby Checker**, **The Innocents** and **Teresa Straley**, all in the same month. "We overwhelmed the managers with that one," concedes Stagg, "so now we're back to one a month." Upcoming survey items are "Offering" by **Axe** and **Chas Stanford's** "Parallax View," with **Men At Work's** "Business As Usual" currently getting a push from the field. . . . Record Bar's annual convention has been scheduled for Aug. 8-12 at the new Marriott Hotel on Hilton Head Island, S.C.

jim bessman

Record Retailers Bemoan Lack Of Vid Games Merchandising Materials

by Michael Martinez

LOS ANGELES — Noting that video games manufacturers still must adjust to the in-store merchandising style at record retail outlets, several dealers in a **Cash Box** survey said that point-of-purchase and other display materials from such companies remain inadequate.

Dealers said that while some companies are beginning to tag individual stores in their market advertising, the majority of advertising of video games remains institutional and largely ignores record dealer tie-ins.

Although Activision and Atari were mentioned most frequently as consistently reliable companies when it comes to video game merchandising at record outlets, not one company was identified as a good merchandiser of games product nationwide.

Some dealers said they have begun to match what video games display material they do get with other video software point-of-purchase material. In some cases, record dealers have even set aside specific sections of their stores with games hardware so customers can test various titles.

Tough Proposition

But with the expense of such elaborate set-ups and with the absence of other material, many dealers have found video games in-store merchandising a tough proposition. "There's such a drought of merchandising material we don't even worry about getting any," said Dwight Montjar, director, video purchasing, for the Canton, Ohio-based Stark/Camelot Music chain. Montjar added that although the chain bought video games lines in volume quantities, such buying had no impact on the level of merchandising support.

Conversely, Tom Keenan, president of Portland, Ore.-based Everybody's Records, said, "Atari is better than most with their merchandising. We usually get mobiles, posters and stand-ups to use in-store."

But Keenan echoed the attitude of others when he said that when record distributors, such firms as WEA (Atari) and CBS (Bally) get fully involved in games distribution, the level of merchandising should improve noticeably.

"Point-of-purchase merchandising that is done by record industry companies makes in-store merchandising by other industries look like pikers," added Ira Heilicher, head of the Minneapolis-based Great American Music and Wax Museum stores.

While speculating that the full involvement of WEA and other record distributors into the games arena may improve product fill and dissemination of display material, Heilicher also noted that a big problem was that as many as half of the current independent distributors of video games do not receive the merchandising material from the manufacturers.

Recalling that WEA began non-exclusive distribution of Atari product during mid-July through its branches, a spokesman for the Warner Communications, Inc. company said that there is "strong optimism" that WEA can merchandise video game titles and gain the same credibility it has through distribution of records and tapes.

The spokesman said that WEA has trained existing regional staff to oversee the merchandising and marketing of all of WEA's involvement in prerecorded video product. "We hope to maintain the same standards that we developed as distributors of records and tapes," the spokesman said. "It's too early to tell what steps we have to take to meet these goals."

Lee Cohen, vice president of marketing at the L.A.-based Licorice Pizza stores, reported that Atari has already done well in its supplying of display material, but noted that some of the other companies did not always provide material simultaneously with release of new titles. Such circumstances were also not uncommon at other record retail outlets.

Shipping Inadequate

"It's not availability that's so much a problem, the material is available," said Reade White-Spunner, video buyer for the Durham, N.C.-based Record Bar chain. "But none of the material is shipped so it can be distributed expediently to our stores."

She explained that the Record Bar's central warehouse is not set up to break down the bulk shipments of posters, mobiles or counter displays for re-shipping to the in-

(continued on page 30)

PLUS PROFIT

TOP SELLING VIDEO GAMES

- DEFENDER Atari CX2609
- CHOPPER COMMAND Activision AX015
- YAR'S REVENGE Atari CX2655
- STARMASER Activision AX016
- PAC-MAN Atari CX2646
- THE EMPIRE STRIKES BACK Parker Brothers 5050
- STAR STRIKE Intellivision 5161
- DEMON ATTACK Imagic 3200
- SPACE INVADERS Atari CX2632
- LOST LUGGAGE Games By Apollo AP2004
- ASTEROIDS Atari CX2649
- SPACE HAWK Intellivision 5136
- GRAND PRIX Activision AX014
- HAUNTED HOUSE Atari CX2654
- KABOOM! Activision AG010

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Grotton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Radio Doctors — Milwaukee • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd, Stratford — New York.

TOP SELLING ACCESSORIES *

- Bowers Outer LP Sleeves
- (S) Discwasher D-4 1 1/4 oz. Refill Fluid
- (S) Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Cleaner
- Discwasher VRP Inner LP Sleeves
- Eveready Alkaline Batteries — Size C (2/BAG)
- Maxell LNC-60 (2/BAG)
- Maxell LNC-90
- Maxell LNC-90 (2/BAG)
- (S) Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/BAG)
- (S) Maxell T-120 (videocassette)
- Memorex Cassette Head Cleaning Kit
- Memorex T-120 (videocassette)
- TDK DC-90
- TDK DC-90 (2/BAG)
- (S) TDK SAC-90
- TDK SAC-90 (2/BAG)

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

TOP SELLING MIDLINES

- (S) **A Flock of Seagulls** • Jive/Arista VA 66000
- AC/DC** • Let There Be Rock • Atco SD-3615
- Bow Wow Wow** • The Last of the Mohicans • RCA CLP1-4314
- David Bowle** • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843
- Crosby, Stills & Nash** • Atlantic SD-8229
- Crosby, Stills, Nash & Young** • So Far • Atlantic SD-15119
- The Doors** • Elektra EKS 75007
- (S) **Halcut 100** • Pelican West • Arista AL 6600
- Quincy Jones** • The Best • A&M SP-3200
- Carole King** • Tapestry • Columbia PE 34946
- Don McClean** • American Pie • United Artists LN 10037
- (S) **Missing Persons** • Capitol DLP-15001
- (S) **The Monroes** • Alfa AAE-15015
- Romeo Void** • Never Say Never • 415 Records/415A-0007
- Pete Shelley** • Homosapien • Arista AL 6602

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

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales

Airplay For New Music Is A Heated Topic At N.Y. Seminar

by Fred Goodman

NEW YORK — Spurred by an audience whose interests are strongly tied to the success of new and developing acts, the issues of tight AOR radio formats and conservative programming proved a consistently hot potato at last week's New Music Seminar. Held July 19 and 20 at the Sheraton Centre here, the Seminar featured four panels dealing directly with radio, with related issues popping up at virtually every other session.

Recurring topics included attempts to define the difference between music that is new and "new wave" music, whether AOR radio stations can afford to take chances on unproven acts, if the medium has a responsibility to help labels break new artists and whether new bands can gain commercial success without airplay. Split by format into separate sessions on AOR, Urban Contemporary, and college radio, an additional panel on Album Radio Promotion allowed label representatives the opportunity to evaluate the present status of radio programming.

Stations Called 'Insensitive'

With speakers from the floor continually charging station representatives with being insensitive to the needs of the record industry, the radio panelists alternated between taking credit for exposing specific artists, and disengaging radio from any responsibility to play new acts. Maintaining that a loose format with latitude for broad exposure of new acts is not as commercially successful as the standard AOR format, Album Radio moderator Bill Hard of *Friday Morning Quarterback* Album Report drew the bottom line for AOR stations. "We're in business," said Hard. "We all want to show a profit."

Bearing the brunt of the criticism were the representatives of the AOR consultancy firms. An assessment by John Sebastian of Sebastian Casey Associates that there is "a trend towards more new music, whether new wave or just new" did little to mollify those in attendance. The news that Burkhart Abrams Associates is now producing a "new music medley" featuring brief excerpts from new songs by developing acts was greeted with open hostility, despite Burkhart Abrams representative Jon Sinton's pronouncement that it is "a very nice piece of product."

Enthusiasm For Carroll

But if the established AOR consultancies were vilified, the news that former KROQ staffer Rick Carroll would be shopping the KROQ/Los Angeles format through the newly formed Carroll Schwartz & Grove Associates was greeted enthusiastically. Despite the format's dedication to new music, Carroll refused to find fault with the standard AOR approach, maintaining instead that there was "room for both in most markets." While adding that Carroll Schwartz & Grove will offer both AM and

FM programs, Carroll made it clear that the rules governing his format are as rigorous as those employed by other consultancies. "The problem new music had was getting into a proper rotation," he said. "You have to keep pounding these cuts."

Record company representatives on the Album Radio Promotion panel also lauded KROQ. George Gerrity of Warner Bros. Records claimed that KROQ had "been responsible for millions of dollars worth of revenues at Warner Bros. along over the last few years." Mike Plen of I.R.S. also seemed to be speaking of KROQ when he remarked that the label breaks even on acts like Oingo Boingo and Wall of Voodoo from sales in the Los Angeles area alone.

However, despite opening remarks by panel moderator Jerry Jaffe of PolyGram Records that label representatives are sympathetic to radio stations wanting to turn a profit and grab the largest audience share possible, there seemed little love for AOR programming amongst the panelists.

"One of the reasons the industry is in the dumper is because we keep putting out these goddamn records that fit the AOR format but don't sell," said one participant.

Additionally, it was charged that AOR is "fickle," with several participants faulting AOR for not playing new product by acts that have managed to break into AOR in the past. Pointing specifically to the new Go-Go's album, I.R.S.'s Plen charged that "approximately 40% of the radio people are more than willing to bury us on this one." Recalling that the first Go-Go's record had received attention on AM radio prior to AOR stations, Plen added that The Go-Go's "will continue to happen without them." Similarly, Warner Bros.' Gerrity said that AOR radio had turned its back on several of the bands signed to Sire, such as Talking Heads and The Pretenders. "It seemed like we were snowballing," said Gerrity. "Then radio totally ignored them. It's very upsetting."

Like Plen, Robyn Kravitz of Arista Records predicted that bands would continue to be broken without the aid of AOR radio. "Until AOR tests these acts," said Kravitz, "we will have success without them." Additionally, Kravitz faulted AOR for not distinguishing between what is new wave music and what is a new act, and for doing the bulk of their testing of new records at night.

Alternative Exposure

Panels on Urban Contemporary Stations and College Stations sought to present alternative routes for exposing dance oriented and new wave acts.

Speaking on the College Radio panel, label representatives were quick to note that numerous alternative music groups have received a healthy push from the largely non-commercial college outlets. "College radio is the place to start a record," declared I.R.S. Records' Keith Altomar, who added that if a college station wants to build a promotion around an I.R.S. act, "all they have to do is call me." Echoing Altomar's sentiments was Larry Braverman of Elektra Records, who said that his company "looks to college radio for support on developing acts."

In outlining the Urban Contemporary market, which has often been more receptive than AOR to such dance-oriented rock acts as Kid Creole And The Coconuts, Pete Shelley and Prince, Carlos DeJesus of New York station WKTU said that his station "tries to reflect New York." He assessed WKTU's audience as split evenly among white, black and latin listeners. Similarly, Barry Richards of WAIL in New Orleans, which has climbed from number 29 in its



THE FANDANGO — In Miami recently to promote his latest LP, "Fandango," A&M recording artist and vice chairman of the board Herb Alpert, stopped in at radio station Y100. Pictured are (l-r): Harold Childs, senior vice president, sales and promotion, A&M; Alpert; Bill Tanner, program director, Y100; and Richard Pachter, regional promotion representative, A&M.

FCC Issues Final Report On Minority Station Ownership

LOS ANGELES — A final report by a Federal Communications Commission (FCC) advisory committee on alternative financing for minority broadcast opportunities contains a series of recommendations concerning FCC policy changes in this area, among them: fortifying management and technical assistance to minority-controlled facilities and ways to increase financing for acquisition of such properties.

The three-pronged study by the committee, made up of three panels, each composed of members from the broadcast and finance industries, delivered the report to the FCC in May. Although dubbed "Strategies for Advancing Minority Ownership Opportunities in Telecommunications," the recommendations and problems identified extend to radio broadcast opportunities as well.

Policy Changes

A panel on FCC policies as they pertain to minority broadcast opportunities sought to recommend policy changes on distress sales and tax certificate incentives, which were adopted by the panel in May, 1978 in report titled, "Statement of Policy on Minority Ownership of Broadcast Facilities."

Key recommendations made by the advisory panel on policy included consideration of amending the percentage ownership requirement in partnerships for determining the sufficiency of minority ownership interest in a distress sale and expediting the processing of distress sale requests.

Distress sales occur when licensees whose license is designated for revocation hearing, or whose renewal application is set for hearing on basic qualification issues, would be permitted to transfer or assign their license at a distress sale price to applicants with significant minority ownership interest.

The policy panel's report also recommended that the FCC clarify its 1978 statement that minority general partners holding more than 20, but less than 50% interest can exercise control and meet the test for tax certificates and distress sales.

The panel additionally recommended that the FCC adopt a "capitalizing feature" for tax certificates to allow shareholders without controlling interest in a minority-owned or controlled property to sell their interest to the controlling shareholder or holders.

Key recommendations by the management panel included increased literature, courses, workshops and seminars that ad-

dress critical management and technical aspects of telecommunications. The panel also recommended that the FCC sign a memorandum of understanding with the Department of Commerce to develop a system whereby interested entrepreneurs would be referred to appropriate minority business development centers providing access to a national network of specialized consultant and technology centers.

The finance panel's key recommendations were the granting of rules waivers to permit an established broadcaster to acquire equity interest in a minority-controlled property that would otherwise exceed multiple ownership limits or adversely affect diversification, and joining Congress in exploration of possible amendments of Section 48(c) of the Internal Revenue Code to substantially raise the limitation of equipment purchased when a minority-controlled firm is purchasing an operating telecommunications system.

Finalists Named For CMA DJ Of Year Award

NASHVILLE — The finalists for the 1982 Country Music Assn. (CMA) Disc Jockey of the Year awards have been narrowed to a field of five for each of the three market size categories set up by the CMA following the results of the tabulation of nominations by Nashville accounting firm Deloitte, Haskins & Sells.

Nominated for major market DJ are: Bill Coffey, KSD/St. Louis; Joe Flint, KSOP/Salt Lake City; Chuck Morgan, WSM/Nashville; Lee Shannon, WQIK/Jacksonville; and Nancy Turner, WMAQ/Chicago. Medium market nominees include: Jerry Adams, KFDI/Wichita; Jarrett Day, KSO/Des Moines; Dan Spice, KWEN/Tulsa; Tim Williams, KOKE/Austin; and Dave Young, WNOX/Knoxville. Nominated to represent small market stations are: Billy Dilworth, WLET/Toccoa, Ga.; Jay Larry James, KHUT/Hutchinson, Kan.; Tom Reeder, WKCV/Warrenton, Va.; Al Snyder, WNVL/Nicholasville, Ky.; and "Cousin Ray" Woolfenden, WPWC/Dumfries, Va.

The winners will be determined by an anonymous panel of judges in the broadcasting industry who will screen the finalists' airchecks. They will be announced during the CMA awards show Oct. 11 at the Grand Ole Opry.



HOOKED IN ST. LOO — Bandleader Larry Elgart (l) recently dropped by WEW radio in St. Louis to promote his new RCA album, "Hooked On Swing." Pictured with Elgart is WEW's Buddy Moreno.

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CASH BOX ROCK ALBUM RADIO REPORT



BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL
ADDS: WBLM, WCCC, KSHE, WOUR, WMMS, WABX, KNCN, WYFE, WKLS, WBAB, KSJO, WROQ, WNEW, WLIR, WGRQ. **HOTS:** WCCC, WYFE, WLIR. **MEDIUMS:** None. **PREFERRED TRACKS:** Title. **SALES:** Just shipped.



1 FLEETWOOD MAC • MIRAGE • WARNER BROS.
ADDS: None. **HOTS:** WGRQ, WCCC, KSHE, WOUR, WNEW, KNX, WROQ, KMGV, WBAB, WKLS, WYFE, KNCN, WABX, KEZY, WMMS. **MEDIUMS:** WBLM, WHFS, KSJO. **PREFERRED TRACKS:** Hold. **SALES:** Good in all regions.

1 MOST ADDED

1 MOST ACTIVE

LP Chart Position

LP Chart Position

LP Chart Position

5 MOST ADDED

63 A FLOCK OF SEAGULLS • JIVE/ARISTA
ADDS: WBLM, WABX, KSJO. **HOTS:** WLIR, WNEW, WHFS, KNAC, WGRQ. **MEDIUMS:** WROQ, WBAB, WKLS, WYFE, WMMS, WOUR, WBLM. **PREFERRED TRACKS:** I Ran, Telecommunications, Space. **SALES:** Fair in West and East.

39 APRIL WINE • POWER PLAY • CAPITOL
ADDS: None. **HOTS:** KSJO, WBAB, WKLS, WYFE, WMMS, KSHE, WGRQ. **MEDIUMS:** WLIR, WNEW, WROQ, KEZY, WCCC, WBLM. **PREFERRED TRACKS:** Enough. **SALES:** Moderate in Midwest and West; fair in others.

3 ASIA • GEFLEN
ADDS: None. **HOTS:** WNEW, KMGV, KSJO, WBAB, WKLS, KNCN, WABX, KEZY, WMMS, WBLM. **MEDIUMS:** WLIR, KSHE. **PREFERRED TRACKS:** Only, Heat, Sole. **SALES:** Good in all regions.

126 AXE • OFFERING • ATCO
ADDS: None. **HOTS:** None. **MEDIUMS:** WROQ, WBAB, WKLS, WMMS, WOUR, KSHE, WCCC, WGRQ. **PREFERRED TRACKS:** Party, Now Or Never. **SALES:** Fair in Southwest.

65 GARY U.S. BONDS • ON THE LINE • EMI AMERICA
ADDS: None. **HOTS:** WNEW, WBAB, WMMS. **MEDIUMS:** WLIR, WROQ, KEZY, WOUR, WBLM. **PREFERRED TRACKS:** Work, Rendezvous. **SALES:** Fair in all regions; strongest in Midwest.

9 JOHN COUGAR • AMERICAN FOOL • RIVA
ADDS: None. **HOTS:** WNEW, WROQ, KMGV, KSJO, WBAB, WKLS, KNCN, WABX, KEZY, WMMS, WOUR, WBLM, WGRQ. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Jack, Hurts. **SALES:** Good to moderate in all regions.

60 MARSHALL CRENSHAW • WARNER BROS.
ADDS: None. **HOTS:** WLIR, WNEW, WHFS. **MEDIUMS:** KNX, WBAB, WKLS, KEZY, WBLM. **PREFERRED TRACKS:** Cynical, Someday, There. **SALES:** Fair in East and Midwest.

15 CROSBY, STILLS & NASH • DAYLIGHT AGAIN • ATLANTIC
ADDS: None. **HOTS:** WGRQ, WNEW, KNX, WBAB, WKLS, KNCN, KEZY, WMMS, WOUR. **MEDIUMS:** WBLM, KSHE, WROQ, KMGV, WYFE, WABX. **PREFERRED TRACKS:** Wasted. **SALES:** Good to moderate in all regions.

43 GLENN FREY • NO FUN ALOUD • ASYLUM
ADDS: None. **HOTS:** WNEW, WKLS, KNCN, KEZY, WMMS, WBLM, WGRQ. **MEDIUMS:** WLIR, WROQ, KSJO, WBAB, WYFE. **PREFERRED TRACKS:** Partytown, Found, One. **SALES:** Moderate in West and Midwest; fair in South.

17 GENESIS • THREE SIDES LIVE • ARISTA
ADDS: None. **HOTS:** WGRQ, WLIR, WNEW, KSJO, WBAB, WABX, KEZY, WMMS, KSHE, WBLM. **MEDIUMS:** WROQ, KMGV, WKLS, WYFE, WCCC. **PREFERRED TRACKS:** Paperlate, Misunderstanding. **SALES:** Good to moderate in all regions.

125 DAVID JOHANSEN • LIVE IT UP • BLUE SKY/CBS
ADDS: KOMA. **HOTS:** WHFS, KSJO, WMMS. **MEDIUMS:** WLIR, WNEW, WBAB, KNCN. **PREFERRED TRACKS:** Animals Medley. **SALES:** Breakouts in Midwest and East.

56 JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA
ADDS: WBLM. **HOTS:** WLIR, WBAB, WCCC, WGRQ. **MEDIUMS:** WROQ, WKLS, KNCN, WMMS, WOUR, KSHE. **PREFERRED TRACKS:** Bloodstone, Title, Pain. **SALES:** Moderate in all regions.

35 KANSAS • VINYL CONFESSIONS • KIRSHNER/CBS
ADDS: None. **HOTS:** KSJO, KSHE, WBLM. **MEDIUMS:** WNEW, WBAB, WKLS, WABX, KEZY, WMMS. **PREFERRED TRACKS:** Play, Right. **SALES:** Moderate to fair in all regions.

150 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA
ADDS: KEZY, KNX. **HOTS:** KNX, WLIR, WROQ, WKLS, WGRQ. **MEDIUMS:** WNEW, WYFE, KNCN, WABX, KEZY. **PREFERRED TRACKS:** Who Can, Down Under. **SALES:** Breakouts in West and East.

11 THE STEVE MILLER BAND • ABRACADABRA • CAPITOL
ADDS: None. **HOTS:** WLIR, WNEW, KNX, WROQ, WBAB, WYFE, KEZY, WMMS. **MEDIUMS:** KMGV, WKLS, KNCN, WCCC, WBLM. **PREFERRED TRACKS:** Title. **SALES:** Good to moderate in all regions.

69 EDDIE MONEY • NO CONTROL • COLUMBIA
ADDS: None. **HOTS:** WGRQ, WNEW, KSJO, WBAB, WKLS, WYFE, WMMS, WOUR, KSHE, WCCC. **MEDIUMS:** KNCN, WABX, KEZY, WBLM. **PREFERRED TRACKS:** Shakin', Take, Title. **SALES:** Fair to moderate in all regions.

18 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: None. **HOTS:** WLIR, WNEW, KMGV, KSJO, KNAC, WMMS. **MEDIUMS:** WBAB, WKLS, KEZY, WBLM. **PREFERRED TRACKS:** Lonely, Over, Art. **SALES:** Good to moderate in all regions.

138 NAZARETH • 2XS • A&M
ADDS: KSJO. **HOTS:** None. **MEDIUMS:** WNEW, WROQ, WYFE, KEZY, KSHE, WBLM. **PREFERRED TRACKS:** Open. **SALES:** Fair in West; poor in all others.

23 THE ALAN PARSONS PROJECT • EYE IN THE SKY • COLUMBIA
ADDS: None. **HOTS:** WNEW, WKLS, KNCN, KEZY, WOUR. **MEDIUMS:** WLIR, WROQ, WBAB, WYFE, WBLM. **PREFERRED TRACKS:** Title, Fingers, Psychobabble. **SALES:** Good to moderate in all regions.

4 ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO
ADDS: None. **HOTS:** WGRQ, WCCC, WLIR, WNEW, KMGV, WBAB, WKLS, WYFE, KNCN, KEZY, WMMS, KSHE. **MEDIUMS:** WBLM, WROQ, WHFS, KSJO, WABX. **PREFERRED TRACKS:** Open. **SALES:** Good in all regions.

10 REO SPEEDWAGON • GOOD TROUBLE • EPIC
ADDS: None. **HOTS:** WGRQ, WNEW, KMGV, WBAB, WKLS, WYFE, KNCN, KEZY, WMMS, KSHE, WCCC, WBLM. **MEDIUMS:** WROQ, KSJO, WABX. **PREFERRED TRACKS:** Fire. **SALES:** Good to moderate in all regions.

2 THE ROLLING STONES • STILL LIFE • ROLLING STONES/ATCO
ADDS: None. **HOTS:** WLIR, KMGV, KNAC, KEZY, WMMS, WGRQ. **MEDIUMS:** KSJO, WBAB, WKLS, KSHE, WCCC, WBLM. **PREFERRED TRACKS:** Thumb, Go-Go, Shattered. **SALES:** Good in all regions.

3 MOST ADDED

-- SHOOTING STAR • III WISHES • VIRGIN/CBS
ADDS: WBLM, KSHE, WMMS, WABX, KNCN, WYFE. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

4 MOST ADDED

-- SPYS • EMI AMERICA
ADDS: WGRQ, WYFE, KOMA. **HOTS:** WBAB, KSHE. **MEDIUMS:** KSJO, KNCN, WABX, WMMS, WOUR. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

8 SURVIVOR • EYE OF THE TIGER • SCOTTI BROS.
ADDS: None. **HOTS:** WGRQ, WNEW, WROQ, KMGV, KSJO, WBAB, WKLS, WYFE, KNCN, WMMS, KSHE, WCCC, WBLM. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Title. **SALES:** Good in all regions.

19 .38 SPECIAL • SPECIAL FORCES • A&M
ADDS: None. **HOTS:** WNEW, KMGV, KSJO, KNCN, KEZY, WMMS, WBLM. **MEDIUMS:** WROQ, WKLS, WYFE, KSHE. **PREFERRED TRACKS:** Caught, Chains. **SALES:** Good to moderate in all regions.

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

25 PETE TOWNSHEND • ALL THE BEST COWBOYS... • ATCO
ADDS: None. **HOTS:** WGRQ, KSHE, WOUR, WLIR, WNEW, WHFS, WBAB, KNAC, WKLS, KNCN, WMMS. **MEDIUMS:** WBLM, WCCC, KNX, WROQ, KSJO, WYFE, KEZY. **PREFERRED TRACKS:** Skirts, Face, Uniforms. **SALES:** Good to moderate in all regions.

2 MOST ADDED

-- URIAH HEPP • ABOMINOG • MERCURY/POLYGRAM
ADDS: WGRQ, WCCC, KSHE, WOUR, KNCN, WBAB, WROQ, KOMA, WNEW. **HOTS:** None. **MEDIUMS:** KSJO. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

14 VAN HALEN • DIVER DOWN • WARNER BROS.
ADDS: None. **HOTS:** WYFE, WMMS, WBLM, WGRQ. **MEDIUMS:** WLIR, KMGV, KSJO, WBAB, WKLS. **PREFERRED TRACKS:** Dancing, Where. **SALES:** Good to moderate in all regions.

Universal, MCA, RCA Join To Push Whorehouse

by Tom Roland

NASHVILLE — With the release of the Universal motion picture, *The Best Little Whorehouse In Texas*, starring Dolly Parton and Burt Reynolds, Universal Pictures, MCA Records and RCA Records have begun interlocking campaigns to support their involvement in the movie, which comes in the midst of one of the hottest summers ever at the theater box office.

While science fiction and fantasy movies such as *E.T. The Extra-Terrestrial*, *Poltergeist*, *Star Trek II* and *Tron* have carried the banner during the summer months, the *Whorehouse* flick, a musical comedy filmed in Texas, bears a different image from trendy technological movies which seem to be dominating the marketplace. Don Barrett of Universal, however, claims that the release of the film in opposition to the trend is a carefully designed move.

"Certainly the film companies pick and choose the times they release a movie based upon the acceptance factor of the film," he commented, "and with the fact that you would put this movie out into the marketplace during the heaviest movie-going time amidst a great deal of competition, obviously we feel very confident that a movie starring Burt Reynolds and Dolly Parton is of the highest stature and the highest potential for Universal."

To back the movies, the soundtrack of which will be distributed by MCA with rights to the singles controlled by RCA, Universal has established a series of "Best Little" promotions in various markets around the country to coincide with the film's debut. "We had in approximately 55 cities an event that took place tying in with the leading contemporary stations or country stations in each of those markets," said Barrett, "and tried to tie it in from the standpoint of the 'Best Little' whatever in whatever city."

As a result, the scheme has spawned such events as the Best Little Rodeo In Denver," which included such events as Burt Reynolds and Dolly Parton look-alike contests and best-dressed sheriff and "madam" competitions, and the "Best Little Chili-Cookoff" in Buffalo. "We wanted to get away from the normal accepted practices of having a screening the night before the film opens," said Barrett, "and, instead of just giving away two tickets, we tried to make an event out of it."

Merchandising Campaign

In conjunction with the film, MCA has begun a campaign that involves point-of-purchase display units and co-op advertising to support the soundtrack, which was just shipped. Chic Doherty, marketing vice president for MCA, indicated that initially 120,000 units of the album have been placed in the market, and dealer response has been such that even rack jobbers have been receptive to the project, stocking the album "out of the box."

Likewise, RCA, which has the rights to any singles pulled from the nine-cut collection, has started a campaign that ties in with Parton's tour, which begins in Cleveland Aug. 1. The label has released "I Will Always Love You" as the first single following the peaking title cut from Parton's "Heartbreak Express" album. RCA has started promoting the latter package with a series of television spots tied in with the tour. Currently airing in five markets, the campaign will add population centers to coincide with specific dates as the tour progresses.

In September, RCA will further capitalize on the mass exposure that should be generated for Parton by releasing a greatest hits package that will include the "I Will Always Love You" single.



DEVELOPMENT COMMITTEE HOLDS FIRST MEETING — The Music Industry Development Committee, a Nashville organization established to act as a liaison between the music community and the Tennessee capital's chamber of commerce, recently held its first meeting. Pictured seated are (l-r): committee members Donna Hilley, vice president, *Tree International*; Connie Bradley, southern regional executive director, ASCAP; and Jo Walker-Meador, executive director, *Country Music Assn.* Pictured in the back row are (l-r): Bill Hudson, *Bill Hudson & Assoc.*; Terry Clements, director, tourism, chamber of commerce; Tom Collins, *Collins Court Music*; and Roger Sovine, vice president, *Tree International*.

Country Stations Show Increase In '82 Spring Arbitron Sweep

by Tom Roland

NASHVILLE — While country stations held steady in the majority of the first nine markets disclosed in the advanced ratings by Arbitron for the Spring sweep, March 18-June 9 (**Cash Box**, July 17), the country format continued growth in four of seven other highly competitive country markets. Of the seven — Denver, Oklahoma City, Cleveland, Tampa-St. Petersburg, Knoxville, Cincinnati and Nashville — the country format's overall share in the marketplace had improved in four of the markets, with two remaining fairly static and only one market, Knoxville, apparently showing an overall decline.

The most dramatic change occurred in Oklahoma City, where the format gained a 7.4 share spread across three stations, each of which climbed over the Fall Book. KEBC-FM, the #1 station in the market, added nearly three points to its share, posting a 14.7 mark after 11.8 in the Fall Book. Tight-listed AM competitor KOMA also showed an increase, bringing in a 9.5, one-and-one-half share points up. But KKLK, the third member of the country trio, doubled its prior output with a 6.0 share. As a result of Oklahoma City's profitable country market, station KXXY adopted a country format at the outset of June, and led by former WVOJ/Jacksonville staffers Charlie Marcus and Scott Jeffries, the station could provide serious competition to the existing three outlets.

The Denver market also showed significant improvement for stations bearing a

Seminar To Clarify Publishing Announced

NASHVILLE — Claiming that there is a lack of understanding of the publishing field within the music industry, Richard Perna, president of Music Publishing Consultants, has developed the "Writer/Publisher Awareness" seminar, a 10-week program, encompassing various aspects of the publishing operation.

Perna's classes meet once a week in three-hour sessions designed to provide credible guidelines for the operation of a publishing firm and to erase "many basic misconceptions that are being employed with an alarming frequency by industry professionals." The course, which begins Aug. 9 and ends in mid-October, covers copyright, marketing, money sources, the rights of publishers, foreign sub-publishing, co-writing and performance rights societies. Some 200 industry professionals have taken the class since its inception in 1980.

country stance as the market share for such outlets increased from 11.3 to 12.7, although the lead changed hands from KYGO-FM to KLZ. The latter garnered a 5.1 Spring Book compared to 3.7 in the Winter Book, while KYGO-FM fell 1.5 points to 4.5. Empire Broadcasting stations KBRQ-FM&FM were up a half-share and full share at 1.3 and 1.8, respectively.

In Nashville, country stations took a 1.5 share increase, led by a revitalized WSM and the growth of WUSW-FM/Lebanon. WSIX-FM, which maintains a subdued and selective playlist, lost a tenth in leading the pack at 9.2, while AM foe WSM climbed more than a point in scoring a 6.8. WUSW-FM, with its powerful stick based in nearby Lebanon, pulled a 3.3, up from the 2.2 share it garnered in the midst of the Captain Midnight fiasco (**Cash Box**, Nov. 14, 1981). Much of that audience may have been taken from WJRB, which fell to a 1.1 after posting a 1.8 in the Fall Book.

The Tampa-St. Petersburg market also showed an increase of nearly a point overall, as WQYK-FM widened its lead over WSUN. The FM signal improved from its

(continued on page 21)

Lavender Renamed

NASHVILLE — The Shorty Lavender Talent Agency was incorporated on July 1, and, subsequently, the company's name was changed to the Lavender Agency, Inc.

At the same time, Gene Cotton and Shylo were signed to exclusive booking agreements with the Lavender Agency.

NSAI Seminar Attracts 200

NASHVILLE — The Nashville Songwriters Assn., International (NSAI) "Summer Seminar II," a basic comprehensive one-day session aimed at the beginning songwriter, attracted some 200 people from 24 states to Belmont College July 17. A variety of industry professionals taught mini-clinics delving into such practical subjects as copyright law and publishing.

Drawing newcomers from such far distant locations as California and Pennsylvania, a handful of registrants viewed the nine sessions as an opportunity to brush up on topics such as the Nashville number system. The classes included "The Pros And Cons Of Being Your Own Publisher," with Richard Perna, Music Publishing Consultants, and Charlie Monk, director, southern operations, CBS Songs/Nashville; "Nashville Number System, Music Theory And Harmony For Writers," Randy Goodrum, writer/producer/publisher and past president of NSAI; "Contract Negotiations From A To Z," David Ludwick, attorney for Ludwick, Lowell & Miller; and "Making Demos And Preparing To Pitch," Goodrum.

Other sessions included: "Songwriter/Recording Artist — Pros And Cons," with writer/artists Don King and David Wills; "Survival (Before, During, and After A Hit)," Michael Kosser, author of *How To Become A Successful Nashville Songwriter*; "Co-Writing/Collaborations," with songwriters Ed Penney, Debbie Hupp and Paul Craft; and "Careers In Music," with Martha Sharp, director of A&R, Elektra/Asylum, Nashville.

Nelson Embarks On 40-Date National Tour

NASHVILLE — Coinciding with the release of "Let It Be Me," the second single from his Columbia album, "Always On My Mind," Willie Nelson has embarked on a two-month, 40-date tour covering major markets in the West, East, Southwest and Midwest.

Set to run through Oct. 1, the tour started on the West Coast with dates at Los Angeles' Sports Arena July 24 and San Jose's Sparta Auditorium July 25 with Waylon Jennings. The tour will cover such arenas as: Billy Bob's in Dallas, Kansas City's Kemper Arena, Detroit's Pine Knob, Milwaukee's State Fair, Louisville's State Fair, an outdoor show with Jennings in Legend Valley, Ohio, Indianapolis' State Fair, Minneapolis' State Fair, Pittsburgh's Civic Center, Chicago's Poplar Creek, Knoxville's Neyland Stadium, Nashville's Opry House, the Commons in Boston, Syracuse's State Fair and Philadelphia's Spectrum.



COLUMBIA STUDIOS GIVEN LAST RITES — Columbia Studios was the site of a farewell party during its final day of operation, June 30. Purchased from Owen Bradley in 1962 when it was known as the Quonset Hut, the studio became the recording center for such monumental records as Johnny Horton's "North To Alaska," Johnny Cash's "Ring Of Fire" and Lynn Anderson's "I Never Promised You A Rose Garden." Pictured during the ceremony are (l-r): Frances Preston, vice president, BMI/Nashville; Norm Anderson, manager, studio operations and sales, CBS; Anderson; and Bonnie Garner, director, A&R, CBS/Nashville.

TOP 75 ALBUMS

	Weeks On Chart	7/24		Weeks On Chart	7/24
1	1	21	38	31	35
2	2	33	39	32	18
3	3	20	40	43	49
4	4	20	41	33	16
5	6	6	42	40	108
6	5	39	43	---	1
7	12	6	44	30	13
8	9	16	45	45	8
9	10	10	46	46	20
10	8	15	47	47	42
11	11	10	48	49	15
12	7	15	49	---	1
13	13	22	50	50	3
14	14	14	51	41	41
15	15	24	52	48	19
16	16	35	53	61	3
17	18	14	54	54	3
18	19	17	55	62	3
19	22	7	56	68	3
20	17	16	57	57	3
21	21	27	58	51	72
22	24	5	59	59	39
23	20	71	60	60	50
24	26	17	61	52	32
25	25	27	62	53	35
26	38	3	63	63	3
27	27	47	64	55	15
28	28	18	65	64	15
29	36	5	66	56	14
30	37	9	67	67	71
31	23	11	68	58	25
32	39	9	69	---	1
33	29	9	70	65	60
34	42	4	71	66	13
35	35	9	72	75	48
36	44	5	73	69	72
37	34	26	74	70	18
			75	71	24

THE COUNTRY COLUMN

SERVICES HELD FOR JUSTIS — Nashville musical arranger and director **Bill Justis** was honored July 19 with a memorial service at the Roesch-Patton Chapel following his death July 16 after a brief illness. In his work in Music City, Justis helped to organize string sections for sessions for a number of artists, including **Frank Sinatra**, **Dean Martin**, **Kenny Rogers**, **Andy Williams**, **Willie Nelson**, **Kris Kristofferson**, **Tom Jones**, **George Burns**, **Boots Randolph**, **Fats Domino**, **Ray Charles** and **Jerry Reed**. He also produced records by such artists as **Charlie Rich**, **Jerry Lee Lewis**, **Michelle Lee** and **Jerry Wallace**. In 1957, he wrote and played the lead sax in the million-selling instrumental, "Raunchy." Justis was also involved in writing several musical scores, including *Smokey and the Bandit*, *Hooper*, *The Villain*, *Dear Dead Delilah* and *Urban Cowboy*. In 1979, he organized the World's Oldest Rock Stars Together (WORST) showcase, which continued this year on July 24. A musical scholarship fund is being established in Justis' name to support students at an as-yet-unnamed college. Monument Records president **Fred Foster** is directing the fund.

'HEAVENLY BODIES' WRITERS STARRY-EYED IN NASHVILLE — Their New York friends said it could not be done, but the writers of **Earl Thomas Conley's** "Heavenly Bodies" proved otherwise. **Gloria Nissenson** and **Elaine Lifton**, the aforementioned songwriters who live in the Big Apple, dropped by **Cash Box** while in Nashville recently with artist/chauffeur **Gene Cotton**, excited about their fruitful visit to the nation's music capital. It seems that friends back home had advised the pair that Nashville executives would display a surface friendliness, but, like other visitors to the City, Nissenson and Lifton indicated that the not-so-surprisingly warm reception they received came from much deeper, and that the welcome was extended by every place that they visited. The women were in town to place more of their songs with a publishing agent on Music Row, and they said that they visited all of the major houses, including **Acuff/Rose**, **Tree, Combine**, **House of Gold**, **CBS Songs** and **MCA Music**. Word from Cotton is that they have, since departing, narrowed down the field to about four publishers to place their material with. The reception in Nashville is a natural after their first effort as a pair, "Heavenly Bodies," reached #18 on the **Cash Box** country singles chart this week. They began writing together when New York publishing mainstay **Dick Stone** (who paired **Burt Bacharach** with **Hal David** in the '60s) suggested they collaborate, and a mutual friend of **Nelson Larkin**, **Roy Norman**, got the producer to listen to the song, and Larkin eventually cut it with Earl Thomas Conley. Nissenson and Lifton, however, had no idea the song would be released as a single until they saw it reviewed in the national trades.



SO WHO'S WORRIED? — *The Bruce Channel-Kieran Kane-Deborah Allen composition, "Don't Worry 'Bout Me Baby," recorded by Janie Fricke, was the topic of a recent celebration at Spence Manor in Nashville. Channel's "Hey! Baby!" was also recently covered by Anne Murray. Pictured at the party are (l-r): Channel, Fricke, Kane.*

BOXCAR WILLIE OPENS CULINARY SHOP — **Boxcar Willie** opened a new restaurant (ingeniously named **Boxcar Willie's**) July 20 across from the Country Music Stars Museum (previously named the Country Music Wax Museum). Located on 16th Ave., and **Demonbreun**, near **Alabama's** fan club office, **Conway Twitty's** Record Store and **Barbara Mandrell's** photo shop, the eatery, housed in a restored caboose, features such original delicacies as hobo hot dogs and hobo stew. Meanwhile, the Box has been active in the studio, working on a duet with **Roy Acuff** at the Sound Emporium. **Merle Haggard**, who has recently cut duet performances with **Leona Williams**, **George Jones** and **Willie Nelson**, was also in at the Sound Emporium with a singing partner. This time the compadre was **John Anderson**.

BAILEY ON THE TUBE — **Razzy Bailey** is currently working on a 26-segment variety show for cable television entitled *Razzy*. In the meantime the artist was featured in a recent issue of *People* magazine and has taped appearances on the *Mike Douglas Show* and *Don Kirshner's Country Jamboree*. Bailey's next single is a **Kendal Franceschi** song, "Love's Gonna Fall Here Tonight," scheduled as the first release from his forthcoming RCA album.

LABEL HAPPENINGS — **Air International**, an independent label based in Studio City, Calif. recently signed with **Pickwick** for distribution. Officials with the company, which originally formed two years ago, say that it is one of only a handful of indies enlisted with the rack giant. Under the direction of **Mike Elley**, the label recently signed three artists, and its first product, a single by **Dixie Harrison**, can be expected within two weeks. **Blossom Gap Records**, headed by **Don Andrews** and **Lou Miller**, is currently shopping for masters by "name artists" not currently affiliated with a label, with **Bobby Fisher's** F&L Distributors in charge of their distribution. F&L has also picked up distribution on California's **Gervasi Records**, with **Wyvon Alexander's** next single the first product scheduled for release. Finally, **Moon Shine Records**, currently in a period of expansion, has relocated its offices at Suite 201, 20 Music Square West, Nashville, Tenn. 37203.

LYNN MOVES BEYOND CRISCO — **Loretta Lynn** has been seen of late on television promoting the fact that her homemade pies taste so much better when she uses **Crisco** oil. Now she's at it again with 35 custom spots taped for **Allis-Chalmers**, a farm equipment manufacturer. More than 20 dealers were involved in the two-day shooting, which took place at the singer's home in Hurricane Mills, Tenn., under the production guidance of **Scene Three, Inc.**

tom roland

SINGLES TO WATCH

- OAK RIDGE BOYS** — *I Wish You Could Have Turned My Head* — (MCA MCA-5209)
- LEON EVERETTE** — *Soul Searchin'* — (RCA PB-13282)
- JIMMI CANNON** — *Fool's Gold* — (Warner Bros. 7-29949)
- BOBBY G. RICE** — *Love To Love* — (Audiograph AG-45-442)
- JERRI KELLY** — *Walk Me 'Cross The River* — (Carrere ZS5 03017)
- MICKEY CLARK** — *You Take The Leavin' Out Of Me* — (Snake River SR 2000)
- TERRI GIBBS** — *Some Days It Rains All Night Long* — (MCA MCA-52088)

TOP 100 COUNTRY SINGLES

July 31, 1982

	Weeks On Chart	7/24		Weeks On Chart	7/24		Weeks On Chart	7/24
1 TAKE ME DOWN ALABAMA (RCA PB-13210)	2	10	34 NOTHING BUT THE RADIO ON YOUNGER BROTHERS (MCA 52076)	46	5	67 EVER-LOVIN' WOMAN MARLOW TACKETT (RCA PB-13265)	74	4
2 I DON'T CARE RICKY SKAGGS (Epic 14-02931)	3	10	35 THE HIGH COST OF LOVING CHARLIE ROSS (Townhouse R-1057)	42	10	68 LOVE'S FOUND YOU AND ME ED BRUCE (MCA-52036)	40	15
3 ARE THE GOOD TIMES REALLY OVER MERLE HAGGARD (Epic 14-02894)	4	12	36 JUST HOOKED ON COUNTRY ALBERT COLEMAN'S ATLANTA POPS (Epic 14-02938)	38	11	69 ANY DAY NOW RONNIE MILSAP (RCA PB-13216)	45	14
4 HONKY TONKIN' HANK WILLIAMS, JR. (Elektra E-47462)	5	10	37 BLUE RENDEZVOUS LLOYD DAVID FOSTER (MCA-52061)	44	7	70 I'M DRINKIN' CANADA DRY BURRITO BROTHERS (Curb ZS 5 03023)	55	2
5 BORN TO RUN EMMYLOU HARRIS (Warner Bros. 7-29993)	6	11	38 WHEN YOU FALL IN LOVE JOHNNY LEE (Full Moon/Asylum E-47444)	8	12	71 MORE NIGHTS LANE BRODY (Liberty P-B-1470)	81	2
6 NOBODY SYLVIA (RCA PB-13223)	10	9	39 I DON'T THINK SHE'S IN LOVE ANYMORE CHARLEY PRIDE (RCA PB-13056)	16	15	72 WALKIN' AFTER MIDNIGHT CALAMITY JANE (Columbia 18-02958)	72	7
7 HEARTBREAK EXPRESS DOLLY PARTON (RCA PB-13234)	7	10	40 TALK TO ME LONELINESS CINDY HURT (Churchill CR 94004)	43	9	73 HEY! BABY! ANNE MURRAY (Capitol P-B-5145)	—	1
8 AIN'T NO MONEY ROSANNE CASH (Columbia 18-02937)	12	10	41 IT'S HARD TO BE THE DREAMER DONNA FARGO (RCA PB-13264)	53	5	74 LOVE NEVER DIES GARY WOLF (Columbia 18-02986)	84	3
9 I'M GONNA HIRE A WINO TO DECORATE OUR HOME DAVID FRIZZELL (Warner/Viva WBS 50063)	13	11	42 I JUST CAME HERE TO DANCE DAVID FRIZZELL & SHELLEY WEST (Warner/Viva 7-29990)	59	3	75 MIDNIGHT FLYER DON HAYES (Adamas AD-102)	75	5
10 FOOL HEARTED MEMORY GEORGE STRAIT (MCA-52066)	14	7	43 DON'T WE BELONG IN LOVE STEPHANIE WINSLOW (Primer PR-1007)	51	6	76 WE MADE MEMORIES BOXCAR WILLIE & PENNY DEHAVEN (Main Street B952)	79	5
11 OH GIRL CON HUNLEY (Warner Bros. WBS 50058)	11	11	44 I'LL BE YOUR MAN AROUND THE HOUSE KIERAN KANE (Elektra E-47479)	55	4	77 COUNTRY BOY'S SONG KAREN TAYLOR (Mesa NSD/M 1112)	83	2
12 I JUST CUT MYSELF RONNIE McDOWELL (Epic 14-02884)	9	13	45 WOULD YOU CATCH A FALLING STAR JOHN ANDERSON (Warner Bros. WBS 50043)	19	17	78 RAGIN' CAJUN THE CHARLIE DANIELS BAND (Epic 14-02995)	80	4
13 SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia 18-02854)	15	12	46 DON'T WORRY 'BOUT ME BABY JANIE FRICKE (Columbia 18-02859)	21	15	79 MORNING, NOON AND NIGHT ORION (Sun 7-1978-5)	87	4
14 WOMEN DO KNOW HOW TO CARRY ON WAYLON JENNINGS (RCA PB-13257)	17	6	47 I'M TAKIN' A HEART BREAK TERRY GREGORY (Hardshak WS9 02959)	47	6	80 IF YOU AIN'T GOT NOTHIN' (YOU AIN'T GOT NOTHIN' TO LOSE) BOBBY BARE (Columbia 18-02955)	49	11
15 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-B-1471)	20	4	48 GET INTO REGGAE COWBOY THE BELLAMY BROTHERS (Elektra/Curb 7-29999)	56	3	81 OPERATOR TENNESSEE EXPRESS (RCA PB-13265)	56	2
16 I'M NOT THAT LONELY YET REBA MCGENTIRE (Mercury/PolyGram 76157)	18	10	49 LOVE BUSTED BILLY "CRASH" CRADDOCK (Capitol P-B-5139)	63	3	82 I'LL HAVE TO SAY I LOVE YOU IN A SONG VINCE & DIANNE HATFIELD (Bluemoon MBP 112)	68	2
17 'TIL YOU'RE GONE BARBARA MANDRELL (MCA-52038)	1	14	50 FRAULEIN JOE SUN with SHOTGUN (Elektra E-47467)	50	7	83 I WILL ALWAYS LOVE YOU DOLLY PARTON (RCA PB-13260)	—	1
18 HEAVENLY BODIES EARL THOMAS CONLEY (RCA PB-13246)	24	8	51 I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART JOE STAMPLEY (Epic 14-03016)	65	2	84 I THINK ABOUT YOUR LOVIN' THE OSMONDS (Elektra E-47438)	48	14
19 OLD FRIENDS ROGER MILLER & WILLIE NELSON W/ RAY PRICE (Columbia 18-02681)	25	8	52 STUMBLIN' IN CHANTILLY (Jarroco JR-51282)	56	6	85 NEW WAY OUT KAREN BROOKS (Warner Bros. 7-29958)	—	1
20 SHE'S PLAYING HARD TO FORGET EDDY RAVEN (Elektra E-47469)	26	7	53 I'LL BE LOVING YOU BIG AL DOWNING (Team TRS 1001AS)	60	5	86 SLOW HAND GONWAY TWITTY (Elektra E-47443)	52	15
21 SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia 18-02986)	28	7	54 SHE IS THE WOMAN SUPER GRIT COWBOY BAND (Hoodswamp HS-8005)	62	5	87 PEPSI MAN BOBBY MACKEY (Moon Shine MS 3007)	54	9
22 DANCING YOUR MEMORY AWAY CHARLY McCLAIN (Epic 14-02975)	29	6	55 PUT YOUR DREAMS AWAY MICKY GILLEY (Epic 14-03055)	—	1	88 IF I EVER NEED A LADY BILLY PARKER & FRIEND (Soundwaves NSD/SW 4878)	—	1
23 WHAT'S FOREVER FOR MICHAEL MURPHY (Liberty P-B-1466)	31	7	56 YOUR BEDROOM EYES VERN GOSDIN (AM 1307AA)	68	3	89 LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (Capitol P-B-5120)	61	12
24 SHE GOT THE GOLDMINE JERRY REED (RCA PB-13268)	39	4	57 FIRST TIME AROUND RONNIE ROGERS (Lifesong LS 45116)	57	8	90 UNDER THE INFLUENCE OF YOU BUFFALO & BRANDY (KM 2004)	90	3
25 BIG OLE BREW MEL McDANIEL (Capitol P-B-5138)	37	5	58 SOME OF MY BEST FRIENDS ARE OLD SONGS LOUISE MANDRELL (RCA PB-13725)	78	2	91 WE'VE GOT TO START MEETING LIKE THIS JOHN WESLEY RYLES (Primer PR 1004)	91	4
26 WHATEVER THE STATLER BROTHERS (Mercury/PolyGram 76162)	33	5	59 BACK IN DEBBIE'S ARMS TOM CARLILE (Door Knob DK 82-180)	70	3	92 CHEATERS PARADISE BILLY JOE BURNETTE (Westward Ho WH 101)	94	2
27 THIS DREAM'S ON ME GENE WATSON (MCA-52074)	35	5	60 SLOW DOWN LACY J. DALTON (Columbia 18-02647)	22	15	93 IF MY HEART HAD WINDOWS AMY WOOLEY (MCA-52084)	—	1
28 YOU TURN ME ON I'M A RADIO GAIL DAVIES (Warner Bros. 7-29972)	34	6	61 SO FINE OAK RIDGE BOYS (MCA-52055)	27	9	94 SONG OF THE SOUTH TOM T. HALL & EARL SCRUGGS (Columbia 18-03033)	—	1
29 CHEATER'S PRAYER THE KENDALLS (Mercury/PolyGram 76155)	32	9	62 COWBOY IN A THREE PIECE BUSINESS SUIT REX ALLEN, JR. (Warner Bros. 7-29968)	73	4	95 I AM THE FIRE DAVID HEAVENER (Brent DH 1020-RE)	—	1
30 I STILL LOVE YOU TOMPALL & THE GLASER BROS. (Elektra E-47461)	30	8	63 TAKE THE MEM'RY WHEN YOU GO JACKY WARD (Asylum E-47468)	67	4	96 LOVIN' OUR LIVES AWAY DAVE ROWLAND (Elektra 7-69998)	—	1
31 NOTHING BEHIND YOU, NOTHING IN SIGHT JOHN CONLEE (MCA-52070)	38	6	64 I WISH YOU COULD HAVE TURNED MY HEAD OAK RIDGE BOYS (MCA-52095)	—	1	97 THE RIDE SONNY WRIGHT (Country International 184)	—	1
32 SHE USED TO SING ON SUNDAY LARRY GATLIN & THE GATLIN BROS. BAND (Columbia 18-02910)	23	10	65 ROLL OVER BEETHOVEN NARVEL FELTS (Lobo XI)	71	3	98 NORTH WIND JIM, JESSE & CHARLIE LOUVIN (Soundwaves NSD/W4671)	64	9
33 DREAMS DIE HARD GARY MORRIS (Warner Bros. 7-29967)	41	4	66 SUNDAY GO TO CHEATIN' CLOTHES DARLENE AUSTIN (Merril NSD/M 1002)	66	8	99 KEEPING ME WARM FOR YOU BRENDA LEE (MCA-52060)	69	7
						100 RODEO CLOWN MAC DAVIS (Casablanca/PolyGram NB 2350)	76	10

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't No Money (Coolwell/Granite — ASCAP) 8	I Didn't Know (Baray/Mullet — BMI) 51	Love Will Turn (Lionsmate/DebDava/Briarpatch — ASCAP/BMI) 15	Slow Down (Algee — BMI) 60
Any Day Now (Intersong — ASCAP) 69	I Don't Care (Cedarwood — BMI) 2	Lovin' Our Lives Away (April Music — ASCAP) 96	Slow Hand (Warner-Tamerlane/Flying Dutchman — BMI/Sweet Harmony — ASCAP) 66
Are The Good Times (Shade Tree — BMI) 3	I Don't Think (Royal Haven — BMI) 39	Love's Been A (Bobby Goldsboro/House of Gold — BMI) 89	So Fine (Eldorado — BMI) 61
Back In Debbie's Arms (Opa-Locka — ASCAP) 59	I Just (Hall-Clement c/o Welk — BMI) 12	Love's Found You (Tree/Newkeys w/Sugarplum and Sister John — BMI) 68	Some Memories Just (House of Gold — BMI) 13
Big Ole Brew (Blendingwell/Bad Ju-Ju — ASCAP) 25	I Just Cut Myself (This Side Up (div. of Prestige)/Cross Keys — ASCAP) 42	Midnight Flyer (Jody Miller — BMI) 75	Some Of My Best (Tree — BMI) 58
Blue Rendezvous (House of Gold — BMI) 37	I Still Love You (Milene — ASCAP) 30	More Nights (Seven Nights — ASCAP) 71	Song Of The South (Hall-Clement c/o Welk — BMI) 94
Born To Run (London-PRS) adm. in the U.S. & Canada (London-PRS) 5	I Think About (Blackwood/Magic Castle — BMI) 84	Morning, Noon and Night (Ft. Knox/Jupace — BMI) 79	Stumblin' In (Chinnichao — adm. in U.S. & Can. by Careers — BMI) 52
Cheaters Paradise (Wesley/Pride/Lightswitch — BMI) 92	I Will Always Love You (Velvet Apple Music — BMI) 83	New Way Out (Gee Sharp Music — BMI) 65	Sunday Go To Cheatin' Clothes (I.S.P.D. — ASCAP) 62
Cheater's Prayer (Old Friends — BMI) 29	I Wish You Could Have Turned My Head (Tree Publ. — BMI) 64	Nobody (Tom Collins — BMI) 8	Take Me (Chinnichao adm. in U.S. & Can. by Careers/Irving/Down 'N Dixie — BMI) 1
Country Boy's Song (Bil-Kar—SESAC/Sparks Gotta Fly — BMI) 77	If I Ever Needed A Lady (South Town — BMI) 88	North Wind (Jack and Bill/Welk — ASCAP) 98	Take The Mem'ry (Colgems — EMI — ASCAP) 63
Cowboy In A (Peso/Wallet — BMI) 62	If My Heart Had Windows (Acuff-Rose Publ./Glad Music — BMI) 93	Nothing Behind You (Tree — BMI) 31	Talk To Me (Leona — ASCAP) 40
Dancing Your Memory (Barnwood — BMI) 22	If You Ain't (Tree — BMI/Cross Key — ASCAP) 80	Nothing But The (House of Gold — BMI) 34	The High Cost Of Loving (Rick Hall — ASCAP) 35
Don't We Belong (Blackwood/O'Lyric — BMI) 43	I'll Be Loving You (Metaphor — BMI) 53	Oh Girl (Unichappell — BMI) 11	The Ride (Newwriters Music — BMI) 97
Don't Worry About (Old Friends/Tree/Duchess-MCA/Posey — BMI) 46	I'll Be Your (Cross Keys — ASCAP) 44	Old Friends (Alrhond — BMI) 19	This Dream's On Me (Coal Miners — BMI) 27
Dreams Die Hard (Jensing/Chick Rains — BMI) 33	I'll Have To (Blendingwell — ASCAP) 82	Operator (Conrad — BMI) 81	'Til You're Gone (Rick Hall — ASCAP) 17
Ever-Lovin' Woman (Combine — BMI/Music City — ASCAP) 67	I'm Drinkin' (Ensign — BMI/Colgems-EMI — ASCAP) 70	Pepsi Man (Chatter Box — ASCAP) 87	Under The (Am-Li — ASCAP/Burning River/Slip-N-Sol Songs — BMI) 90
Fool Hearted Memory (Make Believe/Welbeck — BMI) 10	I'm Gonna Hire A Wino (Peso/Wallet — BMI) 9	Put Your Dreams Away (United Artists Music/Lion-Hearted Music/Ideas of March — ASCAP) 55	Walkin' After Midnight (4-Star — BMI) 72
Fraulin (Unart — BMI) 50	I'm Not That (Swallowfork — ASCAP) 16	Ragin' Cajun (Hat Band — BMI) 78	We Made Memories (Column II/Sage Hen — BMI) 76
Get Into Reggae (Bellamy Bros./Famous — ASCAP) 48	I'm Takin' (Easy Listening — ASCAP/Algee/AI Galico — BMI) 47	Rodeo Clown (Songpainter — BMI) 100	We've Got To (Hall/Clement c/o Welk — BMI) 91
Heartbreak Express (Velvet Apple — BMI) 7	It's Hard To Be (Galleon — ASCAP/Algee — BMI) 41	Roll Over Beethoven (ARC — BMI) 65	Whatever (American Cowboy Music — BMI) 26
Heavenly Bodies (Blue Moon/Merilark/April — ASCAP) 18	Just Hooked (Medley — Various Publishers) 36	She Got The Goldmine (House of Gold — BMI) 24	When You Fall (Sweet Baby — BMI/Music City — ASCAP) 38
Hey! Baby! (Le Bill Music/Unart Music — BMI) 73	Keep Me Warm For You (Great Foreign/Skin Deep — ASCAP/BMI) 99	She Is The Woman (Hoodswamp — BMI) 54	Women Do Know (Waylon Jennings/Vogue & Baby Chick c/o Welk — BMI) 14
Honky Tonkin' (Fred Rose/Hiram/Rightsong — BMI) 4	Love Busted (Tree — BMI) 49	She Used To (Larry Gatlin — BMI) 32	Would You Catch A Falling Star (Tree — BMI) 45
I Am The Fire (I.S.P.D. — ASCAP) 95	Love Never Dies (Galleon — BMI) 74	She's Not Really (Baray/Wood Hall — BMI) 21	You Turn Me On (Crazy Grow — BMI) 28
		She's Playing Hard (April — ASCAP/Blackwood — BMI) 20	Your Bedroom Eyes (Nub-Pub — ASCAP) 56

⊕ = Exceptionally heavy radio activity this week ⊕ = Exceptionally heavy sales activity this week

THE COUNTRY MIKE

OCRB BOARD MEETING NEWS — The Organization of Country Radio Broadcasters (OCRB) has named **Terry Wood** of **WRVR**/Memphis as chairman of the group's 1982 scholarship committee during a recent board meeting held in Nashville. The scholarship fund, started in 1975, is designed to support qualified students who are enrolled in broadcasting or telecommunications. OCRB President **Bob English** of **WUBE-FM**/Cincinnati, along with other board members, has finalized instructions for the group's video presentation, which will inform interested parties of the benefits of OCRB and the Country Radio Seminar and other activities. The video will be available to state broadcasting associations and other interested parties. The next board meeting in September will be in conjunction with the Agenda Committee's work on forming the agenda for the 1983 Country Radio Seminar.



Jeff Ryan

PROGRAMMERS PROFILE — As **Jeff Ryan**, presently creative director for **WQYK**/St. Petersburg, was driving all across the northeast part of the country installing those driver simulators everybody used to use in driver education class, he started to get the feel for becoming a radio personality, having listened to so many DJs while travelling. So he decided he had to get a start somewhere. Ryan enrolled in the New School of Contemporary Radio in Albany, N.Y. and studied under **Tom Brownie**, who runs the school while driving 160 miles each day from his home in Binghamton, N.Y. After graduating training school, Ryan saved \$1,500 and headed south where he was told that it might be easier to get a start in radio. While dining with his sister in North Carolina, a friend mentioned the name of a program director that was looking for part-time help. So Ryan called **Bob Kagen**, presently at **WBCY**/Cincinnati, who was at **WISE**/Ashville at the time. Impressed with Ryan's ability, Kagen hired him to do weekends for \$30 a week. Soon Ryan moved to full-time and worked afternoons and later worked nights for the rock station. After 22 months, Ryan left **WISE** over some programming differences in 1976 and decided that sunny Florida would be a good place to be, whether employed or not. Upon his arrival in Florida, Ryan delivered air checks and resumes to various rock and country stations with the hope that he could stay in rock radio. As offers came in, the best seemed to be from **WQYK**, and Ryan decided that he ought to be able to do country as good as rock, so he took the weekend job with 99 Country. Ryan soon moved to the all-night shift at **WQYK**, where he stayed until late 1977 when he moved to middays and later to evenings until 1979. After a year-and-a-half, Ryan went to afternoon drive for the country outlet and just last year was named creative director where he works closely with program director **Pete Porter** and music director **Bill Payne**. Along with live remotes, promotions, production work, and creativity chores, Ryan also fills in for DJs whenever he can. The Chicago native likes to scuba dive and participate in other Floridian sports while not on the job for **WQYK**.

DJ INJURED IN UNSCHEDULED LANDING — **Bill Barrett**, morning man for **KUGN**/Eugene, was injured when his rebuilt 1947 Aeronca Champ had to make an unexpected landing in a farmer's field. Barrett broke his right leg, which is in traction, and also crushed several vertebrae. Barrett is now recovering and has asked **Bob Bosche**, PD at **KUGN**, to hook up a line to his hospital room so he can do a live show. Any air checks on cassettes to help Barrett pass the time and the injuries would be appreciated. Interested parties can contact Barrett in care of **KUGN-FM**, 4222 Commerce, Eugene, Ore. 97402.

TORONTO COUNTRY ANNIVERSARY A BIG HIT — **CFGM**/Richmond Hill, Ont., recently celebrated the station's 25th year of broadcasting with an all-day concert, which drew nearly 40,000 country music lovers, the largest such country show ever held north of the border. Along with chili-cooking contests and a "fast-draw" demonstration, the large crowd was entertained by a host of performers, such as **Ricky Skaggs**, **George Stralt**, **Sylvia**, **Joe Sun**, **Ronnie Prophet**, **The Family Brown**, **Boxcar Willie** and **Ronnie Hawkins**.

ATLANTA STATION RECEIVES TOP STATE AWARD — The Georgia Assn. of Broadcasters (GAB) has named **WPLO**/Atlanta as the association's radio station of the year in Georgia. The award, presented to **WPLO** general manager **Rik Rogers** by GAB president **Larry Lowenstein**, was made at the association's 48th annual convention. This marks the third major radio award to be presented to **WPLO** this year. Earlier this year, the Atlanta station received the Academy of Country Music's "Country Music Station of the Year" award and the prestigious Abe Lincoln Merit award for outstanding public affairs efforts in their area.

ANOTHER FIRST FOR KENNY ROGERS — While in Monroe, La. for a recent concert, **Kenny Rogers** made a stop at **KLIC**/Monroe to give his first live on-the-air press conference in support of his new film, *Six Pack*, and to promote the journalist award in the fight against world hunger. According to **Bill Warren** of **KLIC**, **Rogers** and **Larry Gatlin** of the Gatlin Brothers Band shared the air time to also promote their July 14 concert at Monroe's Civic Center.

country mike

PROGRAMMERS PICKS

Addle McKay	KMPS /Seattle	Livn' In These Troubled Times — Crystal Gayle — Columbia
Tom Newman	KGA /Spokane	If My Heart Had Eyes — Amy Wooley — MCA
Joel Raab	WHK /Cleveland	Yesterday's Wine — Merle Haggard & George Jones — Epic
Tony Kidd	WZZK /Birmingham	Operator — Tennessee Express — RCA
Bill Templeton	KEED /Eugene	Put Your Dreams Away — Mickey Gilley — Epic
Bert O'Brien	WAXX /Eau Claire	I Wish You Could Have Turned My Head — Oak Ridge Boys — MCA
Duncan Stewart	WDLW /Boston	Back In Debbie's Arms — Tom Carlile — Door Knob
Walt Barcus	WDSD /Dover	More Nights — Lane Brody — Liberty

MOST ADDED COUNTRY SINGLES

1. **PUT YOUR DREAMS AWAY** — **MICKEY GILLEY** — **EPIC** — 42 ADDS
2. **I WISH YOU COULD HAVE TURNED MY HEAD** — **OAK RIDGE BOYS** — **MCA** — 30 ADDS
3. **HEY! BABY!** — **ANNE MURRAY** — **CAPITOL** — 23 ADDS
4. **SOME OF MY BEST FRIENDS ARE OLD SONGS** — **LOUISE MANDRELL** — **RCA** — 18 ADDS
5. **NOTHING BUT THE RADIO ON** — **YOUNGER BROTHERS** — **MCA** — 15 ADDS
6. **I JUST CAME HERE TO DANCE** — **DAVID FRIZZELL & SHELLY WEST** — **WARNER/VIVA** — 15 ADDS
7. **DREAMS DIE HARD** — **GARY MORRIS** — **WARNER BROS.** — 14 ADDS
8. **I'M DRINKING CANADA DRY** — **BURRITO BROTHERS** — **CURB** — 14 ADDS
9. **NEW WAY OUT** — **KAREN BROOKS** — **WARNER BROS.** — 13 ADDS
10. **IF I EVER NEED A LADY** — **BILLY PARKER** — **SOUNDWAVES** — 12 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **SHE GOT THE GOLDMINE** — **JERRY REED** — **RCA** — 57 REPORTS
2. **LOVE WILL TURN YOU AROUND** — **KENNY ROGERS** — **LIBERTY** — 56 REPORTS
3. **WHATEVER** — **THE STATLER BROTHERS** — **MERCURY/POLYGRAM** — 47 REPORTS
4. **WHAT'S FOREVER FOR** — **MICHAEL MURPHEY** — **LIBERTY** — 44 REPORTS
5. **THIS DREAM'S ON ME** — **GENE WATSON** — **MCA** — 42 REPORTS
6. **WOMEN DO KNOW HOW TO CARRY ON** — **WAYLON JENNINGS** — **RCA** — 40 REPORTS
7. **DANCING YOUR MEMORY AWAY** — **CHARLY McCLAIN** — **EPIC** — 39 REPORTS
8. **YOU TURN ME ON I'M A RADIO** — **GAIL DAVIES** — **WARNER BROS.** — 38 REPORTS
9. **DREAMS DIE HARD** — **GARY MORRIS** — **WARNER BROS.** — 37 REPORTS
10. **I'M GONNA HIRE A WINO TO DECORATE OUR HOME** — **DAVID FRIZZELL** — **WARNER/VIVA** — 32 REPORTS

Country Up In Spring Arbitron Sweep

(continued from page 18)

Winter Book share of 9.3 to a 10.9, while the AM outlet checked in at 6.6, seven-tenths of a share below the Winter Book.

In the Knoxville book the only station that showed an upswing in listenership was **WRJZ**, which turned in a 6.7 performance. The station's fall reading, 4.5, could be misleading, however, since it adopted the country format Oct. 5, 1981, in the middle of that survey period. **RJZ** took the #2 position from **WIVK-AM**, which lost its 9.1 grip in posting a 6.4, while sister station **WIVK-FM**, the market leader for country, also dropped, coming in at 17.9 in the Spring Book, down from the 19.0 it managed six months prior. **Mack Sanders'** station, **WNOX**, fell in at a 4.7 clip, also down six-tenths from the Fall Book.

In Ohio, both Cincinnati and Cleveland

held relatively steady overall, although **WWWE**/Cleveland gained a full point in replacing **WKSW-FM** as the #2 country station in the city. **3WE**'s score for the spring survey is a 4.5, compared to 3.5, some of which may be attributed to the station's distinction as the flagship station for **Indians'** baseball. **WKSX** dropped 1.1 share points from the winter period in chalking a 2.6 mark, while **WHK**, the country leader, held static at 4.8.

In Cincinnati, **WSAI-AM** gained three-tenths of a point in posting a 2.9, while **WUBE-FM** lost a similar degree to arrive at 5.6. **WSAI**'s FM signal remained steady at 1.9.

All numbers reflect average quarter hours in the metro area for all persons 12+ from 6 a.m. to midnight Monday to Sunday.



MILSAP DEVOTES TIME TO THE HANDICAPPED — **Ronnie Milsap** dropped by the studios at **KPLX-FM**/Dallas, where he met with the station's morning personality, **Terry Dorsey**, and eight-year-old **Holly McKnight**. The station's program director, **Bobby Kraig**, had arranged for **McKnight**, who has been legally blind since birth, to meet the artist. Pictured at the station are (l-r): **Dorsey**, **McKnight** and **Milsap**.

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	7/24
1 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Unavailable At Press Time	1	12
2 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Unavailable At Press Time	2	33
3 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	5	7
4 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	4	13
5 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6696) Title Cut	7	12
6 HIGHER PLANE AL GREEN (Myrrh MSB 6665) "His Name Is Jesus"	3	36
7 GLORY TO HIS NAME ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Unavailable At Press Time	8	5
8 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056) "Expect Your Miracle"	6	65
9 LORD, FROM THE DEPTHS OF MY HEART JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy AL-14654) Unavailable At Press Time	9	13
10 EVERY TIME I FEEL THE SPIRIT DR. CHARLES HAYES & THE COSMOPOLITAN CHURCH CHOIR (Savoy SGL 7076) Unavailable At Press Time	10	11
11 GO SHIRLEY CAESAR (Myrrh MSB 6665) "I'm Determined"	11	39
12 MIRACLE MAN MIGHTY CLOUDS OF JOY (Myrrh MSB 6664) Title Cut	12	12
13 10TH ANNUAL PRAISE AND REDEDICATION CONCERT SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time	—	1
14 DOUGLAS MILLER & THE TEXAS SOUTHEAST STATE CHOIR (COGIC) (Pearl 16002) "Send It On Down, Lord"	14	2
15 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB-6717) Unavailable At Press Time	—	1

Inspirational

	Weeks On Chart	7/24
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	1	11
2 MIRACLE B.J. THOMAS (Myrrh 6705) "I'm In Tune"	3	33
3 UNFAILING LOVE EVIE TORNOQUIST (Word WSB 8867) "How I Love You Lord"	4	33
4 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way"	5	29
5 I SAW THE LORD DALLAS HOLD (Greentree R 3723) Title Cut	2	33
6 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	6	49
7 BLESS THE LORD WHO REIGNS IN BEAUTY BILL BAITHER TRIO (Word 6670) Title Cut	8	19
8 MAKE ME READY FARRELL & FARRELL (New Pax NP33104) Unavailable At Press Time	7	6
9 THE TRAVELER DON FRANCISCO (New Pax NP 33106) "Traveler Joy"	10	41
10 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut	9	33
11 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	11	34
12 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	12	13
13 ONLY JESUS DION (Dayspring DST-4027) Unavailable At Press Time	13	2
14 HOLM, SHEPPARD, JOHNSON (Greentree R 3583) "Drawin' From The Well"	14	48
15 ON WINGS OF THE WIND TERRY TALBOT (Birdwing BWR 2038) Unavailable At Press Time	—	—

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



PRIORITY ORGANIZES MARKETING DEPARTMENT — Priority Records recently established its marketing department, assigning positions and titles to six Priority executives. Pictured in front of the label's offices are (l-r): Jay Griffin, director, marketing; Debra Shanklin, product manager; Marlice Kraemer, executive secretary to the director of marketing; Allen Brown, manager, print and television publicity; Tana Lonon, manager, radio promotion; and Jeff Law, radio promotion assistant.

Arb Ratings Reveal National Market Status Of Gospel Radio

by Don Cusic

NASHVILLE — The state of gospel radio varies with shades of brightness according to several spokespersons. However, the hard facts of the Arbitron survey reveals that, overall, religious radio accounts for only 1.1% of the total radio audience in the top 50 markets in the U.S. Religious radio encompasses all types of gospel programming with no breakdown between black or white, music or non-music.

According to these figures, released in 1982 from the 1981 Fall Book, religious radio ranks just ahead of oldies-, jazz- and easy listening-formatted stations and just behind classical, urban contemporary, Spanish and big band. In all, there were 17 different format listed with the top, adult contemporary, capturing an 18.4% share of the major market audience.

Top Rated Markets

In a breakdown of regions, religious radio had 0.8 share of the radio market in the East, 1.6 share in the South, 0.9 share in the Midwest and 1.1 share in the West. This set of data showed that the top five major radio markets for religious radio were Birmingham with 4.3 overall, Louisville with 3.9, Greensboro-Winston-Salem with 3.5, Kansas City with 3.3, and Seattle with 3.1. Both the Greensboro-Winston-Salem market and the Kansas City area had four religious stations appear on the Arb survey, while the other three had two stations each. The top religious radio station in the country, according to the Arb numbers, is WDJC-FM/Birmingham with a 3.7 share of the market. No other station comes close to that figure.

Interestingly, a number of major markets had two religious stations appear on the Arbitron report with the Houston, Indianapolis and Atlanta markets each supporting three religious stations. However, there were also a number of markets with no reported religious radio, including Chicago, Cleveland, San Diego, Miami and Nashville — which, interestingly, is home to several gospel record labels and where a large amount of gospel music, both black and white, is recorded.

Religious radio in New York is represented by one station, WWDJ-AM, located in nearby New Jersey, which had a 0.6 share; while Los Angeles showed only one station in its market with a 0.5 share.

This is a contrast to the feelings and opinions of Peter Alexander who is working with the newly formed Gospel Radio Network to acquire market statistics in hopes of persuading major advertisers to purchase time. He stated, "The top

Christian markets are New York, Los Angeles and Seattle," with other markets in the top 20 including Boston, Sacramento, San Francisco, Denver, Chicago and Cleveland — "the top 20 Nielson TV markets are the top 20 Christian markets."

"Gospel music can pick up the numbers if it can run the contemporary or MOR format," Alexander stated. "A Christian beautiful music format, with the right type of promotion, concentrated where the Arb diaries are highest, and salesmen with a professional approach will make gospel radio work well." Alexander, who based his remarks on research done by MRI, a research firm, stated there was a separate Christian society emerging because of the private Christian educational system. In radio where Alexander concentrated on the white audiences, he stated there were four different formats. "There is contemporary, MOR, religious talk and contemporary talk and music," he said. "Right now, it's mostly contemporary talk and music. The contemporary Christian stations are the most affluent in purchasing and listening. There's a lot of professional people and college educated people in this audience. The country-Christian stations are decidedly more blue-collar and the talk stations skew all over the place. Basically, it works like TV, with people tuning into their favorite program. Generally, the stations in gospel music that do everything are the ones who do the worst."

Audience Breakdown

Audrey Langdon of the National Religious Broadcasters (NRB), an association of religious broadcasters based in Washington, D.C., noted that the audience breakdown of gospel radio showed 94% of the listeners over 18, but only 13% over 65, dispelling the notion that gospel radio only appeals to an older audience. She also noted, quoting from a speech given by Arbitron vice president Rupert Ridgeway to the NRB, that gospel radio audiences "generally listened more during the week than the weekend."

Langdon also noted some fluctuations in the gain and loss of some gospel-formatted stations, stating, "A lot of commercially operated stations switched to religious formats but didn't make it in a year or two, so they dropped it. However, we've found that when a gospel station is operated by a religious organization, it will stay. Those who come into gospel to get a lot of money quickly soon get out. There's money to be made, but it requires a commitment."

(continued on page 30)



SPREADING THE WORD — More Than Music, the TV variety special prepared by the Word Record & Music Group, will be broadcast throughout July and the beginning of August on three major religious cable networks — PTL, CBN and EWN (the Catholic programming network). Co-hosted by Word artists Russ Taff and Dave Boyer, the special will also feature a number of other artists. Pictured on the set are (l-r): Taff; recording artists Dion DiMucci and Al Green; and Boyer.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE 13001)	1	38 STILL IN LOVE CARRIE LUCAS (Solar/Elektra E1-60008)	44
2 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL)	2	39 DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	42
3 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 6002TL2)	3	40 SO EXCITED THE POINTER SISTERS (Planet/RCA BXL1-4355)	54
4 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	5	41 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	40
5 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	6	42 I'LL DO MY BEST RITCHIE FAMILY (RCA AFL1-4323)	45
6 JEFFREY OSBORNE (A&M SP-4896)	7	43 TUG OF WAR PAUL MCCARTNEY (Columbia TC 37462)	38
7 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207)	4	44 SOUP FOR ONE ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353)	29
8 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	11	45 SHARING YOUR LOVE CHANGE (RCA/Atlantic SD 19342)	36
9 BRILLIANCE ATLANTIC STARR (A&M SP 4883)	9	46 ATTITUDES BRASS CONSTRUCTION (Liberty LT-51121)	46
10 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	8	47 LOVE HAS FOUND ITS WAY DENNIS BROWN (A&M SP-4886)	43
11 INSTANT LOVE CHERYL LYNN (Columbia FC 38057)	15	48 FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585)	48
12 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	12	49 KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895)	59
13 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354)	13	50 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	51
14 WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS FZ 38115)	19	51 HOT AND NASTY ST. TROPEZ (Destiny DLA-10004)	50
15 WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	14	52 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	—
16 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL)	10	53 CON FUNK SHUN (Mercury/PolyGram SRM-1-14030)	57
17 JJ JUNIOR (Mercury/PolyGram SRM-1-4043)	17	54 YES IT'S YOU LADY SMOKEY ROBINSON (Tamla/Motown 6001 TL)	49
18 SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668)	18	55 YOUR MAN IS HOME TONIGHT TONY TROUTMAN (T. Main L-4000)	58
19 ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	23	56 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	55
20 WINDSONG RANDY CRAWFORD (Warner Bros. 9 23687-1)	20	57 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	—
21 "D" TRAIN (Prelude PRL 14105)	21	58 BODY TALK IMAGINATION (MCA 5271)	61
22 TRUST ME JEAN CARN (Motown 6010ML)	22	59 LOVE CHANGES O.C. SMITH (Motown 6019)	47
23 HAPPY TOGETHER ODYSSEY (RCA AFL1-4240)	25	60 ROYAL JAM THE CRUSADERS (MCA 2-8017)	—
24 OUTLAW WAR (RCA AFL1-4208)	16	61 TRUE DEMOCRACY STEEL PULSE (Elektra E1-60113)	63
25 DOWN HOME ZZ HILL (Malaco MAL 7406)	26	62 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram SP1-6735)	52
26 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	24	63 SINGING IN THE KEY OF LOVE LATIMORE (Malaco MAL 7409)	66
27 CURRENT HEATWAVE (Epic FE 38065)	32	64 THE DUDE QUINCY JONES (A&M SP-3721)	60
28 FRIENDS SHALAMAR (Solar/Elektra S-28)	27	65 DROP THE BOMB TROUBLE FUNK (Sugar Hill SH 266)	64
29 STEAMIN' HOT THE REDDINGS (Believe In A Dream/CBS FZ 37974)	28	66 LADIES OF THE EIGHTIES A TASTE OF HONEY (Capitol ST-12173)	62
30 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	30	67 THE BEST QUINCY JONES (A&M SP-3200)	—
31 ON THE FLOOR FATBACK (Spring/PolyGram SP-1-6739)	39	68 LOVE ME TENDER B.B. KING (MCA-5307)	70
32 THE ONE GIVETH, THE COUNT TAKETH AWAY WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667)	34	69 CONFIDENCE NARADA MICHAEL WALDEN (Atlantic SD 19351)	53
33 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	33	70 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	72
34 HERE WE GO AGAIN BOBBY BLAND (MCA-5297)	41	71 LIVE ON THE SUNSET STRIP RICHARD PRYOR (Warner Bros. BSK 3660)	67
35 WISE GUY KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681)	35	72 STREET SONGS RICK JAMES (Gordy/Motown GB-1002M1)	71
36 STRONGER THAN EVER ROSE ROYCE (Epic FE 37939)	37	73 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	73
37 NEW DIMENSIONS THE DRAMATICS (Capitol ST-12205)	31	74 LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735)	56
		75 SKYYLINE SKYY (Salsoul/RCA SA-8548)	65



TIERRA MALO — Boardwalk recording group Tierra recently delivered tapes of its recently completed LP, "Bad City Boys," to label executives. The LP was released July 16. Pictured are (l-r): Amani Gardner, Tierra's manager; Rudy Salas of the group; Freddie Perren, co-producer of the LP; Steve Salas of the group; Gary LeMel, senior vice president, Boardwalk; and Bruce Bird, executive vice president, Boardwalk.

THE RHYTHM SECTION

CO-OPERATION — New Orleans may soon join St. Louis, Chicago and Washington, D.C. with a black record retail co-op. Working through the Black Music Assn. (BMA), New Orleans area retailers might be tying into the network established in other major markets. About two dozen black retailers and one-stop operators from the Midwest recently attended meetings organized by Ted Hudson, head of the St. Louis-based Ted's One-Stop and Hudson Embassy stores. The BMA is expected to make an announcement concerning implementation of its black retailer improvement program in the coming weeks.

STAMP OF APPROVAL — One of America's music giants is being honored by the U.S. Postal Service with a commemorative stamp, **Scott Joplin**, the ragtime composer/pianist's stamp, which features a head-and-shoulder portrait of Joplin as a backdrop to an illustration of him at piano, was recently unveiled during ceremonies in St. Louis, where many of the late artist's work was composed. The stamp's design, executed by **Jerry Pinkney**, is based on a photograph found on the title page of *The Collected Works of Scott Joplin II*, edited by **Vera Brodsky Lawrence**. The top of the stamp says "Scott Joplin," while "Black Heritage U.S.A." and the stamp's cost, which has not yet been disclosed, is featured on the bottom. The stamp will be issued in 1983.

WORKING HARD — Preparing for a national tour on the heels of the release of its Arista LP, "American Workers," the **Bus Boys** also recently provided some licks and mugging for the silver screen during the filming of a sequence for the Paramount film *48 HRS.* starring **Nick Nolte** and *Saturday Night Live's* liveliest regular, **Eddie Murphy**. The Bus Boys did its act at Hollywood's Club Lingerie representing a scene where Murphy as an ex-con comes back to visit an old night haunt. The energetic sextet of L.A.-based rockers has written four tunes that were performed during the filming, including "The Boys Are Back In Town," "Love Songs Are For Crazyes," "Monkey Mash" and the film title. "We wanted a live black act with a real rock 'n' roll sound and the Bus Boys fit the bill," said **Joel Silver**, co-producer on the Walter Hill-directed film. According to the film's music director, **Ira Newborn**, the Bus Boys' music will be used on a soundtrack that has yet to land a label, though Arista seems a likely candidate. Newborn added that it was not impossible for the score of the film to take on the Bus Boys' hard rock edge throughout the rest of the yet-to-be-composed soundtrack. The **Lawrence Gordon** movie began filming in Northern California May 17, with filming scheduled to end during mid-August. Projected release date is Dec. 17.

SUNSPASH — The fifth annual Reggae Sunsplash, in addition to a wide array of roots and pop reggae artists, is scheduled to feature ARC/Columbia artist **Deniece Williams** and roots artist **Taj Mahal** as headliners. Produced by Synergy International, The Montego Bay, Jamaica show will be held once again at Jarret Park over four days. International reggae artists include **Steel Pulse**, **Macaw**, **Aswad**, **Twinkle Brothers**, **Jonathan Brown** and **Blue Riddim**. **Toots and the Maytals**, **Big Youth**, the **Mighty Diamonds**, **Peter Tosh**, **Matubaruka**, **Marcia Griffiths** and **Judy Mowatt** are Jamaican-based artists set to appear during the festival.

SHORT CUTS — Solar News: **Carrie Lucas** recently embarked on a national promotional tour, starting in Cleveland and set to end in Los Angeles in early August. . . **The Whispers**, whose members recently threw down some hard vibes at L.A.'s Greek Theatre, are now winding down a national tour and will be performing at Disneyland in Anaheim, Calif. in early August. . . Expect more executive changes at Solar, involving current executive vice president **Virgil Roberts**. . . Scheduled for fall release is the Contemporary debut by **Bobby Hutcherson**, featuring the ivory ticklings of **McCoy Tyner**. Also due from the jazz label is **Weather Report** drummer **Peter Erskine's** "Trippin'," featuring the **Brecker Brothers**, **Eddie Gomez**, **Kenny Kirkland** and more. Albums by **Kirkland**, **Jay Hoggard** and **George Cables** are also being prepared. . . Maestro **Quincy Jones** will be profiled on CBS-TV's *Sunday Morning News* in a segment hosted by **Billy Taylor**, set to air Aug. 1.

NEW GENESIS IN GARY — With an eye on attracting greater convention, exposition, and entertainment traffic into Gary, Ind., the city recently opened its new \$14 million Genesis Convention and Exposition Center. Under the executive management of **Steve Rosenblatt**, entertainment business for the center will be the primary responsibility of **Bill Cherry**, who has been named director of sales and marketing for the facility. While there have been no entertainment bookings in the facility as yet, Cherry said that the 9,000-seat center was currently negotiating for such bookings. He also noted that "because of the economy, artists, promoters and agents must think towards holding inflation-fighting concerts. They've got to decide to take a cut in their performance price to hold the ticket prices down so that people can enjoy music in the facility." Cherry, who most recently was national director of communications and special events for Operation Push, said that while there's a rejuvenation of industry in the Gary area, the high costs of entertainment would still be inappropriate. "If they (artists, promoters) can't hold the prices down, people here will start to play more arcade game," Cherry quipped. Can you imagine a convention floor filled with video games?

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

July 31, 1982

	Weeks On Chart	7/24	Chart
1 DO I DO	1	9	STEVIE WONDER (Tamla/Motown 1612TF)
2 AND I AM TELLING YOU I'M NOT GOING	6	9	JENNIFER HOLLIDAY (Geffen 7-29983)
3 CUTIE PIE	4	13	ONE WAY (MCA 52049)
4 I REALLY DON'T NEED NO LIGHT	5	13	JEFFREY OSBORNE (A&M 2410)
5 EARLY IN THE MORNING	2	15	THE GAP BAND (Total Experience/PolyGram TE-8201)
6 LET IT WHIP	3	21	DAZZ BAND (Motown 1609MF)
7 PLANET ROCK	9	9	SOUL SONIC FORCE (Tommy Boy TB-823)
8 TOO LATE	8	12	JUNIOR (Mercury/PolyGram 76150)
9 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	11	5	DONNA SUMMER (Geffen 7-29982)
10 DANCE WIT' ME	7	12	RICK JAMES (Gordy/Motown 1619GF)
11 THE REAL DEAL	16	6	THE ISLEY BROTHERS (T-Neck/CBS ZS5 02985)
12 FLIRT	15	8	CAMEO (Chocolate City/PolyGram CC 3233)
13 STREET CORNER	12	16	ASHFORD & SIMPSON (Capitol P-B-5109)
14 KEEP ON	13	10	"D" TRAIN (Prelude PRL 8049)
15 JUMP TO IT	29	5	ARETHA FRANKLIN (Arista AS 0699)
16 LET ME GO	22	7	RAY PARKER JR. (Arista AS 0695)
17 OUTLAW	18	8	WAR (RCA PB-13238)
18 WE GO A LONG WAY BACK	14	18	BLOODSTONE (T-Neck/CBS ZS5 02825)
19 LOVE ME DOWN	21	8	ATLANTIC STARR (A&M 2420)
20 DANCE FLOOR (Part 1)	32	4	ZAPP (Warner Bros. 7-29961)
21 INSIDE OUT	28	8	ODYSSEY (RCA PB-13217)
22 INSTANT LOVE	25	9	CHERYL LYNN (Columbia 18-02905)
23 SO FINE	33	6	HOWARD JOHNSON (A&M 2415)
24 FORGET ME NOTS	17	21	PATRICE RUSHEN (Elektra E-47427)
25 SOUP FOR ONE	10	14	CHIC (Mirage/Atlantic WTG 4032)
26 STILL WATER (LOVE)	20	11	O'BRYAN (Capitol P-B-5117)
27 YOUR BODY'S HERE WITH ME	42	4	THE O'JAYS (Phila. Int'l./CBS ZS5 03009)
28 HOT FUN IN THE SUMMERTIME	35	7	DAYTON (Liberty P-B-1468)
29 LAST NIGHT	43	4	STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
30 (SITTIN' ON) THE DOCK OF THE BAY	19	10	THE REDDINGS (Believe In A Dream/CBS ZS5 02836)
31 STANDING ON THE TOP — PART 1	24	15	THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 1616GF)
32 IT'S GONNA TAKE A MIRACLE	27	20	DENIECE WILLIAMS (ARC/Columbia 18-02812)

	Weeks On Chart	7/24	Chart
33 I'LL DO MY BEST (FOR YOU BABY)	26	12	RITCHIE FAMILY (RCA PB-13092)
34 TAKING APPLICATIONS	36	7	RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-143)
35 I DON'T NEED YOUR LOVE	37	10	SEQUENCE (Sugar Hill SH-783)
36 JUST AN ILLUSION	39	8	IMAGINATION (MCA-52067)
37 SHOW ME WHERE YOU'RE COMING FROM	40	10	CARRIE LUCAS (Solar/Elektra S-48010)
38 DON'T THROW IT ALL AWAY	53	4	STACY LATTISAW (Cotillion/Atco 47011)
39 THANKS TO YOU	30	11	SINNAMON (Becket BKD 508)
40 I'M A WONDERFUL THING, BABY	45	10	KID CREOLE & THE COCONUTS (Sire SRE 50069)
41 I CAN MAKE YOU FEEL GOOD	52	5	SHALAMAR (Solar/Elektra S-48013)
42 AMERICAN MUSIC	49	5	POINTER SISTERS (Planet/RCA JH-13254)
43 WHEN YOU TOUCH ME	47	6	SKYY (Salsoul/RCA S7 7029)
44 EBONY AND IVORY	34	16	PAUL McCARTNEY (Columbia 18-02860)
45 ON THE FLOOR	50	6	FATBACK (Spring/PolyGram SP 3025)
46 CHEATING IN THE NEXT ROOM	31	13	ZZ HILL (Malaco 2079)
47 OLD FASHIONED LOVE	23	16	SMOKEY ROBINSON (Tamla/Motown 1615TF)
48 WAITING BY THE HOTLINE	62	3	DENIECE WILLIAMS (ARC/Columbia 18-03015)
49 SHOUT FOR JOY	54	5	DUNN & BRUCE STREET (Devaki/Mirus DK 1009)
50 I'M THE ONE	59	3	ROBERTA FLACK (Atlantic 4068)
51 IF YOU DON'T KNOW ME BY NOW	61	5	JEAN CARN (Motown 1620MF)
52 TAKE SOME TIME OUT (FOR LOVE)	55	9	THE SALSOU ORCHESTRA (Salsoul/RCA S7 7026)
53 SOONER OR LATER	67	3	LARRY GRAHAM (Warner Bros. 7-29956)
54 YOUR MAN IS HOME TONIGHT	57	9	TONY TROUTMAN (T. Main L-200)
55 IT'S NOT ME YOU LOVE	69	2	CLIFF DAWSON (Boardwalk NB7-11-147)
56 GIRL, YOU ARE THE ONE	70	2	ALFONZO (Joe-Wes 81003)
57 THANG (GIMME SOME OF THAT THANG)	60	8	VIDEEO (Houston Connection 4W59 02953)
58 LET ME TICKLE YOUR FANCY	—	1	JERMAINE JACKSON (Motown 1628MF)
59 FLAMETHROWER RAP	63	7	FELIX AND JARVIS (RFC/Quality 014)
60 IT'S ALRIGHT	64	6	GINO SOCCIO (RFC/Atlantic 4052)
61 KEEP IN TOUCH (BODY TO BODY)	71	4	THE SHADES OF LOVE (Venture VD 5021)
62 BURNIN' LOVE	65	6	PLUSH (RCA PB-13228)
63 FEMMES FATALES	38	12	ST. TROPEZ (Destiny D-2010)
64 HOT SPOT	90	2	MIDNIGHT STAR (Solar/Elektra S-48012)
65 WILL YOU KISS ME ONE MORE TIME	80	3	LOU RAWLS (Epic 14-02999)

	Weeks On Chart	7/24	Chart
66 GETTIN' TO THE GOOD PART	78	3	HERBIE HANCOCK (Columbia 18-03004)
67 IMAGINATION	79	2	THE B.B. & O. BAND (Capitol P-B-5118)
68 YOUR IMAGINATION	76	3	DARYL HALL & JOHN OATES (RCA PB-13252)
69 THE MESSAGE	—	1	GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH-584)
70 ELECTROPHONIC PHUNK	74	4	SHOCK (Fantasy 926)
71 GIVE YOUR LOVE TO ME	82	3	BILL SUMMERS and SUMMERS HEAT (MCA-52077)
72 WE GOT THE GROOVE	73	5	A TASTE OF HONEY (Capitol 5132)
73 GROOVE YOUR BLUES AWAY	85	2	AMUZEMENT PARK (Our Gang/Mirus OG 1008)
74 THE LOVER IN YOU	81	3	THE SUGAR HILL GANG (Sugar Hill SH-786)
75 CHANGE	87	2	BARRY WHITE (Unlimited Gold/CBS ZS5 02956)
76 HARD TO GET	88	2	RICK JAMES (Gordy/Motown 1634GF)
77 HARD TIMES	86	2	CHANGE (RFC/Atlantic 4063)
78 BACK TRACK	83	3	CERRONE (Pavillion/CBS ZS5 02962)
79 DO SOMETHING	—	1	GOODIE (Total Experience/PolyGram TE 8202)
80 CHECKING YOU OUT	89	2	AURRA (Salsoul/RCA S7 7027)
81 DON'T STOP WHEN YOU'RE HOT	44	13	LARRY GRAHAM (Warner Bros. WBS 50068)
82 THE OTHER WOMAN	41	20	RAY PARKER, JR. (Arista AS 0669)
83 HAPPY HOUR	84	4	DEODATO (Warner Bros. 7-29984)
84 BREAKOUT!	—	1	PATRICE RUSHEN (Elektra 7-69992)
85 ATTITUDE	—	1	BRASS CONSTRUCTION (Liberty P-B-1473)
86 EMERGENCY	48	14	WHISPERS (Solar/Elektra S-48008)
87 KEEP IT LIVE	—	1	DAZZ BAND (Motown 1622MF)
88 GET YOUR BODY UP	—	1	STARPOINT (Chocolate City/PolyGram CC 3234)
89 LI'L SUZY	—	1	OZONE (Motown 1627MF)
90 THE PARTY TRAIN	—	1	BOHANNON (Phase II/CBS ZS5 02998)
91 OVER LIKE A FAT RAT	94	4	FONDA RAE (Vanguard SPV-55)
92 DON'T HOLD BACK	56	8	MIKE AND BRENDA SUTTON (Sam 82-5028)
93 ONE HELLO	46	9	RANDY CRAWFORD (Warner Bros. 7-29998)
94 STRAIGHT FROM THE HEART	72	7	CON FUNK SHUN (Mercury/PolyGram 76159)
95 WHY CAN'T WE LIVE TOGETHER	66	6	ILLUSION (Sugar Hill SH-785)
96 PRESIDENT'S RAP	58	8	RICH LITTLE (Boardwalk NB9-99901)
97 LOVE CHANGES	75	11	O.C. SMITH (Motown 1623MF)
98 I SPECIALIZE IN LOVE	68	16	SHARON BROWN (Profile PRO-5006)
99 ALL THE WAY	77	4	JERRY BUTLER (Fountain FR 82-400)
100 FEELIN' LUCKY LATELY	51	12	HIGH FASHION (Capitol P-B-5104)

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

All The Way (Bull Pen — BMI/Perren Vibes — ASCAP)	99	Get Your Body (Marrinder/Licyndiana adm. by Ensign — BMI)	88	I'll Do My Best (Little Macho/Fonzworth — ASCAP) 33	So Fine (Duchess/Kashif — BMI)	23
American Music (Ensign/Parker McGee — BMI)	42	Gettin' To (Rod Songs — PRS/Hancock — BMI/Almo — ASCAP)	66	Jump To It (Uncle Ronnie's/April/Sunset Burgandy — ASCAP)	Sooner Or Later (Graham-O-Tunes — BMI)	53
And I Am (Dreamgirls — ASCAP/Dreamettes — BMI) 2		Girl, You Are (Liaka/Fonz/Lindee — ASCAP)	56	Keep In Touch (Celtone/Scorpgemi/Pap — ASCAP) 61	Soup For One (Chic — BMI)	25
Attitude (One To One — ASCAP)	85	Give Your Love (Bilsum/Pure Delite — BMI)	71	Keep It Live (Ujima/Jobete/Three Go — ASCAP)	Standing On The Top (Jobete/Stone City — ASCAP) 31	
Back Track (Anonymous — ASCAP)	78	Groove Your Blues (Content — BMI)	73	Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI)	Still Water (Jobete/Stone Agate — ASCAP/BMI)	26
Breakout (Baby Fingers/WB/Rutland Road — ASCAP)	84	Happy Hour (Tricky Track — BMI)	83	Let Me Whip (Ujima/Macvacalac — ASCAP)	Straight From (Valie Joe/Felstar — BMI)	94
Burnin' Love (A la Mode — ASCAP)	62	Hard Times (Little Macho/Fonzworth — ASCAP)	77	Let Me Go (Raydiola — ASCAP)	Street Corner (Nick-O-Val — ASCAP)	13
Change (Seven Songs/Ba-Dake — BMI)	75	Hard To Get (Jobete/Stone City — ASCAP)	76	Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI)	Take Some Time (Lucky Tree — BMI)	52
Cheating In (Malaco/Gorilla Queen — BMI)	46	Hot Fun (Warner-Tamerlane — BMI)	28	Love Changes (Theo Coff/Fine Affair — BMI)	Taking (On The Boardwalk/Dat Richfield Kat — BMI/Songs Can Sing — ASCAP)	34
Checking It (Lucky Three/Red Aurra — BMI)	80	Hot Spot (Midstar/Hip-Trip — BMI)	64	Love Is (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs — PRS adm. by Almo — ASCAP)	Thang (Funtown/Shindler/Mannish Kidd — BMI)	57
Cutie Pie (Duchess/Perk's — BMI)	3	I'm A Wonderful (Schott in the Dark — ASCAP/Cri Cri/Perennial August — BMI)	40	Love Me Down (Almo/Jodaway — ASCAP)	Thanks (Amber Pass/Darryl Payne/Eric Matthew/Keith Diamond — BMI)	39
Dance Floor (Troutman's — BMI)	20	I'm The One (Antisia — ASCAP)	50	Old Fashioned Love (Chardax — BMI)	The Lover In You (Island/Sugar Hill — BMI)	74
Dance Wit Me (Jobete/Stone City — ASCAP)	10	I Can Make (Alive + Kickin'/Hip Trip — BMI/Spectrum VII — ASCAP)	41	On The Floor (Clita — BMI)	The Message (Sugar Hill — BMI)	69
Do I Do (Jobete + Black Bull — ASCAP)	1	I Don't Need (Sugar Hill — BMI)	35	One Hello (20th Century-Fox — ASCAP)	The Other Woman (Raydiola — ASCAP)	82
Do Something (Total Experience — BMI)	79	I Really Don't (Overdue adm. by Warner Bros./Almo/March 9 — ASCAP)	4	Outlaw (Far Out — ASCAP/Milwaukee — BMI)	The Party Train (April Bohannon/Intersong — ASCAP)	90
Don't Hold Back (Colgems/Mibren — ASCAP)	92	I Specialize (Next Plateau — ASCAP/STM — BMI) 98		Over Like A Fat Rat (Jackaroe/W.B. — BMI)	The Real Deal (April/Bovina — ASCAP)	11
Don't Stop When (Graham-O-Tunes — BMI)	81	Imagination (Little Macho/Pizzazz — ASCAP)	67	Planet Rock (Shakin' Baker — BMI)	Too Late (Junior/Sam — PRS)	8
Don't Throw It (Famous/Gay Noel — ASCAP)	38	Inside Out (Major Toms — BMI/Luzuli — ASCAP)	21	President's Rap (Marvin Gardens/Far Out — ASCAP/Milwaukee — BMI)	Waiting By (Kee-Drick/Bellboy/Mighty Three BMI) 48	
Early In The Morning (Total Experience — BMI)	5	Instant Love (April/Uncle Ronnie's/Sunset Burgundy — BMI)	22	Shout For Joy (Muriols/Davahkee/Moving World/Handshake — ASCAP)	We Got A Long Way (Triple Three — BMI)	18
Ebony And Ivory (MPL Communications — ASCAP) 44		It's Alright (Good Flavor/Sons Celestes/Shediac — ASCAP)	60	Show Me (Silver Sounds/Spectrum VII — ASCAP) 37	We Got The Groove (Steel Chest — ASCAP/Conductive — BMI)	72
ElectroPhonic Phunk (Mac Man — ASCAP)	70	It's Gonna Take (Vogue — BMI)	32	Sittin' On (Irving — BMI)	When You Touch (Alligator — ASCAP)	43
Emergency (Spectrum VII/Silver Sounds — ASCAP) 86		It's Not Me (Marvin Gardens/MEB — ASCAP)	55		Why Can't We Live (Sherlyn — BMI)	95
Feelin' Lucky Lately (Little Macho — ASCAP)	100				Will You Kiss (Black Eye/Bellboy — BMI)	65
Femmes Fatales (De Note — BMI)	63				Your Body's Here (Mighty Three — BMI)	27
Flamethrower Rap (Center City — ASCAP)	59				Your Imagination (Hot-Cha/Ulichappell — BMI)	68
Flirt (All Seeing Eye/Cameo 5 — BMI)	12				Your Man (Malaco/Lowery — BMI)	54
Forget Me Not (Baby Fingers — ASCAP/Freddie Dee — BMI)	24					

MOST ADDED SINGLES

- LET ME TICKLE YOUR FANCY — JERMAINE JACKSON — MOTOWN**
WUFO, WCIN, KMJQ, WPAL, WRKS, WGRP-FM, WWIN, WSOK, WWRL, WRBD, WDAS, WJLB, WAMO, WHRK, WAWA, WBMX, WTLC, WGIV, WWDM, V103, KDAY, KGFJ, WDAO, KDKO, WAIL, KPRS.
- THE MESSAGE — GRAND MASTER FLASH & THE FURIOUS FIVE — SUGAR HILL**
WATV, KMJQ, WPAL, WGCI, WRKS, WAIL, WGPR-FM, WWRL, WDAS, WLOU, WDAO, WRBD, WGIV, WHRK, WBMX, WDLA, WNHC, V103, KGFJ, KPRS.
- DO SOMETHING — GOODIE — TOTAL EXPERIENCE/POLYGRAM**
WEDR, WUFO, WCIN, WDLA, WGCI, KSOL, WENZ, KPRS, WYLD, WDAS, WDAO, WWIN, WLOU, WTLC, WGIV, WRAP, KGFJ, OK100.
- BREAKOUT! — PATRICE RUSHEN — ELEKTRA**
WIGO, WUFO, WTLC, KDAY, WAIL, WDAO, WOKB, WAMO, WWIN, WWDM, WPAL, WYLD, WZEN, V103, WATV, WLUM.
- HOT SPOT — MIDNIGHT STAR — SOLAR/ELEKTRA**
WDAS, WRBD, V103, WGPR-FM, WENZ, WILD, WLLE, WRAP, WLUM, WAWA.
- HARD TO GET — RICK JAMES — GORDY/MOTOWN**
WDAS, WRBD, WPAL, KMJQ, WATV, WUFO, WLUM.
- DON'T THROW IT ALL AWAY — STACY LATTISAW — COTILLION/ATCO**
WLOU, WGPR-FM, KDAY, WATV, WILD, WAWA.

MOST ADDED ALBUMS

- LET ME TICKLE YOUR FANCY — JERMAINE JACKSON — MOTOWN**
WDAO, WRBD, WAMO, KPRS, WSOK, WGIV, KDAY, KACE, WTLC, WUFO, WEDR.
- NOW IS THE TIME — LOU RAWLS — COLUMBIA**
WDAO, WRBD, WWDM, WWIN, WGIV, WTLC, WEDR.
- WE ARE ONE — PIECES OF A DREAM — ELEKTRA**
WSOK, WGPR-FM, WENZ, WLLE.

UP AND COMING

- GO ON AND CRY — BLOODSTONE — T-NECK/CBS**
DON'T TURN YOUR BACK ON LOVE — FREDDIE JAMES — ARISTA
CHECKIN' OUT YOUR STUFF — WIND CHYMES — RCA
SUMMER LADY — NARADA MICHAEL WALDEN — ATLANTIC

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — J. HOLLIDAY
 HOTS: Zapp, Dazz Band, Cameo, A. Franklin, R. Parker, Gap Band, J. Osborne, O'Jays, One Way, Odyssey, Reddings, O'Bryan, Bloodstone, R. James, Videe, War, D. Summer, Ashford & Simpson, Felix & Jarvis, S. Wonder. ADDS: B. Bland, L. Taylor, S. Robinson, Legacy, C. Jankel, C. Lucas, C. Simon, Change, Midnight Star, Orange Krush. LP ADDS: Zapp, C. Lynn.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — SOUL SONIC FORCE
 HOTS: J. Osborne, J. Holliday, S. Wonder, C. Lynn, R. Parker, Cameo, D. Summer, A. Franklin, O'Jays, Zapp. ADDS: Atlantic Starr, D. Williams, Sinnamon, Sequence, H. Johnson, Temptations, P. Rushen. LP ADDS: Pointer Sisters, Valentine Brothers.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — SINNAMON
 HOTS: J. Holliday, L. Taylor, S. Mills, A. Franklin, Peech Boys, J. Osborne, Sequence, "D" Train, Cooper & Ross, Bloodstone, Reddings, Dazz Band, P. Rushen, Isley Brothers, Goodie, Aurra, Feel, L. Rawls, H. Johnson. ADDS: S. Arrington, S. Clarke, J. Jackson, Brass Construction, B. White, F. James, Pieces Of A Dream. LP ADDS: B. James, A. Clemmons, M. Tyler, L. Rawls, Stylistics, High Fashion.

WATV — BIRMINGHAM — RON JANUARY, PD — #1 — R. PARKER
 HOTS: S. Wonder, War, R.J.'s Latest Arrival, J. Holliday, Soul Sonic Force, Skyy, Zapp, One Way, High Fashion, G. Soccio, Heatwave, Cameo, Atlantic Starr, C. Lynn, Isley Brothers, Videe, Dazz Band, "D" Train, L.A. Connection, Sequence, O'Bryan. ADDS: Bohannon, S. Mills, Dunn & Bruce Street, S. Robinson, D. Summer, Grand Master Flash, R. James, Ozone, S. Lattisaw.

WILD — BOSTON — STEVE CRUMLEY, PD — #1 — GAP BAND
 JUMPS: 9 To 4 — Soul Sonic Force, 10 To 5 — H. Johnson, 14 To 9 — D. Summer, 18 To 10 — Imagination, 19 To 11 — A. Franklin, 30 To 27 — Hall & Oates, Ex To 28 — T. Troutman, Ex To 29 — Salsoul Orchestra, Ex To 30 — Kid Creole & The Coconuts. ADDS: H. Alpert, G. Guthrie, C. Dawson, Dunn & Bruce Street, Alfonzo, S. Lattisaw, R. Flack, Brass Construction, ZZ Hill, Midnight Star, The System, Amusement Park. LP ADDS: R. Cameron.

WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — ATLANTIC STARR
 HOTS: S. Wonder, H. Johnson, C. Lucas, J. Holliday, Candela, Odyssey, Soul Sonic Force, Shalamar, Zapp, High Fashion, D. Summer, Cameo, Isley Brothers, J. Osborne, C. Lynn, K. Young, R. Fields, Change, Starpoint, G. Soccio. ADDS: L. Graham, R. James, A. Franklin, Aurra, J. Jackson, Feel, B. Summers, V. Burch, L.J. Reynolds, P-Funk All Stars, R. Hudson, C. Dyson, Alfonzo, Amusement Park, J. Spicer, Orange Krush, Goodie, Wind Chymes, P. Rushen, Wanda. LP ADDS: J. Jackson, L.A. Connection.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — J. HOLLIDAY
 HOTS: Cameo, S. Wonder, O'Jays, Felix & Jarvis, R. Parker, J. Osborne, Atlantic Starr, Ritchie Family, Isley Brothers, Skyy, Shalamar, Sequence, Zapp, Dayton, Fatback, D. Summer, S. Mills, Shock, Taste Of Honey. ADDS: Grand Master Flash, Passion, Wind Chymes, B. White, R. James, J. Jackson, Forrrce, L. Hutson, Finesse, M. Anthony, C. Lynn, Bohannon. LP ADDS: J. McDuff, Stargard.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — S. WONDER
 HOTS: Con Funk Shun, ZZ Hill, J. Osborne, Imagination, "D" Train, One Way, Sinnamon, Peech Boys, T. Troutman, Odyssey, Bar-Kays, R. Parker, Felix & Jarvis, Superior Movement, O'Bryan, D. Summer, H. Johnson, Reddings, L. Graham, G. Soccio, Zapp, R. Flack. LP ADDS: D. Williams, Skyy, J. Holliday, Dazz Band, H. Hancock, R. Smith, L. Rawls. LP ADDS: Crusaders, R. Crawford, M. Tyler, P. Upchurch, D. Sanborn.

WGCI — CHICAGO — PAM WELLES, PD — #1 — J. HOLLIDAY
 HOTS: Odyssey, H. Johnson, O'Jays, Kid Creole & The Coconuts, Soul Sonic Force, Rose Royce, Superior Movement, H. Hancock, Gap Band, Fatback, R. James, War, B. Griffin, R. Flack, Valentine Brothers, Atlantic Starr, O'Bryan, R. Parker, Time Bandits, O'Jays, Ashford & Simpson, Side Effect, Heatwave, Zapp. ADDS: Grand Master Flash, Goodie, J. Carn, D. Williams, H. Alpert, Pointer Sisters, General Caine, L. Rawls.

WCIN — CINCINNATI — EVERETT CORK, PD — #1 — CAMEO
 HOTS: Atlantic Starr, War, Heatwave, D. Summer, Junior, One Way, A. Franklin, C. Lynn, Soul Sonic Force, O'Bryan, S. Wonder, J. Holliday. ADDS: H. Hancock, J. Jackson, Goodie.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — GAP BAND
 HOTS: J. Osborne, Junior, S. Wonder, Sequence, Soul Sonic Force, Atlantic Starr, H.J. Holliday, O'Bryan, Reddings, Cameo, R. Fields, R. Crawford, R. Parker. ADDS: Plush, F. Grace & Rhinestone, L.A. Connection, H. Johnson, O'Jays. LP ADDS: J. Osborne, R. Crawford, B. Bland, Crusaders, O. Jones.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — J. HOLLIDAY
 HOTS: Soul Sonic Force, Zapp, Cameo, War, Midnight Star, R. Parker, D. Summer, O'Jays, Isley Brothers, O'Bryan. ADDS: P. Rushen, L. Graham, Four Tops, D. Warwick, Plush, Goodie, Sugar Hill Gang, Grand Master Flash, S. Arrington's, Hall Of Fame. LP ADDS: J. Jackson, L. Rawls, S. Mills, D. Summer.

KDKO — DENVER — BYRON PITTS, PD — #1 — J. OSBORNE
 HOTS: Isley Brothers, Starpoint, H. Johnson, A. Franklin, Ozone, D. Summer, Zapp, R. James, Midnight Star. ADDS: R. James, Soul Sonic Force, Change, K. Burke, Legend. LP ADDS: Wind Chymes, Plush, Deodato.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — SOUL SONIC FORCE
 HOTS: Felix & Jarvis, Sinnamon, Secret Weapon, S. Wonder, H. Johnson, Candela, C. Lucas, R. Little, C. Lynn. ADDS: J. Jackson, Aurra, Dramatics, S. Lattisaw, Grand Master Flash, Midnight Star, Videe, Nighthawks, C. Brand. LP ADDS: High Fashion, Pieces Of A Dream.

WJLB — DETROIT — JOHN EDWARDS, PD — #1 — ASHFORD & SIMPSON
 HOTS: H. Johnson, Zapp, Odyssey, Ritchie Family, Junior, C. Lucas, H. Hancock, Skyy, S. Wonder, J. Holliday, R. Parker, H. James, J. Osborne, Soul Sonic Force, Imagination, Sinnamon, L. Graham, "D" Train, Dayton. ADDS: B.B.&Q. Band, F. Rae, J. Jackson. LP ADDS: Heatwave, N. Pointer, Atlantic Starr.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — ONE WAY
 JUMPS: 7 To 4 — R. Parker, 15 To 5 — H. Johnson, 17 To 6 — A. Franklin, 13 To 7 — Isley Brothers, 19 To 11 — Felix & Jarvis, 20 To 12 — D. Summer, 23 To 13 — R. Flack, 24 To 14 — Shades Of Love, 32 To 15 — L. Rawls, 35 To 16 — J. Carn, 26 To 17 — J.P. Rogers, 25 To 19 — M. Anthony, 34 To 20 — S. Lattisaw, 36 To 21 — Zapp, 39 To 22 — S. Mills, 41 To 23 — Shalamar, 43 To 24 — Dunn & Bruce Street, 46 To 25 — J. Holliday, 39 To 27 — C. Dawson, 42 To 29 — J. Spicer, 33 To 30 — J. Carn, 49 To 31 — D. Williams, 47 To 33 — Change, 44 To 34 — Oliver, 40 To 35 — R. Woods, 45 To 36 — Pointer Sisters, 48

To 37 — B. Summers, Ex To 38 — O'Jays, Ex To 39 — Starpoint, Ex To 40 — Grand Master Flash, Ex To 41 — Bohannon, Ex To 42 — Amusement Park, Ex To 43 — L. Graham, Ex To 44 — Pieces Of A Dream, Ex To 45 — Shock, Ex To 46 — Wind Chymes, Ex To 47 — B.B.&Q. Band. ADDS: F. Grace & Rhinestone, F. James, Midnight Star, Dayton, M. Walden, M. Sadane, Dramatics, R. James, B. White, Salsoul Orchestra. LP ADDS: Stargard, L. Rawls, J. Jackson, Black Uhuru, J. Simon.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — J. HOLLIDAY
 JUMPS: 9 To 5 — Zapp, 10 To 7 — Felix & Jarvis, 12 To 8 — Junior, 17 To 9 — O'Jays, 21 To 10 — Isley Brothers, 19 To 11 — Superior Movement, 25 To 17 — Atlantic Starr, Ex To 23 — A. Franklin, Ex To 26 — H. Johnson. ADDS: R. James, Videe, J. Jackson, Grand Master Flash, Odyssey, McCrarys.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — J. HOLLIDAY
 HOTS: S. Wonder, Kid Creole & The Coconuts, Cameo, J. Osborne, Soul Sonic Force, Atlantic Starr, D. Summer, C. Lynn, Zapp, Dayton. ADDS: Alfonzo, S. Lattisaw, P. Rushen, Klique, Amusement Park, G. Thomas, Gap Band, H. Johnson. LP ADDS: J. Jackson, Salsoul Orchestra.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — J. OSBORNE
 HOTS: Cameo, Atlantic Starr, Odyssey, Shalamar, H. Hancock, S. Wonder, H. Johnson, Kid Creole & The Coconuts, Junior, J. Holliday, O'Bryan, C. Lynn, Imagination, R. Hudson, A. Franklin, Deodato, Dayton, S. Mills, R. Fields, D. Summer. ADDS: Brass Construction, S. Arrington, S. Brown, Crown Heights Affair, R. Cameron, G. Thomas, J. Butler. LP ADDS: B. Preston, Bohannon, S. Mendes, Pointer Sisters, S. Mills, Cameo.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — D. SUMMER
 HOTS: B. Collins, R. Parker, A. Franklin, S. Wonder, Cameo, Salsoul Orchestra, R. James, Dunn & Bruce Street, War, C. Lucas, Soul Sonic Force, Dayton, C. Dawson, O'Bryan, Magic Lady, P-Funk All Stars, Midnight Star, Fatback, Sugar Hill Gang, RGB. ADDS: L. Graham, Odyssey, Grand Master Flash, J. Carn, S. Lattisaw.

WDIA — MEMPHIS — CARL CONNER, PD
 HOTS: Soul Sonic Force, Isley Brothers, Temptations, O'Jays, R. James, Gap Band, Zapp, D. Summer, R. Parker, J. Holliday, Dazz Band. ADDS: C. Dawson, Goodie, J. Carn, S. Clarke.

WAWA — MILWAUKEE — JIMMY GOODYME, PD — #1 — R. JAMES
 HOTS: Junior, S. Wonder, Cameo, One Way, R.J.'s Latest Arrival, Soul Sonic Force, Superior Movement, "D" Train, C. Lucas, Fatback, Odyssey, Felix & Jarvis, Shalamar, Brass Construction, H. Johnson, O'Bryan, Dayton, Reddings, A. Franklin, Zapp. ADDS: Amusement Park, Midnight Star, Klique, Oliver, S. Lattisaw, B. Bland, Dazz Band, Ozone. LP ADDS: Ritchie Family, D. Warwick, R. Cameron, Wind Chymes.

WLUM — MILWAUKEE — JIMMY GOODYME, MD — #1 — ZAPP
 HOTS: S. Wonder, Gap Band, J. Osborne, J. Holliday, Junior, "D" Train, O'Bryan, Shalamar, Reddings, Dayton, R. Parker, H. Johnson, Cameo, O.C. Smith, Candela. ADDS: R. James, S. Mills, B. Bland, Midnight Starr, D. Warwick.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — J. OSBORNE
 HOTS: Soul Sonic Force, S. Wonder, One Way, Hall & Oates, Zapp, D. Summer, Gap Band, Reddings, J. Holliday, R. Parker, G. Bonds, Time Bandits, O'Jays, A. Franklin, C. Lynn, Odyssey, R. Little, "D" Train, Kid Creole & The Coconuts, O'Bryan, S.M. Band. ADDS: Grand Master Flash, H. Alpert, Lime, B.B.&Q. Band, P. Rushen, M. Walden, Brass Construction.

WYLD-FM — NEW ORLEANS — TONY BROWN, PD — #1 — S. WONDER
 HOTS: Windjammer, J. Holliday, J. Osborne, Junior, Dazz Band, R. James, Gap Band, Temptations, Atlantic Starr. ADDS: Starpoint, T. Troutman, Windjammer, M. Walden, H. Johnson, Goodie.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — J. HOLLIDAY
 JUMPS: 7 To 4 — F. Rae, 8 To 5 — Odyssey, 15 To 9 — H. Johnson, 12 To 10 — Ritchie Family, 19 To 13 — Shades Of Love, 17 To 15 — J. Osborne, 24 To 17 — A. Franklin, 25 To 21 — Chimese, 28 To 22 — Rocker's Revenge, Ex To 27 — Survivor, Ex To 29 — Yazoo, Ex To 30 — L. Graham. ADDS: J. Jackson, Grand Master Flash, War.

WWRI — NEW YORK — BOBBY JAY, MD — #1 — J. HOLLIDAY
 HOTS: A. Franklin, H. Johnson, Dazz Band, Odyssey, S. Lattisaw, S. Wonder, Junior, J. Osborne, F. Rae, "D" Train, Booker T., D. Summer, C. Lynn, G. Soccio, Bloodstone. ADDS: Pieces Of A Dream, D. Warwick, L. Rawls, B. Summers, Grand Master Flash. LP ADDS: War, B. James.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — S. WONDER
 HOTS: J. Holliday, J. Osborne, "D" Train, One Way, Odyssey, Soul Sonic Force, Kid Creole & The Coconuts, War, Zapp, R. Crawford, R. Fields, R. Flack, C. Lynn, Felix & Jarvis, H. Johnson, Isley Brothers, Sequence, Booker T., Atlantic Starr, D. Summer. ADDS: Goodie, Chimese, T. Troutman, Grand Master Flash, D. Williams, Midnight Star, R. James, Dazz Band, J. Jackson, The Futures, G. Bonds, Black Uhuru, Feel. LP ADDS: B. Williams, Valentine Brothers, D. Summer.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — S. WONDER
 JUMPS: 18 To 10 — Isley Brothers, 16 To 9 — Plush, 22 To 11 — Pointer Sisters, 19 To 15 — Cooper & Ross, 23 To 16 — D. Summer, 24 To 18 — Atlantic Starr, 25 To 21 — R. Parker, 28 To 23 — P. Rushen, Ex To 25 — J. Jackson, 29 To 26 — H. Johnson, 31 To 28 — A. Franklin, Ex To 33 — S. Lattisaw, 38 To 34 — Zapp, Ex To 40 — C. Dawson. ADDS: L. Graham, Eye To Eye, Hall & Oates, J. Carn, Salsoul Orchestra, Amusement Park. LP ADDS: J. Jackson.

WLLE — RALEIGH — CHESTER DAVIS, PD — #1 — J. HOLLIDAY
 HOTS: S. Wonder, J. Osborne, R. James, D. Summer, Prince, Felix & Jarvis, Heatwave, Fatback, S. Mills. ADDS: Alfonzo, Starpoint, Ozone, Shades Of Love, Midnight Starr, Plush, Shalamar, Orange Krush. LP ADDS: Pieces Of A Dream, High Fashion.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — S. WONDER
 JUMPS: 6 To 3 — J. Holliday, 10 To 5 — Soul Sonic Force, 20 To 13 — War, 21 To 15 — Cameo, 22 To 17 — O'Bryan, 23 To 18 — Atlantic Starr, 29 To 22 — R. Parker, Jr., 27 To 24 — R.J.'s Latest Arrival, Ex To 26 — D. Summer, 30 To 27 — C. Lucas, Ex To 28 — H. Johnson, Ex To 29 — Odyssey, Ex To 30 — O'Jays. ADDS: Goodie, L. Graham, B. Summers, Taste Of Honey, J. Carn, Midnight Star, Alfonzo, C. Dawson. LP ADDS: D. Grusin, Pieces Of A Dream, D. Brown, Brass Construction.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — S. WONDER
 HOTS: Atlantic Starr, Soul Sonic Force, Reddings, J. Osborne, J. Holliday, Junior, Gap Band, D. Summer, C. Lynn, Cameo, O'Jays, A. Franklin, R. Parker, Zapp, Isley Brothers, Candela, Pointer Sisters, S. Mills, G. Kihn, Cerrone. ADDS: Goodie, Feel, H. Hancock, G. Soccio.

Second Half Totals Show Significant Slowing Of Disc, Tape Sales In Japan

by Kozo Otsuka

TOKYO — For the first time in about 20 years, sales figures for the second half of the year did not increase over the same period the year before. A survey of the 27 top companies in the country found that total revenues of 142.5 billion yen (\$566.0 million) for the half ended March 20, represented a 0.8% drop from the same

Canadian Industry Study Expected By End Of Year

by Kirk LaPointe

OTTAWA — Work continues on a far-reaching federal study of the Canadian recording industry, with a discussion paper expected later this year and multi-departmental recommendations for legislative changes scheduled by the spring of 1983.

The study, began more than a year ago under the direction of John Watt, the former head of the Canadian Independent Record Producers Assn. (now the Canadian Independent Record Production Assn), was rumored to be stalled as the Federal Communications Department revises plans for cultural industries legislation slated later this year.

But Watt told **Cash Box** the study is going ahead full-speed. It is expected to examine government involvement in such areas as production, exports, capital cost allowances, copyright and investment in the industry.

Watt could not divulge details of the study, which he said is "only beginning to take shape."

The study will be only one of at least three measures expected later this year to update antiquated federal legislation. The Communications Department is moving ahead on a cultural "white paper" that could articulate revamped policy on the arts, the Consumer and Corporate Affairs Department is examining copyright law revisions and the much-touted Applebaum-Hebert federal arts inquiry is expected to yield recommendations this fall and legislation no later than early 1983.

Watt's study, commissioned at \$175,000 by the Communications Department, is likely to propose recommendations to several government departments.

News of the study's demise had been widely circulated throughout the recording industry and had met with considerable disapproval from those who had spent time submitting information for empirical analysis by Watt and his study staff.

Statistics Canada, meanwhile, is collecting its data for the year-end 1971 analysis of the industry trends.

half a year before.

While the second half figures decreased only slightly from the same half the year before and, in fact, gained 10.3% over the previous half ended Oct. 20, 1981, it nevertheless represented a turnaround from previously established patterns.

Record sales continued to drop during the period, and even the steadily increasing sales of prerecorded tapes wasn't enough to offset the loss. One of the reasons for the loss, according to industry insiders, was the vast proliferation of record rental shops throughout Japan during the period.

Record sales, which provided 57.7% of the total revenues, reached 81.7 billion yen (326.9 million) during the half, a 5.4%, or 4.7 billion yen (\$16.5 million), drop from the second half the year before.

On the other hand, sales of prerecorded tapes during the half generated 59.8 billion yen (\$239.0 million), a 6.2%, or 3.5 billion yen (\$13.1 million), jump over the second half last year.

Second half figures also revealed a slight increase in the popularity of domestic releases, but a drop in sales for international product. Domestic releases accounted for sales totalling nearly 104.9 billion yen (\$419.4 million), up 0.2% over the same half last year. Product by international acts, on the other hand, generated sales revenues of over 36.6 billion yen (\$146.6 million), a 3.5% drop from the same half last year.

Overall for the entire fiscal year (March 21, 1981-March 20, 1982), the figures were equally disappointing. While the total revenues for the year increased 1.5% to over 265.7 billion yen (\$1.1 billion), the growth rate was significantly less than in the past. The slowing trend was even more evident when breaking down the figures by configuration, with record sales down and prerecorded tape's growth rate the smallest it's been in some time.

The 27 companies surveyed include: Alfa, Apollon Music, Crown, CBS/Sony, Canyon/Pony, Disco, Epic/Sony, For Life, Japan, King, London, Nippon Columbia, Nippon Phonogram, News, Polydor of Japan, Polystar, RVC, Radio City, SMS, Taurus, Teichiku, Toshiba/EMI, Tokuma, Trio, Upitel Music, Victor Music and Warner/Pioneer.

U.K. Changes Charts

(continued from page 6)

junction with a mini-computer and printer as a stock control and ordering facility. In addition, Gallup will offer another unit that dealers will be able to use to connect with the chart computer to get print-outs of stock sold and other sales analyses.

"Dummy" charts will be compiled starting in October, and the first official Gallup chart will be published Jan. 4, 1983.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Alberto Caldeiro of EMI reports that his company is taking a more general view of promotion, developing alternative ways to radio (public appearances, point of sale, posters) and concentrating on certain artists that have stage value and are able to attract exposure on the media. Among the artists that are currently being promoted, Caldeiro mentioned Juan Carlos Baglietto, Yabor and Spanish Chanteur Dyango. He added that **Glan Franco Pagliaro**, whose latest album sold around 30,000 copies in spite of the depressed state of the market, is recording a new one to be released in a couple of months.

Caldeiro also told **Cash Box** that he has been recently in Santiago de Chile and was very badly impressed by the amount of pirated cassettes that are being offered in the streets of the city, at prices substantially lower than the legitimate product. The efforts of the Chilean record producers have not been successful, and record dealers are complaining that the counterfeit product is driving them out of business. It seems that the pirate product is duplicated in Singapore, and labeled with look-alike trademarks, like GMI in the case of EMI.

Miguel Angel Petinato, one of the directors of American Recording, is leaving the company to pursue independent interest in the industry. American Recording is the leading indie tape duplicator in the country, and has recently invested nearly \$1 million in a new automated plant for the production of C-Os. With the dollar exchange rate rising abruptly, it seems that the plant will have plenty of work in the near future. Future plants of Petinato have not been reported yet.

Ana Visaggio of Relay Publishers informs about the release of a book containing 20 songs penned by **Litto Nebbia**, with four-color cover and photographs of the artist, along with personal notes about the songs. The idea is to sell the music book at concerts given by Nebbia and through non-conventional outlets.

Marlo Kaminsky of Microfon sends news about several releases by his company with TV campaigns: on Channel 11 there will be commercials for the new LP by **Carlitos Bala** and a compilation tagged "Las Estrellas le Cantan al Amor;" while Channel 13 features the new albums by **Sandra Mihanovich**, **Franco Simone** and a kiddie danceable album with tunes adapted for children.

PolyGram's folk music group **Los Arroyos** has returned to the San Martin Theater with the show devoted to children they have been playing successfully for several years. The company has also released the second album by **Hernando**, an artist coming from Nicaragua who had a

strong smash with his first singles and album in this market. Sicamericana reports the launching of a new album recorded by local rock duet **Pedro y Pablo**, who became extremely popular about 10 years ago but afterwards stopped acting. **Miguel Cantilo**, one of them, lived several years in Spain and in the South of the country and recently returned to the local scene and was joined by **Jorge Durlitz** as **Cantilo & Durlitz**, acting also with his own group, **Cantilo & Punch**. The return to their old name includes a revival of their first tunes, which were introduced to the teen audiences of the '80s at the Obras stadium last week. Interdisc, by arrangement with CBS, released the original album some weeks ago.

miguel smirnof

Canada

OTTAWA — We were deeply saddened by the death July 7 of **Jane Vasey**, the tremendously talented keyboardist for the past nine years with the blues band **Downchild**. Vasey, 32, had suffered from leukemia for several years. **Don Walsh**, the band's leader, has asked that gestures of condolence come in the form of donations to the Leukemia Research Foundation, 3101 Bathurst St., Toronto, Ontario. Vasey was a gifted pianist who was as much at home playing classical as popular music. Her exuberant presence will always be missed. . . **Bob Rowe**, vice president at Capitol Records, has left the firm. . . The **Alan Parsons Project** disc, "Eye In The Sky," has become PolyGram's first gold for Arista under its recent distribution deal. . . **Triumph's** next album, due this fall, will be co-produced by the band and **Jeff Glixman (Kansas)**. Working title is "Never Surrender."

We reported a few weeks ago about the legal tussle **Hagood Hardy** was in concerning his 1974 hit, "The Homecoming." The Ontario Supreme Court ruled in his favor earlier this month, dismissing plagiarism charges against him and two others.

The Foundation to Assist Canadian Talent on Records, the \$1 million-plus fund established weeks ago to stimulate record production in the country, has established its first board of directors. Named to one-year terms are **Buff Morman** of EMI Ltd. as president, **Tom Williams** of Attic Records Ltd. as vice president and **Ann Graham** of Rogers Radio Broadcasting Ltd. as secretary-treasurer. **Brian Chater** of the Canadian Music Publishers Assn., **Chuck McCoy** of Moffat Communications Ltd. and **Vic Wilson** of the Canadian Independent Records Production Assn. round out the board. A seventh director from the private sector will be announced shortly. The fund also received financial and technical support from PRO Canada Ltd. and Eastern Sound.

kirk lapointe

INTERNATIONAL BESTSELLERS

Argentina

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

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

—Prensario

Italy

- TOP TEN 45s**
- 1 Ebony And Ivory — McCartney & Wonder — EMI/Capitol
 - 2 Paradise — Phoebe Cates — CBS
 - 3 Bravi Ragazzi — Miguel Bose — CBS
 - 4 Just An Illusion — Imagination — F1 Team
 - 5 Lamette — Rettore — Ariston
 - 6 Celeste Nostalga — Riccardo Cocciante — RCA
 - 7 Messaggio — Alice — EMI
 - 8 Eva — Umberto Tozzi — CGD
 - 9 Non Sono Una Signora — Lorendana Berte — CGD
 - 10 Tanz Bambolina — Alberto Camerini — CBS

- TOP TEN LPs**
- 1 La Voce Del Padrone — Franco Battiato — EMI
 - 2 Tug Of War — Paul McCartney — EMI/Capitol
 - 3 Palasport — Pooh — CGD
 - 4 Titanic — Francesco De Gregori — RCA
 - 5 Cocciante — Riccardo Cocciante — RCA
 - 6 Eva — Umberto Tozzi — CGD
 - 7 Eye In The Sky — Alan Parsons Project — CGD/Arista
 - 8 Guarda Chi Si Vede — Ron — Spaghetti
 - 9 Sotto La Poggia — Antonello Venditti — Sotto La Poggia
 - 10 The Concert In Central Park — Simon & Garfunkel — CBS/Geffen

—Musica e Dischi

Japan

- TOP TEN 45s**
- 1 Selbotachi No Lullabye — Hiromi Iwazaki — Victor
 - 2 Kitasakaba — Takashi Hosokawa — Nippon Columbia
 - 3 Hyakuman Doller Baby — Johnny — King
 - 4 Sekidokomachi Dokki — Kumiko Yamashita — Nippon Columbia
 - 5 Highteen Boogy — Masahiko Kondo — RVC
 - 6 Omaeni Check In — Kenji Sawada — Polydor
 - 7 Yes Yes Yes — Of Course — Toshiba/EMI
 - 8 Sef Shojo — Hideki Saijo — RVC
 - 9 Natsu No Heroline — Nahoko Kawai — Nippon Columbia
 - 10 Otoko No Kunsho — Daisuke Shima — King

- TOP TEN LPs**
- 1 Pearl Pierce — Yumi Matsutoya — Toshiba/EMI
 - 2 Pineapple — Seiko Matsuda — CBS/Sony
 - 3 I Love You — Of Course — Toshiba/EMI
 - 4 Now And Forever — Air Supply — Nippon Phonogram
 - 5 Julla — Iruka — Crown
 - 6 Oonaru Ayo Yumeyo — Chiharu Matsuyama — News
 - 7 Tug Of War — Paul McCartney — Toshiba/EMI
 - 8 Casablanca — Party Highs — CBS/Sony
 - 9 Someday — Motoharu Sano — Epic/Sony
 - 10 Biography II — Takao Kisugi — Kitty

—Cash Box of Japan

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

(continued from page 5)

mix mainstream pop and rock superstars with popular new music acts, are The Police, Tom Petty, Fleetwood Mac, Pat Benatar, The B-52's, Talking Heads and Santana, according to Graham's Perloff. The budget is reportedly set at \$10-\$12 million and 250,000 tickets are being printed up (see *Points West*).

Perloff noted that one important key to Bill Graham Presents' ongoing good fortune with outdoor festivals and its willingness to book more in the future is that the company operates under the belief that "if you give the public a good package, then people will come out." Graham, it should be noted, is also more fortunate than most rock promoters in that he can draw on a personal management roster that includes such rock acts as Eddie Money and Santana, in addition to the fact that his reputation for keeping such events running smoothly has earned him the respect and loyalty of bands such as the Stones and the Grateful Dead (most recently promoting the latter act's two outdoor shows at the Ventura County Fairgrounds in Ventura, Calif.).

Harder Today

Even the most skeptical of promoters and booking agents queried on the continued feasibility of outdoor rock festivals agree with the Graham credo in principle. "Packaging is vital," said Carel Kinzell, vice president of Atlanta's Empire Prods. booking agency, who noted that this was the "most difficult of touring times" that she's seen in her 11-year career in the music business. "To properly organize such shows takes more pre-planning than ever, and it must be done early on. The times when you could present 'An Evening With' a particular act and expect it to sell are over."

Chuck Morris, vice president for Denver's Feyline Prods., heartily agreed. "The old days, four or five years ago, when you could take a number of less spectacular acts and do 40,000 or more people are gone. You need the right packages now, and by that I mean depth in your support acts. We'll take a longer look at the acts now because when we put on such a festival, we want to make sure it's strong from top to bottom."

As an example of this, Morris said that Feyline "wanted to do Foreigner" during its present tour, "but we couldn't find the right support" for a Denver-area show that would fit into the band's schedule. However, Feyline recently announced that it will promote a Colorado "Sun-Day" festival at Folsom Stadium Aug. 21 headlined by REO Speedwagon and featuring Ted Nugent, Scorpions and Rainbow.

Difficult Proposition

In practice, though, many top promoters point out that the economics alone of staging festivals now are prohibitive, regardless of the talent in many cases. "They're great when they work," said Arny Granat of Chicago's JAM Prods., "but the nut is so high that you can get 40,000 to 60,000 and still lose money."

Granat stated that JAM promoted "three or four festivals about four years ago and made money on one." As a result, he said, JAM has been wary of staging such concerts ever since, although the company is considering promoting a show "in August or September maybe."

Brian Murphy of Avalon Attractions noted that the Los Angeles-based promoter held a similar attitude towards stadium shows "back in '78 or '79, when we thought the large outdoor concert was in its death throes." Avalon was convinced otherwise this summer, when after a two-year hiatus from staging such events, it returned to put together three very successful bills in the Los Angeles area, all of which drew 65,000 or more in attendance. "Journey (at the Pasadena Rose Bowl July

2) drew 68,000, while Peace Sunday (at the same venue) did 65,000 and Foreigner was a sell-out the day before the show (at Anaheim Stadium July 17), doing 75,000," said Murphy.

However, Murphy is also quick to warn that few bills can bring in those kinds of numbers now and that it is absolutely essential for an act to have current hit product. "If you've got a hot album, then you're doing well," he stated, "but if you're soft, you're eating it."

He pointed to the recent bill of Foreigner, Loverboy, Scorpions and Iron Maiden as "a particularly strong package," and probably the chief reason for its excellent attendance. "We could have done 82,000 to 85,000 with walk-up the day of the show. But those line-ups are not so easy to find."

In some cases, the cities themselves have now undertaken the chore of promoting 10,000-plus concert series and festivals, such as the annual "ChicagoFest" on that city's Navy Pier, which offers nightly shows in its 25,000-seat main stage area in addition to several acts on smaller stages along the pier. Last year, ChicagoFest drew 843,000 during its run, and organizers are hoping that this year the attendance will top the million mark (*Cash Box*, May 29). Other city-run concert series' aren't doing quite as well, however. Although the season so far has been far from disastrous for Boston's "Concerts On The Commons," promoted by Boston City Arts in conjunction with Don Law Co., the slate of MOR, jazz and mainstream pop and pop/country acts is doing less-than-expected business at the 10,000 seat fixed facility, according to spokesperson Lisa Lefer.

"Advance ticket sales are good but they could be better," Lefer commented on the Commons season, which began with such acts as Peter, Paul & Mary and Juice Newton and closes Aug. 30 with Willie Nelson. "We'd love to continue it, but we'll just have to wait and see how things shape up." Lefer cited competition from such established Massachusetts outdoor venues as Tanglewood in the Berkshires, which books similar acts, as a possible reason for the attendance being somewhat off.

Apparently, Boston isn't the only area of the Northeast where attendance has been lagging for both large outdoor stadium shows and mid-sized venues. Bruce Moran of New Jersey's Monarch Entertainment reported that the concert promotion company headed by John Scher has run only one festival-size show thus far this summer, with Diana Ross headlining a bill at Giants Stadium on July 4 that also included Miles Davis and Maze with Frankie Beverly, which drew 44,000 to the 60,000-capacity facility. Despite the less-than-anticipated numbers, Monarch's Moran said the company is "hopeful" to promote one more show in early fall at Giants Stadium.

Business Off

"Business is off here, I'd have to say," Moran stated, pointing particularly to lackluster sales for its summer shows at the 4,000 seat Convention Center in Asbury Park, N.J. "The kids just don't have the money."

The Northeast summer concert scene has not been without some bright spots, although fewer this year than in years past. Larry Magid's Electric Factory Concerts, which reported sell-outs for such outdoor shows last year as the Stones and "The Round-Up" with Marshall Tucker Band, Molly Hatchet, the Allman Bros. Band, Outlaws and .38 Special, racked up excellent sales for its first JFK Stadium show June 19 with Foreigner, the Kinks, Joan Jett, Loverboy and Huey Lewis and the News, among others. Such events in that region of the country seem to be the exception rather than the norm.

(continued on page 30)

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
	7/24		7/24
1 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	1 11	16 TELECOMMUNICATIONS AZYMUTH (Milestone/Fantasy M-9101)	12 17
2 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067)	2 4	17 AMERICAN CLASSIC DEXTER GORDON (Musician/Elektra E1-60126)	19 6
3 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	4 5	18 THE DUDE QUINCY JONES (A&M SP-3721)	13 69
4 ROYAL JAM THE CRUSADERS (MCA 2-8017)	3 6	19 IN LOVE'S TIME DAVE VALENTIN (GRP/Arista 5511)	24 2
5 WE WANT MILES MILES DAVIS (Columbia C2 38005)	6 12	20 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	29 2
6 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	7 9	21 WYNTON MARSALIS (Columbia FC 37574)	21 26
7 LOVE NOTES CHUCK MANGIONE (Columbia FC 38101)	9 4	22 CARLA BLEY LIVE! THE CARLA BLEY BAND (Watt/ECM W 12)	15 7
8 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	5 50	23 FATHERS AND SONS (Columbia FC 37972)	25 13
9 LOOKING OUT McCOY TYNER (Columbia FC 38053)	11 4	24 FREE & EASY PHIL UPCHURCH (Jam 007)	26 3
10 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	8 25	25 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	17 34
11 IT'S A FACT JEFF LORBER (Arista 9583)	10 19	26 DAN SIEGEL (Elektra E1-60037)	27 19
12 FANDANGO HERB ALPERT (A&M SP-3731)	16 10	27 RIO LEE RITENOUR (Musician/Elektra E1-60024)	23 21
13 OBSERVATIONS & BILLY COBHAM'S GLASS MENAGERIE (Musician/Elektra E1-60123)	14 6	28 DIRECT HIT NOEL POINTER (Liberty LT-51123)	20 7
14 HAPPY HOUR DEODATO (Warner Bros. BSK 3649)	18 3	29 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	— 1
15 OUT OF THE SHADOWS DAVE GRUSIN (GRP/Arista 5510)	22 2	30 WEATHER REPORT (ARC/Columbia FC 37616)	30 24

ON JAZZ

A CALL TO WORLD TRAVELERS — Last year's Bear Mountain Festival of World Music and Dance proved to be a whopping success, bringing together such diverse artists as **Collin Walcott, Sun Ra, Dollar Brand**, African drummers and Scottish battlefield bands. This year, fans of the ultimate fusion music should be advised that the festival will again be held at the upstate New York park, on Aug. 7. Among the artists slated to appear are **Steve Reich, Pat Metheny, David Amram, Bucky Pizzarelli** and **Steve Gorn**, of the U.S., as well as artists from South America, Great Britain, Puerto Rico, the U.S.S.R. and Canada. Particularly promising is the inclusion of the **Oboade Drumming And Dance Company** from Ghana. Aside from the music, the all-day affair will feature craft shows,



WOODSTOCK TALK — Jazz renowned **Sonny Rollins (l)** recently was interviewed by **Betty MacDonald (c)** and **Brian Hollander of WDST** while visiting the music landmark.

Abrams Duo, Prospect Park Bandshell, 9th St., Brooklyn, Aug. 11 at 2:00 p.m.; and **The Henry Threadgill Sextet**, Central Park at 110 St. and Lenox Ave., Manhattan, Aug. 18 at 2:00 p.m. . . . The Public Theater's first-ever summer jazz program kicks off Aug. 6-7 with two very hot nights: **The Teo Macero/Teddy Charles Tentet** on the 7th, and **The Golden Palominos** featuring **Tony Fier, Arto Lindsay, John Zorn, Bill Laswell, Jamaaladeen Tacuma** and **David Moss** on the 6th. Incidentally, word has it that The Palominos' recording debut will be a version of **Stephen Foster's** "Massa's In The Cold, Cold Ground" with "vocal" chores being handled by **William Burroughs**. The track is planned as part of a Foster compilation. The rest of the summer series features **The Billy Bang Quintet** and poet **K. Curtis Lyle** with **Julius Hemphill** on Aug. 13; **Joseph Jarman's** **Sounbound Ensemble** on Aug. 14; and "New Orleans-NewYork" featuring **Alvin Battiste, Ed Blackwell**, and **Ellis, Branford** and **Wynton Marsalis** on Aug. 20-21. By-the-by, Wynton's regular working quintet, featuring **Kenny Kirkland, Phil Bowler, Jeff Watts** and **Branford**, has been quite busy. Presently touring Europe, the band will work the U.S. through August and most of September, departing in the early fall for a

(continued on page 30)

CASH BOX TOP 100 ALBUMS

July 31, 1982

Title, Artist, Label, Number, Distributor	Weeks On Chart		7/24	Chart	7/24	Chart	Weeks On Chart	7/24	Chart
	7/24	Chart							
1 MIRAGE FLEETWOOD MAC (Warner Bros 23607-1) WEA	8.98	3	3						
2 STILL LIFE (AMERICAN CONCERT 1981) THE ROLLING STONES (Rolling Stones/Atco COC 39113) WEA	9.98	2	6						
3 ASIA (Geffen SHS 2008) WEA	8.98	1	18						
4 PICTURES AT ELEVEN ROBERT PLANT (Swan Song/Atco SS 8512) WEA	8.98	6	3						
5 IV TOTO (Columbia FC 37728) CBS	—	5	16						
6 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	—	4	20						
7 GET LUCKY LOVERBOY (Columbia FC 37638) CBS	—	7	38						
8 EYE OF THE TIGER SURVIVOR (Scotti Bros. FZ 38062) CBS	—	12	6						
9 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	8.98	9	14						
10 GOOD TROUBLE REO SPEEDWAGON (Epic FE 38100) CBS	—	10	4						
11 ABRACADABRA THE STEVE MILLER BAND (Capitol ST-12216) CAP	8.98	13	6						
12 TUG OF WAR PAUL McCARTNEY (Columbia TC 37462) CBS	—	8	12						
13 DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892) RCA	8.98	11	23						
14 DIVER DOWN VAN HALEN (Warner Bros. BSK 3677) WEA	8.98	14	13						
15 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	8.98	28	3						
16 NOW AND FOREVER AIR SUPPLY (Arista AL 9587) IND	8.98	17	7						
17 THREE SIDES LIVE GENESIS (Atlantic SD 2-2000) WEA	10.98	20	6						
18 ALL FOUR ONE THE MOTELS (Capitol S-12177) CAP	8.98	19	14						
19 SPECIAL FORCES .38 SPECIAL (A&M SP-4888) CAP	8.98	18	10						
20 ROCKY III ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP	8.98	29	4						
21 GAP BAND IV THE GAP BAND (Total Experience TE-1-3001) POL	8.98	21	8						
22 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	—	24	11						
23 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AL 9599) IND	8.98	16	7						
24 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL) IND	8.98	15	9						
25 ALL THE BEST COWBOYS HAVE CHINESE EYES PETE TOWNSHEND (Atco SD 38-149) WEA	8.98	27	5						
26 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamia/Motown 6002TL2) IND	13.98	23	10						
27 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007) WEA	9.98	26	12						
28 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP	8.98	25	10						
29 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH FRANK ZAPPA (Barking Pumpkin FW 38066) CBS	—	31	10						
30 HOOKED ON SWING LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	8.98	32	8						
31 KEEP IT LIVE DAZZ BAND (Motown 6004ML) IND	8.98	30	20						
32 CHICAGO 16 CHICAGO (Full Moon/Warner Bros 9 23689-1) WEA	8.98	42	7						
33 MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229) RCA	8.98	34	21						
34 COMBAT ROCK THE CLASH (Epic FE 37689) CBS	—	35	8						
35 VINYL CONFESSIONS KANSAS (Kirshner FZ 38002) CBS	—	22	8						
36 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	38	10						
37 SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL 1-4125) RCA	8.98	33	19						
38 AVALON ROXY MUSIC (Warner Bros. 9 23666-1) WEA	8.98	44	7						
39 POWER PLAY APRIL WINE (Capitol ST-12218) CAP	8.98	45	4						
40 BLACKOUT SCORPIONS (Mercury SRM-1-4039) POL	8.98	40	19						
41 E.T. THE EXTRA-TERRESTRIAL ORIGINAL SOUNDTRACK (MCA-6109) MCA	8.98	47	6						
42 ESCAPE JOURNEY (Columbia TC 37408) CBS	—	37	52						
43 NO FUN ALOUD GLENN FREY (Asylum E1-60129) WEA	8.98	48	7						
44 REACH RICHARD SIMMONS (Elektra E1-60122F) WEA	10.98	36	9						
45 JEFFREY OSBORNE (A&M SP-4896) RCA	8.98	51	7						
46 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590) IND	8.98	41	16						
47 NON-STOP EROTIC CABARET SOFT CELL (Sire SHK 3647) WEA	8.98	49	28						
48 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND	8.98	46	34						
49 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124) CAP	8.98	76	2						
50 CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL	8.98	39	42						
51 ALDO NOVA (Portrait ZRR 37498) CBS	—	50	24						
52 BEAT KING CRIMSON (Warner Bros. 9 23692-1) WEA	8.98	58	5						
53 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021) RCA	8.98	55	53						
54 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015) WEA	8.98	52	15						
55 PELICAN WEST HAIRCUT 100 (Arista AL 6600) IND	6.98	57	17						
56 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 38160) CBS	—	77	3						
57 SWEETS FROM A STRANGER SQUEEZE (A&M SP-4899) RCA	8.98	43	10						
58 FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062) CAP	8.98	53	38						
59 GREASE 2 ORIGINAL SOUNDTRACK (RSO RS-1-3803) POL	8.98	65	7						
60 MARSHALL CRENSHAW (Warner Bros. BSK 3673) WEA	8.98	63	11						
61 JUMP UP! ELTON JOHN (Geffen GHS 2013) WEA	8.98	66	13						
62 IMPERIAL BEDROOM ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38157) CBS	—	74	3						
63 A FLOCK OF SEAGULLS (Jive/Arista VA 66000) IND	6.98	70	11						
64 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354) WEA	8.98	64	7						
65 ON THE LINE GARY U.S. BONDS (EMI America SO-17068) CAP	8.98	67	6						
66 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207) CAP	8.98	56	10						
67 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38066) CBS	—	60	10						
68 BELLA DONNA STEVIE NICKS (Modern/Atco MR 38-139) WEA	8.98	62	51						
69 NO CONTROL EDDIE MONEY (Columbia FC 37960) CBS	—	84	4						
70 ONE ON ONE CHEAP TRICK (Epic FE 38021) CBS	—	61	10						
71 AEROBIC SHAPE UP JOANNIE GREGGAINS (Parade/Peter Pan 104) IND	8.98	73	16						
72 HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194) RCA	8.98	68	37						
73 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	8.98	89	3						
74 WILD HEART OF THE YOUNG KARLA BONOFF (Columbia FC 37444) CBS	—	59	18						
75 KIM WILDE (EMI America ST-17065) CAP	8.98	81	12						
76 STAR TREK II: THE WRATH OF KHAN ORIGINAL SOUNDTRACK (Atlantic SD 19363) WEA	8.98	86	3						
77 PRIVATE AUDITION HEART (Epic FE 38049) CBS	—	54	8						
78 MISSING PERSONS (Capitol DLP-15001) CAP	4.98	82	17						
79 BRILLIANCE ATLANTIC STARR (A&M SP-4883) RCA	8.98	79	19						
80 WHO'S FOOLIN' WHO ONE WAY (MCA-5279) MCA	8.98	71	19						
81 4 FOREIGNER (Atlantic SD 16999) WEA	8.98	75	54						
82 SO EXCITED POINTER SISTERS (Planet BXL1-4355) RCA	8.98	119	3						
83 ALLIGATOR WOMAN CAMEO (Chocolate City CCLP 2021) POL	8.98	78	17						
84 WINDSONG RANDY CHAWFORD (Warner Bros. 9 23687-1) WEA	8.98	88	7						
85 INSTANT LOVE CHERYL LYNN (Columbia FC 38057) CBS	—	93	4						
86 GHOST IN THE MACHINE THE POLICE (A&M SP-3730) RCA	8.98	80	41						
87 WE GO A LONG WAY BACK BLOODSTONE (T-Neck FZ 38115) CBS	—	106	4						
88 WALT DISNEY PRODUCTIONS' MOUSERCISE (Disneyland 62516) IND	7.98	85	20						
89 STRAIGHT BETWEEN THE EYES RAINBOW (Mercury SRM-1-4041) POL	8.98	72	14						
90 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067) CBS	—	103	4						
91 INSIDE RONNIE MILSAP (RCA AHL1-4311) RCA	8.98	92	6						
92 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP	8.98	109	6						
93 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL) IND	8.98	83	14						
94 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l. FZ 37999) CBS	—	95	12						
95 LONE RHINO ADRIAN BELEW (Island/Atco IL 9751) WEA	8.98	101	5						
96 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1) WEA	8.98	105	5						
97 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930) RCA	8.98	91	73						
98 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570) CBS	—	99	6						
99 PHYSICAL OLIVIA NEWTON-JOHN (MCA-5229) MCA	8.98	96	40						
100 UNDER THE BIG BLACK SUN X (Elektra 9 60150-1) WEA	8.98	111	4						

Cashbox Top Albums/101 to 200

July 31, 1982

Title, Artist, Label, Number, Distributor	Weeks On		7/24	Chart	Title, Artist, Label, Number, Distributor	Weeks On		7/24	Chart	Title, Artist, Label, Number, Distributor	Weeks On		7/24	Chart
	7/24	Chart				7/24	Chart				7/24	Chart		
101 OUTLAW WAR (RCA AFL1-4208) RCA	8.98	90	21		133 EYE TO EYE (Warner Bros. BSK 3570) WEA	8.98	151	9		167 NOTHING TO FEAR OINGO BOINGO (A&M SP-4903) RCA	8.98	—	1	
102 THE HUNTER BLONDIE (Chrysalis CHR 1384) IND	8.98	94	7		134 ROYAL JAM THE CRUSADERS (MCA 2-8017) MCA	12.98	144	5		168 WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697) RCA	8.98	168	70	
103 ABACAB GENESIS (Atlantic SD 19313) WEA	8.98	104	42		135 TATTOO YOU ROLLING STONES (Rolling Stone/Atco COC 16052) WEA	8.98	129	47		169 STANDING HAMPTON SAMMY HAGAR (Geffen GHS 2006) WEA	8.98	136	28	
104 HEY RICKY MELISSA MANCHESTER (Arista AL 9574) IND	8.98	124	15		136 STEAMIN' HOT THE REDDINGS (Believe In A Dream FZ 37974) CBS	—	133	10		170 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028) RCA	8.98	167	46	
105 HOT SPACE QUEEN (Elektra E1-60128) WEA	8.98	69	10		137 CURRENT HEATWAVE (Epic FE 38065) CBS	—	147	5		171 KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895) RCA	8.98	—	1	
106 SEASONS OF THE HEART JOHN DENVER (RCA AFL1-4256) RCA	8.98	100	21		138 2XS NAZARETH (A&M SP-4901) RCA	8.98	148	4		172 MEGA FORCE 707 (Boardwalk NB1 33253) IND	8.98	177	4	
107 OFFRAMP PAT METHENY GROUP (ECM-11216) WEA	8.98	98	11		139 THE DUDE QUINCY JONES (A&M SP-3721) RCA	8.98	139	70		173 THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120) CAP	9.98	175	85	
108 PAC-MAN FEVER BUCKNER & GARCIA (Columbia XRC 37941) CBS	—	102	20		140 JI JUNIOR (Mercury SRM-1-4043) POL	8.98	145	14		174 THE ONE GIVETH, THE COUNT TAKETH AWAY WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667) WEA	8.98	174	11	
109 "D" TRAIN (Prelude PRL 14105) IND	8.98	114	14		141 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952) CBS	—	116	16		175 STREET SONGS RICK JAMES (Gordy/Motown G6-1002M1) IND	8.98	173	67	
110 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC237542) CBS	—	97	46		142 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27) WEA	8.98	140	29		176 DOIN' ALRIGHT O'BRYAN (Capitol ST-12192) CAP	8.98	176	19	
111 PICTURE THIS HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340) IND	8.98	87	23		143 JUICE JUICE NEWTON (Capitol ST-12136) CAP	8.98	146	74		177 LADIES OF THE EIGHTIES A TASTE OF HONEY (Capitol ST-12173) CAP	8.98	182	14	
112 NUGENT TED NUGENT (Atlantic SD 19365) WEA	8.98	122	3		144 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3578) WEA	8.98	149	50		178 RESTLESS BREED RIOT (Elektra E1-60134) WEA	8.98	183	4	
113 LITE ME UP HERBIE HANCOCK (Columbia FC 37928) CBS	—	115	10		145 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1) WEA	8.98	158	2		179 BROADSWORD AND THE BEAST JETHRO TULL (Chrysalis CHR 1380) IND	8.98	134	15	
114 THE CONCERT IN CENTRAL PARK SIMON AND GARFUNKEL (Warner Bros. 2BSK 3654) WEA	14.98	110	21		146 EXTRATERRESTRIAL LIVE BLUE OYSTER CULT (Columbia KG 37946) CBS	—	108	12		180 BODY TALK IMAGINATION (MCA-5271) MCA	8.98	134	15	
115 THE INNOCENT AGE DAN FOGELBERG (Full Moon/Epic KE2 37393) CBS	—	107	46		147 IN BLACK AND WHITE BARBARA MANDRELL (MCA-5205) MCA	8.98	112	10		181 BOBBIE SUE OAK RIDGE BOYS (MCA-5294) MCA	8.98	185	24	
116 SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668) WEA	8.98	113	7		148 STEVE FORBERT (Nemperor ARZ 37434) CBS	—	153	3		182 CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2 (Vintage/Mirus VNI 7733) IND	8.98	192	33	
117 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	—	—	1		149 MEMORIES BARBRA STREISAND (Columbia TC 37678) CBS	—	141	34		183 CHIPMUNK ROCK THE CHIPMUNKS (RCA AFL1-4303) RCA	8.98	152	12	
118 FANDANGO HERB ALPERT (A&M SP-3731) RCA	8.98	118	8		150 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37978) CBS	—	169	4		184 HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100) WEA	8.98	195	15	
119 TRUST ME JEAN CARN (Motown 6010ML) IND	—	123	5		151 HAPPY TOGETHER ODYSSEY (RCA AFL1-4240) RCA	8.98	156	6		185 CHRISTOPHER CROSS (Warner Bros. BSK 3383) WEA	8.98	189	131	
120 LOVE NOTES CHUCK MANGIONE (Columbia FC 38101) CBS	—	132	4		152 THE LEGEND GOES ON THE STATLER BROTHERS (Mercury SRM-1-4046) POL	8.98	163	3		186 ANGST IN MY PANTS SPARKS (Atlantic SD 19347) WEA	8.98	154	12	
121 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193) CBS	—	125	10		153 RIO DURAN DURAN (Harvest ST-12211) CAP	8.98	131	9		187 BLIZZARD OF OZZ OZZY OSBOURNE (Jet JZ 36812) CBS	—	191	68	
122 WISE GUY KID CREOLE AND THE COCONUTS (Ze/Sire SRK 3681) WEA	8.98	127	6		154 THE ONE THAT YOU LOVE AIR SUPPLY (Arista AL 9551) IND	8.98	157	60		188 YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America SW-17061) CAP	8.98	184	36	
123 20 AEROBIC DANCE HITS MARCY MUIR (Parade/Peter Pan 101) IND	8.98	117	29		155 CHILL OUT BLACK UHURU (Island/Atco 9752) WEA	—	165	2		189 FAME ORIGINAL SOUNDTRACK (RSO RX1-3080) POL	8.98	193	27	
124 THE NUMBER OF THE BEAST IRON MAIDEN (Harvest ST-12202) CAP	8.98	121	17		156 IT'S A FACT JEFF LORBER (Arista AL 9583) IND	8.98	160	19		190 DROP THE BOMB TROUBLE FUNK (Sugar Hill SH 266) IND	8.98	150	14	
125 LIVE IT UP DAVID JOHANSEN (Blue Sky ARZ 38004) CBS	—	143	5		157 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744) CBS	—	162	20		191 I'VE NEVER BEEN TO ME CHARLENE (Motown 6009ML) IND	8.98	172	17	
126 OFFERING AXE (Atco SD 38-148) WEA	8.98	135	6		158 SOMETHING SPECIAL KOOL & THE GANG (De-Lite DSR 8502) POL	8.98	142	42		192 TURNED ON BROADWAY LUTHER HENDERSON conducting THE BROADWAY SYMPHONY ORCHESTRA (RCA AFL1-4327) RCA	8.98	194	9	
127 THE MONROES (Alfa AAE-15015) IND	—	130	8		159 ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110) CAP	8.98	164	126		193 BIG SCIENCE LAURIE ANDERSON (Warner Bros. BSK 3674) WEA	8.98	155	13	
128 SHEFFIELD STEEL JOE COCKER (Island/Atco IL 9750) WEA	8.98	137	4		160 CONVERTIBLE MUSIC JOSIE COTTON (Elektra 9 60140-1) WEA	—	—	1		194 HOOKED ON BIG BANDS FRANK BARBER (Victory VIC 702) IND	8.98	181	9	
129 FRIENDS SHALAMAR (Solar/Elektra S-28) WEA	8.98	120	24		161 SOUP FOR ONE ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19352) WEA	8.98	138	8		195 SHARING YOUR LOVE CHANGE (RCA/Atlantic SD 19342) WEA	8.98	161	13	
130 GREATEST HITS KENNY ROGERS (Liberty LOO-1072) CAP	8.98	128	94		162 IN LOVE'S TIME DAVE GRUSIN (GRP/Arista 5510) IND	—	—	1		196 WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694) CBS	—	178	18	
131 TRON ORIGINAL SOUNDTRACK (CBS SM 37782) CBS	—	—	1		163 TIME PIECES/THE BEST OF ERIC CLAPTON ERIC CLAPTON (RSO RX 1-3099) POL	8.98	159	8		197 WE WANT MILES MILES DAVIS (Columbia C2 38005) CBS	—	188	12	
132 DIARY OF A MADMAN OZZY OSBOURNE (Jet FZ 37492) CBS	—	126	37		164 HOMOSAPIEN PETE SHELLEY (Arista AL 6602) IND	5.98	170	3		198 TUTONE 2 TOMMY TUTONE (Columbia ARC 37401) CBS	—	179	26	
					165 GOLD STEELY DAN (MCA-5324) MCA	8.98	166	4		199 TIME AND TIDE SPLIT ENZ (A&M SP-4894) RCA	8.98	190	14	
					166 QUARTERFLASH (Geffen GHS 2003) WEA	8.98	171	41		200 D.E. 7TH DAVE EDMUNDS (Columbia FC 37930) CBS	—	180	14	

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	63	Clash	34	Grusin, Dave	162	Lynn, Cheryl	85	Parsons, Alan	23	Streisand, Barbra	149
A Taste of Honey	177	Cocker, Joe	128	Hagar, Sammy	169	Manchester, Melissa	104	Pieces of a Dream	145	Survivor	8
Aerobics (Greggains)	71	Collins, William "Bootsy"	174	Haircut 100	55	Mandrell, Barbara	147	Plant, Robert	4	Temptations	93
Aerobics (Muir)	123	Costello, Elvis	62	Hall & Oates	170	Mangione, Chuck	120	Pointer Sisters	82	Third World	157
Air Supply	16,154	Cotton, Josie	160	Hancock, Herbie	113	Manhattan Swing Orchestra	30	Police	66	.38 Special	19
Alabama	33,97	Cougar, John	9	Heart	77	McCartney, Paul	12	Quarterflash	166	Tommy Tutone	198
Alpert, Herb	118	Crawford, Randy	84	Heatwave	137	Men At Work	150	Queen	105	Toto	5
Anderson, Laurie	193	Crenshaw, Marshall	60	Hensel, Carol	182	Metheny, Pat	107	Rainbow	89	Townshend, Pete	25
April Wine	39	Crosby, Stills & Nash	15	Human League	13	Miller, Steve	11	Reddings	136	Trouble Funk	190
Ashford & Simpson	66	Cross, Christopher	185	Imagination	180	Millsap, Ronnie	91	REO Speedwagon	10	Van Halen	14
Asia	3	Crusaders	134	Iron Maiden	124	Missing Persons	78	Riot	178	War	101
Atlantic Starr	79	"D" Train	109	J. Geils Band	58	Money, Eddie	69	Rogers, Kenny	49,130	Whispers	142
Axe	126	Daniels, Charlie	196	Jackson, Joe	73	Monroes	127	Rolling Stones	2,135	Wilde, Kim	75
Barber, Frank	194	Davis, Miles	197	James, Bob	90	Motels	18	Roxy Music	38	Williams, Deniece	141
Belew, Adrian	95	Danz Band	31	James, Rick	24,175	Mouricorse	88	Royal Philharmonic Orchestra	72,117	Williams, Hank, Jr.	184
Black Uhuru	155	Dever, John	106	Jarreau, Al	144	Murray, Anne	159	Rushen, Patrice	54	Wonder, Stevie	26
Blondie	102	Diamond, Neil	67,173	Jethro Tull	179	Nazareth	138	Sanborn, David	96	X	100
Bloodstone	87	Duran Duran	153	Jett, Joan	48	Nelson, Willie	6,110	Scorpions	40	Zappa, Frank	29
Blue Oyster Cult	146	Easton, Sheena	188	Johansen, David	125	Newton, Juice	28,143	707	172		
Bonds, Gary U.S.	65	Edmunds, Dave	200	John, Elton	61	Newton-John, Olivia	69	Shaiamar	129		
Bonoff, Karla	74	Eye To Eye	133	Johnson, Howard	171	Nicks, Stevie	68	Shelley, Pete	164		
Broadway Symphony Orchestra	192	Flack, Roberta	64	Jones, Quincy	139	Nova, Aldo	51	Simmons, Richard	44		
Buckner and Garcia	108	Fleetwood Mac	1	Journey	42	Nugent, Ted	112	Simon and Garfunkel	114		
Cameo	83	Fogelberg, Dan	115	Judas Priest	56	Oak Ridge Boys	181	Skaggs, Ricky	121		
Carn, Jean	119	Fonda, Jane	36	Junior	140	O'Bryan	176	Soft Cell	47		
Cash, Rosanne	98	Forbert, Steve	148	Kansas	35	Odyssey	151	Sparks	186		
Change	195	Foreigner	81	Kid Creole/Coconuts	122	Oingo Boingo	167	Split Enz	199		
Charlene	191	Frey, Glenn	43	King Crimson	52	O'Jays	94	Springfield, Rick	37,168		
Cheap Trick	70	Gap Band	21	Kool & The Gang	158	One Way	80	Squeeze	57		
Chicago	32	Genesis	17,103	Lewis, Huey	111	Osborne, Jeffrey	45	Statter Bros.	152		
Chipmunks	183	Go-Go's	53	Lorber, Jeff	156	Osbourne, Ozzy	132,187	Steely Dan	165		
Clapton, Eric	163	Graham, Larry	116	Loverboy	7	Parker, Ray	46	Stray Cats	92		

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Record Dealers Bemoan Lack Of Vid Games Merchandising Material

(continued from page 15)

dividual outlets. "As soon as a new title is shipped, the display material should arrive at the same time. If they get there a couple of weeks after the product, it's old news," White-Spunner said. She added that as few people as possible should handle display material, suggesting a method by which it is shipped directly from printer to retailer.

Though many dealers maintain that video game manufacturers must improve their basic merchandising and advertising schemes as they relate to record retail outlets, Activision claims to have developed an equitable and timely system of product and merchandising delivery together with elaborate advertising and promotional campaigns.

According to Bob Faught, vice president, sales, for Activision, "Our marketing timing is getting better. We're striving to provide simultaneous delivery of product, merchandising material and having advertising in a market."

Faught said that the company has

worked through merchandisers to provide market support in the top 40 markets around the country and plans to expand such support in the next year.

Already in the works is a campaign through movie houses, whereby in between or prior to features "Screen Vision" announcements are reeled. Currently screening in 1,200 theatres nationwide, the Screen Vision spots feature Activision games visuals.

The company is also conducting a "Greatest American Hero" contest where kids are competing with each other for prizes, which include games cartridges.

Faught said that with competition among video games manufacturers becoming more prevalent, marketing and merchandising of the product will emerge as an important element giving companies an edge in the marketplace.

According to White-Spunner, "Merchandising should be the concern of the manufacturers. They should do everything in their power to sell this product."



WHO'S THE BEAST? — Ian Anderson (c) of Chrysalis recording group Jethro Tull recently stopped by WLIR/New York as part of a promotional tour in support of the group's "Broadsword And The Beast" LP. Anderson was greeted by WLIR DJ Bob Kranes (l) and PD Dennis McNamara.

Summer Festivals

(continued from page 27)

Of the types of music represented in outdoor festival shows, only rock seems to be holding its own. As previously reported, many promoters have backed away from large country festivals this year following a number of ill-fated attempts last summer to cash in on the country boom which was peaking at the time (**Cash Box**, July 17). And many black superstars, such as Rick James, are having trouble finding adequate packages to sell stadium shows in certain sections of the country.

In light of all this, however, booking agents and promoters agree that, in comparison, things are looking much worse for small-and-mid-level acts and venues than for superstars and stadium shows and festivals. And until there's a turn-around in the economy, they don't see it getting much better.

"It seems that every large-scale show we've been associated with has done relatively well, all things considered," said Empire's Kinzel. "It's the club and mid-level acts that are suffering greatly right now, the ones in the \$3,500 to \$5,000 per night range. It seems like an act at that level almost has to price itself over what it's worth just to break even, what with the increases in road costs. Unfortunately, it doesn't look to be getting better, either."

Gospel Radio

(continued from page 22)

It also requires knowledge of radio, as well as the gospel market, according to Alexander, who characterized the industry as "good hearts but bad minds running Christian radio."

It is difficult to assess the link between gospel radio airplay and record sales. The general consensus in the gospel industry is that television — specifically the *PTL Club* and the *700 Club*, play a greater role in record sales than radio, and that radio, while important, is generally not as important as such factors as touring, and promotion and sales campaigns aimed at the churches and the Christian bookstores.

It has been in vogue during the past several years, to compare gospel to the early days of country music, with the conclusion being that gospel could have the dramatic growth that country has had. However, it may be more reasonable to compare gospel with jazz and classical music. All three are legitimate, profitable forms of music that have shown that records can be successful despite a weak radio market. Also, gospel, classical and jazz are all showing that the Arb figures can be misleading in terms of the popularity and success of these forms of music.

New Music Airplay

(continued from page 16)

market to number one via the urban contemporary format, said WAIL simply tried to reflect New Orleans. And, while refusing to label his station urban contemporary, Joe Tamburro of WDAS in Philadelphia demonstrated the comparative flexibility of black stations by remarking that they were playing records by Steve Miller and Pat Metheny. "Being a black station means serving the black community," said Tamburro. "But that doesn't mean we don't want white listeners or that we won't play white records."

In evaluating new records, DeJesus offered that WKTU "gives a lot of records a shot. We only feel it hasn't got much of a future if there's no reaction." He added that WKTU frequently decides to try a record based on its showing on the English rock and pop charts.

ON JAZZ

(continued from page 27)

tour of Japan. Not bad for a jazz trumpeter who was a virtual unknown just a year ago... Admirers of bassist Charlie Haden are in for a busy month. During August, Haden will practically move into Lush Life, where he will perform in various groups featuring Cecil Taylor, Steve Kuhn, Joe Henderson, Al Foster, Michael Brecker and Richie Beltrach. Any of these groups should be well worth a listen... The revamped Village West continues to be a welcome addition to the jazz scene. Piano legend Eddie Heywood is presently holding forth, and August bookings will include the Teddy Charles Trio and a number of chamber groups led by saxophonist Lee Knoitz. If you haven't been to Village West yet, now's the time... Miles Davis' recent show at the Pier proved something of a pleasant surprise — not for the music, which was predictably excellent — but for the overflow crowd that turned the outdoor gig into a standing-room-only affair. As for the band, a year together has cemented its sound, giving the rhythm section a unified feel and making the soloists less tentative. Despite what continues to be written about this band, we have to cast a yea vote for the group, especially guitarist Mike Stern (hey, what do these other guys know anyhow, right?). Yes, Stern can sometimes be scallular, but he can swing like a madman, rock his tootsies off, has a fabulous flair for melodic development and already has an easily identifiable sound. And need we point out that with the exception of Davis' occasional noodlings on the organ, the band has no keyboard player, leaving Stern with double duties. Wise up guys, this man's for real.

fred goodman

CASH BOX

July 31, 1982

AROUND THE ROUTE

by Camille Compasio

A contingent of Bally Midway brass, including president **Dave Marofsky**, marketing VP **Stan Jarocki**, director of sales **Larry Berke** and manager of customer services **Dick Kouopa**, were in attendance at two of the main premieres of the Walt Disney film *Tron* — in New York and Los Angeles. The movie was enjoyed by all, needless to say, and as Stan Jarocki noted, it was even better the second time around. The movie has won critics' acclaim and is now showing in numerous cities across the country; the Bally Midway *Tron* video game was the subject of a nationwide tournament and is currently in full production at the firm's Franklin Park facility for shipment to the trade — which is anxiously awaiting its arrival. *Tron* the video is every bit as captivating as the movie. Developed in-house, the model utilizes Bally Midway's internally developed hardware system — "the most advanced available in our industry, today," according to Jarocki. The model exemplifies "the perfect marriage between a movie and a video game," he added. All of the exciting elements of the film are in the *Tron* video game to give the player the total feel of the movie, even to the black

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Games Manufacturers Actively Pursuing Copyright Infringers

by Jeffrey Ressler

LOS ANGELES — Along with the fruits of prosperity, the current video arcade games boom has also spawned a problem familiar to many mass market industries — illegal duplication. Markets like Japan and Europe are flooded with bogus games that return little, if any, profit for the companies owning the legal rights to them.

Ripoff renditions of popular games are more likely to proliferate when the original concepts are developed in Japan, say games manufacturers, because the industry there is set up in such a manner that one factory can easily spawn a host of similar circuit boards. While many American video game companies write off the foreign markets as impossible to penetrate because of the slew of imitators and lax or non-existent copyright legislation, some firms nevertheless continue to prosecute offenders and have begun to develop measures to wipe out illegal copycat games.

Bally, Midway and SEGA recently prevailed in legal wrangles with copy computer game makers that ended up before the U.S. Trade Commission (ITC) and the Kofu District Court in Japan, respectively (*Cash Box*, July 10), and a number of others are actively involved in ferreting out copyright infringers.

Ron Crouse, marketing director for Chicago-based Williams Electronics, says that his company's space battle module, "Defender," is the most copied Williams machine, with some dupes out-and-out replicas of the

unit and others bearing slightly different play action and names such as "Defenders," "Defense Command," "Defense" and "Mayday." Crouse reports Williams is still finding offenders who use motifs from the machine in their copies. The current total of bogus Defender imitations stands at 25.

"We've either gone to court or settled with
(continued on page 32)

Rock-Ola Issues C'right Statement

CHICAGO — The following statement was recently issued by Rock-Ola Manufacturing Corporation of Chicago with regard to the video game "Eyes," currently being produced and marketed by the company:

"Rock-Ola Manufacturing Corporation hereby proclaims and gives notice that it is the owner of exclusive license rights for the United States, Hawaii, Alaska, Canada, Mexico and the Caribbean Islands, in, to and under all copyrights and trademark rights for the video game, 'Eyes.'

"Any and all unauthorized importation, manufacture, use, sale, leasing, copying or imitation of said game, or any other act in violation of Rock-Ola Manufacturing Corporation's exclusive rights in and to said game, copyrights, and trademarks shall result in immediate and vigorous prosecution of the violators to the full extent of the law, including both civil and criminal prosecution and penalties, as appropriate."

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COIN MACHINE

AROUND THE ROUTE

(continued from page 31)

light effect which actually puts the player in the same glow as the characters in the film. Stan feels the film is an "excellent" work and is positively ecstatic over the game and its potential.

Dateline: Norwood, Mass., home of Bally Northeast, where, as sales vice president **Bob LeBlanc** notes, the newly arrived *Tron* video game is quite the big attraction on the showroom floor. Ops seem especially taken by the superb cabinet graphics — among other outstanding features of this Bally Midway game. Other current sellers out there include Atari's "Kid Kangaroo," Williams' "Robotron," Bally Midway's "Ms. Pac-Man," SEGA/Gremlin's "Zaxxon" and Nintendo's "Donkey Kong."

Summer business for city ops seems to be holding up well; a common complaint these days being that the market is saturated with too many games and operators just can't afford to keep buying. **Kem Thom** of Western Automatic Music (Chicago) reports that, after a "not so good month of May," Western's route experienced a "very good June." School vacation closings created a drop in collections at spots near school areas but generated double income in neighborhood locations and such places as candy stores, record shops and similar spots where young people gather. Tavern locations saw a slowdown during warm weather periods (which really have not been that frequent in Chicago so far) but enjoyed a very good increase for the 4th of July weekend. As Kem pointed out, the economic crunch kept people close to home, patronizing neighborhood spots, because they couldn't afford to travel any great distances — and this, of course, is a plus for operators. He told us that while collections have maintained themselves up to now, operators are starting to feel the effects of high unemployment and the general economic climate. The coin machine industry has always been known to prosper during recession periods, but this seems to be changing. And it sure doesn't help matters, as Kem noted, when you get players who spend long lengths of time at a game with one quarter because they've learned to master it via the various "how to" books that are out and the hints in the newspapers and on television on becoming more skillful at beating a game. He feels that operators must meet the challenge of today's business environment by tightening their belts, revising their buying habits by selecting only those machines that will bring the best return on investment and by adjusting the location split from the traditional 50/50 to a more realistic arrangement in line with today's business climate.

State Association News: As part of its on-going series of 'mini' service schools, the **Ohio Music & Amusement Assn.** will sponsor a special two-day school, designed for the trained technician and limited in attendance to fifteen students. The highly technical program is geared exclusively to individuals with previous board repair experience and a good basic

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Games Makers Actively Pursuing Infringers

(continued from page 31)

the copiers, with a number of cases still pending," said Crouse. "Our policy is to go after any copier we find out about, no matter how big or small, because that's the only way the message will get across to the other infringers. Copying video games is similar to the bootlegging business during prohibition; there are so many people doing it that it's difficult to catch them all. You can try and get the major guys, but there'll always be the small locations with one or two phony machines you'll never hear about."

Defender clones zapped approximately 40% of Williams' overseas business on the game, Crouse added, and cases involving the infringements are going on in both Germany and France. "There's a very important case we've been fighting in France with Jeutel for the last year-and-a-half," he commented. "It's set to be heard in October, and if we win, it will establish copyright protection for audiovisual works which has never been enacted there before. Getting the ITC involved is also vital for the movement, because it can issue a general exclusion order for all copies coming into the U.S. from overseas. To date, the ITC has given relief to companies for specific games; what we need is an exclusion order for any games infringing any copyright to enter the United States."

The marketing director further stated the key to protecting game programs lies in customized board circuitry protecting software duplication through electronic techniques difficult to reproduce.

Valuable Lessons

"We learned a lot since our Defender machine has been copied so much," remarked Crouse, "so we've implemented circuitry changes for our new games, 'Stargate' and 'Robotron 2084,' to the point where we don't know of any copies of these around. With Robotron, we have two custom circuits manufactured exclusively for Williams that aren't available anywhere else, and without those circuits, the game won't work. It can be copied, but it's difficult and would require months to take the machine apart and look at each board with a microscope. Our hope is that copiers won't want to bother with it and technology will help us stop pirating. We've been successful in the U.S. stopping infringers after we find out about them, but an ounce of prevention is worth a pound of cure. Our intention is to prevent the crime in the future rather than being forced to pursue law-breakers and spend valuable time and money in court."

Arnold Kaminkow, vice president of Centuri, Inc., which manufactures such games as "Vanguard," "The Pit" and "Challenger," doesn't seem to take as much stock in customizing boards as Crouse, stating, "Copiers can get around any obstacle in due time." Taking a hard line against copyright infringers, the exec called for more legal action against them. "Every video game company I know of is involved in a concentrated effort to alleviate this difficulty. We must continue to pursue these infringers since putting in specialized circuits won't work because anything can be duplicated. What's needed is increased co-operation between operators, distributors and manufacturers to help spot phony games, and then appropriate legal work to punish the offenders. If some copiers get locked up in jail, that will probably solve part of the problem."

Stern Electronics' vice president and general counsel David Schoenberg reported that only one copyright case is presently pending for his company, with a decision expected by the end of summer. Although he expects a significant judgement in the action, the attorney cast a grim outlook for the industry's war on overseas copy games.

"We have the same problems with overseas infringement that everybody else in this industry has," commented Schoenberg. "The infringers in Europe have basically wrecked the market for all intents and purposes. Our 'Scrambler' was a very popular machine for European copiers, and we've had some 'Amidar' dupes also. The Far East has long been a hotspot for the reproduction of copy boards, but for the most part our overseas sales have been concentrated in Europe. And I don't think individual legal cases will stop it. What's really needed is a uniform Common Market legislation on copyrights, although I haven't seen any movement in that direction so far."

Smaller vid game outfits are being hurt from the copy machines as well and, even though they may not have the financial or legal wherewithal of the larger amusement corporations, they still retain a zeal for pressing charges against bootleggers. Mike Puglisi, director of marketing research for Cinematronics, Inc., says his company is going after "well over 50" infringers of its products, primarily on the "Naughty Boy" machine, in the United States. Letters were sent out by Cinematronics to operators and manufacturers/distributors suspected of deal-

ing with the spurious merchandise, according to Puglisi. Currently there are three actual legal cases pending against alleged transgressors: two against L.A.'s Compu-Game, a distributor of boards, for lifting designs for Naughty Boy and "Star Castle"; and one against a New Jersey firm called U.S. Amusements. Cinematronics and Compu-Game are involved in settlement negotiations at this time and a preliminary injunction has been filed against U.S. Amusements.

Lila Zinter, director of international marketing for Exidy, which produces "Mousetrap," "Venture" and "Victory," among other games, is especially enraged over the state of the European market. Zinter is quick to point out that, although Exidy ships its games to European distributors via an Ireland-based branch, the situation there is nevertheless difficult for the concern to deal with. Expressing the thoughts of many other legitimate game makers, she emphatically stated, "There is absolutely no protection over there whatsoever with regards to copyright. It's practically a dry market for American companies to sell into and has seriously affected everyone in the coin-operated amusement industry. Something has got to be done about it."



CONVENTION CONFERENCE — Plans are moving along nicely for the 1982 annual NAMA convention, slated for Oct. 7-10 in New Orleans' Rivergate Exhibition Hall. Convention leaders firmed up details for the program and entertainment at a planning session held last month at NAMA's Chicago headquarters, with NAMA staff members in attendance. Pictured are (l-r): Alan Kronenberg (Food Management Corp.-New Orleans), general chairman; William Buckholz (Goodman Vending Co.-Reading, Penn), program chairman; NAMA president G. Richard Schreiber; NAMA director of conventions and education G.H. Tansy; and (partially hidden) Darla Boudjenah, NAMA administrator of technical training services, who is in charge of the convention housing bureau. The group chose "I.Q. — Industry of Quality" as the convention theme for this year's show.

Atari, Lucasfilm Game Pact Announced

SUNNYVALE — Atari, Inc. and Lucasfilm Ltd. announced that the two companies have joined creative forces for the purpose of developing and marketing video games in coin-operated models as well as home and home computers.

Raymond E. Kassar, chairman and chief executive officer of Atari, said, "We look forward to working with a company as innovative and creative as Lucasfilm. The association is a natural since both companies hold a leadership position in our respective fields."

"Lucasfilm's feature operation, combined with its computer division, is a perfect partner to Atari, which represents the major force in video games," commented Robert M. Greber, president and chief executive officer of Lucasfilm. "Together we intend to dramatically affect the evolution of the electronic entertainment industry."

Atari is a leading designer and manufacturer of video games for family game centers, home video games and home computers for a variety of applications. The company is a wholly-owned subsidiary of Warner Communications, Inc.

Lucasfilm is the producer of the *Star Wars* series and other filmed entertainment, in-

cluding *Raiders of the Lost Ark*. Industrial Light and Magic, Lucasfilm's special effects division, has recently completed the special effects for three of the summer's major films: *Star Trek II*; *Poltergeist* and *E.T. The Extra-Terrestrial*. *Raiders of the Lost Ark* is a trademark of Lucasfilm Ltd. used by Atari, Inc. under license.

CALENDAR

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

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

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

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

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

AROUND THE ROUTE

(continued from page 32)

knowledge of microprocessors. Registration fee is \$210 per person, and further information may be obtained by contacting OMAA at 16 E. Broad St., Suite 901, Columbus, Ohio 43215.

On the legislative front, operators in Ohio are being faced with a possible 10% tax on collections. On May 18 of this year, House Bill No. 994 was introduced in the Ohio State Legislature as a new source of revenue for the state. The Bill reads, in part:

"For the purpose of providing revenue for the general fund and to meet the expenses of administering the taxes imposed by this chapter, there is hereby levied an excise tax on the privilege of operating an electromechanical or electronic amusement device at the rate of 10 per cent of the gross amount received for the use of the device by the owner or lessee of the device."

In addition to immediately informing members of this threatening bill and appealing for their support in defeating it by expressing their opposition to their legislators and at the polls, the Ohio Music & Amusement Assn. has scheduled a series of seven regional meetings throughout the state to further address the issue. To quote from one of three "news flash" bulletins issued by OMAA, "... House Bill 994. . . is not the only bill looming in the near distance which could be harmful to our interests. HB 994 merely wants to rake 10% off your grosses. Come this Fall, some other legislator(s) may think 15%, or even 20% 'off the top' sounds even better." Ohio operators were urged to work in unison to prevent passage of the bill and, since this is an election year, to assist in the campaigns and election of officials "who can say no. . ." to such unfair legislation.

Atari Opens Lab

SUNNYVALE—A new research laboratory dedicated to the exploration of microprocessor-based products in electronic publishing and transactional services for home computers has been established in New York City by Atari, Inc., headquartered here.

Headed by Steven T. Mayer, vice president of research and product development, the new lab will be responsible for development of advanced products for Atari, a leading manufacturer of coin-operated and home video games and home computers for a variety of applications in education and the home. The lab will also function as a focal point for joint research projects with other subsidiaries of Warner Communications Inc., Atari's parent company.

The lab staff includes computer programmers, and scientists who will build on Atari's expertise in the fields of electronic entertainment and computation. Mayer, who reports to Alan C. Kay, Atari's chief scientist, has been with the company since its inception in 1972. He was co-founder of Cyan Engineering, which became the research and development arm of Atari. He was chief inventor of the Atari Video Computer System and the Atari 400 and 800 Home Computer Systems, and holds patents for many other game, video, audio and computer developments.

Mayer attended the University of California at Berkeley and Stanford University.

New Equipment



Mystery Video

Thomas Automatics, Inc. announced the release of its latest video game, "Oli Boo Chu," which is being built by the company under license from Irem Corp. of Osaka, Japan. The new game is designed to "captivate player interest and guarantee long location life," according to company officials.

In the play process, the object is for the player (Oli) to capture all of the small rats (Chus) before being caught by the big lizards (Boos). Each new screen brings more challenges as the difficulty of play increases.

As an added incentive, there is a bonus corner (Race Trap), which a Chu sometimes goes into. If Oli can get to the trap and close its entrance-exit before the Chu comes out, the player is awarded bonus points.

During the course of play, mystery drops, which are yellow drops left behind by Boos, occasionally appear. If Oli picks up these drops before Chus eat them, the player is awarded with special points for each mystery drop.

Oli Boo Chu is available in both upright and cocktail table models. Further information may be obtained through factory distributors or by contacting Thomas Automatics at 3310 Woodward Ave., Santa Clara, Calif. 95050.

Jointed Cue

A completely new pool cue, "The Hustler," has been introduced by The Valley Company of Bay City, Mich.

The American-made cue has the appearance of Valley's noted one-piece, four-prong cues, but is jointed for added convenience and ease of carrying. Where the shaft and butt are joined, the wood-to-wood connection is virtually invisible, and the rigid joint is held in place by a brass screw-and-socket insert with 5/16-18 thread. In addition to the standard model, The Hustler is also available with nylon, leather, and linen wrappings.

The Hustler has a shaft of hard, white selected maple, specially kiln-dried to preserve color and assure straightness. The butt is made of a variety of exotic South American and other imported hardwoods for added color and distinction. Careful selection of the butt woods and precision shaping make possible the natural weighting of the cues in a choice of light, medium and heavy weights. The tips are high-quality, long-wearing green chrome genuine leather, and ferrules are made of a hard, dense fiber material. The bumper is resilient, non-marking rubber, and is exclusively designed by Valley.



The Hustler as well as Valley's complete line of one- and two-piece, American-made cues are available through coin machine operators, billiard supply dealers, sporting goods stores, or may be ordered in quantities by dialing the Valley cue "Hot Line": 1-800-248-CUES.

SEGA/Gremlin Honored By Grateful Students

LOS ANGELES — SEGA/Gremlin was recently honored for its part in supporting a business training program for high school youths in the San Diego, Calif. area. The firm was recognized with other local industries at the annual International Trade Career Luncheon.

SEGA/Gremlin was one of a number of San Diego businesses that actively participated in the program by providing on-the-job experience for students enrolled in the International Business Course. Among the tasks given the students were such documentation areas as letters of credit, drafts and lectures of instruction.

Overall, the program, which focuses on international trade, is offered to students in the 10th and 11th grade levels as a supplement to regular studies. Students enrolled in the course visit various firms once a week for a three-to-four hour session to gain experience in the particular company's international functions.

"Students participating in our workshop found the experience challenging and somewhat more difficult than their usual textbook studies," said Marita Keddeinis, assistant to the chairman, Gremlin.

The International Trade Course was founded two years ago through the cooperative efforts of the San Diego Chamber of Commerce and the World Trade Assn., along with educators of the San Diego school system. In addition to the weekly sessions offered through the course, students are now being encouraged by many businesses to join in a continuing intern program.

"No other course in high school gives you the opportunity to actually go out to a business and learn a skill," commented Laurie Guth, senior at San Diego High School and a participant in the program. "I've gained valuable experience while learning the importance of world trade and management. This is a great program."

The International Trade Course was initially founded to help educate students and adults about the growing international trade market and assist businesses in placing and filling employment positions.

Dividend Set By Bally Directors

CHICAGO — Robert E. Mullane, chairman and president of Bally Manufacturing Corp., announced that the company's board of directors has doubled the regular annual cash dividend to 20 cents per share of the company's Common Stock, with the next quarterly dividend of five cents per share payable Aug. 20, 1982, to stockholders of record on Aug. 2, 1982.

Mullane, commenting on the dividend increase, noted that "while the company's philosophy of reinvesting its earnings for future growth and capital development has not changed, the continued excellent prospects for the balance of 1982 and the years ahead make such a cash dividend increase appropriate at this time."

A leading manufacturer and distributor of coin-operated electronic amusement and gaming equipment worldwide, Bally also owns and operates the country's largest chain of family amusement centers through Bally's Aladdin's Castle, Inc.; six major theme parks through Six Flags Corporation; Scientific Games Development Corporation, the noted designer and supplier of instant and weekly lottery games; and Bally's Park Place, a major hotel and casino in Atlantic City, N.J. through Bally's Park Place, Inc.



STAR TIME VIDEOMUSIC BOX — California-based Video Music International is marketing a new video jukebox, under the model name Star Time, which is styled like an old-time Wurlitzer but incorporating the search-and-find Video-Dex Master Controller technology. For further info about Star Time, contact Videodetics Corp. at 2191 South Dupont in Anaheim, CA 92806.

CASH BOX

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THE JUKEBOX PROGRAMMER

* indicates new entry

July 31, 1982

POP

- 1 **EYE OF THE TIGER**
SURVIVOR (Scotti Bros./CBS ZS5-02912)
- 2 **HURTS SO GOOD**
JOHN COUGAR (Riva/PolyGram R 209)
- 3 **ONLY THE LONELY**
THE MOTELS (Capitol PB-5114)
- 4 **HOLD ME**
FLEETWOOD MAC (Warner Bros. 7-29966)
- 5 **KEEP THE FIRE BURNIN'**
REO SPEEDWAGON (Epic 14-02967)
- 6 **DON'T YOU WANT ME**
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 7 **CAUGHT UP IN YOU**
38 SPECIAL (A&M 2412)
- 8 **GOING TO A GO-GO**
THE ROLLING STONES (Rolling Stones/Atco RS 21301)
- 9 **WASTED ON THE WAY**
CROSBY, STILLS & NASH (Atlantic 4058)
- 10 **ABRACADABRA**
THE STEVE MILLER BAND (Capitol PRO-9785)
- 11 **ROSANNA**
TOTO (Columbia 18-02811)
- 12 **DO I DO**
STEVIE WONDER (Tamla/Motown 1612TF)
- 13 **HARD TO SAY I'M SORRY**
CHICAGO (Full Moon/Warner Bros. 7-29979)
- 14 **VACATION**
GO-GO's (I.R.S./A&M IR-9907)
- 15 **TAINTED LOVE**
SOFT CELL (Sire SRE 40655)
- 16 **PERSONALLY**
KARLA BONOFF (Columbia 18-02805)
- 17 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**
MELISSA MANCHESTER (Arista AS 0676)
- 18 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-13254)
- 19 **I FOUND SOMEBODY**
GLENN FREY (Asylum E-47466)
- 20 **TAKE IT AWAY**
PAUL McCARTNEY (Columbia 18-03018)
- 21 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 22 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty P-B-1471)
- 23 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 24 **I RAN (SO FAR AWAY)**
A FLOCK OF SEAGULLS (Jive/Arista VS 102)
- 25 **ALWAYS ON MY MIND**
WILLIE NELSON (Columbia 18-02741)
- 26 **EVEN THE NIGHTS ARE BETTER***
AIR SUPPLY (Arista AS 0692)
- 27 **LOVE'S BEEN A LITTLE BIT HARD ON ME**
JUICE NEWTON (Capitol P-B-5120)
- 28 **BLUE EYES***
ELTON JOHN (Geffen 7-29954)
- 29 **EBONY AND IVORY**
PAUL McCARTNEY (Columbia 18-02860)
- 30 **JACK & DIANE***
JOHN COUGAR (Riva/PolyGram R-120)

COUNTRY

- 1 **HONKY TONKIN'**
HANK WILLIAMS, JR. (Elektra E-47462)
- 2 **I DON'T CARE**
RICKY SCAGGS (Epic 14-02931)
- 3 **ARE THE GOOD TIMES REALLY OVER**
MERLE HAGGARD (Epic 14-02894)
- 4 **NOBODY**
SYLVIA (RCA PB-13223)
- 5 **TAKE ME DOWN**
ALABAMA (RCA PB-13210)
- 6 **AIN'T NO MONEY**
ROSANNE CASH (Columbia 18-02937)
- 7 **HEARTBREAK EXPRESS**
DOLLY PARTON (RCA PB-13234)
- 8 **'TIL YOU'RE GONE**
BARBARA MANDRELL (MCA-52035)
- 9 **HEAVENLY BODIES**
EARL THOMAS CONLEY (RCA PB-13246)
- 10 **WOMEN DO KNOW HOW TO CARRY ON**
WAYLON JENNINGS (RCA PB-13257)
- 11 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty P-B-1471)
- 12 **FOOL HEARTED MEMORY**
GEORGE STRAIT (MCA-52066)
- 13 **BORN TO RUN**
EMMYLOU HARRIS (Warner Bros. 7-29993)
- 14 **I'M GONNA HIRE A WINO TO DECORATE OUR HOME**
DAVID FRIZZELL (Warner/Viva WBS 50063)
- 15 **I DON'T THINK SHE'S IN LOVE ANYMORE**
CHARLEY PRIDE (RCA PB-13096)
- 16 **WHATEVER**
THE STATLER BROTHERS (Mercury/PolyGram 76182)
- 17 **YOU TURN ME ON I'M A RADIO**
GAIL DAVIES (Warner Bros. 7-29972)
- 18 **LOVE'S BEEN A LITTLE BIT HARD ON ME**
JUICE NEWTON (Capitol P-B-5120)
- 19 **SHE'S NOT REALLY CHEATIN'**
MOE BANDY (Columbia 18-02968)
- 20 **THIS DREAM'S ON ME**
GENE WATSON (MCA-52074)
- 21 **ANY DAY NOW**
RONNIE MILSAP (RCA PB-13216)
- 22 **DANCING YOUR MEMORY AWAY**
CHARLY McLAIN (Epic 14-02975)
- 23 **SHE GOT THE GOLDMINE**
JERRY REED (RCA PB-13268)
- 24 **OH GIRL**
CON HUNLEY (Warner Bros. WBS 50058)
- 25 **I'M NOT THAT LONELY YET**
REBA McENTIRE (Mercury/PolyGram 76157)
- 26 **OLD FRIENDS***
ROGER MILLER & WILLIE NELSON W/RAY PRICE (Columbia 18-02861)
- 27 **GET INTO REGGAE COWBOY***
THE BELLAMY BROTHERS (Elektra/Curb 7-29999)
- 28 **DON'T WORRY 'BOUT ME BABY**
JANIE FRICKE (Columbia 18-02859)
- 29 **BIG OLE BREW***
MEL McDANIEL (Capitol PP-B-5138)
- 30 **I JUST CAME HERE TO DANCE***
DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)

BLACK CONTEMPORARY

- 1 **AND I AM TELLING YOU I'M NOT GOING**
JENNIFER HOLLIDAY (Geffen 7-29983)
- 2 **DO I DO**
STEVIE WONDER (Tamla/Motown 1612TF)
- 3 **EARLY IN THE MORNING**
THE GAP BAND (Total Experience/PolyGram TE-8201)
- 4 **I REALLY DON'T NEED NO LIGHT**
JEFFREY OSBORNE (A&M 2410)
- 5 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 6 **CUTIE PIE**
ONE WAY (MCA 52049)
- 7 **LOVE ME DOWN**
ATLANTIC STARR (A&M 2420)
- 8 **THE REAL DEAL**
THE ISLEY BROTHERS (T-Neck/CBS ZS5-02985)
- 9 **FLIRT**
CAMEO (Chocolate City/PolyGram CC 3233)
- 10 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 11 **TOO LATE**
JUNIOR (Mercury/PolyGram 76150)
- 12 **KEEP ON**
"D" TRAIN (Prelude PRL 8049)
- 13 **LET ME GO**
RAY PARKER, JR. (Arista AS 0695)
- 14 **JUMP TO IT**
ARETHA FRANKLIN (Arista AS 0699)
- 15 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-132540)
- 16 **JUST AN ILLUSION**
IMAGINATION (MCA 52067)
- 17 **YOUR BODY'S HERE WITH ME**
THE O'JAYS (Phila. Int'l./CBS ZS5-03009)
- 18 **DANCE WIT' ME**
RICK JAMES (Gordy/Motown 1619GF)
- 19 **STREET CORNER**
ASHFORD & SIMPSON (Capitol P-B-5109)
- 20 **ON THE FLOOR**
FATBACK (Spring/PolyGram SP 3025)
- 21 **LAST NIGHT**
STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
- 22 **WAITING BY THE HOTLINE**
DENICEE WILLIAMS (ARC/Columbia 18-03015)
- 23 **I'M THE ONE**
ROBERTA FLACK (Atlantic 4068)
- 24 **INSTANT LOVE***
CHERYL LYNN (Columbia 18-02905)
- 25 **HOT FUN IN THE SUMMERTIME**
DAYTON (Liberty P-B-1469)
- 28 **INSIDE OUT***
ODYSSEY (RCA PB-13217)
- 27 **DANCE FLOOR (PART 1)***
ZAPP (Warner Bros. 7-29961)
- 28 **(SITTIN' ON) THE DOCK OF THE BAY**
THE REDDINGS (Believe In A Dream/CBS ZS5-02802836)
- 29 **SOUP FOR ONE**
CHIC (Mirage/Atlantic WTG 4032)
- 30 **SO FINE***
HOWARD JOHNSON (A&M 2415)

OPERATORS PICKS

Vic McCarthy (Catskill Amusements, Inc., Hurleyville)
AMERICAN MUSIC — Pointer Sisters — Planet/RCA

Brad Hama (A.H. Entertainers, Inc., Rolling Meadows)
AMERICAN MUSIC — Pointer Sisters — Planet/RCA

Dan Tortorice (Modern Specialty, Madison)
HOT IN THE CITY — Billy Idol — Chrysalis

RECORDS TO WATCH

LET ME TICKLE YOUR FANCY — Jermalne Jackson — Motown
DON'T THROW IT ALL AWAY — Stacy Lattisaw — Cotillion/Atco
YOUR IMAGINATION — Daryl Hall & John Oates — RCA
I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART — Joe Stampley — Epic
HEY! BABY! — Anne Murray — Capitol
NOTHING BUT THE RADIO ON — Younger Brothers — MCA

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Special Pro Sales Over

(continued from page 6)

"Ironically, it was the best we year for us, with temperature and no rain for the first month." Instead of shopping however, consumers chose sun.

Larry Mundorf, vice pres the 196-unit, North Canto Stark/Camelot chain, also weather in the northern outlets for a sales gain on Mother's Day weekend. Stores, however, "cooked said.

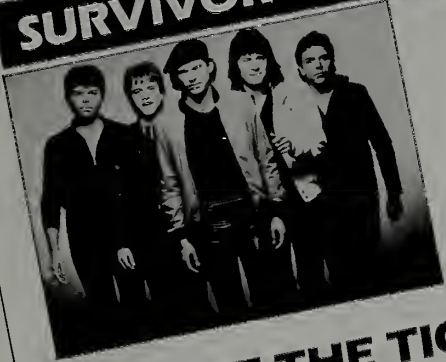
Mundorf said that for chain distributed Cam dars that identify all me days as 10% discount promotions three or holidays to tie-in with planned. "Then on the holiday, we give 10% tributed half a mi December and Ja received good resp who retain them an day discounts beca

To further pr Stark/Camelot tor May 6 tying-in e giving, Mundorf r by Paul McCa Alabama, Asia, Toto and the s Fire and Annie Country produ chain in the mi affecting the e ment. Mund correlation w the Mother's

Otti Schm 25-store, L Hut chain, s good," due chain advc Mother's purchase from a fe Love You created tood w

King made period until t Russ Sacra hope wou buy bec tak tis

SURVIVOR



1

"EYE OF THE TIGER"
(SCOTTI BROS./CBS ZS5 02912)

REO SPEEDWAGON



10

"KEEP THE FIRE BURNIN'"
(EPIC 14-02967)

ALDO NOVA



73

"FOOLIN' YOURSELF"
(PORTRAIT/CBS 24-03001)

RANDY MEISNER



77

"NEVER BEEN IN LOVE"
(EPIC 14-03032)

THE CLASH



90

"SHOULD I STAY OR SHOULD I GO"
(EPIC 14-03006)



RECORDS & TAPES

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Gift Of Music

Several Mother's Day promotions tied-in with the National Assn. of Record Merchandisers (NARM) "Give the Gift of Music" campaign. The Camelot calendars carry same, informing the consumer that appropriate gift-giving is the way to

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