

CASHBOX

August 14, 1982

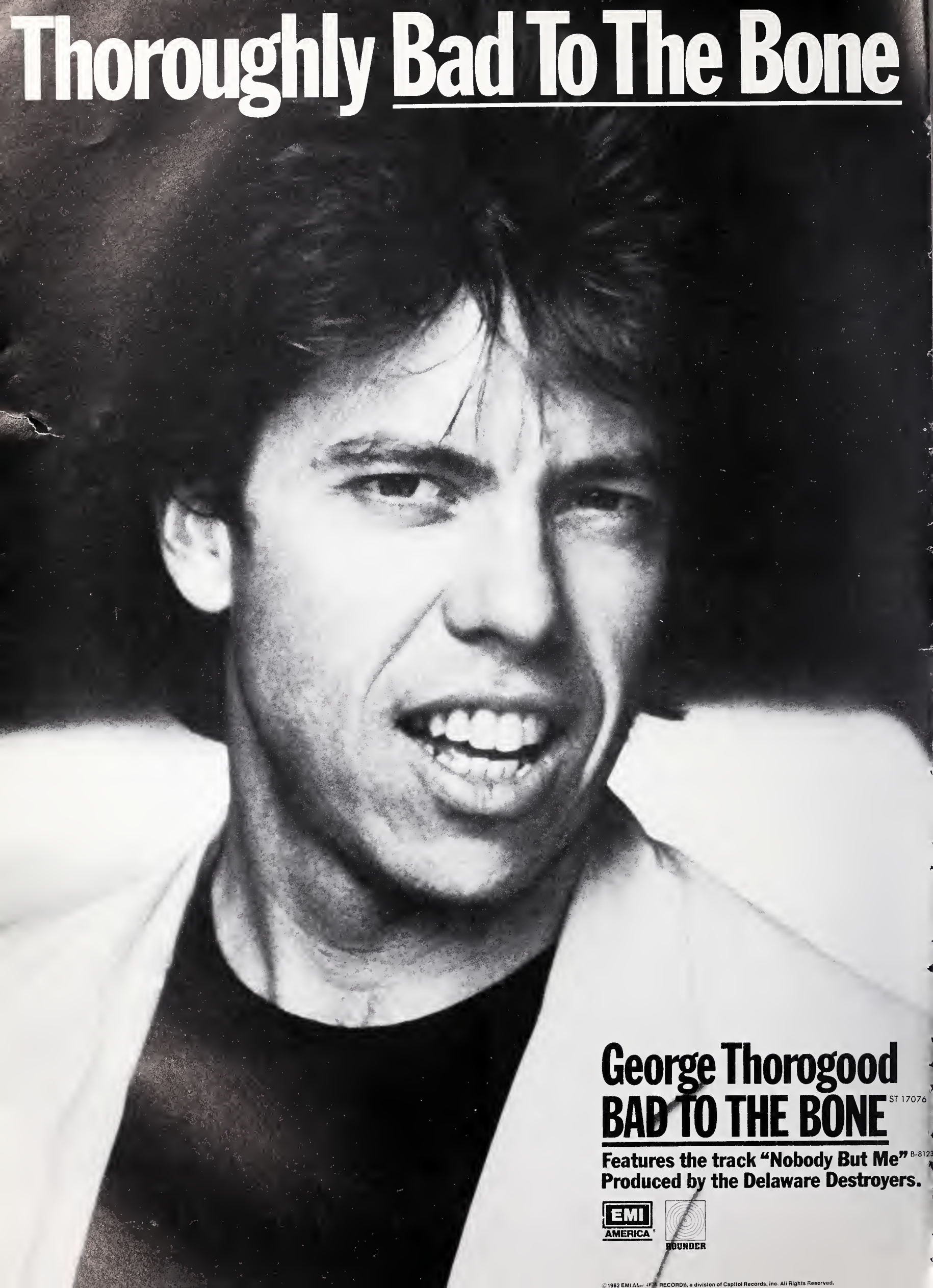
NEWSPAPER

\$3.00



Queen

Thoroughly Bad To The Bone



George Thorogood **BAD TO THE BONE**

ST 17076

Features the track "Nobody But Me"
Produced by the Delaware Destroyers.



CASH BOX

INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIV — NUMBER 12 — August 14, 1982

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SUBSCRIPTION RATES \$125 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 1775 Broadway, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. ©Copyright 1982 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

EDITORIAL

ROQ Of The Eighties

One of the bright spots in the Spring Arbitron Book in Los Angeles was the emergence of maverick station KROQ as a top rock contender with its wide and unbridled playlist. An even brighter spot was the announcement that program director Rick Carroll would be leaving his post to start a national consultancy.

In this time of declining record sales, perhaps it is appropriate to once again look at the proposition that the involvement of radio is essential to the health of this industry. That sales have resulted from KROQ airplay cannot be denied — acts like X, the Go-Go's, Moon Zappa, Josie Cotton and a host of English imports can be numbered among those whose careers have benefitted from the station's help.

In many ways, the search for numbers among radio stations has worked to the detriment of the record industry. Too often nowadays have stations gone after numbers by only "playing the hits" — with the result that the jukebox syndrome of constantly playing only the most popular cuts has come to dominate many markets. When this happens, there is obviously less opportunity for music consumers to hear anything new or too far out of what has become the mainstream.

The freewheeling KROQ format also lends itself to generating excitement among its listeners. This also has largely disappeared from radio today. And that's the problem.

The music industry thrives on an aura of excitement and a constant influx of new product. Once this is gone, sales will evaporate. Just look around.

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ON THE COVER

With its twelfth album, "Hot Space," the internationally renowned multi-platinum rock group Queen explores the use of synthesizers as both lead and rhythm instruments, resulting in a sound that lead vocalist Freddie Mercury calls "part of a continuing process of change to stay ahead of the field."

This "continuing process" began over a decade ago in 1971 when the quartet was formed in London while its members were studying at different local colleges. After playing the pub circuit for a couple of years, the group was signed by Elektra and quickly established itself as a major force in the world of rock. Throughout the late-70s the band surged to the forefront of commercial success, with albums like the grand "A Night At the Opera" and the chartbusting "The Game," gaining worldwide airplay and public attention.

"Hot Space," besides being the follow-up LP to the group's "Greatest Hits" collection, is also the basis for Queen's upcoming tour, which will see the quartet perform its first major concert appearances in Europe and the U.S. since 1980.



TOP POP DEBUTS

SINGLES

75 HOLD ON — Santana — Columbia

ALBUMS

42 VACATION — Go-Go's — A&M

POP SINGLE

EYE OF THE TIGER
Survivor
Scotti Bros./CBS

B/C SINGLE

AND I TELL YOU I'M NOT GOING
Jennifer Holliday
Geffen

COUNTRY SINGLE

NOBODY
Sylvia
RCA

JAZZ

AS WE SPEAK
David Sanborn
Warner Bros.

NUMBER ONES



The Gap Band

POP ALBUM

MIRAGE
Fleetwood Mac
Warner Bros.

B/C ALBUM

GAP BAND IV
The Gap Band
Total Experience/PolyGram

COUNTRY ALBUM

WAITIN' FOR THE SUN TO SHINE
Ricky Skaggs
Epic

GOSPEL

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

CASH BOX TOP 100 SINGLES

August 14, 1982

Weeks
On
8/7 Chart

1 EYE OF THE TIGER SURVIVOR (Scotti Bros./CBS ZS5 02912)	1	11
2 ABRACADABRA THE STEVE MILLER BAND (Capitol P-5126)	2	12
3 HOLD ME FLEETWOOD MAC (Warner Bros. 7-29966)	3	9
4 HARD TO SAY I'M SORRY CHICAGO (Full Moon/Warner Bros. 7-29979)	5	11
5 HURTS SO GOOD JOHN COUGAR (Riva/PolyGram R 209)	4	17
6 DON'T YOU WANT ME THE HUMAN LEAGUE (Virgin/A&M 2397)	6	24
7 ROSANNA TOTO (Columbia 18-02811)	7	18
8 EVEN THE NIGHTS ARE BETTER AIR SUPPLY (Arista AS 0692)	9	10
9 TAKE IT AWAY PAUL McCARTNEY (Columbia 18-03018)	13	6
10 WASTED ON THE WAY CROSBY, STILLS & NASH (Atlantic 4058)	12	8
11 VACATION GO-GO'S (I.R.S./A&M IR-9907)	15	7
12 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU MELISSA MANCHESTER (Arista AS 0676)	16	12
13 ONLY THE LONELY THE MOTELS (Capitol PB-5114)	8	16
14 TAINTED LOVE SOFT CELL (Sire SRE 40655)	11	29
15 LOVE IS IN CONTROL (FINGER ON THE TRIGGER) DONNA SUMMER (Geffen 7-29982)	20	8
16 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty P-B-1471)	19	7
17 KEEP THE FIRE BURNIN' REO SPEEDWAGON (Epic 14-02967)	10	10
18 JACK & DIANE JOHN COUGAR (Riva/PolyGram R-210)	24	4
19 AMERICAN MUSIC POINTER SISTERS (Planet/RCA YB-13254)	22	8
20 PERSONALLY KARLA BONOFF (Columbia 18-02805)	14	16
21 LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (Capitol PB-5120)	17	15
22 DO I DO STEVIE WONDER (Tamla/Motown 1612TF)	18	12
23 KIDS IN AMERICA KIM WILDE (EMI America P-B-8110)	26	13
24 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AS 0696)	30	6
25 IF THE LOVE FITS WEAR IT LESLIE PEARL (RCA PB-13235)	28	13
26 THINK I'M IN LOVE EDDIE MONEY (Columbia 18-02964)	29	8
27 YOUR IMAGINATION DARYL HALL & JOHN OATES (RCA PB-13252)	27	9
28 WHO CAN IT BE NOW? MEN AT WORK (Columbia 18-02888)	39	6
29 BLUE EYES ELTON JOHN (Geffen 7-29954)	37	5
30 ROUTE 101 HERB ALPERT (A&M 2422)	33	8
31 PAPERLATE GENESIS (Atlantic 4053)	31	11
32 HOT IN THE CITY BILLY IDOL (Chrysalis 2605)	35	6
33 ONLY TIME WILL TELL ASIA (Geffen 7-29970)	41	4

Weeks
On
8/7 Chart

34 SOMEBODY'S BABY JACKSON BROWNE (Asylum 7-69982)	46	3
35 LET IT WHIP THE DAZZ BAND (Motown 1609MF)	32	16
36 OUT OF WORK GARY U.S. BONDS (EMI America P-B-8117)	25	10
37 I FOUND SOMEBODY GLENN FREY (Asylum E-47466)	23	11
38 SOMEDAY, SOMEWAY MARSHALL CRENSHAW (Warner Bros. 7-29974)	44	6
39 AND I AM TELLING YOU I'M NOT GOING JENNIFER HOLLIDAY (Geffen 7-29983)	42	7
40 GOING TO A GO-GO THE ROLLING STONES (Rolling Stones/Atco RS 21301)	21	10
41 HOOKED ON SWING LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA (RCA PB-13219)	36	11
42 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 1628MF)	49	4
43 WORDS MISSING PERSONS (Capitol PB-5127)	48	7
44 DO YOU WANNA TOUCH ME (OH YEAH) JOAN JETT & THE BLACKHEARTS (Boardwalk NB-11-150-7)	52	3
45 YOU CAN DO MAGIC AMERICA (Capitol B-5142)	58	3
46 I KEEP FORGETTIN' MICHAEL McDONALD (Warner Bros. 7-29933)	67	2
47 NEVER BEEN IN LOVE RANDY MEISNER (Epic 14-03032)	60	3
48 EARLY IN THE MORNING THE GAP BAND (Total Experience/PolyGram TE-8201)	40	13
49 LOVE OR LET ME BE LONELY PAUL DAVIS (Arista AS 0697)	55	5
50 I RAN (SO FAR AWAY) A FLOCK OF SEAGULLS (Jive/Arista VS102)	56	6
51 I REALLY DON'T NEED NO LIGHT JEFFREY OSBORNE (A&M 2410)	54	8
52 FORGET ME NOTS PATRICE RUSHEN (Elektra E47427)	43	15
53 WHAT'S FOREVER FOR MICHAEL MURPHEY (Liberty P-B-1466)	65	4
54 VALLEY GIRL FRANK ZAPPA/MOON ZAPPA (Barking Pumpkin/CBS 4W9 03069)	57	5
55 THEMES FROM E.T. WALTER MURPHY (MCA-52099)	63	3
56 NOW OR NEVER AXE (Atco 7408)	61	5
57 GLORIA LAURA BRANIGAN (Atlantic 4048)	62	7
58 MAKE BELIEVE TOTO (Columbia 18-03143)	74	2
59 OH JULIE BARRY MANILOW (Arista AS 0698)	66	3
60 CAUGHT UP IN YOU .38 SPECIAL (A&M 2412)	38	16
61 I'M THE ONE ROBERTA FLACK (Atlantic 4068)	70	3
62 LET ME GO RAY PARKER, JR. (Arista AS 0695)	68	4
63 WHAT KIND OF FOOL AM I RICK SPRINGFIELD (RCA PB-13245)	45	11
64 TAKE ME DOWN ALABAMA (RCA PB-13245)	34	13
65 CALLING ALL GIRLS QUEEN (Elektra 7-69981)	72	3
66 STILL IN THE GAME STEVE WINWOOD (Island 7-29940)	78	3

Weeks
On
8/7 Chart

67 SHE GOT THE GOLDMINE JERRY REED (RCA PB-13268)	71	4
68 STILL THEY RIDE JOURNEY (Columbia 18-02883)	51	13
69 I ONLY WANT TO BE WITH YOU NICOLETTE LARSON (Warner Bros. 7-29948)	79	3
70 EMOTIONS IN MOTION BILLY SQUIER (Capitol B-5135)	77	3
71 I WILL ALWAYS LOVE YOU DOLLY PARTON (RCA PB 13260)	80	3
72 SARA BILL CHAMPLIN (Elektra E-47456)	76	3
73 WHY CARLY SIMON (Mirage/Atlantic WTG 4051)	73	6
74 LET IT BE ME WILLIE NELSON (Columbia 18-03073)	84	2
75 HOLD ON SANTANA (Columbia 18-03160)	—	1
76 EBONY AND IVORY PAUL McCARTNEY (Columbia 18-02860)	53	19
77 HOW CAN I LIVE WITHOUT HER CHRISTOPHER ATKINS (Polydor/PolyGram PD 2210)	87	2
78 SHOULD I STAY OR SHOULD I GO THE CLASH (Epic 14-03006)	82	3
79 YOUR DADDY DON'T KNOW TORONTO (Network/Elektra 7-69986)	86	2
80 DANCE FLOOR (PART I) ZAPP (Warner Bros. 7-29961)	90	2
81 MEGA FORCE 707 (Boardwalk NB7-11-146)	59	7
82 FOOLIN' YOURSELF ALDO NOVA (Portrait/CBS 24-03001)	69	5
83 NIGHT SHIFT QUARTERFLASH (Warner Bros. 7-29932)	—	1
84 YOU DROPPED A BOMB ON ME THE GAP BAND (Total Experience/PolyGram TE8203)	—	1
85 HOT FUN IN THE SUMMERTIME DAYTON (Liberty P-B-1468)	75	4
86 LOVE ACTION (I BELIEVE IN LOVE) THE HUMAN LEAGUE (A&M 2425)	—	1
87 HOLDIN' ON TANE CAIN (RCA JH-13287)	—	1
88 JOHNNY CAN'T READ DON HENLEY (Asylum 7-69971)	—	1
89 YOU KEEP RUNNIN' AWAY .38 SPECIAL (A&M 2431)	—	1
90 DON'T RUIN MY LIFE SPYS (EMI America B-8124)	—	1
91 ENOUGH IS ENOUGH APRIL WINE (Capitol B-5133)	64	6
92 PLANET ROCK SOUL SONIC FORCE (Tommy Boy TB-823)	95	2
93 PLAY THE GAME TONIGHT KANSAS (Kirshner/CBS ZS5 02903)	50	15
94 LOVE PLUS ONE HAIRCUT ONE HUNDRED (Arista AS 0672)	81	12
95 THEME FROM "STAR TREK II: THE WRATH OF KHAN" (Atlantic 4057)	96	3
96 I'M GONNA HIRE A WINO TO DECORATE OUR HOME DAVID FRIZZELL (Warner/Viva WBS 50063)	—	1
97 NICE GIRLS EYE TO EYE (Warner Bros. WBS 50050)	83	13
98 CUTIE PIE ONE WAY (MCA-52049)	85	12
99 IF YOU WANT MY LOVE CHEAP TRICK (Epic 14-02968)	47	11
100 HEAT OF THE MOMENT ASIA (Geffen GEF 50040)	89	18

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abracadabra (Sailor — ASCAP)	2	Love Action (Virgin/Dinsong — ASCAP)	86	Should I Stay (Ninened Lmtd./WB Music Corp. — ASCAP)	78
American Music (Ensign/Parker McGee — BMI)	19	Love Is In Control (Yellowbrick Road — ASCAP/GRAGER — BMI/Rodsongs PRS)	15	Somebody's Baby (Jackson Browne/Kortchmar — ASCAP)	34
And I Am Telling (Dreamgirls — ASCAP/Dreamettes — BMI)	39	Love's Been (Bobby Goldsboro /House of Gold — ASCAP/BMI)	21	Someday, Someway (Belwin — Mills/MHC — ASCAP)	38
Blue Eyes (Intersong — ASCAP)	29	Love Or Let (Porpete/Clarence Scarborough — BMI)	49	Still In The Game (Island Music/Blue Sky-Rider — BMI)	66
Calling All Girls (Queen/Beechwood — BMI)	65	Love Plus One (Bryan Morrison — ASCAP)	94	Still They Ride (Weed High Nightmare — BMI)	68
Caught Up (Holey Moley/Rude — ASCAP)	60	Love Will Turn You (Lionsmate/Deb Dave/Briarpatch — ASCAP/BMI)	16	Tainted Love (Equinox — BMI)	14
Cutie Pie (Duchess (MCA) Perk's — BMI)	98	Make Believe (Hudmar — ASCAP)	58	Take It Away (MPL Communications — ASCAP)	9
Dance Floor (Troutman's — BMI)	80	Mega Force (BMI)	81	Take Me Down (Chinnichap — BMI)	64
Do I Do (Jobete + Black Bull — ASCAP)	22	Never Been In Love (Colgems-EMI — ASCAP)	47	Themes From "E.T." (Music Corp. Of America - MCA — BMI)	55
Do You Wanna (Duchess-MCA — BMI)	44	Nice Girls (Intersong — ASCAP)	97	Theme Of "Star Trek II" (Famous Music Corp. — ASCAP)	95
Don't Ruin My Life (Spysongs — BMI)	90	Night Shift (New Hidden Valley/Carole Bayer Sager/Narrow Dude/Bonnie Bee Good/WB — ASCAP)	83	Think I'm In Love (Soft/Randy Oda — BMI)	26
Don't You Want (Virgin/Chappell/Sound Diagrams — ASCAP)	6	Now Or Never (Bonal — BMI)	56	Vacation (Some Other/Daddy-Oh/Lyptic — ASCAP)	11
Early In The Morning (Total Experience — BMI)	46	Oh Julie (Shaky Music Ltd.)	59	Valley Girl (Munchkin Music)	54
Ebony And Ivory (MPL Communications — ASCAP)	76	Only The Lonely (Clean Sheets — BMI)	13	Wasted On The Way (Putzy Putzy — ASCAP)	10
Emotions In Motion (Songs Of The Knight — BMI)	70	Only Time (WB/Almond Legg adm. by WB/Ackee — ASCAP)	33	What Kind Of Fool (Robie Porter — BMI)	63
Enough Is Enough (Northern Goody Two-Tunes Ltd. — ASCAP/CAPAC)	91	Out Of Work (Bruce Springsteen — ASCAP)	36	What's Forever (Tree — BMI)	53
Even The Nights (Hall-Clement — BMI)	8	Paperlate (Pun Music — ASCAP)	31	Who Can It Be (April Music Pty. — BMI)	28
Eye In The Sky (Woolfsongs Ltd./Careers — BMI)	24	Personally (Tree/Five Of A Kind — BMI)	20	Why (Chic — BMI)	73
Eye Of The Tiger (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	1	Planet Rock (Shakin' Baker — BMI)	92	Words (Private Life/Private Parts — ASCAP)	43
Foolin' Yourself (ATV Music — BMI)	82	Play The Game (Don Kirshner/Blackwood/Fifty Grand — BMI)	93	You Can Do Magic (April/Russell Ballard Ltd. — ASCAP)	45
Forget Me Nots (Baby Fingers — ASCAP/Freddie Dee BMI)	52	Rosanna (Hudmar — ASCAP)	7	You Dropped (Total Experience — BMI)	84
Gloria (Sugarsongs — BMI)	57	Route 101 (Irving/Calquin — BMI)	30	You Keep Runnin' (Rocknocker/Easy Action/W.B. — ASCAP)	89
Going To A Go-Go (Jobete — ASCAP)	40	Sara (JSH — ASCAP/Thickovit — BMI)	72	You Should Hear (Warner-Tamerlane/Body Electric/Snow Music — BMI)	12
Hard To Say (Double Virgo — ASCAP/Foster Freeze — BMI)	4	She Got (House Of Gold — BMI)	67	Your Daddy Don't Know (Welbeck — ASCAP)	79
Heat Of (WB/Almond Legg/Ackee — ASCAP)	100			Your Imagination (Hot-Cha/Urichappell — BMI)	27
Holdin' On (Any Garage/Pug Baker — BMI)	87				
Hold Me (Fleetwood Mac — BMI/Red Snapper — ASCAP)	3				
Hold On (Over The Rainbow — ASCAP/Mark-Cain — CAPAC)	75				
Hooked On Swing (Various — ASCAP/BMI)	41				
Hot Fun (Warner/Tamerlane — BMI)	85				
Hot In The City (Rare Blue/Boneidol — ASCAP)	32				
How Can I Live (JHI International adm. by Eiseman Music)	77				
Hurts So Good (Riva — ASCAP)	5				
I Found Somebody (Red Cloud/Night River — ASCAP)	37				
If The Love Fits (Michael O'Conner — BMI/O'Conner Songs — ASCAP)	25				
If You Want My Love (Adults/Screen Gems — EMI (BMI))	99				
I Keep Forgettin' (Genevieve — ASCAP/Edzactly — BMI)	46				
I'm Gonna Hire A Wino (Peso - Wallet — BMI)	96				
I'm The One (Anitisia Music — ASCAP)	61				
I Only Want (Chappel Music — ASCAP)	69				
I Ran (Zomba Ent. — BMI)	50				
I Really Don't (Overdue adm. by Warner Bros./Almo/March 9 — ASCAP)	51				
I Will Always (Velvet Apple Music — BMI)	71				
Jack & Diane (Riva — ASCAP)	18				
Johnny Can't Read (Cass County/Kortchmar — ASCAP)	88				
Keep The Fire (Fate — ASCAP)	17				
Kids In America (Finchley — ASCAP)	23				
Let It Be Me (MCA Music — BMI)	74				
Let It Whip (Ujima/Macvacalac — ASCAP)	35				
Let Me Go (Raydiola — ASCAP)	62				
Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI)	42				

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

SO FINE



Howard
Johnson

"So Fine" is the best way to describe how we at A&M feel about what's been happening to Howard Johnson. His single, "So Fine," has created a sensation starting in New York and spreading all over the nation and all over the charts. So listen to the album and listen to the single... They're both... "So Fine."

AM 2415

*Another hit from A&M Cassettes and Records from Howard Johnson's debut album **Keepin' Love New.***

SP 4895

Produced by Kashif, Paul Lawrence Jones, Morrie Brown For Mighty M Productions  for Palm Music 

*Executive Producer: Howard Smiley
Management: Stan Bernstein
Sid Bernstein Management*

#1 BILLBOARD
DANCE CHART

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

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ISSUE DATE:

September 4, 1982

ADVERTISING CLOSING:

August 25, 1982

BONUS DISTRIBUTION:

ISDA—Dallas, August 29-31, 1982

CASHBOX 2

FALL MIDLINE STOCKING GUIDE



MANDRELL AT THE GREEK — MCA recording artist Barbara Mandrell recently visited with label executives following a sold-out concert at the Greek Theatre in Los Angeles. Pictured backstage are (l-r): George Osaki, vice president, creative services, MCA Records; Arnold Stone, vice president, administration, MCA Records; Gene Froelich, head of MCA Records Group; Mandrell; Bob Siner, president, MCA Records; and Al Bergamo, president, MCA Distributing.

Labels Eager For Spread Of Carroll's KROQ-style Format

by Fred Goodman

NEW YORK — Flying high on the record sales and exposure generated by programmer Rick Carroll's tight alternative format at KROQ/Los Angeles, label promotion men surveyed by **Cash Box** are eager to see his newly formed Carroll, Schwartz & Grove Assoc. consultancy firm tackle other markets. While crediting the Los Angeles station with drawing "very active listeners," proving the viability of a commercial new music station in a major market and "doing something exciting," virtually every radio promotion man interviewed was particularly pleased by one factor: the format's ability to sell records by bands not being played on most AOR stations.

"KROQ sells records," said Harvey Leeds, associate director, national album promotion, Epic/Portrait/CBS Associated Labels (E/P/A), "and they influence every other rock station in Los Angeles." Leeds' sentiments were echoed uniformly at other labels, each singling out acts that KROQ

had focused on.

"KROQ has undoubtedly been a big help for us," said Sean Coakley, national director, album promotion, Atco Records. "It really depends on the act, but there are certain kinds, like Jim Carroll and Gary Numan, that do great in that rotation. They really helped it happen on 'Catholic Boy' when they pounded 'People Who Died.'"

"They took the Sparks album to #1 out there," said Judy Libow, director, national album promotion, Atlantic. "It didn't have to happen that way."

"We're a bit more esoteric than a lot of other labels," added Michael Abramson, vice president, Island Records, who allowed that while getting Island albums played on AOR stations can sometimes be difficult, KROQ has helped with artists like Adrian Belew.

Sells Records

Will Botwin, co-owner of Side One Marketing, an independent national

(continued on page 18)

Chances Slim For DeConcini Home Taping Bill In '82

by Richard Imamura

LOS ANGELES — Even though S. 1758, the bill to provide a home use exemption for non-commercial videotaping of copyrighted material from such off-air sources as television, is currently scheduled to be considered at the Aug. 10 meeting of the Senate Judiciary Committee, the bill's sponsor, Sen. Dennis DeConcini (D.-Ariz.), does not believe that there will be any further progress this session of Congress.

"It increasingly looks like time is going to run out this session," said a spokesman for DeConcini's office. "I would guess that it's about a 99:1 chance that there will be legislation passed this year. The Senate may eventually end up passing something, but I don't think that we'll be able to get anything signed into law."

DeConcini's spokesman added that while S. 1758 is indeed scheduled to be considered at the Aug. 10 Senate Judiciary

Committee meeting, it still may not be acted on. "If there isn't a quorum, it'll probably be postponed again," he said. (As of late, the committee has had difficulty assembling a quorum, with more than half of its meetings lately.)

DeConcini's bill would establish a home exemption use only for videotaping. Sen. Robert Mathias' amendment to that bill, S.A. 1333, would extend the home use exemption to audio home taping, establish a "right of first sale" doctrine to restrict rentals and establish a royalty to be levied on manufacturers of home recording hardware and blank tapes, both audio and video.

Mathias Amendment

DeConcini's spokesman explained that a revised version of the Mathias amendment would probably also be submitted for consideration at the upcoming Senate Judiciary Committee meeting. Mathias' office was unavailable for comment at presstime.

DeConcini's spokesman also explained that a discussion draft of amendments to their bill that was circulated about three weeks ago (**Cash Box**, July 31) would probably not be added to the bill this ses-

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Capitol Video Unit Gears Up For Wide Array Of Projects

by Michael Glynn

LOS ANGELES — When the most recent round of record company firings took its toll on the video departments or divisions of two major labels here, a *Los Angeles Times* writer was prompted to suggest that this "indicates just how little commitment the record business has for the so-called video revolution." During an interview in which he detailed EMI Music Video's current production forays into such largely untapped areas as black and country music, Bob Hart, director, video development, for EMI Music, bridled at the mention of the piece. "Obviously, (the writer) didn't contact us," said Hart.

Indeed, if any label has a high stake in the future of video, it is the Capitol/EMI America/Liberty Records Group. EMI's North American company has a very active production and marketing wing in EMI Music Video, which has already released *Queen: Greatest Flix* and *The Tubes Video*, in addition to programs featuring April

Wine, America, The Knack and Claude Bolling, and has just signed its first music video artist, country singer/songwriter Michael McGinnis. Capitol itself has just set up a video marketing division under vice president Dan Davis, which will have its own nationwide sales and distribution force to handle product from Thorn EMI Video Programming Enterprises (TEVPE), including video game cartridges, beginning in September.

This synergism between the records

"The idea of applying record business marketing expertise to video makes an incredible amount of sense," said Hart.

and video operations is completely natural according to Hart and Davis, who are both excited over the many prospects it offers. "The idea of applying record business marketing expertise to video in general and what EMI Music Video is doing in particular makes an incredible amount of sense," said Hart.

Two years old now, EMI Music Video is represented worldwide ("People sometimes forget that," Hart pointed out) with offices in London and headquarters here, with a full staff — including director of business affairs, North America, Vic Rappaport; marketing and production manager, North America, Peter Blachley; and manager, technical operations, Bob Yukich — reporting to Hart.

Logical Place

"This is the logical place to be based for sheer delivery power," stated Hart, sitting in the eleventh floor offices of EMI Music Video atop Capitol's Hollywood Tower. A U.K. transplant who travels back to the London office frequently, Hart admits that "the demand for promotional video is much more vigorous in England and Europe," where radio has far less impact than in the U.S., but notes that the demand for music video is growing here slowly but surely. "The (video) cassette market is still building... we haven't really penetrated to the mass consumer yet," he stresses. "If you look at the introduction of the gramophone, it was through mums and dads buying one for the

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Black Music Signings Leaning To More Commercial Sounds

by Michael Martinez

LOS ANGELES — While black music A&R executives at various labels claim adherence to the hackneyed truism that "new talent is the lifeblood of the recording industry," there is far less consensus on what criteria should be applied to acquisition of artists for label rosters, which are slowly shrinking in size and, in some cases, scope.

In a **Cash Box** survey of black music A&R executives and artists, it was clearly asserted that signings — with both new and established acts — have become an increasingly frugal proposition. Label spokesmen cited the lagging economy and increased production and promotion costs as the primary reasons major labels are becoming more discriminatory in their signings.

Some contacted said that there is increasing reliance on evaluation from the labels' promotion and marketing departments to determine whether an act's image

can be promoted and sold to the public effectively.

But to artists, particularly established ones who have had hits and are trying to make a comeback, the problem has not been solely economic. Many artists felt that record companies are becoming less concerned with providing the public with quality music and more with selling what "sounds like a hit."

That topic attracted a great deal of attention during a panel discussion at the recent Black Music Assn. (BMA) conference in New Orleans. It was during the opening of the discussion that BMA executive director George Ware said, "We get a little confused about what we're selling because we've started calling ourselves a 'record and tape business'."

"But that's not true," he added. "We don't sell records and tapes; we sell music and entertainment."

Ware further said that record companies should begin viewing their commodities

from such a perspective in order for the artistry of black music to survive. He said there is a need for labels to address this perspective in the signing of black talent to their rosters.

Smaller Rosters

At the close of the '70s, most labels took a hard look at their rosters and made decisions as to who would stay and who would be dropped. In many cases older artists with waning popularity were dropped or given a last chance to produce a saleable record.

These decisions were applying the inexact science of artists and repertoire management to signings. But most of those contacted claimed they also put to use specific criteria in selecting artists for their rosters.

"We look for a group that sounds fresh every time out," explained Sonny Taylor, A&R director, PolyGram Records, who added, "If they've got a song that you can hum or dance to, then we feel it has a chance to sell."

More specific criteria was outlined by Columbia executive vice president of Black Music A&R Larkin Arnold. "My criteria has not changed at all over the years. In a group

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BUSINESS NOTES

RIAA Announces July Certifications

NEW YORK — Two platinum albums, 15 gold albums and two gold singles were certified in July by the Recording Industry Assn. of America (RIAA). While the 15 gold albums equal the total for last July, it is the first time that monthly gold album certifications were equal to or above last year's corresponding figures since January. Thus, gold album certifications for 1982 are less than 1981, with 66 certifications so far this year as compared to 87 at this date last year. Gold singles are also behind last year's total to date of 21, with 15 so far this year.

Platinum albums and singles, however, are up this year. The two platinum albums last month are half as many as in July 1981, but they bring this year's seven-month total to 34 as compared with 29 for the period last year. And while there were no new platinum singles certified in July, the two previously certified this year ties the total number of platinum singles for all of 1981.

The two platinum albums received simultaneous gold certifications, and are the *Annie* soundtrack on Columbia and Richard Simmons "Reach" on Elektra, the first dance/exercise album to achieve platinum status.

The gold albums included: "American Fool" by John Cougar on Riva/PolyGram; "Dare," by Human League on A&M/Virgin; "Stevie Wonder's Original Musiquarium I" on Tamla/Motown; "Hot Space" by Queen on Elektra; "Special Forces" by .38 Special on A&M; "Alligator Woman" by Cameo on Chocolate City/PolyGram; "Hooked On Swing," by Larry Elgart & The Manhattan Swing Orchestra on RCA; "Quiet Lies" by Juice Newton on Capitol; "Keep It Live" by the Dazz Band on Motown; "Throwin' Down" by Rick James on Columbia; and "Now And Forever" by Air Supply on Arista.

Gold singles certified in July were "Don't You Want Me" by the Human League on A&M and "Eye Of The Tiger" by Survivor on Columbia Records.

On the video side, *On Golden Pond* and *Star Wars*, both on 20th Century-Fox (now CBS/Fox Video), received gold video award certifications, and *Star Wars* simultaneously became the first rental-only video cassette to achieve platinum status. The award to *On Golden Pond* signified combined sales and rental of 25,000 units with a combined retail value/rental income of at least \$1,000,000. *Star Wars'* platinum certification represents rentals of at least 50,000 units with a retail rental license income of at least \$2,000,000.

So far this year video gold and platinum award certifications are slightly behind last year's. There have been 23 gold and three platinum video awards certified this year through July, compared to 29 gold and four platinum at this time last year.

Rogers Prevails In Bootleg Cases

NASHVILLE — In a pair of judgments involving corporations which were producing bootleg merchandise presenting the likeness of Kenny Rogers, the courts have ruled that in cases involving the "right of publicity," the corporation selling the counterfeit product and its owners are both personally liable to repay any damages determined by the court.

Judgment was rendered in favor of Kenny Rogers Prods. against Able Art, Inc., and its owner, Gerald McGlothlin, in the first suit, filed in Chicago, and against LSC Corp., owned by Michael J. Rouen and Debra Colburn Rouen, in the second, filed in South Bend, Ind. In each case, the defendant claimed the right to the printed material since the posters were copies of original paintings, but the courts held that a living entertainer maintains the exclusive right to the commercial use of his name and likeness.

According to Rogers' attorney, Eric Wurst of Nilsson, Robbins, Dalgarn, Berliner, Carson and Wurst, a special rule exists that pertains to certain kinds of tort, including the sale of counterfeit merchandise, under which the owner of a corporation cannot "hide behind" the corporate front and becomes personally liable for the total extent of the damages assessed by the court.

As a result of the suits, the defendants were required to pay substantial money damages to Kenny Rogers Prods., and the remaining posters, weighing approximately one ton, have been destroyed.

In a similar case recently in Chicago, Creative Screen Co., Inc. and its owners were required to pay nearly \$1 million in damages to Winterland Prods., which has the rights to T-shirts by such rock groups as Journey and the Rolling Stones. Wurst also represented Winterland in that case.

ABC Gets FCC Approval On HVN

LOS ANGELES — The Federal Communications Commission (FCC) granted approval last week to ABC Television enabling it to begin offering its recently announced programming distribution service Home View Network (HVN). A subscription television service (STV) based upon an encoding/decoding system newly developed by Sony Corp. called AESOP-1, for Addressable Extension System with Overnight Program, HVN will broadcast programming in scrambled form over ABC stations from the hours of 2-6 a.m. (EST) each day, which subscribers will be able to tape on their videocassette recorders and decode for future viewing.

ABC had sought FCC approval for the service since it was first unveiled in May. HVN is now scheduled to officially start operations in early 1983, and will be first made available to ABC owned and operated stations and, later, to ABC affiliates.

According to ABC Video Enterprises president Herb Granath, HVN "will enable us to utilize the ABC network of stations around the country, including those in areas not yet wired for cable." The service is expected to feature a mix of feature films, TV movies, children's and special-interest programming.

BMI Will Honor Film And TV Composers

LOS ANGELES — Broadcast Music, Inc. (BMI) will host a special luncheon Aug. 17 for its members who have won Oscars or Emmys for Best Musical Score or Best Song. BMI president Ed Cramer and Theodora Zavin, senior vice president, performing rights, will honor the composers at the Beverly Hills Hotel luncheon with Special Citations for their achievements.

Among those to be honored are: John T. Williams (five awards); Jerry Goldsmith (five); John Barry (three); Robert Sherman (two); Richard Sherman (two); Pete Rugolo (two); Michael Gore (two); Charles Fox (two); Billy Goldenberg (two); Joel Hirschhorn (two); Ray Charles (two); Lionel Newman (one); Nelson Riddle (one); Giorgio Moroder (one); Joe Renzetti (one); Leslie Bricusse (one); James Griffin (one); Isaac Hayes (one); Paul Jabara (one); David Shire (one); Norman Gimbel (one); Dean Pitchford (one); Carole Bayer Sager (one); Peter Allen (one); Earle Hagen (one); Fred Ebb (one); John Kander (one) and Patrick Williams (one).

Trio Share Lead In Race For Music Emmys

LOS ANGELES — Composers Bruce Broughton, Patrick Williams and Billy Goldenberg each garnered two nominations to lead all contenders in the music categories of the 34th annual Emmy Awards competition.

Broughton was nominated for best music composition in a series ("Dallas," "The Search," CBS) and best music composition, limited series or special ("Killjoy," CBS). Goldenberg also was nominated for best music composition limited series or special ("Jacqueline Bouvier Kennedy," ABC) as well as for best music and lyrics (with Carol Connors) for the song "Friends Forever" from the "Welcome Home" episode of NBC's "Love Sidney." Williams' nominations were for best music composition, series ("Lou Grant," "Hometown," CBS) and best music competition, limited series or special ("Princess and the Cabbie," CBS).

Other music Emmy nominees included: *music composition, series* — Joe Harnell, "Incredible Hulk," "Triangle," CBS; and David Rose, "Little House On The Prairie," "He Was Only Twelve, Part II," NBC; *music composition, limited series or special* — Michael Legrand, "Woman Called Golda," syndicated; and Lawrence Rosenthal, "The Letter," ABC; *Music direction* — Allyn Ferguson, "American Movie Awards," NBC; Jan Fraser, Billy Byers, Chris Boardman, "Walt Disney . . . One Man's Dream," CBS; Luther Henderson, "Ain't Misbehavin'," NBC; Elliot Lawrence, Bill Elton, Tommy Newsom, Torrie Zito, Lanny Meyers, Jonathan Ternick, "Night of 100 Stars," ABC; and Peter Matz, "Shirley MacLaine . . . Illusions," CBS; *music and lyrics* — Larry Grossman, Alan Buz Kohan "Shirley MacLaine . . . Illusions," song; "On The Outside Looking In," CBS; and Mitzie Welch, Ken Welch, "Walt Disney . . . One Man's Dream," song; "Marceline," CBS.

Capitol Closes Pressing Plant In Los Angeles

by Michael Martinez

LOS ANGELES — A spokesman for Capitol Records, Inc. last week said the company has closed its manufacturing facility here, one of three the company had been operating. The remaining Capitol pressing plants are located in Winchester, Va. and Jacksonville, Ill.

Ed Khoury, Capitol's vice president of industrial relations, said that between 270-275 employees are involved in the plant closure. "To the extent that there are open positions, we will try to relocate some of the employees," he added, but indicated that most would be released.

Khoury blamed the closure on prevailing economic uncertainties. "The recession's effect on the national economy and the record industry in particular has cut into the demand for manufacturing services," he said. In addition to manufacturing product for the Capitol/EMI America/Liberty

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Harris AM Stereo System Is Second Approved By FCC

by Michael Glynn

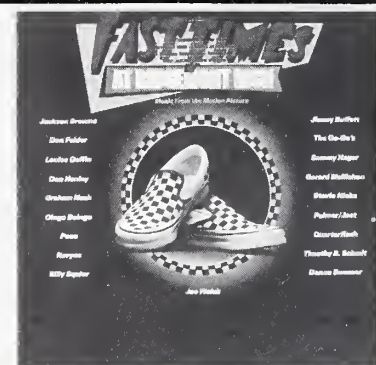
LOS ANGELES — Harris Corp. became the second AM stereo manufacturer to receive type acceptance for its system from the Federal Communications Commission (FCC) last week, following the introduction of Kahn Communications' system on test station KTSA/San Antonio July 23. Six

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REVIEWS

ALBUMS

OUT OF THE BOX



FAST TIMES AT RIDGEMONT HIGH — Original Soundtrack — Full Moon/Asylum 9 60158-1 R — Producers: Various — List: 15.98

A slew of major pop acts including the Go-Go's, Quarterflash, Billy Squier, Jackson Browne, Joe Walsh, Donna Summer and Sammy Hagar contributed heretofore unreleased songs to this double-record set of tunes from the high-spirited high school comedy film, and considering the degree of talent gathered here, this seems to be a leading contender in the summer soundtrack sweepstakes. Everything from country-rock (Jimmy Buffett) to full-tilt modern maniac music (Oingo Boingo) to California laid-back balladeering (Graham Nash) is represented in this eclectic set.

FEATURE PICKS

POP

THE ART OF CONTROL — Peter Frampton — A&M SP-4905 — Producers: Eddie Kramer and Peter Frampton — List: 8.98 — Bar Coded

Although the jacket art shows a pair of hands trying to deal with a video screen gone haywire, blips and dots careening in all directions, Frampton's most recent release lives up to its title, and the guitar-wielding vocalist delivers a no-surprise set of straight-ahead rock with an assist from ex-Cretone leader Mark Goldenberg. Tailored for pop and Top 40 airplay, this could possibly be Frampton's most commercial LP in years, in spite of the often simplistic lyric quality. "Sleepwalk," "Don't Think About Me" and "An Eye for An Eye" are all catchy, upbeat numbers that have the potential to put Frampton back in the teen idol groove. This new package underscores his return to the tightly crafted pop songs that made him a superstar in the mid-'70s.

TOO FAST TO LIVE, TOO YOUNG TO DIE — Robert Gordon — RCA AFL1-4380 — Producers: Richard Gottehrer, Robert Gordon, Lance Quinn & Scott Litt — List: 8.98 — Bar Coded

Gordon's latest is actually a greatest hits package with three new tunes, two of them Marshall Crenshaw compositions recorded in a studio ("Something's Gonna Happen" and "Wasting My Time") and the other a live version of "Black Slacks" taped during a 1979 concert at Boston's Paradise Theater. The quintessential practitioner of modern rockabilly, the brush-cut singer swaggers best on "Rock Billy Boogie" and Springs-teen's "Fire," although the previously unavailable tracks also come up to snuff. Gene Vincent, Elvis Presley and Eddie Cochran fans rejoice: Robert Gordon lives! Country as well as rock listeners should take notice.

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REVIEWS

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LOVE AND DANCING — The League Unlimited Orchestra — A&M SP-3209 — Producer: Martin Rushent — List: 8.98

The Human League minus the human vocals, this LP contains all instrumental versions of various songs from the top-selling British techno-pop outfit's repertoire, with special remixing to bring out certain sounds. Quite naturally, the longest track on the synth-laden platter is a seven-minute-plus lyricless "Don't You Want Me," which has already garnered club and radio play as a 12" dance single. This might seem a strange follow-up to a Top Five pop album, but since so much of the group's dynamics result from the use of synthetic computer tones, somehow it makes sense to showcase the high tech instruments that helped make the group such a success.

SHANGHAI — Chrysalis CHR 1389 — Producer: Bruce Fairbairn — List: 8.98 — Bar Coded

South Africa born-and-bred Amanda Blue is the focal point of Shanghai, a group that recorded two albums on Dreamland under the name Spider and toured with Alice Cooper. Starting off the action with a loud and reverberating drum beat, the band slides into a hook-heavy slate of lusty rock aided at times by a trio of soulful horns. Uneven in spots, the album does boast a batch of steamy numbers, with "Talk to Me" and the ska/bluebeat ditty "Girl Who Likes to Cry" standing out.

COUNTRY

CONWAY'S #1 CLASSICS, VOLUME ONE — CONWAY TWITTY — ELEKTRA E1-60115 — Producers: Conway Twitty, Jimmy Bowen — List: 8.98

While Twitty currently has a greatest hits compilation out on his previous label, MCA, this collection is a grouping of 10 earlier cuts, some dating as far back as 15 years. Twitty re-recorded each of these tunes this year using the same arrangements as were on the original releases, but now provides listeners with better fidelity on essentially the same product.

GREATEST HITS — Bellamy Brothers — Warner Bros. 23697-1 — Producers: Phil Gernhard, Tony Scotti, Michael Lloyd, Bellamy Brothers, Jimmy Bowen — List: 8.98 — Bar Coded

While David and Howard Bellamy have not entered the realm of superstardom, they have produced a series of consistently high-charting singles that rely on catchy hooks and simple melodies. This set includes all of the group's classics, from its pop single, "Let Your Love Flow," to its current rasta-influenced "Get Into Reggae Cowboy."

BLACK CONTEMPORARY

THE REAL DEAL — The Isley Bros. — T-Neck/CBS FZ-38047 — Producers: The Isley Bros. — List: None — Bar Coded

Blending electro-funk rhythm and rock guitar riffs with velvet-smooth harmonies, the Isleys provide first-rate party music ("Are You With Me") and uptempo romantic ballads ("Stone Cold Lover") for action geared towards urban contemporary, pop and hip AOR outlets. A string section provides a stringent zing on several cuts, but the overall strength in the LP lies in the well-known band's passionate lyrics and urgent jamming.

THE VERY BEST OF RUFUS WITH CHAKA KHAN — MCA MCA-5339 — Producers: Varlous — List: 8.98 — Bar Coded

Selections from the classic Rufus/Chaka Kahn LPs "Rufusized," "Rags to Rufus" and "Masterjam" are included in this all-hits disc, which contains such crossover smashes as "Tell Me Something Good," "Do You Love What You Feel" and "Once You Get Started." Kahn's sassy, scorching

vocals combined with Rufus' easygoing guitars, expressive bass lines and overall musical competence have lost none of their charm over the years, with cut after cut demonstrating the aggregation's illustrious status in the R&B genre.

THIS ONE'S FOR YOU — Teddy Pendergrass — Philadelphia International FZ 38118 — Producers: Kenneth Gamble, Leon A. Huff and others — List: None — Bar Coded

"I can't understand what's going wrong/I'll hang on/I've got to be strong" are among the ironic opening lines on Pendergrass' first LP release since a car crash about six months ago left him paralyzed. Though recorded before the accident, this remains a work sure to strike a sensitive chord in every fan of the soul superstar. Emoted with maximum sincerity, the collection of mid-tempo and R&B numbers is part love letter, part spiritual declaration. Highly recommended to devotees of the singer, as well as others appreciative of music sung straight from the heart.

LET ME KNOW YOU — Stanley Clarke — Epic FE 38086 — Producer: Stanley Clarke — List: None — Bar Coded

Bravissimo bassman Clarke utilizes a 24-piece string section, a 12-piece brass ensemble and the axework of Carlos Santana to mold a pop LP that crosses over into the realms of dance-oriented rock, funk and jazz. A top-notch trio of background vocalists (Darlene Love, David Lasley and Marcy Levy) make some of the proceedings a mite more mellow than previous Clarke outings, but that doesn't mean the master of the low notes has lost any of his in-

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SINGLES

OUT OF THE BOX



SANTANA (Columbia 18-03160)

Hold On (3:49) (Over The Rainbow Music Co. — ASCAP/Mark-Cain — CAPAC)(I. Thomas)(Producer: J. Ryan)

As much of a departure from last year's "Winning" as that song was from Santana's Latin-tinged excursions, this week's top chart debut is a dense mix of pop, R&B and even a little jazz with a strong percussive pulse. Producer John Ryan uses his slick made-for-radio technique to give it the sound of a Top 10 record.

FEATURE PICKS

POP

VAN HALEN (Warner Bros. 7-29929)

Secrets (3:23) (Van Halen Music — ASCAP) (E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth) (Producer: T. Templeman)

Unusually restrained for the loud, boisterous Van Halen, while it isn't exactly a ballad, the latest single from the "Diver Down" LP is a bluesy, rambling sort of ode

NEW FACES TO WATCH



Josie Cotton

Elektra recording artist Josie Cotton is not exactly your average rags-to-rock story, although her life does make for what they call "good copy." The granddaughter of Texas oil baron Clinton W. Josey and a direct descendant of Gen. Robert E. Lee, among others, Cotton had the sort of "privileged upbringing" in Dallas that befitted her background; she attended the elite Hockaday School and studied both music theory and dance as a youngster. But even at that time she knew that she wasn't destined to be merely a socialite and patron of the arts. Cotton exhibited the instincts of a performer in her teens when she and a friend had their own comedy show on a Dallas radio station. Show biz beckoned, but little did she know that years later a song entitled "Johnny Are You Queer?" would bring her national media attention.

"My family wasn't real anxious for me to go into show business," Cotton says in the breathy, sincere manner that is the only immediate clue to her Southern belle background. "There was some resistance for me to get where I am."

That didn't stop the petite, dark-haired singer, however. She moved to L.A. to further her career a few years

ago and got her first big boost upon meeting former Warner Bros. staff writer Larson Paine, quite by accident, standing in line at a Hollywood bank. Larson and his brother Bobby Paine had worked with a number of local acts on the Los Angeles club circuit, including, at one time, the Go-Go's, who'd performed a song of theirs called "Johnny, Are You Queer?" while still a little known group.

Their "innate sense" told them to use Josie as the vocalist for a publishing demo for "Johnny" and the results were, as they say, beyond their wildest dreams. The major labels, though, were afraid to touch the song initially and it ended up on progressive L.A. independent Bomp label and, in short order, fell into hot rotation at L.A. new music bastion KROQ-FM.

"They were our only supporters, at the beginning," says Cotton of KROQ. "Johnny," however, soon became the most-requested tune in the station's history and, with its popularity, came a small storm of protest — both from members of the gay community, in certain areas, and from an anti-gay group, oddly enough, called People Against Obscenity.

The outcry only added fuel to the fire and its popularity increased, to the point where E/A signed Cotton and rush-released "Johnny" as a single, while, in Canada, it shot to #2 on influential CHUM-FM. ("We never anticipated that 'Johnny' would make it on AM radio, much less 'Merv Griffin,'" enthuses Cotton).

After what she calls "an intense search" for backing players, her band The Party Crashers was assembled for her recently-released album "Convertible Music." While Cotton doesn't mind comparisons between her music and the Go-Go's — since both acts play a peppy mix of new wave pop and rock with an unmistakable girl group sound — she maintains, "it's in the same ballpark but not the same team."

to a mystery woman. Eddie Van Halen manages to sneak in a tasty solo and David Lee Roth tones down the high-pitched yelps for a smokier (though still swaggering) vocal performance.

.38 SPECIAL (A&M 2431)

You Keep Runnin' Away (3:56) (Rocknocker Music Co./Easy Action Music/W.B. Music Corp. — ASCAP) (D. Barnes, J. Carlisi, J. Peterik) (Producer: R. Mills)

.38 Special might not be a household word, but people who never heard of the group were undoubtedly humming the chorus to its last hit single, "Caught Up In You." The music doesn't stray far from REO Speedwagon territory, but the hook's the thing and .38 Special has it down pat here.

JANIS SEIGEL (Atlantic 7-89991)

Back To The Islands (3:53) (Skyhill Publishing Corp., Inc. — BMI) (L. Russell) (Producer: J. Dorn)

Leon Russell's languid tropical tune is dressed up in strings for this solo waxing by the former Manhattan Transfer member, who gives a Barbra Streisand-like reading. The Masked Announcer, Joel Dorn, who has worked with the likes of Bette Midler, has come up with a very commercial production suitable for pop, A/C.

SQUEEZE (A&M 2413)

I've Returned (2:36) (Illegal Songs, Inc. — BMI) (G. Tilbrook, C. Difford) (Producers: Squeeze, P. McDonald)

This quick 'n clever slab of wry pop/rock has been second only to the last single, "Black Coffee In Bed," in terms of airplay from the "Sweets From A Stranger" LP, so many folks may already be familiar with it. Those who aren't should enjoy its sheer playfulness nonetheless. "Whenever The Hangover Strikes" is on the flip.

DICKIE GOODMAN (Montage 1220)

Hey, E.T. (1:55) (Para-Sac Music — BMI) (S. Goodman) (Producer: S. Goodman)

If Dickie Goodman's name doesn't instantly ring a bell, you'll recognize him as the man who produces topical novelty records with humorously spliced in bits of contemporary chart hits. For his latest, he "interviews" America's favorite alien, intercut with pieces of songs by Fleetwood Mac, Go-Go's, John Cougar, etc. as answers.

RAVYNS (Full Moon/Asylum 7-69976)

Raised On The Radio (3:43) (Headroom Music) (R. Fahey) (Producers: A. Blazek, B. Destocki)

A favorite on the Baltimore-Washington, D.C. club circuit, the Ravyns provide the second single from the *Fast Times At Ridgemont High* soundtrack (Jackson Browne's "Somebody's Baby" is also on the LP). It's punchy pop/rock with the sort of nostalgic hook that could pull in a large Top 40 audience. The B-side is a Don (Eagles) Felder cut called "Never Surrender."

COUNTRY

DON WILLIAMS (MCA MCA-52097)

Mistakes (2:52) (Jensing Music Inc./Narwahl Music/Sweet Glenn Music — BMI) (R. Feldman) (Producers: D. Williams, G. Fundis)

The Gentle Giant has had a string of rather subdued ballads, but he breaks the mold with this uptempo number. A cowbell alternating with the snare provides a solid backbeat for a country production with definite rock overtones, especially from a subtly placed synthesizer.

JUICE NEWTON (Capitol P-B-5148)

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

Previously cut by Brenda Lee, Juice Newton treats this song with both delicacy and emotion, giving her yet another potential across-the-board hit. Richard Landis calls on a fairly simple backing structure, allowing the '60s-ish melody to predominate.

RAZZY BAILEY (RCA PB-13290)

Love's Gonna Fall Here Tonight (2:25) (Casa de Oro Music, Inc. — SESAC) (K. Franceschi) (Producer: B. Montgomery)

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Frank Sinatra

UNIVERSAL AMPHITHEATRE, L.A. — A performance by Frank Sinatra isn't a concert, it's an event. That dictum held especially true on July 30, when he played a charity benefit officially opening the refurbished 6,251-seat Universal Amphitheatre, the all-season arena that boasts an impressive array of bars and food facilities, not to mention state-of-the-art acoustical engineering.

The show was opened by Sinatra's daughter, Nancy, and comedian Charlie Callas, offering lightweight material, yet evoking a warm audience response throughout their respective sets. Following a brief intermission The Chairman of the Board walked on stage backed by the Vinnie Falcone band, launched into a series of standards like "I Get a Kick Out of You," "The Lady Is A Tramp" and "I've Got You Under My Skin," along with such new ballads as "Searching," and made it obvious he was in total command of his stupendous talent, styling songs like no one else can.

Sinatra is no longer a mere singer, he's an American institution. And a show by the artist conjures up a wide spectrum of images: a skinny kid from Hoboken crooning into a mike while young girls cry havoc; neon-lit casinos replete with pit bosses and platinum-blonde cocktail waitresses; JFK meeting Judith Campbell Exener and partying with Ol' Blue Eyes; scenes from *Oceans' 11*, *Guys and Dolls*, *Robin & The Seven Hoods* and countless other great flicks; hanging out with Bishop, Lawford, Martin and the rest of the Rat Pack; and much more.

Older but wiser now, one thing about Francis Albert Sinatra has remained the same since he wowed crowds during the big band era — his ability to enrapture audiences through aural stimulation. Whether belting out an intensely uptempo love song or delivering a *Porgy & Bess* medley in a smouldering fashion, the man makes it all sound so casual and cool.

jeffrey resner

Van Halen

NASHVILLE MUNICIPAL AUDITORIUM, NASHVILLE — Van Halen's 1982 World Tour rolled into Nashville's Municipal Auditorium with an excellent heavy-metal, high decibel show for the near sell-out crowd. Led by Eddie Van Halen's unparalleled guitar work and David Lee Roth's screaming vocals, the group stormed through nearly three hours of non-stop rock 'n' roll.

Starting off with old favorites like "Running With The Devil," "Dance The Night Away," "You're No Good" and "Somebody Get Me A Doctor," the group rolled into top concert form with the crowd. The L.A.-based team seemed right at home as Roth frequently thanked the crowd for its support. The group's familiar high tenor vocals and loud stage presence brought out the crowd's repeated applause as the concert unfolded.

Along with his brother's superior guitar licks, Alex Van Halen showed the crowd why he is regarded as a premier drummer in today's world of rock. The stage show, highlighted by over 150 lights that raised and lowered to accommodate certain tunes, was hampered by constant cracks originating from somewhere in the large

array of loudspeakers. Nevertheless, Roth led the band into its latest hit songs, including "Pretty Woman," a re-make of the famous Roy Orbison hit single, and "Dancing In The Street," a cover version of the early-60s' tune by Martha and The Vandellas, and their version of Roy Rogers' "Happy Trails." Along with various tunes from the group's five albums, guitarist Eddie Van Halen amazed the audience with his precision solo picking. To end the evening, the band performed favorites like "Jamie's Crying," featuring Michael Anthony's vocals, and "Unchained" from the "Fair Warning" LP.

Opening act After The Fire drew mixed reaction from the crowd, as it seemed that they wanted the heavy-metal band as soon as they got to the auditorium.

kelth hinton

Toto

TENNESSEE PERFORMING ARTS CENTER, NASHVILLE — The mere fact that each member of Toto is a former studio musician of high caliber in his own right leads one to expect much more than the normal fare of rock 'n' roll bands. With impromptu tempo changes, as in the ending of "I'll Supply The Love," and difficult passages that required a great amount of facility, such as the horn turnaround in "Rosanna," Toto proved that it had both the inspiration and the chops to effectively reproduce its slick recordings before a crowd that wasn't exactly responsive at the start but extremely appreciative by the end of the band's set.

There is no doubt that each of these guys stands out on his own. Steve Lukather ranks among the elite guitarists with a technical ability that puts most to shame. Energetic Steve Porcaro and David Paich have an awesome number of keyboard sounds at their disposal, and drummer Jeff Porcaro is one of the most sought-after players in the business. As an overall entity, Toto is one of the tightest groups around, and, for this tour, it has added such sidemen as former Eagle Timothy B. Schmidt, percussionist extraordinaire Lenny Castro and saxophonist John Smith, who was once a member of Edgar Winter's band.

One would not expect a group of name studio players to show much exuberance, but Toto, once it began to reel off an impressive string of hypnotic rockers, had the audience pulsating. Keyboardist Porcaro proved to be a key focal point in the band's visual image as he constantly danced and strutted to its unique melodies, and Lukather won over the audience when he ran down the aisles of the Performing Arts Center during an extended guitar solo.

The one bothersome fact about Toto is that with all the talent and creativity placed on the stage, the band still resorts to a show heavily dominated by head-banging rock 'n' roll. Certainly, that genre is the flashiest of the styles that influence the L.A. assemblage, which includes jazz and even classical, but some of the more elusive pieces of the band's past, such as "Georgy Porgy" and "Takin' It Back" were sorely missing from the program. While the band has the ability to rock behind lead singer Bobby Kimball, a shouter in the vein of Jefferson Starship's Mickey Thomas, the band has other talents that should be showcased as well.

Toto's show was opened by Steve Davis, a writer with Dick James Music, who brought the still-growing audience a touch of blue-eyed soul, with a vocal quality that lies somewhere between Gregg Allman and Joe Cocker.

tom roland

Milwaukee Firm Sets Regional Band Sponsorship With Miller

by Jim Bessman

NEW YORK — Music act sponsorships from major companies have traditionally gone to nationally known acts, with the Stones-Jovan tie-in topping a lengthy list. Recently the Milwaukee-based Miller Brewing Company has expanded its involvement in national music promotions to the regional level. Currently the brewery is sponsoring five regional bands with proven drawing power in their home markets as a means of securing exposure for both the company and the bands.

Gary Reynolds, president of Milwaukee-based Gary M. Reynolds Management Co., a division of Barkley Broadcasting, initiated the sponsorship program. Reynolds manages a presently nameless offshoot of Sierra, a Milwaukee band that made last year's "Miller High Life Rock To Riches Contest" talent competition finals in New York, and a few years ago, he became aware of a "new wave of corporate rock 'n' roll" in such tie-ins as a Budweiser-produced *Rockbill* pamphlet featuring Journey.

Seeing potential for an LP tie-in, he took Sierra to Pabst in 1979. The Milwaukee brewer spent "in the range of \$9,000" on the 1980 album package, which included the insertion of poster blowups of the back-cover photo showing the male bandmem-

bers tipping Pabst product. The company also provided extensive printed promotional materials, mailings to its distributors encouraging tie-ins, and T-shirts and full-color posters showing the band's logo and "Give that band a Blue Ribbon" slogan.

The T-shirts and albums were used as merchandising aids during on-premise nights at the clubs where Sierra appeared, and the local beer distributors tied-in with beer promotion giveaways as well. "The whole thing was ultra-commercial," laughed Reynolds, looking back at the 18-month sponsorship. "It was our first time doing this sort of thing, and we got carried away."

Network of Sponsors

From that experience, Reynolds expanded the concept with the goal of creating a network of sponsored bands that any advertiser could utilize. At the start of the year, he approached Miller, whom he originally brought Sierra to but too late in its promotional schedule that year. This time Miller eagerly teamed up with the goal of establishing and developing a network of Miller-sponsored bands in five test areas. The bands and markets currently involved are The Lee Malone Band for Denver, Piggy's for Nashville/Knoxville, Zebra for

(continued on page 31)

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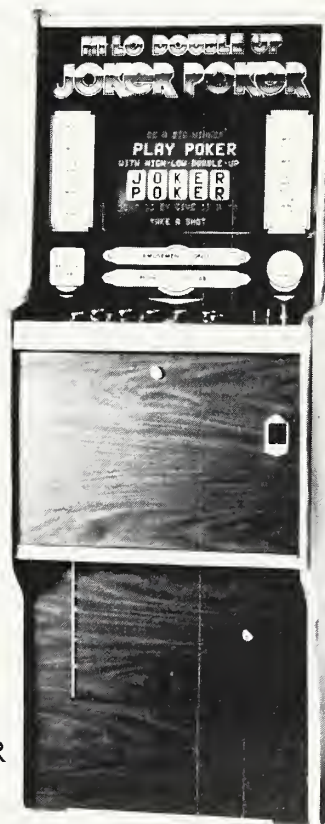
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REVIEWS

ALBUMS

(continued from page 10)

strumental ability or power. The most exciting track for jazz enthusiasts is "Play The Bass," a short but playful rhythmic exploration; while the closing "New York City" offers a large helping of brassy R&B sounds and soulful harmonies for the B/C fan.

JUMP TO IT — Aretha Franklin — Arista AL 9602 — Producer: Luther Vandross — List: 8.98 — Bar Coded

The Queen of Soul has lost none of her scintillating vocal ability, with this LP capturing her versatile range. Aided in the studio by Luther Vandross' insight, backed by the Four Tops, Darlene Love and Cissy Huston, and covering songs by Vandross, Smokey Robinson and the Isley Brothers, B/C and pop outlets should find a slew of viable tracks here, with her majesty's self-penned "I Wanna Make It Up To You," a duet with Levi Stubbs, just one of the album's many high points. A stellar recording by a truly amazing talent.

GOSPEL

PRECIOUS LORD — Al Green — HI/Myrrh MSB-6702 — Producer: Al Green — List: 7.98

For lexicographers, the meaning of the word "inspirational" lies within the subtleties of Al Green's entrancing vocal abilities. On "Precious Lord," Green brings an emotional depth to such classic hymns as "How Great Thou Art" and "What A Friend We Have In Jesus" that most people have never discovered. Take away the message, and this disc is still as strong musically as any that secular artists are putting out, as Green relies on strong arrangements and inspired performing rather than overplayed gimmicks.

JAZZ

THE EARLY YEARS — Roy Eldridge — Columbia C2 38033 — Producer: Michael Brooks — List: None — Bar Coded

Jazz history on two pieces of plastic. More than a few classics here, as well as nine previously unissued masters covering 15 years of the trumpeter's career. A good smattering for the novice, a satisfying collection for the Eldridge die-hard, featuring recordings with Teddy Hill, Chuck Berry, Gene Krupa, Mildred Bailey, Teddy Wilson and Eldridge's own Three Duces band. Part of the recent batch of Columbia's Contemporary Masters Series, and not to be missed.

NEW AND DEVELOPING

THE LORDS OF THE NEW CHURCH — I.R.S. SP70029 — Producers: The Lords Of The New Church — List: 8.98

As ringleader of the infamous Dead Boys, Stiv Bators was known as the enfant terrible of New York City's early punk scene during the late-'70s, mauling his audiences at such legendary hangouts as C.B.G.B.'s and The Mudd Club with primal screams and ear-splitting instrumentals. Well, ol' Stiv has cleaned up his act considerably during the 1980s and now, as lead vocalist and co-composer of this new quartet, he shows his "serious side" as a truly talented artist. Intelligent lyrics, gripping melodies and political acumen make Lords' debut one to be taken seriously by AOR and progressive programmers. Key cuts include "Russian Roulette," "Holy War" and the single, "Open Your Eyes."

SONS OF BEACHES — Australian Crawl — EMI America ST-17072 — Producer: Mike Chapman — List: 8.98 — Bar Coded

Taking its name from a super-fast swim stroke, Australian Crawl is one of the main proselytes of power pop Down Under, and its American debut — actually the band's third LP — should have little trouble staying afloat here. Recorded in Hawaii with studio mastermind Mike Chapman, the Aussie sextet can boomerang from brooding songs about "Daughters Of The Northern Coast" to a silly bop tune like "King Sap (and Princess Sag)" with ease.

SINGLES

(continued from page 10)

Razzy Bailey's latest offering resembles a gypsy melody, and to back it up, producer Bob Montgomery adds a tasty mandolin around the singer's adaptive tenor. The platter is a somewhat danceable affair with a positive message and a celebratory spirit.

BLACK CONTEMPORARY

MCCOY TYNER (Columbia 18-03151)
Love Surrounds Us Everywhere (3:58) (Aisha Music Co. — BMI) (M. Tyner) (Producer M. Tyner)

Tyner has always had a reputation as a solid, if not particularly flashy, jazz keyboardist (and primarily pianist). With sensual Phyllis Hyman on vocals here, Tyner looks like he could have his first crossover hit with this smooth and just a little bit spicy samba.

TAVARES (RCA JH-13292)
A Penny For Your Thoughts (3:53) (Kenny Nolan Publishing Co./Downtown Music Corp. — ASCAP) (K. Nolan) (Producers: J. Senter, K. Nolan)

The brothers Tavares' new LP is titled "New Directions" but this first single hearkens back to the sweetly innocent type of R&B ballads made popular by groups like the Chi-Lites ("Betcha By Golly Wow"). It's also a return to the Tavares' wonderful crooning. Primarily B/C, but sugary enough for pop.

NEW AND DEVELOPING

TANE CAIN (RCA JH-13287)
Holdin' On (3:19) (Any Garage Music/Pug Baker Music — BMI) (J. Cain, P. Baker) (Producers: K. Olsen, J. Cain)

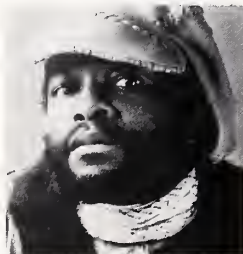


Advance word on Cain, wife of Journey keyboardist Jonathan (who co-produces and co-composed this particular track), compares the lissome songstress to Pat Benatar, and her debut single confirms the similarity. She doesn't have Benatar's range, but what she lacks in power she makes up for in sexy, supple vocal style on this galloping pop/rocker.

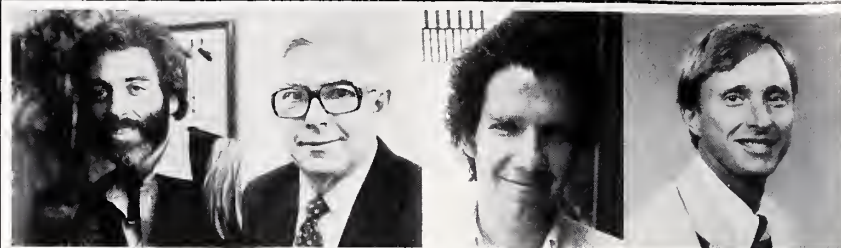
ALPHONSE MOUZON (High Rise SHR 2000)

I Don't Want To Lose This Feeling (3:43) (Mouzon Music Co. — ASCAP) (A. Mouzon) (Producer: A. Mouzon)

Being a jazz drummer, primarily, who first received attention through his association with the likes of Larry Coryell, Mouzon moves directly into mainstream R&B dance music with a real snap here. The fast-paced rhythm is made for peak partying and the groove is uncomplicated.



EXECUTIVES ON THE MOVE



Brokaw

Schupp

Ratner

Girod

Brokaw Promoted — Kragen and Company has announced the promotion of Michael Brokaw to senior vice president of the Los Angeles-based personal management and film production firm. He joined Kragen and Company in 1979 from a management position at Management III.

Schupp Named At Sony — George A. Schupp has been named vice president and general manager of Sony Corporation of America's Consumer Electronics Laboratories (SOCEL). He comes to Sony after a 16-years with Zenith Radio Corporation, Chicago, where he had been vice president and general manager of Video Operations.

Signal Names Welner — 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.

Ratner Joins Warner Bros. — Warner Bros. has announced the addition of Mark Ratner to the company's national promotion department. He comes to Warner Bros. from Elektra/Asylum where he served as associate director of national singles promotion. Previously he handled national secondary promotion at RSO Records.

Girod Promoted — Rich Girod has been promoted to regional sales manager/midwest for A&M Records in Chicago. He was formerly local marketing coordinator and has been with A&M since 1976.

WEA Appoints Wood — The Warner/Elektra/Atlantic Corp. has announced the appointment of Keith Wood as controller. He comes to WEA after four years with the CBS Television Network where he was most recently director of financial planning.

Changes at EMI — EMI Music Europe & International have announced the appointment of Curtis A. Kendall as deputy manufacturing and distribution resources director. He joined Capitol Records in 1955 and has been employed most recently as national plant manager of Capitol's three major American plants. Kick Van Hengel has been appointed general manager, international division Capitol/EMI America/Liberty Records Group, based in Los Angeles. He was director European promotion for Capitol/EMI America/Liberty Records, based in London.

BASF Names Carr — BASF Systems Corporation has appointed Patrick T. Carr as advertising manager for its Audio/Video products. Most recently he managed advertising, sales, and merchandising areas for two divisions of Gillette.

Mallan Appointed — Ken Mallan has been named attorney for the PolyGram Music Publishing Division in the United States (the Chappell and Intersong Music Groups). He comes to Chappell from the New York law firm of Brady & Tarpey.

VCA/Teletronics Appoints Weiss — The appointment of Charles Weiss to manager of the shipping and receiving, Rec-O-Tec, and labelling department was announced by VCA/Teletronics. Before joining VCA/Teletronics, he had held administrative positions with Sotheby Parke Bernet; the law firm of LaBoeuf, Lamb, Leiby and MacRae; and with Securities Computata, Inc.

Falciola Promoted — The promotion of Dianne Falciola to consumer products manager has been announced by VCA Duplicating Corporation, a Video Corporation of America Company.

Schwartz Named — Professional Video Services has announced the appointment of Jud Schwartz as associate producer/marketing representative for Video Music Projects. His major thrust will be to market PVS's grammy nominated producer/director, as well as to promote PVS's unique production capabilities.

Audiofidelity Profits Triple In Fiscal 1982

NEW YORK — Audiofidelity Enterprises, Inc. reports a tripling of profits during the fiscal year ending March 31.

In figures released by company chairman of the board and chief executive officer Dante J. Pugliese, Audiofidelity showed a net profit of \$278,292, or .028 cents per share, compared with the previous fiscal year's \$102,327, or .010 cents per share. The 1982 figures were based on 10,070,500 average shares outstanding as against 9,439,300 in 1981.

Operating revenues of \$4,545,147 for fiscal 1982 were twice the 1981 figure of \$2,269,928. Similarly, expenses in fiscal 1982 were \$4,187,248 as compared with \$2,198,434 from the previous year.

Caba Productions Bows

NEW YORK — Alan Leeds and Phillip Wilson have formed Caba Prods. as an independent production firm. The new company's initial recording project involves Two Beat Johnson, which has already laid down tracks in Brooklyn's O.A.O. Studios.

Caba Productions can be reached by mailing to 20 Henry St., Brooklyn, N.Y. 11201 or by calling (212) 834-6866.

Four Are Arrested In Rockford Bootleg Raid

NEW YORK — Police detectives in Rockford, Ill., arrested four persons and seized bootleg records and recording equipment during a raid in Rockford on July 13.

Shane Johnson, Larry R. Mason and his wife, Beverly, and James Grenoble were arrested at Toad Hall, a retail store where records are sold. Johnson was charged with manufacturing unauthorized sound recordings, a felony under Illinois state law. The Masons and Grenoble were each charged with illegal use of unidentified sound recordings, a misdemeanor.

Fead Leaves Alfa

LOS ANGELES — Label president Bob Fead has left Alfa Records with the result that activity at the label has been temporarily suspended. Fead's departure closely followed cutbacks at Alfa that have been proceeding for about a month.

No announcement was made on whether (or whether) the Japanese-backed indie would resume operations. At presstime, there were few, if any, staffers still with Alfa, which operated as a subsidiary of Alfa Records of Japan.

New Music To Be Spotlighted At L.A. Kool Jazz Festival

by Michael Martinez

LOS ANGELES — Claiming they will provide the widest range of jazz innovators ever assembled, officials of the Kool Jazz Los Angeles Festival are touting the event as the most exhaustive schedule of new music staged to date. Set to run from Nov. 6-10 at various locations here, acts as diverse as the Art Ensemble of Chicago to Laurie Anderson will be represented on the five-day bill.

During a press conference here, George Wein, president of Festival Prods., Inc., which has produced the entire 1982 Kool Jazz Festival schedule for Brown & Williamson Tobacco Corp., said that Los Angeles was chosen for this concert because the Playboy Jazz Festival, which he also produced, was held recently in the City of Angels and featured many of the top names in mainstream jazz. He said it seemed appropriate for a new music

festival to be held here.

The L.A. fest is being co-sponsored by Kool Cigarettes and the Los Angeles Philharmonic and will be co-produced by Wein's company and New York-based Outward Visions, Inc.

Responding to questions from those assembled at the press conference, held at the L.A. Music Center, Wein reiterated that Kool was not sponsoring the shows to make a profit, but was associated with the festival for promotional value. Wein, along with Ernest Fleischmann, executive director of the L.A. Philharmonic, and Brad Broecker, manager of marketing publicity for the tobacco company, noted that while the public may not be acquainted with the music, the festival would offer an opportunity for jazz listeners to hear a variety of new music.

According to Wein, "We tried to incorporate all music into this show. And of course there's always the criticism by traditionalists that there's not enough of the traditional music and claims by modernists that there is not enough of that."

"But most of these acts cover music from dixieland jazz to what people regard as avant garde, so there is something for everybody," added Wein. "Even if the public may not recognize it at first."

Acknowledging that L.A.'s sole jazz station does not normally program music by the artists scheduled to appear, Wein said that there would be an effort to urge local station KKGQ to insert special programming featuring the artists and the music. He added that there would be substantial print ad support for the event in addition to a media blitz.

Marty Cann of Outward Visions talked about the line-up set for the festival and gave a brief background on each artist and what contributions they've made to the develop-

ment of new music. He also noted that many of the artists scheduled to appear during the fest have passed through the Chicago-based Assn. for the Advancement of Creative Musicians (AACM).

Saturday, Nov. 6, at the Dorothy Chandler Pavilion of the Music Center is "Gettin' Down" night featuring the Art Ensemble of Chicago's trumpet maestro Lester Bowie fronting his Roots to the Source, a jazz/gospel aggregation featuring Martha and Fontella Bass on vocals. The World Saxophone Quartet, which plies the music waters without a rhythm section, will feature Oliver Lake, Julius Hemphill, David Murray and Hamiett Bluiett followed by the hard-spun harmonic musings of guitarist James "Blood" Ulmer and his trio.

"The ABCs of New Jazz" is the subject of the Sunday, Nov. 7, show at suburban Pasadena's Perkins Palace. It will feature AACM founder and composer/pianist Muhal Richard Abrams with AACM proponent saxophonist Anthony Braxton in a duo setting. The group Air featuring Henry Threadgill, Fred Hopkins and Steve McCall and L.A.-based John Carter Quartet featuring Bobby Bradford round out the evening.

The Nikolais Dance Theatre and the Art Ensemble of Chicago will provide the sound for the Nov. 9, Tuesday night show at the Santa Monica Civic Auditorium. The multi-media choreography of the Nikolais Dance Theatre is under the direction of Alwin Nikolais. The Art Ensemble is under the guidance of each of its members, as each member of the diverse ensemble from the AACM contributes equally. In addition to trumpeter Bowie, the group includes Joseph Jarman, Malachi Favors Maghoustus, Famadou Don Moye and Roscoe Mitchell, who will be appearing on the closing night of the festival with his

(continued on page 30)

ON JAZZ

FESTIVITIES — The complete line-up for the first-ever Greenwich Village Jazz Festival, to be held Aug. 30-Sept. 6, has been set. Participating clubs in the Fest, which will sell passes enabling patrons reduced rates, include Bradleys, The Cookery, Jazz Forum, Kenny's Castaways, The Knickerbocker Saloon, Lush Life, N.Y.U.'s Loeb Center, The Other End, Seventh Avenue South, Star And Garter, Sweet Basil, Village Gate, Village Vanguard and Village West. Featured artists for the clubs include **Alberta Hunter, Hilton Ruiz, Barry Harris, John Hicks, Hank Jones, Reggie Workman, Paquito D'Rivera, Jon Hendricks, Steve Lacy, Chico Hamilton, Vishnu Wood, Slide Hampton, Jimmy Heath, Archie Shepp, JoAnne Brackeen, Mel Lewis, Arthur Blythe, Oliver Lake and Jump Up, Howard Johnson and Chico Freeman.** In addition, a lecture series entitled "An Historical Perspective" will feature classes on theory and jazz history led by **Amiri Baraka, Dan Morgenstern, Bill Saxton, Frank Foster, Roland Hanna** and others, while The Bleecker Street Cinema will present a week of jazz on film, including several works making their New York debuts. A late night jam session will be held at a different club each evening. Festivities kick-off Aug. 30 with a free concert in Washington Square Park featuring **Dizzy Gillespie** and a 17-piece all-star band, as well as **Tito Puente** and special guests. That show will be broadcast live over Newark's National Public Radio Station, WBGO, with a delayed satellite broadcast to NPR stations around the country. Should be quite a bash... Tri-staters looking for a quick getaway



DECODING COUNTRY — Drummer Ronald Shannon Jackson and The Decoding Society were recently signed to Island's Antilles label. The group's first LP for the label will be titled "Man Dance." Pictured during the group's signing are Jackson (l), and Ron Goldstein, president, Island Records, U.S. and Canada.

would be advised to check into the upcoming Delaware Water Gap Celebration of the Arts, scheduled this year for Sept. 10, 11, and 12. More than 75 area musicians will be performing, including **John Coates, Jr., Al Cohn & Zoot Sims, Phil Woods, Bill Goodwin, Bob Dorough** and **Kim Parker.** Admission is a paltry \$3.50 per day, and more information is available by calling (717) 421-1468.

JUMPIN' AGAIN — No doubt beboppers still cherish their 52nd Street airshots from **Symphony Sid's** shows. His live radio broadcasts from such famous haunts as the Royal Roost have survived as some of the most musically outstanding recordings in the history of jazz. But jazzers may not be aware that what Symphonic Sidney did for jazz, he also did for Latin music. Aside from broadcasting the likes of **Charlie Parker** and **Dizzy Gillespie**, Sid is credited with introducing **Tito Puente, Mongo Santamaria** and **Celia Cruz** to New York and national radio audiences. Those three Latin luminaries recently paid tribute to the DJ at New York's Village Gate, in a show videotaped by Rainbow Prods. The program will soon be made available for commercial television, cable and satellite broadcast.

RECORDS RECORDS RECORDS — The Windham Hill label has just released "Winter Into Spring," a solo piano album by **George Winston**, and "Tideline," a duo date by violinist **Darol Anger** and pianist **Barbara Higbie**. . . . Newest additions to PolyGram's import series are "**Clifford Brown & Max Roach**" on EmArcy, and "Night Lights" by **The Gerry Mulligan Sextet** featuring **Art Farmer, Jim Hall** and **Bob Brookmeyer** on Philips. . . . Latest batch from Warner Bros. includes "Cityscape" by **Claus Ogerman** and **Michael Brecker**, as well as four new titles on the ECM label: "Psalm" by **Paul Motian Band**; "Ondas" a trio date by pianist **Mike Nock** featuring **Eddie Gomez** on bass and **Jon Christensen** on drums; "Voices From The Past — Paradigm" by bassist **Gary Peacock** with saxophonist **Jan Garbarek**, trumpeter **Tomasz Stanko** and drummer **Jack DeJohnette**; and "Cycles" by cellist **David Darling** with multi-instrumentalist **Collin Walcott**, pianist **Steve Kuhn**, bassist **Arlid Andersen**, guitarist **Oscar Castro-Neves** and saxophonist **Garbarek**. . . . Finally, Prestige has added four albums of unreleased material to its midline series. "Boogie Woogie On St. Louis Blues" by **Earl Hines** features The Fatha in a trio setting, recorded in 1969; "Gatorade" is a fine soul organ date by tenorman **Willis "Gator" Jackson** captured in the early '70s; "Blues Groove" by Chicago tenor **Gene Ammons** featuring keyboardist **Clarence "Sleepy" Anderson**; and "Dash One" by **Eric Dolphy**. The Dolphy disc features tracks from three separate dates, with outstanding sidemen including **Booker Little, Freddie Hubbard, Jaki Byard, Roy Haynes, Ed Blackwell, Ron Carter** and **Richard Davis.**

ADDENDUM AND APOLOGY — Our jazz label listings, which appeared in the July 3 special, listed the wrong number for Pausa Records. As reported, its address is P.O. Box 10069, Glendale, Calif. 91209. However, the correct telephone number is (213) 244-7276. Make a note of it! By-the-by, Pausa's recent releases include additions to its "Jazz Origin Series," as well as to its standard catalog. Out on Jazz Origin are: "Buddy & Soul" by the **Buddy Rich Big Band**; "Time For Tyner" by **McCoy Tyner**; "Hoagy Sings Carmichael" by **Hoagy Carmichael**; and "The Best of The Jazz Crusaders," July releases for the regular Pausa catalog were "With Love . . ." by the **Monty Alexander Trio**; "Love You Madly" by **Ella Fitzgerald**; "Wham" by **Clark Terry**; and "Jump Street" by **Peter Lelch.**

fred goodman

TOP 30 ALBUMS

	Weeks On 8/7 Chart		Weeks On 8/7 Chart
1 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	2	16 TELECOMMUNICATIONS AZYMUTH (Milestone/Fantasy M-9101)	17
2 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	3	17 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	22
3 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067)	1	18 WYNTON MARSALIS (Columbia FC 37543)	19
4 LOVE NOTES CHUCK MANGIONE (Columbia FC 38101)	5	19 FREE & EASY PHIL UPCHURCH (Jam 007)	23
5 ROYAL JAM THE CRUSADERS (MCA 2-8017)	4	20 THE BEST QUINCY JONES (A&M SP-3200)	26
6 OUT OF THE SHADOWS DAVE GRUSIN (GRP/Arista 5510)	9	21 AMERICAN CLASSIC DEXTER GORDON (Musician/Elektra E1-60126)	20
7 LOOKING OUT MCCOY TYNER (Columbia FC 38053)	7	22 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	14
8 WE WANT MILES MILES DAVIS (Columbia C2 38005)	6	23 CARLA BLEY LIVE! THE CARLA BLEY BAND (Watt/ECM W 12)	21
9 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	13	24 THE DUDE QUINCY JONES (A&M SP-3721)	25
10 FANDANGO HERB ALPERT (A&M SP-3731)	10	25 OBSERVATIONS & BILLY COBHAM'S GLASS MENAGERIE (Musician/Elektra E1-60123)	18
11 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	8	26 DAN SIEGEL (Elektra E1-60037)	30
12 HAPPY HOUR DEODATO (Warner Bros. BSK 3649)	12	27 FATHERS AND SONS (Columbia FC 37972)	24
13 IN LOVE'S TIME DAVE VALENTIN (GRP/Arista 5511)	16	28 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	27
14 IT'S A FACT JEFF LORBER (Arista AL 9583)	15	29 RIO LEE RITENOUR (Musician/Elektra E1-60024)	29
15 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	11	30 WEATHER REPORT (ARC/Columbia FC 37616)	28



HANGING ON THE TELEPHONE — At a recent convention of the National Assn. of Music Merchandisers (NAMM), Lipton Nemser, director, jobbing publications and promotions at Carl Fischer Co., posed next to a giant telephone to symbolize the telephone sales and promotion drive his company is undertaking in behalf of sheet music for the movie *Annie*. The music is produced by Big Three Music Corp., the print arm of United Artists Music.

Government Halts Goody Appeal; New Trial Now Appears Likely

NEW YORK — The federal government is no longer pursuing legal remedies relating to the status of the Sam Goody, Inc. tape counterfeiting case via the U.S. Court of Appeals and the Supreme Court (**Cash Box**, May 29). Last week the U.S. solicitor general notified Federal Judge Thomas Platt that it would no longer appeal his action of July 27, 1981, which set aside convictions against Goody, Inc. and its vice president Sam Stolon and ordered a new trial.

According to Joel Cohen, assistant attorney in charge of the U.S. Organized Crime Strike Force in Brooklyn, the government action now paves the way for the new trial, though still at hand are defense motions to dismiss the indictments, scheduled to be heard before Platt on Sept. 24.

Sam Goody, Inc. and Stolon were con-

Agents Seize \$15 Mil In Pirate Vid Tapes

NEW YORK — Early morning raids in the Bronx and Rockland County on Aug. 3 netted pirated videocassettes worth \$15 million on the open market, according to Neil Herman, a spokesman for the Federal Bureau of Investigation (FBI) in New Rochelle. Twelve FBI agents took part in the action which seized cassettes of some 100 movie titles including *Annie*, *Star Wars*, *Poltergeist*, and *Rocky III*.

The raids were carried out at the Spring Valley home of Leonard Sbordone, his business, Pelham TV and Appliance in the Bronx, and the home of Salvatore Pascale, also in the Bronx. Neither Sbordone nor Pascale was arrested.

Herman said that an investigation was continuing but could reveal no further details.



WHO DO YOU LOVE? — Boardwalk recording artist Cliff Dawson recently performed to a full house at New York's *Copa Cabana*. Dawson, of course, performed his current single, "It's Not Me You Love."

victed of tape counterfeiting charges in April 1981. Goody was convicted on one count of Interstate Transportation of Stolen Property (ITSP) and one count of criminal copyright infringement, while Stolon was convicted on one ITSP count and three infringement counts. Platt alleged misconduct by the prosecution in setting aside the convictions and ordering a new trial last July.

CBS Records Norway Changes A&R Dept.

NEW YORK — The international A&R department of CBS Records Norway has undergone several organizational changes. Jan Ostli is the new manager, international A&R, and is responsible for A&M and Geffen Records artists, as well as Frank Zappa.

Lars Ulseth is now label manager responsible for repertoire released on the U.S. labels of CBS Records and Jet Records. He will also handle Scandinavian-based repertoire.

Morten A. Jensen will be responsible for CBS Records International repertoire outside Scandinavia, as well as repertoire released on the Alfa and Ariola/Arista labels.

Jem Will Distribute Adelphi Indie Label

NEW YORK — Adelphi Records, the Maryland-based independent record label, has entered into an exclusive worldwide marketing and distribution agreement with Jem Records. First release under the new pact is "Times Four" by The Nighthawks.

Marketing and distribution chores for Adelphi will be handled by Andy Miele, director of marketing, Jem, while promotion and publicity will be directed by Hap Passman, promotion manager, Adelphi.

Tillis Movie Firm Bows

NASHVILLE — While the remainder of his enterprises will continue to be based in Nashville, Mel Tillis has formed Mel Tillis Films, an independent motion picture production company that will operate from Los Angeles. The first project for the company will be the adaptation of Richard Powell's novel, *I Take This Land*, which will begin production in the fall of 1983 in Florida.

Tillis, who has been a performer in several films, including *Cannonball Run*, *Every Which Way But Loose* and *Smokey And The Bandit II*, will be executive producer for the project.

COAST TO COAST

EAST COASTINGS — Iron curtain rock: Although a scheduled tour of Poland by **U.K. Subs** had to be scrapped last month, the tour has been rescheduled for September. During that same month, **Joan Jett & the Blackhearts** will become the first American rock band to tour East Germany. The seven-date swing was negotiated by Trinifold, **The Who's** management company . . . The M.S.I. label has signed a P&D deal for the U.S. and Canada with Quality Records. The label's roster includes **Hurricane Jones**, **Neeva**, **SVT**, **The Mutants**, **James Montgomery** and **The Uptown Horns** . . . I.R.S. has signed **The English Beat**, while Bearsville has inked **NRBQ** . . . Congrats to All Star Records producer **Norman Schilt** and wife **Angela** on the birth of a daughter, **Joy Christie**, born July 24 in New York . . . Blood 'n Guts Dept.: **Toto** vocalist **Bobby Kimble** recently tripped over a stage monitor during a performance, tearing a ligament in his leg. After the show, Kimble checked into a hospital, but then checked out again and flew to Chattanooga to perform with the band. He then returned to the hospital, underwent surgery and flew to Binghamton, N.Y. the next day, missing just one date . . . Fans of progressive funk take note: the new **Jamaaladeen Tacuma 12"** on Gramavision is being reported as a heavy add by Gotham's S.U.R.E. Pool, which services over 100 inner city club DJs . . . In these postpunk days, could there be anything left to raise your eyebrows? We thought not until we recently encountered the Minneapolis-based trio **Vanity 6**. Organized by **Jamie Shoop**, who manages **The Time** and **Prince**, the three ladies in **Vanity 6** have set about to offer listeners a second sex view of the street eros popularized by the aforementioned Minneapolis-based acts. Pledging to perform in lingerie, **Vanity 6** is sure to burn a few adolescent retinas when it tours this fall with **Prince** and **The Time**, but until then, its first single, "He's So Dull," has been released, and the debut album is imminent. Despite the inclusion of such subtle titles as "Wet Dreams," "Drive Me Wild," "Nasty Girl" and "Bite The Beat," we found the threesome softspoken and somewhat shy (if not completely wholesome) when they recently blew into Gotham to yak up the act. Formed within the last year, the members of **Vanity 6** hail from different ports, with the group's namesake, **Vanity**, a Canadian with a bit of modeling in her background. "I had heard of Jamie," she said of her initial contact with their manager, "and I put a demo together and took it to New York when I knew **Prince** would be playing. I went backstage and gave her the tape and told her what I wanted to do." The search for suitable cohorts didn't have to go too far. Future 6-er **Brenda** had already met **Prince** when he dropped by a gig she was playing with a cover band in Boston. "He made some good comments and asked if I wanted to do anything," she recalled. "But I didn't hear or see him for a year, and during that time I got my demo together. When he came back to town I talked to him again and gave him the tape, and he told me to come out to Minneapolis where he knew a couple of girls who were into the same things musically." The story is much the same for the third group member, **Susan**, a Minneapolis native who approached **Prince** one evening and began reciting the words to a song she'd written entitled "Drive Me Wild".

— **Ired Goodman**

POINTS WEST — First off, cheers to **Cash Box** singles chart researcher **Mike Plachetka** and his wife, **Dorothy**, on the birth of their bulleting baby, **Kristin Marie**, who debuted at 8 pounds, 7 ounces in mid-July . . . **Alan Arkush**, who directed the **Ramones** in the B-movie masterpiece *Rock and Roll High School*, is developing another music-oriented pic, *Get Crazy*, with **Malcolm McDowell** portraying a rock star and **Allen Goorwitz** as a **Bill Graham**esque promoter . . . **Don Van Vliet**, aka **Capt. Beefheart** is shooting a video of his first single release in 10 years, "Ice Cream For Crow," out near his Mohave Desert digs. **Daniel Pearl**, who served as cinematographer for **Tobe Hooper's** *Texas Chainsaw Massacre*, is filming **Beefheart's** bizarro vid, said to feature lots of rubber spiders . . . London Wavelength's three-hour radio special about **Jim Morrison**, which airs on Labor Day Weekend, sounds like a real winner, containing about two hours of music — unreleased studio sessions, live concert recordings, etc. — along with interviews with Morrison's compadres and some poetry readings by the Lizard King himself. Approximately 250-300 AOR stations are expected to broadcast the show, with Wavelength concentrating on the top 50 markets. Also coming up from the company is a two-hour special on **Pete Townshend** in fall of '82, and a **Police** special early next year coinciding with the release of the group's new LP. 1983 will also see the exclusive BBC distributor air specials on the **Rolling Stones**, **The Who**, **David Bowie**, **Eric Clapton** and other artists with material culled from the BBC's archives . . .



FIRST LOOK — Peering out at mother and father, **Kristin Marie Plachetka** seems comfortable enough for someone barely two minutes old. Born July 14, **Kristin** is the daughter of **Cash Box** Singles Chart researcher **Mike (r)** and his wife **Dorothy (l)**.

East Coast vivacious female vocalist, **Catholic Girls**, a band hailing from the Archdiocese of New Jersey, recently sauntered into L.A. to finish up its self-titled MCA debut LP for a September release. While in town, the combo showed up at local niteries to show off its saddle shoes and performing skills. Virtually unknown in Southern California, the girls appeared in matching parochial school-type knee skirts and proved their prowess as holy rock 'n' rollers. Are the ladies really devout church goers as was rumored? "We don't like to talk about our own individual religious beliefs," said **Joanne Holland**, the band's blonde and bespectacled bassist who sometimes wears rosary beads wrapped around her pony tail. Look for the **Girls'** first sojourn on MCA to feature tunes like "Private School" and "God Made You For Me," and despite the combo's moniker, don't expect any contemporary Christian tunes . . . As the baseball season winds down, San Diego-based **Pax Prods.** will continue its series of combination baseball games/music concerts. As you might recall, **Pax** staged a **Beach Boys** concert earlier this summer following a San Diego Padres game, with over 60,000 in attendance. Now, **Pax** has announced three more dates for the near future. All set are two more dates with the **Beach Boys** — Aug. 24 in the Houston Astrodome following an **Astros-Mets** game and Sept. 6 in Cleveland following an **Indians-Red Sox** game — and one in San Diego with the **Doobie Brothers** Sept. 5. The **Doobies** date, part of the group's "Farewell Tour," will follow a game between the **Padres** and the **Cubs** . . . Short cut: Two of the West Coast's hottest young poet/artists **Ivan E. Roth** and **Wanda Coleman**, will open for the **Sheiks of Shake** at the **Whisky** on Aug. 22. — **jeffrey resner**

TOP 30 VIDEOCASSETTES

	Weeks On Chart	Weeks On Chart
1 STAR WARS 20th Century-Fox Home Video 1130	1 10	
2 ON GOLDEN POND 20th Century-Fox Home Video 9037	2 11	
3 ABSENCE OF MALICE Columbia Pictures Home Entertainment 10005	3 6	
4 RAGTIME Paramount Home Video 1486	6 5	
5 ARTHUR Warner Home Video 72020	4 15	
6 PRIVATE LESSONS MCA Distributing Corporation 71008	5 8	
7 STRIPES Columbia Pictures Home Entertainment 10600	7 15	
8 GOLDFINGER 20th Century-Fox Video 4595	13 4	
9 SHARKY'S MACHINE Warner Home Video 72024	23 2	
10 THE BORDER MCA Distributing Corporation 71007	18 3	
11 DRAGONSLAYER Paramount Home Video 1367	8 10	
12 MAKING LOVE 20th Century-Fox Home Video 1146	14 4	
13 SUPERMAN II Warner Home Video WB-61120	9 19	
14 PERSONAL BEST Warner Home Video 61242	28 2	
15 SHOOT THE MOON MGM/UA MVR/MBR 00141	17 4	
16 GHOST STORY MCA Distributing Corporation 77006	12 12	
17 NEIGHBORS Columbia Pictures Home Entertainment VH/BE 10445	16 9	
18 WHOSE LIFE IS IT ANYWAY? MGM/UA MVR/MBR 00140	19 8	
19 FOR YOUR EYES ONLY 20th Century-Fox Home Video 1128	21 20	
20 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corporation 042	25 7	
21 TRUE CONFESSIONS MGM/UA MVR/MBR 00145	— 1	
22 TAPS 20th Century-Fox Video 1128	11 13	
23 MODERN PROBLEMS 20th Century-Fox Home Video 1129	20 13	
24 TIME BANDITS Paramount Home Video 2310	10 14	
25 THE FRENCH LIEUTENANT'S WOMAN 20th Century-Fox Video 4868	26 18	
26 ROCKY II 20th Century-Fox Home Video 4565	15 10	
27 ROLLOVER Warner Home Video 72022	— 1	
28 BODY HEAT Warner Home Video LD-70005	24 19	
29 CLASH OF THE TITANS MGM/UA Home Video 700074	22 20	
30 AN AMERICAN WEREWOLF IN LONDON Universal City Studios, Inc., MCA Distributing Corporation 77004	27 20	

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 Taoe & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Tyson Video-Atlanta; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Boston Video-Boston; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way; Movies To Go—St. Louis.

NEW VIDEO SOFTWARE RELEASES

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

Chu Chu And The Philly Flash Cassette — 20th Century-Fox 1119 \$59.95	Cassette — Paramount 8198 ... \$33.30
A Fistful Of Dollars Cassette — 20th Century-Fox 4556 \$59.95	Montenegro Cassette — Thorn EMI 619 \$49.75
Partners Cassette — Paramount 1446 ... \$59.50	The Stud Cassette — Thorn EMI 618 \$49.75
Parallax View Cassette — Paramount 8670 ... \$33.30	Goodbye Norma Jean Cassette — Thorn EMI 616 \$42.50
The Conformist Cassette — Paramount 8121 ... \$33.30	Spaced Out Cassette — Thorn EMI 614 \$42.50
Brother Sun, Sister Moon	Four Feathers Cassette — Thorn EMI 617 \$42.50
	Little River Band Cassette — Thorn EMI 808 \$35.50



McGINNIS FIRST EMI MUSIC VIDEO SIGNING — Singer/songwriter Michael McGinnis recently signed with EMI Music Video, becoming the first artist to directly ink with the video production and marketing wing of Capitol/EMI America/Liberty Records Group. McGinnis is set to narrate and perform songs in a pilot for a series of country music programs set by EMI Music Video. Pictured at the signing are (l-r): Bob Hart, EMI Music Video director of video development; McGinnis; Vic Rappoport, EMI Music Video director of business affairs; and Peter Blachley, EMI Music Video marketing and production manager.

Capitol Video Unit Gears Up For Wide Array Of Projects

(continued from page 7)

home. The concept of the family VCR or videodisc unit is just starting to become a reality."

All of EMI Music Video's productions are generated and funded internally, without the aid of pre-sales to cable. "I know that's done in some cases but never by us," Hart emphasizes. "That's sort of a toe-in-the-water approach. We're in it more up to our knees." With the completion of an editing/dubbing/duplicating facility and library, they can now do rough cuts for off-line or on-line work and maintain crucial audio quality control by "correcting the sound and EQing the tapes ourselves," says Yukich, who oversees the room's technical operations. "We mark every tape sent out with a letter and number so we know which machine it was duped on if there is an error. And we've set up the room in such a way so that down the road we can expand."

More Projects

Expanding the base of music video is something that EMI is actively interested and involved in at present. Hart revealed that a production crew is presently shooting a "highly experimental video" at Cheyenne Frontier Days in Wyoming featuring "two key country artists" on the Capitol/EMI labels, Mel McDaniel and Lane Brody, together with EMI Music Video's new signing, Michael McGinnis. Former 10cc members Kevin Godley and Lol Creme, who were responsible for the controversial Duran Duran promotional video of "Girls On Film," are directing along with Derek Burbridge.

Recently screened was *The Ashford & Simpson Video*, a conceptual/performance production that Hart called "the first major black artist video." (Already released is *Maze Featuring Frankie Beverly: Happy Feelings Live In New Orleans*, a concert video.)

On tap are productions in conjunction with new albums by Miami Steve van Zandt, Kim Carnes, Sheena Easton ("Live At The Palace") and April Wine ("April Wine was one of our first full-length videos, and now we're working on our second, which will be concert plus," said Hart.)

Also planned is a series of classical music programs under the heading *Cassettes and Concerts*, which, Hart stated, will feature "great concerts in great venues" around the world.

Like most directors and producers, Hart understandably would rather not talk about the acts he is in negotiation with for projects. ("I don't like to talk about projects until they're signed, sealed and almost delivered.") However, he will talk at length about what he calls the "key relationship" between the director and artist in a music video production.

"We value the input of our artists in a production," stresses Hart, "and a number of acts come in with part of the package, either in the form of rough storyboards or scripts."

Artist Input

"Look at (Harvest/Capitol recording group) Duran Duran, who had a tremendous amount of input in their video. (Hart refers to a recently completed hour-long production, which includes tracks from the "Rio" LP, "Girls On Film," concert footage and animation.) (Director) Russell Mulcahy, in that case, functioned as a superb interpreter of their ideas. And The Tubes are extremely visually-oriented. I think everything they've done since they were born has been with video in mind."

Even with the most compliant and helping of artists, Hart says "no production is ever easy."

"There is always a lot of pre-production



Dan Davis

and detail work to be done, and, very often, we have an incredibly short amount of time to do it in. One wonders what would happen if we could make a music video with the time and money that go into a film. Then again, there's always that danger there'd be a tremendous loss of momentum for the record and the act."

Which gets back to the ultimate purpose of music video at this point, which is to sell both the performers and the product.

"There are two things we can conclude about music video," sums up Hart. "First, it is a global business. The production costs are high so the marketing opportunities have to be broad-based. We like to think that's one of our strengths. The other basic philosophy, and perhaps most importantly, is the support it provides for our mainstream business, which is records. And if record companies don't do it someone else will."

Visual Music

"There is certainly no lack of commitment on our part. Can anyone seriously doubt that visual music will be an important part of the record business in 10 years?"

Beginning in September, the Capitol Group will be doing it all, from production on through to sales and marketing, through its new video marketing department, helmed by Davis, who has been involved with record marketing "in one form or another" for the last 18 years. The first task facing Davis is to set up a sales and distribution force to concentrate solely on video, with regional representatives based in New York, Atlanta, Dallas, Chicago and Los Angeles and a national sales manager headquartered in the Capitol Tower.

From September through December of this year, sales and distribution responsibilities will undergo a period of transition as they are switched over from TEVPE to Capitol. "We'll be going through major distributors as much as possible," said Davis, "at least initially. As to whom the distributors will distribute to, we have to finalize. We don't want to erode their marketplace."

"Records are not going to go away. The home entertainment market is splintered, but the elements themselves are synergistic."

Fitting into this "synergy" will be video game cartridges from TEVPE, which are targeted to be available Oct. 1, according to Davis. "The games themselves will be compatible with the Atari 400 and 800 systems, as well as the Commodore and VIC 20 units," said Davis. "The programs won't be limited to just games, either. There will be educational and sports titles, so there are a number of new marketing opportunities right there."

"It's a new area, admittedly, for the record company to tackle," Davis concluded. "We hope to expand as we establish more market penetration."

TOP 200 ALBUMS

Go-Go's 'Vacation' Cracks Top 50 In First Week Of Release

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the Go-Go's and the group's new LP, "Vacation," which at #42 bullet, was the only album to debut in the Top 100 this week. Strong initial retail action out of the West, East and Midwest. The "Vacation" single is well on its way to reaching the Top Ten, as it jumped to #11 bullet from #15.

TOP TEN HIGHLIGHTS — Fleetwood Mac remains firmly entrenched in the #1 position for the third straight week. . . Robert Plant stays at #3 bullet. Strongest retail in the Midwest and East. Good improvement at the rack level. . . Survivor moves up a point to #4 bullet. Solid retail activity in every region, led by the Midwest. Top Five rack sales reported this week and the "Eye Of The Tiger" single remains at #1 bullet on the **Cash Box** Top 100 Singles chart for the third consecutive week. . . John Cougar moves up to #6 bullet from #7. Retail good everywhere led by the Midwest and South, with Top Ten rack sales reported as well. The second single from the LP, "Jack & Diane," had another good week, jumping to #18 bullet from #24. . . Steve Miller also moves up a notch to #8 bullet. Retail still very healthy with strongest activity in the West, South and Midwest. . . REO Speedwagon rebullets this week at #10.

TOP 100 HIGHLIGHTS — Crosby, Stills & Nash move to #11 bullet, up from #12. Good retail in every region, led by the Midwest and West. The "Wasted On The Way" single jumps to #10 bullet, up from #12, giving the group its first Top Ten single in five years. . . The soundtrack to *Rocky III* goes to #13 bullet from #14. Strong retail out of the East, Midwest and South. . . Genesis moves up another point to #14 bullet, with best retail out of the Midwest, East and West. The group is currently on a nationwide tour that should keep the album a solid item. . . Chicago seems to be back on the right course with its first album on Warner Bros. A nice jump this week to #16 bullet, up from #24. Strong retail everywhere, led by the Midwest, the South and the West. The group's "Hard To Say I'm Sorry" single went to #4 bullet from #5. . . Donna Summer leaps to #26 bullet from #49 in her second week on the chart. Sales at the retail level are strong in all areas, led by the East, South and West. Summer's LP also took a nice jump on the **Cash Box** Black Contemporary Albums chart, going to #15 bullet from #22. . . Kenny Rogers jumps nine points to #30 bullet. Best retail in the East, Midwest and South. However, the strength here comes from a huge rack response. The album also jumped to #13 bullet from #18 on the Top 75 Country Albums

chart. Rogers' "Love Will Turn You Around" single enjoyed another good week, going to #16 bullet from #19 on the Top 100 Pop Singles chart, and jumping two points to #7 bullet on the Top 100 Country Singles chart. . . April Wine goes to #33 bullet, up from #36, with good retail out of the Midwest and West. . . Judas Priest takes a five-point jump to #38 bullet. Best retail in the Midwest and on the coasts. . . Taking one of the bigger jumps of the week is Billy Squier, moving 34 points to #43 bullet in only his second week. His "Emotions In Motion" single goes to #70 bullet from #77. Good retail reported in the East, Midwest and West. . . Elvis Costello takes a six-point jump into the Top 50 at #45 bullet. Best retail action out of the West, Midwest and East. . . In its second week, Zapp jumps 16 points to #51 bullet, up from #67. Biggest response out of the South, Midwest and West. The group's "Dance Floor" single is very hot, moving to #8 bullet from #13 on the Top 100 Black Contemporary Singles chart and to #80 bullet from #90 on the Top 100 Pop Singles chart. . . Eddie Money moves to #55 bullet from #61 with continued good sales out of the West and Midwest. . . Aretha Franklin jumps to #76 bullet, up from #88, in her second week. Doing quite well in the East, Midwest and the South. Her "Jump To It" single leaps to #5 bullet from #9 on the Top 100 B/C Singles chart. . . The Royal Philharmonic's "Hooked On Classics II" goes to #81 bullet from #95. Good sales out of the Midwest, West and East. . . Stephanie Mills had a good second week jumping 17 points to #82 bullet.

101 TO 200 HIGHLIGHTS — Shooting Star jumps to #106 bullet from #118 in its second week. Strong sales out of the Midwest. . . Nicolette Larson takes a 12-point jump to #113 bullet. Best initial response coming out of the West and Midwest. . . Men At Work is beginning to pick up nicely and jumps to #119 bullet from #135. Sales primarily out of the West and Midwest. The single, "Who Can It Be Now?," is hot and jumps to #28 bullet, up from #39. . . *The Best Little Whorehouse In Texas* soundtrack moves to #129 bullet, up from #142. Good retail out of the South and Midwest.

DEBUTS — After the Go-Go's, the next highest debut belongs to Uriah Heep, which comes in at #134 bullet. The album is a very big item in the Midwest. . . Billy Idol debuts at #152 bullet with early response out of the West and Midwest. . . Scott Baio, #163 bullet, is starting off well in the West and Midwest. . . Robert Gordon, #166 bullet, is picking up initial action in the East. . . Other debuts this week include Lou Rawls at #176, Toronto at #179, Dayton at #182 and Sylvia at #186.



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 DONNA SUMMER | 9 HOOKED ON CLASSICS II |
| 2 GO-GO'S | 10 CLASH |
| 3 BILLY SQUIER | 11 JEFFREY OSBORNE |
| 4 JUDAS PRIEST | 12 ROXY MUSIC |
| 5 APRIL WINE | 13 ELVIS COSTELLO |
| 6 ZAPP | 14 ARETHA FRANKLIN |
| 7 PETE TOWNSHEND | 15 HOOKED ON SWING |
| 8 KENNY ROGERS | |

NORTHEAST 1.

- 1 DONNA SUMMER
- 2 GO-GO'S
- 3 BILLY SQUIER
- 4 CLASH
- 5 PETE TOWNSHEND
- 6 A FLOCK OF SEAGULLS
- 7 ARETHA FRANKLIN
- 8 HAIRCUT 100
- 9 JUDAS PRIEST
- 10 STEPHANIE MILLS

SOUTHEAST 2.

- 1 BILLY SQUIER
- 2 DONNA SUMMER
- 3 GO-GO'S
- 4 JEFFREY OSBORNE
- 5 DAVID SANBORN
- 6 EDDIE MONEY
- 7 POINTER SISTERS
- 8 ZAPP
- 9 JUDAS PRIEST
- 10 MELISSA MANCHESTER

BALTIMORE/WASHINGTON 3.

- 1 DONNA SUMMER
- 2 JUDAS PRIEST
- 3 JEFFREY OSBORNE
- 4 GO-GO'S
- 5 HOOKED ON CLASSICS II
- 6 EDDIE MURPHY
- 7 HOOKED ON SWING
- 8 KENNY ROGERS
- 9 CHERYL LYNN
- 10 BILLY SQUIER

WEST 4.

- 1 GO-GO'S
- 2 DONNA SUMMER
- 3 CLASH
- 4 ROXY MUSIC
- 5 BILLY SQUIER
- 6 ELVIS COSTELLO
- 7 APRIL WINE
- 8 PETE TOWNSHEND
- 9 JUDAS PRIEST
- 10 EDDIE MONEY

MIDWEST 5.

- 1 BILLY SQUIER
- 2 GO-GO'S
- 3 DONNA SUMMER
- 4 PETE TOWNSHEND
- 5 FRANK ZAPPA
- 6 ROXY MUSIC
- 7 EDDIE MONEY
- 8 ELVIS COSTELLO
- 9 APRIL WINE
- 10 ZAPP

NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 APRIL WINE
- 3 HOOKED ON CLASSICS II
- 4 E.T.
- 5 DONNA SUMMER
- 6 JUDAS PRIEST
- 7 HOOKED ON SWING
- 8 JANE FONDA
- 9 MELISSA MANCHESTER
- 10 BILLY SQUIER

DENVER/PHOENIX 7.

- 1 GO-GO'S
- 2 APRIL WINE
- 3 BILLY SQUIER
- 4 JUDAS PRIEST
- 5 ELVIS COSTELLO
- 6 MEN AT WORK
- 7 ZAPP
- 8 ROXY MUSIC
- 9 CLASH
- 10 PETE TOWNSHEND

SOUTH CENTRAL 8.

- 1 DONNA SUMMER
- 2 ZAPP
- 3 ARETHA FRANKLIN
- 4 BILLY SQUIER
- 5 GO-GO'S
- 6 KENNY ROGERS
- 7 BEST LITTLE WHOREHOUSE IN TEXAS
- 8 HOOKED ON CLASSICS II
- 9 JANE FONDA
- 10 JEFFREY OSBORNE

WHAT'S IN-STORE

STARK CONVENTION FOLLOW-UP — One of the big attractions at last week's Stark/Camelot Convention (Cash Box, Aug. 7) was the only sample of Mattel's new Synsonics electronic drum system module to be found in the Eastern U.S. Mattel provided the compact unit — which can be plugged into a stereo system or used with a headphone set and is keyboard playable as well as with regular drumsticks — because it apparently feels that the \$129 suggested list price device can be sold in record stores. Whether that's true or not, it is a fascinating little gadget capable of producing all kinds of rhythms with variously-tuned drum and cymbal settings. An accompanying promo spot featured a ferocious drum battle between the Synsonics and Nigel Olsson on the real thing, as well as a gleeful demonstration by the inimitable Buddy Rich . . . In the four full-line video departments already operating in the Stark/Camelot chain, a Camelot Home Video Club has been instituted along the "Don't leave home without it concept", to use the words of vice president of purchasing and marketing Joe Bressi. During the "E.T." (electronics technology) workshop, Bressi described the club's workings and gold membership card, which resembles a plastic American Express card. The card is of credit card thickness, unlike the thinner Camelot Classical Club membership card, and is designed to make the bearer "proud enough to show it to people". . . Also at the E.T. workshop, Steve Endres, general manager of the video department in the Charlotte, N.C. Grapevine outlet, noted the scarcity of merchandising materials available for home video product so far and wisely suggested that record departments hold onto their movie soundtrack posters for future use when the videocassette is released. He also encouraged counter placement of hot video game cartridges for sale as "\$30 impulse items." Bressi then mentioned that hot video games titles are now included in the hot sheets sent out to the stores for ordering. . . Roy Clark personally presented awards to winners of a merchandising contest, which he said was the first ever on behalf of his product. His gig was his first appearance before a convention, and even though his voice was shot from one too many nights on the road, he sang and played as if absolutely nothing was the matter and richly deserved his standing ovation.

A REAL THING The Lexington Ave. Disc-O-Mat outlet, with Universal Pictures, recently gave \$500 to the best-dressed "Things" in the store along with tickets to a private screening of *The Thing* for second-best dressers. Station WPLJ coordinated the event.

RECORD BAR BITES — Record Bar just ended a month-long "Accessory Explosion." According to manager of special products Reade White-Spunner, it was the first such comprehensive accessories promotion there in at least six years. The goal was to double the percentage of accessories sales throughout the chain by emphasizing the importance of accessories sales to each store's profitability. The Explosion sale-priced all merchandise outside of records and tapes, including such sundries as Chu-Bops, T-shirts, buttons, sunglasses, video games and record and tape care products. The main push, however, was on blank tape, with each manufacturer featuring at least one item on sale the whole month and several sale-pricing their entire lines for one-week periods. Many tapes were made available in special packaging and products, such as a car box created to hold four high bias Memorex tapes. To help promote the Explosion, major tape manufacturers supplied mass merchandising dump bins and point-of-purchase material. Record Bar created generic posters and banners and heavily advertised with co-op and non co-op dollars. Cash awards were given to employees selling select product and managers of stores meeting pre-set sales goals, with the top store manager going to Las Vegas next January for the Consumer Electronics Show. In addition, Maxell awarded a Hitachi stereo system among 100 prizes in a consumer contest. White-Spunner says that the accessories sales will continue to be important at Record Bar after the July Explosion, and that accessories sales skills gained by employees through the various manufacturers' training manuals will carry over together with the increased emphasis on selling accessories product lines. Incidentally Record Bar's heightened emphasis on moving product besides records and tapes is reflected in a recent logo change to "Record Bar — Records, Tapes, And A Little Bit More."

jim bessman



PIRATE AT GOODY'S — On a recent promotional swing through New York, Christopher Atkins, star of *The Pirate Movie*, made an in-store appearance at the Sam Goody Rockefeller Center outlet to promote the soundtrack LP on Polydor/PolyGram. Pictured seated are (l-r) Atkins and Joel Dean, his manager. Pictured standing are (l-r) Jeff Brody, eastern regional vice president, sales, PolyGram; Frank Zaccaro, salesman, PolyGram; Leonard Teitler, store manager, Sam Goody; Rob Singer, director, project management, PolyGram; and Sue De Benedette, New York local promotion manager, PolyGram.

Outside Artist Tie-Ins Seen As Valuable Promotion Tool

by Jim Bessman

NEW YORK — With more and more recording acts going to non-music industries for sponsorship or other forms of tie-ins, an effective new method of promotion has been opened up, according to a nationwide Cash Box survey of labels and retailers. Especially when an act has hit product out on the market, these new tie-ins (like the now-famous Eddie Rabbitt spot for Miller Beer) have generally proven effective for both the artist and the outside company. Even without current hit product, though, heightened artist exposure generated by commercials on behalf of such companies as breweries is said to be a strong plus in itself, and one that often leads to stronger record sales in the future.

A spot check of record companies showed little label involvement in non-record tie-ins, though potential record sales benefits are readily recognized.

"My feeling is that they can greatly

enhance the image and awareness of an artist, which translates into record sales," said Jim Lewis, vice president of marketing at PolyGram Records. Lewis added, however, that it was "very difficult" to quantify the direct effect of such artist tie-ins as beer commercials. "Our only experience in that area has been with Kool & The Gang, who did a commercial for Schlitz Malt. The spot gave them tremendous exposure, and their last two albums have gone double platinum and close to double platinum while their audience has crossed over greatly into the white market. Some of this success must be attributed to that beer commercial."

PolyGram now has two more artists readying outside sponsorship projects, though their identities are still under wraps. "I think the record labels love to see their artists promote other products if it's not overkill," said Kathy Gangwisch, a

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PLUS PROFIT

TOP SELLING VIDEO GAMES

- DEFENDER Atari CX2609
- CHOPPER COMMAND Activision AX015
- YAR'S REVENGE Atari CX2655
- THE EMPIRE STRIKES BACK Parker Brothers 5050
- STARMASTER Activision AX016
- STAR STRIKE Intellivision 5161
- PAC-MAN Atari CX2646
- SPACE HAWK Intellivision 5136
- GRAND PRIX Activision AX014
- DONKEY KONG Coleco 2451
- LOST LUGGAGE Games By Apollo AP2004
- DEMON ATTACK Imagic 3200
- KABOOM! Activision AG010
- ATLANTIS Imagic 3203

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

TOP SELLING ACCESSORIES *

- Bowers Outer LP Sleeves
- Carroll County Crate Kit
- (S) Discwasher D-4 1 1/4 oz. Refill Fluid
- (S) Discwasher D-4 System Kit
- Maxell LNC-60 (2/Bag)
- Maxell LNC-90
- (S) Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/Bag)
- Maxell T-120 (videocassette)
- (S) Maxell XLS Test Pack
- Memorex C-90 (3/Bag)
- Memorex Cassette Head Cleaning Kit
- Memorex T-120 (videocassette)
- Pickwick Cassette Head Cleaner
- Pickwick 45RPM Center
- TDK DC-90 (2/Bag)
- (S) TDK SAC-90
- TDK SAC-90 (3/Bag)

COMPILED FROM: Cavages — Buffalo • Lieberman — Denver, Kansas City • Dan Jay Music — Denver • Musicland — St. Louis • Big Apple Music — Denver • Peaches — Cincinnati, Cleveland, Columbus • Karma — Indianapolis • Gary's — Virginia • Licorice Pizza — Los Angeles • Tower Records — Seattle • Alta — Phoenix • Sound Video, Unltd. — Chicago • Record Theatre — Cincinnati.

TOP SELLING MIDLINES

- (S) A Flock Of Seagulls • Jive/Arista 66000
- AC/DC • Let There Be Rock • Atco SD-3615
- The Beatles • Rock 'N Roll, Vol. 2 • Capitol SN/16021
- Bow Wow Wow • Last of the Mohicans • RCA CPL1-4314
- Crosby, Stills & Nash • Atlantic SD-8229
- Crosby, Stills, Nash & Young • So Far • Atlantic SD-15119
- The Doors • Elektra EKS 75007
- The Doors • The Soft Parade • Elektra EKS 75005
- (S) Haircut 100 • Pelican West • Arista AL 6600
- Joe Jackson • Look Sharp! • A&M SP-4743
- Billy Joel • Piano Man • Columbia PC 32455
- Quincy Jones • The Best • A&M SP-3200
- (S) Missing Persons • Capitol DLP-15001
- Romeo Vold • Never Say Never • Columbia 5C 38178
- Pete Shelley • Homosapien • Arista AL 6602
- (S) Soft Cell • Non-Stop Ecstatic Dancing • Sire 9 23694-1B
- Spyro Gyra • Morning Dance • MCA 9604

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

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales

Harris AM Stereo System Is Second To Get FCC Approval

(continued from page 8)

other stations — RKO's KHJ/Los Angeles and KFRC/San Francisco; Bonneville's KMBZ/Kansas City, Mo.; ABC's WLS/Chicago and WMAL/Washington; and Group W's KDKA/Pittsburgh — have all begun broadcasting in stereo utilizing the Kahn system, while, at presstime, Jefferson-Pilot's WQXI/Atlanta was scheduled to start up its stereo service as the test station for Harris Corp. Aug. 6.

However, it may be a long time before a system is chosen as the AM stereo standard for the broadcast industry. The application for type acceptance of Magnavox' own AM stereo system is still "pending under technical review," according to Charlie Cobbs of the FCC laboratory's chief equipment authorization branch, who noted that the fourth manufacturer, Motorola, has yet to file its application. The first crucial test for some of the systems is taking place this month on WIRE/Indianapolis. Delco Electronics, car radio manufacturer for General Motors, has invited each of the AM stereo system producers to participate in side-by-side demonstrations on the country music outlet in Indiana's capital.

Kahn apparently not taking part in the WIRE test (although it is "cooperating" with Ford Motor Co. in R&D for their own Philco brand car stereos), as company president Leonard Kahn seemed to feel secure in the initial jump he'd gotten on the competition. "Things couldn't be going any better," he said last week. "We have seven systems on the air and at least three more stations (including NBC's WNBC/New York and LIN Broadcasting's WFIL/Philadelphia) are expected to begin stereo service very shortly. KTSA's signal is impacting 200 miles away from the station in Houston, and I've gotten reports from engineers in Birmingham, Ala. who said they picked up WLS' signal from Chicago and it sounded great."

(Although there are no receivers presently available to consumers that are capable of picking up Kahn's, or any other system's, AM stereo signal, two mono receivers spaced side by side and adequately detuned will create a stereo effect with signals broadcast under the Kahn system.)

Car Stereo

Kahn added that the company is "working on the design of car stereo adapters" that will be able to convert AM/FM stereo radios into AM stereo/FM stereo units. (Harris has licensed Crutchfield Corp. of Charlottesville, Va. to manufacture similar adaptors for its own system.) In addition, Westbury, N.Y. electronics manufacturer Mura Corp. is set to make "Walkman"-styled personal AM stereo receivers capable of picking up Kahn AM stereo signals.

"We expect to have AM stereo consumer components out on the market within the next two to three months," noted Kahn.

Since it is the only other company whose AM stereo system's specifications have

received type acceptance from the FCC up till now, Harris is Kahn's biggest competition. According to Harris vice president and general manager Gene T. Whicker, the company has received firm orders for 111 systems thus far in the U.S. and Canada and 17 from overseas, while a half-dozen systems have been "reserved for delivery" to Japanese and domestic manufacturers of household consumer electronic equipment.

"They asked us for some of our first stereo equipment to use in designing and testing new AM stereo radios for the consumer market," said Harris' Whicker.

In addition to WQXI, the company indicated that another 10 stations are set to begin broadcasting in AM stereo using the Harris system before Labor Day, although it declined mentioning which stations.

For Magnavox, as for Motorola, much more is at stake on Delco's forthcoming WIRE test, since both Kahn and Harris have gotten such a considerable head start. According to Vernon Collins, spokesman for Continental Electronics, which manufactures the exciters used in the Magnavox AM stereo system, his company has received "50-60 contingent orders" for its units, with Collins stressing the "contingent."

"A lot of people want to wait and see what the outcome of these Delco tests will be before committing themselves," said Collins, who added that the comparisons were originally scheduled to take place in June but were postponed while awaiting type acceptance from the FCC. "A lot of people are putting their confidence in this test and it's bound to influence a lot of thinking."

Magnavox was originally given approval for its system by the FCC, which reversed its decision amidst the outcry from Magnavox's competitors and the broadcast industry in general. Instead, the FCC, whose current administration has taken a strong stand in support of deregulation, adopted the position that "the marketplace should decide" in regards to which AM stereo system was acceptable.

FCC Gives Unanimous Approval For Non-Broadcast Use Of FM Frequency

LOS ANGELES — The Federal Communications Commission (FCC) unanimously voted Aug. 4 to propose a measure that would allow FM radio stations to use part of their allotted frequency for unrelated businesses such as data transmission, which would scrap a previous rule restricting FM outlets from using radio facilities for non-broadcast purposes.

Because a standard FM signal doesn't fill the entire operating frequency, part of the band can be used to broadcast special, separate programming at the same time the regular audio signal is aired. This programming, which is called Subsidiary Communications Authorization (SCA), can only be received through special equipment and is commonly used by radio stations for transmitting background music systems such as muzak or special services like reading for the blind. The FCC proposal was officially issued for public comment after a 7-0 vote.

Other Proposals

Other proposals unanimously approved by the FCC during the Aug. 4 meeting include a measure scrapping a previous rule requiring radio and television stations to keep detailed operating and maintenance logs for their transmitters and repeal of a regulation that calls for all cable TV systems to file an annual financial report. Larry



MOTOR CITY MOTELS — Capitol recording group *The Motels* recently appeared at the Main Act in Detroit in support of its album "All For One." Pictured backstage after the show are (l-r): Louis Heidelmeier, Detroit promotion manager, Capitol; Martha Davis of the group; Jay Hart, midwestern AOR promotion manager, Capitol; and Doug Podell, program director, WLLZ.

Labels Eager For Spread Of Carroll's KROQ-Style Format

(continued from page 7)

promotion, marketing and management company that frequently works albums by new & developing artists, noted that KROQ had proved particularly receptive to albums by The Jam and Duran Duran. "As an independent," said Botwin, "our job is selling records as well as getting them played, and we're more concerned than labels are that they sell immediately, otherwise we won't be working the record in six weeks. KROQ sells more copies per listener than any other station in their respective market. They move a lot of records. And once they do that, it influences other stations in L.A. and they start to play them."

With Carroll, Schwartz & Grove Assoc. expected to announce consultancy deals with several stations in the next few weeks, label representatives were confident that the format, or a similar AM format, could

succeed in other markets. Additionally, they felt that the incubation period of five years required by KROQ would be unnecessary.

"I think Carroll's got it honed down," said Island's Abramson. "The format is a constant now, and I don't think it will take as long in these other markets. They just have to go into the market, study it, and pick out the best of what people want to hear. I don't say it's the only format, but it's viable."

"Obviously every market is different," added Atlantic's Libow. "But I think Rick understands the intricacies of cities like New York and San Francisco where there's a lot of club activity. And I think it could work in those tightly formatted markets."

"KROQ's people are in the field and they catch a buzz," said Irwin Sirotta, director, national album promotion, JEM Records. "If it's done in the right markets and with an open ear, they can catch on a lot quicker. They already understand that there is such a thing as 'familiar' new music."

"I wonder how much they'll take local tastes into account," said Side One's Botwin. "I think there'll be an affinity — they have a strong identity and a lot of the stuff they program is quirky. I have no doubt they can do it, and if they went into a market like Detroit, it could be a bonanza."

Strong Identity

The strong identity KROQ enjoys has much to do with the station being pro formatted. Unlike the loose alternative stations that challenged rock radio in the late-'60s, the Carroll format operates on a tight 90-minute rotation that has more in common with Top 40 than AOR programming.

"If you look at what alternative radio was like," said Epic's Leeds, "in reflection, it seems like you were block programming to a jock's taste. Carroll has tightened the format, and that's one of the reasons why we feel it's so exciting. It isn't just the music."

"There are lots of progressive stations playing new music," reflected Atlantic's Libow. "But Rick is picking tracks, putting them in heavy rotation and getting tangible results."

"You like to see radio take a stance that's competitive and challenging," said Abramson. "They ran against the bangers."

"If nothing else, it puts some excitement back into radio," added Atco's Coakley. "I certainly wish it the best. Obviously there was a big need in L.A. that was going unfulfilled, and I assume it's the same in the other markets around the country. At the least, I'm sure they'll get lots of label support."



CHERRY PICKIN' — Capitol recording artist Ava Cherry recently dropped by New York radio station WJLB to meet DJ Frankie Corcker and talk about her debut LP for the label, "Streetcar Named Desire."



FANDANGO IN CHICAGO — A&M recording artist and vice chairman of the board Herb Alpert recently visited Chicago on a promotional tour to promote his "Fandango" LP. While in Chicago, Alpert visited with Egmont Sonderling, owner of radio stations WBMX and WOPA.

CASH BOX ROCK ALBUM RADIO REPORT

STEVE WINWOOD TALKING BACK TO THE NIGHT



— **STEVE WINWOOD • TALKING BACK TO THE NIGHT • ISLAND**
ADDS: WBLM, WHFS, KNAC, KNX, WKLS, KNCN, KSHE, WMMS, WOUR, KEZY, WBAB, WNEW, WSHE. **HOTS:** KEZY, WNEW, WSHE. **MEDIUMS:** WBAB. **PREFERRED TRACKS:** Still.
SALES: Just shipped.



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

1 MOST ADDED

1 MOST ACTIVE

LP Chart Position

52 A FLOCK OF SEAGULLS • JIVE/ARISTA
ADDS: None. **HOTS:** WSHE, WNEW, KROO, WHFS, KNAC, KMET, WLIR. **MEDIUMS:** WBLM, WKLS, WMMS, WOUR, WYFE, WBAB, KSJO, KMGN. **PREFERRED TRACKS:** I Ran, Telecommunications, Space.
SALES: Moderate to fair in all regions.

33 APRIL WINE • POWER PLAY • CAPITOL
ADDS: None. **HOTS:** WKLS, KSHE, WMMS, WBAB, KSJO. **MEDIUMS:** WBLM, WABX, KNCN, WCCC, KMET, KEZY, WYFE, KMGN, WSHE. **PREFERRED TRACKS:** Enough.
SALES: Moderate in Midwest and West; fair in others.

2 ASIA • GEFEN
ADDS: None. **HOTS:** WBLM, WKLS, WMMS, KMET, KEZY, WYFE, WBAB, KMGN, WNEW, WSHE. **MEDIUMS:** KSHE, KSJO. **PREFERRED TRACKS:** Only, Sole, Heat.
SALES: Good in all regions.

108 AXE • OFFERING • ATCO
ADDS: KMET. **HOTS:** KSHE. **MEDIUMS:** WKLS, KNCN, WMMS, WOUR, WBAB, WSHE. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest and South; weak in others.

LP Chart Position

40 GLENN FREY • NO FUN ALOUD • ASYLUM
ADDS: None. **HOTS:** WBLM, KNCN, WMMS, KMET, KEZY, WNEW, WSHE. **MEDIUMS:** KNX, WKLS, WYFE, KMGN. **PREFERRED TRACKS:** Partytown, Found, One.
SALES: Weak in East; moderate to fair in others.

14 GENESIS • THREE SIDES LIVE • ATLANTIC
ADDS: None. **HOTS:** KROO, WMMS, KMET, KEZY, KSJO, WNEW. **MEDIUMS:** WBLM, WABX, KSHE, WBAB, WLIR. **PREFERRED TRACKS:** Paperlate, Misunderstanding.
SALES: Good to moderate in all regions.

42 GO-GO's • VACATION • I.R.S./A&M
ADDS: KMGN, KOME. **HOTS:** KROO, WHFS, KNAC, KMET, KEZY, WBAB, WLIR, WNEW. **MEDIUMS:** WKLS, KNCN, KSHE, WMMS, WOUR, KMGN. **PREFERRED TRACKS:** Title, Beatnik, Cool.
SALES: Major breakouts in all regions.

107 DAVID JOHANSEN • LIVE IT UP • BLUE SKY/CBS
ADDS: None. **HOTS:** WMMS, WNEW. **MEDIUMS:** WBLM, WHFS, KNCN, WBAB, KSJO, WLIR. **PREFERRED TRACKS:** Animals Medley.
SALES: Fair in Midwest and East; weak in others.

38 JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA
ADDS: KSJO. **HOTS:** WCCC, WMMS, WBAB. **MEDIUMS:** WBLM, WKLS, KNCN, KSHE, WOUR, KMET, WYFE, WSHE. **PREFERRED TRACKS:** Title, Bloodstone, Pain.
SALES: Moderate to fair in all regions.

LP Chart Position

27 THE ALAN PARSONS PROJECT • EYE IN THE SKY • ARISTA
ADDS: None. **HOTS:** KNX, WKLS, KNCN, WOUR, KEZY, WYFE, WBAB, WNEW, WSHE. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Title.
SALES: Good to moderate in all regions.

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

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

5 THE ROLLING STONES • STILL LIFE • ROLLING STONES/ATCO
ADDS: None. **HOTS:** KROO, KNAC, WMMS, KMET, KMGN, WNEW. **MEDIUMS:** WBLM, KSHE, WKLS, KEZY, KSJO. **PREFERRED TRACKS:** Thumb, Go-Go, Shattered.
SALES: Good to moderate in all regions.

— **SPYS • EMI AMERICA**
ADDS: None. **HOTS:** KSHE, WMMS, WBAB, KSJO. **MEDIUMS:** WBLM, WABX, KNCN, WOUR, WYFE, WNEW. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest and East; weak in others.

43 BILLY SQUIER • EMOTION IN MOTION • CAPITOL
ADDS: None. **HOTS:** WSHE, WKLS, KNCN, WCCC, KSHE, WMMS, WOUR, KMET, WYFE, WBAB, KNEW. **MEDIUMS:** WBLM, WABX, KSJO, WLIR, KMGN. **PREFERRED TRACKS:** Title.
SALES: Good to moderate in all regions.

73 STRAY CATS • BUILT FOR SPEED • EMI AMERICA
ADDS: KOME. **HOTS:** WHFS, KNAC, WMMS, WOUR, WLIR. **MEDIUMS:** KROO, WBAB, WNEW. **PREFERRED TRACKS:** Strut.
SALES: Moderate in all regions; strongest in West.

4 SURVIVOR • EYE OF THE TIGER • SCOTTI BROS./CBS
ADDS: None. **HOTS:** WBLM, KSHE, WMMS, KMET, WYFE, WBAB, KSJO, KMGN, WNEW. **MEDIUMS:** WKLS. **PREFERRED TRACKS:** Title.
SALES: Good in all regions.

19 .38 SPECIAL • SPECIAL FORCES • A&M
ADDS: None. **HOTS:** WKLS, KNCN, KSJO, KMGN. **MEDIUMS:** WBLM, WABX, KSHE, WMMS, KMET, WYFE, WBAB, WNEW. **PREFERRED TRACKS:** Caught, You Keep.
SALES: Moderate to fair in all regions.

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

134 URIAH HEPP • ABOMINOX • MERCURY/POLYGRAM
ADDS: KMET. **HOTS:** WOUR, KSJO. **MEDIUMS:** WBLM, WKLS, KSHE, WMMS, WBAB, WSHE. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in all regions.

5 MOST ADDED

— **PAUL CARRACK • SUBURBAN VOODOO • EPIC**
ADDS: WBAB, WOUR, KOME, WHFS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

31 THE CLASH • COMBAT ROCK • EPIC
ADDS: WOUR. **HOTS:** KROO, KNAC, KMET, WBAB, WLIR, WNEW. **MEDIUMS:** WHFS, KMGN. **PREFERRED TRACKS:** Should I, Casbah.
SALES: Good in West; moderate to fair in others.

6 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM
ADDS: None. **HOTS:** WBLM, WKLS, KNCN, WMMS, WOUR, KMET, KEZY, WYFE, WBAB, KSJO, KMGN, WNEW, WSHE. **MEDIUMS:** KROO. **PREFERRED TRACKS:** Jack, Hurts.
SALES: Good to moderate in all regions.

56 MARSHALL CRENSHAW • WARNER BROS.
ADDS: WYFE. **HOTS:** WHFS, WKLS, WNEW. **MEDIUMS:** KROO, WBLM, KNAC, WMMS, KEZY, WYFE, WBAB, WLIR, WSHE. **PREFERRED TRACKS:** Someday, Cynical, There.
SALES: Moderate in East; fair in others.

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

2 MOST ADDED

— **FAST TIMES AT RIDGEMONT HIGH • ORIGINAL SOUNDTRACK • FULL MOON/ASYLUM**
ADDS: KROO, WBLM, WABX, WKLS, KNCN, WMMS, WOUR, KMET, KEZY, WNEW, WSHE. **HOTS:** KEZY. **MEDIUMS:** None. **PREFERRED TRACKS:** Somebody's, Johnny, Waffle, Raised.
SALES: Just shipped.

4 MOST ADDED

— **LORDS OF THE NEW CHURCH • I.R.S./A&M**
ADDS: WNEW, WLIR, WBAB, WOUR, KOME. **HOTS:** None. **MEDIUMS:** KROO, WHFS, WMMS, KMET. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

3 MOST ADDED

— **RANDY MEISNER • EPIC**
ADDS: KEZY, KMET, KSHE, KNX, KOME, WBLM. **HOTS:** None. **MEDIUMS:** WNEW, KEZY. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

119 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA
ADDS: KMGN. **HOTS:** KNX, WKLS, KEZY, WYFE, WBAB, WLIR, WSHE. **MEDIUMS:** KROO, KNCN, WMMS, WNEW. **PREFERRED TRACKS:** Who, Down.
SALES: Moderate to fair in all regions; strongest in West.

8 THE STEVE MILLER BAND • ABRACADABRA • CAPITOL
ADDS: None. **HOTS:** KNX, WMMS, WBAB, KMGN, WNEW, WSHE. **MEDIUMS:** KROO, WBLM, WKLS, WCCC, KEZY, WLIR. **PREFERRED TRACKS:** Title.
SALES: Good to moderate in all regions.

55 EDDIE MONEY • NO CONTROL • COLUMBIA
ADDS: None. **HOTS:** WNEW, WBLM, WKLS, KNCN, WCCC, KSHE, WMMS, WOUR, KMET, WYFE, WBAB, KSJO. **MEDIUMS:** WSHE, KROO, WABX, KEZY, KMGN. **PREFERRED TRACKS:** Take, Title, Skakin'.
SALES: Moderate to fair in all regions; weakest in East.

17 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: None. **HOTS:** KNAC, WABX, WMMS, KMET, KMGN, WNEW. **MEDIUMS:** KROO, WBLM, WCCC, KSJO, WLIR. **PREFERRED TRACKS:** Lonely, Over, Art.
SALES: Moderate to fair in all regions; weakest in South.

Local College Intern Programs Prove Solid Source Of Staffers

by Tom Roland and Winn Cannon

NASHVILLE — In an effort to cut labor costs, aid in the education of college students and find prospective future employees, businesses on Music Row have been using interns provided by Belmont College in Nashville and Middle Tennessee State University (MTSU) in nearby Murfreesboro. Both Belmont and MTSU have had programs in existence for approximately a decade where students can slant their studies toward the music industry while earning a B.B.A. (Bachelor of Business Administration) or B.S. (Bachelor of Science) degree.

As a general rule, interns are given "menial" tasks once their services are acquired by a company, in return for credit toward their degree and, as they prove their desire and capabilities, their responsibility is widened until they become an integral part of the company. At that point, they are hired or the company might find them a job elsewhere.

Such was the case with Mason Cooper, now professional manager of Deb-dave/Briarpatch Music, who started as an intern with House of Gold. Cooper began doing general office work and, eventually, was involved in pitching some of the publishing house's material and was placed on the payroll at House of Gold.

"We look for the same qualities that are required in the music business," said Bob Montgomery, president of House of Gold, about what makes a competent intern, "that is, ability, ambition and drive."

Cooper noted that his work with House of Gold was vital in his obtaining his current position, but he also indicated that the key to the internship for a student is to apply himself in a businesslike manner. "An intern has to have the will to make it worthwhile for the company," said Cooper, "so that the company cannot do without them. I worked it so they depended on me and that if I left, they would have to totally train someone else. Anybody can do what they're told to, but if you go the extra mile, you'll get hired."

Personal Motivation

Cindy Leu, director of publicity for Columbia, agreed that it is important for an intern to show some personal motivation. "They'll start out with menial tasks," she said, "but that will expand if they prove that they're responsible. Even though they're not getting paid, they are getting school credit, so we ask them to treat their internship like a job and show some commitment and aggressiveness."

Leu herself was an intern in the CBS publicity department for about 18 months, where she was involved in such activities as writing press releases, coordinating press parties and working with tour press following the concert trails of some of the label's artists. "There are a lot of people who walk the streets that have a degree," she said, "but it's important to get that experience and prove yourself. There are some professors at the college that are in the industry directly, but most are related to the industry indirectly, and an internship gives you the opportunity to establish your own contacts. For someone who is just getting started, there are two alternatives: the mail-boy route or the intern route."

Not only has the intern program at CBS produced Leu, it also developed Alan Brown, who is currently the director of publicity for CBS's new gospel wing, Priority Records. Leu said that the overall quality of the interns she has seen has been fairly good and that only a handful are unwilling to commit themselves to perform the necessary tasks. "A few have a misguided

idea about the music industry," said Leu, "but they are rare. I think usually that those people aren't aggressive enough to initiate an internship with a company, but those who really want a job and the experience will make the effort."

Among the former interns who now hold positions on Music Row are Cooper, Leu, Brown, Chris Smith of Dick James Music, Rob Parrish, of the Country Music Assn. and Angela Ball of the Welk Music Group, who previously interned at **Cash Box**. Parrish, in particular, noted that the students who seek an internship in addition to their studies make themselves a more valuable commodity once they enter the business environment, and that the internship program is, in some respects, a method of weeding out the serious professional from less-interested hopefuls.

Vital Experience

"Interning is an excellent idea," he said, "but it does have its drawbacks as far as payment. There are some people who refuse to work for free in order to make it in their career. I think the industry has been concerned in the past with experience. Ten years ago there had not been much education relating to the field that you get, but I think my employer was concerned with what knowledge I had gained in college."

"I would say only 10% of the students have gotten a job directly from their internship," said Geoffrey Hull, director of the Recording Industry Management (RIM) program at MTSU, "but in a more general sense, I would say 60% or better of our interns have gotten jobs elsewhere on Music Row by generating contacts and also recommendations through their performance. It does seem to work because I've gotten very positive feedback from both Music Row and the students currently involved, of which there are 30."

While that would seem to indicate that the potential labor force generated by the area colleges is taking a larger share of the positions on Music Row, the leaders of the program are concerned about protecting the schools' images. "We look at internships as more of a brief experience encounter and hope they will be invited into important meetings to just sit in and learn from it and possibly participate to some degree," offered Dr. Jay Collins, director of the music business program at Belmont. "I try to be careful in reviewing people who apply and make sure it's someone we want representing us."



CHARLES SIGNS WITH CBS/NASHVILLE — Ray Charles (l), long noted as an influence to many musicians, recently signed with CBS Records/Nashville. The entertainer is currently working on a country project for the label, tentatively titled "A Satisfied Mind." "Some people may regard this as an irregular signing for a Nashville label," said Rick Blackburn (r), senior vice president and general manager for CBS/Nashville, "but I think it makes a lot of sense. Black music and country music are both lyric-oriented and soulful in their own way, only the arrangements are different. As Nashville grows, I think people like Ray Charles are great ambassadors to attract newer markets for us."



POLYGRAM PLAYS THE LONE STAR — PolyGram executives turned out in full force to support Reba McEntire's recent "Unlimited" engagement at the Lone Star Cafe in Manhattan. Prior to the show, which was broadcast live by WHN, McEntire taped interviews with radio syndicators United Stations and RKO. Pictured standing are (l-r): Frank Leffel, national country promotion director; Jeff Brody, eastern regional vice president, sales; Joe Polidor, country music marketing director; McEntire; Guenter Hensler, president/chief operating officer; and Bob Edson, vice president, pop promotion. Pictured kneeling are (l-r): Joe Grossman, national secondaries director; Herb Green, national singles sales manager; and Randy Roberts, national singles sales director.

Robbins Returns To Top 10 Status With Current 'Memories' Singles

NASHVILLE — Marty Robbins, the first country performer who was ever presented with a Grammy, moved into the Top 10 on the **Cash Box** singles chart this week with his latest effort, "Some Memories Just Won't Die," the first record of his to attain such status since April 1, 1978.

That record, "Return To Me," peaked at #8 over four years ago, and, though Robbins has had a number of releases since that time, "Some Memories," a tune penned by House of Gold staff writer Bobby Springfield, is the first to reach actual "hit" status since that time. Part of that can be attributed to his new association with producer Bob Montgomery, whose work on Robbins' "Come Back To Me" album has aided the singer in achieving one of his most commercially appealing efforts ever.

Even without a strong record over the last four years, Robbins was still chosen the male vocalist of the year in June's *Music City Newsmen Cover Awards*, pointing out the continued dedication of his fans (the MCN awards are the only fan-voted

nationally-televised country awards show). The award adds to his collection which includes two Grammys and 25 Broadcast Music, Inc. (BMI) citations of achievement. In addition, Robbins is a member of the Nashville Songwriters' Assn. Hall of Fame, and, this year, has been nominated for inclusion in the Country Music Hall of Fame.

Robbins first hit the Top 10 nationally some 30 years ago with his recording of "I'll Go It Alone," and, for 27 of those years, he has remained on the Columbia artist roster, producing such records as "Devil Woman," "A White Sportcoat And A Pink Carnation" and "El Paso" with nearly 70 albums to his credit.

NMPF To Cover Canadian Rights

NASHVILLE — The Nashville Music Publishers' Forum (NMPF) will meet Tuesday, Aug. 10, at ASCAP for a discussion of CAPAC, a Canadian performing rights organization.

John Mills, president of CAPAC, will be a guest speaker at the forum, which begins at 5:00 p.m. Hot topics at last year's Canadian forum, which featured representatives with the Performing Rights Organization of Canada Ltd. (PRO-CAN), included the Canadian Content (CANCON) laws and mechanical royalty rates (**Cash Box**, July 11, 1981).

The forum is co-sponsored by the NMPF and the Nashville Music Assn.

Pegasus Label Bows

NASHVILLE — Pegasus Records, a newly formed independent label, has begun operations from its Nashville offices. Initial product for the company was released this week.

Howard Knight Enterprises, Inc. has been acquired by the label to oversee the company's development and operation, with George Bailey's single, "It's A Wonder Woman," just shipped. The record was one of the last recorded at CBS Studio B. Kevin Coffey, vice president of the Howard Knight organization, will coordinate independent promotion and distribution for the label, which Knight vows will be a "first class" operation, "dedicated to building its roster of artists."

TOP 75 ALBUMS

	Weeks On Chart	8/7		Weeks On Chart	8/7
1 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	1	35	38 STRAIT COUNTRY GEORGE STRAIT (MCA 5348)	45	44
2 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)	4	8	39 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	39	51
3 MOUNTAIN MUSIC ALABAMA (RCA AHL-14229)	3	23	40 OH GIRL CON HUNLEY (Warner Bros. 23693-1)	—	1
4 INSIDE RONNIE MILSAP (RCA AHL-14311)	5	8	41 WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOA 15751)	41	22
5 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	2	22	42 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	37	28
6 QUIET LIES JUICE NEWTON (Capitol ST-12210)	9	12	43 AMAZING GRACE CRISTY LANE (Liberty/LS LT-51117)	43	10
7 JUST SYLVIA SYLVIA (RCA AHL-14312)	11	19	44 PISTOL PACKIN' MAMA HOYT AXTON (Jeremiah JH-50003)	38	11
8 BIG CITY MERLE HAGGARD (Epic FE 37593)	6	41	45 JACK GRAYSON SWINGS (Joe-Wes JW-8100)	—	1
9 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	10	16	46 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	46	37
10 LISTEN TO THE RADIO DON WILLIAMS (MCA-5306)	8	18	47 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	47	17
11 IN BLACK & WHITE BARBARA MANDRELL (MCA-5295)	7	22	48 LIVE FROM AUSTIN CITY LIMITS ROY CLARK (Churchill CR-9421)	48	3
12 HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	12	17	49 SUGAR FREE DAVE ROWLAND (Elektra E1-60011)	51	2
13 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124)	18	5	50 TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064)	50	5
14 BOBBIE SUE OAK RIDGE BOYS (MCA 5294)	14	26	51 THIS DREAM'S ON ME GENE WATSON (MCA-5302)	—	1
15 WHEN WE WERE BOYS THE BELLAMY BROTHERS (Elektra E1-60019)	15	16	52 BROTHERLY LOVE GARY STEWART & DEAN DILLON (RCA AHL-14310)	35	13
16 HEARTBREAK EXPRESS DOLLY PARTON (RCA AHL 1-4289)	13	17	53 STICKIN' TOGETHER THE KENDALLS (Mercury/PolyGram SRM-1-4046)	62	2
17 SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia FC 38009)	17	9	54 THE SINGING COWBOY REX ALLEN, JR. (Warner Bros. BSK 3671)	54	5
18 STRAIT FROM THE HEART GEORGE STRAIT (MCA 5320)	20	7	55 FAMILY & FRIENDS RICKY SKAGGS (Rounder 0151)	55	5
19 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 23688-1)	25	6	56 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	61	34
20 BLACK ON BLACK WAYLON JENNING (RCA AHL-14247)	16	24	57 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	53	5
21 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	21	37	58 COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)	67	3
22 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	22	29	59 LAST TRAIN TO HEAVEN BOXCAR WILLIE (Main Street ST73001)	44	15
23 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	23	73	60 THE DUKES OF HAZZARD VARIOUS ARTISTS (Scotti Bros./CBS E2377 12)	49	20
24 NUMBER ONES CONWAY TWITTY (MCA-5318)	19	12	61 AIN'T GOT NOTHING TO LOSE BOBBY BARE (Columbia FC 37719)	52	18
25 THE LEGEND GOES ON THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)	26	7	62 FANCY FREE OAK RIDGE BOYS (MCA 5209)	70	62
26 LOVE TO BURN RONNIE McDOWELL (Epic FE 38017)	27	7	63 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	73	74
27 BUSTED JOHN CONLEE (MCA 5310)	31	18	64 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	56	43
28 SOFT TOUCH TAMMY WYNETTE (Epic FE 37980)	28	11	65 SEASONS OF THE HEART JOHN DENVER (RCA AFL-14256)	57	21
29 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	29	29	66 QUIET MAN JOHN SCHNEIDER (Scotti Bros./CBS FZ 37956)	58	5
30 THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL-14315)	30	11	67 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	59	41
31 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM-1-4047)	36	5	68 GREATEST HITS OAK RIDGE BOYS (MCA 5150)	60	52
32 WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)	32	20	69 JUICE JUICE NEWTON (Capitol ST 12136)	63	74
33 CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA AHL-14287)	24	19	70 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL-14127)	64	37
34 16TH AVENUE LACY J. DALTON (Columbia FC 37975)	40	3	71 WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	65	5
35 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	34	49	72 I'M GOIN' HURTIN' JOE STAMPLEY (Epic FE 37927)	66	17
36 SOME DAYS IT RAINS ALL NIGHT LONG TERRI GIBBS (MCA-5315)	33	11	73 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	68	17
37 MY HOME'S IN ALABAMA ALABAMA (RCA AHL-13644)	42	110	74 TAKE ME TO THE COUNTRY MEL McDANIEL (Capitol ST-12208)	69	16
			75 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	71	73

THE COUNTRY COLUMN

BELLAMYS BRING REGGAE TO THE OPRY — It had to be a first when the Bellamy Brothers played their brand of reggae on the stage of the Grand Ole Opry July 31. That is not to say that the duo — **David and Howard** — has never played the Opry before, but rather to say that reggae, that rasta product from the Caribbean islands, had probably never graced the time-honored hall's stage until the group played its latest single, "Get Into Reggae Cowboy," that evening. Surprisingly, when they asked the audience if it was familiar with reggae, they received a fairly strong response from the sell-out crowd, but, when they asked the fans if they were familiar with country music, they garnered only a smattering of handclaps. Undaunted, they introduced the audience to their own brand of countryfied reggae where timbales meet the pedal steel in a mixture that fuses Nashville with Jamaica. The Florida natives will tape a special for Canadian television in the near future, which will include a performance of the song. Maybe the Bellamys will inspire a new dance — the cowboy samba, complete with **Carmen Miranda** look-alikes who don Acme boots and play fruit basket upset . . .

... DID HANK WILLIAMS SHOW UP, TOO? — Some Nashvillians are claiming that the ghost of **Hank Williams** was also in the Ryman Auditorium July 27 for the taping of *That Good Ole Nashville Music*. **Gary Gentry** was performing "The Ride," a song that will be released by RCA this fall. The tune describes a hitchhiker who is given a ride by a man in a Cadillac named Hank, and when Gentry sang the word "Hank," all the lights in the house, plus the power for the Opryland hotel and amusement park were turned off. Although a spokesman for the local power company attributed the blackout to a faulty switch, some are not so positive that the spirit of Hank Williams was not involved.

NEWMAN BAND ESCAPES BUS FIRE — **Jimmy C. Newman** and his **Cajun Country** band are currently in the market for a new tour bus after their vehicle was wiped out by a



MILSAP MEETS THE SUNSHINE — *Ronnie Milsap (l), whose latest single, "He Got You," sports the line, "he got the sunshine, I got the rain," got a surprise visit backstage by ASCAP communications coordinator Ken Sunshine (r) following the entertainer's recent appearance at the Garden State Arts Center in New Jersey.*

fire that started while the band was sleeping on the bus at a truck stop near Mount Vernon, Ill. Newman awoke to find the fire in the front end of the group's transport and alerted his sleeping co-habitants to the blaze. All escaped without injury although their clothes and personal effects were lost. Most of the sound equipment and instruments, which were stored in a compartment on the bottom of the bus, were saved, although they sustained water damage from attempts by local firefighters to squelch the conflagration.

TOTO SINGER INJURED DURING NASHVILLE CONCERT — **Bobby Kimball**, lead singer for rock band **Toto**, was injured during the band's appearance at the Tennessee Performing Arts Center July 29. Kimball leaped onto a floor monitor during an encore, and the monitor, which was supposed to have been anchored to the floor, tipped, sending Kimball to the ground. The following night in Chattanooga, he was forced to perform from a wheelchair as the fall produced torn ligaments and chipped bones in his left leg, and, that weekend, he was placed in a Nashville hospital where he was set in a cast that should reduce his mobility for six weeks. Kimball vows to be out of the plaster set in time for the group's European tour.

ROBBINS MAKES THE TOP 10 — It's been a long dry spell for **Marty Robbins**, but this week the country entertainer entered the Top 10 on the **Cash Box** country singles chart for the first time in several years with his current record "Some Memories Just Won't Die," written by **Bobby Springfield** of House of Gold. His last entry into the Top 10 was "Return To Me," which peaked at #8 April 1, 1978. Robbins, who was named Male Vocalist of the Year in June at the *Music City News* Cover Awards, as been nominated for induction into the country music Hall of Fame.

ALABAMA SONG CHOSEN AS STATE SONG — RCA recording act **Alabama** will be honored this September in Huntsville, Ala., where its song, "My Home's In Alabama," has been named the official state song. The group's "Take Me Down" single is one of four RCA country releases that have crossed over to the Top 100 pop singles chart, including "She Got The Goldmine (I Got The Shaft)" by **Jerry Reed**, "I Will Always Love You" by **Dolly Parton** and "Any Day Now" by **Ronnie Milsap**.

WHATEVER HAPPENED TO . . . ? — Remember **Don Silvers** and **Lois Johnson**? Johnson was a duet partner on vinyl with **Hank Williams, Jr.** during the last decade, and Silvers helped **Faron Young** build his Queen of Sound recording studio during the same period. The two have been travelling as a pair for the last 10 years and now have recorded their first duet album on Whitehorse Records. Both have singles out as well; Johnson has released "It Won't Be Easy" and Silvers has come out with "Sleeping Along," both written by Silvers.

MAJOR OUTDOOR BASH SET IN EAST TENNESSEE — Crossville, a small town west of Knoxville, will be the site of a giant outdoor festival Aug. 15. Billed as the Cumberland Plateau Birthday Bash, the event marks the 50th birthday of Knoxville promoter **Bill Mullins**, and features the **Oak Ridge Boys**, **Willie Nelson**, the **Charlie Daniels Band** and **Freeport**.

tom roland

SINGLES TO WATCH

JOHN SCHNEIDER — *In The Driver's Seat* — (Scotti Brothers ZS5 03062)

THE WHITES — *You Put The Blue In Me* — (Elektra 7-69980)

KIN VASSY — *Women In Love* — (Liberty P-B-1469)

WAYNE KEMP — *She Only Meant To Use Him* — (Mercury 76165)

BOBBY BARE — *(I'm Not) A Candle In The Wind* — (Columbia 18-03149)

DOUG KERSHAW — *Keep Between Them Ditches* — (Scotti Brothers ZS5 03065)

KIPPI BRANNON — *He Don't Make Me Cry* — (MCA MCA-52096)

THE WRIGHT BROTHERS — *Made In The U.S.A.* — (Warner Bros. 7-29926)

TOP 100 COUNTRY SINGLES

August 14, 1982

	Weeks On Chart		Weeks On Chart		Weeks On Chart
	8/7	Chart	8/7	Chart	8/7
1 NOBODY	4	11	34 IT'S HARD TO BE THE DREAMER	35	7
SYLVIA (RCA PB-13223)			DONNA FARGO (RCA PB-13264)		
2 HONKY TONKIN'	2	12	35 LOVE BUSTED	39	5
HANK WILLIAMS, JR. (Elektra E-47462)			BILLY "CRASH" CRADDOCK		
3 BORN TO RUN	5	13	(Capitol P-B-5139)		
EMMYLOU HARRIS (Warner Bros. 7-29993)			36 I WISH YOU COULD HAVE	51	3
4 I'M GONNA HIRE A WINO TO	6	13	TURNED MY HEAD		
DECORATE OUR HOME			OAK RIDGE BOYS (MCA-52095)		
DAVID FRIZZELL (Warner/Viva WBS 50063)			37 I DIDN'T KNOW YOU COULD	42	4
5 AIN'T NO MONEY	7	12	BREAK A BROKEN HEART		
ROSANNE CASH (Columbia 18-02937)			JOE STAMPLEY (Epic 14-03016)		
6 FOOL HEARTED MEMORY	8	9	38 DON'T WE BELONG IN LOVE	38	8
GEORGE STRAIT (MCA-52066)			STEPHANIE WINSLOW (Primer PR-1007)		
7 LOVE WILL TURN YOU AROUND	9	6	39 YESTERDAY'S WINE	57	2
KENNY ROGERS (Liberty P-B-1471)			MERLE HAGGARD/GEORGE JONES		
8 WOMEN DO KNOW HOW TO	10	8	(Epic 14-03072)		
CARRY ON			40 YOUR BEDROOM EYES	44	5
WAYLON JENNINGS (RCA PB-13257)			VERN GOSDIN (AMI 1307AA)		
9 I'M NOT THAT LONELY YET	12	12	41 SOME OF MY BEST FRIENDS	48	4
REBA MCENTIRE			ARE OLD SONGS		
(Mercury/PolyGram 76157)			LOUISE MANDRELL (RCA PB-13728)		
10 SOME MEMORIES JUST WON'T	11	14	42 HEARTBREAK EXPRESS	28	12
DIE			DOLLY PARTON (RCA PB-13234)		
MARTY ROBBINS (Columbia 18-02854)			43 I'LL BE LOVING YOU	45	7
11 I DON'T CARE	1	12	BIG AL DOWNING (Team TRS 1001AS)		
RICKY SKAGGS (Epic 14-02931)			44 HEY! BABY!	59	3
12 HEAVENLY BODIES	14	10	ANNE MURRAY (Capitol P-B-5145)		
EARL THOMAS CONLEY (RCA PB-13246)			45 STUMBLIN' IN	47	8
13 SHE'S NOT REALLY CHEATIN'	16	9	CHANTILLY (Jaroco JR-51282)		
MOE BANDY (Columbia 18-02966)			46 SHE IS THE WOMAN	49	7
14 OLD FRIENDS	15	10	SUPER GRIT COWBOY BAND		
ROGER MILLER & WILLIE NELSON W/RAY			(Hoodswamp HS-8005)		
PRICE (Columbia 18-02681)			47 BACK IN DEBBIE'S ARMS	50	5
15 SHE GOT THE GOLDMINE	17	6	TOM CARLILE (Door Knob DK 82-180)		
JERRY REED (RCA PB-13268)			48 LIVIN' IN THESE TROUBLED	61	2
16 DANCING YOUR MEMORY	19	8	TIMES		
AWAY			CRYSTAL GAYLE (Columbia 18-03048)		
CHARLY McCLAIN (Epic 14-02975)			49 COWBOY IN A THREE PIECE	52	6
17 SHE'S PLAYING HARD TO	18	9	BUSINESS SUIT		
FORGET			REX ALLEN, JR. (Warner Bros. 7-29968)		
EDDY RAVEN (Elektra E-47469)			50 CHEATER'S PRAYER	29	11
18 WHATEVER	21	7	THE KENDALLS (Mercury/PolyGram 76155)		
THE STATLER BROTHERS			51 I'M DRINKIN' CANADA DRY	58	4
(Mercury/PolyGram 76162)			BURRITO BROTHERS (Curb ZS 5 03023)		
19 WHAT'S FOREVER FOR	20	9	52 I WILL ALWAYS LOVE YOU	68	3
MICHAEL MURPHY (Liberty P-B-1466)			DOLLY PARTON (RCA PB-13260)		
20 BIG OLE BREW	22	7	53 SHE'S LYING	71	2
MEL McDANIEL (Capitol P-B-5138)			LEE GREENWOOD (MCA-52087)		
21 THIS DREAM'S ON ME	23	7	54 OH GIRL	32	13
GENE WATSON (MCA-52074)			CON HUNLEY (Warner Bros. WBS 50058)		
22 DREAMS DIE HARD	24	6	55 SOUL SEARCHIN'	70	2
GARY MORRIS (Warner Bros. 7-29967)			LEON EVERETTE (RCA PB-13282)		
23 YOU TURN ME ON I'M A RADIO	26	8	56 HE GOT YOU	80	2
GAIL DAVIES (Warner Bros. 7-29972)			RONNIE MILSAP (RCA PB-13286)		
24 NOTHING BUT THE RADIO ON	27	7	57 ROLL OVER BEETHOVEN	60	5
YOUNGER BROTHERS (MCA-52076)			NARVEL FELTS (Lobo XI)		
25 NOTHING BEHIND YOU,	25	8	58 I JUST CUT MYSELF	37	15
NOTHING IN SIGHT			RONNIE McDOWELL (Epic 14-02884)		
JOHN CONLEE (MCA-52070)			59 I STILL LOVE YOU	43	10
26 I JUST CAME HERE TO DANCE	30	5	TOMPALL & THE GLASER BROS.		
DAVID FRIZZELL & SHELLY WEST			(Elektra E-47461)		
(Warner/Viva 7-29980)			60 MORE NIGHTS	64	4
27 PUT YOUR DREAMS AWAY	41	3	LANE BRODY (Liberty P-B-1470)		
MICKY GILLEY (Epic 14-03055)			61 TALK TO ME LONELINESS	40	11
28 GET INTO REGGAE COWBOY	34	5	CINDY HURT (Churchill CR 94004)		
THE BELLAMY BROTHERS			62 'TIL YOU'RE GONE	46	16
(Elektra/Curb 7-29999)			BARBARA MANDRELL (MCA-52038)		
29 ARE THE GOOD TIMES REALLY	3	14	63 JUST HOOKED ON COUNTRY	53	13
OVER			ALBERT COLEMAN'S ATLANTA POPS		
MERLE HAGGARD (Epic 14-02894)			(Epic 14-02938)		
30 TAKE ME DOWN	13	12	64 NEW WAY OUT	74	3
ALABAMA (RCA PB-13210)			KAREN BROOKS (Warner Bros. 7-29958)		
31 THE HIGH COST OF LOVING	31	12	65 SHE USED TO SING ON SUNDAY	54	12
CHARLIE ROSS (TownHouse R-1057)			LARRY GATLIN & THE GATLIN BROS. BAND		
32 BLUE RENDEZVOUS	33	9	(Columbia 18-02910)		
LLOYD DAVID FOSTER (MCA-52061)			66 LOVE NEVER DIES	69	5
33 I'LL BE YOUR MAN AROUND THE	36	6	GARY WOLF (Columbia 18-02986)		
HOUSE			67 WHEN YOU FALL IN LOVE	55	14
KIERAN KANE (Elektra E-47478)			JOHNNY LEE (Full Moon/Asylum E-47444)		

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Ain't No Money (Coolwell/Granite — ASCAP)	5	Hey! Baby! (Le Bill Music/Unart Music — BMI)	44	Lovin' Our Lives Away (April Music — ASCAP)	85	Song Of The South (Hall-Clement c/o Welk — BMI)	82
Are The Good Times (Shade Tree — BMI)	29	Honky Tonkin' (Fred Rose/Hiram/Rightsong — BMI)	2	Making Love From Memory (Coal Dust/King Coal —		Soul Searchin' (Swallowfork — ASCAP)	55
Back In Debbie's Arms (Opa-Locka — ASCAP)	47	I Am The Fire (I.S.P.D. — ASCAP)	87	SESAC/ASCAP)	78	Southern Fried (Stallion/Lowery — BMI)	90
Back To Believing (Chappell — ASCAP/Hall-Clement		I Didn't Know (Baray/Mullet — BMI)	37	Midnight Flyer (Jody Miller — BMI)	73	Starting All Over (Music Number One — CAPAC)	97
c/o Welk — BMI)	89	I Don't Care (Cedarwood — BMI)	11	More Nights (Seven Nights — ASCAP)	60	Stumblin' In (Chinnichap — adm. in U.S. & Can. by	45
Big Ole Brew (Blendingwell/Bad Ju-Ju — ASCAP)	20	I Don't Think (Royal Haven — BMI)	26	Morning, Noon and Night (Ft. Knox/Jupace — BMI)	100	Careers — BMI)	
Blue Rendezvous (House of Gold — BMI)	32	If I Ever Needed A Lady (South Town — BMI)	68	New Way Out (Gee Sharp Music — BMI)	64	Take Me Down (Chinnichap adm. in U.S. & Can. by	
Born To Run (Rondor (London-PRS) adm in the		I Just Cut Myself (This Side Up (div. of Prestige)/		Nobody (Tom Collins — BMI)	1	Careers/Irving/Down 'N Dixie — BMI)	30
U.S. & Canada by Irving — BMI)	3	Cross Keys — ASCAP)	58	Nothing But The (House of Gold — BMI)	25	Take The Memory (Colgems — EMI — ASCAP)	98
Cheater's Prayer (Old Friends — BMI)	50	I Still Love You (Milene — ASCAP)	59	Nothing But The (House of Gold — BMI)	24	Talk To Me (Leona — ASCAP)	61
Country Boy's Song (Bil-Kar—SESAC/Sparks		I Will Always (Velvet Apple Music — BMI)	52	Oh Girl (Unichappell — BMI)	54	The High Cost Of Loving (Rick Hall — ASCAP)	31
Gotta Fly — BMI)	69	I Wish I (Blendingwell — BMI)	95	Old Friends (Airhond — BMI)	14	The Other Woman (Raydiola — ASCAP)	93
Country Fiddles (Keith Lee/Trail of Tears — BMI)	88	I Wish You (Tree Publ. — BMI)	36	Operator (Conrad — BMI)	75	The Ride (Newwriters Music — BMI)	86
Cowboy In A (Peso/Wallet — BMI)	49	If I Ever Needed A Lady (South Town — BMI)	72	Put Your Dreams Away (United Artists Music/Lion-		This Dream's On Me (Coal Miners — BMI)	21
Dancing Your Memory (Barnwood — BMI)	16	If My Heart (Acuff-Rose Publ./Glad Music — BMI)	77	Hearted Music/Ideas of March — ASCAP)	27	'Til You're Gone (Rick Hall — ASCAP)	62
Difference In A (Timestar/Glondrina — ASCAP)	84	I'll Be Loving You (Metaphor — BMI)	43	Ragin' Cajun (Hat Band — BMI)	74	Wait Till Those (Millstone — ASCAP/Almarie — BMI)	83
Don't We Belong (Blackwood/O'Lyric — BMI)	38	I'll Be Your (Cross Keys — ASCAP)	33	Roll Over Beethoven (ARC — BMI)	57	Walk Me 'Cross (Kelly & Lloyd — ASCAP)	81
Don't Worry About (Old Friends/Tree/Duchess-		I'm Drinkin' (Ensign — BMI/Colgems-EMI — ASCAP)	51	She Got The Goldmine (House of Gold — BMI)	15	We Made Memories (Columbia II/Sage Hen — BMI)	99
MCA/Posey — BMI)	92	I'm Gonna Hire A Wino (Peso/Wallet — BMI)	4	She Is The Woman (Hoodswamp — BMI)	46	Whatever (American Cowboy Music — BMI)	18
Dreams Die Hard (Jensing/Chick Rains — BMI)	22	I'm Not That (Swallowfork — ASCAP)	9	She Used To (Larry Gatlin — BMI)	65	What's Forever For (Tree — BMI)	19
Every Now And Then (Sabal — ASCAP)	96	It's Hard To Be (Galleon — ASCAP/Algee — BMI)	34	She's Lying (Unichappell/Jan Crutchfield/Music Corp.		When You Fall (Sweet Baby — BMI/Music City —	67
Fool Hearted Memory (Make Believs/Welbeck —		Just Hooked (Medley — Various Publishers)	63	of America-MCA — BMI)	53	ASCAP)	
ASCAP)	6	L.A. County Jail (Shady Dell — BMI)	94	She's Not Really (Baray/Wood Hall — BMI)	13	Women Do Know (Waylon Jennings/Vogue & Baby	8
Georgia On A (ATV — BMI)	71	Let It Be Me (MCA Music, Div. of MCA — BMI)	79	She's Playing Hard (April — ASCAP/Blackwood —		Chick c/o Welk — BMI)	70
Get Into Reggae (Bellamy Bros./Famous — ASCAP)	28	Love Busted (Tree — BMI)	48	BMI)	17	Would You Catch A Falling Star (Tree — BMI)	39
He Got You (Chriswood — BMI/Murfeesongs —		Love Never Dies (Galleon — BMI)	66	So This Is (Ensign — BMI/Augie — ASCAP)	91	Yesterday's Wine (Willie Nelson — BMI)	76
ASCAP)	56	Love Will Turn (Lionsmate/DeDeve/Briarpatch —		Some Days It (Chiplin Music — ASCAP)	80	You Still Get (First Lady — BMI/Tapage — ASCAP)	23
Heartbreak Express (Velvet Apple — BMI)	42	ASCAP/BMI)	7	Some Memories Just (House of Gold — BMI)	10	You Turn Me On (Crazy Crow — EMI)	40
Heavenly Bodies (Blue Moon/Merilark/April —				Some Of My Best (Tree — BMI)	41	Your Bedroom Eyes (Nub-Pub — ASCAP)	
ASCAP)	12						



Exceptionally heavy radio activity this week

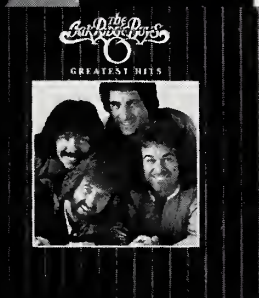
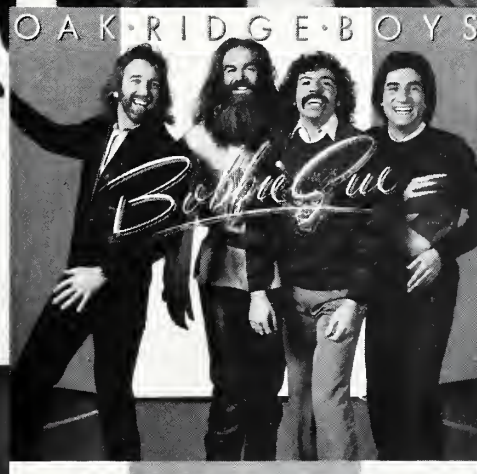


Exceptionally heavy sales activity this week

THEY'RE TURNING HEADS AGAIN!

I WISH YOU COULD HAVE TURNED MY HEAD
(AND LEFT MY HEART ALONE) MCA 52095

THE NEW SINGLE OFF THE "BOBBIE SUE" ALBUM
FROM THE GROUP THAT'S BROUGHT YOU THESE SOLID
GOLD (AND PLATINUM) ALBUMS



AND COMING FOR THE HOLIDAYS... A VERY SPECIAL OAK RIDGE BOYS CHRISTMAS ALBUM

MOST ADDED COUNTRY SINGLES

1. HE GOT YOU — RONNIE MILSAP — RCA — 38 ADDS
2. YESTERDAY'S WINE — MERLE HAGGARD & GEORGE JONES — EPIC — 28 ADDS
3. SHE'S LYING — LEE GREENWOOD — MCA — 23 ADDS
4. YOU STILL GET TO ME IN MY DREAMS — TAMMY WYNETTE — EPIC — 22 ADDS
5. MAKING LOVE FROM MEMORY — LORETTA LYNN — MCA — 22 ADDS
6. LIVIN' IN THESE TROUBLED TIMES — CRYSTAL GAYLE — COLUMBIA — 21 ADDS
7. HEY! BABY! — ANNE MURRAY — CAPITOL — 20 ADDS
8. LET IT BE ME — WILLIE NELSON — COLUMBIA — 20 ADDS
9. SOME DAYS IT RAINS ALL NIGHT LONG — TERRI GIBBS — MCA — 19 ADDS
10. SOUL SEARCHIN' — LEON EVERETTE — RCA — 16 ADDS

MOST ACTIVE COUNTRY SINGLES

1. YESTERDAY'S WINE — MERLE HAGGARD & GEORGE JONES — EPIC — 51 REPORTS
2. SHE GOT THE GOLDMINE — JERRY REED — RCA — 48 REPORTS
3. I JUST CAME HERE TO DANCE — DAVID FRIZZELL & SHELLY WEST — WARNER/VIVA — 43 REPORTS
4. HEY! BABY! — ANNE MURRAY — CAPITOL — 41 REPORTS
5. DREAMS DIE HARD — GARY MORRIS — WARNER BROS. — 39 REPORTS
6. WHATEVER — THE STATLER BROTHERS — MERCURY/POLYGRAM — 37 REPORTS
7. GET INTO REGGAE COWBOY — THE BELLAMY BROTHERS — ELEKTRA/CURB — 37 REPORTS
8. I WISH YOU COULD HAVE TURNED MY HEAD — OAK RIDGE BOYS — MCA — 37 REPORTS
9. BIG OLE BREW — MEL McDANIEL — CAPITOL — 35 REPORTS
10. NOTHING BUT THE RADIO ON — YOUNGER BROTHERS — MCA — 35 REPORTS

Van Camp's Foods To Sponsor New Interview Program With Brenda Lee

NASHVILLE — *Brenda Lee's Country Profile*, a country-oriented interview program produced and syndicated by Alandale Prods. of Louisville, will debut on 34 radio stations in 21 states Aug. 30.

Hosted by Lee, with interviews conducted by country music journalist Alanna Nash, the series will highlight a different artist weekly in 52 segments, which allow for a different chapter on each artist for five days. The program, a three-and-one-half minute segment that includes a sixty-second commercial break, is sponsored by Van Camp's pork & beans and Van Camp's "Beenie Weenies." The show has been on the air in 15 markets in Texas and Louisiana since October, sponsored by Frey Meats, and was added in eight Taylor Drugstore-sponsored markets in Kentucky and Indiana in March. The program is provided to stations exclusively in their markets on a barter basis.

The program marks the first time that the pork & beans and Beenie Weenie divisions of Van Camp's have coordinated a joint promotion with most of the budget aimed at radio. Coinciding with the *Brenda Lee Country Profile* is a Van Camp's

sweepstakes that features the entertainer as spokesperson. To take part in the contest, listeners will be encouraged to pick up entry blanks at local supermarkets, where in-store Brenda Lee promotional aids will be displayed.

Nash has been involved previously in such syndicated specials as *Elvis Remembered* and *Inside Country* and has an 18-year history of freelance writing. Her pieces have appeared in such publications as the *New York Times*, *Rolling Stone*, *Stereo Reivew*, *Esquire* and *Country Music*.

The one-year series covers such artists as: Alabama, Rosanne Cash, John Conlee, Emmylou Harris, George Jones, the Oak Ridge Boys, Charley Pride, Barbara Mandrell, Sylvia, Don Williams and Hank Williams, Jr.

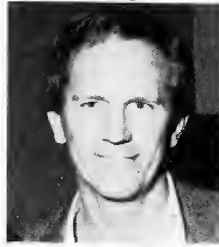
Among the 34 stations that will pick up the project are: KFHWichita, WZZK/Birmingham, WDOD/Chattanooga, WWW/Detroit, WKSW/Cleveland, KFKF/Kansas City, KGA/Spokane, WUSN/Chicago, WIRE/Indianapolis, KOMA/Oklahoma City, WSM/Nashville and KXOL/Dallas.



GREENWOOD'S WUSN 'DIAMOND RING' PROMOTION — Becky Riley of Bensenville, Ill., was presented with a diamond ring after winning a "Ring On Her Finger" promotion sponsored by WUSN/Chicago and K mart. Lee Greenwood, whose follow-up single, "She's Lying," took a hefty 18-point jump on the *Cash Box* singles chart this week, gave her the ring during his appearance at Nashville North in the greater Chicago area. Pictured are (l-r): Lee Logan, program director, WUSN; Greenwood; Riley; Nikki Courtney, music director, WUSN; Rod Linnum, branch manager, MCA/Chicago; and Ron Warren, regional director, MCA.

THE COUNTRY MIKE

CHANGES AT KNOXVILLE COUNTRY STATIONS — Jessica James, who has been acting as music director for WRJZ/Knoxville, has been promoted to program director for the station, owned by former WMAQ/Chicago executives Bill Hennes and Burt Sherwood. James took over the position Aug. 2 from Dr. Don, who will assume a post with Mooney Broadcasting station WUSW-FM/Lebanon. Dr. Don's departure left a hole in the on-air morning slot, which has been filled by John Dalton, who has been obtained from WETQ/Oak Ridge. According to James, who holds down the afternoon drive spot, the station will establish some kind of on-air rivalry between the "James Gang" and the "Dalton Gang." Eddie Beacon has been named assistant PD for James' new regime. At



David Lawrence

crosstown WNOX-FM, Rick Davis has been tabbed as the new music director for the station, which will change its call letters to WKNX. Davis has been working for WJRB/Nashville and, prior to that, was music director at KXLR/Little Rock. Davis will join PD Philip Hunt, who was named recently to take over programming reins at the station, which was recently acquired by Jayco Broadcasting (*Cash Box*, Aug. 7).

PROGRAMMER PROFILE — As David Lawrence, presently the 6-9 morning man for WDAF/Kansas City, prepared to leave Naval Intelligence, he wanted to stay in the field he had learned while serving at Ft. Collins, Colo. He knew how to brief high officials in the news that might affect them in the future, and knowledge of this technique led him to believe that radio news might be a good outlet for this skill. Lawrence enrolled at Elkins Broadcasting and timed his departure from the Navy to coincide with graduation from radio school. Lawrence landed his first on-air job in the same town, Ft. Collins, at KIIIX radio while he commuted from Denver each day. After doing middays for a while, Lawrence met Jack Murker, now doing production work in the Bay Area, and was offered a DJ job in his hometown of Denver at KDEN, which was an MOR/pop station at the time. Three days later, KDEN switched to all-news and Lawrence was back doing brief news for a larger audience than while he was doing the same thing in the Navy. A call came from WDAF/Kansas City three months later for an all-night music jock and Lawrence got back into spinning records, doing the *Golden Beacon* show for WDAF. Later in 1977 he went to mornings and soon thereafter WDAF went to full-time country and Jim Tyler, now at WMAQ/Chicago, took over mornings and Lawrence moved to midday. By 1979, 61-Country had moved from #9 to #1 in Kansas City's Arbitron ratings. With the help of Moon Mullins, program director at 61-Country, Randy Michaels of Taft Broadcasting and Tom Connelly, general manager, the Kansas City country outlet has remained in the top spot since 1979. While not doing his morning shift and other tasks for WDAF, Lawrence collects old 45s as a hobby and supports Kansas City's four major sports entities, the Royals, Chiefs, Kings and Tom Watson.

JAMBOREE KEEPS ON JAMMING — WWVA/Wheeling has done it again with the station's sixth annual Jamboree in the Hills. This year, nearly 50,000 country music lovers jammed the hills near Wheeling to listen to a wide array of country music performers. Included in the two day line-up were: Loretta Lynn, Ronnie Milsap, Oak Ridge Boys, Ronnie McDowell, David Frizzell & Shelly West, Janie Fricke, The Kendalls, Sylvia, Mel McDaniel, Eddy Raven, Sonny James, Leon Everette, Carl Perkins, Darlene Austin, Billy Joe Shaver, Jacky Ward, Helen Cornelius, Tompall & The Glaser Brothers, Johnny Rodriguez, Sandy Powell, Jimmy C. Newman, Cal Smith and The New Generation Express. Country Music Assn. (CMA) board directors were among the special guests invited. A "very healthy" Jerry Lee Lewis finished off the Saturday night show.

OMAHA ANNIVERSARY CELEBRATION — KYNN/Omaha will hold the station's fifth anniversary show this month with country performers Gary Morris, Ernest Tubb and Lane Brody to headline the showcase performance capping off the birthday festivities. Family games are scheduled to coincide with various bluegrass, gospel and old-time fiddling contests that will be held during the day, along with a talent contest for local and regional country bands.

country mike

PROGRAMMERS PICKS

Lee Shannon	WQIK/Jacksonville	I Wish You Could Have Turned My Head — Oak Ridge Boys — MCA
Mel Royer	KFRM/Salinas	Every Now And Then — Oak Ridge Boys — MCA
Don Keith	WJRB/Nashville	New Way Out — Karen Brooks — Warner Bros.
Henry Jay	WGTO/Cypress Gardens	Soul Searchin' — Leon Everette — RCA
Rob Hough	KTTS/Springfield	Yesterday's Wine — Merle Haggard & George Jones — Epic
Don Walton	KFH/Wichita	If I Could See You Through My Eyes — Skip & Linda — MDJ
Mark Tudor	WTQR/Winston-Salem	Georgia On A Fast Train — Johnny Cash — Columbia
Tim Perkins	KCAN/El Reno	Southern Fried — Bill Anderson — Southern Tracks
Dan Hollander	WDXE/Lawrenceburg	You Still Get To Me In My Dreams — Tammy Wynette — Epic
Jeff Davles	KXLR/Little Rock	Lady, Lady — Kelly Lange — Soundwave
Ernie Hadaway	WKMF/Flint	Let It Be Me — Willie Nelson — Columbia
Stephanie Plfum	WDAF/Kansas City	Hey! Baby! — Anne Murray — Capitol

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE 13001)	1 10	38 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	42 3
2 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL)	2 11	39 TRUST ME JEAN CARN (Motown 6010ML)	29 10
3 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	3 12	40 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	35 12
4 JEFFREY OSBORNE (A&M SP-4896)	5 9	41 WISE GUY KID CREOLE AND THE COCONUTS (Z/Sire ARK 3681)	43 8
5 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamil/Motown 6002TL2)	4 12	42 STRONGER THAN EVER ROSE ROYCE (Epic FE 37939)	38 11
6 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	6 22	43 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	51 3
7 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	7 14	44 ROYAL JAM THE CRUSADERS (MCA 2-8017)	54 3
8 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207)	8 12	45 BODY TALK IMAGINATION (MCA 5271)	50 25
9 INSTANT LOVE CHERYL LYNN (Columbia FC 38057)	10 6	46 STEAMIN' HOT THE REDDINGS (Believe In A Dream/CBS FZ 37974)	40 12
10 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	11 17	47 NEW DIMENSIONS THE DRAMATICS (Capitol ST-12205)	37 11
11 ZAPP II ZAPP (Warner Bros. 9 23583-1)	19 2	48 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	45 31
12 WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS FZ 38115)	12 6	49 NOW IS THE TIME LOU RAWLS (Epic FE 37448)	58 2
13 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354)	13 9	50 THE ONE GIVETH, THE COUNT TAKETH AWAY WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667)	46 13
14 BRILLIANCE ATLANTIC STARR (A&M SP 4883)	9 21	51 YOUR MAN IS HOME TONIGHT TONY TROUTMAN (T. Main L-4000)	55 9
15 DONNA SUMMER (Geffen GHS 2005)	22 2	52 I'LL DO MY BEST RITCHIE FAMILY (RCA AFL1-4323)	44 14
16 ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	16 19	53 TRUE DEMOCRACY STEEL PULSE (Elektra E1-60113)	60 8
17 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	14 17	54 ATTITUDES BRASS CONSTRUCTION (Liberty LT-51121)	53 16
18 JUMP TO IT ARETHA FRANKLIN (Arista AL 9602)	32 2	55 SINGING IN THE KEY OF LOVE LATIMORE (Malaco MAL 7409)	59 4
19 HAPPY TOGETHER ODYSSEY (RCA AFL1-4240)	20 8	56 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	52 22
20 SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668)	21 9	57 ALL NIGHT LONG B.B. & Q. Band (Capitol ST-12212)	— 1
21 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL)	18 16	58 THE BEST QUINCY JONES (A&M SP-3200)	62 3
22 OUTLAW WAR (RCA AFL1-4208)	24 23	59 HOT FUN DAYTON (Liberty LT-51126)	— 1
23 SO EXCITED THE POINTER SISTERS (Planet/RCA BXL1-4355)	26 4	60 FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585)	57 15
24 WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	15 22	61 SOUP FOR ONE ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353)	63 9
25 TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	39 2	62 DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	49 21
26 JI JUNIOR (Mercury/PolyGram SRM-1-4043)	17 16	63 TUG OF WAR PAUL McCARTNEY (Columbia TC 37482)	48 12
27 ON THE FLOOR FATBACK (Spring/PolyGram SP-1-6739)	28 5	64 THE DUDE QUINCY JONES (A&M SP-3721)	67 72
28 "D" TRAIN (Prelude PRL 14105)	23 17	65 YES IT'S YOU LADY SMOKEY ROBINSON (Tamil/Motown 6001 TL)	64 26
29 DOWN HOME ZZ HILL (Malaco MAL 7406)	25 27	66 LOVE ME TENDER B.B. KING (MCA-5307)	68 18
30 HERE WE GO AGAIN BOBBY BLAND (MCA-5297)	30 6	67 GREATEST HITS SHALAMAR (Solar/RCA BXL1-4262)	— 1
31 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 6017ML)	47 2	68 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	71 52
32 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	33 18	69 CONFIDENCE NARADA MICHAEL WALDEN (Atlantic SD 19351)	69 12
33 FRIENDS SHALAMAR (Solar/Elektra S-28)	36 26	70 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	72 41
34 STILL IN LOVE CARRIE LUCAS (Solar/Elektra E1-60008)	34 5	71 SHARING YOUR LOVE CHANGE (RFC/Atlantic SD 19342)	73 15
35 KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895)	41 4	72 LOVE HAS FOUND ITS WAY DENNIS BROWN (A&M SP-4886)	65 14
36 CURRENT HEATWAVE (Epic FE 38065)	27 7	73 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	66 34
37 WINDSONG RANDY CRAWFORD (Warner Bros. 9 60142-1)	31 9	74 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	74 68
		75 HOT AND NASTY ST. TROPEZ (Destiny DLA-10004)	61 15



TYING THE KNOT — Moses Tyson, 21-year old keyboardist cousin of Sly Stone, recently inked a deal with Liberty Records, whose debut LP was produced by Billy Preston with George Duke and James Ingram supplying songs and performances. The LP, titled "This Kind Of Music," ships in early September. Pictured are (l-r): Clay Baxter, director, artist development, EMI America/Liberty; Ted Currier, director, East Coast A&R, EMIA/Liberty; Tyson; and Don Grierson, vice president, A&R, EMIA/Liberty.

THE RHYTHM SECTION

SELECTIVE PATRONAGE — The Rev. Jesse Jackson's Operation Push has organized a broad-based protest of this year's ChicagoFest, scheduled to run from Aug. 4-15. At presstime, Jackson had asked that artists set to perform during the festival cancel their appearances in support of an effort to have the city give more of the business connected with the event to black-owned companies. "They are boycotting black businesses," said Jackson, adding, "They are using white carpenters, security, lawyers, insurance agencies and promoters. All they want from us is entertainment and customers." He went on to say that he appreciated the move by Stevie Wonder, scheduled to appear at the ChicagoFest, to cancel his appearance, although Wonder indicated that the cancellation was not connected to Operation Push's call for artists and patrons to boycott the festival. Wonder said in a press statement that because of the boycott he feared for his safety. Aretha Franklin, according to press reports, has agreed to replace Wonder on the show. Kool & the Gang also made a similar announcement that it would not be performing during the ChicagoFest as originally scheduled. Said Jackson, "I hope that the artists that are scheduled to perform during the festival have enough dignity not to cross the picket lines we planned to set up during the festival," which he called "an annual coronation" for Chicago Mayor Jane Byrne. More on this later.

KENTUCKY FRIED CELEBS — Gladys Knight and saxophonist Grover Washington, Jr. are to be featured in the second year's batch of Kentucky Fried Chicken commercials featuring black music artists. Most prominent on last year's "Black Celebrity Campaign" was Roberta Flack. Launching the campaign for the second year is Mingo-Jones Advertising, Inc., which won a "Clio" award last year for another commercial it did using Knight. The agency, Knight and Washington have combined to produce a pair of 60-second commercials plus a full song to accompany a new live announcer copy. The new commercials have been written by Deborah McDuffie and Allan Corwin, with music arranged by Don Sebesky and Leon Pendarvis, and will feature a number of known music artists in backing vocal spots, including Valerie Simpson. Ray Barretto will be featured in a companion Hispanic campaign to be bowed through New York City radio. Mingo-Jones first gained notoriety with the Kentucky Fried Chicken commercial five years ago when it created the "We Do Chicken Right" campaign.

A FLYING TIGER IN THE SKY — It's too late to eulogize the passing of Alfonia Tims, a young, talented guitarist/composer who was gaining notoriety in Gotham as a purveyor of the "harmolodic" sound created by Ornette Coleman and James "Blood" Ulmer. Tims died June 24 in his apartment of a heart attack reportedly brought on by an enlarged heart, all just three weeks before release of his first recording as a leader on ROIR (pronounced "Roar") cassettes. The company, a part of Reachout International Records, Inc., normally known for its new rock product, was making its initial foray into the quasi-jazz field with Tims' "Future Funk/Uncut" featuring the guitarist with his Flying Tigers. The on-cassette-only album is an intelligent, freshly brewed mixture of funk, R&B, reggae/ska, jazz, rock and the seamier side of punk. Having played with the likes of Coleman, Ulmer, Gil Evans and Oliver Lake with his Jump Up unit, there is a precedent for the eight-song legacy of unbridled energy making up the LP. Not only was his reputation as a fine artist beginning to flourish on the New York City club circuit, but industry insiders, especially other artists (many of whom played with Tims on various gigs), were starting to sing his praises. It is especially ironic that many who heard his music hailed him and the music as the sound of tomorrow, a tomorrow Alfonia will regrettably miss.

SHORT CUTS — The University of Southern California (USC) Black Student Services will be co-sponsoring the second annual "KJLH Community Appreciation Day Concert," featuring the CBS Jazz All-Stars, Black Uhuru, Chuck Cissel, Hiroshima, Alphonse Mouzon, O.C. Smith, Sylvia St. James and comedians Finis Henderson and Paul Mooney. To be held Aug. 14 from 10 a.m.-6 p.m. in Alumni Park near the Doherty Library on the USC campus, proceeds from the event, which will also feature arts, crafts, food and other amusement, will be donated to the USC Black Student Services Scholarship Fund. . . Contemporary gospel performer Andrae Crouch began a major 20-city tour last week in Tulsa, Okla. on the heels of release of his Light LP, "Finally" . . . Also heading back out on the tour trail is The Gap Band, which renewed its Summer '82 tour efforts Aug. 5 in Baton Rouge, La. at the LSU Assembly Center. Labelmate Robert "Goodie" Whitfield is a supporting act on the tour, along with Zapp, Ray Parker, Jr., Cameo, Soul Sonic Force and Lakeside. . . The second LP from Solar's girl group Klymaxx is expected to ship in September from the company along with the single, "Wild Girls." The title of the LP is "Girls Will Be Girls," which, in addition to the title track, contains four other tunes by the eight-member aggregation. According to Klymaxx member Bernadette Cooper, the album's cover will feature the ladies at their most feminine, while the flip side shows the saucy, sassy personas underneath the demure demeanor.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

August 14, 1982

	Weeks On 8/7 Chart
1 AND I AM TELLING YOU I'M NOT GOING	
JENNIFER HOLLIDAY (Geffen 7-29983)	1 11
2 I REALLY DON'T NEED NO LIGHT	
JEFFREY OSBORNE (A&M 2410)	3 15
3 DO I DO	
STEVIE WONDER (Tamlia/Motown 1612TF)	2 11
4 LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	
DONNA SUMMER (Geffen 7-29982)	5 7
5 JUMP TO IT	
ARETHA FRANKLIN (Arista AS 0699)	9 7
6 PLANET ROCK	
SOUL SONIC FORCE (Tommy Boy TB-823)	6 11
7 CUTIE PIE	
ONE WAY (MCA 52049)	4 15
8 DANCE FLOOR (Part 1)	
ZAPP (Warner Bros. 7-29961)	13 6
9 LET ME GO	
RAY PARKER JR. (Arista AS 0695)	12 9
10 THE REAL DEAL	
THE ISLEY BROTHERS (T-Neck/CBS ZS5 02985)	10 8
11 FLIRT	
CAMEO (Chocolate City/PolyGram CC 3233)	11 10
12 INSIDE OUT	
ODYSSEY (RCA PB-13217)	15 10
13 EARLY IN THE MORNING	
THE GAP BAND (Total Experience/PolyGram TE-8201)	7 17
14 SO FINE	
HOWARD JOHNSON (A&M 2415)	17 8
15 LAST NIGHT	
STEPHANIE MILLS (Casablanca/PolyGram NB 2352)	23 6
16 YOUR BODY'S HERE WITH ME	
THE O'JAYS (Phila. Int'l./CBS ZS5 03009)	19 6
17 LOVE ME DOWN	
ATLANTIC STARR (A&M 2420)	18 10
18 HOT FUN IN THE SUMMERTIME	
DAYTON (Liberty P-B-1468)	21 9
19 INSTANT LOVE	
CHERYL LYNN (Columbia 18-02905)	20 11
20 LET IT WHIP	
DAZZ BAND (Motown 1609MF)	8 23
21 DON'T THROW IT ALL AWAY	
STACY LATTISAW (Cotillion/Atco 47011)	29 6
22 TOO LATE	
JUNIOR (Mercury/PolyGram 76150)	14 14
23 OUTLAW	
WAR (RCA PB-13238)	16 10
24 DANCE WIT' ME	
RICK JAMES (Gordy/Motown 1619GF)	22 14
25 KEEP ON	
"D" TRAIN (Prelude PRL 8049)	25 12
26 STREET CORNER	
ASHFORD & SIMPSON (Capitol P-B-5109)	24 18
27 JUST AN ILLUSION	
IMAGINATION (MCA-52067)	31 10
28 THE MESSAGE	
GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill 584)	50 3
29 LET ME TICKLE YOUR FANCY	
JERMAINE JACKSON (Motown 1628MF)	39 3
30 I CAN MAKE YOU FEEL GOOD	
SHALAMAR (Solar/Elektra S-48013)	36 7
31 AMERICAN MUSIC	
POINTER SISTERS (Planet/RCA JH-13254)	35 7
32 SHOW ME WHERE YOU'RE COMING FROM	
CARRIE LUCAS (Solar/Elektra S-48010)	34 12

	Weeks On 8/7 Chart
33 SOONER OR LATER	
LARRY GRAHAM (Warner Bros. 7-29956)	47 5
34 I'M THE ONE	
ROBERTA FLACK (Atlantic 4068)	43 5
35 I'M A WONDERFUL THING, BABY	
KID CREOLE & THE COCONUTS (Sire SRE 50069)	37 12
36 ON THE FLOOR	
FATBACK (Spring/PolyGram SP 3025)	38 8
37 GIRL, YOU ARE THE ONE	
ALFONZO (Joe-Wes 81003)	45 4
38 WAITING BY THE HOTLINE	
DENIECE WILLIAMS (ARC/Columbia 18-03015)	42 5
39 WHEN YOU TOUCH ME	
SKYY (Salsoul/RCA S7 7029)	41 8
40 HARD TO GET	
RICK JAMES (Gordy/Motown 1634GF)	58 4
41 IT'S NOT ME YOU LOVE	
CLIFF DAWSON (Boardwalk NB7-11-147)	48 4
42 IF YOU DON'T KNOW ME BY NOW	
JEAN CARN (Motown 1620MF)	44 7
43 SHOUT FOR JOY	
DUNN & BRUCE STREET (Devaki/Mirus DK 1009)	46 7
44 DO SOMETHING	
GOODIE (Total Experience/PolyGram TE 8202)	54 3
45 IMAGINATION	
THE B.B. & O. BAND (Capitol P-B-5118)	55 4
46 STILL WATER (LOVE)	
O'BRYAN (Capitol P-B-5117)	27 13
47 KEEP IN TOUCH (BODY TO BODY)	
THE SHADES OF LOVE (Venture VD 5021)	52 6
48 YOUR MAN IS HOME TONIGHT	
TONY TROUTMAN (T. Main L-200)	51 11
49 HOT SPOT	
MIDNIGHT STAR (Solar/Elektra S-48012)	53 4
50 LOVE COME DOWN	
EVELYN KING (RCA JH-13273)	66 2
51 CHANGE	
BARRY WHITE (Unlimited Gold/CBS ZS5 02956)	62 4
52 FORGET ME NOTS	
PATRICE RUSHEN (Elektra E-47427)	28 23
53 YOU DROPPED A BOMB ON ME	
THE GAP BAND (Total Experience/PolyGram TE 8203)	77 2
54 WILL YOU KISS ME ONE MORE TIME	
LOU RAWLS (Epic 14-02999)	57 5
55 GETTIN' TO THE GOOD PART	
HERBIE HANCOCK (Columbia 18-03004)	60 5
56 WE GO A LONG WAY BACK	
BLOODSTONE (T-Neck/CBS ZS5 02825)	26 20
57 GROOVE YOUR BLUES AWAY	
AMUZEMENT PARK (Our Gang/Mirus OG 1008)	63 4
58 YOUR IMAGINATION	
DARYL HALL & JOHN OATES (RCA PB-13252)	61 5
59 GIVE YOUR LOVE TO ME	
BILL SUMMERS and SUMMERS HEAT (MCA-52077)	64 5
60 KEEP IT LIVE	
DAZZ BAND (Motown 1622MF)	73 3
61 THANG (GIMME SOME OF THAT THANG)	
VIDEEO (Houston Connection 4W59 02953)	65 10
62 LOVE IT AWAY	
ASHFORD & SIMPSON (Capitol P-B-5146)	81 2
63 HARD TIMES	
CHANGE (RFC/Atlantic 4063)	69 4
64 SOMEBODY TELL ME WHAT TO DO	
CROWN HEIGHTS AFFAIR (De-Lite/PolyGram DE 821)	76 2
65 BREAKOUT!	
PATRICE RUSHEN (Elektra 7-69992)	71 3
66 THE LOVER IN YOU	
THE SUGAR HILL GANG (Sugar Hill SH-786)	70 5

	Weeks On 8/7 Chart
67 (SITTIN' ON) THE DOCK OF THE BAY	
THE REDDINGS (Believe In A Dream/CBS ZS5 02836)	32 12
68 CHECKING YOU OUT	
AURRA (Salsoul/RCA S7 7027)	72 4
69 ATTITUDE	
BRASS CONSTRUCTION (Liberty P-B-1473)	75 3
70 SUMMER LADY	
NARADA MICHAEL WALDEN (Attentio 7-89996)	83 2
71 LI'L SUZY	
OZONE (Motown 1627MF)	80 3
72 BACK TRACK	
CERRONE (Pevillion/CBS ZS5 02962)	74 5
73 GO ON AND CRY	
BLOODSTONE (T-Neck/CBS ZS5-03049)	87 2
74 SOUP FOR ONE	
CHIC (Mirage/Atlantic WTG 4032)	30 16
75 GET YOUR BODY UP	
STARPOINT (Chocolate City/PolyGram CC 3234)	78 3
76 I DON'T NEED YOUR LOVE	
SEQUENCE (Sugar Hill SH-783)	40 12
77 DESIRES	
RAFAEL CAMERON (Salsoul/RCA S7 7031)	85 2
78 THE PARTY TRAIN	
BOHANNON (Phase II/CBS ZS5 02998)	79 3
79 MT. AIRY GROOVE	
PIECES OF A DREAM (Elektra E-47482)	86 2
80 OVER LIKE A FAT RAT	
FONDA RAE (Vanguard SPV-55)	82 6
81 TREAT ME RIGHT	
THE DRAMATICS (Capitol P-B-5140)	90 2
82 TURN BACK THE HANDS OF TIME	
ALAN ANTHONY (Chalet C-1227)	88 2
83 SAD HEARTS	
THE FOUR TOPS (Casablanca/PolyGram NB 2353)	— 1
84 I CAN'T SHAKE THIS FEELING	
KLIOUE (MCA 52083)	— 1
85 I'LL DO MY BEST (FOR YOU BABY)	
RITCHIE FAMILY (RCA PB-13092)	33 14
86 STRAIGHT TO THE TOP	
STANLEY CLARKE (Epic 14-03038)	— 1
87 ONE OF THOSE SUMMERS	
P-FUNK ALL STARS (Hump Records H-3)	89 2
88 STILL IN LOVE	
ROSE ROYCE (Epic 14-02996)	— 1
89 SPECIAL EFFECTS	
L.J. REYNOLDS (Capitol B-5136)	— 1
90 LET'S ROCK	
FEEL (Sutra SUA 115)	— 1
91 FLAMETHROWER RAP	
FELIX AND JARVIS (RFC/Ouality 014)	56 9
92 TAKE SOME TIME OUT (FOR LOVE)	
THE SALSOU ORCHESTRA (Salsoul/RCA S7 7026)	49 11
93 WORD UP	
LEGACY (Brunswick 222)	97 2
94 BURNIN' LOVE	
PLUSH (RCA PB-13228)	59 8
95 STANDING ON THE TOP — PART 1	
THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 1616GF)	68 17
96 THANKS TO YOU	
SINNAMON (Becket BKD 508)	67 13
97 IT'S GONNA TAKE A MIRACLE	
DENIECE WILLIAMS (ARC/Columbia 18-02812)	84 22
98 IT'S ALRIGHT	
GINO SOCCIO (RFC/Atlantic 4052)	92 8
99 TAKING APPLICATIONS	
RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-143)	91 9
100 CHEATING IN THE NEXT ROOM	
ZZ HILL (Maleco 2079)	95 15

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

American Music (Ensign/Parker McGee — BMI)	31	Hard Times (Little Macho/Fonzworth — ASCAP)	63	Let It Whip (Ujima/Macvacalac — ASCAP)	20	Warner-Tamerlane — BMI)	88
And I Am (Dreamgirls — ASCAP/Dreamettes — BMI) 1		Hard To Get (Jobete/Stone City — ASCAP)	40	Let Me Go (Raydiola — ASCAP)	9	Still Water (Jobete/Stone Agate — ASCAP/BMI)	46
Attitude (One To One — ASCAP)	69	Hot Fun (Warner-Tamerlane — BMI)	18	Let Me Tickle (Black Stallion — ASCAP/Fat Jack		Straight To The Top (Clarke — BMI)	86
Back Track (Anonymous — ASCAP)	72	Hot Spot (Midstar/Hip-Trip — BMI)	49	The Second — BMI)	29	Street Corner (Nick-O-Val — ASCAP)	26
Breakout (Baby Fingers/WB/Rutland Road —		I'm A Wonderful (Schott in the Dark — ASCAP/Cri		Let's Rock (Fools Prayer/Chris Hill — BMI)	90	Summer Lady (Gratitude Sky Music — ASCAP)	70
ASCAP)	65	Cri/Perennial August — BMI)	35	Li'l Suzy (Old Brompton Road — ASCAP)	71	Take Some Time (Lucky Tree — BMI)	92
Burnin' Love (A la Mode — ASCAP)	94	I'm The One (Antisia — ASCAP)	34	Love Come Down (Music Corp. of America/Kashif —		Taking (On The Boardwalk/Det Richfield Kat —	
Change (Seven Songs/Ba-Dake — BMI)	51	I Can Make (Alive + Kickin'/Hip Trip — BMI/		BMI)	50	BMI/Songs Can Sing — ASCAP)	99
Cheating In (Malaco/Gorilla Queen — BMI)	100	Spectrum VII — ASCAP)	30	Love Is (Yellowbrick Road — ASCAP/Reshield —		Thang (Funtown/Shindler/Mannish Kid — BMI)	61
Checking You (Lucky Three/Red Aurra — BMI)	68	I Can't Shake (Felstar — BMI)	84	BMI/Rodsons—PRS adm. by Almo—ASCAP)	4	Thanks (Amber Pass/Darryl Payne/	
Cutie Pie (Duchess/Perk's — BMI)	7	I Don't Need (Sugar Hill — BMI)	76	Love It Away (Nick-O-Val — ASCAP)	62	Eric Matthew/Keith Diamond — BMI)	96
Dance Floor (Troutman's — BMI)	8	I Really Don't (Overdue adm. by Warner		Love Me Down (Almo/Jodaway — ASCAP)	17	The Lover In You (Island/Sugar Hill — BMI)	66
Dance Wit Me (Jobete/Stone City — ASCAP)	24	Bros./Almo/March 9 — ASCAP)	2	Mt. Airy Groove (G.W. Jr./Outer National — ASCAP)79		The Message (Sugar Hill — BMI)	28
Desires (One To One — ASCAP)	77	If You Don't Know Me By Now (Assorted — BMI)	42	On The Floor (Clita — BMI)	36	The Party Train (April Bohannon/Intersong —	
Do I Do (Jobete + Black Bull — ASCAP)	3	Imagination (Little Macho/Pizzazz — ASCAP)	45	One Of Those (Malbaz/Jun-Trac/Bridgeport — BMI)87		ASCAP)	78
Do Something (Total Experience — BMI)	44	Inside Out (Major Toms — BMI/Luzuli — ASCAP)	12	Outlaw (Far Out — ASCAP/Milwaukee — BMI)	23	The Real Deal (April/Bovina — ASCAP)	10
Don't Throw It (Famous/Gay Noel — ASCAP)	21	Instant Love (April/Uncle Ronnie's/Sunset		Over Like A Fat Rat (Jackaroo/W.B. — BMI)	80	Too Late (Junior/Sam — PRS)	22
Early In The Morning (Total Experience — BMI)	13	Burgundy — BMI)	19	Planet Rock (Shakin' Baker — BMI)	6	Treat Me Right (Sadie Bee/Ron \$Benk \$ — BMI) 81	
Flamethrower Rap (Center City — ASCAP)	91	It's Alright (Good Flavor/Sons Celestes/Shediac —		Sad Hearts (MCA — ASCAP)	83	Turn Back (Six Continents/Jadan/Warner Tamerlane	
Flirt (All Seeing Eye/Cameo 5 — BMI)	11	ASCAP)	98	Shout For Joy (Muriel/Davahkee/Moving		— BMI)	82
Forget Me Not (Baby Fingers — ASCAP/		It's Gonna Take (Vogue — BMI)	97	World/Handshake — ASCAP)	43	Waiting By (Kee-Drick/Bellboy/Mighty Three BMI) 38	
Freddie Dee — BMI)	52	It's Not Me (Marvin Gardens/MEB — ASCAP)	41	Show Me (Silver Sounds/Spectrum VII — ASCAP) 32		We Go A Long Way (Triple Three — BMI)	56
Get Your Body (Marrinder/Licyndiana		I'll Do My Best (Little Macho/Fonzworth — ASCAP) 85		Sittin' On (Irving — BMI)	87	When You Touch (Alligator — ASCAP)	39
adm. by Ensign — BMI)	75	Jump To It (Uncle Ronnie's/April/Sunset Burgundy		So Fine (Duchess/Kashif — BMI)	14	Will You Kiss (Black Eye/Bellboy — BMI)	54
Gettin' To (Rod Songs — PRS/Hancock — BMI/		ASCAP)	5	Someday Tell (Delightful/CHA Pub. — BMI)	64	Word Up (Boy-Girl — ASCAP)	93
Almo — ASCAP)	55	Just An Illusion (MCA — ASCAP)	27	Sooner Or Later (Graham-O-Tunes — BMI)	33	You Dropped (Total Experience — BMI)	53
Girl, You Are (Liaka/Fonz/Lindee — ASCAP)	37	Keep In Touch (Celtone/Scorpem/Pap—ASCAP) 47		Soup For One (Chic — BMI)	74	Your Body's Here (Mighty Three — BMI)	16
Give Your Love (Bilsum/Pure Delite — BMI)	59	Keep It Live (Ujima/Jobete/Three Go — ASCAP)	60	Special Effects (Groovesville — BMI)	89	Your Imagination (Hot-Cha/Uncheppell — BMI)	58
Go On And Cry (Triple Three — BMI)	73	Keep On (Tromar/Huemar/Jawil — BMI)	25	Standing On The Top (Jobete/Stone City—ASCAP) 95		Your Man (Malaco/Lowery — BMI)	48
Groove Your Blues (Content — BMI)	57	Last Night (Frozen Butterfly — BMI)	15	Still In Love (Seven Knights/Mey 12th/			

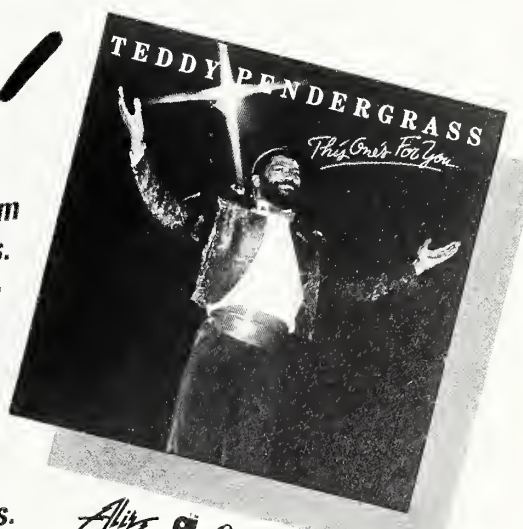
Produced by Gene McFadden, John Whitehead, Victor Carstarphen, John R. Faith, Thom Bell, Kenneth Gamble
Leon A. Huff, Joseph B. Jefferson, Charles B. Simmons, Nickolas Ashford and Valerie Simpson



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MOST ADDED SINGLES

- SAD HEARTS — THE FOUR TOPS — CASABLANCA/POLYGRAM**
WGIV, WLLC, WPAL, WWIN, WDAS, WCIN, WRBD, OK100, WSOK, WEDR, WDLA, WHRK, KPRS, WDAO
- I CAN'T SHAKE THIS FEELING — KLIQUE — MCA**
WEDR, WTLC, WDAO, WGPR-FM, WJMO, WRBD, OK100, WWDM, WGCI, WDLA, KDKO, WAWA, KDAY, WGIV
- STRAIGHT TO THE TOP — STANLEY CLARKE — EPIC**
WYLD-FM, WRBD, V103, WSOK, WGPR-FM, KPRS, WATV, WDLA, WWIN, WZEN, WNHC, WHRK
- LOVE IT AWAY — ASHFORD & SIMPSON — CAPITOL**
WLLC, WGPR-FM, WSOK, WGCI, WJLB, KPRS, V103, WCIN, WTLC, WHRK
- YOU DROPPED A BOMB ON ME — THE GAP BAND — TOTAL EXPERIENCE/POLYGRAM**
WJMO, WRKS, WLLC, WZEN, WPAL, KPRS, WCIN, WTLC, OK100
- LOVE COME DOWN — EVELYN KING — RCA**
KMJQ, WAMO, WLLC, WZEN, WGPR-FM, WPAL, KPRS, WCIN, WIGO
- SOMEBODY TELL ME WHAT TO DO — CROWN HEIGHTS AFFAIR — DELITE/POLYGRAM**
WJMO, WRAP, WPAL, WGCI, WCIN, WIGO

MOST ADDED ALBUMS

- SNEAKIN' OUT — STACY LATTISAW — COTILLION/ATCO**
WYLD-FM, WHRK, WEDR, WIGO, WTLC, WRBD, WWRL, WDAS, WWIN, WSOK, WGPR-FM, WZEN, WLLC, WRAP, KMJQ, WGIV, WOKB
- THIS ONE'S FOR YOU — TEDDY PENDERGRASS — PHILADELPHIA INT'L/CBS**
WHRK, WTLC, WDLA, WDAO, KPRS, WDAS, WWIN, KATZ, WGIV, WILD, WNHC
- THE REAL DEAL — THE ISLEY BROTHERS — T-NECK/CBS**
WHRK, WDAO, KPRS, WWRL, WDAS, WGCI, WWIN, KATZ, WGIV, KACE

UP AND COMING

- A PENNY FOR YOUR THOUGHTS — TAVARES — RCA**
FOR YOU — DIONNE WARWICK — ARISTA
EXCITING — MARC SADANE — WARNER BROS.
WHIP IT — TREACHEROUS THREE — SUGAR HILL

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — J. HOLLIDAY
 HOTS: Zapp, R. Parker, A. Franklin, J. Osborne, Gap Band, Shalamar, O'Jays, D. Summer, Sequence, Dazz Band, Cameo, Con Funk Shun, Felix & Jarvis, S. Mills, Videe, Odsysee, R. James, Dunn & Bruce Street, ZZ Hill, Fatback. ADDS: Ashford & Simpson, Rose Royce, M. McDonald, Hall & Oates, Lime, S. Clarke. LP ADDS: D. Grusin, D. Valentin, D. Summer.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — SOUL SONIC FORCE
 HOTS: J. Holliday, R. Parker, Cameo, D. Summer, A. Franklin, O'Jays, Zapp, S. Mills, Atlantic Starr, S. Lattisaw. ADDS: J. Jackson, Alfonso, Skyy, Crown Heights Affair, E. King, Pieces Of A Dream. LP ADDS: S. Lattisaw, Bloodstone.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — J. OSBORNE
 HOTS: J. Holliday, L. Taylor, Gap Band, E. King, S. Arrington, A. Franklin, Grand Master Flash, Sequence, S. Lattisaw, Cooper & Ross, Bloodstone, Reddings, S. Mills, Pointer Sisters, Cameo, Goodie, Feel, L. Rawls, H. Johnson. ADDS: S. Brown, Osiris, Rockers, Night Hawks, B. Jones, Tavares, Four Tops, B. Humphrey, Caviar, High Fashion. LP ADDS: S. Lattisaw, T. Pendergrass, Isley Brothers.

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — ZAPP
 HOTS: War, R. Parker, Skyy, S. Wonder, Dazz Band, Grand Master Flash, D. Summer, C. Lynn, A. Franklin, R. James, Soul Sonic Force, S. Lattisaw, C. Lucas, Videe, J. Osborne, D. Williams, Cameo, "D" Train, Sequence, Isley Brothers, J. Holliday. ADDS: Treacherous 3, M. Tyner, Passion, General Caine, Slimline. LP ADDS: A. Franklin.

WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — J. HOLLIDAY
 JUMPS: 10 To 4 — A. Franklin, 9 To 5 — Imagination, 12 To 6 — Zapp, 17 To 12 — L. Graham, 20 To 14 — S. Mills, 18 To 15 — O'Jays, Ex To 27 — Grand Master Flash, Ex To 28 — G. Guthrie, Ex To 29 — Dunn & Bruce Street, Ex To 30 — J. Jackson. ADDS: B. White, Bloodstone, K. Burke, Pieces Of A Dream. LP ADDS: T. Pendergrass.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — ZAPP
 HOTS: S. Wonder, C. Lynn, Taste Of Honey, Atlantic Starr, O'Jays, Shalamar, Isley Bros., J. Holliday, Cameo, R. Parker, L. Graham, B.B.&Q. Band, Fatback, S. Mills, D. Summer, Temptations, Dunn & Bruce Street, B. Summers, Grand Master Flash, R. James. ADDS: Treacherous 3, E. King, Night Hawks, M. Sadane, CHA, Atlantic Starr, Gap Band, Disco 4, Four Tops, Shakatak, Sekou Bunch, J. Simon. LP ADDS: J. Jackson, L. Rawls, Midnight Star, Zapp, A. Franklin, D. Summer, R. Cameron, B.B.&Q. Band, S. Mills, Starpoint, S. Redd.

WGIV — CHARLOTTE — CHRIS TURNER, PD — #1 — J. OSBORNE
 HOTS: Zapp, Soul Sonic Force, D. Summer, Alfonso, C. Lynn, Isley Brothers, A. Franklin, Kid Creole & The Coconuts, Atlantic Starr, Grand Master Flash, R. Parker, Skyy, H. Johnson, Aurra, Dunn & Bruce Street, J. Holliday. ADDS: H. Hancock, H. Albert, Future Now, Sunrize, Odsysee, B.B.&Q. Band, Four Tops. LP ADDS: S. Lattisaw, B.B.&Q. Band, Isley Brothers, Plush, T. Pendergrass, R.J.'s Latest Arrival, S. Clark.

WBMX — CHICAGO — LEE MICHAELS, PD #1 — "D" TRAIN
 HOTS: Odsysee, Peech Boys, S. Wonder, Con Funk Shun, J. Osborne, One Way, Soul Sonic Force, R. Parker, Atlantic Starr, H. Johnson, D. Summer, A. Franklin, Grand Master Flash, C. Lucas, J. Jackson, R. James, Dazz Band. ADDS: Brass Construction, Legacy, B. Summer, Shades Of Love, D. Warwick, Videe. LP ADDS: Bloodstone, Dramatics.

WGCI — CHICAGO — PAM WELLES, PD — #1 — GRAND MASTER FLASH
 HOTS: Odsysee, Zapp, L. Graham, A. Franklin, D. Summer, Isley Brothers, R. Parker, H. Johnson, Amusement Park. ADDS: B.B.&Q. Band, Ashford & Simpson, Survivor, Shakatak, Tavares, D. Warwick, M. Lance, M. Walden, Sunrize, AWB, CHA, M. Tyner, Starpoint, M. McDonald. LP ADDS: Isley Brothers, D. Benoit.

WCIN — CINCINNATI — EVERETT CORK, PD — #1 — CAMEO
 HOTS: R. Parker, War, Midnight Star, D. Summer, Isley Brothers, Zapp, A. Franklin, C. Lynn, Soul Sonic Force, Dunn & Bruce Street, S. Wonder, J. Holliday. ADDS: L.A. Connection, R. Hudson, R. James, B. White, Alfonso, M. Sadane, Crown Heights Affair, Amusement Park, R. Cameron, E. King, Four Tops, S. Lattisaw, Ashford & Simpson, Gap Band, Grand Master Flash, L. Graham.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — GAP BAND
 HOTS: J. Osborne, S. Wonder, Sequence, Soul Sonic Force, Atlantic Starr, J. Holliday, R. Parker, R. Crawford, Cameo. ADDS: Klique, CHA, P. Rushen, Dramatics, L. Graham, L.J. Reynolds, Gap Band. LP ADDS: Gap Band, R. James, Ashford & Simpson, J. Osborne, "Dreamgirls," R. Crawford, B. Bland, Crusaders, War, Redding, "D" Train, Q. Jones, Ritchie Family, Valentine Brothers.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — ZAPP
 HOTS: Soul Sonic Force, J. Jackson, A. Franklin, R. James, R. Parker, Midnight Star, B. Summers, D. Summer, S. Mills, Imagination. ADDS: Klique. LP ADDS: T. Pendergrass, Isley Brothers, S. Clarke, C. Edwards, Starpoint.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — S. WONDER
 HOTS: H. Johnson, D. Summer, Zapp, A. Franklin, B.B.&Q. Band, B. White, J. Jackson, Grand Master Flash, S. Mills. ADDS: S. Atkinson, Ashford & Simpson, Shalamar, Klique, S. Brown, Hitman, Sugar Hill Gang, E. King. LP ADDS: Zapp, S. Lattisaw, L. Ware, S. Mills, C. Dawson, Magic Lady.

WJLB — DETROIT — JOHN EDWARDS, PD — #1 — ZAPP
 HOTS: Survivor, Odsysee, Dramatics, B.B.&Q. Band, C. Lucas, War, Skyy, S. Wonder, J. Holliday, Dayton, "D" Train, L. Graham, A. Franklin, Imagination, H. Johnson, Gap Band, J. Osborne, R. Parker, Elektra. ADDS: AWB, Ashford & Simpson, Grand Master Flash.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — REDDINGS
 JUMPS: 6 To 3 — D. Summer, 9 To 4 — R. Flack, 18 To 6 — J. Holliday, 14 To 10 — S. Lattisaw, 16 To 11 — Shalamar, 22 To 15 — J. Spicer, 34 To 16 — Grand Master Flash, 21 To 18 — S. Mills, 38 To 20 — The System, 25 To 21 — C. Dawson, 42 To 27 — L. Graham, 46 To 28 — M. Walden, 35 To 32 — Shock, 36 To 33 — Bohannon, 39 To 34 — Wind Chymes, 43 To 35 — F. Grace & Rhinestone, 44 To 23 — Midnight Star, 45 To 38 — Dayton, 48 To 40 — J. Jackson, 47 To 41 — R. James, 50 To 42 — M. Sadane, Ex To 43 — E. King, Ex To 44 — Klique, Ex To 45 — Gap Band, Ex To 46 — Unity Rap, Ex To 47 — P. Rushen. ADDS: Four Tops, Tomorrow's Edition, L. Hutson, R. Cameron, Treacherous 3, B. Bland, Dazz Band, S. Clarke, V. Robinson. LP ADDS: Midnight Star, S. Lattisaw, Pointer Sisters, D. Grusin, S. Redd, B.B.&Q. Band.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — ZAPP
 JUMPS: 14 To 5 — A. Franklin, 26 To 8 — Grand Master Flash, 19 To 9 — R. Parker, 24 To 10 — H. Johnson, 28 To 25 — M. Wycoff, 30 To 27 — Videe, 32 To 29 — R. James, 36 To 32 — Odsysee, 40 To 34 — J. Jackson, Ex To 36 — C. Lucas, Ex To 40 — S. Lattisaw. ADDS: Imagination, War, X-25 Band, Crusaders, E. King, Trouble Funk, M. McDonald. LP ADDS: D. Summer, S. Clarke, Zapp, Shalamar, A. Franklin, J. Osborne, S. Lattisaw, Cerrone.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — SOUL SONIC FORCE
 HOTS: J. Holliday, Cameo, Con Funk Shun, D. Summer, Zapp, Isley Brothers, H. Johnson, Dayton, War, Imagination, R. Parker, Shock, Chi-Lites, Greens III, P-Funk All Stars, Alfonso, A. Franklin, Dunn & Bruce Street, T. Troutman, S. Mills. ADDS: B. White, Ashford & Simpson, Klique, R. James, Gap Band, Marz, Tomorrow's Edition, Night Hawks. LP ADDS: A. Franklin, R.J.'s Latest Arrival, S. Lattisaw, B.B.&Q. Band, K. Jones, Dayton, S. Clarke, T. Pendergrass.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — H. JOHNSON
 JUMPS: 13 To 10 — Odsysee, 14 To 11 — M. Wycoff, 17 To 12 — Plush, 18 To 13 — Cerrone, 19 To 14 — A. Anthony, 20 To 17 — D. Summer, 22 To 18 — H. Hancock, 23 To 19 — Change, 24 To 20 — Sugar Hill Gang, 31 To 21 — Zapp, 25 To 22 — Hall & Oates, 26 To 23 — Pointer Sisters, 27 To 24 — A. Franklin, 28 To 25 — Temptations, 29 To 26 — S. Robinson, 30 To 27 — Skyy, 32 To 28 — S. Mills, 33 To 29 — Starpoint, 34 To 30 — B. Summers, 35 To 31 — Dunn & Bruce Street, 36 To 32 — Amusement Park, 37 To 33 — D. Williams, 38 To 34 — B. White, Ex To 35 — T. Genges, Ex To 36 — Grand Master Flash, Ex To 37 — J. Moore. ADDS: E. King, C. Dawson, Gap Band, Greens III, Videe, C. Barry, Sekou Bunch, Ashford & Simpson. LP ADDS: Isley Brothers, Zapp, S. Clarke, T. Pendergrass, R.J.'s Latest Arrival.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — SOUL SONIC FORCE
 HOTS: D. Summer, Zapp, J. Jackson, C. Lynn, H. Hancock, Ozone, Isley Brothers, D. Williams, Imagination. ADDS: O'Jays, Side Effect, C. Dyson, T. Troutman. LP ADDS: Pieces Of A Dream.

WDIA — MEMPHIS — CARL CONNER, PD
 HOTS: A. Franklin, R. Parker, J. Jackson, S. Lattisaw, Soul Sonic Force, Gap Band, Temptations, Dazz Band, Isley Brothers, J. Holliday, Videe, O'Jays, D. Summer, Grand Master Flash. ADDS: M. McDonald. LP ADDS: C. Lynn, Zapp, T. Pendergrass.

WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — J. OSBORNE
 HOTS: H. Johnson, One Way, D. Summer, Zapp, R. Parker, S. Wonder, O'Bryan, A. Franklin, Odsysee, J. Spicer, Dayton, Dunn & Bruce Street, B. White, Atlantic Starr, D. Morris, S. Mills, F. Rae, S. Lattisaw, R. Flack, Shalamar. ADDS: Tavares, F. Parris, Pieces Of A Dream, M. Walden, N.Y. Express, J. Jackson, R. Crawford, D. Warwick. LP ADDS: T. Pendergrass.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — J. HOLLIDAY
 JUMPS: 5 To 2 — Odsysee, 9 To 4 — H. Johnson, 27 To 8 — Survivor, 13 To 9 — Shades Of Love, 17 To 11 — A. Franklin, 22 To 15 — Rocker's Revenge, 29 To 19 — Yazoo, 30 To 24 — L. Graham, Ex To 27 — Grand Master Flash, Ex To 28 — R. Parker, Ex To 29 — G. Guthrie, Ex To 30 — B. Griffin. ADDS: Tomorrow's Edition, Gap Band, System. LP ADDS: A. Franklin, S. Mills.

WWRL — NEW YORK — BOBBY JAY, MD — #1 — A. FRANKLIN
 HOTS: Grand Master Flash, H. Johnson, Soul Sonic Force, Chimese, S. Lattisaw, J. Holliday, S. Wonder, Rose Royce, Odsysee, J. Osborne, Bloodstone, D. Summer, "D" Train, Legacy, D. Williams. ADDS: A. Myers, J. Simon, P. Datson, Ad-Libs, K. Burke, Wood's Empire, Dazz Band, J. Jackson, Stylistics, F. Parris, M. Walden, Tavares, Dramatics, Ritchie Family, F. James. LP ADDS: Isley Brothers, E. King, S. Lattisaw, S. Mills, D. Summer, M. Sadane, S. Redd, Shakatak, McCoy Tyner, T. McRae, W. Murphy.

WRAP — NORFOLK — JIMMY WILLIAMS, PD — #1 — H. JOHNSON
 HOTS: R. Parker, Gap Band, C. Lynn, Soul Sonic Force, One Way, Isley Brothers, J. Holliday, S. Wonder, Dayton, Zapp, J. Osborne, Cameo, War, Odsysee, Dazz Band, A. Franklin, D. Summer, Atlantic Starr, Junior. ADDS: L. Graham, CHA, Change. LP ADDS: S. Lattisaw, J. Jackson, Zapp.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — ZAPP
 JUMPS: 16 To 11 — S. Mills, 33 To 12 — Grand Master Flash, 21 To 13 — Isley Brothers, 25 To 15 — Odsysee, 39 To 23 — R. James, 27 To 24 — Shades Of Love, 31 To 26 — Fatback, 32 To 27 — Bloodstone, 40 To 31 — Gap Band, 37 To 33 — Sugar Hill Gang, Ex To 39 — H. Johnson, Ex To 40 — Ashford & Simpson. ADDS: Kid Creole & The Coconuts, Treacherous 3, Midnight Star, J. Simon, J. Jackson, M. Walden, F. Grace & Rhinestone, Alfonso. LP ADDS: L. Hutson, S. Lattisaw.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — J. HOLLIDAY
 HOTS: J. Osborne, Zapp, "D" Train, Odsysee, D. Summer, H. Johnson, War, S. Wonder, R. Flack, R. Parker, Isley Brothers, Dayton, S. Lattisaw, O'Jays, Grand Master Flash, J. Jackson, Gap Band, B. Preston, A. Franklin, B. White. ADDS: M. Moore, Four Tops, Q., Sunrize, P. Cowley, The Rockers, Rocker's Revenge. LP ADDS: Isley Brothers, A. Franklin, S. Mills, Zapp, S. Lattisaw, T. Pendergrass.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — J. HOLLIDAY
 JUMPS: 15 To 9 — H. Johnson, 19 To 16 — R. Parker, 22 To 17 — Dayton, 24 To 18 — A. Franklin, 25 To 19 — Zapp, 31 To 22 — S. Mills, 34 To 23 — L. Graham, 29 To 24 — Skyy, 32 To 28 — Aurra, 31 To 22 — S. Mills, 34 To 23 — L. Graham, 29 To 24 — Skyy, 32 To 28 — Aurra, 36 To 30 — Gap Band, 37 To 31 — Shalamar, 38 To 33 — R. Flack, 40 To 37 — F. Rae. ADDS: R. James, Goodie, B.B.&Q. Band, E. King, Grand Master Flash. LP ADDS: Zapp.

WLLC — RALEIGH — CHESTER DAVIS, PD — #1 — PRINCE
 HOTS: H. Johnson, D. Summer, Heatwave, S. Mills, S. Wonder, R. James, Shades Of Love, Zapp, S. Lattisaw. ADDS: Four Tops, Ashford & Simpson, E. King, L.J. Reynolds, Gap Band. LP ADDS: S. Lattisaw, A. Franklin, Zapp, D. Summer, M. Sadane.

KATZ — ST. LOUIS — BERNIE HAYES, PD — #1 — J. BUTLER
 JUMPS: 6 To 2 — St. Tropez, 8 To 4 — J. Holliday, 10 To 5 — O.C. Smith, Ex To 38 — C. Dawson, Ex To 27 — Tavares, Ex To 35 — Ritchie Family. ADDS: F. James, A. Anthony, D. Warwick, Shakatak, Ozone, Bull & The Matadors. LP ADDS: D. Williams, T. Pendergrass, Plush, Bohannon, H. Johnson, Isley Brothers, High Fashion, J. Cliff, K. Ogerman.

WZEN-FM — ST. LOUIS — A.J. KEMP, PD — #1 — ZAPP
 JUMPS: 9 To 4 — Grand Master Flash, 20 To 10 — Prince, 21 To 11 — A. Franklin, 17 To 14 — Kid Creole & The Coconuts, 19 To 15 — Shalamar, Ex To 15 — D. Summer, 22 To 16 — C. Dawson, 25 To 17 — R. Flack, Ex To 18 — O'Jays, Ex To 19 — J. Jackson, 23 To 20 — M. Wycoff, 28 To 21 — Dayton, 27 To 22 — G. Soccio, 29 To 23 — Pointer Sisters, 30 To 25 — S. Lattisaw, Ex To 27 — Bloodstone, Ex To 28 — K. Burke, Ex To 29 — L. Graham, Ex To 30 — S. Mills. ADDS: Dazz Band, Alfonso, E. King, B.B.&Q. Band, Videe, Goodie, Ozone, B. White, Gap Band, A. Cymone. LP ADDS: S. Lattisaw, J. Jackson.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — ATLANTIC STARR
 HOTS: S. Wonder, J. Holliday, Gap Band, D. Summer, C. Lynn, Cameo, A. Franklin, Zapp, R. Parker. ADDS: Odsysee, M. Moore, Midnight Star, Dazz Band.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — A. FRANKLIN
 HOTS: Atlantic Starr, J. Jackson, R. Cameron, B. White, Klique, C. Lynn, Imagination, C. Lucas, Odsysee, Isley Brothers, Dayton, H. Johnson, Alfonso, R. Flack, Shades Of Love, Ashford & Simpson, E. King, D. Summer. ADDS: Four Tops, Legacy, Aurra, L. Graham, Gap Band, D. Williams, C. Dawson, Hitman. LP ADDS: A. Franklin.

TOP 15 ALBUMS

Spiritual

	Weeks On Chart
1 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	8/7
2 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6696) Title Cut	1 14
3 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	2 14
4 GLORY TO HIS NAME ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	3 9
5 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	5 7
6 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB-6717) Unavailable At Press Time	4 35
7 LORD, FROM THE DEPTHS OF MY HEART JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy AL-14654) Title Cut	10 3
8 10TH ANNUAL PRAISE AND REDEDICATION CONCERT SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time	8 15
9 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	9 3
10 I'M PACKING UP, GETTING READY REV. ERNEST FRANKLIN (Savoy SL-14695) Unavailable At Press Time	6 15
11 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702) Unavailable At Press Time	13 2
12 HIGHER PLANE AL GREEN (Myrrh MSB 6665) "His Name Is Jesus"	— 1
13 WE'VE COME TO PRAISE HIM DONALD VAILS CHORALEERS (Savoy SGL 7089) Unavailable At Press Time	7 38
14 MIRACLE MAN MIGHTY CLOUDS OF JOY (Myrrh MSB 6664) Title Cut	—
15 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056) "Expect Your Miracle"	14 14
	15 67

Inspirational

	Weeks On Chart
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	8/7
2 UNFAILING LOVE EVIE TORNQUIST (Word WSB 8867) "How I Love You Lord"	1 39
3 MIRACLE B.J. THOMAS (Myrrh 6705) "I'm In Tune"	3 35
4 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	2 35
5 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	8 36
6 I SAW THE LORD DALLAS HOLM (Greentree R 3723) Title Cut	5 51
7 BLESS THE LORD WHO REIGNS IN BEAUTY BILL GAITHER TRIO (Word 6670) Title Cut	6 35
8 THE VERY BEST OF IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way"	7 21
9 THE TRAVELER DON FRANCISCO (New Pax NP 33106) "Traveler Joy"	4 31
10 MAKE ME READY FARRELL & FARRELL (New Pax NP33104) Unavailable At Press Time	9 43
11 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	10 8
12 HOLM, SHEPPARD, JOHNSON (Greentree R 3583) "Drawin' From The Well"	11 15
13 ON WINGS OF THE WIND TERRY TALBOT (Birdwing BWR 2038) Unavailable At Press Time	12 50
14 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut	13 3
15 ONLY JESUS DION (Dayspring DST-4027) Unavailable At Press Time	14 35
	15 4

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



NEW BLOOD — Avani Prods.-Promotion recently entered into a new association with Word Records to help in the area of career development. Among the Word artists covered under the agreement is Al Green. Pictured celebrating the new agreement are (l-r): Green; Avani principals Rosemary Lawrence and Erlene Calvin; and James Bullard, general manager, black music division, Word.

8th Estes Park Gospel Seminar Draws Over 1,050

NASHVILLE — More than 1,050 people registered for and attended the 1982 Christian Artists Seminar in Estes Park, Colo., Aug. 1-6, which included more than 200 individual sessions and nightly three-hour concerts.

Organized by Cam Floria, the eighth annual event for the first year had seminars which related to music industry executives and gospel recording artists, and, according to Floria, the addition of those segments proved to be a timely move as a presentation by Gerald Blalock of Spring Arbor Music Distributing provided some insightful new ideas for revitalizing gospel sales in a time when label merchandisers are seeking alternative sales methods.

In addition to the 1,050 registrants, some 500 artists and industry representatives were on hand, along with 400 entrants for the vocal and musical competitions. An extra 900 local residents also purchased tickets for the nightly showcases, which featured such performers as Jessy Dixon, Benny Hester, Cynthia Clawson, Sandi Patti, Larnelle Harris, the Imperials, Joe English, Phil Keaggy, Reba Rambo McGuire and Russ Taff.

Seminar Sessions

The six-day affair included five specific areas: the Music Leadership Conference; the Agent/Promoter Conference, organized by Linda Miller of Linda Miller & Assoc.; the Executive Seminars, headed by Hal Spencer of Manna Music; the Artists Conference, guided by John and Marty Fischer; and the High School/College Conference, where such artists as Terry Talbot, Steve Camp and Jamie Owen-Collins attempted to aid students with their personal lives.

Along with the seminars and showcases, a competition was held for vocal soloists and instrumentalists, the winner of which received a custom-recorded album, recorded for free at American Artists Studio in Springfield, Mo., in addition to cash prizes, trophies and a scholarship.

Marketing Strategy Plotted At Sparrow Sales Conference

LOS ANGELES — A review of marketing strategies for the coming year and product previews highlighted the recent national sales conference for Sparrow Records. Held at the Americana Hotel in Fort Worth, the four-day conference began with a July 13 keynote address by label president Billy Ray Hearn.

Included in the product previewed at the conference were albums by Phil Keaggy, Michael & Stormie Omartian, Scott Wesley Brown, Candle, John Michael Talbot and two compilation projects, "Communion, Vol. III" and a two-record Christmas collection. In addition, Barbara Mandrell's "He Set My Life To Music" gospel LP, which Sparrow will distribute to Christian bookstores, was also previewed.

Heightened Visibility

In addition to product previews, the Sparrow conference also provided a forum for marketing ideas and strategies for the rest of the year, with a special emphasis on heightening visibility at stores and among consumers. Also discussed was the upcoming three-month, nationwide tour featuring Keaggy and Sheila Walsh.

Other Sparrow executives making presentations at the conference included Bill Conine, vice president, sales; Billy Ray Hearn, vice president, marketing; and George Baldwin, music marketing director.

Black A&R Staffs Looking For Acts That Will Endure

(continued from page 7)

situation, I'm looking for a distinct and unique lead vocalist whose style is identifiable and pleasing. If it's a band that leans more toward instrumentals, then I'm more interested in its ability to create and write music, and if it's a solo vocal act, then I'm looking for an ability to perform, to please an audience."

"Right now we are signing artists based on needs so that we can round-out the label roster," said Varnell Johnson, vice president, black music A&R, Capitol Records. "We are looking at all areas of black music for artists that can stand on their own. We are trying to break acts instead of records."

Most executives contacted remarked that a balance between new and established artists is sought. "We consider the make-up of our roster and decide how we can diversify it to create some balance between the type of music you can present," said Arnold. "The same considerations are extended to the question of both new and established acts."

"I'll put it like this," said Robert Wright, director of RCA's black music A&R. "It's like what I tell my producers when they go to cut an LP: 'Give me something familiar that people are used to hearing; and give me something innovative that will be exciting and new.'"

But in many cases the criteria for selecting an artist is based on financial considerations. "In earlier times, A&R departments were going after strong talent," explained Wright. "Today, because of the economy, companies are after the quick money makers."

"I like a hit record," continued Wright, "and I also know that the bottom line is sales. But from an A&R standpoint, I like to think we're after quality."

Wright added that he looks for artists that embody quality and longevity. He also noted that it was rapidly becoming a "producers' market," where record companies are going after "a certain sound."

He noted that several smaller labels have found success with producing money-making records with both new and established artists. According to PolyGram's Taylor, the small label is a more viable outlet, in many instances, than major labels.

Smaller Labels

"A lot of the newer acts are going to smaller labels which are distributed by larger labels," Taylor said. "Smaller labels can get totally behind you because they can concentrate resources."

But established artists have also benefited from the intimate dealings of a smaller label. Most notable in this category is Bobby Womack, who scored a top-charting Black Contemporary single and album on L.A.-based Beverly Glen Records. But other established artists have found difficulty in either obtaining such a label arrangement or have had tough going in establishing themselves on a smaller label.

The "Ice Man" Jerry Butler, who just recently released product on his own Fountain Records based in Chicago, said that he opted to transform his production company into a record label "to retain creative control over my product. With the marketing department of a major label, I would be losing control."

Butler, who has been writing and performing hits since the mid-'50s, said that he has updated his material to reach the youth-oriented market, but has worked to maintain the integrity of the rich R&B tradition his music embodies.

While the jury is still out on Butler's efforts, other artists report that despite their attempts to blend tradition with the contemporary, there has been little receptiveness

(continued on page 31)



REGULAR TO WEA — Regular Records recently signed a distribution deal with WEA Australia for Australia and New Zealand. Forthcoming releases will include product by recording groups *Mental As Anything*, *Icehouse* and *The Riptides*. Pictured in the **front row** are (l-r): Martin Fabinyi, managing director, Regular; and Cameron Allen, director, Regular. Pictured in the **back row** are (l-r): Peter Ikin, managing director, WEA Australia; Paul Turner, managing director, WEA Australia; and Philip Mortlock, creative services manager, WEA Australia.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Mario Kaminsky of Microfon reports that the new album by **Sandra Mihanovich**, produced by **Ricardo Kleinman**, is selling very well. Two singles culled from the album have reached Top Ten status, although singles sales are generally so low that they are released mainly for promotional purposes. The LP, backed by a strong TV campaign, is considered one of the best of the year.

Juan Carlos Baglietto reached gold record status last week after his LP reached the 30,000 mark. EMI's promotion manager, **Roberto Play**, devised a good promotional stunt through the computer system of the company: he detected that the thirty-thousandth has been sold to Musical Once, one of the main distributors in this market, and Baglietto himself went to the store to receive it as a gift. Play told **Cash Box** that, although it is difficult to find statistics, the company believes that this is the fastest reached Gold Record mark by a newcoming artist ever. The 30,000 copies sold are required by the Chamber of Record Producers for the certification of the award.

Interdisc has started the release of the first WEA albums through the arrangement recently signed. **Roberto "Chacho" Ruiz**, in charge of Latin American Operations (excepting Brazil and Mexico) will operate from new headquarters in downtown Buenos Aires and plans to tour several countries this month.

Victor Heredia and **Cuarteto Zupay** will appear next week at the Obras Stadium to premiere their new albums, recorded for PolyGram. Zupay performed recently in the United States, and its album devoted to songs penned by **Marla Elena Walsh** is still selling very well. They will probably travel to Spain next month.

CBS reports that folk chanteuse **Julia Elena Davalos** has finished the recording of her new LP and is appearing at the Provincias Theater. **Marla Martha Serra Lima** received a Gold Record for the sales of her waxings at the Michelangelo niter. **Duet Pimplnela** has returned from a tour to Chile and has been signed for new dates in Santiago.

Carlos Casale of Discosa reports good sales for the new **Roque Narvaja** album, which is distributed by Interdisc. Narvaja is expected to visit this country in September. There is also an album by **Pablo Abraira**, and one by another composer and chanteur from Spain, **Luis Eduardo Aute**.

miguel smirnoff

Italy

MILAN — Annual conventions are being scheduled by many Italian record companies for the end of summer. Dischi Ricordi will organize the meeting in Palma di Majorca (Spain) during the last week of August, while CBS Dischi will hold its convention on Aug. 30-31 and RCA during the first week of September.

Guido Rignano, besides his post of managing director at Dischi Ricordi, has also been named president of the same company (replacing **Gianni Babini**, who keeps the position of president of the group G. Ricordi & C.) and of Arti Grafiche Ricordi.

The **Police**, during its last Italian tour, received in Milan from CBS Dischi an award for the sales of its LPs "Zenyatta Mondatta" and "Ghost In The Machine," which sold 200,000 copies each on the Italian market.

Alfredo Carruti, formerly A&R manager at CGD, signed a three-year agreement with Dischi Ricordi as exclusive producer. The announcement was given by **Diego Ando**, general manager of the company.

The Bottega Discantica record shop located in Milan started up a new activity as distributor of foreign production. The first release is "Orfeo and Euridice" by Gluck, produced by the Belgian company Accent with singers such as **Rene Jacobs** and **Marjanne Kweksiber**.

mario de luigi

Japan

TOKYO — Five major record companies here — RVC, King, CBS/Sony, Teichiku and Toshiba/EMI — will soon launch a joint campaign to herald the debut of a new hybrid music so far called "Melting Sound." To be released under a theme like "Melting Sound Series," this style is said to be a fusion of classical and jazz elements.

CBS/Sony is also set to debut another series of releases under the heading "Sound Of Elegance." This series will feature semi-classical music arranged to appeal to easy listening ("beautiful music") outlets.

Sales continue to lag in Japan, according to the latest reports from the Japan Phonographic Record Assn. (JPRRA). For the month of June, sales of records were down 3% and 13%, respectively, from the previous month and the same month last year. At the same time, prerecorded tapes remained about equal with sales figures from the previous month and the same month last year.

kozo otsuka

Outside Artist Tie-Ins Seen As Valuable Promotion Tool

(continued from page 17)

Nashville-based publicist who works a dozen major country artists, many of whom have done extensive promotions for various manufacturers. "If it's done in an attractive manner, it heightens recognizability and notoriety, which helps sell records."

Gangwisch cites clients Larry Gatlin, whose homey tour bus family-style TV spots for Kentucky Fried Chicken make use of his group's harmonizing, and Joe Stampley, whose Miller radio spot with Moe Bandy featured the good-ole-boy duet side of the artists, as likely promotions that enhanced record sales by strengthening positive images of the singers. "The Stampley/Bandy ad kicked off last Labor Day and boosted awareness of the Moe/Joe duo at the moment when they were recording together," she explained.

Eddie Rabbitt is also a Gangwisch client, and it is his "I Love A Rainy Night" commercial for Miller that most retailers fingered as the most successful record sales crossover commercial. Ed Berson, vice president of purchasing and distribution for the Record Bar chain, felt that the Rabbitt ad, which showed the singer capping a concert with the hit tune before retreating backstage for a brew, greatly helped sell his records. Berson, however, tempered praise with his "gut feeling" that for a non-record ad to sell records, the artist first needs a hit. "When they don't have a hit, merchandising someone else's product doesn't help us as much as that product's manufacturer," he explained. "Ella Fitzgerald's commercials for Memorex didn't sell any of her records."

Lew Garrett, director of record purchasing at the Stark/Camelot chain, also noted heavier sales of Eddie Rabbitt product during the time of the Miller spot, "but he had a hot album out at the same time so it's hard to say if it was the impact of the commercial."

According to Stan Moress, president of Scotti Brothers Management and manager of Eddie Rabbitt, the Miller ad had a major effect in taking "I Love A Rainy Night" to #1 on the pop, country, and A/C charts, as well as selling 2 million units of the "Horizon" album. "There's no question in my mind that it helped record sales," said Moress.

The TV spot, which Gangwisch said is still referred to in articles and interviews with Rabbitt, aired during the Rose Bowl on New Year's Day 1980. It was originally slated to air in March of that year, but the brewery and the ad agency were so pleased with it that they ran it earlier. "I Love A Rainy Night" was already Top 5 when the commercial first aired," recalled

New Music Is Focus Of L.A. Kool Festival

(continued from page 13)

Sound and Space outfit.

The closing night, Wednesday, dubbed, "Looking Toward the 21st Century," will also include the noted violinist Leroy Jenkins with his group Sting. What may prove to be a wide-ranging multi-media presentation is the segment by performance artist Laurie Anderson, who will sing, play, dance and show films and slides throughout her show.

Tickets for the events will be \$14.50 on down. The only free event scheduled so far during the festival will be a lecture Monday, Nov. 8, as the Cal State Institute of the Arts, where Anthony Braxton will speak on the various facets of his musical experience from classicism to be bop.

As Fleischmann put it, "We are going to take the art of jazz by the forelock and move it at least into the '80s and perhaps into the next century."

Gangwisch. "It immediately jumped right up there and stayed and stayed. Otherwise it would have been off the charts by March."

Moress, who calls the ad "one of the best experiences I've ever had in the business," said that the reason that the spot heavily impacted on record sales was that it presented Rabbitt as himself, not as a spokesman for beer. "I'm sometimes skeptical about commercials for artists, but in this case, everyone involved realized what was good for both the artist and the sponsor, so it all came together. By using music that was current, we were able to create a synergy between the commercial and a hit record."

Planning Important

PolyGram's Lewis seconded this approach. "To increase record sales, there has to be an integrated plan with the record and sponsoring company. The two work together hand-in-hand."

To further the Rabbitt/Miller tie-in, the brewery "tried to take the commercial on the road and market it," said Moress. Various distributors promoted Rabbitt concerts in a "Miller presents Eddie Rabbitt In Concert" program, for which they bought tickets and helped buy ads. "Out on the road you got what you saw on the commercial," said Moress. "It became a Miller/Rabbitt event."

According to Wendy Birky, merchandising coordinator at Milwaukee's Radio Doctors, similar sponsorships on a local level (see accompanying story) are also having an effect on record sales. "We have a local band called the Booze Brothers, which parodies the Blues Brothers but is also getting into other things. They are now being sponsored by Pabst. In these tie-ins, the brewery pays for the printing of posters and air spots, which help sell the act's albums besides the beer. The Booze Brothers has just put out an album on their own label, and it's selling real well."

At Waxie Maxie in Washington, D.C., advertising manager Marcy Penner said that when recording artists make radio spots, "it's almost like getting more airplay on an album." She specifically credited Schlitz ads by the O'Jays, the Gap Band and Millie Jackson for staying musically within the artists' styles and increasing exposure.

"People get excited," Penner added. "You get artists coming on and mentioning who they are, and the listener gets a feeling of personal contact with the group. And when the ads are played on stations that play their records, one hand washes the other. The band becomes more recognizable, and more records are sold in-store."

The exposure factor was also seen by Red Sanacore, record department manager at Sam Goody's 51st St. outlet in Manhattan. "I haven't noticed any increase in sales," she said, "but there's a dozen kids in my building who are familiar with some artists just by their commercials on the radio."

"I think it's a marvelous thing for artist recognition," concluded Penner. "It's the type of thing that accumulates over time. A little exposure here, a little exposure there. Ads by the Gap Band and the O'Jays have been on quite a bit recently, and their sales are doing really well."

Up Front Bowed

LOS ANGELES — Up Front Management, an artist management firm, was recently formed by former tip sheet publisher Lynda Emon. First client for the company is Denver-based band Randy Rock. The main office is located at 40 Central Park South, New York, N.Y. 10019. The New York phone number is (212) 371-2096. The L.A. phone number is (213) 476-9941.

Black Music Signings Leaning To More Commercial Sounds

(continued from page 29)

at the labels — large or small.

"It's ok for new artists to cover an old song, but all they want an established artist to do is new material, and that's confusing to me," said Sam Moore, formerly of the Sam & Dave duo. "Company executives are buying what they want without rhyme or reason and the kids have no choice but to buy what's there."

Label executives see the problem going beyond repertoire and the ability of the artist to appeal to a contemporary audience. "We're equipped to sign established artists, but they usually outprice themselves," said Al Edmundson, vice president, Venture Records. "We don't have the major budgets that big labels do, so we can't spend a lot of money on acts."

But major labels are also more reluctant these days to sign an established artist for megabucks because, according to PolyGram's Taylor, "Some acts ask for more than they are really worth. We have to ask them, 'what have you done lately?,' and ask ourselves, 'if they are that good, why are they looking for a label?'"

Representation At Fault?

Edmundson, however, believes that some established artists on the rebound trail could be with labels with better representation. "Many name artists currently not on labels could have deals if they also had better management. How many black attorneys do you see in this industry? Many artists have expensive representation that doesn't meet their needs," he added.

But label executives also recognize the value of good representation, noting that

Capitol Closes Pressing Plant In Los Angeles

(continued from page 7)

Records group, the L.A. plant handled pressings for the Warner Bros. Records labels. Khoury added that the remaining Capitol facilities would pick up the slack resulting from the L.A. plant closure.

According to Khoury, it will be up to the operations manager of the L.A. facility to determine which equipment at the plant should be relocated to either the Winchester or Jacksonville facilities.

Khoury denied that the L.A. plant closure would have any impact on the company's ability to ship product in a timely manner and asserted that the records group would continue to be competitive in its distribution of product.

In a related development, Capitol Records will now be responsible for promotion of all black product in the Capitol/EMIA/Liberty Records group. All black product will now be released under the Capitol label and be promoted by Capitol's national black promotion staff under the direction of Rusty Moody, director of national black promotion for the company.

Moody said that Ronnie Jones, who had previously been handling promotion of black product on the EMIA/Liberty labels, will now serve as his immediate assistant. The consolidation has resulted in the release of five promotion staffers, in addition to the transfer of Gordon Alderson back to regional promotion based in Detroit.

Another Capitol Records spokesman confirmed that there would be some consolidation in the pop promotion regional staff, a parring down to streamline the operation and align the Capitol staff more closely with that of EMI/Liberty field promotion staffs. At press time there were no details as to how many staffers will be involved in the trimming.

artists' needs and demands, as well as the labels', can be better addressed when the artist has a knowledgeable and respected mediator.

Wright remarked that many established artists are correct when they claim that labels resist signing them, adding, "An artist with a hit five years ago has to understand what current conditions are so they will be aware of what material they can do best in a contemporary vein."

"We take a lot of time sitting down with the prospective artist, the management team and the producer to see what everybody wants and to try and make everybody happy," he continued.

In fact, many of the A&R executives contacted said that acts are often brought to their attention through phone calls from industry insiders, such as lawyers, managers, producers and other artists. Some executives contacted said they get between 100-250 tapes a week from various sources, also noting that most of the demo tapes received are from new acts. Some noted that when a highly regarded lawyer, producer or manager has an act it would like to see signed, they often by-pass the A&R department all together in favor of a corporate contact.

Pounding the pavement is still practiced by some A&R staffers, who remain active in club and concert hopping in efforts to ferret out new talent. Columbia's Arnold said that he finds acts in a number of ways but has made some of his most successful finds in unusual ways. "I found A Taste of Honey (while with Capitol) doing a gig at the old Etc. Club in L.A. and heard GQ (while at Arista) jammin' in somebody's basement in New York."

Another area of A&R that is evolving in these tight economic times is the approach to production. According to Arnold his company tries to do most production in-house in an effort "to be intricately involved in our product."

"I think a lot of companies make a big mistake by giving the production work to an outside source," he added. "I like to have them in-house so I can keep a closer watch on the company's investment and also have some advance idea of what the product is about so a marketing plan can start to be developed."

Summing up the need to maintain a roster balanced between new blood and established winners, Wright at RCA said, "We all have to worry about the economy, because no sales means there is no money to bring in new acts."

MCA Sets Promo Push For Film Soundtracks

LOS ANGELES — A promotional campaign centered on shopping malls will be launched in support of the soundtracks to *E.T. The Extra-Terrestrial* and *The Best Little Whorehouse In Texas* by MCA Records and MCA Distributing, in conjunction with Universal Pictures. The campaign, set for selected malls in New York City, Fort Worth and Dallas, will commence Aug. 15.

The push will entail placing 1'x1' displays and posters throughout the malls at high visibility free-standing galleries. The displays will indicate the locations where the records can be purchased in the malls and announce drawings that will be held daily to give away copies of other LPs.

The promotion will be confined to New York, Dallas and Fort Worth until the middle of September. From Sept. 15-30, additional cities will be added to the promotion.

Also beginning in September, the promotion will be expanded to include product by Olivia Newton-John and Tom Petty, among others.



LOOSE IN THE STUDIO — Working feverishly to finish its next LP for Handshake, "Loose In The World," recording group Sneaker paused for a picture. Present in the studio that day were (l-r): Mike Hughes of the group; Shelly Weiss, Sneaker's manager; Jim King of the group; composer, arranger/conductor Lalo Schifrin; Mitch Crane of the group; composer/arranger/conductor Jimmy Haskell; Tim Torrance, Michael Carey Schneider and Michael Cottage of the group; and Jeff Baxter, producer of the LP.

Milwaukee Co. Sets Regional Band Sponsorship With Miller

(continued from page 11)

New Orleans, Teddy Baker for Atlanta and Pat McCurdy & The Men About Town for Milwaukee/Chicago. The McCurdy group, incidentally, includes the frontman and two other members of former Millenium recording artists Yipes!

"Each band is a regional success story that we're tapping into," stated Reynolds. "Just like Miller taps into the U.S. Bonds success story on a national level, we do the same on a regional level."

Reynolds says that the program enables the Miller distributors to tie-in and initiate local promotions that can't be done too often with major artists, who restrict their concert dates to the major markets. "These groups cover small markets as well as big. Tie-ins with them are affordable even to smaller distributors who can stage Miller

Nights' at retail (club) accounts in their areas."

Miller is subsidizing much of the bands' promotional materials, including generic posters, schedule cards and backdrops, while Reynolds supplies buttons, T-shirts and jackets at cost to distributors for giveaway use. In return, the bands must support Miller product in use of promotional materials given them and consumption of it for those members who drink beer.

Miller's promotional assistance builds greater traffic for the bands' performances, and since the bands play for a guarantee plus percentage of gross door receipts, more traffic means more earnings and growth. Based on the relationship established through the sponsorship, Reynolds hopes for further future tie-ins and has submitted a proposal for Miller involvement in Zebra's forthcoming Atlantic Records album, though he jokingly stressed that such involvement will entail "nothing graphic."

Reynolds is also looking to expand the network of Miller-sponsored bands by a minimum of 10 more regional acts covering the Los Angeles, San Francisco, Miami, Philadelphia, Detroit, Cleveland, Syracuse, Chicago, Portland, Seattle, Baltimore, Houston, Dallas, Pittsburgh and Birmingham markets, thus covering most of the top 25 markets in the country. In addition, he is about to pitch a similar sponsorship idea "with a slightly different twist" to major soft drink companies.

As for Miller, Joe Faust, the company's publicity director for the sponsorship program, terms it a "big benefit" for Miller High Life brand, the specific sponsoring entity. "We reach a large number of young people in our 18-35 target demographic through a medium they like, which is music."

Chances Slim For DeConcini Home Taping Bill In '82

(continued from page 7)

sion of Congress. The proposals, drafted by DeConcini's office, incorporated many of the principles of the Mathias amendment, except that a "manufacturers use fee" suggested would be lower than the royalties proposed in the Mathias amendment.

"At this time, it seems highly unlikely that we will get much further on this," DeConcini's spokesman said. "The only way something could happen would be if we got a consensus bill (between the Senate and the House of Representatives), but that looks unlikely."

The main sticking point is still the issue of royalties, said DeConcini's spokesman. "Any bill (that passes) would have to be acceptable to the manufacturers (of records, prerecorded tapes and motion picture and television programming). Otherwise, they would kill it in the House."

DeConcini's spokesman then added that an acceptable bill would have two main points: 1) establishment of a home use exemption for audio and video taping; and 2) establishment of a "right of first sale" doctrine to bar unauthorized rentals of copyrighted product.

In the area of some kind of royalties or manufacturers use fees, DeConcini's spokesman said the problem was one of greed.

"It will be hard to reach agreement on this point," he said. "The motion picture companies are being too greedy; the music industry is being too greedy. It looks as though greed will kill Cock Robin."



FELICIANO AND SANTANA — Guitarist Carlos Santana (r) recently joined international artist Jose Feliciano to record "Samba Pa Ti" for Feliciano's just-released "Escenas De Amor," the first album on the new Motown Latino label.

CASH BOX TOP 100 ALBUMS

August 14, 1982

Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart	
	8/7	Chart		8/7	Chart		8/7	Chart
1 MIRAGE FLEETWOOD MAC (Warner Bros. 23607-1) WEA	8.98	1 5	34 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	34 12	67 JUMP UP! ELTON JOHN (Geffen GHS 2013) WEA	8.98	64 15
2 ASIA (Geffen GHS 2008) WEA	8.98	2 20	35 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) RCA	8.98	32 23	68 CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL	8.98	56 44
3 PICTURES AT ELEVEN ROBERT PLANT (Swan Song/Atco SS 8512) WEA	8.98	3 5	36 E.T. THE EXTRA-TERRESTRIAL ORIGINAL SOUNDTRACK (MCA-6109) MCA	8.98	37 8	69 STAR TREK II: THE WRATH OF KHAN ORIGINAL SOUNDTRACK (Atlantic SD 19363) WEA	8.98	70 5
4 EYE OF THE TIGER SURVIVOR (Scotti Bros. FZ 38062) CBS	—	5 8	37 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL) IND	8.98	26 11	70 BEAT KING CRIMSON (Warner Bros. 9 23692-1) WEA	8.98	52 7
5 STILL LIFE (AMERICAN CONCERT 1981) THE ROLLING STONES (Rolling Stones/Atco COC 39113) WEA	9.98	4 8	38 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 38160) CBS	—	43 5	71 FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062) CAP	8.98	66 40
6 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	8.98	7 16	39 JEFFREY OSBORNE (A&M SP-4896) RCA	8.98	42 9	72 GREASE 2 ORIGINAL SOUNDTRACK (RSO RS-1-3803) POL	8.98	58 9
7 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	—	6 22	40 NO FUN ALOUD GLENN FREY (Asylum E1-60129) WEA	8.98	40 9	73 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP	8.98	80 8
8 ABRACADABRA THE STEVE MILLER BAND (Capitol ST-12216) CAP	8.98	9 8	41 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 6002TL2) IND	13.98	30 12	74 INSTANT LOVE CHERYL LYNN (Columbia FC 38057) CBS	—	79 6
9 GET LUCKY LOVERBOY (Columbia FC 37636) CBS	—	8 40	42 VACATION GO-GO's (I.R.S./A&M SP 70031) RCA	8.98	— 1	75 MISSING PERSONS (Capitol DLP-15001) CAP	4.98	76 19
10 GOOD TROUBLE REO SPEEDWAGON (Epic FE 38100) CBS	—	10 6	43 EMOTIONS IN MOTION BILLY SOUIER (Capitol ST-12217) CAP	8.98	77 2	76 JUMP TO IT ARETHA FRANKLIN (Arista AL 9601) IND	8.98	88 2
11 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	8.98	12 5	44 KEEP IT LIVE DAZZ BAND (Motown 6004ML) IND	8.98	31 22	77 ONE ON ONE CHEAP TRICK (Epic FE 38021) CBS	—	75 12
12 IV TOTO (Columbia FC 37728) CBS	—	11 18	45 IMPERIAL BEDROOM ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38157) CBS	—	51 5	78 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067) CBS	—	84 6
13 ROCKY III ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP	8.98	14 6	46 BLACKOUT SCORPIONS (Mercury SRM-1-4039) POL	8.98	41 21	79 AEROBIC SHAPE UP JOANIE GREGGAINS (Parade/Peter Pan 104) IND	8.98	71 18
14 THREE SIDES LIVE GENESIS (Atlantic SD 2-2000) WEA	10.98	15 8	47 VINYL CONFESSIONS KANSAS (Kirshner FZ 38002) CBS	—	44 10	80 WE GO A LONG WAY BACK BLOODSTONE (T-Neck FZ 38115) CBS	—	81 6
15 TUG OF WAR PAUL McCARTNEY (Columbia TC 37462) CBS	—	13 14	48 ESCAPE JOURNEY (Columbia TC 37408) CBS	—	47 54	81 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	—	95 3
16 CHICAGO 16 CHICAGO (Full Moon/Warner Bros. 9 23689-1) WEA	8.98	22 9	49 REACH RICHARD SIMMONS (Elektra E1-60122F) WEA	10.98	48 11	82 TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca NBLP 7265) POL	8.98	99 2
17 ALL FOUR ONE THE MOTELS (Capitol S-12177) CAP	8.98	18 16	50 SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL 1-4125) RCA	8.98	45 21	83 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1) WEA	8.98	89 7
18 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	—	20 13	51 ZAPP II ZAPP (Warner Bros. 9 23583-1) WEA	8.98	67 2	84 ON THE LINE GARY U.S. BONDS (EMI America SO-17068) CAP	8.98	68 8
19 SPECIAL FORCES .38 SPECIAL (A&M SP-4888) RCA	8.98	19 12	52 A FLOCK OF SEAGULLS (Jive/Arista VA 66000) IND	6.98	57 13	85 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354) WEA	6.98	72 9
20 GAP BAND IV THE GAP BAND (Total Experience TE-1-3001) POL	8.98	21 10	53 PELICAN WEST HAIRCUT 100 (Arista AL 6600) IND	6.98	54 19	86 HEY RICKY MELISSA MANCHESTER (Arista AL 9574) IND	8.98	92 17
21 DIVER DOWN VAN HALEN (Warner Bros. BSK 3677) WEA	8.98	17 15	54 NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647) WEA	8.98	46 30	87 UNDER THE BIG BLACK SUN X (Elektra 9 60150-1) WEA	8.98	93 6
22 ALL THE BEST COWBOYS HAVE CHINESE EYES PETE TOWNSHEND (Atco SD 38-149) WEA	8.98	24 7	55 NO CONTROL EDDIE MONEY (Columbia FC 37960) CBS	—	61 6	88 WILD HEART OF THE YOUNG KARLA BONOFF (Columbia FC 37444) CBS	—	87 20
23 DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892) RCA	8.98	16 25	56 MARSHALL CRENSHAW (Warner Bros. BSK 3673) WEA	8.98	59 13	89 HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194) RCA	8.98	78 39
24 NOW AND FOREVER AIR SUPPLY (Arista AL 9587) IND	8.98	23 9	57 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	8.98	65 5	90 THE ENVOY WARREN ZEVON (Asylum 9 60159-1) WEA	8.98	105 2
25 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH FRANK ZAPPA (Barking Pumpkin FW 38066) CBS	—	27 12	58 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP	8.98	38 12	91 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38066) CBS	—	74 12
26 DONNA SUMMER (Geffen GHS 2005) WEA	8.98	49 2	59 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590) IND	8.98	50 18	92 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207) CAP	8.98	83 12
27 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AL 9599) IND	8.98	25 9	60 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND	8.98	53 36	93 LONE RHINO ADRIAN BELEW (Island/Atco IL 9751) WEA	8.98	94 7
28 HOOKED ON SWING LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	8.98	29 10	61 KIM WILDE (EMI America ST-17065) CAP	8.98	69 14	94 BRILLIANCE ATLANTIC STARR (A&M SP-4883) RCA	8.98	85 21
29 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007) WEA	9.98	28 14	62 ALDO NOVA (Portrait ZRR 37498) CBS	—	55 26	95 WINDSONG RANDY CRAWFORD (Warner Bros. 9 23687-1) WEA	8.98	86 9
30 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124) CAP	8.98	39 4	63 SWEETS FROM A STRANGER SQUEEZE (A&M SP-4800) RCA	8.98	60 12	96 BELLA DONNA STEVIE NICKS (Modern/Atco MR 38-139) WEA	8.98	82 53
31 COMBAT ROCK THE CLASH (Epic FE 37689) CBS	—	33 10	64 SO EXCITED POINTER SISTERS (Planet BXL1-4355) RCA	8.98	73 5	97 NUGENT TED NUGENT (Atlantic SD 19365) WEA	8.98	103 5
32 AVALON ROXY MUSIC (Warner Bros. 9 23666-1) WEA	8.98	35 9	65 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021) RCA	8.98	62 55	98 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l. FZ 37999) CBS	—	96 14
33 POWER PLAY APRIL WINE (Capitol ST-12218) CAP	8.98	36 6	66 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015) WEA	8.98	63 17	99 GHOST IN THE MACHINE THE POLICE (A&M SP-3730) RCA	8.98	97 43
						100 TRON ORIGINAL SOUNDTRACK (CBS SM 37782) CBS	—	110 3

Cash Box Top Albums/101 to 200

August 14, 1982

Rank	Album	Label	Weeks On Chart	Chart
101	PRIVATE AUDITION	HEART (Epic FE 38049) CBS	91	10
102	ALLIGATOR WOMAN	CAMEO (Chocolate City CCLP 2021) POL	98	19
103	WHO'S FOOLIN' WHO	ONE WAY (MCA-5279) MCA	101	21
104	LOVE NOTES	CHUCK MANGIONE (Columbia FC 38101) CBS	112	6
105	OFFRAMP	PAT METHENY GROUP (ECM-11216) WEA	108	13
106	III WISHES	SHOOTING STAR (Virgin/Epic FE 38020) CBS	118	2
107	LIVE IT UP	DAVID JOHANSEN (Blue Sky ARZ 38004) CBS	115	7
108	OFFERING	AXE (Atco SD 38-148) WEA	116	8
109	4	FOREIGNER (Atlantic SD 16999) WEA	90	56
110	WALT DISNEY PRODUCTIONS' MOUSERCISE	(Disneyland 62516) IND	100	22
111	SHEFFIELD STEEL	JOE COCKER (Island/Atco IL 9750) WEA	119	6
112	SOMEWHERE IN THE STARS	ROSANNE CASH (Columbia FC 37570) CBS	104	8
113	ALL DRESSED UP & NO PLACE TO GO	NICOLETTE LARSON (Warner Bros. BSK 3678) WEA	125	2
114	FEELS SO RIGHT	ALABAMA (RCA AHL 1-3930) RCA	107	75
115	"D" TRAIN	(Prelude PRL 14105) IND	109	16
116	FANDANGO	HERB ALPERT (A&M SP-3731) RCA	117	10
117	NON-STOP ECSTATIC DANCING	SOFT CELL (Sire 8 23694-1B) WEA	129	2
118	WAITIN' FOR THE SUN TO SHINE	RICKY SKAGGS (Epic FE 37193) CBS	120	12
119	BUSINESS AS USUAL	MEN AT WORK (Columbia ARC 37978) CBS	135	6
120	INSIDE	RONNIE MILSAP (RCA AHL 14311) RCA	102	8
121	LET ME TICKLE YOUR FANCY	JERMAINE JACKSON (Motown 6017ML) IND	133	2
122	WE ARE ONE	PIECES OF A DREAM (Elektra 9 60142-1) WEA	132	4
123	EYE TO EYE	(Warner Bros. BSK 3570) WEA	124	11
124	ROYAL JAM	THE CRUSADERS (MCA 2-8017) MCA	126	7
125	PHYSICAL	OLIVIA NEWTON-JOHN (MCA-5229) MCA	106	42
126	WISE GUY	KID CREOLE AND THE COCONUTS (Ze/Sire SRK 3681) WEA	121	8
127	OUTLAW	WAR (RCA AFL1-4208) RCA	113	23
128	THE HUNTER	BLONDIE (Chrysalis CHR 1384) IND	111	9
129	THE BEST LITTLE WHOREHOUSE IN TEXAS	ORIGINAL SOUNDTRACK (MCA-6112) MCA	142	2
130	LITE ME UP	HERBIE HANCOCK (Columbia FC 37928) CBS	114	12
131	HOT SPACE	QUEEN (Elektra E1-60128) WEA	123	12
132	SEASONS OF THE HEART	JOHN DENVER (RCA AFL1-4256) RCA	127	23
133	ABACAB	GENESIS (Atlantic SD 19313) WEA	122	44

Rank	Album	Label	Weeks On Chart	Chart
134	ABOMINO	URIAH HEEP (Mercury SRM-1-4057) POL	8.98	1
135	2XS	NAZARETH (A&M SP-4901) RCA	8.98	136
136	STRAIGHT BETWEEN THE EYES	RAINBOW (Mercury SRM-1-4041) POL	8.98	128
137	OUT OF THE SHADOWS	DAVE GRUSIN (GRP/Arista 5510) IND	8.98	147
138	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC 237542) CBS	8.98	130
139	THE LEGEND GOES ON	THE STATLER BROTHERS (Mercury SRM-1-4048) POL	8.98	141
140	CONVERTIBLE MUSIC	JOSIE COTTON (Elektra 9 60140-1) WEA	8.98	150
141	KEEPIN' LOVE NEW	HOWARD JOHNSON (A&M SP-4895) RCA	8.98	152
142	CURRENT	HEATWAVE (Epic FE 38065) CBS	8.98	134
143	CHILL OUT	BLACK UHURU (Island/Atco 9752) WEA	8.98	145
144	NOTHING TO FEAR	OINGO BOINGO (A&M SP-4903) RCA	8.98	154
145	THE INNOCENT AGE	DAN FOGELBERG (Full Moon/Epic KE2 37393) CBS	8.98	131
146	REUNION	THE TEMPTATIONS (Gordy/Motown 6008GL) IND	8.98	137
147	GREATEST HITS	KENNY ROGERS (Liberty LOO-1072) CAP	8.98	140
148	20 AEROBIC DANCE HITS	MARCY MUIR (Parade/Peter Pan 101) IND	8.98	139
149	TRUST ME	JEAN CARN (Motown 6010ML) IND	8.98	143
150	SOONER OR LATER	LARRY GRAHAM (Warner Bros. BSK 3668) WEA	8.98	146
151	BREAKIN' AWAY	AL JARREAU (Warner Bros. BSK 3576) WEA	8.98	155
152	BILLY IDOL	(Chrysalis CHR 1377) IND	8.98	1
153	FRIENDS	SHALAMAR (Solar/Elektra S-28) WEA	8.98	149
154	JJ	JUNIOR (Mercury SRM-1-4043) POL	8.98	151
155	HAPPY TOGETHER	ODYSSEY (RCA AFL1-4240) RCA	8.98	157
156	JUICE	JUICE NEWTON (Capitol ST-12136) CAP	8.98	153
157	THE CONCERT IN CENTRAL PARK	SIMON AND GARFUNKEL (Warner Bros. 2BSK 3654) WEA	14.98	144
158	THE DUDE	QUINCY JONES (A&M SP-3721) RCA	8.98	160
159	PAC-MAN FEVER	BUCKNER & GARCIA (Columbia XRC 37941) CBS	8.98	138
160	EDDIE MURPHY	(Columbia FC 38180) CBS	8.98	172
161	STEVE FORBERT	(Nemperor ARZ 37434) CBS	8.98	156
162	HOMOSAPIEN	PETE SHELLEY (Arista AL 6602) IND	5.98	163
163	SCOTT BAIO	(RCA NFL1-8025) RCA	8.98	1
164	DIARY OF A MADMAN	OZZY OSBOURNE (Jet FZ 37492) CBS	8.98	164
165	NIECY	DENIECE WILLIAMS (ARC/Columbia FC 37952) CBS	8.98	161
166	TOO FAST TO LIVE, TOO YOUNG TO DIE	ROBERT GORDON (RCA AFL1-4380) RCA	8.98	1

Rank	Album	Label	Weeks On Chart	Chart
167	GOLD	STEELY DAN (MCA-5324) MCA	8.98	169
168	IN BLACK AND WHITE	BARBARA MANDRELL (MCA-5205) MCA	8.98	165
169	THE ONE THAT YOU LOVE	AIR SUPPLY (Arista AL 9551) IND	8.98	158
170	ANNE MURRAY'S GREATEST HITS	(Capitol SOO-12110) CAP	8.98	168
171	THE NUMBER OF THE BEAST	IRON MAIDEN (Harvest ST-12202) CAP	8.98	162
172	STEAMIN' HOT	THE REDDINGS (Believe In A Dream FZ 37974) CBS	8.98	159
173	QUARTERFLASH	(Geffen GHS 2003) WEA	8.98	170
174	BODY TALK	IMAGINATION (MCA-5271) MCA	8.98	177
175	STANDING HAMPTON	SAMMY HAGAR (Geffen GHS 2006) WEA	8.98	175
176	NOW IS THE TIME	LOU RAWLS (Epic FE 37448) CBS	8.98	1
177	MEMORIES	BARBRA STREISAND (Columbia TC 37678) CBS	8.98	173
178	YOU'VE GOT THE POWER	THIRD WORLD (Columbia FC 37744) CBS	8.98	171
179	GET IT ON CREDIT	TORONTO (Network/Elektra 9 60153-1) WEA	8.98	1
180	IT'S A FACT	JEFF LORBER (Arista AL 9583) IND	8.98	167
181	WORKING CLASS DOG	RICK SPRINGFIELD (RCA AFL 1-3697) RCA	8.98	174
182	HOT FUN	DAYTON (Liberty LT-51126) CAP	8.98	1
183	TATTOO YOU	ROLLING STONES (Rolling Stone/Atco COC 16052) WEA	8.98	176
184	CHRISTOPHER CROSS	(Warner Bros. BSK 3383) WES	8.98	185
185	CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2	(Vintage/Mirus VNI 7733) IND	8.98	186
186	JUST SYLVIA	SYLVIA (RCA AHL1-4312) RCA	8.98	1
187	LOVE IS WHERE YOU FIND IT	THE WHISPERS (Solar/Elektra S-27) WEA	8.98	182
188	EXTRATERRESTRIAL LIVE	BLUE OYSTER CULT (Columbia KG 37946) CBS	8.98	183
189	RIO	DURAN DURAN (Harvest ST-1211) CAP	8.98	179
190	FAME	ORIGINAL SOUNDTRACK (RSO RX1-3080) POL	8.98	192
191	THE MONROES	(Alfa AAE-15015) IND	8.98	148
192	TIME PIECES/THE BEST OF ERIC CLAPTON	ERIC CLAPTON (RSO RX 1-3099) POL	8.98	193
193	THE JAZZ SINGER	NEIL DIAMOND (Capitol SWAV-12120) CAP	9.98	181
194	PICTURE THIS	HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340) IND	8.98	166
195	BOBBIE SUE	OAK RIDGE BOYS (MCA-5294) MCA	8.98	187
196	BIG SCIENCE	LAURIE ANDERSON (Warner Bros BSK 3674) WEA	8.98	198
197	SOUP FOR ONE	ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353) WEA	8.98	180
198	PRIVATE EYES	DARYL HALL & JOHN OATES (RCA AFL14028) RCA	8.98	190
199	SOMETHING SPECIAL	KOOL & THE GANG (DeLite DSR 8502) POL	8.98	184
200	STREET SONGS	RICK JAMES (Gordy/Motown G8-1002M1) IND	8.98	189

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	52	Crawford, Randy	95	Hensel, Carol	185	McCartney, Paul	15	Police	99	Temptations	146
Aerobics (Greggains)	79	Crenshaw, Marshall	56	Human League	23	Men At Work	119	Quarterflash	173	Third World	178
Aerobics (Muir)	148	Crosby, Stills & Nash	11	Idol, Billy	152	Metheny, Pat	105	Queen	131	.38 Special	19
Air Supply	24,169	Cross, Christopher	184	Imagination	174	Miller, Steve	8	Rainbow	136	Toronto	179
Alabama	35,114	Crusaders	124	Iron Maiden	171	Mills, Steohanie	82	Rawls, Lou	176	Toto	12
Alpert, Herb	116	"D" Train	115	J. Geils Band	71	Milsap, Ronnie	120	Reddings	172	Townshend, Pete	22
Anderson, Laurie	196	Dayton	182	Jackson, Jermaine	121	Missing Persons	75	REO Soeedwagon	10	Uriah Heep	134
April Wine	33	Dazz Band	44	Jackson, Joe	57	Money, Eddie	55	Rogers, Kenny	30,147	Van Halen	21
Ashford & Simpson	92	Denver, John	132	James, Bob	78	Monroes	191	Rolling Stones	5,183	War	127
Asia	2	Diamond, Neil	91,193	James, Rick	37,200	Motels	17	Roxy Music	32	Whisoers	187
Atlantic Starr	94	Duran Duran	189	Jarreau, Al	151	Mouserice	110	Royal Philharmonic Orchestra	81,89	Wilde, Kim	61
Axe	108	Eye To Eye	123	Jett, Joan	60	Murphy, Eddie	160	Rushen, Patrice	66	Williams, Deniece	165
Baio, Scott	163	Flack, Roberta	85	Johansen, David	107	Murray, Anne	170	Sanborn, David	83	Wonder, Stevie	41
Belew, Adrian	93	Fleetwood Mac	1	John, Elton	67	Nazareth	135	X	87	X	87
Black Uhuru	143	Fogelberg, Dan	145	Johnson, Howard	141	Nelson, Willie	7,138	Yapo	51	Zapo	51
Blondie	128	Fonda, Jane	34	Jones, Quincy	158	Newton, Juice	58,156	Shalamar	153	Zapoa, Frank	25
Bloodstone	80	Forbert, Steve	161	Journey	48	Newton-John, Olivia	125	Shelley, Pete	162	Zevon, Warren	90
Blue Oyster Cult	188	Foreigner	109	Judas Priest	38	Nicks, Stevie	96	Shooting Star	106		
Bonds, Gary U.S.	84	Franklin, Aretha	76	Junior	154	Nova, Aldo	62	Simmons, Richard	49		
Bonoff, Karla	88	Frey, Glenn	40	Kansas	47	Nugent, Ted	97	Simon and Garfunkel	157		
Buckner and Garcia	159	Gap Band	20	Kid Creole/Coconuts	126	Oak Ridge Boys	195	Skaggs, Ricky	118	SOUNDTRACKS	
Cameo	102	Genesis	14,133	King Crimson	70	Odyssey	155	Soft Cell	54,117	Annie	18
Carr, Jean	149	Go-Go's	42,65	Kool & The Gang	199	Oingo Boingo	144	Springfield, Rick	50,181	Best Little Whorehouse	129
Cash, Rosanne	112	Gordon, Robert	166	Larson, Nicolette	113	O'Jays	98	Squeeze	63	Chariots Of Fire	68
Cheap Trick	77	Graham, Larry	150	Lewis, Huey	194	One Way	103	Squier, Billy	43	Dreamgirls	29
Chicago	16	Grusin, Dave	137	Lorber, Jeff	180	Osborne, Jeffrey	39	Statter Bros.	139	E.T.	36
Clapton, Eric	192	Hagar, Sammy	175	Loverboy	9	Osbourne, Ozzy	164	Steely Dan	167	Fame	190
Clash	31	Haircut 100	53	Lynn, Cheryl	74	Parker, Ray	59	Stray Cats	73	Grease 2	72
Cocker, Joe	111	Hall & Oates	198	Manchester, Melissa	86	Parsons, Alan	27	Streisand, Barbra	177	Rocky III	13
Costello, Elvis	45	Hancock, Herbie	130	Mandrell, Barbara	168	Pieces of a Dream	122	Summer, Donna	26	Soup For One	197
Cotton, Josie	140	Heart	101	Mangione, Chuck	104	Piant, Robert	3	Survivor	4	Star Trek II	69
Cougar, John	6	Heatwave	142	Manhattan Swing Orchestra	28	Pointer Sisters	64	Sylvia	186	Tron	100

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(SEE FORM PAGE 38)

CASH BOX

August 14, 1982

AROUND THE ROUTE

by Camille Compasio

Center of excitement at Taito America these days is the firm's latest video game, "Jungle King," which is already making noise like a "super seller." The game's been on test regionally for the past couple of weeks, during which time it has ranked as "number one in every test location," according to marketing manager **Mike Von Kennel**, whose enthusiasm comes through loud and clear when he speaks of the new model. Production at the Elk Grove Village plant was scheduled to begin Aug. 9 — so, watch for it.

Dateline Los Angeles, home of C.A. Robinson & Co., where the new Bally Midway "Tron" video game is in the hit spotlight — or, as executive vice president **Ira Bettelman** put it, "the number one or number two piece in L.A." He noted that there was much concern when the game first came out over how much influence the success or failure of the movie would have on it. As it turns out, even though the movie received mixed reviews in some areas and may not be setting any box office records as yet, the fact that it is showing and enjoying extensive publicity has had a tremendous impact on the popularity and earning power

(continued on page 36)

NCMI Will Take 'Grass Roots' Approach To Operators' Needs

LOS ANGELES — Greater representation for operators at the state and local level is a major concern of the National Coin Machine Institute (NCMI), a new trade group formed recently by Sonny Silverstein of SILCO West, Van Myers of Wometco Enterprises — Vending Division, Robert Reitman, the AAV Companies, and Arthur Fein of the Wainrite Group.

While noting that currently there are the four national trade organizations representing various segments of the industry — AMOA (operators), AVMDA (distributors), AGMA (manufacturers) and NAMA (vending) — Fein said, "The National Coin Machine Institute is the first such organization in the more than six decades of the vending machine industry dedicated to serving all street operators in cigarettes, music and games. For a long time, my fellow co-founders and I have believed that a combined organization was the only effective way to meet the overwhelming problems confronting our industry at this time."

Reitman added that another factor in the decision to form the NCMI "was to work with street operators at the grass roots level to help solve local problems such as punitive and discriminating taxes, municipal ordinances aimed solely at our businesses. Such actions arise daily in small towns, city councils, and state assemblies, and seriously and adversely affect not only our businesses but thousands of businesses across the country. The time has come to organize and to use the inherent

power of our industry to help our fellow street operators remain in business."

Silverstein said that the "unfortunate and continuing attack against video games and cigarettes, such as the recent proposed Federal 8 cent tax increase, are certainly several key mitigating factors which prompted the formation of the National Coin Machine Institute."

He added, "Why should this industry be so

(continued on page 37)

Bally Midway Granted Injunction Against 'How To' Pac-Man Book

CHICAGO — In an action brought in the U.S. District Court in Chicago, the publisher, Gulf + Western Corporation (Simon and Schuster), and the author, Publications International Ltd. (editors of Consumer Guide), were enjoined on July 14, 1982 from any further publication of the book entitled, "How To Win At Pac-Man" based on infringement of the Pac-Man copyrights owned by Bally Midway Mfg. Co. of Franklin Park, Ill. according to Bally Midway.

Bally Midway further advised, that, initially, Publications International filed the action against Bally Manufacturing Corporation and its subsidiary Bally Midway seeking a declaratory judgment that the Pac-Man trademark and copyrights were invalid and not infringed. Bally then filed counterclaims

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COIN MACHINE

AROUND THE ROUTE

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of the "Tron" video game. Regardless of what the status of the movie is, people are obviously seeking out the game and packing in those coins . . . On the subject of summer business, Ira reported a softening of equipment sales, the causes being that collections have fallen off somewhat because of the saturation of games. Operators are reacting by exercising extreme caution in buying, purchasing less equipment and concentrating predominantly on the hit pieces. Under these conditions, as he pointed out, if a game with great earning power, high appeal potential and all of the requirements for generating interest was to be released by a secondary factory, it wouldn't stand much of a chance because of the prevailing skepticism. It's bad news for the operator when he starts losing players because of a lack of new equipment on the route to stimulate their interest. In today's market you just have to know where to draw the line.

It's been a mighty busy summer for Bally Midway's field service manager **Andy Ducay** and the firm's service and engineering staff who have been on the move conducting factory service schools across the country. Among distributors and state groups co-sponsoring July sessions were Montana Coin Machine Operators Assn. (Great Falls — July 15; Kalispell — July 16-17); Bally Midwest Inc. (Detroit — July 21); Philip Moss & Co. (Kansas City, Mo. — July 22); and Southwest Vending "gamefiesta" (San Antonio, Tex. — July 31-Aug. 1). The August schedule is equally full with the Ohio Music & Amusement Assn. co-sponsoring a week-long series of schools in Cleveland, Columbus and Cincinnati commencing Aug. 30; Godwin Distributing Co. of Kansas City, Mo. also holding a school during the month and August dates currently pending for the first Bally Midway service school in Jeddah, Saudi Arabia under auspices of United Technology Products. Details for the latter sessions have not been finalized as yet but this should certainly be a unique experience for Andy.

Dateline San Francisco, where we spoke with branch manager **Jack Sutton** of Rowe International. Jack told us the distrib's enjoyed mucho success with Nintendo's "Donkey Kong" and an excellent year thus far with the Rowe phonograph line. He's anxiously looking forward to viewing the new Rowe music line which will be unveiled at the factory's upcoming annual meeting in New Jersey, Sept. 30-Oct. 1.

Latest release from Williams Electronics, Inc. is "Moon Patrol," a new video game that promises "the most exciting trip in video games a player can take," according to the factory. Watch for it.

Celebrity video players: Rock star **Tom Petty**, in the September issue of Playboy, tells of his personal fascination with video games both of the home variety and the arcade "Pac-Man," which he has played, and played and played!

State Association News: Michigan

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EDITORIAL

The Price Of Fame

Publicity is a marvelous vehicle for promoting a product, an individual, or even an entire industry. What better method is there for creating public awareness on demand?

The coin machine industry, by means of the tremendous popularity of video games, finds itself in the mass media spotlight, a position it has held for many months and to an extent never before realized in its history. Although there has been some adverse publicity as well, what we're speaking of here is the "positive" kind, where the media is having a field day extolling the various hit video games and their virtues while at the same time conveying an exaggerated impression of the earning power of these games, thus inadvertently attracting everyone and his brother into the business. The victims of this type of "positive" approach seem to be the less than super games and, in many instances, the operators themselves.

Some operators have been the beneficiaries of increased earnings and player traffic of a broader variety as the result of the publicity, which is fine. Other operators, however, have complained that the exposure has spawned a breed of coinman that is relatively inexperienced and totally unfamiliar with the workings of the coin machine business. As one operator commented, "Under normal conditions we have to contend with competition from our peers, which is a big headache in our business, but it's a lot tougher and more frustrating to compete with someone who knows nothing about the coin machine business and undermines everything we have tried to accomplish for improving the operator/location commission split by offering unrealistic location cuts."

There are many operators who feel the industry's newfound fame has instilled a sense of pride which has permeated all levels of the coin machine industry and helped relieve the stigma of the past — the image problem, so to speak. On the other hand, there are those who are experiencing a "back-firing" effect and would prefer a more moderate blend of renown. "Let the world know we exist and are providing wholesome, inexpensive entertainment for the public," noted one midwest operator, "but don't give the impression that we're making a fortune doing it!"

Bally Posts Record Totals For Second Quarter, Six Months

CHICAGO — Bally Manufacturing Corp. announced record revenues, net income and earnings per share for the second quarter and six months ended June 30, 1982.

For the second quarter, revenues were \$397.5 million as compared to \$232.4 million in the same period last year. Net income of \$35.2 million compared to \$22.9 million earned in the second quarter of 1981. Earnings per share were \$1.21 compared to the 85 cents per share reported a year ago.

For the first six months of 1982, revenues were \$645.8 million as compared to the \$443.4 million reported in the comparable period of 1981. Net income of \$52.3 million compared to the \$39.1 million earned in the first half of 1981. Earnings per share were \$1.83, compared to the \$1.45 per share reported for the first half of 1981.

Commenting on the second quarter results, Bally chairman Robert Mullane noted that "revenues and earnings from Bally Midway Mfg. Co., our video game manufacturing division, continued at record levels."

Mullane went on to note that "the 1982 results also include the operations of Six Flags Corporation which was acquired in January, 1982. Six Flags commenced its contribution to earnings and earnings per share during the second quarter in line with its strong summer seasonal pattern. Six Flags also began to be integrated into Bally operationally by transferring its family amusement arcade business to Aladdin's Castle and taking over management control of Bally's Tom Foolery family restaurant business."

Mullane further stated that "Bally's Park Place hotel/casino also showed growth in earnings, as Atlantic City continued to experience very good year-to-year expansion of the game-playing population."

He concluded by noting that "the outlook for the balance of 1982 is expected to be quite good with Bally continuing its record sales and earnings gains."

AMOA Is Monitoring Excise Tax Proposal

CHICAGO — In response to the proposed 10% excise tax on various "luxury" items, including amusement machines (**Cash Box**, July 24), AMOA issued a statement to further clarify the issue for operators and to stress the fact that the association will continue to monitor the proposal.

As explained by AMOA, the idea for the tax came from a staff report of the Joint Committee on Taxation and the report was merely "providing descriptions of possible revenue-increase options for the information of the Committee on Finance."

Operators are being advised to make note that the idea has not been taken up by either the Senate or the House and is only "one of a laundry list of ideas centered on the concept of 'excise tax.'" AMOA feels there is no reason for alarm at present since, at this point, to be publically defensive when there is no issue as yet, could be counter productive.

Should the need arise, however, the position paper prepared by AMOA counsel, Jenner and Block, on the first day the report was made public is ready to present to assure that the industry gets a fair, well-documented and reasoned defense.

Until such time, AMOA said it will actively continue its stance of daily monitoring the situation in the best interest of the industry.

Bally Midway Wins Round In Book Dispute

(continued from page 35)

against Publications International and Gulf + Western seeking to enjoin the unauthorized sales of the book, to recover the profits made, as well as all cost and fees incurred.

Bally's attorneys in Chicago stated that the company will continue to actively enforce its rights in the Pac-Man trademark and copyrights against all infringers. Bally Midway has granted licenses to a large number of companies to use of the Pac-Man name and characters on a wide range of merchandise. Pac-Man is believed to be the most popular character to ever originate from a video game.



John Margold

Bally Taps Margold For Sales Post

CHICAGO — Initiating a new approach for communications between home offices and distributors, Dave Marofske, president of Bally Midway Mfg. Co., and Chuck Farmer, president of Bally Pinball Division, jointly announced the appointment of John Margold as Eastern regional sales representative. "This addition to our marketing team enables us to create greater direct contact with distributors, providing them with the latest information on products and promotions," commented Marofske. "It is another indication of the rapid and continued growth of our games division."

Margold comes to his new position with excellent credentials including six years of experience in the coin machine industry. Most recently he was sales manager for music and games of Row International's distributorship in Dedham, Mass. Before entering the coin machine industry, Margold was a radio announcer/advertising salesman.

A graduate of St. Lawrence University in 1973, Margold has been married for nine years. He and his wife, Irene, have a three-year-old daughter, Allison.

New Exidy Kit Out

SUNNYVALE — As a result of the "tremendous acceptance" of its recently issued "Venture to Pepper II" modification kits, Exidy is now making another offer, the "Victory to Victor Banana" modification, which allows operators to convert their Victory video games to Victor Banana. Latter is a zany, new space game filled with imaginative new characters which has been successfully tested by the company in many locations.

The kits are available through factory distributors and further information may be obtained by contacting Exidy at 390 Java Drive, Sunnyvale, Calif. 94086.

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 Rlvergate; New Orleans.

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

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

New Equipment

Inside The Computer

"It's a startling new dimension in video excitement, destined for huge success with interest and play action that will reach a new high," said Stan Jarocki, vice president of marketing for



Bally Midway Mfg. Co., commenting on the firm's new "Tron" video game. Both the movie and the game are being greeted by four star tributes from fans, and players in tournaments and locations all over the country, he added.

"Tron" features four domains of play that take the player into the fascinating electronic computer world of energy and light to face the challenges and dangers of the I.O. Tower, Tanks Maze, Cycle Grid, and the M.C.P. (Master Control Program).

Play begins in the center of the play-select maze where there are four colored areas, each representing a different domain. Selection is made by moving a bright green spot from the center into one of the domains and an easy to use, multi-directional hand operated flight control stick is provided for maneuvering Tron to destroy or avoid the enemy. Tron must conquer each domain to score and advance to a new phase.

In the I.O. (Input-Output) Tower domain, Tron is armed with a light disc and must destroy the ever increasing number of deadly grid bugs that emerge from the grid surrounding the Tower. The object is to enter the Tower before the designated time expires, or the bugs reach and "derez" Tron.

Driving a red tank through the Tank Maze, Tron's mission is to destroy the blue enemy tanks that can fire only in the direction of their travel. Tron's tank has a rotating turret and can fire around corners with bouncing energy pellets. The enemy tanks must be hit three times to be destroyed. Driving into the pink diamond at the center will relocate Tron's tank to a new random position in the maze.

In the Light Cycle Grid, Tron is the blue cycle whose speed can be regulated by using the control stick trigger. His objective is to box in his opponents, forcing them to run out of territory. A crash into the cycle light traces or the perimeter walls is deadly.

The objective in the M.C.P. is for Tron to blast a hole in the rotating column of

colors as it descends towards him. Should the colored column touch Tron he will be "derez'd". If Tron reaches the cone of light above, he has accomplished his mission.

The new game is available in three Bally Midway models: standard upright, Mini-Myte and cocktail table.

Beat The Clock

Williams Electronics, Inc. has released its latest video game, "Moon Patrol," in which players attempt to patrol uncharted terrains of the moon in an environment of striking realism portrayed in the graphics and play features of the game.

"Moon Patrolers" must race to beat the clock as they maneuver tanks from check point to check point. Beating the average time collects big bonus points and scoring high points along the route entitles players to another tank.

Among the controls provided for maneuvering the tricky tank movements are a joystick to accelerate the speed from slow to medium to fast forward; a jump button for leaping over the ground level traps; and a trigger button to simultaneously fire missiles straight up at the invading UFOs and straight ahead to disintegrate obstacles in the tank path.

Players start on the Beginners Course, contending with various obstacles such as mammoth boulders that must be blasted apart or leapt over, as well as space ships, flying saucers and UFOs that drop missiles and bombs. These aliens must be repelled but the player must also be wary of the bottomless craters their bombs have created and further along the route is challenged by land mines and alien ground force tanks shooting cannons.

When this course is successfully completed the player progresses to the



more difficult Champion Course and a multitude of confrontations with fast rolling rocks, erupting volcanoes and low flying planes. As the game continues, each new section of the moon presents an exciting challenge. Should the player lose his tanks and choose to play again he has the option of proceeding from where he left off or starting back at the beginning.

Grand Opening Held For Bally Midwest St. Louis Branch

CHICAGO — More than 200 people, including operators, manufacturers' representatives and guests were on hand July 25 to help celebrate the official grand opening of the Bally Midwest, Inc. branch in St. Louis, Mo. The new facility is located at 2079 Congressional Drive in the modern, new West Port Plaza business area and consists of warehouse, showroom, full service and parts departments as well as administrative offices, which are contained in 13,000 square feet of space.

Bally Midwest president Jerry Marcus came in from the firm's Chicago headquarters to assist St. Louis branch manager Joe McCarthy and sales manager Dennis Sterns in hosting the daylong event. Guests enjoyed a buffet with cocktails and all the trimmings plus an elaborate equipment display featuring an assortment of products from the distributor's full line of coin-operated games and music equipment.

Climaxing the grand opening celebration was a drawing for various prizes, the grand prize being a 25 inch color TV won by Creative Amusement (Decatur, Ill.). The drawing was limited exclusively to operators. Other prizes included two Coinco mechanisms won by Bee Jay Music (Pana, Ill.) and Midstate Music (Farina, Ill.); a three-piece Vise Grip set won by Wonder Novelty (St. Louis); a Rowe remote volume control won by Time Warp Amusements (Louisiana, Mo.); and six \$50 gift certificates (for parts and service) won by Northgate Amusement (Springfield, Ill), Zitta Amusement (East St. Louis, Ill), Shaffner Music (Alton, Ill), Breese Cigarette Service (Highland, Ill), BFC Enterprises (St. Louis) and Key Amusement (Farmington, Mo.).

FBI Seizure In N.J. Is First Video Games Action Under New Act

NEW YORK — New York FBI agents raided two storefront offices in New Jersey on July 27 and seized 60 alleged counterfeit video arcade games including Pac-Man, Frogger and Kongorilla. Valued at \$200,000, the video seizure was the first under the new Piracy and Counterfeiting Amendment Act which went into effect in May.

Search warrants were carried out at U.S. Amusements in Livingstone, and Bagatelle Amusements in Hillside, both as a result of an FBI investigation which commenced a year ago.

AROUND THE ROUTE

(continued from page 36)

operators are facing a proposed four percent tax on amusement game receipts, as reported by **Music Operators of Michigan**. At this point, the state association, with the cooperation of the membership, has been successful in stalling the proposal, through lobbying efforts, but despite the "temporary success" the bill is still alive and can be acted upon during the fall session. Operators are being urged to continue the fight by contacting their senators and representatives to acquaint them with the operating business and express their opposition to the proposal on the grounds that it is "unfair" and "destructive" to their businessness.

NCMI Is Formed

(continued from page 35)

severely penalized for being profitable and for keeping so many people employed in areas where joblessness is rising alarmingly?" He pointed out that the combined coin machine industry of street operators serving cigarettes, music and games comprise more than 6,500 businesses, employs over 75,000 men and women throughout the country, and as of 1980, had revenues in excess of \$9 billion.

"We're a thriving industry," Myers noted, "one of the few healthy and growing industries around. We support our state and Federal governments with hundreds of millions of dollars in taxes annually. For years, we have watched helplessly while our fellow industry members have been threatened with extinction by often unwarranted, prejudicial legislation, and unfair, perhaps unconstitutional, municipal ordinances. Ultimately, the four of us and the other key street operators met and decided that an organization totally dedicated to working and assisting our industry members at the local and state level had to be created."

To fund the programs of the NCMI, the Institute has adopted a schedule of tax deductible contributions for coin machine operators of cigarettes, music and video games.

For further information about membership in the National Coin Machine Institute, Inc., address mail to NCMI, 2455 E. Sunrise Boulevard, Ft. Lauderdale, Fla. 33304. Telephone is (305) 561-0086.

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POP

- 1 **EYE OF THE TIGER**
SURVIVOR (Scotti Bros./CBS ZS5-02912)
- 2 **HOLD ME**
FLEETWOOD MAC (Warner Bros. 7-29966)
- 3 **ABRACADABRA**
THE STEVE MILLER BAND (Capitol PRO-9785)
- 4 **WASTED ON THE WAY**
CROSBY, STILLS & NASH (Atlantic 4058)
- 5 **HARD TO SAY I'M SORRY**
CHICAGO (Full Moon/Warner Bros. 7-29979)
- 6 **TAKE IT AWAY**
PAUL McCARTNEY (Columbia 18-03018)
- 7 **ONLY THE LONELY**
THE MOTELS (Capitol PB-5114)
- 8 **HURTS SO GOOD**
JOHN COUGAR (Riva/PolyGram R 209)
- 9 **VACATION**
GO-GO's (I.R.S./A&M IR-9907)
- 10 **KEEP THE FIRE BURNIN'**
REO SPEEDWAGON (Epic 14-02967)
- 11 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**
MELISSA MANCHESTER (Arista AS 0676)
- 12 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-13254)
- 13 **DON'T YOU WANT ME**
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 14 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty P-B-1471)
- 15 **EVEN THE NIGHTS ARE BETTER**
AIR SUPPLY (Arista AS 0692)
- 16 **GOING TO A GO-GO**
THE ROLLING STONES (Rolling Stones/Atco RS 21301)
- 17 **JACK & DIANE**
JOHN COUGAR (Riva/PolyGram R-120)
- 18 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 19 **CAUGHT UP IN YOU**
.38 SPECIAL (A&M 2412)
- 20 **ONLY TIME WILL TELL**
ASIA (Geffen 7-29970)
- 21 **I RAN (SO FAR AWAY)**
A FLOCK OF SEAGULLS (Jive/Arista VS 102)
- 22 **EYE IN THE SKY***
THE ALAN PARSONS PROJECT (Arista AS 0696)
- 23 **PERSONALLY**
KARLA BONOFF (Columbia 18-02805)
- 24 **BLUE EYES**
ELTON JOHN (Geffen 7-29954)
- 25 **THINK I'M IN LOVE**
EDDIE MONEY (Columbia 18-02964)
- 26 **ROSANNA**
TOTO (Columbia 18-02811)
- 27 **SOMEBODY'S BABY***
JACKSON BROWNE (Asylum 7-69982)
- 28 **DO I DO**
STEVIE WONDER (Tamlam/Motown 1612TF)
- 29 **TAINTED LOVE**
SOFT CELL (Sire SRE 40655)
- 30 **I KEEP FORGETTIN'***
MICHAEL McDONALD (Warner Bros. 7-29933)

COUNTRY

- 1 **NOBODY**
SYLVIA (RCA PB-13223)
- 2 **I'M GONNA HIRE A WINO TO DECORATE OUR HOME**
DAVID FRIZZELL (Warner/Viva WBS 50063)
- 3 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty P-B-1471)
- 4 **AIN'T NO MONEY**
ROSANNE CASH (Columbia 18-02937)
- 5 **I DON'T CARE**
RICKY SKAGGS (Epic 14-02931)
- 6 **WOMEN DO KNOW HOW TO CARRY ON**
WAYLON JENNINGS (RCA PB-13257)
- 7 **HEAVENLY BODIES**
EARL THOMAS CONLEY (RCA PB-13246)
- 8 **FOOL HEARTED MEMORY**
GEORGE STRAIT (MCA-52066)
- 9 **HONKY TONKIN'**
HANK WILLIAMS, JR. (Elektra E-47462)
- 10 **WHATEVER**
THE STATLER BROTHERS (Mercury/PolyGram 76162)
- 11 **SHE GOT THE GOLDMINE**
JERRY REED (RCA PB-13268)
- 12 **ARE THE GOOD TIMES REALLY OVER**
MERLE HAGGARD (Epic 14-02894)
- 13 **SHE'S NOT REALLY CHEATIN'**
MOE BANDY (Columbia 18-02968)
- 14 **DANCING YOUR MEMORY AWAY**
CHARLY McCLAIN (Epic 14-02975)
- 15 **BORN TO RUN**
EMMYLOU HARRIS (Warner Bros. 7-29993)
- 16 **THIS DREAM'S ON ME**
GENE WATSON (MCA-52074)
- 17 **GET INTO REGGAE COWBOY**
THE BELLAMY BROTHERS (Elektra/Curb 7-29999)
- 18 **I'M NOT THAT LONELY YET**
REBA McENTIRE (Mercury/PolyGram 76157)
- 19 **TAKE ME DOWN**
ALABAMA (RCA PB-13210)
- 20 **YOU TURN ME ON I'M A RADIO**
GAIL DAVIES (Warner Bros. 7-29972)
- 21 **BIG OLE BREW**
MEL McDANIEL (Capitol PP-B-5138)
- 22 **I JUST CAME HERE TO DANCE**
DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)
- 23 **OLD FRIENDS**
ROGER MILLER & WILLIE NELSON w/ RAY PRICE (Columbia 18-02681)
- 24 **PUT YOUR DREAMS AWAY**
MICKY GILLEY (Epic 14-03056)
- 25 **I WISH YOU COULD HAVE TURNED MY HEAD***
OAK RIDGE BOYS (MCA-52095)
- 26 **HEARTBREAK EXPRESS**
DOLLY PARTON (RCA PB-13234)
- 27 **NOTHING BUT THE RADIO ON**
YOUNGER BROTHERS (MCA-52076)
- 28 **YESTERDAY'S WINE***
MERLE HAGGARD/GEORGE JONES (Epic 14-03072)
- 29 **'TIL YOU'RE GONE**
BARBARA MANDRELL (MCA-52038)
- 30 **LIVIN' IN THESE TROUBLED TIMES***
CRYSTAL CAYLE (Columbia 18-03048)

BLACK CONTEMPORARY

- 1 **AND I AM TELLING YOU I'M NOT GOING**
JENNIFER HOLLIDAY (Geffen 7-29983)
- 2 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 3 **I REALLY DON'T NEED NO LIGHT**
JEFFREY OSBORNE (A&M 2410)
- 4 **JUMP TO IT**
ARETHA FRANKLIN (Arista AS 0699)
- 5 **THE REAL DEAL**
THE ISLEY BROTHERS (T-Neck/CBS ZS5-02985)
- 6 **LOVE ME DOWN**
ATLANTIC STARR (A&M 2420)
- 7 **FLIRT**
CAMEO (Chocolate City/PolyGram CC 3233)
- 8 **LET ME GO**
RAY PARKER, JR. (Arista AS 0695)
- 9 **YOUR BODY'S HERE WITH ME**
THE O'JAYS (Phila. Int'l./CBS ZS5-03009)
- 10 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-13254)
- 11 **LAST NIGHT**
STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
- 12 **JUST AN ILLUSION**
IMAGINATION (MCA 52067)
- 13 **DO I DO**
STEVIE WONDER (Tamlam/Motown 1612TF)
- 14 **EARLY IN THE MORNING**
THE GAP BAND (Total Experience/PolyGram TE-8201)
- 15 **I'M THE ONE**
ROBERTA FLACK (Atlantic 4068)
- 16 **INSIDE OUT**
ODYSSEY (RCA PB-13217)
- 17 **WAITING BY THE HOTLINE**
DENIECE WILLIAMS (ARC/Columbia 18-03015)
- 18 **SO FINE**
HOWARD JOHNSON (A&M 2415)
- 19 **HOT FUN IN THE SUMMERTIME**
DAYTON (Liberty P-B-1469)
- 20 **INSTANT LOVE**
CHERYL LYNN (Columbia 18-02905)
- 21 **CUTIE PIE**
ONE WAY (MCA 52049)
- 22 **DANCE FLOOR (PART 1)**
ZAPP (Warner Bros. 7-29961)
- 23 **DON'T THROW IT ALL AWAY**
STACY LATTISAW (Cotillion/Atco 47011)
- 24 **ON THE FLOOR**
FATBACK (Spring/PolyGram SP 3025)
- 25 **LET ME TICKLE YOUR FANCY**
JERMAINE JACKSON (Motown 1628MF)
- 26 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 27 **LOVE COME DOWN***
EVELYN KING (RCA JH-13273)
- 28 **TOO LATE**
JUNIOR (Mercury/PolyGram 76150)
- 29 **I CAN MAKE YOU FEEL GOOD***
SHALAMAR (Solar/Elektra S-48013)
- 30 **DO SOMETHING***
GOODIE (Total Experience/PolyGram TE 8202)

OPERATORS PICKS

Dan Tortorice (Modern Specialty, Madison)
FACE DANCES PART TWO — Pete Townshend — Atco/Atlantic
 Irene Camen (Automatic Vendors, Pierre)
HOLD ME — Fleetwood Mac — Warner Bros.
 Vic McCarthy (Catskill Amusements, Inc., Hurleyville)
EYE IN THE SKY — Alan Parsons Project — Arista

RECORDS TO WATCH

WHO CAN IT BE NOW? — Men At Work — Columbia
MAKE BELIEVE — Toto — Columbia
JOHNNY CAN'T READ — Don Henley — Asylum
YOU DROPPED A BOMB ON ME — The Gap Band — Total Experience/PolyGram
LET IT BE ME — Willie Nelson — Columbia
HE GOT YOU — Ronnie Milsap — RCA
HEY! BABY! — Anne Murray — Capitol

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Hampton, Va.	June 24-27
New York	June 25-July 4
Minneapolis/ St. Paul	July 12-18
Cincinnati	July 12-17
Seattle	July 30-Aug. 6
Milwaukee	Aug. 11-15
Newport, R.I.	Aug. 21-22
Chicago	Aug. 30-Sept. 5
Detroit	Sept. 1-6
New Orleans	Sept. 17-19
Houston	Sept. 16-19
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