

# CASH BOX

June 12, 1982

NEWSPAPER

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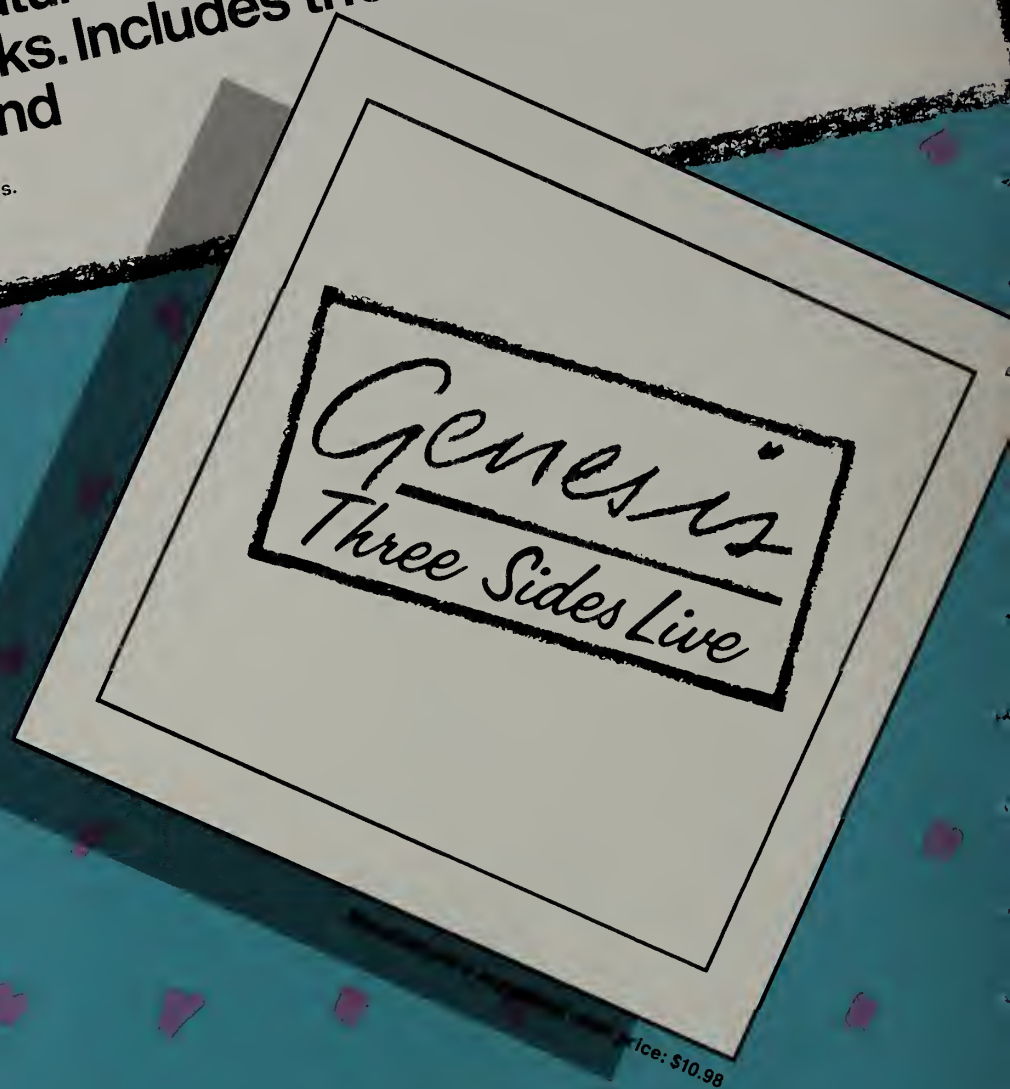


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# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIV — NUMBER 3 — June 12, 1982

## CASHBOX

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## EDITORIAL

## The Fast Lane

This week's Summer Consumer Electronics Show (CES) in Chicago is surely something to behold. With much of the industrialized world in the grips of one of the worst depressions in years, the fact that attendance could equal, if not surpass, the all-time record of 67,000+ certainly indicates that someone is doing something right to generate this interest in the first place.

Science fiction aside, new technology is the door to the future, and the truly innovative and far-seeing in the consumer electronics field seem to have whatever it takes to deal with and look beyond such growing pains as the home taping controversy, the brutal competition and debate over the sales vs. rentals question for videocassettes and the struggle to establish the videodisc. Instead of retreating into depression and recrimination, they have chosen to

confront the problems and try to solve them.

CES this year is also a summit of aggressive marketing pros who are willing to attack by creating and exploiting new growth areas at the same time that they address the existing problems. Who else would be willing to take such products as home video games, home computers and the revolutionary digital Compact Disc and fight that long, uphill battle to firmly establish them in the public consciousness?

The CES is a shining example for all to study in this time of the disappearing dollar. These are people who have looked adversity in the eye and said, "So What! I will do it right!" In order to participate, one must be willing to run in the fast lane. Maybe that's something we should all examine more closely.

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## ON THE COVER

Many strange stories abound within the music industry about how particular artists got their first break, but few can say they made their initial step by drawing portraits. Sylvia Kirby Allen grew up in Kokomo, Ind., near the Little Nashville Opry, where many country performers often stop during tours. By sketching portraits of the entertainers, she was able to gain entrance backstage with regularity, and the excitement of the industry convinced her to visit Nashville, where, after endless efforts of knocking on doors, she was able to play a tape for heavyweight producer Tom Collins.

Later, Sylvia moved to Music City and was hired by Collins as a secretary, a position she held for two years. When Jackie Franz left Dave & Sugar, Sylvia tried out, and though she was not named as a replacement, her attempt at landing the spot impressed RCA executive Jerry Bradley and Charley Pride, and, when Collins decided to use her as a solo artist instead of an occasional demo singer, Bradley was easily convinced to sign the songstress.



## TOP POP DEBUTS

<b>SINGLES</b>	55	<b>KEEP THE FIRE BURNIN'</b> — REO Speedwagon — Epic
<b>ALBUMS</b>	47	<b>GAP BAND IV</b> — The Gap Band — Total Experience/PolyGram

## POP SINGLE

**EBONY AND IVORY**  
Paul McCartney  
Columbia

## B/C SINGLE

**LET IT WHIP**  
Dazz Band  
Motown

## COUNTRY SINGLE

**TEARS OF THE LONELY**  
Mickey Gilley  
Epic

## JAZZ

**OFFRAMP**  
Pat Metheny Group  
ECM

## NUMBER ONES



Mickey Gilley

## POP ALBUM

**TUG OF WAR**  
Paul McCartney  
Columbia

## B/C ALBUM

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

## COUNTRY ALBUM

**ALWAYS ON MY MIND**  
Willie Nelson  
Columbia

## GOSPEL

**IS MY LIVING IN VAIN**  
Clark Sisters  
New Birth



## Despite Recession, Summer CES Looms As Biggest Ever

by Michael Glynn

CHICAGO — The electronics industry may not be recession-proof, but its semi-annual product bazaar, the International Consumer Electronics Show (CES), would certainly seem to be. Judging from advance figures, the 16th annual Summer CES, which runs here June 6-9, should be the biggest of the 26 shows held thus far.

At presstime, pre-registration had hit an all-time high of 51,331, and show staffers were expecting total attendance to top the 65,000 mark. A record 1,056 manufacturers, utilizing 601,145 net square feet of space, are displaying their wares throughout McCormick Place, McCormick Inn and the Conrad Hilton Hotel, which replaces the Pick Congress this year as the facility housing special interest audio exhibits.

Last year, by comparison, the Summer CES brought in 950 exhibitors utilizing 590,000 net square feet of space and hosted 60,892 participants from around the industrialized world.

Despite the impressive statistics, however, a number of factors have created a certain amount of concern among various sectors of the industry represented at the show. The spectre of pending legislation in Congress that could create levies on videocassette recorder hardware and blank tape continues to hover over manufacturers of those products, while video software dealers fear that the same legislation, if passed, would effectively

handcuff rentals by revoking the right of first sale, giving studios total market control. Meanwhile, the industry has been waiting on tenterhooks for the Supreme Court to decide if it will rule on the Sony Betamax decision, which prompted such legislation to be drawn up in the first place.

(The Supreme Court could decide as early as June 7 whether it will hear the case, and if it should, that "may have a dramatic effect" on the tenor of the show, according to the Electronics Industries Assn.'s Consumer Electronics Group senior vice president Jack Wayman.)

Other worries include the relatively depressed sales of audio component systems, in addition to a drop this year in the number of color and B&W TV units purchased. The apparent shake-out among both dealers and distributors in the rapidly changing home video business will also generate its own amount of discussion and concern.

On the eve of the show, the EIA/CEG's Wayman noted that the ever-increasing pace of technological changes in the industry has much to do with the situation, pointing out that the net result is "unplanned obsolescence" of many products, while other areas, such as the home computer market for example, sprout and prosper.

"Both the manufacturers and dealers have to live in the fast lane today," said Wayman. "What we have in this business is a problem of riches, and consumers only have so much money to spend, no matter



**DOUBLE YOUR PLEASURE** — Among the new developments to be previewed at this year's CES will be the initial stereo releases for RCA SelectaVision's SGT 250 player. The first 12 videodiscs, displayed here by eight-year-old twins Janet and Olga Owens, include musical concerts, exercise programs and movies. Additional CES coverage appears on pages 14, 18, 19 and 22.

how much they like our products.

"The audio business is not down in dollar volume, the product mix has just changed and the emphasis has shifted. And as for video dealers, well, every Tom, Dick and Harry wanted in at the beginning because they smelled a gold mine. The people who are dropping out probably weren't equipped to get in in the first place."

Wayman points to the fact that while some 15 home computer software companies are participating in this year's show, they will share the spotlight with a plethora of new lightweight video cameras and por-

table VCR units. (EIA figures show that 89,839 video cameras were sold to dealers in the first 19 weeks of this year, a striking 86.6% leap over the sales tally for the same period last year.) One new lightweight mini-camera unit that should attract some attention at the show is the JVC VHS C, which adapts to any normal VHS player.

Although standard color and B&W units' popularity is down, large screen projection TV sales are beginning to flourish, and rear projection units are expected to be another item that will capture the fancy of atten-

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**IN HONOR OF** — Wayne Newton (at podium) spoke a few words of gratitude in behalf of late singer Bobby Darin as the Hollywood Chamber of Commerce recently unveiled a star honoring Darin on the Hollywood Walk of Fame. Darin's star was placed in front of the Hollywood Palace where he performed many times. Pictured at the unveiling ceremony are (l-r): David Gershenson, Darin's publicist; Dick Clark; Dodd Darin, the late singer's son; Bill Hertz, Walk of Fame chairman; and Bill Welsh, Hollywood Chamber of Commerce president. Among guests at the ceremony were Frankie Avalon, Carol Connors, Fabian, Berry Gordy, Jr., Marty Ingles, Joanie Sommers and Nine Cassotto, Darin's mother.

## Greater Use Of Political, Financial Resources Stressed At BMA Meet

by Michael Martinez

NEW ORLEANS — Set against the opulent backdrop of downtown New Orleans, the June 3 opening business session of the Black Music Assn. (BMA) Conference '82 reinforced the organization's stated goals of improvement of the black music marketplace by focusing on the economic woes of the black community in general.

In keeping with the theme "Survival: Expand The Black Music Market," approximately 350 opening day attendees heard BMA leaders and keynote speaker Georgia State Senator Julian Bond urge greater and more prudent use of black financial, cultural and political resources to more effectively fight a nationwide wave of conservatism on both the economic and political fronts. Implicit in all of Bond's comments was the message that the black community

as a whole, and those in the recording industry in particular, should strive for greater independence.

As George Ware, BMA executive director, put it, the survival of black music is inextricably linked to the ongoing growth and prosperity of black communities.

BMA president LeBaron Taylor cautioned that "the Reagan Administration's message to minorities is clear — you're on your own." He added that, while the BMA has evolved as far as its structure and goals and that the progress so far has not been robust, "The BMA is alive and well. We have made progress, and we're here to stay."

Acknowledging that the black community is the fountainhead from which black music artists draw their cultural and

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## Video Rentals Mushroom During Memorial Day Holiday

by Jim Bessman

NEW YORK — Buoyed by the just-released *Star Wars* and *On Golden Pond* titles, videocassette rentals increased dramatically over Memorial Day Weekend, often by as much as 25%, according to a *Cash Box* survey. The extra day that the national holiday tacked on to weekend rentals had a large effect, as did poor weather in many parts of the nation.

Whatever the weather, dealers across the country were thanking their lucky *Star Wars* for making Memorial Day truly memorable. "It's a 'wicked hit,' as they say," said Paul Porrada, manager of Boston's Video Connection, sounding like a Hollywood press agent delivering the latest box office hype. Indeed, other dealers contacted by *Cash Box* were equally

enthusiastic about the impact of the George Lucas lockbuster.

Tom Beaver, director of advertising at the Portland-based Everybody's Records chain, said that the title was "going like hotcakes." "Absolutely incredible," was the way Cheryl Benton, vice president of Video Station in Los Angeles, put it. "The phones were going like crazy," offered Joe DeRose, owner of Video Cassette Sales in Phoenix. Comments like "phenomenal," "super" and "can't keep it in stock" abounded, with Video Station's vice president and general manager of company stores Sandra Atkinson, summing up the "Star Wars" showing: "It's the hottest videocassette to come out so far!"

**People Were Waiting**

Atkinson, who is in charge of Video Sta-

tion's four company-owned stores, noted that the company also distributes to over 400 affiliates and approximately 1,000 accounts. "People have been waiting for *Star Wars*," continued Atkinson. "Ever since the first video store opened people have been asking for it."

According to Atkinson, both the Memorial Day and Labor Day holidays are heavy rental dates. "They give people a couple more days to catch a couple more films," she explained, while crediting *Star Wars* with making this Memorial Day weekend the highest rental period ever at Video Station. Rental records were set both on Friday and Saturday, with nearly 200 rentals transacted on each day. The 60 *Star Wars* rental copies were gone by Friday. "We saw a lot of faces we hadn't seen in a long time," she said, adding that rental copies of *On Golden Pond*, the second hottest rental title named by dealers, also ran out as quickly as they came in.

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## Stulberg Succeeds Schein As Head Of PolyGram Corp.

LOS ANGELES — Harvey Schein recently asked to be relieved of his duties as president and chief operating officer of the PolyGram Corp., effective July 1. He will be replaced in the position by Gordon Stulberg, currently president of PolyGram Pictures.

Schein, according to Dr. Wolfgang Hix, president of the European PolyGram Group, departs from the company after having gained a more prominent position for PolyGram's American operations. Schein is to continue serving PolyGram in a worldwide consultancy capability.

Stulberg, who will conduct company operations from Los Angeles, comes to the new position with an extensive background

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## BUSINESS NOTES

## Midwest Music Exchange Sets Meet

CHICAGO — Handshake Records president Ron Alexenburg will be among the more than 75 speakers slated to appear at the Midwest Music Exchange (MMX), a three-day record and music industry symposium to be held at the Bismarck Hotel in downtown Chicago, July 25-27.

The schedule will include panel discussions, workshops and clinics, covering such topics as small label operation, publishing, distribution, touring, demo-making, artist acquisition, record production, video, press & publicity and financial planning.

In addition, the MMX will feature a live talent showcase, with the winner going on to perform at the ChicagoFest.

Other scheduled speakers include: Al Abrams, Chicago branch manager, WEA; Mindy Giles, vice president, marketing and promotion, Alligator Records; Noel Gimble, president, Sound/Video Unlimited; Les Reid, vice president, sales and marketing, Our Gang Records; John Salstone, owner and executive vice president, MS Distributors; Maxanne Sartori, East Coast director, A&R, Elektra Records; and Bill Traut, chairman, MCA/Headfirst Records.

The MMX is open to the public, with registration information available from Midwest Music Exchange, 704 N. Wells St., Chicago, Ill. 60610. The telephone number is (312) 440-0860.

## Philadelphia Hosts 10th NAIRD Meet

NEW YORK — The Tenth Annual Convention of The National Assn. of Independent Record Distributors and Manufacturers got underway last weekend (June 3-6) in Philadelphia. At presstime, the meet was expected to draw 200 participants and over 50 exhibitors.

Focusing on the status of independent labels in the record and video industry, the convention featured panel presentations and discussions on a variety of topics, including promotional alternatives, overseas sales, entertainment law, artist development and distribution.

Among those scheduled to speak at the meet were: Ron DeMarino, regional vice president, sales, MCA; Rich Cervio, district sales manager, WEA; Bruce Kaplan, Flying Fish Records; Chuck Nessa, Steeplechase Records; Bill Nowlan, Rounder Records; Bruce Iglauer, Alligator Records; Jerry Jaffe, PolyGram Records; Clay Pasternack, Action Records; and John Sykes, WASEC/MTV. The keynote address was delivered by Stan Marshall of Bainbridge Records.

The Indies Awards Banquet was held Saturday evening and hosted by Gene Shay of Popular Media. The Awards are given each year in numerous categories to artists on independent labels, following a three-round voting system.

## RIAA Announces May Certifications

NEW YORK — Four platinum albums, eight gold albums and three gold singles were certified in May by the Recording Industry Assn. of America (RIAA). The certified titles represent a wide span of pop music categories ranging from R&B to new wave.

The four platinum albums are three more than last May's single platinum LP and push the 1982 total for platinum albums to 24, two above the 1981 sum through May. The albums were: "Abacab" by Genesis on Atlantic Records; "Diary Of A Madman" by Ozzy Osbourne on Jet Records; "When I Dream" by Crystal Gayle on Liberty Records; and "Success Hasn't Spoiled Me Yet" by Rick Springfield on RCA Records, which also received its gold certifications simultaneously.

The other gold albums included: "Lookin' For Love" by Johnny Lee on Asylum Records; "The Concert In Central Park" by Simon and Garfunkel on Warner Bros. Records; "This Time" by Al Jarreau on Warner Bros. Records; "One On One" by Bob James and Earl Klugh on Columbia Records; "Aldo Nova" by Aldo Nova on Portrait Records; "Reel Music" by the Beatles on Capitol Records; and "The Tom Tom Club" by the Tom Tom Club on Sire Records.

The certified gold singles were: "We Got The Beat" by the Go-Go's on IRS Records; and *Star Wars* and *The Empire Strikes Back* both from the Buena Vista record division of Walt Disney Prods., and the first gold single for Disney.

## NMPA Sets Business Meeting For New York

NEW YORK — The annual business meeting of the National Music Publishers Assn. (NMPA) has been set for June 22 at the Plaza Hotel here. The business session, slated for 3 p.m., is closed to all but NMPA members while an open meeting of NMPA members and clients of the Harry Fox agency, NMPA's mechanical rights licensing arm, begins at 3:30 p.m.

Leonard Feist, NMPA president, will report on the state of the association. His speech will include an update on home taping legislation and NMPA's role in the Coalition to Save America's Music.

Albert Berman, president of the Harry Fox agency, will summarize his organizations activities for the past year and outline its future plans.

Berman will be followed by NMPA Counsel John C. Taylor, who will brief the audience on pertinent legal matters. Alan L. Shulman will then summarize legal action against copyright infringers in both print and recordings.

Al Brackman, of the association's public relations committee, will summarize his operations. He will be followed by reports by Arnold Broldo, chairman of the printed product committee and Ralph Peer II, chairman of the awards committee.

## Sharp Nominated For FCC Commissioner Seat

NEW YORK — Steven Sharp, Federal Communications Commission (FCC) general counsel, has been nominated to fill the seven-year Republican seat on the Commission being vacated by Abbott Washburn July 1.

Sharp has served as general counsel since last year. Between 1978 and 1981, he was a communications attorney at the Washington D.C. law firm of Schnader, Harrison, Segal & Lewis. Between 1976 and 1978, he worked as legal assistant to FCC Commissioner Margita White and had been a staff attorney in the FCC general counsel's office between 1974 and 1976.

His nomination is currently pending in the Senate Commerce Committee and is not likely to be considered in the immediate future. Postponing Sharp's nomination hearings could be a deliberate move by Sen. Bob Packwood (R-Ore.), Commerce Committee Chairman, to defuse opposition from Sen. Ted Stevens (R-Alaska), who had wanted his own candidate nominated (**Cash Box**, May 29).

## Labels Intensify Summer Dealer Incentives Push

by Michael Martinez

LOS ANGELES — With many dealers around the country reporting lagging early summer sales, labels have responded by stepping up their dealer incentive programs for this traditionally passive sales season, according to a **Cash Box** survey.

Labels contacted report that they are including several of their currently hot product titles, in addition to selected catalog items in most programs and that while some programs have been targeted to run through July, some are meant to run throughout the summer.

Some of the programs are tied to Black Music Month campaigns highlighting black and jazz product throughout June and spilling into the remainder of the season. Other programs concentrate on dealer incentives to stock cassette product in greater quantities to meet an anticipated increase in demand.

"Retailers are correct in noting that every year at this time there is a problem sustaining sales built up over late spring," said Larry Gallagher, vice president, sales, RCA Records division. "Dealers are discounting records and holding sales to maintain store traffic. Even the racks are responding in this manner," he added.

All of the label programs vary in size and scope, but nearly all offer additional dating and discounts, ranging from four to seven percent.

One of the most expansive programs is being offered by PolyGram Records, Inc., which kicked off a plan May 31. The

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## Canadian Study Says Home Taping Levy Premature

by Kirk LaPointe

OTTAWA — A just released federal study says penalties against home taping in Canada are inadequate, but it is too early to introduce a compensation levy and too difficult to enforce the Copyright Act.

The study, examining the impact of home audio and video taping on copyright payments, sharply countervails tenets held by many in the Canadian recording industry — that levies and stiffer penalties are needed immediately to thwart thriving counterfeiting and piracy.

While the study has no official clout — it does not even necessarily reflect federal policy, much less set into motion new laws — it is considered important and perhaps even a harbinger in view of policy recommendations expected this summer to change and revise copyright legislation.

Since such countries as the United States, the United Kingdom and France do not have such compensation schemes for copyright holders, Canada would be forced to play a leading role by implementing such measures.

A levy formula or some other scheme would necessarily result in higher costs to Canadian consumers.

Similarly, since 90% of the music sold in Canada is by foreign artists, the introduction of a levy to pay artists according to sales would be of little benefit to Canadian musicians, the study concludes.

"The majority of the funds generated by such a scheme would go to fund foreign artists, composers and companies whose own governments have not yet seen fit to offer such compensation," it adds.

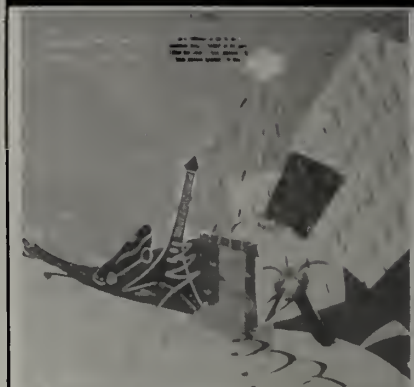
But such a scheme — or others with some form of compensation for the creators or

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## REVIEWS

## ALBUMS

## OUT OF THE BOX



**STILL LIFE (American Concert 1981)** — Rolling Stones — Rolling Stones Records COC 39113 — Producers: The Glimmer Twins — List: 9.98

A bit of Duke Ellington's "Take The A Train" segues into "Under My Thumb," and suddenly the listener becomes a part of the rowdy crowd attending one of the Rolling Stones' 1981 concert tour appearances in this live album recorded and mixed by pro production man Bob Clearmountain. A slew of the supergroup's popular, older songs are presented here, along with a few recent ones like "Start Me Up" and "Shattered," and covers of Eddie Cochran's "Twenty Flight Rock" and Smokey Robinson's "Going To A Go-Go." Exquisite horn accompaniment by Ernie Watts gives the band a fuller, saxier sound.



**HOT SPACE** — Queen — Elektra E1-60128 — Producers: Queen and Mack — List: 8.98

The aurally demanding "Body Language" single and a different version of its David Bowie collaboration, "Under Pressure," are the highlights of Queen's newest LP, its first batch of studio work since the platinum-powered "The Game" was added to playlists. Dance-oriented rock and R&B tunes grace one side of the slick effort, while its flip is devoted to a ballad about John Lennon, a gun control song appropriately named "Put Out The Fire" and a spritely summer anthem, "Calling All Girls." Glossy production by the foursome, with Giorgio Moroder protegee Mack, makes this one sparkle with regal authority.

## FEATURE PICKS

## POP

**ANIMATION** — Jon Anderson — Atlantic SD 19355 — Producers: Jon Anderson and Neil Kernon — List: 8.98

Anderson, who's currently enjoying singles chart success with his Vangelis collaboration on "I'll Find My Way Home," has put out a solo record filled with dreamy

(continued on page 8)

# HERB ALPERT'S ROUTE



Route 101  
THE SINGLE FROM  
**FANDANGO**

ON THE ROAD TO **#1**



"ROUTE 101" AM 2422  
THE FIRST SINGLE FROM FANDANGO SP 3731  
FROM HERB ALPERT  
ON A&M RECORDS AND CASSETTES.

PRODUCED BY JOSE QUINTANA AND HERB ALPERT  
REPRESENTED BY MANAGEMENT 

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## REVIEWS

(continued from page 6)

instrumental bridges and mind-bending lyrics that deal with space-time, freedom of thought and futuristic visions. Former Springsteen pianist and jazz fusion keyboard wizard Dave Sancious is prominently featured on the LP, and his fingering gives an additional blast to the spacy proceedings. Best cuts are "Boundaries," "All God's Children" (produced by Tony Visconti) and the title track.

**INSIDE — Ronnie Millsap — RCA AHL1-4311 — Producers: Ronnie Millsap and Tom Collins — List: 8.98 — Bar Coded**

Even though he's primarily pegged as a country entertainer, Millsap's had no problem crossing over musical boundaries and picking up fans of gospel, pop, adult contemporary and even rock with his versatile style. On his most recent recording, the Grammy-winning performer tackles middle-of-the-road ballads layered with lush strings, horns and no less than nine background vocalists. The upbeat Ray Charles-type numbers like "I Love New Orleans Music" work best here, but most of the songs center on the emotionally downbeat subject of lost love.

**SPECIAL FORCES — .38 Special — A&M SP-4888 — Producer: Rodney Mills — List: 8.98 — Bar Coded**

Like the gun it took its name from, .38 Special packs a wallop, evidenced by the group's present bulleting trajectory up the pop album charts. Southern rock influenced by British heavy metal and hook-heavy pop, the band's most recent effort should appeal to those who miss the halcyon days of the Allmans and Lynyrd Skynyrd but who are also looking for some contemporary dixie sounds. Top picks include "Back Door Stranger" and the hot single, "Caught Up In You."

**ATOMIC CAFE — Various Artists — Rounder 1034 — Producers: Charles Wolfe and The Archives Project — List: 8.98**

Ever since President Harry Truman dropped the A-Bomb on Hiroshima in 1945, the world has been caught in the grip of fission fear, and musicians have responded to this anxiety through their artistic medium. On this movie soundtrack disc, blues, country, rock and gospel performers of the 1940s and '50s use nuclear metaphors in numbers such as Sonny Russell's "50 Megatons" and Lowell Blanchard's "Jesus Hits Like An Atom Bomb" to make a point. Even though some of these vintage selections have mediocre reproduction on vinyl, with all of the recent concern over arms limitation talks, the Cold War crooning seems just as topical today as a quarter of a century ago.

**THE MONROES — Alfa AAE-15015 — Producer: Bruce Botnick — List: 5.98 — Bar Coded**

Touted as a "mini album with maxi music at a mini price," The Monroes' five-song debut disc encompasses less than a half hour of playing time, but each minute demonstrates the competence of this San Diego, Calif.-based combo. Mega-hit producer Bruce Botnick, whose studio acumen aided both The Doors and Kenny Loggins, gives the band a squeaky-clean polish that may make AOR take notice, especially on the cuts "Hungry Stranger" and "What Do All The People Know."

## BLACK CONTEMPORARY

**TRILARK — Handshake FW 37994 — Producers: Willam Anderson and Ray Reld — List: 8.98**

Formed by the original members of The Crown Heights Affair, this trio of Howard University graduates earned its chops as background session vocalists before coming together for this sojourn. Trilark's brand of laid-back funk focuses on layered

harmonies by Hilton Avery, Denise Norment and Petria Garrett and is just the thing for adult urban contemporary programming, with strings and horns giving the LP an orchestral flavor. "Mr. Fantasy" is worth noting for its strong female lead vocal and punchy brass blasts.

## NEW AND DEVELOPING

**WHO'S LANDING IN MY HANGAR? — Human Switchboard — Faulty Products COPE 1 — Producers: Human Switchboard and Paul Hamann — List: 8.98**



The farfisa organ has never been topped in the world of garage band instruments, with its percolating rhythm capacity and circus callilope quality making it ideal for expressing youthful energy and high spirits. Myrna Marcarian of Human Switchboard has updated the farfisa "effect" from its roots with ? and the Mysterians, Freddie Cannon and the Sir Douglas Quintet and given it modern zest. Engaging new wave fare full of cynical lyrics, quirky melodies and a unique sensibility that could only come from Clevelanders transplanted in New York City, progressive AOR PDs shouldn't pass this one by.

## SINGLES

## OUT OF THE BOX



**REO SPEEDWAGON (Epic 14-02967)**  
**Keep The Fire Burnin' (3:53)** (Fate Music — ASCAP) (K. Cronin) (Producers: K. Cronin, G. Richrath, K. Beamish, A. Gratzner)

REO doesn't break any new musical ground with its first single from the forthcoming "Good Trouble" LP, but that's probably welcome news to fans of the Midwest mega-platinum group and radio programmers. In fact, the song isn't much different from a lot of the band's material since "Roll With The Changes" and it's just a tad more melodic and uplifting than "Don't Let Him Go." Formula for success.

## FEATURE PICKS

## POP

**THE ROLLING STONES** (Rolling Stones RS 21301)

## NEW FACES TO WATCH



## Greg Guidry

If there's one adjective that concisely defines Badlands/Columbia recording artist Greg Guidry's brand of pop, it would have to be "mellow." On the other hand, if a sole descriptive word can explain the success of the performer's debut single, "Goin' Down," that term is "dynamic." Guidry's first-ever 45 reached Top 20 status, continues to be a hot turntable item on MOR and soft pop stations, and has just been followed up by another single taken from his introductory album "Over The Line," called "Into My Love."

Although few people had heard Guidry prior to the release of his LP, A/C radio listeners have heard his words and music in compositions set down by such well-known soft pop stars as England Dan & John Ford Coley and Robbie Dupree in the past few years. But while his own crooning prowess hasn't graced the airwaves until just recently, Guidry has been honing his skills ever since he was a kid.

Born in St. Louis in 1950, by age five he was singing with his brothers and sisters in a family gospel group organized by his mother, and sometimes sharing the stage with acts like the Oak Ridge Boys and The Blackwood Brothers. After settling down for a while in Tupelo, Miss., where he attended the same grade school that Elvis Presley went to years before, Guidry's family headed back to St. Louis. At 13, he got into pop music and began doing gigs with local rock bands, knowing that he wanted to expand his horizons beyond merely mouthing words in front of a microphone.

By the time he reached his early twenties, the young singer started taking piano lessons, and at 26 wrote his first bunch of songs. More tunes followed, and pretty soon Guidry earned a reputation for writing mid-tempo music that had vast sales potential. As he became a force in the world of MOR, the artist faced a lot of personal changes and opportunities, yet wanted to keep his life as low-key as possible.

"My publishing company wanted me to move to New York," he explains, "but I thought it was a little fast for me, being raised in the Midwest. Then a friend called me up and said if I wanted to be around the music business but still live in a more laid back place, I should come to Nashville. He had a studio, too, so I had the chance to cut some demos of my songs."

Guidry put a few demos down, including one for "Goin' Down" and elicited a positive response from friends and industry people alike. A prominent label executive was interested in Guidry's sound and flew him out to Los Angeles, but strangely enough, the singer/composer ran into Badland Records president Bruce Bird on the street in California and gave him a copy of his demos. The day after he first listened to the tapes, Bird signed Guidry to his label and gave him the wherewithal to produce his premiere outing.

If his second single takes off as did "Goin' Down," the Nashville resident hopes to tour America and put out a music video, but in the meantime he's content to keep on writing, record demos for future albums and help his sister Sandra — who, incidentally, sings backup vocals on "Into My Love" — get her own debut disc ready.

As far as his long-range goals are concerned, the easygoing pop performer has stated, "I want to be a viable artist, one with a lot of hits, but who can sell LPs too. Mass acceptance is what I'm definitely going for. I hear songs by Foreigner and Journey, and I think they prove that music can have depth and excitement, yet be mellow and commercial for today's audiences."

**Going To A Go-Go (3:10)** (Jobete Music Co., Inc. — ASCAP) (Robinson, Moore, Rogers, Tarplin) (Producers: The Glimmer Twins)

Charlie Watts' steady snare drumming and Bill Wyman's fat, unflappable bass work drive the Stones' concert cover of this Smokey Robinson and the Miracles classic although Jagger puts his patented pout on top. From the "Still Life" LP, it rocks right up there with the Stones originals and Ernie Watts adds some swing with his sax.

**GARY U.S. BONDS (EMI America 8117)**  
**Out Of Work (2:56)** (Bruce Springsteen — ASCAP) (B. Springsteen) (Producers: B. Springsteen, Miami Steve)

Sadly, more people than ever this summer will be able to relate to this ironically bright, uptempo tune from the Boss himself. With a melody that compares to Springsteen's "Hungry Heart" and a message delivered authoritatively by Bonds, it can't fail to capture the hearts and minds of listeners everywhere.

**OLIVIA NEWTON-JOHN (MCA MCA-52069)**

**Landslide (3:50)** (John Farrar Music — BMI) (J. Farrar) (Producer: J. Farrar)

The tom tom drums roll ominously on the third single from the "Physical" LP, which, appropriately enough, is also one of Olivia's rockier tracks. The normally lighter-than-air voice gets into character, sounding more frantic and fiery than usual.

**FLORENCE WARNER (Mercury/PolyGram 76154)**

**Only Love (3:24)** (Touchable Music — BMI/Lovespun Music — ASCAP) (S. Keister, A. Keister, F.M. Warner, N. Putnam, B. Farrell) (Producer: N. Putnam)

Warner's lilting, subtly sexy voice is perfectly matched to producer Norbert Putnam's warm MOR approach on this yearning mid-tempo tune. The pop, A/C sleeper of the week, this is smoky A/C fare with all the right ingredients for a hit.

## COUNTRY

**GEORGE STRAIT (MCA MCA-52066)**

**Fool Hearted Memory (2:37)** (Make Bellevus Music/Welbeck Music Corp. — ASCAP) (B. Hill, A. Mevis) (Producer: B. Mevis)

Newcomer George Strait's vocal inflections already flaunt the polish of a well-seasoned performer. Strait's last single notched the Texan his first #1, and the initial release from his second LP is as melodic and captivating as "If You're Thinking You Want A Stranger," and backed by a solid country production, the tune should quickly find a summer home on country playlists.

**WAYLON JENNINGS (RCA PB-13257)**

**Women Do Know How To Carry On (3:16)** (Waylon Jennings Music/Vogue Music and Bayby Chick Music c/o The Weik Music Group — BMI) (W. Jennings, B. Emmons) (Producer, C. Moman)

Waylon has maintained a definite no-frills approach throughout his career as a country mainstay, and this offering carries on in standard Jennings style. The outlaw and producer Chips Moman rely heavily on a driving bass, but a delicate electric keyboard adds interesting contrast.

**CHARLY McCLAIN (Epic 14-02975)**

**Dancing Your Memory Away (3:28)** (Barnwood Music — BMI) (E. Burton, T. Grant) (Producer: none listed)

McClain comes up with a tune that is as beautiful as her girlish features and her thick, feminine voice. The record exudes an obvious building quality, working from light guitar and keyboard work, later adding strong backing vocals and a more predominant backbeat.

## BLACK CONTEMPORARY

**PLEASURE (RCA JH-13241)**

**Give It Up (3:45)** (360 Music, Inc./IPM — ASCAP) (N. Phillips, D. Lewis, R. Wright, S. Davis) (Producers: R. Wright, Pleasure)

The jazz connections maintained by Pleasure's members are evident on the sleekly stylized title track from the Portland unit's current LP. Classy arrangements and

(continued on page 10)



When he plays it...  
He lays it

*On the Line*



*Only U.S. BONDS*

Featuring "Out Of Work" On EMI America.

Produced by Bruce Springsteen & Miami Steve.

Management: John Apostol, Apostol Enterprises, Ltd.



## REVIEWS

## SINGLES

(continued from page 8)

a sharp commercial R&B sensibility go hand in hand here.

**FAT BACK** (Spring/Polydor SP 3025) **On The Floor** (3:44) (Clita Music, Inc. — BMI) (B. Curtis) (Producers: B. Curtis, G. Thomas)

More street funk craziness from the Fat-backers on the title track from the band's new LP, with mid-tempo electronic madness that gets under your skin. The rubbery rhythms coalesce into a fat funk cadence.

**CAMEO** (Chocolate City/PolyGram CC 3233)

**Flirt** (3:58) (All Seeing Eye Music/Cameo 5 Music — BMI) (L. Blackmon, T. Jenkins) (Producer: L. Blackmon)

A stripped down Cameo unleashes the creeping funk on this lean, wiry track from the "Alligator Woman" LP, painting a portrait of the chic tease with instrumentals and vocals that lie somewhere between Kraftwerk and George Clinton. Twitchy R&B.

## NEW AND DEVELOPING

**DAYTON** (Liberty 1468)

**Hot Fun In The Summertime** (3:42) (Warner-Tamerlane Publishing Corp. — BMI) (S. Stewart) (Producer: R.P. Harris, Jr.)

Dayton, Ohio's namesake R&B aggregation has delivered an absolutely glowing cover of the late '60s Sly and the Family Stone hit, as bell chimes, finger snaps, strings and synthesizer, not to mention the top-notch Dayton singers, make it shine like a new coat of paint.

## RCA Sets Dividends

NEW YORK — RCA directors declared a quarterly dividend of 22½ cents per share on RCA common stock to holders of record June 14, 1982, payable Aug. 2, 1982. The declaration was made at the directors' regular meeting on June 2.

Also declared were dividends of 87½ cents per share on the \$3.50 cumulative first preferred stock, \$1 per share on the \$4 cumulative convertible first preferred stock, 91¼ cents per share on the \$3.65 cumulative preference stock and 53½ cents per share on the \$2.125 cumulative convertible preference stock. All dividends are for the period from July 1, 1982 to Sept. 30, 1982 and are payable Oct. 1, 1982 to holders of record Sept. 10, 1982.



**TANTALIZER** — PolyGram Records, Inc. recently held a luncheon for artist Stephanie Mills to discuss her upcoming LP on 20th Century-Fox, "Tantalizingly Hot." Pictured at the fete are (l-r): Bill Haywood, senior vice president, black music division, PolyGram; Mills; Guenter Hensler, president/chief operating officer, PolyGram; and Chip Taylor, senior vice president, A&R, PolyGram.

## De-Lite Realigns Executive Staff

NEW YORK — De-Lite Records has restructured its executive staff, naming Marty Feig executive vice president and general manager, Tony Valor, executive vice president, A&R, Stan Price senior vice president, promotion, and Tom Barresi, vice president of special projects. Judy Crosley was also named comptroller.

Feig has worked with De-Lite for the past three years as vice president, business affairs. Valor has been with the label for the past six months. Previously he was a producer and songwriter. For the past five years, Price has served as vice president, promotion at the company. Barresi recently joined the label from Air India, where he performed various executive functions. Crosley had been De-Lite chief accountant for the past two years.

"De-Lite Records has been successful in the past by not being afraid to try new ideas and I believe these individuals will provide the leadership necessary to the success of the company," said Gabe Vigorito, president and chairman of the board, De-Lite.

## Northern And Arc Sue Convicted Counterfeiter

NEW YORK — Northern Songs Ltd. and Arc Music Corp. have filed civil complaints against Cheapo Records Inc. and its president, Allen Day, for willful copyright infringement.

The Northern Songs action alleges 13 counts of willful copyright infringement based upon the sale of unauthorized record albums containing Beatles' songs "A Hard Day's Night," "I Want To Hold Your Hand," "Penny Lane" and "All My Loving." The Arc action seeks damages for the copyright infringement of "Carol" and "Memphis, Tennessee." Each action seeks \$50,000 in statutory damages, as well as injunctive relief and counsel fees.

These actions result from the defendant's recent guilty plea to criminal infringement of some of the copyrights named in the civil actions.

## Levy Unnecessary, New Canadian Study Finds

(continued from page 6)

manufacturers of music — "should not be foreclosed," the study says.

If home taping "decreases the returns to copyright owners, their creative output will decline," it warns. Levies should only be considered when it can be proven there is "an exacerbated sales decline as a result of home taping," it says. While conceding that home taping "has had some small effect on the sale of pre-recorded records and tapes," industry and independent surveys have been inconclusive as to the specific impact, it says.

The study admitted it requires a high volume of sales for Canadian firms to

(continued on page 32)

## EXECUTIVES ON THE MOVE



McFadden



Scott



Alter



Nichols

**McFadden Named at Capitol** — Joe McFadden has been named manager, national field marketing for Capitol Records Inc. He joined Capitol in 1974 as territory manager of the Los Angeles Branch and in April 1979 he moved to Minneapolis as district manager.

**Scott Appointed** — Joan Scott has been appointed west coast black product promotion manager for MCA Records. While she will be based in Los Angeles, she will cover the western region, including San Francisco, Denver, Tucson and Phoenix.

**Alter Joins Chrysalis** — Chrysalis Records has announced the appointment of Linda Alter to southeast field representative. Prior to joining Chrysalis she was involved in independent promotion.

**First American Names Helder** — First American Records has announced the appointment of John Helder as east coast sales manager for the label. He will be responsible for all ordering of the company's eastern based distributors and accounts.

**Word Appoints Nichols** — Word Records has announced the appointment of Lynn Nichols to product and marketing coordinator, Word Records and Music. Previous to Word, he toured as a musician with the Phil Keaggy Band and later became label head of Keaggy's record company, New Song Records.

**Sutter Named at I.R.S.** — The International Record Syndicate, Inc., has announced the appointment of Kevin Sutter to eastern director of sales. Prior to joining I.R.S. Records, he worked for CBS Records for four years as the local promotion representative out of Buffalo, N.Y.

**Kerr Named at Capitol** — Judi Kerr has been appointed artist relations manager at Capitol Records Inc. She began with Capitol in 1973 and in 1978 she was promoted to creative services projects manager and within a year was named marketing projects manager.

**Curby Joins E/A** — Glenn Curby has joined Elektra/Asylum Records as local promotion manager/Houston. Prior to joining E/A, he did sales and promotion for Detroit-based ATC Music.

**Eicher Named** — Andre Blay has announced that Al Eicher has joined the Andre Blay Corporation as senior vice president. He was most recently vice president and general manager of 20th Century-Fox's Commercial Product Division.

**Mancini Appointed at Rainbow** — Frank Mancini has been appointed sales planning and promotion manager of Rainbow Programming Services, Inc. Most recently, he was president of the Chardon Agency in Dallas, Texas.

**3M Names Madden** — A Broadcasting and Related Products Department was created as part of 3M's Memory Technologies Group, with William H. Madden as manager.

**Changes At Playboy** — Maryanne Coury has been appointed marketing services manager, Playboy Productions. Before joining Playboy, she served for five years as media/marketing director for 20th Century-Fox. Vicki Haines has been promoted to publicist, Playboy Productions. She served most recently as administrative secretary in the corporate communications department.

**McCarty To Field** — Vicki McCarty has joined Judi Barlowe Fields Management. She has just finalized a development deal with Rastar Films, Inc. for herself as a writer, in addition to her managerial position.

## Publishers Win Infringement Suits

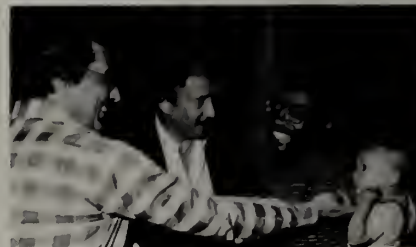
NEW YORK — Music publishers Acuff-Rose Publications and Michael H. Goidsen Inc. have been awarded a combined total of \$50,000 as judgments in willful copyright infringement actions against Raymond Greco, who did business as Big Band Arrangements. The publishers sued Greco because of his unauthorized publication of band arrangements of their songs "Blue Bayou" and "Intermission Riff." In addition to the \$50,000 award, Judge Gustave Diamond of the U.S. district Court in Pittsburgh, Pa., issued permanent injunctions barring Greco from further infringement and acknowledging the publishers' charges.

## Gilbey To Leave Post At ATV Northern In Oz

LOS ANGELES — Chris Gilbey, managing director of ATV Northern/Publishing of Australia, has resigned from the company to form his own publishing/production venture. Effective June 30, Gilbey will leave ATV Northern to operate his new company, which will have offices in both Sydney and Los Angeles.

While at ATV Northern, Gilbey signed recording group The Church, which is now signed to Capitol in the U.S., and garnered the rights to Steve Kipner's composition "Physical," which became a #1 hit in the U.S. last year for Olivia Newton-John.

In New York, Leonard Felst, president of the National Music Publishers' Assn. (NMPA), said that the suits demonstrated continuing efforts of U.S. music publishers to protect their interests together with those of composers and lyricists. "These judgments should serve as a vivid lesson and should remind would-be infringers of the vigor with which the music publishing community will continue to pursue those who violate their rights," said Felst.



**E/A FETES McFERRIN** — San Francisco-based Elektra/Musician artist Bobby McFerrin, was the guest of honor at a gathering and listening party just prior to the release of "Bobby McFerrin," his debut album for the Elektra/Asylum-owned and -distributed label. Pictured are (l-r): Vic Faraci, E/A executive vice president/director of marketing; Mei Posner, E/A vice chairman; McFerrin; and Taylor Jon McFerrin, 11-month-old son of Bobby and his wife Debbie.

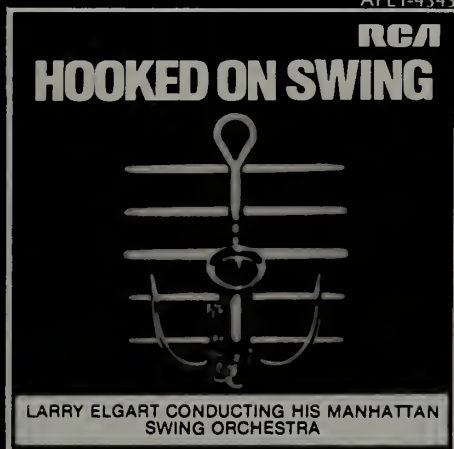
# Hooked On SWING

and his  
Manhattan Swing  
Orchestra

Larry  
Elgart



**From the Original "Hooked On" Hit Makers!  
Exploding At Radio & Retail!**



	<u>BB</u>	<u>CB</u>
Single	73'	76'
Album	—	134'

With over two million copies sold in the U.S. alone, the "Hooked On" people at RCA and K-tel take their special platinum magic into a new era with "Hooked On Swing" (AFL1-4343). The album includes "Hooked On Astaire" plus "Hooked On A Star" and the smash single "HOOKED ON SWING" (PB-13219).

## WCI Reports Rise In 1st Qtr. Income

NEW YORK — With its consumer electronics division posting a rise in operating revenues and income, but its recorded music and music publishing division reporting a drop, Warner Communications, Inc. (WCI) last week reported total operating revenues of \$932.5 million and net income of \$77.9 million for the quarter ended March 31, 1982. The income total represents \$1.20 per share. For the comparable period last year, WCI had posted an operating revenue of \$602.1 million and a net income of \$49.5 million, or 81 cents a share.

WCI's consumer electronics division posted operating revenues of \$420.9 million and operating income of \$100.6 million for the first quarter of 1982, a substantial increase over operating revenue of \$150.1 million and operating income of over \$32.9 million during the comparable period in 1981. WCI attributed much of this growth to Atari and its home video version of Pac-Man. The consumer electronics division also includes Knickerbocker Toys and Malibu Grand Prix.

### Sunnyview Releases Anti-Nuke 'Anthem'

NEW YORK — The recently formed Sunnyview label has become the American licensee for "Why Can't We Live Together" by Mike Anthony. The song, originally released by its author Timmy Thomas in 1973, has become the unofficial anthem of the anti-nuclear movement in Europe, where the Anthony version has done particularly well in Belgium and The Netherlands.

Already released by Sunnyview are 7" and 12" single versions of the song, with an LP by Anthony to follow shortly.

Conversely, WCI's recorded music and music publishing division reported first quarter operating revenues of \$190.0 million compared to \$201.6 million for the comparable period last year. First quarter 1982 operating income totalled \$15.8 million far below the \$22.4 million posted in 1981. This division includes Atlantic Records, Elektra/Asylum/Nonesuch Records, Warner Bros. Records, WEA Corp., WEA Manufacturing, WEA International, Warner Special Products and Warner Bros. Music publishing.

The figures for the Warner-Amex Satellite Entertainment Corp., a joint venture between WCI and American Express, went unreported. Their services include Music Television (MTV), the Movie Channel and Nickelodeon.

In addition, Filmed Entertainment reported first quarter operating revenue of \$191.9 million, an increase over last year's figure of \$190.2 million. Its first quarter operating income amounted to \$30.1 million, which also went up from last year's first quarter figure of \$26.5 million.

Although WCI's direct response marketing division reported first quarter operating revenue of \$106.7 million, a substantial increase from \$42.2 million it reported in last year's first quarter, its 1982 first quarter operating income was only \$6.0 million compared to \$5.9 million for the comparable period in 1981.

WCI's publishing and related distribution division posted first quarter operating revenue of \$23.1 million for 1982; compared to over \$17.9 million for the same period in 1981. Its operating income during the first quarter of 1982 amounted to \$3.7 million, a slight increase over its first quarter 1981 figure of \$3.3 million.

## COAST TO COAST

**EAST COASTINGS** — The Clash kicked-off their North American tour and this summer's Asbury Park seaside series with three shows at the Convention Hall on the boardwalk over the Memorial Day Weekend. With Terry Chimes, a.k.a. **Tory Crimes**, handling drumming chores for the group, there were plenty of fireworks, both physical and spiritual. The physical came on opening night, when Clash commando **Joe Strummer** was hit in the leg with a firecracker during the encore, requiring a brief visit to a nearby hospital. The spiritual sparklers were spurred by the group's politico-rock, which stirred the crowd of about 6,000, most of whom had come to be entertained. Other sizzlers were provided by opening act **Pulsalama**, a nine-piece all-female tribal group that could only be described as awful. By-the-by, Epic celebrated the start of the tour with a post-concert party in one of the boardwalks' arcades, a fitting start for summer at the shore . . . Atlantic bows its new Deluxe label this week. The new imprint will focus on what Atlantic termed "contemporary classics," and judging by the first batch of releases, they've got that right. Of special note is "Ray Charles' A Life In Music" a five-record box set including a special booklet with photos, notes and a complete breakdown on sidemen. Three double-record sets make up the remainder of the initial release: "The Last Mardi Gras" by **Professor Longhair**; "Masterworks" by **Albert King**, combining Stax, Utopia and Tomato sessions; and "Young Blood" by **The Coasters**. A special 12-song sampler entitled "The Deluxe Deluxe" will also be available for promotion only . . . **Elvis Costello's** "Imperial Freedom" LP ships July 1, with an American tour to follow. The disc is all rock 'n roll and produced by **Geoff Emerick**. Also shipping that week from Columbia are "Special," the label's first offering from **Jimmy Cliff**, which also features **Ron Wood** and **Sly Dunbar**, and "Heartbeats And Triggers," by **Translator**, the first offspring of the 415/Columbia marriage . . . Great Britain's most imposing set of lungs make their return this week with the release of "Sheffield Steel" by **Joe Cocker** on Island Records. The LP is one of the first titles via the new Island/Atlantic distribution pact, and features the back-up work of **Sly Dunbar** and **Robbie Shakespeare**. The reggae-oriented rhythm section is something of a departure for Cocker, who has usually mined the R&B vein, but the results are strong and sure to appeal to Cocker's faithful. Although residing in Southern California now, the singer recently blew through New York, and we couldn't resist the chance to sit down and jaw with him about the record and recent changes in his career. "We started talking about the album last March," recalled Cocker. "**Chris Blackwell** approached me on it, and originally, we had talked about doing a combination country & western/reggae album, and we just took it from there. I found that working with Sly and Robbie was just great, even though I wasn't all that familiar with them before we started. They're very adaptable musicians. At first it was very strange to be doing things like **Randy Newman** songs with them, but Robbie is a very sensitive musician. I found he could stand right next to me and just kind of feel the melody without knowing all the chords."



**ALL SMILES** — Columbia/Wave recording artist **Bonnie Forman**, whose debut single is entitled "All Night," recently dropped by the **Cash Box** New York office. Pictured with Forman (r) is **J.B. Carmicle**, **Cash Box** vice president and East Coast general manager.

**POINTS WEST** — What do **Stiv Bators**, **The Dead Kennedys**, **China White** and **The Adolescents** have in common? Besides their punkiness, they've all been abetted in the recording studio by **Thom Wilson**, who claims to be "on a mission to reduce ritual mockery" in modern music. Wilson's currently working with the Kennedys up in San Francisco on an album set for a fall release, calling the LP "A little more adventurous with some trash political stuff." Listen for songs like "Moon Over Marlin," a rock ballad in a Beach Boys groove, and "Buzz Bomb," an ode to a cruismobile, on the DK's next. Also due from the producer is **TSOL's** first long-player, which Wilson characterizes as "California Gothic gloom-rock" . . . Regency Records, in conjunction with the Accord label, will release **John Mayall's** new album, "Roadshow Blues" in June. . . **Marty Ball**, one of the founders of **Jefferson Airplane**, is recording his second solo trek, with Grammy winner **Val Garay** producing. . . The evolution of rock 'n' roll is admirably contained in a two-volume anthology called *This is How It All Began*, compiled by **Barret Hansen**, better known as radio's **Dr. Demento**. Included on the LPs are such seminal tracks as **Camille Howard's** "X-Temporaneous Boogie," **Roy Milton's** "The Huckle-Buck," **Jimmy Liggins'** "Shuffle-Shuck" and **Larry Williams'** "Short Fat Fannie" . . . Now that she's appearing on **Solid Gold**, **Entertainment Tonight**, **Eye On L.A.** and other high-profile media shows, young **Moon Unit Zappa's** popularity has soared way beyond the perimeters of Southern California's San Fernando Valley. Because of the smash success of Moon and **Frank Zappa's** tune "Valley Girl," the 14-year-old sensation was even asked to appear on **Johnny Carson's Tonight Show**, but she gracefully declined the offer for the time being. Moon will again grace vinyl on a single coming out in July, singing along with her kid brother **Dweezil's** four-piece band, **Fred Zeppelin**. "My Mother's a Space Cadet" is the name of the track, co-written by **Steve Dal**, Moon and Dweezil, with the scheduled flip "Crunchy Water" . . . **Gary U.S. Bonds'** EMI follow-up to "Dedication", "On The Line," will be in stores this week and features a total of seven songs composed by **Bruce Springsteen**, including the romantic tryst epic, "Rendezvous," which was covered by **Greg Kihn** a few years back. . . **Simon and Garfunkel's** double live album, "Concert In Central Park," may soon be shortened into a medley single. Parsley, Sage, Rosemary on 45? . . . A movie entitled *The Last American Virgin* will have music by **The Police** and **Oingo Boingo** . . . Polydor/PolyGram has signed an exclusive recording contract with **Rory Gallagher**, whose first LP for the label will be "Jinx." Backup is Gallagher's band, a two-man saxophone section and former keyboardist for the **Rumour**, **Bob Andrews** . . . One of the hottest EPs currently making the rounds is "Balls Up," from **Wet Picnic**, a group formed in 1979 by Argentinian music scene vets **Gus Santaolalla** and **Amibal Kerpel**. Mixing Latino rhythms, jazztones, infectious upbeat hooks and a finely honed sense of humor, the group has played a lot of clubs in the area like Madame Wong's and The Whisky and are only now starting to get it together on wax. . . Rounder Records, in a joint venture with **George Thorogood and the Destroyers**, announced the signing of a long-term, worldwide recording agreement with EMI America Records. **jeffrey resner**



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## TOP 30 VIDEOCASSETTES

	Weeks On 6/5 Charts		Weeks On 6/5 Charts
1 <b>STAR WARS</b> 20th Century-Fox Home Video 1130	— 1	16 <b>GHOST STORY</b> MCA Distributing Corporation 77006	22 3
2 <b>ON GOLDEN POND</b> 20th Century-Fox Home Video 9037	29 2	17 <b>DRAGONSLAYER</b> Paramount 1367	— 1
3 <b>STRIPES</b> Columbia Pictures Home Entertainment 10600	2 6	18 <b>SO FINE</b> Warner Home Video 11143	19 3
4 <b>ARTHUR</b> Warner Home Video 72020	1 6	19 <b>EXCALIBUR</b> Warner Home Video OR-72018	17 10
5 <b>TIME BANDITS</b> Paramount Home Video 2310	3 5	20 <b>RICH AND FAMOUS</b> MGM/CBS Home Video MVR/MBR 00111	13 9
6 <b>THE FRENCH LIEUTENANT'S WOMAN</b> 20th Century-Fox Video 4868	4 9	21 <b>PRINCE OF THE CITY</b> Warner Home Video OR-72021	16 10
7 <b>SUPERMAN II</b> Warner Home Video WB-61120	5 10	22 <b>RICHARD PRYOR LIVE IN CONCERT</b> Vestron VA-4000	18 11
8 <b>BODY HEAT</b> Warner Home Video LD-70005	6 10	23 <b>ROCKY II</b> 20th Century-Fox Home Video 4565	— 1
9 <b>HALLOWEEN II</b> MCA Distributing Corporation 77005	7 7	24 <b>S.O.B.</b> MGM/CBS CR 001100	26 11
10 <b>FOR YOUR EYES ONLY</b> 20th Century-Fox Home Video 1128	12 4	25 <b>ALL THE MARBLES</b> MGM/UA Home Video MV/MB 00112	15 4
11 <b>TAPS</b> 20th Century-Fox Video 1128	12 4	26 <b>FORT APACHE, THE BRONX</b> Vestron VA-6000	20 11
12 <b>MODERN PROBLEMS</b> 20th Century-Fox Video 1129	14 4	27 <b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460	21 11
13 <b>CLASH OF THE TITANS</b> MGM/CBS Home Video 700074	11 11	28 <b>EYE OF THE NEEDLE</b> 20th Century-Fox Video 4581	24 11
14 <b>AN AMERICAN WEREWOLF IN LONDON</b> Universal City Studios, Inc., MCA Distributing Corporation 77004	9 11	29 <b>THE HOWLING</b> 20th Century-Fox Video 4075	25 11
15 <b>ONLY WHEN I LAUGH</b> Columbia Pictures Home Entertainment 10462	8 11	30 <b>CONTINENTAL DIVIDE</b> Universal City Studios, Inc., MCA Distributing Corporation 71001	27 11

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

## Video Rentals Mushroom During Memorial Day Holiday

(continued from page 5)

Sales for the chain also "went bananas," according to Benton, who reported as many as 10,000 pieces of *Star Wars* sold to the retailers serviced by Video Station. She particularly admired 20th Century-Fox Home Video for releasing both *Star Wars* and *On Golden Pond* on the Friday before Memorial Day. "Their marketing strategy is the best I've ever seen," she said.

Lee Cohen, vice president of marketing at the Licorice Pizza chain in Los Angeles, said that demand for *Star Wars* cassettes at eight of the chain's 31 stores doing video rentals and sales was "tremendous." He said each store had 7-15 copies of the title and could have rented "any number" but that it was "too expensive" to keep any more due to the high lease fees set by the studio. Video Cassette's DeRose easily circulated his 10 rental copies, besides making 30 sales. Jack Messer, president of The Video Store in Cincinnati, sold 22 and found all 48 rental tapes out of stock. And Dennis Thomas, owner of Thomas Video in Royal Oaks, Mich., was unable to make rental copies available due to buyer demand which generated 200 sales.

**Escapist Fare**

Besides *Star Wars* and *On Golden Pond*, dealers were actively renting other new releases as well as summertime escapist fare. Leroy Conrad, co-owner of Sheik Video in New Orleans, said that *Clash Of The Titans* was his hottest title and that there were "lots of orders" for *The Seventh Voyage Of Sinbad*. Linda Smith, a

bookkeeper at Valas TV in Denver, listed *Ghost Story*, *Gangster Wars*, and the "regulars" such as Clint Eastwood titles. *Ghost Story* was also among the rental titles that "shot out" at Crazy Eddie's 57th St. outlet in New York, according to video and records manager Louis Cesario. *Hardcore*, *Time Bandits*, *Halloween II* and *Rich And Famous* were also popular there, while at Licorice Pizza, *Stripes* and *An American Werewolf In London* saw "excellent" action. Video Cassette Sales' DeRose, one of the few renters of video discs among the dealers queried, said that *Close Encounters Of The Third Kind*, *Stir Crazy* and Walt Disney titles were especially big rental items in that configuration.

The most successful merchants were those located in spots where enough natives stayed home to enjoy the holiday. "Lots of people go out of town during holidays but those who stay are looking for some entertainment," said Beaver of Everybody's Records, in explaining Sunday's high rentals, double the day's usual tally. In Phoenix, where DeRose also enjoyed a better than average holiday weekend, many people also stayed in town. "They don't go away for the holiday because they find that places are too crowded with tourists," he said.

Those dealers who were closed on Monday saw especially heavy Sunday rental action. "Rental business is always heavier when you give customers a free day," explained Barry Rosenblatt, president of San

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## SOUNDVIEWS

**VIDEO BRIEFS** — Electronics industry representatives and video dealers alike were anxiously holding their breath last week and wondering if the Supreme Court would decide to rule on the Sony "Betamax" decision. No word from the high court as of May 31, but there was a chance that something could have come down by June 7. At least, the EIA's Consumer Electronics Group senior vice president Jack Wayman was hoping he'd have something to announce to audio conference attendees the second day of the Consumer Electronics Show. "Hope springs eternal," stated Wayman... George Atkinson's Video Station, which went public recently, has acquired the epic film *War And Peace* as one of the first titles for its new software venture. The massive retail franchise operation also announced not long ago that it would manufacture Wizard Video's Cult line... And speaking of Cult Video, the company is releasing some wonderfully trashy titles, including *She Devils In Chains*, *Thirst* and our favorite, *Famous T&A*, starring Brigitte Bardot, Ursula Andress, Jacqueline Bisset and Nastassia Kinski. Call us male chauvinists, but we think it sounds great on paper... The female mud wrestling craze that has spread through clubs throughout the country is reportedly getting the video treatment from a new entry in the field, Spectrum Video. It's only a matter of time, we suppose, before male exotic dancers are on video... New editions of the *Consumer Electronics Annual Review* and the *Video Source Book* are now available.



**'RIGHT-TO-TAPE' SUMMIT** — Dealer and manufacturer representatives joined retail trade group execs at the 'Right-To-Tape' rally May 20 at Columbia Video System in Highland Park, Ill. Pictured are (l-r): Julius Steinberg, NARDA exec director; Gene Kahn, Columbia vice president, marketing; Chris Wada, Sony Corp. vice president; and Barry Locke, VSDA exec director.

Complimentary single copies of the former are available from the EIA's Consumer Electronic Group offices at 2001 Eye Street, Washington, D.C. 20006; while the latter is available from the National Video Clearinghouse at 100 LaFayette Dr., Syosset, N.Y. 11791 for \$95 per copy (plus four dollars postage and handling). NVC also has the second edition of *The Video Tape & Disc Guide To Home Entertainment*, which may be purchased direct for \$9.95, plus \$2.25 postage and handling... Doctors of Juris Prudence interested in learning more about video and the law may want to attend a program entitled "The Lawyer and the New Video Marketplace" Friday, June 11, at the Waldorf-Astoria in N.Y.C. It's sponsored by the Forum Committee on Communications Law and the Forum Committee on the Entertainment and Sports Industries of the American Bar Assn... Warner Amex's MTV has launched a promotion that just may top its recent House Party. In support of its special July 4 showing of the documentary *The Making of 'The Wall'*, Alan Parker's film based on Pink Floyd's hit LP, the Music Channel is holding a drawing the winner of which will be flown with a friend to London for the July 14 premiere of the motion picture starring the *Boombtown Rats'* Bob Gledof. The grand prize includes hotel accommodations, food and \$300 spending money, as well as a Sony Walkman and a complete collection of Pink Floyd cassettes.

**MUSICABLE: PAY-TV'S NEW ARTIST DEMO SHOWCASE** — While it probably won't make the pile of demos that flood into label A&R and music publishers' offices any smaller, Take Two Prods. MusiCable is an unusual and promising alternative forum to publicize and promote new artists in Los Angeles. Unlike artist videos on pay-TV, however, MusiCable offers a character generated lyric sheet along with the studio demo on the audio portion. A telephone number is shown inviting labels, publishers and producers to call for further information on the song or the act. The one-hour program premiered June 6 at 9:30 p.m. on Group W (formerly Theta) Cable channel 10 and Take Two has been promoting this unique narrowcast concept through ads in the cable service's "Z" Channel guide inviting the industry to video tape the program for review. Since it is located on the west side of Los Angeles, the Group W cable service reaches quite a number of people in the entertainment industry.

**3M BUYS OUT DISCOVISION PILOT PLANT** — DiscoVision Assoc. continues to sell off its remaining properties as 3M last week announced that it had purchased DVA's pilot plant in its home base of Costa Mesa, Calif. In February, if you recall, DVA sold its interest in Universal Pioneer Corp. (UPC) to Pioneer Electronics, making it sole owner of UPC's optical videodisc and player production facilities in Japan (Cash Box, Feb. 13). DVA was also set to close down its Carson, Calif. plant, but when Pioneer couldn't duplicate R-rated material at its Kofu plant, it purchased that operation as well. A spokesman for DVA at the time noted that this signaled a transition for the company from manufacturing to portfolio management, adding that personnel would be reduced to 5-10 people, but many suspected that they were merely downplaying their quiet dissolution. When questioned as to whether the recent sale of the pilot plant to 3M was an indication that DVA was being phased out completely, DVA financial vice president James Thiel said last week, "I think that's quite evident." It has even been rumored that IBM pulled out of the joint venture with MCA, but there has been no official confirmation of that from MCA. As for the future of the Costa Mesa facility, which was constructed in the latter part of 1981, 3M Optical Recording Project manager Lloyd A. Troeltsch stated that the company will not be operating the plant at its present location and instead plans to move the "assets" of the 8,000 sq. ft. facility to 3M headquarters in St. Paul, Minn. "Basically, we have purchased an environment which gives us an opportunity to expand our development work relating to the videodisc and other optical recording technologies," said Troeltsch.

**CONSUMERS CONVERGE ON COLUMBIA FOR 'RIGHT-TO-TAPE' RALLY** — Some 114 signatures were gathered on a petition to pass S. 1758 (the Senate's DeConcini bill) and H.R. 4808 (the House of Representatives' Parris bill) without amendment at the 'Right-To-Tape' Rally held May 20 at Columbia Video Systems' headquarters in Highland Park, Ill. In addition, 47 individual letters addressed to senators and representatives were received, while word from Columbia was that results of the rally will be passed on to the governor, senators and representatives of the state of Illinois, through the Home Recording Right Coalition, in Washington, D.C. Among the industry spokespersons on the panel attending the rally, who explained the various bills (including the Mathias and Edwards amendments in the Senate and House, respectively), were Chris Wada of Sony Corp., Jules Steinberg of the National Assn. of Retail Dealers

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# Summer CES Preview

## Competition Hot As Firms Bow Flood Of Video Releases

by Michael Glynn

CHICAGO — The video software marketplace will indeed be bustling at the 1982 International Summer Consumer Electronics show (CES) here June 6-9, as an unprecedented amount of activity is expected to take place, aided by the infusion of such relative newcomers as Vestron and Blay Video, while suppliers such as MGM/UA, recently split from CBS, will use this show as a springboard for its debut releases.

In the disc arena, the show may well provide an indication of the direction of the market, perhaps as a reflection of the relative strengths of the two available formats and the possible potential of the third. In what one RCA executive called a "show of strength" buoyed by its greater-than-expected disc sales thus far, the Capacitance Electronic Disc (CED) companies will have a joint display for the first time at the CES, with a special theatre area for demonstrating the new stereo videocassettes. Such hardware manufacturers as Hitachi, Sanyo, Toshiba and Zenith will be participating alongside CBS and Fox Video, as well as RCA. The Laservision Assn., on the other hand, will not have a common exhibit area at this CES as in shows past.

Listed below is a company by company rundown of some of the product and programs that will be promoted and displayed:

### RCA SelectaVision VideoDiscs

The big story for RCA at the show is the initial 12 stereo CED titles that will be demonstrated on the company's new SGT 250 stereo player model. Included in the release are *Paul Simon In Concert*, *Paul*

*McCartney & Wings Rockshow*, *The Who's The Kids Are Alright*, *Pink Floyd At Pompeii*, *Joni Mitchell — Shadow & Light*, Neil Young & Crazy Horse in *Rust Never Sleeps*, *Rod Stewart Live At The Los Angeles Forum*, the musical *Pippin*, the tribute to Eubie Blake *Eubie!*, Jane Fonda's *Workout*, and two motion pictures, *Popeye* and *The Jazz Singer*.

According to RCA SelectaVision VideoDisc vice president of programming Tom Kuhn, a merchandising campaign surrounding the stereo releases will begin in three-to-four weeks, with a heavy in-store thrust. Advertising, both national and local, will be "geared to the overall system," said Kuhn, with radio time buys planned throughout summer.

"I think that stereo will push the system to a specific demographic, but it won't change the overall marketing thrust for us," Kuhn noted.

Kuhn added that among the other RCA disc titles prominently featured at the show will be *On Golden Pond*, which was recently shipped to distributors, in addition to new Warner Bros. titles such as *Superman* and *10*. Kuhn stated that additional WB titles such as *Blazing Saddles* and *Every Which Way But Loose* will be released in the near future.

### MCA Videodisc

In the laserdisc realm, MCA will also have its share of stereo titles at the show, such as *Peter Allen and the Rockettes at Radio City* and the 1979 film version of *Dracula*, in addition to *Raggedy Man*, *House Calls*, *The Seduction of Joe Tynan*, *Play Misty For Me*, *Jim Fixx on Running*, *Battlestar Galactica*, *Galaxina*, *The Happy Hooker Goes To*

*Hollywood*, *The Yum Yum Girls* and a re-release of *The Sting* in single-disc format.

According to a spokesperson for MCA, new catalogs for MCA Videodiscs (as well as MCA Videocassette) will be available.

### Optical Program Assoc.

OPA has a number of new interactive discs that will be shown at the booths of all three Laservision partners, in addition to clips of existing programs. Forthcoming from OPA are *How To Bellydance: You Can Do It*; a new children's program entitled *Fun & Games*, produced in association with *Scholastic Magazine*; *Party Games: For Adults Only*, with comedian John Byner as host; and *The Joy of Relaxation*, with Dr. Art Ulene, which features a series of stress-reduction exercises.

### VHD Programs

The VHD disc system's launch has been delayed until the summer of 1983, but, according to VHD Programs vice president of program development Paul Foster, "that only gives us the opportunity to produce many more titles." Among what Foster called the "highly-interactive" programs that VHD will preview at the show are 32

*Things Kids Can Do* and *Blackjack: How To Win*, with host Avery Schreiber.

"These are just two of the many interactive titles in (VHD's) opening catalog," said Foster, who added that there will be a "minimum" of 250 initial releases. At the show, Foster added that samplings of music programming and movie titles from such studios as Paramount, MCA, Columbia and United Artists (all of which are in stereo) will be shown at VHD's booth.

### Warner Home Video

WHV will be running a special promotion at the show in support of its five new *Night At The Movies* releases, each of which includes a newsreel, cartoon, "coming attractions" and a vintage '50s Warner Bros. film title in each package. Other June releases that will be featured by Warner at the company's booth are *This Is Elvis*, Malcolm Leo and Andrew Solt's "authorized biography" of Elvis Presley; and two classic segments of *Saturday Night Live*, a 1975 episode hosted by Richard Pryor and a 1978 program hosted by Steve Martin.

WEA Corp., distributor of Warner Home

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## CES Session Agenda

"An Overview of the State of the Consumer Electronics Industry and its Prospects for the Future" will be the opening address of the 1982 International Summer Consumer Electronics Show (CES) June 6-9. A two-part presentation, serving in place of the opening keynote speech this year, it will feature a statistical rundown on the industry past and present by the Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) and RCA Consumer Electronics vice president William E. Boss, in addition to predictions and projections by Telegen president Joe Roizen. It will take place 2:00-3:30 p.m. on opening day, June 6, instead of the previously scheduled time of 9:00 a.m.

Among the other presentations of this year's summer CES will be brief updates on the status of copyright cases pertaining to audio and video recording by EIA/CEG senior vice president Jack Wayman and former Federal Communications Commission (FCC) chairman Charles Ferris, respectively. Wayman will be speaking at 8:45 a.m. on June 7, prior to the CES Audio Conference, while Ferris is scheduled for the same time the following day, June 8, prior to the CES Video Conference.

Below is a complete listing of the various conferences, workshops and seminars of the 1982 Summer CES, including the names of individual panelists available at presstime. (All conferences and workshops are to be held in the Chicago Room of McCormick Place).

• **CES Audio Conferences:** June 7, 8:45-10:30 a.m. Chairman, Harry Elias, U.S. JVC Corp. Panel 1: Home and Personal Audio, Bill Kanner, Audio/Video International moderator. Panelists: (Manufacturers) Sol Boucai, H.H. Scott, Inc.; Bill Finnegan, Shure Bros.; Bob Fried, Marantz; and Ray Atkins, Yorx Electronic. (Retailers) Jack Carpenter, Sights and Sounds, Chicago, Ill.; and Linda Verin, Soundtrak, Oklahoma City, Okla. Panel 2: Car Audio. Ivan Berger, freelance journalist, moderator. Panelists: (Manufacturers) Phil Christopher, Audiovox Corp.; Don Gervin, Concord Electronics; and Bob Patterson, Panasonic. (Retailers) David Spencer, Spencer Sound Systems, Iowa City; and John Piccirilli, Sound Advice, N. Miami, Fla.

• **CES Retail Management Workshop:** June 7, 2:00-3:30 p.m. Sponsored by the National Assn. of Retail Dealers of America (NARDA). A roundtable workshop discussion focusing on the topics "Managing People" and "Managing Money." Chairman, Ezra "Zeke" Landres, NARDA, and moderator, Bud Rebedeau, Kilty, Rebedeau & Assoc.

• **CES Video Conference:** June 8, 8:45-10:30 a.m. Chairman, Ray Gates, Panasonic. Panel 1: Video Hardware. Moderator, Art Levis, Consumer Electronics Monthly. Panelists: (Manufacturers) Ed Acis, Sony Corp. of America; Yong Lee, Samsung Electronics America, Inc.; and Art Westburg, Sanyo Electric, Inc., Consumer Products Division. (Retailers) Ed Burnett, Foley's Houston, Texas; and Tom Peterson, Tom Peterson, Inc. Panel 2: Video Software. Moderator, George Kopp, Video Business. Panelists: (Manufacturers) John Dale, Fuji Photo Film U.S.A.; Bob Kilgensmith, Paramount Pictures Corp.; Bud O'Shea, 20th Century-Fox Video; and Jon Peisinger, Vestron Video. (Retailers) Frank Barnako, Video Place, Washington, D.C.; and Ron Berger, National Video, Portland, Ore.

• **CES Retail Merchandising Workshop:** June 8, 2:00-4:00 p.m. Sponsored by the Electronic Representatives Assn. (ERA). A roundtable workshop discussion focusing on the topics "Product Display" and "Promotion." Chairman, Ray Hall, ERA; and moderator, Bud Rebedeau, Kilty, Rebedeau & Assoc.

• **CES Personal Electronics Conference:** June 9, 9:00-10:30 a.m. Chairman, John McDonald, Casio. Panel 1: Personal Computers. Moderator, Bill Silverman, *Merchandising Magazine*. Panelists: (Manufacturers) Alan Fink, Commodore; Dan Ross, Timex Computer Corp.; and Bill Turner, Texas Instruments. (Retailers) Michael Jarret, Apple Computer, DeKalb, Ill.; and Larry Cappriotta, Shaak Electronics. Panel 2: Electronic Games. Moderator, Arnie Katz, Electronic Games. Panelists: (Manufacturers) Dave Arganbright, Odyssey NAP; Pat Roper, Games by Apollo; Bill Gilles, Mattel; Jim Levy, Activision; and Richard Stearns, Parker Bros. (Retailers) Frank Romali, G.C. Murphy, McKeesport, Pa.; and Wade Gaylor, Inman's, Dallas, Texas.

• **CES Export Development Seminar:** Daily, June 6-9, 8:00-10:00 a.m. The CBS Export Development Seminar will be held daily in CES Theater No. 1, Mall Level, McCormick Place.



**MARANTZ JOINS THE FUN** — With the debut of its new VR 200 videocassette recorder at this year's CES, Marantz becomes the latest firm to enter the market. The unit, utilizing the Beta format, features Marantz's Solid Gold stereo sound and Dolby noise reduction.

## Tape Lines To Bow At CES

by Jim Bessman

NEW YORK — Audio and video tape manufacturers will have plenty of new product on hand at this week's Consumer Electronics Show (CES). A *Cash Box* survey of tape manufacturers participating at CES shows that, as happened with audio tape, the push is on to create high grade videotape and educate consumers to its benefits. Other tape product developments to be seen at CES include longer length videotape lines, higher quality audio tape and the introduction of new audio tape lines that expand use of microcassette dictating equipment to include music recording and listening.

Almost all the manufacturers say they are enlarging their production capabilities and broadening their product lines to meet the perceived growing demand for blank videotape. "Our sales-to-date this year is running about 45% ahead of last year," reported Joe Williams, sales and marketing

manager, home entertainment products department, 3M. "We're seeing a higher consumer usage rate than most manufacturers originally anticipated. The consumer is a little more bullish on videotape than predicted, so we're scaling up our current usage estimates."

With the increased use of videotape, many users are becoming more aware of the differences in picture quality between tape grades. "The real push is the growth of premium quality brands," said Joe Petite, marketing manager, video product, Memorex. "Consumers are becoming better educated to differences in video quality and won't skimp on bargain brands."

Sony, TDK and 3M will be showing high grade videotape lines. Sony will display its Dynamicron HG (High Grade) tapes, which began shipping March 15, in L-125, L-250, L-500 and L-750 lengths. According to Diane Sasaki, public relations manager, Sony

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IT'S WORTH IT.

## New Hardware And Software Mark CES Vid Game Displays

by Larry Riggs

NEW YORK — Introduction of new home video game cartridges, some compatible with consoles other than the leading Atari VCS and Mattel Intellivision systems, and the debut of hardware featuring enhanced graphics and voice modules highlight the activities of home video game manufacturers at this year's summer Consumer Electronics Show (CES) in Chicago. Catalog video game cartridges will also be on display at the trade show.

One company introducing a voice module is Odyssey Games of Nashville, Tenn. "We will be previewing the voice of Odyssey, which is a voice module that fits on top of the Odyssey console," said Nancy Friedrich, Odyssey manager, marketing services. "It contains little allophones that say the letter when you type in a letter or number on the keyboard."

Odyssey is also introducing game and educational cartridges compatible with the voice box. "We are also introducing 'Sid the Spellbinder,' a spelling game for second and third grades, and 'Nimble Numbers Ned,' a math game aimed at people aged six to adult," Friedrich continued. "Nimble Numbers Ned uses the voice module to make children do a certain number of equations after which they can play one of our games."

### Arcade-Style Game

The company is also debuting "Pick Axe Pete," an arcade-style game centered around a gold miner. This game will use the voice box for sound effects. Friedrich added that these games can be played without the voice module. They are, however, only compatible with the Odyssey console.

Conversely, Mattel Intellivision is introducing seven new cartridges in its M-Network line compatible with the Atari system. "This is a breakthrough for us — a complete new line," said Dick Baumbusch,

Intellivision marketing director. "We will begin distribution this summer."

In addition, Intellivision will be placing heavy emphasis on "Intellivoice," its voice synthesizer console introduced at January's CES. "It will contain familiar voices like John Wayne, a Southern accent and one for a gunner of a B-17," said Baumbusch. The voices module only works on the "Space Spartans," "Bomb Squad" and "B-17 Bomber" games.

Intellivision will introduce every game except the TRON models during the convention (**Cash Box**, April 3). "We plan to break the TRON cartridges when the Disney movie they are based on is released, which we expect will be around July 9," said Baumbusch.

Although Intellivision is debuting a line of cartridges compatible with the Atari VCS system, Atari is not reciprocating and is instead placing its emphasis on its new 5200 Entertainment System. "Its main feature is a new handle that can move in eight directions rather than four, as did Atari's earlier consoles. This new control replaces the joy sticks we used to use, and it can fit comfortably in the palm of your hand," said Karen Esler, Atari media relations specialist. "The 5200 also makes much larger images."

In addition, Atari will be displaying seven cartridges compatible with the 5200 system, which will be in stores by September. "Only the 'Super Breakout,' 'Space Invaders,' 'Missile Command,' 'Asteroids,' 'Star Raiders' and 'Galaxian' can be used on the 5200," added Esler. "These cartridges are twice as big as the VCS 2500 series." Atari also plans to make cartridges of its baseball, football and soccer games to fit the 5200 model available by September.

Astrocade, the Columbus, Ohio-based company that recently changed its name from Astrovision, is another firm making

(continued on page 22)

## Cal Vista Video Announces CES Introduction For 1/4-Inch Format

by Jeffrey Ressler

LOS ANGELES — Cal Vista Video, one of the leading manufacturers of prerecorded adult videocassettes, plans to become the first company to make tapes in the quarter-inch size format beginning in August when it releases a line of nearly 20 X-rated hardcore films compatible with the compact VCR unit made by Japan's Funai Corp. and marketed in the U.S. by Technicolor. At the present time, only blank tape is available to owners of Funai's seven-pound VCR. Cal Vista will also put out blank tapes to fit the new format in the months to come.

In addition to explicit films, company president Sidney Niekerk says he will market a series of simulated and Spanish-dubbed adult films in the quarter-inch mode by December of 1982, along with a series of PG- and R-rated horror movies and possibly a selection of G-rated pictures geared specifically for younger audiences. The firm will continue to produce video tapes in the VHS, BETA and PAL formats, but is also setting up a duplication lab equipped with 200 machines designed specifically to reproduce the miniaturized software.

Niekerk further claims that his firm plans to sell quarter-inch hardware under its aegis by next year, making modifications on Funai's current unit so that the maximum 45 minutes of record/playback time is extended to one or two hours. The cost of both the hardware and software is expected to be competitive with VHS material currently available.

"I believe the quarter-inch format will outsell VHS and Beta, but it will take time,"

said Cal Vista's chief executive before he departed for the Consumer Electronics Show (CES) in Chicago. "It's a big step and I'm putting a lot of money behind it, but that's because I think within two years all the large corporations will be involved. See, the corporations shy away from the adult titles, but if it wasn't for those tapes, the VCRs never would have sold as well as they have. The X-rated producers were the first ones to have their product on tape, and even the majors will admit that."

Recent history bears out Niekerk's statement about the initial popularity of adult video tapes. During the mid-'70s, when no studio features were available on videocassette, X-rated films purportedly constituted from 75-90% of the overall market in videotape software. Today, with the surge of major movie studios contributing to VHS and Beta cassettes, hardcore features comprise approximately 30% of the market. Still, porn videos are said to have increased in sales over the years, with one unofficial survey estimating monthly adult videocassette sales volume at around 100,000 units.

### Extensive Promotion

Although Cal Vista Video is planning extensive promotion and marketing of its new quarter-inch product, other figures in the erotic video community appear to be slightly apprehensive about investing in the format at this time. With VHS and Beta material the mainstay of the industry, many adult cassette manufacturers are exploring the viability of videodiscs as a software medium and are taking a "wait-and-see"

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## CES Looms As Biggest Ever

(continued from page 5)

dees. Stereo video recording and playback hardware is also on the rise and hi-fi companies are taking note. Marantz should attract a lot of attention with its first entry in the video field, the state of the art Solid Gold Series VR 200, a stereo VCR equipped with Dolby C and Beta noise reduction.

In videodisc news, RCA will be at the show with its first SelectaVision stereo Capacitance Electronic Disc (CED) player unit and stereo software (see separate story).

Audio is not lagging behind, either. Wayman noted that this show will see "the first vestige of multi-channel sound" product for consumers and, of course, the extremely-popular Walkman-type personal cassette players will again be in

abundance, with such new spln-otts as "The Way" being in evidence.

Like the last few shows, the digital Compact Disc will stand out as the ultimate in new audio technology, and this year, the CD exhibit will be accompanied by the introduction of a variety of digital disc software for the laser-read system (see separate story).

A selection of 108 of the most innovative new products will be on display throughout the show at the seventh annual Consumer Electronics Design and Engineering Exhibition.

One new exhibit this year that has been designed to assist the small and medium sized companies to upgrade technologically is a program called

(continued on page 38)

## Tape Lines To Bow At CES

(continued from page 14)

Corp. of America's tape division, the new tape provides better audio and video quality for when recording needs are "critical," such as home movies of special occasions. "We see high grade tape making 10% of blank videotape sales this year," said Sasaki. "After that, it depends on market acceptance." She added that to back the new tape, Sony has begun an ad campaign to educate consumers as to when to use the high grade instead of the regular Dynamicron tape.

TDK will unveil its new Master High Grade VHS videocassette, which will be available for shipment in T-120 length this fall. The tape utilizes what TDK calls an "advanced" form of its Super Avilyn particle, which, according to TDK, possesses smaller size, better length-to-width ratio and greater magnetic energy than the particle used in the current available TDK HG tapes. The smaller particle size is said to have caused new dispersion methods and binder systems, which, along with improved tape surface treatment, minimizes dropouts.

3M is also debuting its high grade videocassette entry, the Scotch HGX-Plus High Grade. According to Williams, the cassette offers video signal to noise that betters the reference standard specifications. Advanced manufacturing techniques, micro-fine Anachron cobalt encapsulated ferric oxide particles suspended in a proprietary binder system and applied to stabilized polyester backing and a static barrier tape backing additive are credited with producing a "stronger, more uniform and more reliable signal" than found in standard videocassettes. The company has enough faith in tape quality and durability of its housing that it is offering a three-year warranty, far better than the typical 90 days. The tapes will be available this summer in VHS T-120 and Beta L-500 and L-750 lengths.

"We see a parallel in audio and videotape markets," said Williams. "Certain segments are buying higher-end equipment and are willing to pay for better software."

Besides the move towards high grade tapes, manufacturers are also recognizing a move toward longer tape lengths. BASF Systems Corp., which, according to audio product manager Bob Morrison, is expanding its videotape production capabilities "every month," will display its Beta L-750. Memorex, whose Petite said that it would show a "notable broadening" of product lines during the next year, will introduce an eight-hour T-160 VHS cassette. TDK also will show a T-160 VHS cassette, as well as a four and a half hour Beta L-750HQ.

In addition to its regular-sized cassette tape formats, TDK will also be introducing the TC-20 half-inch compact videocassette

for use with the new compact portable videocassette recorder systems. The 20-minute length recording cassette is slightly larger than a king-sized cigarette pack, but is compatible with all home VHS recorders when used with a special adapter collar.

The trend toward high quality audio tape consumption continues, and manufacturers are taking note. "As more people get exposed to audio tape, more are looking for better performance," said BASF's Morrison. "We see the entire tape business growing at a level rate of five-to-eight percent, but that rate doubles for high end product."

BASF will show its Pro 1-Super model ferric tape, which Morrison said is targeted at Walkman-type portable users. Sony will issue its UCX-S Type II Position high bias tape, which it has been marketing since January. According to the company's Sasaki, the tape has a wider dynamic range than any other tape of its class.

Both Sony and Memorex are introducing new high quality tape lines for use in microcassette recorders. "The micro market has been strictly for dictation," said Sasaki. "Now the new technology has made it possible to expand to music in microcassette." Sony is offering the MC-60HF (high fidelity) 60-minute microcassette and a 90-minute version, the MC-90HF. It also has metal tape versions in the MC-60METALLIC and MC-90METALLIC.

Memorex also has regular and metal microcassettes for music purposes available — the Memorex MRX normal bias tape and the Memorex Metal, respectively, both with 60-minute lengths. And TDK, which reports improved performance capabilities in most of its cassette formulations, has also upgraded its MC-60 microcassettes to meet its Reference Standard Series requirements in MC metal-alloy, AD normal bias and normal bias D formulations.

In addition to blank tapes, several tape manufacturers will be featuring accessories. Sony will display its CM-1k cleaning microcassette, Maxell has the HE44 cassette head demagnetizer and Memorex has headcleaners for both VHS and Beta formats.

Memorex will also offer its V-100 VHS plastic storage case, in which all Memorex VHS product is sold. According to Memorex' Petite, many consumers have requested the cases to protect tapes of other brands, so the company is introducing it as a separate product.

Certron Corp. will have its "Sound-kissed" Fresh Tape Crate, which includes six C-60 or C-90 high energy cassettes together with a head cleaner in a wooden fruit crate that can store 12 cassettes. And Maxell will have a tape winding machine that can rewind tape four times faster than a recorder's normal rewind mode.

# Summer CES Preview

## Competition Hot As Firms Bow Video Releases At CES

(continued from page 14)

Video Product, is presently wrapping up its Single Dip and Double Dip discount programs, according to Dave Mount, WEA national sales manager, video products. Lasting from May 10 to June 18, the Single Dip program offers a 5% discount to dealers taking a minimum of 46 units, divided into 30 lease/purchase titles and 16 rental-only titles, while the Double Dip program offers a 10% discount to dealers taking a minimum of 700 units spread across 30 lease/purchase titles and 500 units spread across 16 rental-only titles. Discounts apply only to lease/purchase titles and dating is involved.

"The Single Dip and Double Dip programs have done pretty well for us," said WEA's Mount. "We've accomplished our target already." Mount added that WEA and WHV have scheduled meetings with all

### PolyGram Records Will Unveil Digital Compact Disc Software At CES

CHICAGO — Using the slogan "Hear The Light," PolyGram Records is introducing a line of software for the laser-read Compact Disc Digital Audio System at the Summer Consumer Electronics Show (CES) here. This step in the drive towards the CD debut kicks off a campaign by PolyGram's Compact Disc Project, which will begin releasing 200-300 titles in Europe on the format by year's end and is presently readying a catalog for U.S. release early next year.

At CES, PolyGram is demonstrating prototype software versions of the Oscar-winning, platinum Vangelis soundtrack, *Chariots Of Fire* and Compact Disc reformatted Jon and Vangelis LP "Friends of Mr. Cairo." Titles soon to be available in Europe are taken from the company's Polydor, Decca and Phonogram labels and include works by a diverse spectrum of artists such as the Rolling Stones, Art Blakey, John Williams and the Boston Pops, The Platters, Luciano Pavarotti, The Moody Blues, Eddie Rabbitt, Soft Cell, Zubin Mehta, The Four Tops, Elton John, James Last, The Steve Miller Band and Dire Straits, recorded in both analog and digital formats. PolyGram's American arm will announce titles from the Polydor, Mercury, Casablanca and other labels soon, with production to take place at PolyGram's Hanover, West Germany plant for its product along with custom manufacturing for other record companies.

The developers of the Compact Disc system, Philips and Sony, have worked with PolyGram since the beginning of the project, a revolutionary leap in audio engineering that uses a non-contact laser "read-out" control to offer top-quality sound reproduction. The Compact Disc itself is 4.7" and is packaged inside a protective coating that shields it from dust, scratches, dirt, or wear to maintain maximum longevity and aural quality. Recordings up to an hour can be stored on the software, and the hardware can connect with traditional stereo units with direct patching.

key dealers at the show, when July rental-only titles will be announced, including *Sharky's Machine*, *Personal Best* and *Rollover*.

#### 20th Century-Fox Video

Twentieth may have its hands full with the phenomenal success of the June rental *Star Wars*, but the company is also releasing a number of sale titles in time for the show. Included are *An Evening With Liza Minnelli*, the uncut, original roadshow version of *Cleopatra*, the James Bond film *Goldfinger*, *Deadly Dust*, *The Pink Panther Strikes Again*, *Evilspeak* and *The Making of Star Wars SPFX The Empire Strikes Back* (which was delayed from its original May

release date). Twentieth is also expected to announce a distribution deal for Playboy Prods.

#### MGM/UA Home Video

MGM/UA "will be using the Summer CES as a forum to inaugurate a whole new line of programming," according to Entertainment Group chairman Cy Leslie, and, indeed, the company's plans are wide-ranging. MGM/UA Home Video president Micky Hyman noted that the company will announce its plans to distribute "a major line of children's programming," in addition to its first video music product. Jim Mervis, vice president of programming, noted that the program, the 1977 Emmy Award-winning *Barry Manilow Special*, which aired on ABC-TV, will be released in stereo on both videocassette and CED disc.

Other featured releases at the show will be *Tarzan*, *The Ape Man*, which has reverted, as of this month, from rental to sales mode. On tap for July will be the First Run Home Theatre rental-only title *Shoot The Moon*, in addition to the sale titles *Buddy, Buddy*, with Jack Lemmon and Walter Matthau; *Cannery Row*, with Nick Nolte and Debra Winger; *True Confessions*, with Robert De Niro and Robert Duvall; *A Stranger Is Watching*; and the cartoon compilation *Tom and Jerry, Volume 2*.

In an effort to set up what MGM/UA's Hyman called "an orderly marketing of premium product," CED discs of most titles will follow one month after videocassette release. July will see disc versions of *Tarzan*, *Tom and Jerry, Vol. 2*, *Seven Brides For Seven Brothers*, Elvis Presley in *Viva Las Vegas* and *The Pirate*. Following in August will be discs of *Rich and Famous*, *Buddy, Buddy* and *Cannery Row*. First Run Theatre rental titles for late summer through mid-fall are *Pennies From Heaven* (August), *Diner* (September) and *Victor, Victoria* (October).

#### Columbia Picture Home Entertainment

CPHE will be introducing various new point-of-purchase displays in support of its June videocassette titles *Absence Of Malice*, *The Last Detail* and *Cactus Flower*, noted Robert Blattner, vice president and general manager. No special promotions were officially announced at presstime, although it is expected that the company will be revealing its July titles at the show.

#### Paramount Home Video

Paramount's lowest-priced video yet (and, according to the company, the lowest-priced video title from a major manufacturer) could turn out to be one of its biggest hits at the show. *Space Seed*, the *Star Trek* television episode that inspired the newly-released Paramount Pictures film *Star Trek II: The Wrath of Khan*, is the sixth episode from the highly-popular television series released to the home video market and, like its predecessors, was originally scheduled to debut as one of two episodes in a "double bill" package. However, as part of a cross-promotion with the film, the 50-minute program has been released separately at a suggested list price of \$29.95.

Richard Childs, vice president and general manager of Paramount Home Video, stated that the company will be watching the sales of *Space Seed* closely, as it could impact future pricing. *Space Seed* will be joined by five other new Paramount titles, including *Ragtime*, *Great Movie Stunts* and *The Making of Raiders Of The Lost Ark*, *The Apprenticeship of Duddy Kravitz*, *Paint Your Wagon* and the Jill Clayburgh film *I'm Dancing As Fast As I Can*.

#### MCA Videocassette

Two non-movie titles, the April release *The Marvelous Land of Oz* and *The World of Martial Arts*, will be the subject of MCA Videocassette promotions, along with such new releases as the highly-acclaimed Costa-Gravas film *Missing*; *The Border*,

starring Jack Nicholson; *All Night Long*, with Gene Hackman and Barbra Streisand; *The Last Married Couple In America*, starring George Segal and Natalie Wood; *The Great Waldo Pepper*, with Robert Redford; and *Galactica III: Conquest of the Earth*.

#### Disney Telecommunications

Wait Disney Prods.' software arm has 14 new releases set for the next two months in videocassette and LaserDisc formats, as well as a mega-promotion angle through a "Disney American Summer Cartoon Sale" that will include a drop in price on certain tapes, giveaway items and large in-store displays.

Videocassette titles for June are the \$69.95 listed features *Swiss Family Robinson*, *Freaky Friday*, *Justin Morgan Had A Horse* and the \$49.95 half-hour souvenir film *A Day At Disneyland*. June LaserDisc releases are pegged as *The Black Hole*, *The Many Adventures of Winnie The Pooh*, *The Love Bug*, *Escape to Witch Mountain* and *Mickey Mouse & Donald Duck Cartoons Collection I*. LaserDiscs available the following month are *Pete's Dragon*, *Dumbo*, *Davy Crockett & The River Pirates*, *The One & Only Original Family Band* and *Mickey Mouse & Donald Duck Cartoons Collection II*. All of the LaserDisc titles list at \$34.95; with the exception of *Pete's Dragon*, a two-cassette package, at \$44.95.

According to Ben Tenn, vice president, retail sales for the company, the Summer Cartoon sale offers seven different animated film collections re-packaged to include a 16 ounce mug featuring Disney cartoon characters. The tapes will be made available for display in a seven-foot tall in-store gazebo, and the regularly-priced \$49.95 tapes will be sale priced \$10 lower.

#### Blay Video

Andre Blay Corp., the independent firm headed by the founder of Magnetic Video, has geared up for its biggest release yet, with 22 new titles to be unveiled at this show. Heading the list will be *The Night Porter* and *Magic*, two Joseph E. Levine films, in addition to four how-to films, one musical concert, 14 Rank classics and the cult film *The Poppy Is Also A Flower*.

The music tape being bowed at the show is *Stars of Rock and Roll — Part 1*, a stereo title that features such '50s and '60s stars as Little Anthony, The Coasters and Dodie Stevens.

#### Vestron Video

Stamford, Conn.-based Vestron is heavily promoting the home videocassette release of *Butterfly*, starring Stacy Keach and Golden Globe winner Pia Zadora, at the CES, with the focus of the effort being a *Butterfly* Sweepstakes, the first prize of which is the entire Vestron catalog of 22 titles (valued at more than \$1,500). The

second prize is 10 Vestron titles, and third prize is five releases.

The company will also be debuting its new Wonderlust Video label of R-rated titles with mature themes at the Summer CES. Scheduled to begin distribution in mid-July, Wonderlust opens with four titles, including *Sex On The Run*, starring Tony Curtis, Marisa Berenson and Britt Ekland; *The Happy Hooker*, starring Lynn Redgrave as Xaviera Hollander; *Gas Pump Girls*; and *Acting Out*, a film which a Vestron spokesperson described as "a cinema verite exercise in which real people act out personal fantasies." The Wonderlust launch will be accompanied by an extensive marketing campaign that includes posters, various point-of-purchase displays and co-op advertising.

#### Pacific Arts Video Records

Carmel, Calif.-based Pacific Arts has been known primarily for the Grammy Award winning *Michael Nesmith In Elephant Parts* up until now, but the company will be showing, as well as announcing, a number of new titles in Chicago. Continuing in the successful comedy genre, PAV will be re-packing and re-releasing *An Evening with Sir William Martin* for June and showing it at the company's booth. It features Bill Martin, who co-starred in *Elephant Parts*, and co-stars Nesmith as Foyer, the Butler.

Other comedy release forthcoming from PAV will be *To See Such Fun*, a compilation of 80 years of British comedy, from England's Video Space, along with another program licensed from Video Space, *Derek and Clive Get The Horn*, starring Peter Cook and Dudley Moore. Both are slated for August release. In addition to the 1980 *Hungry 'I' Reunion* from the famed S.F. comedy club. July will see the release of the '60s surf classic *The Endless Summer* on videocassette. *Endless Summer* will also be released in the LaserDisc format, the first title to be custom-pressed under the Pacific Arts label.

#### The Nostalgia Merchant

Continuing its reputation for a good selection of vintage films, many of which are considered classics, Snuff Garrett's Nostalgia Merchant has four new releases and three re-releases that will be featured at the show. Leading the pace are *Stage Door*, with Katherine Hepburn and Ginger Rogers, and *I Remember Mama*, with Irene Dunne, followed by *Kitty Foyle*, also starring Ginger Rogers and *Son of Monte Cristo*, the sequel to *The Count of Monte Cristo* with George Sanders. Among Nostalgia Merchant's re-releases are producer Val Lewton's original *Cat People*; *High Noon* the Gary Cooper-Grace Kelly classic and Howard Hawks' *The Thing*.

**DANGEROUS  
ROCK  
COMING  
SOON.**



# MERCHANDISING

## TOP 200 ALBUMS

### Three E/P/A Acts Vault Into Top 100; Heart Leads Pack

by Mark Albert and Ken Kirkwood

**TOP STORY OF THE WEEK** is the debut of two major acts and one new & developing one, all under the E/P/A umbrella, into the Top 100. New albums by Heart (Epic), Kansas (Kirshner/CBS) and The Clash (Epic) make their initial entries on the **Cash Box** Top 200 Albums chart at #52 bullet, #56 bullet, and #87 bullet, respectively. Prime retail activity for Heart was reported in the West and Midwest. Kansas had strong reports out of the Midwest and South. And The Clash is breaking out of the West and East primarily. Both Heart and Kansas have bulleting singles as well at #36 and #32 on the **Cash Box** Top 100 Singles Chart.

**TOP TEN HIGHLIGHTS** — Paul McCartney remains at the top for the fourth consecutive week, and his "Ebony And Ivory" single duet with Stevie Wonder also remains at #1 for the fifth week in a row. . . A highly competitive log jam in the Top Five has Asia holding at #2, Wonder holding at #3 bullet and Van Halen at #4 bullet. Willie Nelson rounds out the first five with a two-point jump to #5 bullet. The big story here is that Nelson's LP has become the #1 album at the racks, with retail remaining very steady. . . Queen moves up a notch to #8 bullet with good retail in all regions and is beginning to lock in at the rack level. . . The Human League debuts into the Top Ten this week at #9 bullet, up from #11. Good retail everywhere, led by the East. The LP is continuing its momentum at the racks as well.

**TOP 100 HIGHLIGHTS** — Toto, closing in on the Top Ten, moves to #11 bullet from #14. Retail activity remains strong everywhere, especially the Midwest and West, and the album is still an impressive rack item. The group's single, "Rosanna," took a big jump in the Top Ten, moving up five points to #5 bullet on the Top 100 Singles chart. . . A 12-point jump into the Top 20 for #38 Special to #19 bullet. Good sales out of all regions this week, led by the Midwest and West. Sales are now beginning to kick in at the racks. The single, "Caught Up In You," is also very hot, jumping ten points to #20 bullet. . . Rick James jumps to #27 bullet, up from #41. Strong second week response out of the South, East and West. . . Juice Newton takes a 23-point jump to #30 bullet with good retail everywhere, led by the Midwest and South. Newton is starting to make a move at the racks, where her album should become a very strong item. Her "Love's Been A Little Bit Hard On Me" single goes to #10 bullet from #13 on the Top 100 Singles chart. . . The original soundtrack to *Annie* moves to #50 bullet,

up from #60. The LP is exploding at the racks — Top 20 — to go along with good retail in the East and West. A single, "Tomorrow," has just been released as well. . . Ashford & Simpson move #60 bullet, up from #76, and is doing quite well in the South, East and West . . . squeeze, #61 bullet, up from #71, is still huge on the coasts. This LP is going to have to begin spreading to other regions if it is to maintain upward movement. . . Neil Diamond jumps to #68 bullet from #81. The album is a Top 25 commodity at the racks, and retail is good in the Midwest, South and East. . . Both Richard Simmons, #70 bullet, and Jane Fonda, #75 bullet, are exploding at the racks — Top 15 reports for both. Retail for Simmons is slightly better, particularly in the Midwest and East. . . Vaulting into the Top 100 are "Bootsy" Collins, #92 bullet, up from #104; Marshall Crenshaw, who jumps to #97 bullet from #112; and Frank Zappa at #99 bullet, up from #121. Collins is selling well in the South and East, while Crenshaw and Zappa are very strong in the West and East.

**101 TO 200 HIGHLIGHTS** — Barbara Mandrell is nearing the Top 100, jumping to #102 bullet from #117. The LP is generally building at the racks to go along with fair retail out of the South and Midwest. . . Speaking of strong rack items, the Chipmunks take a nice jump to #105 from #126. . . Ry Cooder moves up 17 points to #119 bullet with strong sales out of the West. . . The Reddings #130 bullet, up from #146, is selling well out of Baltimore/Washington, D.C., Memphis, Atlanta, Houston, Cincinnati and Los Angeles. . . A Flock Of Seagulls, #138 bullet, up from #156, is selling quite well on the West Coast. . . Gang Of Four, #145 bullet, up from #158, is starting to break out of the East and West. . . Luther Henderson's "Turned on Broadway" #151 bullet, and Frank Barber's "Hooked On Big Bands," #152 bullet, are both generating action on the East Coast.

**DEBUTS** — The Gap Band is this week's big debut, coming in at #47 bullet. Good initial sales out of all regions, led by the South and Midwest. The album debuted at #18 bullet on the Top 75 Black Contemporary Albums chart as well. The "Early In The Morning" single jumps to #4 bullet from #7 on the Top 100 B/C singles chart, with a strong shot at going to #1 in the near future. . . Eric Clapton's "Best Of" package debuts at #116 bullet with good sales in the Midwest, West and East. . . Larry Elgard's "Hooked On Swing" comes on at #134 bullet with good early retail out of the West and South. . . Herb Alpert debuts at #144 bullet with good early acceptance in the East.



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

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- 1 RICK JAMES
- 2 GAP BAND
- 3 HEART
- 4 JUICE NEWTON
- 5 KANSAS
- 6 CLASH
- 7 SQUEEZE

- 8 JOHN COUGAR
- 9 DAZZ BAND
- 10 RAINBOW
- 11 RICHARD SIMMONS
- 12 ANNIE
- 13 ASHFORD & SIMPSON
- 14 CHEAP TRICK
- 15 MOTELS

### NORTHEAST 1.

- 1 SQUEEZE
- 2 CLASH
- 3 RICK JAMES
- 4 HEART
- 5 JUICE NEWTON
- 6 KANSAS
- 7 GAP BAND
- 8 MOTELS
- 9 ANNIE
- 10 RAINBOW

### SOUTHEAST 2.

- 1 GAP BAND
- 2 KANSAS
- 3 RICK JAMES
- 4 JUICE NEWTON
- 5 DAZZ BAND
- 6 HEART
- 7 ASHFORD & SIMPSON
- 8 DENIECE WILLIAMS
- 9 WILLIAM "BOOTS" COLLINS
- 10 JOHN COUGAR

### BALTIMORE/WASHINGTON 3.

- 1 RICK JAMES
- 2 JUICE NEWTON
- 3 GAP BAND
- 4 SQUEEZE
- 5 RICHARD SIMMONS
- 6 ANNIE
- 7 HEART
- 8 MARSHALL CRENSHAW
- 9 RAINBOW
- 10 ASHFORD & SIMPSON

### WEST 4.

- 1 RICK JAMES
- 2 CLASH
- 3 HEART
- 4 GAP BAND
- 5 SQUEEZE
- 6 MOTELS
- 7 KANSAS
- 8 LARRY ELGART
- 9 PAT METHENY
- 10 CHEAP TRICK

### MIDWEST 5.

- 1 KANSAS
- 2 RICK JAMES
- 3 JOHN COUGAR
- 4 RAINBOW
- 5 HEART
- 6 GAP BAND
- 7 JUICE NEWTON
- 8 DAZZ BAND
- 9 CLASH
- 10 RICHARD SIMMONS

### NORTH CENTRAL 6.

- 1 JANE FONDA
- 2 RICHARD SIMMONS
- 3 ANNIE
- 4 NEIL DIAMOND
- 5 JUICE NEWTON
- 6 CHARLENE
- 7 CHIPMUNKS
- 8 BARBARA MANDRELL
- 9 CHEAP TRICK
- 10 BLUE OYSTER CULT

### DENVER/PHOENIX 7.

- 1 KANSAS
- 2 HEART
- 3 JOHN COUGAR
- 4 RICK JAMES
- 5 DAZZ BAND
- 6 GAP BAND
- 7 CLASH
- 8 CHEAP TRICK
- 9 MARSHALL TUCKER BAND
- 10 JUICE NEWTON

### SOUTH CENTRAL 8.

- 1 GAP BAND
- 2 RICK JAMES
- 3 JUICE NEWTON
- 4 HEART
- 5 KANSAS
- 6 DAZZ BAND
- 7 ASHFORD & SIMPSON
- 8 JOHN COUGAR
- 9 RAINBOW
- 10 SQUEEZE

WHAT'S IN-STORE

**TOWER SHAKE-UP** — A couple of changes came down last week at **Russ Solomon's** Sacramento-based **Tower Records** chain. First of all, **John Schairer** resigned from his post as general manager of the record division. In his place, **Stan Goman**, who has been with the company since 1967 and has run the San Francisco store for the last few years, will take over as the division manager. In addition, Solomon informed that the chain's advertising unit was spun off from the record division to become a full-fledged division itself. **Chris Hopson**, who headed the advertising unit when it was part of the record division, will now be a full division head.

**A UNIT CALLED MOON** — **Licorice Pizza's** Sherman Oaks Galleria store in San Fernando Valley was the site of an in-store appearance by **Frank Zappa's** daughter, **Moon Unit**, at the outlet to support the **Barking Pumpkin LP**, "Ship Arriving Too Late To Save A Drowning Witch," which features Moon Unit on the single, "Valley Girls."

**THE RECORD BAR-ON** — **Record Bar** president **Barrie Bergman** was profiled along with fast-food chain potato supplier **J.R. Simplot**, Texas builder **Harold Farb** and film producer **Melvin Simon** in the May 31 issue of *U.S. News & World Report* in an article entitled "Modern Tycoons — How They Made It, How They Live." The 39-year-old Bergman, who began Record Bar in 1960 and built it into the country's second-biggest record retail company, was featured for his extravagant lifestyle, as well as his maverick, non-conformist ways. Among several choice Bergman quotes outlining his business philosophy is this summary statement: "I used to be considered weird. Now that I'm successful, I'm considered eccentric."

**FLAPPING IN THE SQUEEZE** — **Squeeze's** just out "Sweets From A Stranger" LP comes with a unique marketing tool in the form of a detachable side flap that folds over the jacket opening and contains excerpts from rave reviews by *Rolling Stone*, *The New York Times*, *The Los Angeles Times* and *The Washington Post* beneath the heading "When it comes to Squeeze they can't be called 'critics.'" According to A&M Records' vice president of creative services **Jeff Ayeroff**, who thought up the device, the flap is cheaper to produce than his original idea of the "belly band" paper sashes that girdle Japanese albums and contain translations of song titles and recording information. "Squeeze is the best-reviewed band I've ever seen," Ayeroff explains. "But what's frustrating about a band as good as Squeeze is that they're too good — that they are only understood by reviewers. However, we've seen with some of our bands like the **Police** and **Go-Go's** that they are critic's darlings in the first phase of their careers. Then they start picking up fans and then sales. But the critics come first. The flap, which can be torn off if the buyer doesn't like it, has quotes from the top critics in major markets, which people in most parts of the country don't get to see. It legitimizes Squeeze as a creative entity, much more effectively than an ad campaign using our own comments."

**CLASSIC CARDS** — Coinciding with a renewed interest in doo-wop singing, "Rock Greats Collector's Cards, Series #1" is now available from Music Nostalgia. The set of 45 cards shows black-and-white publicity photos of classic rock 'n' roll vocal groups from the '50s and early '60s, with lead singers, group members and hit records listed on the reverse side. Among the golden oldie groups included in the series are **The Clovers**, **The Platters**, **The Harptones**, **The Nutmegs** and **The Penguins**, as well as rock 'n' roll fathers **Chuck Berry** and **Fats Domino**. The set can be ordered from Music Nostalgia, P.O. Box 275, Tappan, N.Y. 10983. Each set is \$4.50, but five cost \$20, 10 are \$32.50 and 20 go for \$45. A second series is forthcoming in August.

**GOLD RECORDS** — **Roulette Records**, which came out with a 16-volume set of '50s and '60s oldies a few months back, recently joined with Atlanta station WQXI-AM, **Pickwick** and **Turtles** stores in a "Golden Memory Medley" giveaway. Five grand prize winners who correctly identified a broadcasted seven-oldie medley won weekend trips for four to San Francisco plus the complete Roulette set. All other callers-in received the LP of their choice from the set, which was picked up at the nearest Turtles following receipt of a certifying letter from WQXI. Roulette Records, by the way, is working on another 12-15 volumes to add to its series.

jim bessman

Labels Intensify Summer Incentives

(continued from page 6)

program offers discretionary dating, a 3.8% discount and a one-shot buy-in for accounts up to June 11. The program covers the entire frontline and \$5.98 midline catalog. PolyGram is to advance a second phase of the program featuring 15 currently selling album titles on a two-shot basis carrying the same terms through June 20.

During June and July, Capitol/EMI America/Liberty is planning a "Dads 'n' Grads" program, including 15-20 of the hottest selling LP titles, including product by Juice Newton, The Motels, Sheena Easton and others. The program reportedly carries a five percent discount with an additional 30 days dating.

MCA Records is offering two catalog programs, one featuring 10 titles by Neil Diamond and another spotlighting 16 Elton John album titles. Starting June 1, the MCA dealer program allows for a dealer buy-in through the first two weeks of June with a five percent discount. John Burns, vice president, MCA Distributing Corp., said that a program featuring the label's soundtrack product was anticipated later in the summer.

CBS Records is also working a soundtrack and Broadway show album program that offers 30 days additional dating and a five percent discount. Buy-in period for the campaign is from June 1 to June 18.

Also in the midst of a cassette program is RCA Records, which is featuring 60 of its currently hot and certain catalog titles that began the last week of May and ends the first week of June. The program features five-to-seven units free per each 100 ordered, depending on title ordered. No dating was mentioned.

Gallagher at RCA commented, "We feel like people are heading for the beach and to other outdoor recreation during this time of year, and that means that more cassettes are selling."

He added that while the margin of LP to cassette sales is still about 2 to 1, "the volume of cassette sales are beginning to grow substantially due to the greater availability of cassette hardware."

He further noted that in today's economy, consumers were less and less frequently purchasing a title in both album and cassette configurations.

In other programs, WEA is offering a

three-pronged plan, dubbed the "Fantastic Incredible Program," which includes 150 titles of current and best-selling catalog at five percent discounting and billing deferred to Sept. 26, with two-buy-ins. Other programs are designed to highlight and tie-in with Black Music Month offering similar discount and dating. The billing on the first phase of the WEA Black Music Month program allows for two buy-ins before June 26 and billing comes due Sept 10.

Aggressive Marketing

All other labels contacted have described similar summer programs centered around Black Music Month. Most programs are being supported by strong in-store merchandising, promotion and marketing campaigns (**Cash Box**, May 22, May 29).

Merchandising, extensive marketing and advertising are also features of the label programs covering pop/rock and country-oriented promotions.

As Gallagher put it, "Because of the way the economy is, we feel we have to aggressively market our product to stimulate sales."



**SOPRANO'S SIGNATURE** — Opera and concert star **Elisabeth Schwarzkopf** is shown signing one of her many albums at an in-store appearance at the Dupont Circle Record & Tape, Ltd. outlet in Washington, D.C. The event was sponsored by Record & Tape, Ltd. and EMI Angel Records, in support of her EMI Angel catalog and new book "On And Off The Record."

BREAKOUTS/PLUS PROFIT

ALBUM BREAKOUT

**GAP BAND IV — GAP BAND — TOTAL EXPERIENCE/POLYGRAM TE-1-3001**

Breaking out of: Record Bar — National, Sound Unlimited — National, Lieberman — Dallas/Portland, Harmony Hut — East Coast, Strawberries — New England, Spec's — South Florida, Turtles — Atlanta, BIB — Charlotte, Port 'o' Call — Nashville, Poplar Tunes — Memphis, Leisure Landing — New Orleans, Tape City — New Orleans, Boatners — New Orleans, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, Gary's — Virginia, Soul Shack — Washington, Kemp Mill — Washington, Webb's — Philadelphia, Richman Bros. — Philadelphia, Crazy Eddies — New York, Cavages — Buffalo, Record Theatre — Cincinnati, Karma — Indianapolis, Rose Records — Chicago, Radio Doctors — Milwaukee, Big Apple — Denver, Mile Hi — Denver, Tower — Seattle/San Francisco/Sacramento/Los Angeles, City One Stop — Los Angeles, Licorice Pizza — Los Angeles, John's — Los Angeles, Record Factory — San Francisco.

**MERCHANDISING AIDS:** Trims, Posters.

SINGLE BREAKOUT

**YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU — MELISSA MANCHESTER — ARISTA AS0676**

Breaking out of: Potomac One Stop — Washington, D.C., Peaches — Columbus, Everybody's — Portland, Peaches — Cincinnati, Cavages — Buffalo, Tower — Campbell, Tower — Seattle, Disc-O-Mat — New York City.

TOP SELLING ACCESSORIES \*

- Allsop Cassette Head Cleaner (III)
- Audio Technica Sonic Broom (AT 6012)
- Bowers Outer LP Sleeves
- (S) Discwasher D-4 1 1/4 oz. Refill Fluid
- Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Head Cleaner
- Le-Bo Outer LP Covers
- (S) Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/BAG)
- Memorex Cassette Head Cleaner
- Memorex MRXL I C-90 (2/BAG)
- Memorex T-120 (Videocassette)
- Recoton Record Guard Anti-Static LP Inner Sleeves
- Soundguard Recrd Cleaner (R-935)
- TDK DC-90
- (S) TDK SAC-90
- TDK SAC-90 (2/BAG)
- TDK T-120 (Videocassette)

Compiled from: Radio Doctors — Milwaukee • Dan Jay — Denver • Peaches — Cincinnati, Columbus • Sound Video, Unltd. — Chicago • Big Apple — Denver • Gary's — Virginia • Karma — Indianapolis • Licorice Pizza — Los Angeles • Tower — Sacramento, Seattle • Record Theatre — Cincinnati • Sound Warehouse — San Antonio.

TOP SELLING MIDLINES

- AC/DC** • Let There Be Rock • Atco SD-36151
- Tommy Bolin** • Teaser • Nemperor/CBS PZ 37534
- (S) **Bow Wow Wow** • Last Of The Mohicans • RCA CLP1-4314
- David Bowie** • Bertolt Brecht's "Baal" • RCA CLP1-4346
- The Doors** • Elektra EKS 74007
- (S) **Haircut 100** • Pelican West • Arista AL 6600
- Missing Persons** • Capitol DLP-1500
- The Monroes** • Alfa AAE-15015
- Mike Oldfield** • Tubular Bells • Virgin/CBS PE 34116
- (S) **Judas Priest** • Sin After Sin • Columbia PE 34787
- Rainbow** • Jealous Lover • Polydor/PolyGram PX-1-502
- Rolling Stones** • Sucking In The Seventies • Rolling Stones/Atco COC-T6028
- Romeo Void** • Never Say Never • 415 Records/415A-0007
- Secret Policeman's Ball** — **The Music** • Island IL 9630
- (S) **Pete Shelley** • Homosapien • Arista AL 6601
- Sherbs** • Defying Gravity • Atco SD-38146

Compiled from: Big Apple — Denver • Gary's — Virginia • Karma — Indianapolis • Radio Doctors — Milwaukee • Licorice Pizza — Los Angeles • Peaches — Cincinnati • Sound Video, Unltd. — Chicago • Lieberman — Denver • Tower — Sacramento, Seattle • Record Theatre — Cincinnati • Sound Warehouse — San Antonio.

\* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales

## Summer CES Preview

### Cal Vista Video Plans CES Debut For 1/4-Inch Format

(continued from page 18)

position on quarter-inch prerecorded format.

"We were talking with Technicolor a year ago about the possibility of putting some of our family films on quarter-inch," commented Al Bloom, vice president of Cabellero Control Corp., which deals in general interest and family-oriented films, as well as X-rated movies. "We negotiated back and forth for two or three months, but they were more interested in developing the machinery than the software. I wish Sidney Niekirk all the luck in the world, but I honestly don't think the universe of machinery out there is large enough to support the quarter-inch format, especially with the new lightweight portable half-inch machines that are emerging.

"As far as videodiscs go, we've already signed a deal with MGM for our Family Home Entertainment products, and they'll be releasing some of our titles on videodisc. No one's willing to commit to adult films for disc yet, but that's just down the road. Right now there's not enough manufacturing capability in the disc companies to meet the demand if they started pressing adult product. If they began with X-rated discs now, they couldn't handle the production output that would be needed."

According to Bloom, who's currently exploring the full scope of possibilities for adult video on the Pioneer LaserDisc and RCA CED system, the profits to be made on videodisc would be much lower for manufacturers because of the relatively low retail cost of the software, presently ranging from \$25-35, as opposed to videocassettes, which retail from \$65-100. However, another explicit filmmaker and X-rated tape manufacturer, Joe Steinman of Select Essex Video, sees big profits in videodiscs because hard-core product in that format would sell at a higher price than major studios' film releases.

### New Video Games In CES Spotlight

(continued from page 18)

cartridges compatible only with its own hardware. It plans to introduce a cartridge entitled "Conan," based on the film *Conan The Barbarian*, and another called "Artillery Duel." Astrocade's ZGRASS personal computer can be used to play its games. It can also accommodate CTN business programs, according to Wes Thomas, Astrocade publicist.

Imagic, Inc., a software manufacturer founded by former executives of Mattel and Atari, is covering its bets by introducing seven cartridges, three compatible with the Atari and four with the Intellivision system. It plans to introduce "Cosmic Ark," "Riddle of the Sphinx," "Atlantis" and "Fire Fighter" for the Atari console. "The names for the four Intellivision cartridges are not yet final," said Jennifer Broth, Imagic marketing representative.

Imagic also plans to introduce its video storage center, a compartment that can house either an Atari or Intellivision system and up to 15 game cartridges.

Games By Apollo, the Texas-based software manufacturer that bowed in November 1980, plans to display its four new games compatible with the Atari system. They are "Lochjaw," "Racquetball," "Lost Luggage" and "Space Cavern." It also plans to display "Skeet Shoot" and "Spacechase." Its catalog cartridges, according to John Sandal, Apollo advertising manager. "We plan to put out six more by the end of the year."

U.S. Games, manufacturer of hand-held electronic games that recently entered the video game cartridge market with "Space Jockey" and "Sneak 'N Peek," is introduc-

"We're negotiating with videodisc manufacturers to get our product in that format this year," said Steinman. "Obviously, here's a field that's sitting in a dormant stage, and one of the reasons is because it doesn't offer the diversification that cassettes offer. Until adult entertainment is in that format, I believe it will stay dormant. X-rated discs would considerably help sales of the hardware. The quarter-inch line is still in its infancy, but when the market grows, our product will certainly be available in that format. At the moment, we've decided not to take any major step in that direction because we're so vigorously building up our half-inch line."

#### Long Term Project

While large-scale quarter-inch tape production is generally considered to be a long-term project, with most video executives predicting the dominance of half-inch tape for the next decade, it wasn't so long ago that adult filmmakers had the foresight to get involved with videos on the ground floor. As major motion picture studios sat by, entrepreneurs reaped fortunes from X-rated prerecorded video tape sales and quickly learned the ins and outs of the tape business. Could lightning strike twice in the same spot and make the quarter-inch format a bonanza for potential investors? No one can answer that question now, but Cal Vista is banking on the hope that consumers will want smaller video hardware just as they've gotten accustomed to smaller audio hardware.

"Most of the X-rated guys are pretty astute at turning a dollar," said Al Bloom when queried about the adult industry's bold moves to date in the video market. "The majority of them were involved in 8mm stag films when that hit its peak about four years ago. Then the home video explosion started, and they saw that as a turn, as the future of home entertainment . . . and they were right on target."

ing "Word Zapper" and "Towering Inferno" at the convention. Its cartridges are all compatible with the Atari system. "We'll also be talking about our national advertising campaign for the last half of the year," said Ron Evans, U.S. Games marketing communications manager. "We plan a massive television and magazine campaign."

The firm also plans to explain its new direction, now that it has changed owners. "We were recently acquired by Quaker Oats, and we'll be explaining how that impacts on us," said Evans.

In contrast, Colecovision plans to display its 40 Atari-oriented game cartridges, but will not introduce its Colecovision video game configuration at the CES convention. And Activision, the first independent software-only manufacturer, will display all of its 16 catalog cartridges and plans to introduce four additional games, which public and trade relations representative Diane Drosnes declined to disclose. Their cartridges are compatible with Atari's VCS system.

### RIAA Issues Second Digital Recording Guide

NEW YORK — The second edition of the *RIAA Digital Recording Facilities Directory*, listing 53 domestic and international facilities that rent or lease digital recording equipment, has just been issued.

Launched in February of this year to encourage use of the new technology by artists and producers, the directory includes information supplied by the five manufacturers of master digital recording and/or editing units.

## TOP 30 ALBUMS

		Weeks On Chart	6/5		Weeks On Chart	6/5	
1	<b>OFFRAMP</b> PAT METHENY GROUP (ECM-1-1216)	2	4	16	<b>ELECTRIC RENDEZVOUS</b> AL DI MEOLA (Columbia FC 37654)	17	19
2	<b>WE WANT MILES</b> MILES DAVIS (Columbia C2 38005)	1	5	17	<b>LITE ME UP</b> HERBIE HANCOCK (Columbia FC 37928)	25	2
3	<b>MYSTICAL ADVENTURES</b> JEAN-LUC PONTY (Atlantic SD 19333)	3	18	18	<b>CRAZY FOR YOU</b> EARL KLUGH (Liberty LT-51113)	18	32
4	<b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	5	43	19	<b>RIDE LIKE THE WIND</b> FREDDIE HUBBARD (Musician/Elektra E1-60029)	19	13
5	<b>COME MORNING</b> GROVER WASHINGTON, JR. (Elektra 5E-562)	6	27	20	<b>DREAM ON</b> GEORGE DUKE (Epic FE 37532)	14	15
6	<b>THE DUDE</b> QUINCY JONES (A&M SP-3721)	4	82	21	<b>SILK</b> FUSE ONE (CTI 9006)	21	22
7	<b>TELECOMMUNICATION</b> AZYMUTH (Milastone/Fantasy M-9101)	7	10	22	<b>LIVE AT THE SAVOY</b> RAMSEY LEWIS (Columbia FC 37687)	22	15
8	<b>THE GEORGE BENSON COLLECTION</b> (Warner Bros. 2HW 3577)	8	30	23	<b>DAN SIEGEL</b> (Elektra E1-60037)	29	12
9	<b>WYNTON MARSALIS</b> (Columbia FC 37574)	11	19	24	<b>CHARIOTS OF FIRE</b> ERNIE WATTS (Qwest/Warner Bros. QWS 3637)	20	20
10	<b>RIO</b> LEE RITENOUR (Musician/Elektra E1-60024)	12	14	25	<b>THE LADY AND HER MUSIC — LIVE ON BROADWAY</b> LENA HORNE (Qwest/Warner Bros. 2QW 3597)	23	13
11	<b>HOLLYWOOD</b> MAYNARD FERGUSON (Columbia FC 37713)	9	8	26	<b>WEATHER REPORT</b> (ARC/Columbia FC 37616)	24	17
12	<b>FATHERS AND SONS</b> (Columbia FC 37972)	15	8	27	<b>EARLAND'S JAM</b> CHARLES EARLAND (Columbia FC 37573)	27	11
13	<b>FANDANGO</b> HERB ALPERT (A&M SP-3731)	16	3	28	<b>SOMETHING ABOUT YOU</b> ANGELA BOFILL (Arista AL 9576)	30	20
14	<b>IT'S A FACT</b> JEFF LORBER (Arista 9583)	10	12	29	<b>BLUE HORIZON</b> ERIC GALE (Musician/Elektra E1-60022)	28	13
15	<b>OBJECTS OF DESIRE</b> MICHAEL FRANKS (Warner Bros. BSK 3600)	13	20	30	<b>SLEEPWALK</b> LARRY CARLTON (Warner Bros. BSK 3635)	26	20

## ON JAZZ

**NEW VISION AT GRAMAVISION** — The problem of expanding the interest in a jazz artist beyond the core market is one that has constantly confronted record companies. The most obvious solution has always been to encourage artists to make more commercial, pop-oriented records, but the result has frequently been the alienation of both the audience and the artist. Over the years, labels have occasionally succeeded in presenting an artist in a unique context without compromising the musicians approach or music, but these are usually very special dates, such as the recently released "Gershwin Live" album by Sarah Vaughan with the Los Angeles Philharmonic on CBS Masterworks or the upcoming album for the same label by trumpeter Wynton Marsalis



on which he will perform Hayden's Trumpet Concerto in F. One of the reasons these projects are few and far between is that labels tend to have a commitment to artists rather than a particular philosophy about making records, i.e., they start with the artist rather than the concept. Now, the New York-based Gramavision label, headed by Jonathan Rose, is taking a different tack. And although the label's roster boasts the likes of pianist Anthony Davis and saxophonists Tony Digradi, Oliver Lake and Paul Winter, Rose does not see Gramavision as a jazz label per se. "There is a buyer who is educated, between 20 and 40, who has tastes that are much broader than just any one category," Rose recently told us. "We say they're interested in jazz, but really,

they're interested in jazz as a sub-set of a more general music that evokes feeling. We've come to feel that they're not a jazz buyer, and we're not a jazz label." Looking at jazz under a broader heading is seen as a way of providing both the label and its artists with a greater freedom. "The more I've observed of that community of buyers," said Rose, "and how large it is, the more freedom it's given us to do what we like. The people who are already into the music are going to find us, and the next phase is to expand that group." Instrumental in Gramavision's approach is Rose's conviction that signings should be extremely selective, covering only those artists which he feels have a "timeless quality" to their music and careers. "We're looking for artists with some sense of motion in their careers," he said. "And we're only signing long-term deals. I will put in the time, and I've got to know it's worth the effort." Putting in time on an artist translates into finding a second market to direct the artist toward, and then following the move with a tailor-made promotional campaign. " 'Episteme' moved Anthony Davis's career," reflected Rose. "It got him a couple of Guggenheim dates, dance scores and things like that. We're trying to reposition him as a classical artist in his performing career, as well

(continued on page 38)

# CHARLEY PRIDE

A LEGEND ON THE MOVE



*Charley's drive,  
determination and talent  
have never known  
boundries. The success  
of his past is only  
indicative of his  
future.*

*I'm honored to have  
been a part of it.*

*Tom Collins*





STATE OF TEXAS  
OFFICE OF THE GOVERNOR  
AUSTIN, TEXAS 78701

WILLIAM P. CLEMENTS, JR.  
GOVERNOR

May 25, 1982

*Greetings:*

*Texans share a love for Country music and much of which is native to our State.*

*Many Country artists from Texas receive national and international recognition in their field and Charley Pride is one of such artists.*

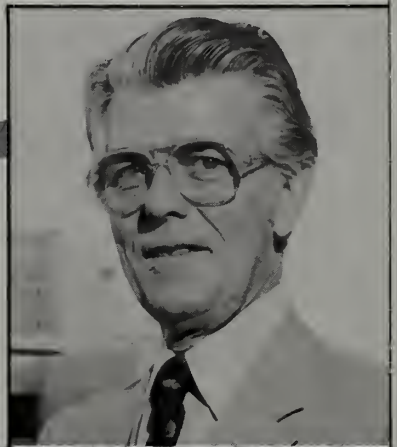
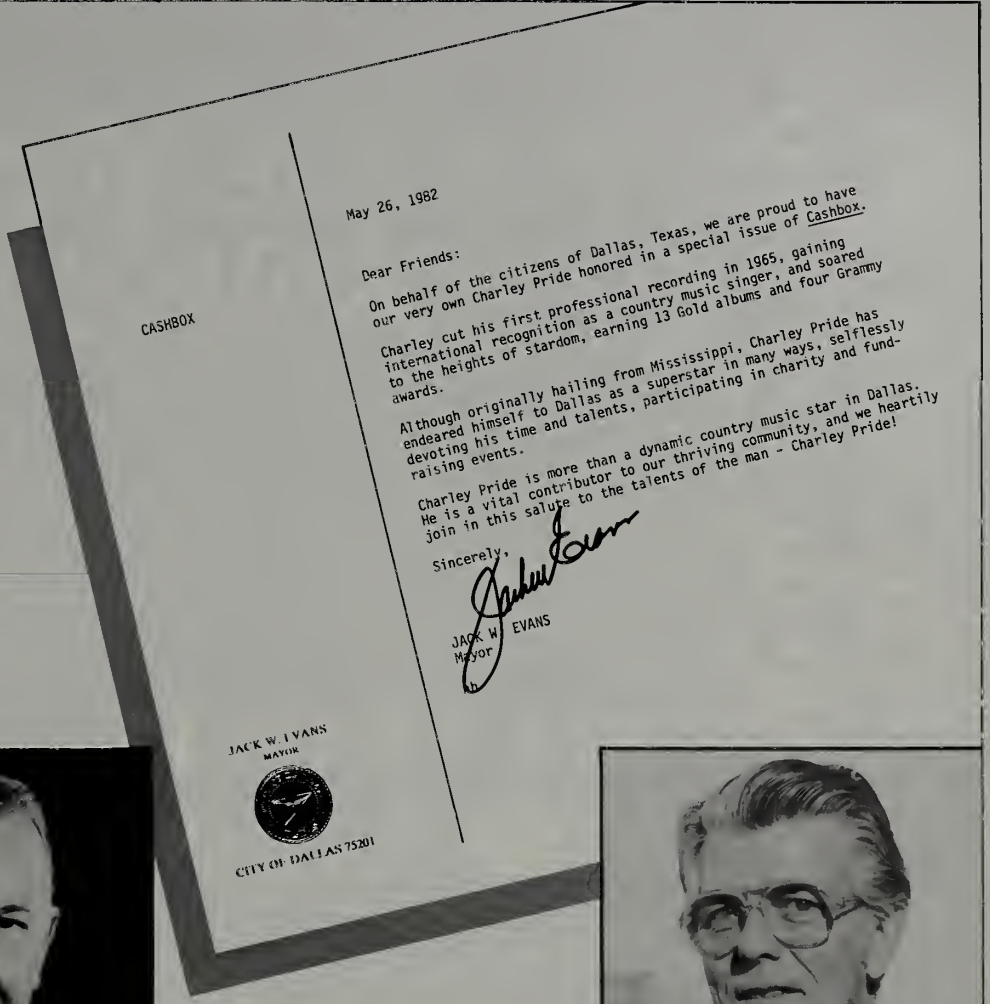
*We share pride with him in his achievements as one of the finest entertainers produced in years in the entire U.S.*

*I congratulate Charley Pride on the occasion of this salute by Cash Box.*

*Sincerely,*

*William P. Clements, Jr.*

WPCjr:mmc



*Charley  
Enjoyed working with you for  
the past 12 years. Look forward  
to 12 more.  
Gary Bradley*



**HEY CHARLEY....**  
**HERE'S TO 1964· 1975....**

*We climbed the ominous mountains from shore to shore  
We ate of life's fruit and sipped of its nectar  
With time the struggles seem less than before  
And the road we traveled a great deal shorter.....  
But the view from the peaks remain as vivid as ever.*

*Your friend, always  
Jack B. Johnson*

## CHARLEY PRIDE

# A Legend On The Move

by Tom Roland

Charley Pride — even the name carries with it a sense of implicit self-worth, ambition and drive. Within the space of 17 years — the amount of time that has transpired since he signed his first recording contract with RCA in 1965 — Pride has become a symbol of country music and of the American dream of reaching the pinnacle of success by taxing one's inherent abilities and taking hold of every opportunity.

To think that the road for a black singer in the country idiom is easy is to ignore the obvious, but, on the other hand, for one to believe that Pride's road to the top was a constant struggle against insurmountable odds and a continuing lineup of ill-meaning foes is by no means accurate either. Pride did experience some difficulty finding his name accepted among country circles, but what few obstacles were presented to him were dismissed and overwhelmed in short order by his uncanny and perfect country voice, and by his overriding good nature.

As so many have noted, the usual career cycle of a country performer involves a gradual rise to a peak period, after which, their popularity slowly

diminishes to about half of what it was before reaching a constant level. Pride, however, has never totally lost the momentum he gained with 1971's "Kiss An Angel Good Morning," which placed the Pride voice squarely in front of nearly all radio listeners — country and pop alike. Though he took a slight dip in the mid-'70s, he remained the most consistent performer within the context of country music, and his popularity has been rejuvenated by his recent association with producer Norro Wilson, who has guided his career on vinyl in a more accessible and energetic direction.

Born Charley Frank Pride, on March 18, 1938 in Sledge, Miss., the first home he knew was on a cotton farm 60 miles south of Memphis. There, Pride along with his seven brothers and three sisters, earned money as a cotton picker, bringing in a mere three dollars per 100 pounds of cotton. Ever the competitor, Pride would race his father to finish his two rows, yet, when they went to the scale to weigh their haul, he always came up 15 pounds or more behind his father, although he had kept up.

On further inspection, his father took him back down the rows, looking beneath the leaves in Charley's section, where swatches of cotton were hiding, and alternately demonstrating the cleanliness of his rows, where the cotton had been pulled from beneath the leaves. "There's an art to everything," surmised the younger Pride, and this lesson in thoroughness was to show up in his later business endeavors, where his lawyer, Jerry Lastelick, characterizes him as "the most scrupulous" of his associates about checking deals thoroughly with his attorney and experts in the various fields in which he has invested his earnings.

While in Mississippi, Pride was guided musically by the sounds emanating from the Grand Ole Opry via WSM/Nashville — the traditional strains of Red Foley, Roy Acuff and Ernest Tubb. He also picked up country artists based a little closer to home through WROX-/Clarksville, Miss., and radio shows from WMPS and WREC in Memphis, where he was a daily fan of Buck "Stuff" Turner and his Buckaroos in the morning and the Garrett Snuff Variety Gang, which could be heard as Pride came out of the fields at noon.

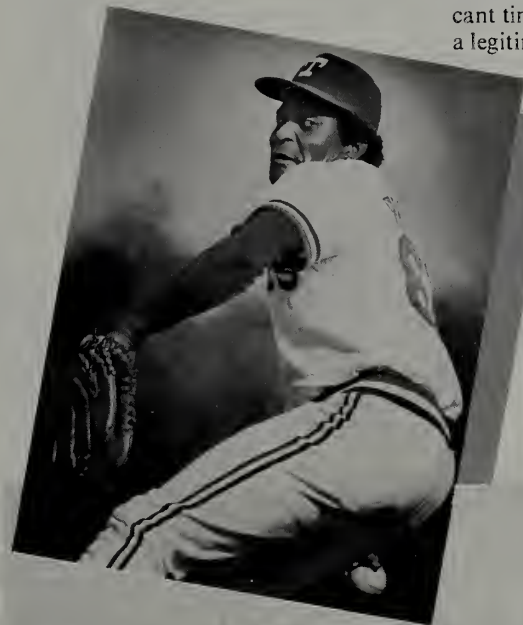
In spite of his fascination with music, which led him to purchase a Sears Silver-tone guitar so he could sing along with the radio, his first love was baseball, and he proceeded to pursue the sport as a pitcher and outfielder for Detroit and the

Memphis Red Sox during the '50s. It was during this time that he met a girl named Rozene, a friend of a teammate's girlfriend. When Pride was called upon to serve in the military in the latter part of the decade, he married Rozene, who went with him to Colorado, where he was stationed.

Following his career in the armed forces, where the couple had its first son, Kraig, Pride left and headed back to Memphis to pick up on his baseball ambitions. He became what is known as a journeyman, moving up and down the farm system structure for several clubs,

over .300 everywhere I played, had better than 20/20 vision: I can run the hundred in ten-something. I'm healthy, and I look around and this guy that I live around is hitting .225 and he's in the majors, so apparently, maybe there is something to a little faith and a little destiny."

As fate would have it, Pride went backstage when Red Foley and Red Sovine brought their show to Great Falls. Tiny Stokes, a local DJ who had heard Pride singing at clubs in the area, introduced the young singer to Foley, who immediately asked, "Is this anything pertaining to civil rights?," reflecting the mood of the nation in a socially significant time period. Assured that Pride was a legitimate country artist and impressed



Left: A young Pride displays a classy delivery. Below: Pride the star shares the spotlight with Jack Clement and Jack D. Johnson.



even landing in the Major Leagues briefly with the Los Angeles Angels, before he was relegated to a position on the roster of a minor league team in Montana.

If Pride ever had a choice between playing baseball and becoming a professional singer, his option had been sealed by fate at this point in his once youthful career as an athlete. "At a certain point, I possibly had a choice," suggests Pride, "But after a while, you don't have a choice. In baseball, once you're past 25, you can mark it up. That wasn't my feeling about it, but that was their feeling, so, in a sense, they kind of made the decision for me. The man that used to own the farm I grew up on said to me one time, 'Have you ever thought that no matter how good a ball player you are, that maybe baseball ain't for you, that you're here on this planet to sing?' I hit

by what he heard, Foley arranged for him to receive some studio time in Nashville.

Eventually, in 1964, Pride met Jack D. Johnson, who was earning \$50 a week as public relations director for Cedarwood Publishing. On March 4 of that year, Johnson signed Pride to a management pact, but it was another 20 months before Johnson could convince the Music Row establishment to take a chance at laying a black country singer down on vinyl. The taker was the legendary Chet Atkins at RCA, who has since called the signing "the most socially significant one" he made during his period as head of RCA's Nashville division.

The singer's first single, "The Snakes Crawl At Night," was shipped sans publicity photos, and it was not until stations were already playing the record that

(continued on page CP-17)



BILLY DEATON

*"When I saw the magic of Charley Pride on stage and his intimate charisma with his audience, I knew then that this man was destined to become a big star. Charley Pride has one of the most magnetic personalities and one of the warmest, most solid of relationships with his fans I have ever seen."*

## Developing Careers The Chardon Way

by Tom Roland

Of Charley Pride's collection of investments, probably none is closer to him — both in terms of its location and the income it generates — than Chardon, Inc. Operated by president Randy Jackson and vice president Jim Prater, the booking and management agency secures Pride's road dates, which now number only about 90 a year since he is at a point in his career where he can be selective, and gives him an opportunity to aid budding young artists.

Located within the Chardon Building in the northern sector of Dallas in an office adjacent to Pride's offices on the second floor, the firm currently handles booking and/or management duties for Sylvia, Janie Fricke, Earl Thomas Con-

ley and Sandy Powell. Besides being a wise business venture in which he earns not only a sizeable artist fee for performances, but also a dividend as chief stockholder in the enterprise, it allows Pride to continue aiding the upward climb of struggling talent.

Though he is certainly interested in the workings of the agency, Pride tries not to be forceful in relating his ideas about the company to Jackson and Prater. "If Charley comes up with an idea, we talk it over," says Jackson, "although it's not a situation where you can say no to Charley. Yet, he's not overbearing either. It's kind of like an artist cutting a specific song. If the artist says he really doesn't care, but the producer really believes in a song, then they may try it. I'll tell Pride, 'I respect you enough that we'll give it a try.' The same way, if Jim wants to sign an artist and I don't particularly believe in the artist, I'll still, out of respect to him, give the artist a shot. Nobody suggests an artist they don't believe in."

Originally, Pride was managed by the Billy Deaton Talent Agency out of Nashville, but he subsequently hooked up with the booking firm owned by his manager, Jack D. Johnson. Later Pride and business associate Don Kern, established the Chardon company, using portions of each entrepreneur's first name in tagging the firm. Subsequently, the entertainer bought out Kern's interest in Chardon and moved its operations to Dallas.

In the Chardon system, developing artists are given a shot at exposure by the obvious pairing of their talents with the Pride persona in live performances. Sylvia has, from time to time, been booked as the opener for the Mississippi



RANDY JACKSON

*"It would be impossible to list all of his accomplishments in this book. I'm sure everyone already knows about the gold records, the #1's and all that music stuff, so what I'd really like to say is that Charley's been a fair man to work with, and a great friend."*



JIM PRATER

*"Since I'm a man of few words, I don't think Charley would expect anything more from me now. So I'll just say, 'Thank you, Charley' and to those reading this I'll say, 'There is no hype to Charley Pride.'"*

native — in fact, her very first live show came on a bill in which Pride was the headliner — and Conley toured with the entertainer for several months last summer.

Jackson and Prater do not rely solely

(continued on page CP-20)

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*The Acts & Management of Chardon*



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"Nobody"  
BB 50\*\* CB 53\*



**JANIE FRICKIE**  
"Don't Worry 'Bout Me Baby"  
BB 15\*\* CB 23\*



**EARL THOMAS CONLEY**  
"Heavenly Bodies"  
BB 82\* CB 73\*

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## Building A Solid Foundation Through Publishing

by Tom Roland

While Charley Pride himself has never been a songwriter, as a singer, he is appreciative of a well-constructed piece, and his interest has extended to the creators of the songs. Not surprisingly then, Pride has also taken an interest in the lucrative field of publishing, involving himself with six different publishing agencies — Pi-Gem, Chess, Cecca, GID, Royal Haven and Plus 3.

In 1972, Pride and his manager, Jack D. Johnson, established Pi-Gem, garnering the name from their respective astrological signs, Pisces and Gemini. Tom Collins was named to head the agency, and when Pride and Johnson parted ways, the performer bought out his manager's share in the company.

While under the control of Pride and Collins, who was given pretty much a free hand to run the operation as he saw fit, Pi-Gem, a Broadcast Music, Inc. (BMI) affiliate, and its American Society of Composers, Authors and Publishers (ASCAP) counterpart, Chess Music, began to gather some of the best songwriters in Nashville, including the formidable Kye Fleming-Dennis Morgan team, Archie Jordan, Don Pfrimmer, John Schweers, Gary Harrison, Kent Robbins, David Wills, Blake Mevis and Dean Dillon.

The list of records placed by the company on the country charts is seemingly endless: "She Just Started Liking Cheatin' Songs," "Sleeping Single In A Double Bed," "I Was Country (When Country Wasn't Cool)," "By Now,"

"Unwound," "Down And Out," "Crackers," "Years," "If You're Thinking You Want A Stranger (There's One Coming Home)," "Burgers And Fries"

and "You're My Jamaica," to name a few.

Collins, who also produces Barbara Mandrell, Sylvia, Ronnie Milsap and Steve Wariner, became one of Music Row's foremost publishing moguls, and his interest in the publishing aspect of the music industry intensified until he was

(continued on page CP-22)



BLAKE MEVIS

*"Charley Pride possesses a uniquely rare quality in men: he wants everyone to attain the success that he has. Because of this attitude, countless people have been given opportunities they normally would not have had. I'm extremely proud to be among them."*



TOM COLLINS

*"Charley's drive, determination and talent have never known boundaries. The success of his past is only indicative of his future."*

## Congratulations Charley

*from all the folks at Acuff-Rose — You're our kind of man and our kind of singer. Thanks for the album "There's A Little Bit Of Hank In Me" and thanks for the following singles:*

All I Have To Offer You Is Me  
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She's As Close As I Can Get (To Loving You)  
Kaw-Liga  
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# Charley

## He'd Rather Record In Dallas

by Tom Roland

It may seem somewhat ironic that the very first time Charley Pride entered a recording studio, in 1965, it resulted in his first record, "Snakes Crawl At Night." Now, 17 years later, he owns his own studio, Cecca Sound, housed within the Chardon Building that accommodates his offices at Cecca Prods. and Chardon, Inc.

The placement of a studio within the building was an after-thought once the facility had been designed, and although many difficulties were encountered in developing a studio from that, the result is a facility that Pride's son, Kraig, who manages the recording spot, and Bob Pickering, Cecca's chief engineer, are

hoping will aid in establishing the record business in Dallas, which has traditionally been a center reserved for jingle productions.

"This has been tried before on a limited basis in Dallas," notes Pickering, "but for a number of years, Dallas has tried to get involved in the record business with really no success at all. There have been lots of artists, players and singers that have come from Dallas and become real big in the record business. When they were here, they were in the jingle business. People have said for a long time, 'Let's get the record business active in Dallas.' I still think we're on the verge of having that happen, and Kraig and I, along with everybody here, are interested in having that happen. One of the things that's going to help us do that is that Kraig and I have access to expertise in the field that no one's every really had here. There are lots of people, as always, in Dallas that want to do good records. People like Boz Scaggs and Steve Miller were going other places to do their work, but a lot of things change."

Working with Dennis Lowe, of Southwest Pro Audio, Pickering and Kraig were able to install a collection of MCI equipment within the studio, opting for state-of-the-art analog machines instead of digital capabilities. Included are a transformerless 24-track tape machine and a 38-input, 32-output MCI console.

"With all of the talk there's been about



digital recording," says David Moore, communications manager for MCI, a division of the Sony Corp. of America, "a large group of people are still going ahead with the finest analog equipment. We've seen article after article about digital this and digital that, and for someone who's not daily in touch with recording studios, if you let them read all this stuff, they might well get the impression that analog is dead or dying. This is not true; here we have this major artist, who could have probably afforded to buy anything he wanted for his studio, and

yet he has bought tried-and-true analog."

Pickering and Kraig Pride indicate that the studio is set to open in June, although tracks have already been cut in the facility on a Dallas band, Recoil (which is quite similar to Tom Scott's L.A. Express) and Stella Parton, with Milan Williams of the Commodores producing.

Pride was particularly excited about the "feel" of the studio, as they went to great efforts to make the recording arena a comfortable facility in which to play.

(continued on page CP-21)

# Charley

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# Charley

## A Family Man At Home And On The Road

by Tom Roland

While Charley Pride is at once a public figure, as is any entertainer, he places a heavy emphasis on his family life and goes out of his way to make time to spend with family members. His interest in the well-being of his family is evidenced from the employment of several members of the family within the Pride organization, although each placement is still made prudently.

His wife, Rozene, is highly involved with many of his business decisions, as she is on the board of directors of most of his companies and takes an active role in them, oftentimes sitting in for her husband while he is on the road. His sister-in-law, Hortense Jones, is office manager for Cecca Prods., coordinating the day-

to-day activities of the entertainer, from charity appearances and travel details to handling business investments and screening calls. His oldest son, Kraig, manages Cecca Sound, the studio housed within the same building as Pride's offices.

Pride and Rozene met while he was playing baseball for the Memphis Red Sox in the American Negro League in the '50s. Later, while serving in the military in 1957, the two were wed and then trekked off to Colorado when he was relocated. While in Colorado, Kraig, now 24, was born. It was around that time that Pride first learned of his wife's intuitive business sense.

"When we were first married, if Pride had five dollars, he's spend it," says Rozene. "From a little girl up, if my father gave me a nickel, I'd save two cents of it. It was my nature, so when we were first married, I did different things, such as being a beautician, to make money, and I was saving money. One day he came to me and said we needed a car, but we needed the down payment, so I took the money out that I had saved and gave it to him. He looked at me and said, 'Rozene, I've been spending every cent I've got, and you've been saving like this. From now on, you'll handle the money!'"

After the service, he returned to Memphis to reapply himself to baseball, which took him to Montana, where his youngest children, Dion, 20 and Angela,

(continued on page CP-19)

Right: Pride on stage with Dion.  
Clockwise below: Charley, Rozene,  
Angela, Kraig and Dion.



Thank you, *Charley*, for our  
long and successfull relationship.



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## RCA Admires His 'Get It Done' Philosophy

Last year, Charley Pride re-signed a long-term, exclusive recording contract with RCA Records, continuing a relationship that began with his first recording contract in 1965. RCA



**BOB SUMMER**, President,  
RCA Records

**"I am a Charley Pride fan and I continue to be delighted by the growth of his music and the growth of his audience. This long-lasting success is a tribute to an artist and a man who knows no boundaries."**



**JERRY BRADLEY**

**"I could say a lot of things about Charley Pride, but I'm sure everyone has said the obvious. What stands out most in my mind about Charley is his willingness to help fellow entertainers find their way to stardom. He has an enthusiasm for new talent that not all stars of his status share."**

Records is proud and honored to be able to claim a mutually exclusive relationship with an artist of his stature, and to have this opportunity to salute his achievements.

From humble beginnings as one of 11 children born to a sharecropper in Sledge, Miss., he has risen to the pinnacle of his profession, blazing trails all the way. When his first single, "Snakes Crawl At Night," was released, the usual publicity photos did not accompany the record. Not until the song became a hit did DJs and fans know Charley Pride was black, and then some boycotted his music. Yet, within one year, he had his first Top 10 hit ("Just Between You And Me"), and in 1967, he became the first black singer to appear on The Grand Ole Opry.

His personal triumphs have inspired us all throughout our association, as has his succinct personal philosophy — "get it done." Those three words have guided him through the years and led to a remarkable list of accomplishments. Of the 37 albums in his catalog, 12 have been certified gold; he has been voted the Country Music Assn. (CMA) Best Male Vocalist twice; and in 1971, he was awarded the coveted CMA Entertainer of the Year honor. He has taken home three Grammys and received trade awards too numerous to list.

The association between Charley Pride

and RCA Records long ago surpassed that of a business relationship between artist and label — he is an integral part of the family. He has helped so many developing artists — Earl Thomas Conley, Sylvia, Dave Rowland & Sugar, Gary Stewart, Ronnie Milsap, Janie Fricke, Johnny Duncan and Johnny Russell — in words and deeds find their way to success in the business. His only response to thanks is to ask us and the artists to "pass it on."



**JOE GALANTE**

**"Stardom is a quality that people in our business can attain, but only a few can hold onto it and make it last. Charley has been able to do this by always challenging himself to go the next step. Gold albums, industry awards, #1 records, international success — they have all been his. He, unlike so many others, strives to be the best. His motto, 'get it done,' symbolizes the attitude that has made him a superstar."**

a number of gold records from countries all over the world, doubling his efforts in the U.S. Just recently, he completed a three-week tour of Australia and New Zealand, in which, at one stretch, he played 17 shows in 12 days — all of them sell-outs.

"Charley's the only country artist, as far as RCA is concerned, that makes an effort as far as travelling in Europe and outside of the U.S.," comments Jorge Pino, vice president of RCA International in New York. "He's been doing this now for 10 years. His appeal extends beyond the U.S. borders simply because he's gone. Dolly's very popular, Alabama's very popular, Ronnie Milsap is popular, but Charley sells more records just for the simple fact that he'll go over there and show himself. The songs are real country, real basic, and people can understand them. He does a real good show, very professional, and when he does a show, people go out and buy records."

Much work is necessary to ensure a successful artist tour overseas in the way of buying radio and television advertising time, stocking records, obtaining publicity and developing compilation albums of back catalog product, but oftentimes, the work pays off when an artist reaches the magnitude that Pride has worldwide, even in non-English speaking countries.

"Kenny Rogers did one of his singles in Spanish, and the English version sold much better in Argentina, because it's the music they're after," notes Pino. "They really want the music, and if you do something in another language, sometimes if it doesn't come out just right — they'd rather hear it in English. I was surprised, but then we'll go to Carnegie Hall and hear a foreign classical singer, so I guess it's the sound or the personality, if you happen to have TV and the movies. But Charley's just broken the market because he's been going so long and been so persistent that he can sell records."



**JORGE PINO**

**"Charley's the only country artist, as far as RCA is concerned, that makes an effort as far as travelling in Europe and outside of the U.S. His appeal extends beyond the U.S. borders simply because he's gone. The songs are real country, real basic and people can understand them."**

## His Name Symbolizes Country Music Around The World

While Charley Pride is well-recognized for his many achievements within the United States, his name has come to symbolize country music all over the world — from Canada and England to even Japan and the far-flung reaches of Australia and New Zealand.

Country music has traditionally been treated as an American form, yet the boom in its popularity within the States has been accompanied by an increase in its acceptance overseas, reinforced by the

fact that the Country Music Assn. (CMA) recently set up European offices in Great Britain to aid in the penetration of the European Common Market nations.

Yet, while this newfound acceptance seems to be a recent phenomenon to many country artists, it is primarily old "10 gallon" for Pride, as he has left the continent annually for some 10 years in an effort to make his image known globally. As a result, he has accumulated

MERCÍ...DANK...DANKE...GRAZIE...GRACIAS  
...OBRIGADO...KANSHA SURU...THANK YOU!

THANK YOU  
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## CMA AWARDS

1971 — Male Vocalist of the Year  
Entertainer of the Year

1972 — Male Vocalist of the Year



## GRAMMY AWARDS

1971 — Best Sacred Performance  
"Did You Think To Pray"

Best Gospel Performance  
(Other than Soul Gospel)  
"Let Me Live"

1972 — Best Country Vocal Performance, Male  
"Charley Pride Sings Heart Songs"

# Awards & Honors



## RIAA AWARDS

### GOLD ALBUMS

"Country Charley Pride"  
"The Country Way"  
"Charley Pride In Person"  
"The Sensational Charley Pride"  
"The Best of Charley Pride"  
"Just Plain Charley"  
"Charley Pride's 10th Album"  
"From Me To You"  
"Did You Think To Pray"  
"Charley Pride Sings Heart Songs"  
"Best of Charley Pride, Vol. 2"  
"There's A Little Bit Of Hank In Me"

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# Charley

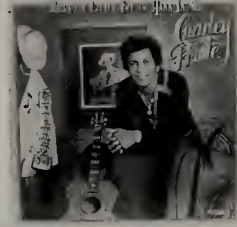
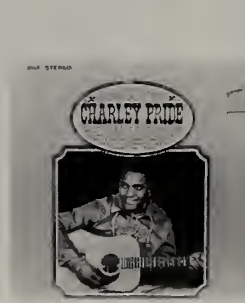
## Discography

### Singles

TITLE	RELEASE DATE
The Snakes Crawl at Night/The Atlantic Coastal Line	12-28-65
Before I Met You/Miller's Cave	5-31-66
Just Between You and Me/Detroit City	11-1-66
Does My Ring Hurt Your Finger/ Spell of the Freight Train	8-8-67
The Day The World Stood Still/ Gone, On the Other Hand	12-5-67
The Easy Part's Over/The Right To Do Wrong	4-16-68
Let The Chips Fall/She Made Me Go	9-3-68
Kaw-Liga/The Little Folks	1-7-69
All I Have To Offer You (Is Me)/A Brand New Bed of Roses (I'm So) Afraid Of Losing You Again/ A Good Chance Of Tear-Fall Tonight	5-13-69
They Stood In Silent Prayer/Wings Of A Dove	10-14-69
Is Anybody Goin' To San Antone/Things Are Looking Up	11-18-69
Wonder Could I Live There Anymore/Piroque Joe	2-10-70
I Can't Believe That You Stopped Loving Me/ Time (You're Not A Friend Of Mine)	5-19-70
Christmas In My Home Town/Santa And The Kids	9-1-70
I'd Rather Love You/(In My World) You Don't Belong	11-17-70
Did You Think To Pray/Let Me Live	1-12-71
I'm Just Me/A Place For The Lonesome	3-23-71
Kiss An Angel Good Mornin'/ No One Could Ever Take Me From You	6-1-71
All His Children/You'll Still Be The One	9-28-71
It's Gonna Take A Little Bit Longer/ You're Wanting Me To Stop Loving You	1-25-72
She's Too Good To Be True/She's That Kind	5-9-72
A Shoulder To Cry On/I'm Learning To Love Her	9-12-72
Don't Fight the Feelings Of Love/Tennessee Girl	1-16-73
Amazing Love/Blue Ridge Mountains Turnin' Green	4-17-73
We Could/Love Put A Song In My Heart	9-18-73
Mississippi Cotton Picking Delta Town/Mary Go Round	3-26-74
Then Who Am I/Completely Helpless	7-30-74
I Ain't All Bad/The Hard Times Will Be The Best Times	11-12-74
Hope You're Feelin' Me (Like I'm Feeling' You)/Searching For The Morning Sun	3-2-75
The Happiness of Having You/Right Back Missing You Again	7-15-75
My Eyes Can Only See As Far As You/Oklahoma Morning	11-18-75
I Don't Deserve a Mansion/In Jesus' Name I Pray	2-28-76
A Whole Lotta Things to Sing About/ The Hardest Part of Livin's Loving Me	4-7-76
She's Just An Old Love Turned Memory/Country Music	7-28-76
I'll Be Leavin' Alone/We Need Lovin'	1-3-77
More To Me/Heaven Watches Over Fools Like Me	4-25-77
Burgers and Fries/Nothings Prettier Than Rose Is	8-22-77
When I Stop Leaving (I'll Be Gone)/ I Can See The Lovin' in Your Eyes	9-29-78
Someone Loves You Honey/Days of Our Lives	5-29-78
Where Do I Put Her Memory/The Best In The World	1-16-78
You're My Jamaica/Let Me Have A Chance To Love You (One More Time)	2-2-79
Dallas Cowboys/When I Stop Leaving (I'll Be Gone)	6-22-79
You Almost Slipped My Mind/Ghost-Written Love Letters	9-21-79
Honky Tonk Blues/I'm So Lonesome I Could Cry	9-5-80
You Win Again/There's A Little Bit of Hank In Me	1-25-80
Roll On Mississippi/Fall Back On Me	4-25-80
Never Been So Loved (In All My Life)/I Call Her My Girl	2-13-81
Mountain of Love/Love Is A Shadow	7-31-81
I Don't Think She's In Love Anymore/ Oh What A Beautiful Love Song	12-4-81
	4-2-82

### Albums

TITLE	PRODUCER	NO.	DATE
Country Charley Pride	Chet Atkins, Jack Clement, Bob Ferguson	AHLI-3645	10/66
Pride of Country Music	Chet Atkins, Jack Clement, Bob Ferguson, Felton Jarvis	LSP-3775	6/67
The Country Way	Chet Atkins, Felton Jarvis, Jack Clement	AHLI-3895	12/67
Make Mine Country	Chet Atkins, Jack Clement	LSP-3952	5/68
Songs of Pride... Charley That Is	Bob Ferguson, Felton Jarvis, Chet Atkins, Felton Jarvis	LSP-4041	9/68
Charley Pride In Person Recorded Live Panther Hall	Chet Atkins, Bob Ferguson, Jack Clement, Felton Jarvis	LSP-4094	1/69
The Sensational Charley Pride	Felton Jarvis & Jack Clement	LSP-4153	6/69
The Best of Charley Pride	Chet Atkins, Bob Ferguson, Jack Clement, Felton Jarvis	AHLI-4223	10/69
Just Plain Charley	Jack Clement	LSP-4290	2/70
Charley Pride's 10th Album	Jack Clement	LSP-4367	7/70
Christmas In My Home Town	Jack Clement	LSP-4406	9/70
From Me To You	Jack Clement	LSP-4468	1/71
Did You Think To Pray	Jack Clement	AHLI-4513	4/71
I'm Just Me	Jack Clement	LSP-4560	7/71
Charley Pride Sings Heart Songs	Jack Clement	AHLI-4617	11/71
Best of Charley Pride, Vol. 2	Jack Clement	AHLI-4682	3/72
A Sunshiny Day with Charley Pride	Jack Clement	LSP-4742	8/72
The Incomparable Charley Pride		CAS-2584	10/72
Songs of Love by Charley Pride	Jack Clement	LSP-4837	1/73
Sweet Country	Jack Clement	APLI-0217	6/73
Amazing Love	Jack Clement	APLI-0397	10/73
Country Feelin'	Jack Clement	APLI-0534	5/74
Pride of America	Jerry Bradley	APLI-0757	10/74
Charley Pride — In Person	Felton Jarvis & Jack Clement	ANLI-0996	3/75
Charley	Jerry Bradley	APLI-1038	6/75
The Happiness of Having You	Jerry Bradley & Charley	APLI-1241	11/75
Sunday Morning with Charley Pride	Jack Clement	APLI-1359	4/76
Christmas In My Home Town	Jack Clement & Gerald Plano	ANLI-1934	9/76
The Best Of Charley Pride, Vol. 3	Jerry Bradley & Charley	APLI-2023	10/76
She's Just An Old Love Turned Memory	Jerry Bradley & Charley	APLI-2261	3/77
Someone Loves You Honey	Jerry Bradley & Charley	APLI-2478	2/78
Burgers and Fries/When I Stop Leaving (I'll Be Gone)	Jerry Bradley & Charley	APLI-2983	10/78
You're My Jamaica	Jerry Bradley & Charley	AHLI-3441	7/79
There's A Little Bit of Hank In Me	Jerry Bradley & Charley	AHLI-3548	2/80
Roll On Mississippi	Jerry Bradley & Charley	AHLI-3905	3/80
Greatest Hits	Jerry Bradley & Charley	AHLI-4151	9/81
Charley Sings Everybody's Choice	Norro Wilson	AHLI-4287	3/82



Charley Pride,

We are proud to promote your sell out "Down Under" concert tours of New Zealand, Australia, and South Pacific areas....everyone loves you, Charley, good luck and take care.  
Kind Regards,

Dennis Brown

Dear Pride,

You've had a "Whole Lotta Things To Sing About," and as far as our friendship goes, "The Door Is Always Open."

Congratulations on a great career.

Sincerely,

Dave Rowland

# Charley

## A Legend On The Move

(continued from page CP-5)

they discovered the voice lodged within the disc was that of a "colored" man. "First I was asked, 'How does it feel to be the first colored country singer?' Then, 'How does it feel to be the first negro country singer?' Then, 'How does it feel to be the first black country singer?' I went from colored to negro to black in the span of about 18 years. It's good in that sense now to be able to distinguish black and white and to be able to accept that particular word. Personally, it didn't make any difference to me," he says now.

While the ensuing stir caused by a "colored" man's intrusion into the country field met with a handful of protesting radio stations that refused to play his product, overall, according to Johnson, he was generally accepted once programmers and fans heard the quality of the material Pride was putting out with his producer, Jack Clement.

Rumors then followed that Pride was "raised by whites," accounting for the ideal country tonalities that he produced with such grace and ease. More than Pride, the press took immediately to his uniqueness, and following another pair of singles, he became the first black singer to appear on the stage of the Grand Ole Opry, Jan. 7, 1967.

By 1968, with three children and a busy road schedule, where Pride opened for the likes of Buck Owens, he and Rozene

began to consider alternatives in locations. Montana was not the ideal home base for a life of travel, and when he met Jerry Lastelick, a Dallas lawyer who mistook him for a golfer, on a flight from Dallas to Denver, Lastelick suggested he try the Texas metropolis. As chance would have it, Lastelick thought he had seen the end of the country talent, but a few days later he received a call from Pride, and he and his wife came down to Dallas to search for a house. On a second trip, they purchased a house, with the intent of remodeling, but the builder wanted a guarantee that he would be paid for his work, so Pride left the money for the job in the hands of "his lawyer," Lastelick, beginning an association that stands today.

In 1970, Pride became the first pure country act to headline a main room in Las Vegas when he played the Hilton, opening a path that is just today finding country artists beginning to exploit the casino capital to its fullest, with artists like Willie Nelson, Dolly Parton and Eddie Rabbitt performing there with increasing regularity.

That same year, Pride, an avowed believer in astrology, formed Pi-Gem/Chess with Johnson. They used their zodiac signs, Pisces and Gemini, to coin the publishing firm, which, up until its sales to the Welk Music Group late last year, was one of Music City's most prolific publishing houses under the guidance of Johnson and later, Tom

Collins.

The following year was to be Pride's greatest in terms of accolades and honors. His first "Best Of" package was certified gold by the Recording Industry Assn. of America (RIAA) in 1970, and he received three additional album awards in March 1971. He was voted they Country Music Assn. (CMA) Male Vocalist of the Year and Entertainer of the Year in October, and "Kiss An Angel Good Mornin'," released during the fall, became his only million selling single. Additionally, his April release, "Did You Think To Pray," garnered a Grammy the following year for Best Sacred Performance.

While Pride began to gain a remarkable notoriety among country fans, he also started to develop communication problems with some of his mentors. He and Clement began to clash in the studio and separated in 1974. Jerry Bradley subsequently agreed to co-produce him.

Likewise, Pride and Johnson split in 1975, when Pride bought out Johnson's share of the publishing firm. The artist turned to Don Kern and formed the Chardon talent agency and began booking his road dates through a self-owned agency.

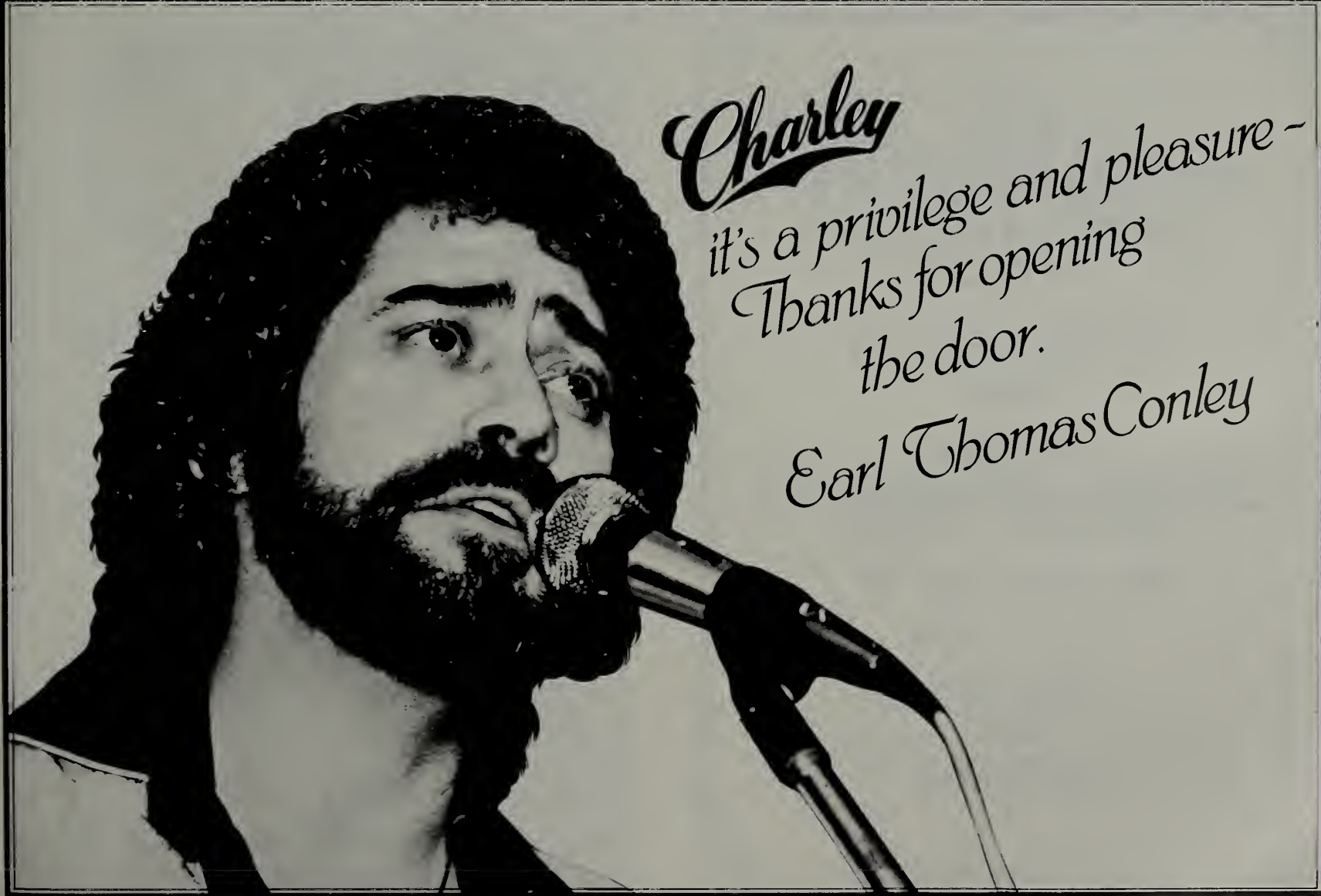
Meanwhile, Pride has taken an interest in helping develop younger talents. Such artists as Johnny Russell, Ronnie Milsap, Dave & Sugar and Johnny Duncan were

(continued on page CP-18)



**JACK D. JOHNSON**

*"For some reason, I felt it was time for a black country singer, and, even before I knew it was Charley Pride I was looking for, I met and signed him to a management contract. I feel Charley's acceptance and success was probably the single most important factor in changing the image of the country music industry so that it now appeals to the widely accepted audience range that it enjoys today."*



# Charley

## A Legend On The Move

(continued from page CP-17)

given opening slots on the Charley Pride show, and he allowed them to use his backing band instead of going it solo with their open hole. "Why should I put someone up front as just a lesser act with no thought of advancement for that person, just to have them as filler?" questions Pride. "I had to be up front on somebody else's show, and I've gone on to fortunately be a success in my career."

"I feel good that I've been able to be a part of their careers, and I would hope that all of them continue on. I think Ronnie is a classic example. I remember someone did a documentary on me, and he said that what he remembers most is that I told him, 'Pass it on.' I would hope that that kind of formula rubbed off, because I feel there's enough room for people who have talent that want to get out and work for it."

In more recent times, Pride has been involved in some capacity in the careers of Gary Stewart, Earl Thomas Conley, Janie Fricke, Sylvia and Sandy Powell.

With the organizational help of wife Rozene and her sister, Hortense Jones, Pride also began to devote more time to his investments. In addition to the publishing company and the booking agency, he amassed a wealth of investments in real estate (including the purchase of the cotton farm he once

worked on in Sledge), the First Texas Bank, some radio stations, a recording studio (Cecca Sound), some oil investments and the new Chardon Gardens office complex that houses his current operation in Dallas.

Though many artists probably do not find their artistic abilities to be compatible with business sense, Lastelick maintains that Pride is one of the most astute businessmen he has met. "He's got good common sense," he says. "I represent a lot of people that have a lot of money. Of all the people, Pride is probably the most scrupulous about checking deals with his lawyer and his accountant and the people he's in business with. There are a lot of people who have made a lot of money who I represent that only come to me when they're in trouble. They're 'too smart' to check with a lawyer."

At the same time, Pride keeps his heartfelt love for country separate from his business affairs. "The radio stations (Pride owns) are not country stations," Lastelick says, "deliberately not so. In fact, we passed up an opportunity to buy some country stations. Where we had choices, we opted for the non-country stations. He will not let his love for country music dictate that we're going to buy that country music station when the professionals are saying we can do better if we get in this area."

He is also concerned with returning some of his monetary rewards through charity work, and estimates of his annual

rakings for various causes range from \$500,000-\$700,000, although he is not publicity-minded about his charitable activities. The annual Charley Pride golf festival in Albuquerque has raised nearly half a million dollars for the cancer therapy unit of St. Joseph's Hospital since its inception in 1975. He also is usually involved with golf tournaments sponsored by Bob Hope, Buck Owens and George Lindsey and has done television advertisements free gratis for the American Heart Assn. and an organization which aids mentally retarded youths.

In 1979, Pride was named Male Vocalist of the Decade by *Cash Box*, but, although his career had tailed off slightly, changes implemented in 1981 show promise to revitalize his lengthy stay at or near the top of the country heap.

At the end of the year, Pride and Collins sold the Pi-Gem catalog to the Welk Music Group, and in its place, Pride established a new conglomerate, the Pride Music Group, with Blake Mevis, George Strait's producer, as president. He also hooked up with producer Norro Wilson, who has come up with two #1 singles, "Never Been So Loved (In All My Life)" and "Mountain Of Love," with a third single, "I Don't Think She's In Love Anymore," reaching the Top 10 just this week. Wilson attributes the new-found excitement to a "very high energy" transmitted between the two.

That energy, apparent in everything that Pride touches — from his music to

business to charities — has made the pioneering country singer, as he puts it, a "victim" of his own ambitions. The energy and talent which he so willfully shares have made his friends, business associates and fans happy to be beneficiaries of that same ambition.



**EARL THOMAS CONLEY**

*"I think Charley Pride is probably the most electrifying personality I've ever met. I've never seen an artist who could capture a song and deliver it to his audience with as much ability as he does. He is a 200% superstar who gives 200% all the time."*

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HAW**

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# Charley

## A Family Man At Home And On The Road

(continued from page CP-11)

17, were born. Once Pride stepped into the entertainment industry, however, he realized that Great Falls, Mont., was not an ideal travel center, and the Prides began searching for a new place to call home.

"We wanted to go to a place that had major sports and good colleges and good college sports," recalls Rozene. Discarding Denver and Phoenix, "we finally settled on Dallas because they have a good airport and it's centrally located." Additionally, they were concerned about raising their children in a good environment, and Dallas was not being rocked by the school race problems that plagued many areas of the nation.

Although civil rights was certainly an issue at the time, Rozene indicates that in spite of her husband's presence within a traditionally "white" idiom, the family encountered no difficulties with Pride's unique position. "I don't know if it was ignorance on my part or what," she says, "but the first time that I realized that he was the only black person in country and western music, I read it in print. Growing up in Mississippi, we listened to the Grand Ole Opry all the time, and I guess it never really crossed my mind and I never thought about it until after I saw it in print. Then I started to think about it, but I don't think Pride had any major

problems. I don't think any of us have."

Instead, the difficulties encountered by the Pride clan have stemmed from a fairly normal situation for entertainers, with the father spending much of his time away from the family on tours or conducting business in Nashville. Yet, they had to learn to adjust, and when he is home, Rozene indicates that he spends probably a greater amount of time with the family than the average father gets to.

"Even though my father has travelled a lot," states Kraig, "the one thing that they have really stressed in my family is a close unit, and they've really tried at this — there's a difference between doing it and just saying it. Then you look at other families where people can't even relate or their families have been broken up. That is one good thing that I found out. I can look back and see that that's how I would do my family also — keep that close family tie, even between the relatives. Everybody in my family is close-knit, not because my father's successful, but we realize that you can't go anywhere by yourself."

When Pride is at home, he and Dion often engage in a little competitive singing duets, and the family can also be found gathered in the living room to watch sports events on two televisions at the same time. The entire family also plays tennis avidly.

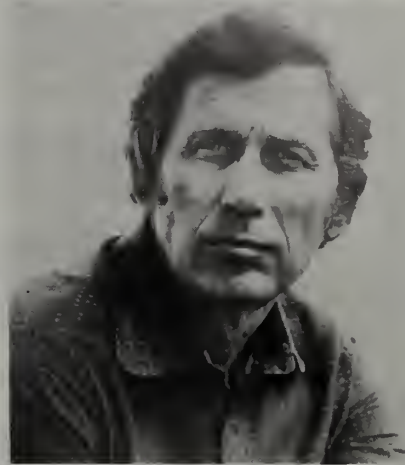
Kraig is now engaged, with the wedding date set for June 26. Meanwhile, he has assumed the role of manager of the

family's Cecca Sound Studio. Dion has aspirations of becoming a performer, although he tends to fall more into a pop or rock vein than the country persuasion that so appeals to his father. He has already garnered good reviews for performances in the Dallas area and has appeared in a movie, *The Double McGuffey*, which starred Ernest Borgnine, Joyce Kennedy and Elkie Sommer. The youngest, Angela, still in school, has no vocational goals, although she is deeply interested in horses.

According to Kraig, their father's absence may have helped them obtain greater self-direction. "It made me a lot more independent and able to make decisions for myself," he notes. "Where my friends might have been going along with someone else, I had to make my own decisions a lot. I had to be flexible enough, even though I didn't know I was doing it, to take everything about a matter and weigh it out and then make a choice."

While both he and Hortense Jones compare Pride to Jackie Robinson as a black pioneer within a previously closed segment of entertainment, the oldest son finds his father's inner strength the perfect model of achievement. "I forget who told me," he adds, "but it was a great statement: 'A rich man is not trying to find more riches; a rich man is one who can look back and be satisfied with what he has.' It doesn't matter what it is, but a rich man is satisfied with what he has,

and I feel like that's the way my father is. He's rich monetarily, but he's also rich inside, because he's found satisfaction in what he wants to do. That's something that very few men get to do."



CHET ATKINS

*"I had the great privilege of signing many great country artists to the RCA label during my tenure there — people like Jerry Reed, Waylon Jennings and Bobby Bare. I am especially proud of the signing of Charley Pride, and I could never thank Jack Clement enough for bringing him to me."*

Congratulations,

Charley

...on your new Cecca Sound Studio in Dallas.  
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# Charley

## Developing Careers

(continued from page CP-6)

on the drawing power of their employer and top draw, however. Fricke is currently opening for Alabama, giving her exposure to a younger country audience in what is, surprisingly, an effective team-

ing. Likewise, Conley has appeared with Alabama, and Sylvia is stepping out behind what Chardon is terming a "crucial" record, "Nobody."

"We are entering the fair season," Jackson comments, "and we've got one of the most concentrated summer fair bookings on Sylvia that I've ever seen.

She's got like 31 fairs in a row (with over 90 fairs lined up for the summer months). "Nobody" should be at its strongest period right during the fair season in July and August, and as Sylvia goes into these fairs, she has to have a good record and draw well. If this record would die in the 70s, we would have no help at all between now and the fair season."

While the operation is rather small, both Jackson and Prater maintain that they would like to keep it that way, developing a close feel for a select number of artists. Their location has been a slight hindrance, since many artists try to establish a Nashville identity, but the two insist that Texas has a "chic" image and that running a talent agency outside Nashville is within the realm of possibility. Still, they have run their operation successfully out of Dallas for nearly five years.

The idea maintained at Chardon is that a slow, steady development is, in the long-run, better for both the agency and the artist. "I think our philosophy is different from most agencies in that we believe in bringing an artist up slowly," notes Jackson. "We sit here and discuss acts that have one record and asked \$7,500 a night. Two years later they're back down to \$2,500 a night."

As a result of Chardon's basic philosophy in formulating a realistic price for its artists, Jackson states that the company is in a "real weird situation," estimating that between the agency's five

acts — Pride, Fricke, Sylvia, Conley and Powell — they have only five open dates left in spite of a sagging economy. That guarantees the Chardon artists exposure, and the Chardon goal is for that exposure to translate over a long-term development program into longevity for each artist within its stable.



SYLVIA

*"The first time I ever performed live on-stage was opening the Charley Pride show. I don't remember much about my first performance, except a blinding spotlight and a sick feeling in my stomach. But, what I do remember very well are the words of encouragement Charley had to offer on those first shaky moments of my stage career."*

## HEY PRIDE!

### Keep On GETTING IT DONE— and Going Number One!

Many Thanks— *Kent Robbins*

"I Don't Think She's In Love Anymore"

"You're My Jamaica"

"When I Stop Leaving  
(I'll Be Gone)"

KENT ROBBINS MUSIC, INC.

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FROM YOUR FRIENDS AT



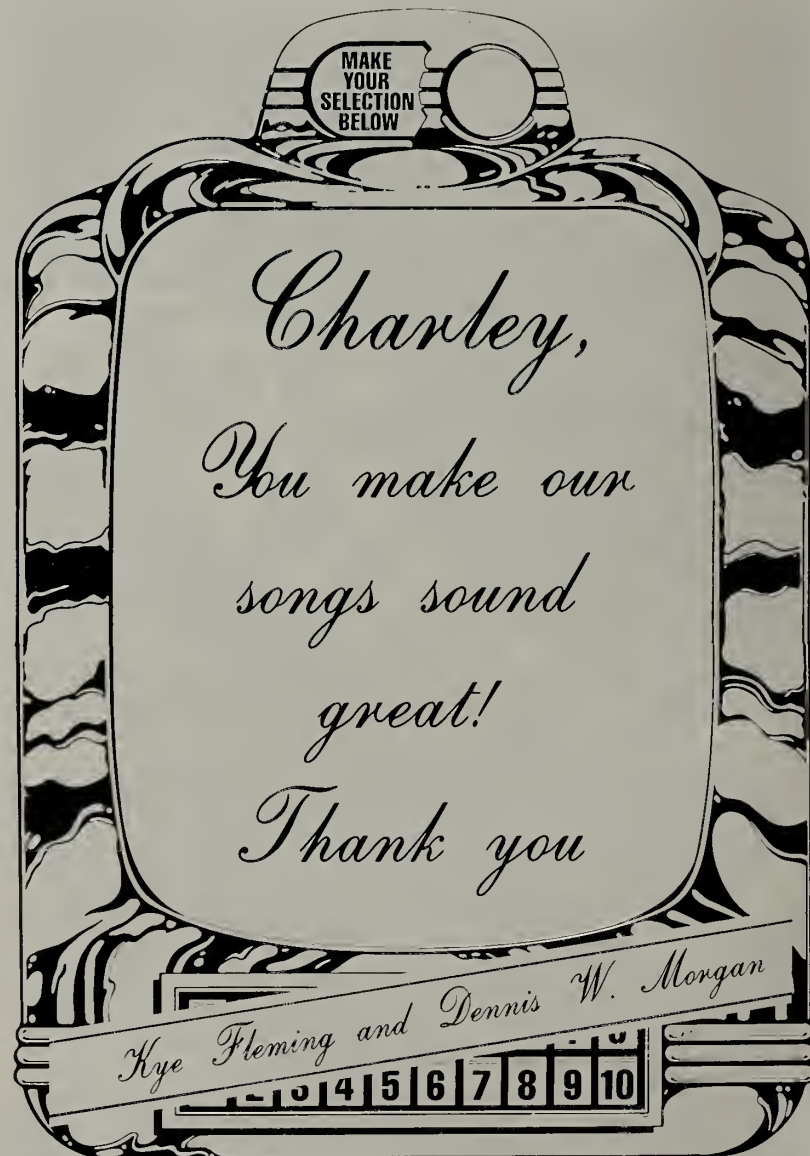
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# Charley

## Recording In Dallas

(continued from page CP-10)

Moore also took note of the studio's look.



**NORRO WILSON**

**"Charley Pride is a real professional in every respect. He always seems to be excited no matter whether he is playing music or getting ready to do a show. He has that special energy that stars have to have, and he is a totally positive person."**

"I've seen a lot of recording studios and I thought that it was very well-thought-out and very well-designed from a standpoint of being a comfortable place to play," he comments. "A lot of times, studios are constructed with an industrial, modern, dentist office look. I'm particularly attuned to this because one of the things I do for MCI is go around the country taking photographs of famous people in their famous MCI studios. No matter how good the artist looks or how good the equipment looks, if it's surrounded by olive drab, vinyl-covered wallpaper, with tiny control room windows and poor sight angles into the studio, a camera can't replace reality. They have a very nice window — a very large window. That eye contact with those musicians is so vital, and as far as I'm concerned, there's no substitute for that at all."

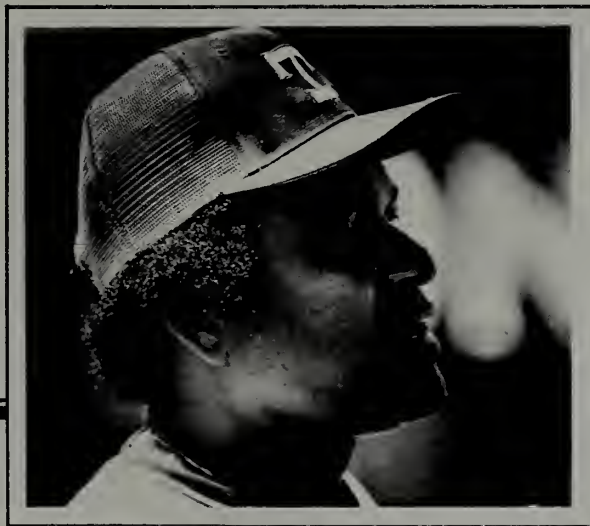
Pickering indicates that they intend to use freelance engineers, of whom there are plenty within the area who have worked in demanding jingle sessions. Nevertheless, according to Moore, they will have little difficulty in obtaining a quality sound through the system at Cecca Sound.

"The installation quality is top-notch," he says. "It is not unusual, although surprising, that you go to a major room that's pulled a number of hits and because of a wiring error or because somebody laid the cables in the expedient method rather than the correct and

knowledgeable method, there's a little bit of hum on the echo return or there's a little bit of something else. The one thing that impressed me about Charley's system is that from soup to nuts it's all right. No apologies would have to be made to any client."

A few of those clients will be run through Pride and Pickering's as-yet-unnamed production company, which will include work with Texas acts No Compromise, Michael Peterson, Debbie Radey & Andy Hamilton and Bob Bishop.

THANKS  
*Charley*  
FOR MAKING  
"CRYSTAL CHANDELIERS"  
KNOWN ALL OVER  
THE WORLD  
—HARBOT MUSIC—



*Charley:*

*16 years at bat with a hit each time! You'll never strike out with us ---*

*Bill and Margie*

*(P.S.) Poague: Wellk has to pay for this space since I haven't collected for the last 3 World Series!  
Please take care of this by October! B.H.*

# Charley

*Enjoyed working with you on your latest album.*

*Norro Wilson*

## A Solid Foundation Through Publishing

(continued from page CP-8)

ready to step into a company of his own. Last November, the Pi-Gem/Chess conglomerate was sold to Welk Music Group, with Collins forming Tom Collins Music and Pride establishing the Pride Music Group in the ensuing months.

"Because of the way in which Pi-Gem was structured," says Pride of the split, "and the success of the company, it had reached a point where I felt Tom deserved his own thing, if that's what he wanted and we couldn't structure anything else. I'm a firm believer that each person should get what he wants with the least amount of infringement on the other fellow. That's my philosophy, and that's what's happened with Tom and I. We are still friends; it's a very admirable and mutual dissolving situation."

Pride's latest establishment within the publishing field consists of GID, an ASCAP affiliate that stands for "Get It Done," one of Pride's favorite sayings; Broad Haven Music, a BMI affiliate; and SESAC-affiliated Plus 3. Blake Mevis, who produces George Strait and wrote for the old Pi-Gem/Chess firm, was named to head the Pride Group, and since starting up in November, the firm has placed 16 cuts with artists, including Pride's current single, "I Don't Think She's In Love Anymore," Joe Sun's last single, "Holed Up In Some Honky Tonk," and a Merle Haggard Christmas tune.

Pride, meanwhile, is taking a little more active role in the publishing house, which maintains staff writers David Gillord, Bill Shore and David Wills. Yet, as Mevis states, he still has been given a large degree of latitude to exercise his own decision-making abilities. "It's more or less what he said the day he hired me,"

reflects Mevis. "'Okay, it's yours; get it done.'"

Mevis, of course, learned much about the workings of a publishing house through his observation of Collins under the Pi-Gem regime, and both he and Pride hope to rebuild an operation similar to the previous establishment. "I think the concept of where we are going to end up is the same," Mevis says. "Tom Collins and Charley were very, very successful. We would like to have another Pi-Gem . . . maybe bigger. I've got tough shoes to fill; I know that. I knew that when I took the job, but I think that's certainly a goal to shoot for."

Mevis is already fearful, however, that the word will hit the streets that the Pride Music Group is an in-house operation, as Mevis produces both Strait and writer David Wills. He does not want the industry to get the impression that either he or Pride will in turn cut only material produced by the company's writers.

"I'm going to keep an open door," he says. "Coming from the writer's side of the game, I know that it can be frustrating to think that nobody's listening to your songs. I can tell you this: Charley is not going to just cut songs out of this company. He wants the best songs for Charley Pride, whether it comes out of this company or any other in town. As an artist, he's totally separate. Norro (Wilson) and Charley pick Charley's material — nobody here does. Our material is sent down to Charley and sent

over to Norro just like anybody else's. Norro and Charley both know the importance of picking a hit."

Besides the Pride Group, Pride also owns interest in Cecca Publishing, a company he set up originally after his split from Jack Johnson. Though the company has no staff writers and is not actively seeking them, it is maintained as an extra sideline duty for Pride's wife, Rozene, to control.



**RONNIE MILSAP**  
*"Charley Pride will always hold a special place in my heart, not only because when I first came to Nashville as a struggling new artist, he was already an established superstar, but also because he was the first person who gave me a chance at performing before major audiences."*

**To Charley,  
 Thanks For  
 Letting Me Be  
 A Part Of  
 Your Life**

*Bill  
 Leaton*

# Frank

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## CHARLEY PRIDE



**THANK YOU FOR THE LAST 15 YEARS AND  
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*Janie Fricke*

Dear Charley,

*I remember how thrilled I was three years ago in Winnipeg when you called me up on the stage. Since then there have been many exciting moments. Thanks for the helping hand. Congratulations on your accomplishments, past, present and future.*

*Sincerely,  
 Janie Fricke*

P. O. Box 29229 • Dallas, Texas 75229



*Charley* "Thanks for opportunity  
to 'Pass It On'  
Your friend,  
P. [Signature]

# CHARLEY PRIDE... the new album

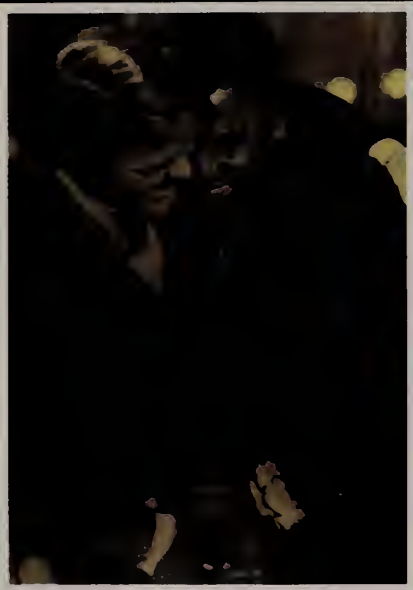
## CHARLEY SINGS EVERYBODY'S CHOICE



First Gold Record



2 Grammy Awards  
3 Nominations



Charley Pride and Glen Campbell  
CMA "Entertainer of the Year"



Gold certification of Pride's "Little Bit Of Hank," LP.

39 albums, half of which are gold;  
50 singles, 26 Number 1's;  
Billboard's Third All-Time No. 1 Country Singles Artist;  
Cashbox Magazine's, "Top Male Vocalist of the Decade" for the 70's; CMA "Entertainer of the Year" and "Vocalist Of The Year" plus Grammy Awards and nominations . . . .

**"CHARLEY SINGS EVERYBODY'S CHOICE".** Not just a new album from Charley Pride, but the beginning of a new chapter in Pride's career. New production and song direction, by Norro Wilson, has already spawned two No. 1 singles this year ("I've Never Been So Loved" and "Mountain of Love"), plus the new No. 1 bound single "I Don't Think She's In Love Anymore."



CMA "Entertainer of The Year" and "Male Vocalist of the Year."



## CHARLEY SINGS EVERYBODY'S CHOICE

a new chapter begins...



## AIRPLAY

**STATION TO STATION** — New Wave Top 40 station **KROQ**/Los Angeles has reportedly given up its hard-line stand on playing controversial songs, capitulating to sponsor pressure. The station has removed "Jet Boy/Jet Girl," by Importe/12 recording artist **Elton Motello** from its playlist on account of pressure from an unidentified sponsor. This move was prompted when the sponsor's 15-year-old son liked a line in the song suggesting French caressing techniques, which is really meant to convey intellectual communication, and made the mistake of telling his old man about it. The song is an English language recording of **Plastic Bertrand's** 1979 single, "Ce Plan Pour Moi." KROQ has a reputation for playing controversial songs and standing by their decision to air them. Several months ago, the uniquely programmed station had a contingent of the Moral Majority walk a picket line around its Pasadena studios in protest of its playing of Bomp/Elektra recording artist **Josie Cotton's** "Johnny Are You Queer." The station countered by asking its listeners to come down to the studios and stage a counter-demonstration. . . . *Airplay* has learned that **PD Rick Carroll** and music director **Larry Groves** have decided to spread the word of KROQ and have formed a consultancy to do just that. The firm will bow in mid-July and will aim for rock stations competing in markets where at least two AOR outlets are competing for the coveted 25-34 demographic. Carroll's theory rides on going after the 12-25 market on the grounds that, sooner or later, the 25-34-year-olds won't be listening to radio anymore. Although he plans to debut his company in mid-summer, Carroll has already signed his own station as his first client. . . . Speaking of the consulting business, **Jeff Pollack** Communications has signed **WAIM/Anderson, S.C.**, as its latest AOR client. Pollack already consults AOR big guns **KLOS/Los Angeles**, **KZEW/Dallas** and **WYSP/Philadelphia**. . . . On the other hand, AOR big gun **KSHE/St. Louis** has named **Jack Silver** music director. Silver has been doing weekend and fill-in jock work at the station for the past two years and



**BROTHERLY LOVE?** — To support their recent LP "Brotherly Love," RCA recording duo **Gary Stewart** and **Dean Dillon** visited the New York studios of the United Stations network for interviews on the web's "Weekly Country Music Countdown." Pictured after the interview are (l-r): **Rochelle Friedman**, associate producer of the show; **Dillon**; and **Stewart**.

now will still do weekends and program the music Tuesday through Friday. . . . In the same vein, **Steven Goldstein** has been named program director at Top 40 outlet **WTIC-FM/Hartford, Conn.**, Goldstein brings network and consulting experience to the outlet. Serving most recently as assistant PD at **WABC/New York**, Goldstein brings knowledge from the NBC Radio web and the Source and was also vice president of Robert O. Mahiman, Inc., the radio consulting firm. . . . AOR-formatted **KWST/Los Angeles** and **KTLA-TV** will be simulcasting concerts by such groups as Columbia recording act **Journey** and Warner Bros. recording artists **Rod Stewart** and **Fleetwood Mac** between June 5 and Aug. 7. The specials will air from 12 midnight to 1:30 a.m. and are part of the "Blue Jean Network" series. . . . In a recent telephone interview with band member **Glenn Frey**, **WMMS/Cleveland** air talent **Kid Leo** learned that the **Eagles** are breaking up. Frey reportedly told The Kid that he did not want to go on stage and sing "Take It Easy" if he was 39 years of age and sported a beer belly. . . . **Steve Davis** was named music director at A/C-formatted **WBBM-FM/Chicago**. Davis comes directly from **WZGC/Atlanta**, where he served as assistant PD and night jock. . . . and A/C station **WYNY/New York** has made some staff changes. It has named **Pete Salant**, program manager since July 1980, director, operations and programming. In this post, he takes on responsibility for the station's community affairs and news departments. In addition, **Paule** has joined the air staff. She worked briefly at then-Top 40 outlet **WXLO/New York** several years ago and hails more recently from AOR station **KWST/Los Angeles**. She apparently replaces **Carol Mason** who left to join ABC Superadio.

**NETWORK NEWS** — The NBC Radio Networks last week began program distribution via satellite as of June 1. Both the NBC Radio Network and the Source will transmit by both satellite and telephone lines until NBC's satellite system is converted from analog into digital. NBC expects this to happen in early 1983. . . . The RKO Radioshows has cancelled its **Country Star Countdown** show because it did not receive anticipated cooperation from NKR Prods., the company owned by Liberty recording artist **Kenny Rogers**. The RKO II web has also cancelled its 90-second spot **Ask The Expert**. This comes at a time when the RKO Radio Networks have laid off a number of employees and are on a general campaign of belt tightening, one source told *Airplay*. Nevertheless, the webs expect no further changes in programming during 1982. . . . At the same time, Rogers Broadcast Prods. of Toronto has renewed and expanded its pact with the RKO webs to distribute its **MusicStar** specials to stations in Canada. It begins the new contract by running 13 hour-long shows from Sept. 4 to Nov. 27. The shows will feature such acts as Warner Bros. recording artist **Christopher Cross**. EMI America recording artists **Kim Carnes** and **Cliff Richard**. Rogers also begins to plan feeding RKO news in Canada. . . . The Radio Network Assn. (RNA) has pacted with the Webster Group for consultation and management services. "We have established office facilities and are now selecting an executive director to work with me in developing a business and to head the day-to-day work of the association," **Maule Webster**, president of the Webster Group, said in a company statement. The RNA is an association of radio networks whose purpose is to promote the use of network radio to educate advertisers. Its membership includes the ABC Radio webs, the CBS and NBC webs as well as the RKO Radio Networks, Transtar, the Satellite Music Network and the United Stations Country Music Network.

**NAB NOTES** — The National Assn. of Broadcasters (NAB) has replaced the two members of its board of directors who recently resigned. **Glenn Mahone**, president of the black-formatted **Sheridan Broadcasting Network**, replaces former **Sheridan** president **Skip Finley** on the NAB board, and **Culle Tarleton**, senior vice president, Jefferson-Pilot Broadcasting, takes the post vacated by **Rick Devlin**, former vice president and general manager, **WOR/New York**.

**THE IMMEDIACY OF RADIO COVERAGE** — Please send all radio-related releases to *Airplay*, **Cash Box**, 1775 Broadway, New York, N.Y. 10019.

**larry riggs**

## Satellite-Fed Networks Using Broad Appeal Music Formats

by Larry Riggs

**NEW YORK** — Broad demographic appeal, scrupulous music research, major market affiliations, mixed attitudes toward breaking records and live music and interview shows characterize the Satellite Music Network (SMN), Transtar and the Associated Press-WSM Music Country Network, the three independent satellite-fed radio networks. SMN debuted last August and has 70 affiliates. Transtar began broadcasting in February and has 65 affiliates, while the country music web, which debuted in April, has 70 stations.

Burkhart/Abrams/Michaels/Douglas & Assoc., parent company of the SMN, has already modified its original plans to some extent. When it premiered its A/C and

### Broadcasts Blast House On Radio Marti

**NEW YORK** — The South Florida Broadcasters Assn. last week blasted the House of Representatives for authorizing \$17 million for Radio Marti on grounds that it would not reduce Cuban interference to South Florida AM stations and may worsen it, even though the House Telecommunications Subcommittee changed radio Marti from an AM to a shortwave station. Radio Marti is a high-powered propaganda station proposed by the Reagan administration to transmit to Cuba.

"Radio Marti has thrown the whole national debate off center," said Matt Liebowitz, counsel to the South Florida Broadcasters Assn. "I don't really see the relationship between Radio Marti and Cuban interference, but they seemed to have been linked together." Liebowitz added that Radio Marti may even have a detrimental effect on AM broadcasters. "If we build radio Marti, Castro will definitely fight back with his own AM high power stations," he said.

Ironically, Liebowitz said that he thought the U.S. and Cuba needed to hold serious discussions on this issue and that the best way to do that is to "create radio stations that would interfere with Cuban operations."

On May 20, the House Telecommunications Subcommittee attached an amendment to the Radio Marti fund authorization bill (H.R. 5427) changing Radio Marti from an AM station to a shortwave operation because its sponsors, Rep. Al Swift (D-Wash.) and James Tauke (R-Iowa), felt an AM station would invite further Cuban interference and because shortwave stations are technically more difficult to jam. "Congressman Swift thinks that a shortwave station would enhance the effect of Radio Marti because shortwave broadcasts can be carried on multiple channels," said Bob Hopper, staff assistant to Rep. Swift.

Despite Liebowitz's vehemence, neither of the two major radio trade organizations had equally strong opinions of the Swift-Tauke amendment. "We haven't really taken a position on it, though we think that a fact-finding committee should have been appointed to look into it," said Michael Rau, staff engineer at the National Assn. of Broadcasters (NAB). Echoing his sentiments, Lisa Friede, vice president, operations at the National Radio Broadcasters Assn. (NRBA), said, "our basic position on Radio Marti is that this kind of project has more to do with U.S. foreign policy than us, although the Cuban interference situation is getting worse."

The bill is currently pending in the House Telecommunications Subcommittee and no hearings are scheduled on it.

country formats last summer, SMN had intended to gear them to secondary market stations that ostensibly could not afford top-flight musical programming and air talent.

"Considering that 70% of the Dallas/Fort Worth listenership is tuned into FM and that we have to compete against AM giants like WBAP and WFAA, we saw going on the satellite as the cheapest alternative," said Don Miner, program director at KAAM/Dallas. The station has used the SMN's "Star Station" A/C format since last October.

Because of the stiff competition, KAAM "made some staff changes" to save on overhead when it began broadcasting the satellite-fed format, which costs \$1,000 per month and two minutes per hour of commercial time. "One of the things we really like about the satellite is the major market quality of its air staff," said Miner. "But we do have announcers who do the interfacing with local news, weather and Houston Astros game broadcasts, but they are not the high-ticket personalities that you have in New York."

"One of our major selling points has always been the quality of our air staff," said Ivan Braiker, SMN president. "We try to offer better talent than you would find in, say, Pierre, South Dakota."

#### Morning Drive, Too

Contrary to the advice of SMN, KAAM does use the satellite feed during morning drive time. "We use the satellite in all dayparts except when we're broadcasting an Astros game or during the overnight when we use RKO's *America Overnight*," said Miner.

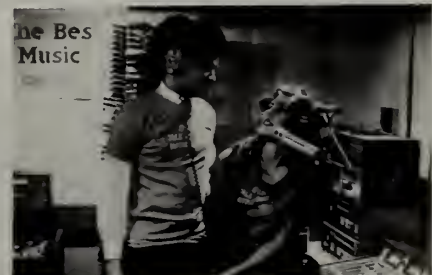
"Our affiliates can use us as a turnkey operation if they want to, but they have the flexibility to turn us off and we don't want them to use us during morning drive time," said Braiker.

Another modification that SMN has made has been to widen its playlist. "The only thing we've done is to play a broader selection of music," said George Williams, SMN vice president of programming. "We've increased the amount of oldies we play on both the Country and Star Station, and we've increased our library because we saw that there was greater demand for them than we had originally anticipated."

"Besides that," Williams continued, "when you're programming a national format, you have to go for the widest possible appeal." His oldies include material from the 1950s, '60s and '70s. In that vein, Williams said that none of his formats break records.

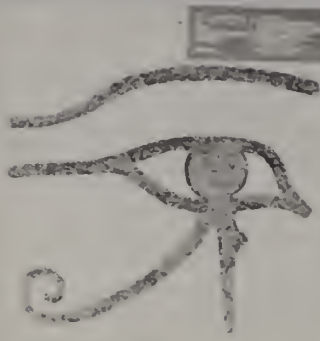
The other satellite network, which is aiming for the 18-49 demographic, is the A/C-formatted Transtar web. "We're aiming for the 18-49 demographic, but the 25-34 group is our core target," said Terry Robinson, president of Sunbelt Communications, Transtar's parent company. Like SMN's

(continued on page 31)

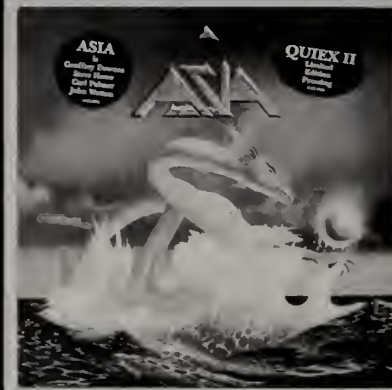


**ALL NIGHT IN NEW HAVEN** — While on a recent promotional tour in support of her self-titled debut album, Atlantic recording artist **Laura Branigan** (r) stopped by Top 40 outlet **WKCI/New Haven, Conn.**, where she sat in on the overnight shift. Pictured with Branigan is **WKCI** air personality **Doc Rossi**.

# CASH BOX ROCK ALBUM RADIO REPORT



— **THE ALAN PARSONS PROJECT • EYE IN THE SKY • ARISTA**  
**ADDS:** WGRQ, WNEW, WHFS, KLOL, KEZY, WLIR, WMMS, WOUR, WCOZ, KSHE, WCCC, WROQ, WSHE, WKLS, KNX. **HOTS:** None. **MEDIUMS:** KEZY, WLIR. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.



**2 ASIA • GEFEN**  
**ADDS:** None. **HOTS:** KMET, KBPI, WGRQ, WNEW, KMG, WBLM, KLLO, KEZY, WLIR, WMMS, WOUR, WCOZ, KSHE, WABX, WCCC, WSHE, WKLS. **MEDIUMS:** KROQ, WROQ, KSJO. **PREFERRED TRACKS:** Heat, Sole, Dreams.  
**SALES:** Good in all regions.

## # 1 MOST ADDED

## # 1 MOST ACTIVE

LP Chart Position

LP Chart Position

LP Chart Position

**138 A FLOCK OF SEAGULLS • JIVE/ARISTA**  
**ADDS:** None. **HOTS:** WHFS, KNAC, KMET, KROQ. **MEDIUMS:** WLIR, WMMS, WOUR, KSJO, WSHE. **PREFERRED TRACKS:** I Ran, Telecommunications.  
**SALES:** Moderate in West; weak in others.

**52 HEART • PRIVATE AUDITION • EPIC**  
**ADDS:** None. **HOTS:** KEZY, WLIR, WMMS, WGRQ, KSHE, KNX, KMET. **MEDIUMS:** WNEW, KLLO, WOUR, WROQ, WSHE, WKLS, KBPI. **PREFERRED TRACKS:** Cities, This Man.  
**SALES:** Major breakouts in all regions.

**25 RAINBOW • STRAIGHT BETWEEN THE EYES • MERCURY/POLYGRAM**  
**ADDS:** None. **HOTS:** KMET, KBPI, WNEW, WBLM, KLLO, KEZY, WMMS, WCCC, KSJO, WSHE, WGRQ. **MEDIUMS:** KMG, WLIR, WOUR, WCOZ, KSHE, WROQ. **PREFERRED TRACKS:** Stone, Driver, Night.  
**SALES:** Good to moderate in all regions.

## # 3 MOST ADDED

— **GARY U.S. BONDS • ON THE LINE • EMI AMERICA**  
**ADDS:** WMMS, WLIR, KEZY, WHFS, WNEW, WOUR, WCOZ, KSHE, WABX, WCCC, WROQ, KMET. **HOTS:** None. **MEDIUMS:** WLIR, KEZY, WNEW. **PREFERRED TRACKS:** Work.  
**SALES:** Just shipped.

**9 THE HUMAN LEAGUE • DARE • VIRGIN/A&M**  
**ADDS:** None. **HOTS:** WNEW, KMG, WHFS, KLLO, KNAC, KMET, KROQ. **MEDIUMS:** WBLM, WMMS, WCOZ, KSHE, WKLS, KBPI. **PREFERRED TRACKS:** Don't, Seconds.  
**SALES:** Good in all regions.

**28 SCORPIONS • BLACKOUT • MERCURY/POLYGRAM**  
**ADDS:** None. **HOTS:** KMET, KBPI, WNEW, KLLO, WLIR, WMMS, KSHE, KSJO, WSHE, WGRQ. **MEDIUMS:** WBLM, WOUR, WCOZ, WCCC, WROQ, WKLS. **PREFERRED TRACKS:** No One, Title.  
**SALES:** Moderate in all regions; strongest in West.

**16 ELTON JOHN • JUMP UP • GEFEN**  
**ADDS:** None. **HOTS:** WNEW, WBLM, KEZY, WABX, KBPI. **MEDIUMS:** WMMS, WOUR, WSHE, WKLS. **PREFERRED TRACKS:** Garden.  
**SALES:** Good to moderate in all regions.

## # 5 MOST ADDED

**143 BOW WOW WOW • THE LAST OF THE MOHICANS • RCA**  
**ADDS:** None. **HOTS:** KNAC, KROQ. **MEDIUMS:** WHFS, WLIR, WMMS, WCOZ, KBPI, KMET. **PREFERRED TRACKS:** Candy.  
**SALES:** Fair in East and West; weak in others.

**56 KANSAS • VINYL CONFESSIONS • KIRSHNER/CBS**  
**ADDS:** None. **HOTS:** KMET, KBPI, WGRQ, KLLO, KEZY, WLIR, KSHE, WROQ, KSJO, WSHE, WKLS, KNX. **MEDIUMS:** KMG, WBLM, WMMS, WOUR, WCOZ, WABX, WCCC. **PREFERRED TRACKS:** Play On, Game, Pearls.  
**SALES:** Major breakouts in all regions.

— **707 • MEGA FORCE • BOARDWALK**  
**ADDS:** KBPI, WCOZ, WMMS, WBLM, WNEW. **HOTS:** None. **MEDIUMS:** WOUR, KSJO, WSHE, WKLS. **PREFERRED TRACKS:** Title.  
**SALES:** Just shipped.

**38 CHEAP TRICK • ONE ON ONE • EPIC**  
**ADDS:** None. **HOTS:** WSHE, WGRQ, KMET. **MEDIUMS:** KLLO, WMMS, WOUR, WROQ, KBPI, KROQ. **PREFERRED TRACKS:** If, Tight, Title.  
**SALES:** Moderate to fair in all regions; weakest in South.

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

**163 SPARKS • ANGST IN MY PANTS • ATLANTIC**  
**ADDS:** KLLO. **HOTS:** WLIR, KNAC, KROQ. **MEDIUMS:** KMG, WHFS, WMMS, KBPI. **PREFERRED TRACKS:** I Predict.  
**SALES:** Weak in all regions.

**22 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM**  
**ADDS:** None. **HOTS:** KROQ, KBPI, WGRQ, WNEW, WBLM, KEZY, WLIR, WMMS, WOUR, KSHE, WABX, WROQ, KSJO, WSHE. **MEDIUMS:** KMET, KMG, KLLO, WCOZ, WCCC. **PREFERRED TRACKS:** Hurts.  
**SALES:** Good to moderate in all regions.

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

**61 SQUEEZE • SWEETS FROM A STRANGER • A&M**  
**ADDS:** KBPI. **HOTS:** WNEW, WHFS, KNAC, KROQ. **MEDIUMS:** KEZY, WMMS, WOUR. **PREFERRED TRACKS:** Coffee.  
**SALES:** Moderate in East and West; fair in others.

**97 MARSHALL CRENSHAW • WARNER BROS.**  
**ADDS:** KBPI. **HOTS:** WHFS, KNX. **MEDIUMS:** WNEW, WLIR, WMMS, WOUR, WCOZ. **PREFERRED TRACKS:** Cynical.  
**SALES:** Moderate in all regions; strongest in West.

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

**19 .38 SPECIAL • SPECIAL FORCES • A&M**  
**ADDS:** None. **HOTS:** KBPI, WGRQ, WKLS, WNEW, KMG, WBLM, KLLO, KEZY, WMMS, WOUR, WCOZ, KSHE, WABX, WCCC, WROQ, KSJO, WSHE. **MEDIUMS:** KMET. **PREFERRED TRACKS:** Caught.  
**SALES:** Good to moderate in all regions.

**71 DAVE EDMUNDS • D.E. 7TH • COLUMBIA**  
**ADDS:** WABX. **HOTS:** WHFS, KROQ. **MEDIUMS:** WNEW, WLIR, WMMS, WOUR, KBPI. **PREFERRED TRACKS:** Kisses.  
**SALES:** Fair in all regions; strongest in East.

— **FRANKIE MILLER • STANDING ON THE EDGE • MUSCLE SHOALS/CAPITOL**  
**ADDS:** WABX. **HOTS:** WMMS. **MEDIUMS:** WNEW, WBLM, KEZY, WOUR, WROQ, WSHE, WKLS, WGRQ, KBPI. **PREFERRED TRACKS:** Open.  
**SALES:** Weak initial response in all regions.

**11 TOTO • IV • COLUMBIA**  
**ADDS:** KSJO. **HOTS:** WNEW, KMG, KLLO, KEZY, WMMS, KSHE, WABX, WROQ, WSHE, WKLS, KNX, KBPI, KMET. **MEDIUMS:** WBLM, WCOZ. **PREFERRED TRACKS:** Rosanna, Afraid, Africa.  
**SALES:** Good to moderate in all regions.

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

**33 THE MOTELS • ALL FOUR ONE • CAPITOL**  
**ADDS:** None. **HOTS:** KROQ, KMET, WGRQ, KNAC, WNEW, KEZY, WLIR, WMMS, WOUR, WCOZ, WSHE. **MEDIUMS:** KBPI, WKLS, KMG, WBLM, WHFS, KSHE, WABX, WCCC, WROQ, KSJO. **PREFERRED TRACKS:** Lonely.  
**SALES:** Moderate in all regions.

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

## # 2 MOST ADDED

## # 4 MOST ADDED

— **GLENN FREY • NO FUN ALOUD • ASYLUM**  
**ADDS:** WNEW, WBLM, KLLO, KEZY, WLIR, WMMS, WCOZ, WABX, KSJO, WKLS, KNX, WGRQ, KBPI, KMET. **HOTS:** KEZY. **MEDIUMS:** WCOZ. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

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

**99 FRANK ZAPPA • SHIP ARRIVING TOO LATE ... • BARKING PUMPKIN/CBS**  
**ADDS:** WCCC, WMMS, KLLO, KOME, WNEW. **HOTS:** KMG, WHFS, WLIR, KMET, KROQ. **MEDIUMS:** None. **PREFERRED TRACKS:** Valley.  
**SALES:** Weak in South; fair in others.

**78 HAIRCUT 100 • PELICAN WEST • ARISTA**  
**ADDS:** WCOZ. **HOTS:** WNEW, WHFS, WMMS, KNAC, KROQ. **MEDIUMS:** KEZY, WLIR, WOUR, KMET. **PREFERRED TRACKS:** Love Plus.  
**SALES:** Weak in South; fair in others.

**8 QUEEN • HOT SPACE • ELEKTRA**  
**ADDS:** None. **HOTS:** KROQ, KEZY, WLIR, WMMS, WOUR, KSHE, WSHE, WGRQ, KMET. **MEDIUMS:** WBLM, KLLO, WCOZ, WCCC, WROQ, WKLS, KBPI. **PREFERRED TRACKS:** Body, Las, Pressure.  
**SALES:** Good in all regions.



## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	6/5
<b>1 IS MY LIVING IN VAIN</b> CLARK SISTERS (New Birth 7056) "Expect Your Miracle"	1	58
<b>2 HIGHER PLANE</b> AL GREEN (Myrrh MSB 6674) "His Name Is Jesus"	2	29
<b>3 WHEN ALL GOD'S CHILDREN GET TOGETHER</b> REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	3	26
<b>4 IT'S GONNA RAIN</b> MILTON BRUNSON (Myrrh MXSB 6696) Title Cut	4	5
<b>5 GO</b> SHIRLEY CAESAR (Myrrh MSB 6665) "I'm Determined"	5	32
<b>6 LORD, FROM THE DEPTHS OF MY HEART</b> JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy SL-14654) Unavailable At Press Time	8	6
<b>7 A TOUCH OF CLASS</b> JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	7	6
<b>8 WHERE IS YOUR FAITH</b> JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7086) Title Cut	6	38
<b>9 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) Unavailable At Press Time	9	5
<b>10 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	10	12
<b>11 EVERY TIME I FEEL THE SPIRIT</b> DR. CHARLES HAYES & THE COSMOPOLITAN CHURCH CHOIR (Savoy SGL 7076) Unavailable At Press Time	11	4
<b>12 MIRACLE MAN</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6694) Title Cut	12	5
<b>13 WHEN I GET TO HEAVEN</b> JIMMY JONES (Savoy SL-14667)	15	2
<b>14 I FEEL LIKE SINGING</b> WALTER HAWKINS (Elektra/Light E1-60038) "Heaven"	14	3
<b>15 CLOUDBURST</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6663) "Everybody Ought To Praise His Name"	13	70

### Inspirational

	Weeks On Chart	6/5
<b>1 I SAW THE LORD</b> DALLAS HOLM (Greentree R 3723) Title Cut	1	26
<b>2 THE VERY BEST OF THE IMPERIALS</b> (Dayspring SST 4025) "Same Old Fashioned Way"	2	22
<b>3 UNFAILING LOVE</b> EVIE TORNUQUIST (Word WSB 8867) "How I Love You Lord"	3	26
<b>4 MIRACLE</b> B.J. THOMAS (Myrrh 6705) "I'm In Tune"	5	8
<b>5 AMAZING GRACE</b> B.J. THOMAS (Myrrh 6675) Title Cut	4	42
<b>6 BLESS THE LORD WHO REIGNS IN BEAUTY</b> BILL GAITHER TRIO (Word 8870) "A Perfect Heart"	6	12
<b>7 THE TRAVELER</b> DON FRANCISCO (New Pax NP 33106) "Traveler Joy"	8	34
<b>8 AMY GRANT IN CONCERT VOL. II</b> (Myrrh MSB 6677) "I'm Gonna Fly"	7	27
<b>9 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	10	4
<b>10 HOLM, SHEPPARD, JOHNSON</b> (Greentree R 3583) "Drawin' From The Well"	9	11
<b>11 BUBBLIN'</b> HINSONS (Calvary STAV-5178) "God's Gonna Do The Same"	11	4
<b>12 PRIORITY</b> IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	12	6
<b>13 COLLECTIONS</b> KEITH GREEN (Sparrow SPR 1055) "Rushing Wind"	13	9
<b>14 JONI'S SONG</b> JONI EARECKSON (Word WSB 8856) "Joni's Waltz"	14	26
<b>15 TOWN TO TOWN</b> PHIL KEAGGY (Sparrow SPR 1053) "Wished You Were There"	15	8

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

## Gospel Record Companies Attempt To Crack Tight Country Market

by Tom Roland

NASHVILLE — In spite of the fact that gospel and country music have traditionally had much in common, gospel labels are just now attempting to crack the country market as a part of an overall trend to break selected gospel records into the secular markets. The Benson Company made sizeable inroads last winter with Cynthia Clawson's "Some Day This Old Road," although it was unable to get the record charted, and Word is now attempting to enter the picture with the Mercy River Boys' "Would They Love Him In Shreveport."

Country artists such as Larry Gatlin and the Kendalls have long used religious images lyrically to convey their messages. Gatlin's current single, "She Used To Sing On Sunday," incorporates two standard hymns and images of church on Sunday morning in depicting the less-than-admirable occupation of a hopeful starlet in Hollywood, while "Midnight Choir," released several years ago, raised quite a stir in its storyline about drunkards on

Broadway who sang, "Will they have Mogen David in heaven/ If they don't, who the hell wants to go."

The Kendalls, who are well-known for their cheating renditions, used religious themes in their current release, "The Cheater's Prayer," and their groundbreaking single, "Heaven's Just A Sin Away," which even gained some gospel airplay in spite of its cheating message.

But, suggests John Taylor, national promotion director for the Benson Company, "MDs are more in tune to the music" than the lyrical content of a record. Noting the reaction to the Clawson product, which received scattered airplay on country stations across the country, Taylor emphasized that gospel music is really no different from every other form of music except that the lyrics are pointed in a different direction. Taylor added that he feels radio is more open to gospel music just as pop radio became more receptive to "drug music" once it was no longer called drug music.

(continued on page 26)



**NO LONGER STRAYS** — English rockabilly group Stray Cats recently signed a recording contract with EMI America. Pictured following a recent performance by the group at L.A.'s Roxy are (l-r): Frenchy Gauthier, director, merchandising, EMI America/Liberty; Joe Petrone, vice president, marketing, EMI America/Liberty; Tony Bidgood; Mark Levinson, vice president, business affairs, EMI America/Liberty; Clay Baxter, director, artist development, EMI America/Liberty; Lee Rocker, Brian Setzer and Slim Jim Phantom of the group; Jim Mazza, president, EMI America/Liberty; and Don Grierson, vice president, A&R, EMI America/Liberty.

## Greater Use Of Political, Financial Resources Stressed At BMA Meet

(continued from page 5)

creative energies and that it provides the most loyal sales base for them, Taylor said that the music could become "the unifying force for all black people."

### Keynote Address

Georgia state senator Bond picked up on this theme in his keynote address when he pointed out that music has traditionally played an important political and cultural role in the black community. However, he said, while blacks are often the producers, consumers and, in some cases, the distributors of the product, "they are rarely the beneficiaries of the music."

"Two decades ago, we thought we'd put an end to racism in this country," Bond added, explaining that the struggle against racism has changed and that blacks and other minorities are now fighting "an institutional Jim Crow."

He went on to say that a conservative backlash has threatened civil rights earned during the '50s and '60s.

Bond attributed much of the problem to

## Two Major Bootleggers Indicted in Philadelphia

NEW YORK — Two men named by the Federal Bureau of Investigation (FBI) as major distributors of bootleg records in Pennsylvania were indicted by a grand jury in Philadelphia on May 11.

Irving L. Kauffman, 61, and Robert L. Gibson, 38, were charged with various counts of copyright infringement and wire and mail fraud in conjunction with running separate bootleg record businesses in Pennsylvania, New Jersey and the Delaware Valley. Gibson was also charged with one count of obstruction of justice. The indictments stemmed from a year-long FBI investigation led by Special Agent John L. Hogan, with assistance from the anti-piracy unit of the Recording Industry Assn. of America (RIAA).

Kauffman, an Orlando, Fla. resident who formerly lived in Levittown, Pa., allegedly bought bootleg records throughout the U.S. and distributed them to local outlets. He was also charged with operating a mail order business from his Levittown address. If convicted, he faces a maximum penalty of 39 years in prison and/or fines of \$355,000.

Gibson, a Philadelphian, was charged with operating a mail order business known as "Album Alley," which reportedly had advertised the sale of bootleg records in a national publication, in addition to distributing bootleg records to retail outlets. The FBI also identified him as an international dealer and cooperated with police agencies in West Germany, France, Italy, England and Canada during its investigation. Gibson faces up to 87 years in jail and/or fines of up to \$319,000 if convicted.

President Reagan's administration. "Aggressive militarism," increasingly at the expense of government job and social aid programs, according to Bond, is one of the most significant factors taking its toll on blacks in America. He inferred that the escalating cost of maintaining and building arms stocks is carried out at the expense of many social programs that would create jobs for many of the nation's unemployed.

While he did not address the music industry directly, the state senator used an analogy to illustrate what gains could come from financial and political solidarity.

He noted that Atlanta, Ga. has a new, highly modern airport, but one thing distinguishing it from similar facilities around the nation is that "there are no shoeshine boys, but there are shoeshine men! The difference is that a shoeshine man owns the shoeshine shop, and the shoeshine boy shines shoes for somebody else."

Bond finally added, "If we can use our financial, cultural and political power to secure a place in this country, then we won't be at the whim of others."

The BMA conference, set to run through June 6, is being held at the New Orleans Hilton & Towers.

## Accord/Townhouse To Release New Midlines

LOS ANGELES — Accord/Townhouse recently announced plans to release 21 mid-priced album titles during July, including a spectrum of product ranging from rock and blues to reggae and jazz. All of the LPs will be priced at \$5.98 list.

Acts to have product released from Accord/Townhouse during July include: John Mayall, Bob Marley, the Animals, Lena Horne, George Jones, Minnie Riperton, Humble Pie, Jimmie Rodgers, Hoyt Axton, the Oak Ridge Boys, Johnny Cash, Johnny Tillotson, Count Basie with Duke Ellington, Sarah Vaughn, Dinah Washington, Norman Connors, Frankie Lyman, Tommy James and the Shondells, the Lovin' Spoonful, Patti Page and John Davidson.

## Falstrom Joins E/A

LOS ANGELES — Jerry Falstrom has been named to replace Jack Reinstein, who recently resigned as chief financial officer and senior vice president for Elektra/Asylum/Nonesuch Records, positions he's held the last 14 years. The new appointment is effective July 1.

Falstrom, who is presently vice president and controller of WEA Distributing, joined that company in 1977 as director of financial planning. He was promoted to controller in July 1978 and named vice president and controller in September of 1979. Prior to WEA, Falstrom was with CBS Television, having joined that firm as a financial analyst.

## Gospel Record Companies Attempt To Crack Tight Country Market

(continued from page 25)

Tana Lonon, who worked directly on the project for the firm, noted that the label met with some difficulty in that it had not set up national distribution on the record and that the biggest problem in promoting the product was a factor everyone is fighting — the tightening of country playlists. Lonon added, however, that the company is currently working to establish a national distribution system outside of its normal gospel distribution network, and once that is in operation, Benson will continue to try to break records into secular fields "whenever the material is appropriate."

### 'Reciprocal Acceptance'

She emphasized that Benson is not "out to take over country and AOR," but she cited Don Williams' "Lord, I Hope This Day Is Good," which received a sizeable amount of gospel airplay. In saying that Benson was attempting to obtain a reciprocal acceptance "when the product is appropriate."

In a similar move, Word Records is promoting the Mercy River Boys' latest record, a tune that has also been cut by B.J. Thomas and the Oak Ridge Boys, in the country field. Mike Dworak, religious radio director for the label, is looking at the pro-

ject as an opportunity for the label to "open some doors and build up some trust" between Word and radio programmers across the country.

His fear, however, is that music directors, upon recognition of the label, will prejudice the pressing and not even listen to the record. "If it doesn't work," said Dworak, "that's one thing, but if they don't even give it a try, that's another."

Like Benson, Dworak said Word is not attempting to flood the country market with gospel product, but that such crossover efforts would be handled "project by project" and that records would only be shipped country where officials at Word "got the feeling that a potential existed" within the country format for a specific piece of product. He noted in addition the compatibility that gospel and country seem to enjoy, as many country artists, such as Barbara Mandrell, Charley Pride and Merle Haggard, have cut gospel albums, and, said Dworak, the "whole Grand Ole Opry scene" is conducive to an audience reception of the gospel message.

### Careful About Lyrics

Gerri McDowell, national country promotion director for Capitol/EMI-America/Liberty, felt that in dealing with gospel product, labels have to be careful about the lyrical content, stating that listeners "still don't want to be preached to." Cristy Lane's "One Day At A Time" went to #2 on the country charts in 1980 with the Liberty label, but a recent gospel-flavored outing by Kin Vassy failed to even chart.

In that instance, McDowell attributed the difference to the fact that Lane is an established artist, whereas Vassy is somewhat of a new name. Additionally, she felt that the success of a gospel record is contingent on "how it's done." She stressed that a subtle gospel message is highly compatible with much of the fare within country formats, such as Anne Murray's "Blessed Are The Believers," which McDowell termed a "two-edged sword which could easily be turned around into a gospel song."

She suggested, however, that gospel labels may run into difficulties because of a "stigma" that may be attached to them, and added that they would definitely find more success by handling the product as "just another country record."

Noted Tony Tamburrano, national

(continued on page 30)



**THE PEPSI GENERATION** — Moon Shine artist Bobby Mackey met with auto racing pro Darryl Waltrip at the Nashville Speedway recently. Mackey is currently on the country charts with his "Pepsi Man" single, while Waltrip is purportedly known as the "Mountain Dew Man." Pictured are (l-r): Mike Borchetta, independent promoter; Mackey; Waltrip; Mike Kelly, vice president, Moon Shine; and Bob Saporiti, independent promoter.

## Gusher Restructures Operations

NASHVILLE — Marking a colossal restructuring of his Dallas-based company's structure and gameplan, Chuck Robinson has renamed Gusher Records, adopting Permian Records as the label's new monicker.

Robinson, president of the label, has acquired the services of Larry Butler to head up A&R for the firm, with Gerry Margolis acting as corporate attorney. Ed Spacek has been added in promotion and artist development.

### New Plans

In restructuring the operation, Robinson indicated that his original goals with Gusher were "too small," but under the Permian identity, he intends to work with top artists and producers of the stature of Buddy Killen and Bob Montgomery under a "game plan structured for success," using "prudent business practices" in dealing with records as a product.

Under Robinson's gameplan, he claims that two well-established businessmen, currently working with major labels, have agreed to head the promotion and sales and marketing departments for Permian,

although their identities can not be revealed until their employment is enacted. Likewise, Robinson also indicated that the signing of three major acts can be anticipated within the next two months.

## Nashville NARAS Elects Governors

NASHVILLE — Fourteen members of the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) have been elected to serve two-year terms on the organization's board of governors, according to Carolyn McClain, executive director of the chapter.

The new governors and the categories they represent include Gary Chapman, vocalist and singers; Carl Gorodetzky, leaders and conductors; Nelson Larkin, A&R producers; Sandy Pinkard, songwriters; Fred Vall, engineers; Bob Farnsworth, instrumentalists, musician; John Knowles, arrangers; Bill Ivey, art directors, annotators, designers, editors, photographers; and Ragan Courtney, spoken word.

## Country Foundation Names New Officials

NASHVILLE — Eleven officers and seven trustees were elected to serve the Country Music Foundation (CMF) at the first quarterly meeting of the CMF Board of Trustees recently.

Those named as officers include Jerry Bradley, RCA Records, president; Irving Waugh, Bill Hudson and Assoc., first vice president; Brad McCuen, secretary and Joe Talbot, Joe Talbot and Assoc., treasurer. Also named as vice presidents were: Bob Kirsch, The Welk Group; Rick Blackburn, CBS Records; Roy Horton, Peer-Southern Organization; Emmylou Harris; Brenda Lee; Ralph Emery; and Pee Wee King.

New trustees elected to serve include Frank M. Jones, Warner Bros., chairman of the board; J. William Denny, Cedarwood Publishing Co.; Richard Frank, Barksdale, Whalley, Gilbert, Frank and Milom; Jim Foglesong, MCA Records; Frances Preston, BMI; Wesley Rose, Acuff-Rose Publishing; Grelun Landon; Connie B. Gay; and Joe Talbot.



**KELLY STARTS NEW CAREER AT CARRERE** — Jerrilynn Kelly was recently signed to an exclusive worldwide recording agreement with Carrere Records. Kelly's first release on the label, distributed in the United States by Epic, is "Walk Me Cross The River," produced by Mick Lloyd. Pictured (l-r) are: Freddie Cannon, managing director, Carrere/United Kingdom; Lloyd; Kelly; Ed Benson, director, European operations, Country Music Assn.; and Frances Preston, vice president, Broadcast Music, Inc.

## 1982 FAN FAIR SCHEDULE

### June 7 — Monday

9:00 a.m. — Registration  
6:00 p.m. — Celebrity Softball Game followed by Nashville Sounds Game (Greer Stadium)

### June 8 — Tuesday

10:00 a.m. — 10:30 a.m. — Opening Ceremonies  
10:30 a.m. — 12:30 p.m. — Nashville Songwriters' Show  
2:00 p.m. — 3:00 p.m. — AMI Records Show  
4:00 p.m. — 6:00 p.m. — International Show  
8:00 p.m. — 10:00 p.m. — CBS Records Show  
11:00 a.m. — 7:00 p.m. — Exhibits Open

### June 9 — Wednesday

10:00 a.m. — 12:00 noon — Plantation/Sun Records Show  
12:00 noon — 3:00 p.m. — Lunch Break (Chuck Wagon)  
3:00 p.m. — 6:00 p.m. — Bluegrass Show  
10:00 a.m. — 5:00 p.m. — Exhibits Open

### June 10 — Thursday

10:00 a.m. — 12:00 noon — RCA Records Show  
12:00 noon — 3:00 p.m. — Lunch Break (Chuck Wagon)  
3:00 p.m. — 5:00 p.m. — PolyGram Records Show  
7:00 p.m. — 9:00 p.m. — MCA Records Show  
10:00 p.m. — 12:00 mid. — Hall of Fame Show  
10:00 a.m. — 7:00 p.m. — Exhibits Open

### June 11 — Friday

10:00 a.m. — 12:00 noon — Elektra/Asylum Records Show  
12:00 noon — 3:00 p.m. — Lunch Break (Box Lunches)  
3:00 p.m. — 5:00 p.m. — Mixed Label Show  
7:00 p.m. — 9:00 p.m. — Dimension Records Show  
10:00 p.m. — 12:00 mid. — Cajun Show  
10:00 a.m. — 7:00 p.m. — Exhibits Open

### June 12 — Saturday

11:00 a.m. — 1:00 p.m. — All American Country Games (Vanderbilt Stadium)  
7:30 p.m. — Fan Fair Celebrity Race (Fairgrounds) followed by Tammy Wynette

### June 13 — Sunday

10:00 a.m. — 6:00 p.m. — Grand Masters Fiddlin' Contest (Opryland Gaslight Theatre)

TOP 75 ALBUMS

	Weeks On Chart	6/5		Weeks On Chart	6/5
<b>1 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	1	13	<b>38 GREATEST HITS</b> OAK RIDGE BOYS (MCA 5150)	38	43
<b>2 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL-4229)	2	14	<b>39 SHARE YOUR LOVE</b> KENNY ROGERS (Liberty LOO-1108)	29	58
<b>3 WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	3	26	<b>40 SOME DAYS IT RAINS ALL NIGHT LONG</b> TERRI GIBBS (MCA-5315)	65	2
<b>4 BLACK ON BLACK</b> WAYLON JENNINGS (RCA AHL-4247)	4	15	<b>41 I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)	33	8
<b>5 BOBBIE SUE</b> OAK RIDGE BOYS (MCA 5294)	5	17	<b>42 STEP BY STEP</b> EDDIE RABBITT (Elektra 5E-532)	34	42
<b>6 LISTEN TO THE RADIO</b> DON WILLIAMS (MCA-5306)	6	9	<b>43 JUICE</b> JUICE NEWTON (Capitol ST 12136)	43	65
<b>7 HEARTBREAK EXPRESS</b> DOLLY PARTON (RCA AHL-1-4289)	7	8	<b>44 GREATEST HITS</b> RONNIE MILSAP (RCA AHL-1-3722)	46	82
<b>8 HIGH NOTES</b> HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	8	8	<b>45 I LIE</b> LORETTA LYNN (MCA 5293)	48	15
<b>9 BUSTED</b> JOHN CONLEE (MCA 5310)	9	9	<b>46 I'M GOIN' HURTIN'</b> JOE STAMPLEY (Epic FE 37927)	56	8
<b>10 SOUTHERN COMFORT</b> CONWAY TWITTY (Elektra E1-60005)	10	20	<b>47 KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	47	85
<b>11 CHARLEY SINGS EVERYBODY'S CHOICE</b> CHARLEY PRIDE (RCA AHL-1-4287)	11	10	<b>48 HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE (Columbia FC 37438)	53	38
<b>12 BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	12	32	<b>49 ME AND MY R.C.</b> LOUISE MANDRELL AND R.C. BANNON (RCA AHL 1-4059)	36	17
<b>13 THE DUKES OF HAZZARD</b> VARIOUS ARTISTS (Scotti Bros./CBS E237712)	13	11	<b>50 CIMARRON</b> EMMYLOU HARRIS (Warner Bros. BSK 3603)	50	25
<b>14 FINALLY!</b> T.G. SHEPPARD (Warner/Curb BSK 3600)	20	20	<b>51 TAKE ME TO THE COUNTRY</b> MEL McDANIEL (Capitol ST-12208)	51	7
<b>15 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	15	64	<b>52 AMAZING GRACE</b> CRISTY LANE (Liberty/LS LT-51117)	—	1
<b>16 IN BLACK &amp; WHITE</b> BARBARA MANDRELL (MCA-5295)	24	3	<b>53 THE MAN WITH THE GOLDEN THUMB</b> JERRY REED (RCA AHL-1-4315)	61	2
<b>17 INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	19	7	<b>54 GARY MORRIS</b> (Warner Bros. BSK 3658)	54	10
<b>18 THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> (Warner Bros./Viva BSK 3643)	18	19	<b>55 DESPERATE DREAMS</b> EDDY RAVEN (Elektra 5E-545)	42	32
<b>19 STILL THE SAME OLE ME</b> GEORGE JONES (Epic FE 37106)	14	28	<b>56 SEVEN YEAR ACHE</b> ROSANNE CASH (Columbia JC-36965)	55	64
<b>20 WINDOWS</b> THE CHARLIE DANIELS BAND (Epic FE 37694)	17	11	<b>57 LIVE</b> BARBARA MANDRELL (MCA 5243)	44	41
<b>21 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	16	38	<b>58 GREATEST HITS</b> JIM REEVES & PATSY CLINE (RCA AHL-1-4127)	45	28
<b>22 THE SURVIVORS</b> JOHNNY CASH/JERRY LEE LEWIS/CARL PERKINS (Columbia FC 37961)	22	6	<b>59 GREATEST HITS</b> ANNE MURRAY (Capitol SO-12110)	58	88
<b>23 SEASONS OF THE HEART</b> JOHN DENVER (RCA AFL-1-4256)	21	12	<b>60 IT'S A LONG WAY TO DAYTONA</b> MEL TILLIS (Elektra E1-60016)	52	7
<b>24 WHEN WE WERE BOYS</b> THE BELLAMY BROTHERS (Elektra E1-60019)	27	7	<b>61 GIVIN' HERSELF AWAY</b> GAIL DAVIES (Warner Bros. BSK 3636)	67	14
<b>25 THE PRESSURE IS ON</b> HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	26	40	<b>62 GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	62	163
<b>26 NUMBER ONES</b> CONWAY TWITTY (MCA-5318)	41	3	<b>63 LIVE</b> TANYA TUCKER (MCA 5299)	63	11
<b>27 QUIET LIES</b> JUICE NEWTON (Capitol ST-12210)	39	3	<b>64 NOT GUILTY</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	59	35
<b>28 FEELIN' RIGHT</b> RAZZY BAILEY (RCA AHL-1-4228)	25	17	<b>65 YOU DON'T KNOW ME</b> MICKEY GILLEY (Epic FE-37416)	60	51
<b>29 STRAIT COUNTRY</b> GEORGE STRAIT (MCA 5248)	23	35	<b>66 SOFT TOUCH</b> TAMMY WYNETTE (Epic FE 37980)	66	2
<b>30 FANCY FREE</b> OAK RIDGE BOYS (MCA 5209)	30	53	<b>67 FIRE &amp; SMOKE</b> EARL THOMAS CONLEY (RCA AHL 1-4135)	57	27
<b>31 AIN'T GOT NOTHING TO LOSE</b> BOBBY BARE (Columbia FC 37719)	32	9	<b>68 NIGHT AFTER NIGHT</b> JACKY WARD (Asylum E1-60013)	64	4
<b>32 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL-1-6644)	40	101	<b>69 STARDUST</b> WILLIE NELSON (Columbia JC 35305)	69	202
<b>33 LAST TRAIN TO HEAVEN</b> BOXCAR WILLIE (Main Street ST73001)	28	6	<b>70 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1</b> NASHVILLE RHYTHM SECTION (Koala KOA 15001)	68	30
<b>34 WHEN A MAN LOVES A WOMAN</b> JACK GRAYSON (Koala KOA 15751)	31	13	<b>71 ENCORE</b> MICKEY GILLEY (Epic JE-36851)	70	7
<b>35 YEARS AGO</b> STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	35	38	<b>72 MR. T</b> CONWAY TWITTY (MCA 5204)	71	39
<b>36 BET YOUR HEART ON ME</b> JOHNNY LEE (Full Moon/Asylum 5E-541)	37	34	<b>73 PISTOL PACKIN' MAMA</b> HOYT AXTON (Jeremiah JH-5003)	73	2
<b>37 BROTHERLY LOVE</b> GARY STEWART & DEAN DILLON (RCA AHL 1-4310)	49	4	<b>74 HONEYSUCKLE ROSE</b> ORIGINAL SOUNDTRACK (Columbia S2 36752)	74	15
			<b>75 FRAGILE — HANDLE WITH CARE</b> CRISTY LANE (Liberty LT-51112)	72	34



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# TOP 100 COUNTRY SINGLES

June 12, 1982

	Weeks On	Chart		Weeks On	Chart		Weeks On	Chart
	6/5			6/5			6/5	
<b>1</b> TEARS OF THE LONELY MICKEY GILLEY (Epic 14-02774)	2	13	<b>34</b> HEARTBREAK EXPRESS DOLLY PARTON (RCA PB-13234)	45	3	<b>68</b> DEALING WITH THE DEVIL MERLE HAGGARD (MCA-52020)	38	9
<b>2</b> YOU'LL BE BACK THE STATLER BROS. (Mercury/PolyGram 76142)	3	14	<b>35</b> BORN TO RUN EMMYLOU HARRIS (Werner Bros. 7-29993)	46	4	<b>69</b> SURVIVOR BILL NASH (Liberty P-B-1463)	76	5
<b>3</b> FOR ALL THE WRONG REASONS THE BELLAMY BROS. (Elektra/Curb E-47431)	4	12	<b>36</b> SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia 18-02854)	50	5	<b>70</b> OUR WEDDING BAND LOUISE MANDRELL & R.C. BANNON (RCA PB-13095)	80	3
<b>4</b> LISTEN TO THE RADIO DON WILLIAMS (MCA-52037)	5	9	<b>37</b> (WHO'S GONNA SING) THE LAST COUNTRY SONG BILLY PARKER (Soundwaves NSD/SW4670)	41	7	<b>71</b> JUST HOOKED ON COUNTRY ALBERT COLEMAN'S ATLANTA POPS (Epic 14-02938)	82	4
<b>5</b> I DON'T KNOW WHERE TO START EDDIE RABBITT (Elektra E-47435)	7	11	<b>38</b> JUST TO SATISFY YOU WAYLON & WILLIE (RCA PB-13073)	6	14	<b>72</b> HE'S TAKEN LANE BRODY (Liberty P-B-1457)	72	5
<b>6</b> FINALLY T.G. SHEPPARD (Werner/Curb WBS 50041)	1	11	<b>39</b> KANSAS CITY LIGHTS STEVE WARINER (RCA PB-13072)	8	15	<b>73</b> HEAVENLY BODIES EARL THOMAS CONLEY (RCA PB-13246)	—	1
<b>7</b> RING ON HER FINGER, TIME ON HER HANDS LEE GREENWOOD (MCA-52026)	9	12	<b>40</b> SO FINE OAK RIDGE BOYS (MCA-52065)	59	2	<b>74</b> OLD FRIENDS ROGER MILLER & WILLIE NELSON w/RAY PRICE (Columbia 18-02681)	—	1
<b>8</b> ANOTHER CHANCE TAMMY WYNETTE (Epic 14-02770)	10	12	<b>41</b> PARADISE KNIFE AND GUN CLUB ROY CLARK (Churchill CR 94002)	52	8	<b>75</b> RODEO CLOWN MAC DAVIS (Cesibance NB 2350)	85	3
<b>8</b> SLOW HAND CONWAY TWITTY (Elektra E-47443)	11	8	<b>42</b> FRAGILE — HANDLE WITH CARE CRISTY LANE (Liberty P-B-1461)	42	7	<b>76</b> WHEN YOU FIND HER, KEEP HER THE WRIGHT BROTHERS (Werner Bros. WBS 50033)	38	11
<b>10</b> I DON'T THINK SHE'S IN LOVE ANYMORE CHARLEY PRIDE (RCA PB-13096)	12	8	<b>43</b> I'M SO LONESOME I COULD CRY JERRY LEE LEWIS (Mercury/PolyGram 76148)	44	8	<b>77</b> OVER THIRTY CONWAY TWITTY (MCA-52032)	48	7
<b>11</b> JUST GIVE ME WHAT YOU THINK IS FAIR LEON EVERETTE (RCA PB-13079)	14	12	<b>44</b> DREAMIN' JOHN SCHNEIDER (Scotti Bros./CBS ZS5 02889)	54	5	<b>78</b> TRAIN TO DIXIE TOM GRIBBIN (Merline MR 8201)	83	2
<b>12</b> ANY DAY NOW RONNIE MILSAP (RCA PB-13216)	15	7	<b>45</b> TONIGHT I'M FEELING YOU JACK GRAYSON (Joe-Wes JW-81000)	55	4	<b>79</b> WHY DIDN'T I THINK OF THAT DAVE ROWLAND (Elektra E-47442)	79	7
<b>13</b> TAKE ME TO THE COUNTRY MEL McDANIEL (Capitol P-B-5095)	13	13	<b>46</b> SLIPPIN' AND SLIDIN' STEPHANIE WINSLOW (Primer PR-1003)	47	7	<b>80</b> PEPSI MAN BOBBY MACKEY (Moon Shine MS 3007)	90	2
<b>14</b> EVERY TIME YOU CROSS MY MIND RAZZY BAILEY (RCA PB-13084)	16	10	<b>47</b> HONKY TONKIN' HANK WILLIAMS, JR. (Elektra E-47462)	63	3	<b>81</b> SUNDAY GO TO CHEATIN' CLOTHES DARLENE AUSTIN (Myrtle NSD/M 1002)	—	1
<b>15</b> 'TIL YOU'RE GONE BARBARA MANDRELL (MCA-52038)	18	7	<b>48</b> I'M GONNA HIRE A WINO TO DECORATE OUR HOME DAVID FRIZZELL (Werner/Vive WBS 50063)	62	4	<b>82</b> THE HIGH COST OF LOVING CHARLIE ROSS (TownHouse B-1057)	87	3
<b>16</b> WOULD YOU CATCH A FALLING STAR JOHN ANDERSON (Warner Bros. WBS 50043)	20	10	<b>49</b> SHE USED TO SING ON SUNDAY LARRY GATLIN & THE GATLIN BROS. BAND (Columbia 18-02910)	64	3	<b>83</b> NORTH WIND JIM, JESSE & CHARLIE LOUVIN (Soundwaves NSD/SW4671)	88	2
<b>17</b> ARE THE GOOD TIMES REALLY OVER MERLE HAGGARD (Epic 14-02894)	21	5	<b>50</b> THE ONE THAT GOT AWAY MEL TILLIS (Elektra E-47453)	61	3	<b>84</b> A STEP IN THE RIGHT DIRECTION JUDY TAYLOR (Werner Bros. WBS 50061)	84	5
<b>18</b> TAKE ME DOWN ALABAMA (RCA PB-13210)	29	3	<b>51</b> SPEAK SOFTLY GENE WATSON (MCA-52009)	17	18	<b>85</b> DRINKING HER GONE AGAIN RONNIE RENO (King J 0002)	—	1
<b>19</b> LOVE'S FOUND YOU AND ME ED BRUCE (MCA-52036)	23	8	<b>52</b> AIN'T NO MONEY ROSANNE CASH (Columbia 18-02937)	70	3	<b>86</b> FIRST TIME AROUND RONNIE ROGERS (Lifesong LS 45116)	—	1
<b>20</b> WHEN YOU FALL IN LOVE JOHNNY LEE (Full Moon/Asylum E-47444)	24	5	<b>53</b> NOBODY SYLVIA (RCA PB-13223)	68	2	<b>87</b> TAKE TIME WICKLINE (Cascade Mtn. CMR 2426)	89	2
<b>21</b> FORTY AND FADIN' RAY PRICE (Dimension DS-1031)	22	12	<b>54</b> IF YOU AIN'T GOT NOTHIN' (YOU AIN'T GOT NOTHIN' TO LOSE) BOBBY BARE (Columbia 18-02895)	67	4	<b>88</b> COAL MINERS BLUES JIM OWEN (Sun 1174)	—	1
<b>22</b> THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA PB-13081)	27	10	<b>55</b> WHERE THE SUN DON'T SHINE RAY STEVENS (RCA PB-13207)	57	5	<b>89</b> THINGS THAT SONGS ARE MADE OF RAY GRIFF (Vision 442)	—	1
<b>23</b> DON'T WORRY 'BOUT ME BABY JANIE FRICKE (Columbia 18-02859)	28	8	<b>56</b> A PLACE IN THE SUN SONNY JAMES (Dimension DS 1033)	58	8	<b>90</b> APARTMENT #9 NOEL (Deep South A.G. 690)	95	3
<b>24</b> ASHES TO ASHES TERRI GIBBS (MCA-52040)	26	8	<b>57</b> ALWAYS ON MY MIND WILLIE NELSON (Columbia 18-02741)	34	15	<b>91</b> SWEET SOUTHERN MOONLIGHT NARVEL FELTS (Lobo VIII)	94	3
<b>25</b> THE GENERAL LEE JOHNNY CASH (Scotti Bros./CBS ZS5 02803)	25	12	<b>58</b> I'M NOT THAT LONELY YET REBA McENTIRE (Mercury/PolyGram 76157)	73	3	<b>92</b> IF I COULD GET YOU (INTO MY LIFE) GENE COTTON (Knoll KS 5002)	92	4
<b>26</b> SLOW DOWN LACY J. DALTON (Columbia 18-02847)	31	8	<b>59</b> EITHER YOU'RE MARRIED OR YOU'RE SINGLE MARGO SMITH (AMI 1304)	65	7	<b>93</b> THE PARTY'S OVER JOHNNY BUSH (Delte DS 11393)	93	2
<b>27</b> I DON'T CARE RICKY SKAGGS (Epic 14-02931)	37	3	<b>60</b> CHEATIN' STATE OF MIND BANDANA (Werner Bros. WBS 50048)	60	7	<b>94</b> AFTER TONIGHT DEBORAH ALLEN (Capitol P-B-5110)	86	4
<b>28</b> I THINK ABOUT YOUR LOVIN' THE OSMONDS (Elektra E-47438)	32	7	<b>61</b> CLOSER TO YOU THE BURRITO BROS. (Curb ZS5 02835)	35	10	<b>95</b> PLAY ANOTHER GETTIN' DRUNK AND TAKE SOMEBODY HOME SONG ROY HEAD (NSD 129)	91	4
<b>29</b> I JUST CUT MYSELF RONNIE McDOWELL (Epic 14-02884)	33	8	<b>62</b> HURTIN' FOR YOUR LOVE TOM CARLILE (Door Knob DK 82-176)	69	8	<b>96</b> EVERYONE KNOWS I'M YOURS THE CORBIN/HANNER BAND (Aife ALF-7022)	43	10
<b>30</b> WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE BILLY SWAN (Epic 14-02841)	30	10	<b>63</b> CHEATER'S PRAYER THE KENDALLS (Mercury/PolyGram 76155)	78	2	<b>97</b> ALL MY LOVING MUNDO EARWOOD (Primer PR-1001)	49	9
<b>31</b> OH GIRL CON HUNLEY (Warner Bros. WBS 50058)	39	4	<b>64</b> THERE AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX TOM T. HALL & EARL SCRUGGS (Columbia 18-02858)	66	8	<b>98</b> BUSTED JOHN CONLEE (MCA-52008)	51	17
<b>32</b> I'M GOIN' HURTIN' JOE STAMPLEY (Epic 14-02791)	19	13	<b>65</b> I FALL TO PIECES PATSY CLINE/JIM REEVES (MCA-52052)	75	3	<b>99</b> I'VE NEVER BEEN TO ME CHARLENE (Motown 1611MF)	52	8
<b>33</b> LOVE'S BEEN A LITTLE BIT HARD ON ME JUICE NEWTON (Capitol PRO-9775)	40	5	<b>66</b> TALK TO ME LONELINESS CINDY HURT (Churchill CR 94004)	81	2	<b>100</b> WASN'T THAT LOVE SUSIE ALLANSON (Liberty P-B-1460)	56	9
<b>33</b> I STILL LOVE YOU TOMPALL & THE GLASER BROS. (Elektra E-47461)	—	1						

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

A Place In (Jobete — ASCAP/not listed — BMI) ... 56	For All The (Bellamy Bros./Femous — ASCAP) ... 3	Listen To (Southwest Words and Music — BMI) ... 4	Take Me Down (Chinnich ed. In U.S. & Cen. by Careers/Irving/Down 'N Dixie — BMI) ... 18
A Step In The (Tree — BMI) ... 84	Forty And Fadin' (Millstone—ASCAP/Chevis—BMI) 21	Love's Been A (Bobby Goldsboro/House of Gold — BMI) ... 33	Take Me To (Vogue/Partner/Bibo c/o Welk — BMI/ASCAP) ... 13
After Tonight (Werner-Tamerlene/Fece the Music/Warner Bros./Diamond Mine — BMI/ASCAP) ... 94	Fragile — Handle With Care (Kevin Lee — BMI) ... 42	Love's Found You (Tree/Newkeys w/Sugerplum and Sister John — BMI) ... 19	Take Time (Cascade Mountain — ASCAP) ... 87
Ain't No Money (Coolwell/Granite — ASCAP) ... 52	Heartbreak Express (Velvet Apple — BMI) ... 34	Nobody (Tom Collins — BMI) ... 53	Talk To Me (Lance — ASCAP) ... 66
All My Lovin' (Maclen — BMI) ... 97	Heavenly Bodies (Blue Moon/Merlker/April — ASCAP) ... 73	North Wind (Jack and Billi/Welk — ASCAP) ... 83	Tears Of The (Bibo c/o Welk — ASCAP) ... 1
Always On (Screen Gems-EMI/Rose Bridge — BMI) 57	He's Taken (Landers-Whiteside — ASCAP) ... 72	Oh Girl (Six Continents — BMI) ... 31	The General Lee (Holy Moley/Jodi Lynn/House of Cash — BMI) ... 25
Another Chance (First Lady/Sylvie's Mother — BMI) 8	Honky Tonkin' (Fred *Rose/Hiram/Rightsong — BMI) ... 47	Old Friends (Alrhond — BMI) ... 74	The High Cost Of Lovin' (Rick Hall — ASCAP) ... 82
Any Day Now (Intersong — ASCAP) ... 12	Hurtin' For Your Love (Ope-Locke — ASCAP) ... 62	Our Wedding Band (Jack & Jill — ASCAP/Hell-Clement c/o Welk — BMI) ... 70	The Man With The Golden Thumb (Feme — BMI) ... 22
Apartment #9 (Dream City — BMI) ... 90	I Don't Care (Cedarwood — BMI) ... 27	Over Thirty (Cross Keys — ASCAP) ... 77	The One That Got Away (Sewgrass — BMI) ... 50
Are The Good Times (Shade Tree — BMI) ... 17	I Don't Know (Briarpatch/DebDeve — BMI) ... 5	Paradise Knife (Uni-Chappell/Bundlin — BMI) ... 41	The Party's Over (Tree — BMI) ... 93
Ashes To Ashes (Cheiplin — ASCAP) ... 24	I Don't Think (Royal Haven — BMI) ... 10	Pepsi Man (Chatter Box — ASCAP) ... 80	There Ain't No Country (Hallnote — BMI) ... 64
Born To Run (Rondor (London-PRS) edm In the U.S. & Canada by Irving — BMI) ... 35	I Fall To Pieces (Tree — BMI) ... 65	Play Another Gettin' (Halgeo — BMI) ... 95	Things That Songs (Blue Echo — ASCAP) ... 89
Busted (Tree — BMI) ... 98	I Just Cut Myself (This Side Up (div. of Prestige/Cross Keys — ASCAP) ... 29	Ring On Her Finger (Tree/Love Wheel — BMI) ... 7	'Til You're Gone (Rick Hall — ASCAP) ... 15
Cheater's Prayer (Old Friends — BMI) ... 63	I Still Love You (Milene — ASCAP) ... 67	Rodeo Clown (Songpalnter — BMI) ... 75	Tonight I'm (Lloyd of Neshville/Hinsdale/Plum Creek — BMI) ... 45
Cheatin' State (Stan Cornelius—ASCAP/Louisville—SESAC) ... 60	I Think About (Blackwood/Magic Castle — BMI) ... 28	She Used To (Larry Gatlin — BMI) ... 49	Train To Dixie (Keith Sykes — BMI) ... 78
Closer To You (Atlantic — BMI) ... 61	If I Could Get You (Knoll — ASCAP) ... 92	Slippin' And Slidin' (Bess/Venice — BMI) ... 48	Wasn't That Love (Welbeck/King Coal — ASCAP) 100
Coal Miners Blues (House of Love — BMI)/Shelby Singleton — BMI) ... 88	If You Ain't (Tree — BMI/Cross Key — ASCAP) ... 54	Slow Down (Algee — BMI) ... 28	When You Find Her (Sweet Baby — BMI/Music City — ASCAP) ... 20
Dealing With (Acuff-Rose/Milene — BMI/ASCAP) ... 68	I'm Goin' Hurtin' (Barey/Mullet — BMI) ... 32	Slow Hand (Werner-Tamerlene/Flying Dutchmen — BMI/Sweet Harmony — ASCAP) ... 9	Where The Sun (Palladium — ASCAP/Gee Sherp — BMI) ... 55
Don't Worry About (Old Friends/Tree/Duchess-MCA/Posey — BMI) ... 23	I'm Gonna Hire A Wino (Peso/Wellet — BMI) ... 48	So Fine (Eldorado — BMI) ... 40	Who's Gonna Sing (Hittik — BMI) ... 37
Dreamin' (Warner-Tamerlene — BMI) ... 44	I'm Not That (Swallowfork — ASCAP) ... 58	Some Memories Just (House of Gold — BMI) ... 38	Why Didn't I (Tree — BMI/Cross Keys — ASCAP) ... 79
Drinking Her Gone Again (Shady Del — ASCAP) ... 85	I'm So Lonesome (Rightsong/Fred Rose — BMI) ... 43	Speak Softly (Booth and Wetson — BMI) ... 51	With Their Kind (Sherman Oaks — BMI/Music City — ASCAP) ... 30
Either You're Married (Intersong/Setin Pony — ASCAP) ... 59	I've Never Been (Stone Diemond — BMI) ... 99	Sunday Go To Cheatin' Clothes (I.S.P.D. — ASCAP) 81	Would You Catch A Falling Star (Tree — BMI) ... 16
Everyone Knows I'm Yours (Sebel — ASCAP) ... 96	Just Give Me What (Peso — BMI) ... 11	Survivor (Barnwood/First Lady — BMI) ... 89	You'll Be Back (Bibo c/o Welk/Sunflower Country — ASCAP/BMI) ... 2
Everytime You Cross (House Of Gold — BMI) ... 14	Just Hooked (Medley — Verious Publishers) ... 71	Sweet Southern Moonlight (Famous/Boo — ASCAP) 91	
Finally (Meadowgreen — ASCAP) ... 6	Just To Satisfy (Irving — BMI/Perody — BMI) ... 38		
First Time Around (New Keys — BMI) ... 86	Kansas City Lights (Tom Collins — BMI) ... 39		

⊘ = Exceptionally heavy radio activity this week

\$ = Exceptionally heavy sales activity this week

# Moe Bandy

## PHILOSOPHY, CONTINUED





When **Moe Bandy** came upon the recording scene, nine years ago, there weren't a lot of "traditional" sounding country records being made. Moe saw the need. He filled it. And he hasn't left the charts since. Today, Moe's kind of music is more popular



than it's been in twenty years. Thanks Moe. And Moe is still singing it like it is. **Moe Bandy, "She's Not Really Cheatin' (She's Just Gettin' Even)"** the new single (18-02966) and album (FC 38009) from the **King Of Honky Tonk Music**.

Produced by **RAY BAKER**

On  **Columbia Records & Tapes**

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Nashville, Tn. 37023  
615/329-1323

*Booking:*  
**ENCORE TALENT**  
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San Antonio, Tex. 78209  
512/822-2655

## MOST ADDED COUNTRY SINGLES

1. I STILL LOVE YOU — TOMPALL & THE GLASER BROS. — ELEKTRA — 30 ADDS
2. HEAVENLY BODIES — EARL THOMAS CONLEY — RCA — 26 ADDS
3. OLD FRIENDS — ROGER MILLER AND WILLIE NELSON WITH RAY PRICE — COLUMBIA — 24 ADDS
4. SO FINE — OAK RIDGE BOYS — MCA — 17 ADDS
5. SUNDAY GO TO CHEATIN' CLOTHES — DARLENE AUSTIN — MYRTLE/NSD — 16 ADDS
6. DRINKING HER GONE AGAIN — RONNIE RENO — KING — 15 ADDS
7. FIRST TIME AROUND — RONNIE ROGERS — LIFESONG — 15 ADDS
8. COAL MINERS BLUES — JIM OWEN — SUN — 15 ADDS
9. NOBODY — SYLVIA — RCA — 14 ADDS
10. TALK TO ME LONELINESS — CINDY HURT — CHURCHILL — 14 ADDS

## MOST ACTIVE COUNTRY SINGLES

1. TAKE ME DOWN — ALABAMA — RCA — 65 REPORTS
2. I DON'T CARE — RICKY SKAGGS — EPIC — 56 REPORTS
3. ARE THE GOOD TIMES REALLY OVER — MERLE HAGGARD — EPIC — 51 REPORTS
4. DON'T WORRY 'BOUT ME BABY — JANIE FRICKE — COLUMBIA — 49 REPORTS
5. WHEN YOU FALL IN LOVE — JOHNNY LEE — FULL MOON/ASYLUM — 45 REPORTS
6. HONKY TONKIN' — HANK WILLIAMS, JR. — ELEKTRA — 44 REPORTS
7. SLOW DOWN — LACY J. DALTON — COLUMBIA — 44 REPORTS
8. HEARTBREAK EXPRESS — DOLLY PARTON — RCA — 43 REPORTS
9. BORN TO RUN — EMMYLOU HARRIS — 40 REPORTS
10. I JUST CUT MYSELF — RONNIE McDOWELL — 40 REPORTS

# Gospel Companies Attempt To Crack Country Market

(continued from page 26)

promotion director for MCA, the success of a gospel record in the country field is subject to the tastes of the audience and that timing is the most important factor, such as the Top 40 status achieved one year ago by Edgel Groves' "Footprints In The Sand."

He added that programmers tend to "shy away from a Jesus hook" like that of Roy Clark's "Who Put The Us In Jesus," which was relegated by most stations to their Sunday morning gospel programs.

The music director at WSM/Nashville, Janet Fort, suggested that she is open to gospel product "as long as it isn't too preachy." She noted that one "can't always tell if the writer is in love with a person or with God," much like in T.G. Sheppard's "Finally," which was written by gospel artist Gary Chapman. WSM played the Clawson cut in its regular rotation, and Fort said it obtained a good response, adding, "We can mix gospel and country, just like we seem to be mixing country and pop. What we're after is good music."

On the other hand, Janet Bozeman, music director for WJRB/Nashville, said

that without promotion, her immediate reaction to a gospel record is to "send it to the gospel programmer." She feels that her listeners might be offended if the record "was too gospelly," and she added that the platter has to have a strong country sound, otherwise it probably would not be programmed outside of the Sunday morning show.

## Artists Revue Label Reactivated

NASHVILLE — Artists Revue Records, a nationally distributed independent label has been reactivated by its publisher affiliate, Parton Music, with the intention of providing pure country product.

Top officials for the record company include L.C. Parsons, Len Parson and Chuck Seals and already signed to the roster are Johnny Patton, De De Upchurch, Kay Adams, Tom Stanley, Ann Shaw and Country Pete Peterson.

Artists Revue can be reached through P.O. Box 24646, Nashville, Tenn. 37202. The telephone number is (615) 256-4363.



STEWART & DILLON SPREAD BROTHERLY LOVE — Nashville's Bullpen Lounge was temporarily renamed Honky Tonk Heaven for a listening party commemorating the release of Gary Stewart and Dean Dillon's debut duet album, "Brotherly Love." Showcases have also been scheduled for the pair in Dallas, Los Angeles and New York. Pictured at the listening party are (l-r): Janet Bozeman, music director, WJRB/Nashville; Skip Woolwine, WSM/Nashville; Dillon; Janet Fort, music director, WSM; and Stewart.

## THE COUNTRY MIKE

**ATLANTA APPRECIATION TIME** — WPLO/Atlanta recently staged the station's 13th annual "Listener Appreciation Days" at three locations in Atlanta over a three-day period. A crowd of over 40,000 is expected to turn out to the Atlanta State Farmers' Market to view Ronnie McDowell, John Conlee, Margo Smith, Jerry Clower, Rex Allen, Jr. and Randy Barlow perform along with other stars. Country acts appearing at the concerts across town include Leon Everette, Lee Greenwood, Jack Grayson, The Osmonds, Lane Brody, Orlon, Stephanie Winslow, Wayne Massey, Diane Pilferof and Rita Remington. There was no admission fee for anyone as WPLO thanks its loyal Atlanta following.

**PROGRAMMER PROFILE** — After appearing in four movies in the last year, you ought to know his name by now, but Bobby Dark isn't worried. Presently holding down the afternoon drive shift at KBOX/Dallas, Dark is a DJ's DJ. He started in radio with his first on air job coming at KRBC/Abilene and soon he fell into the groove, but Dark still had a desire to go to school. While at Abilene Christian University, he couldn't stay away from the airwaves, so that led to an air job at KNIT, the college's station. Dark continued at KNIT until graduation and soon landed a job at KNIN/Wichita Falls, where he stayed until 1969. In June of that year, Dark was hired by his present employer KBOX and for a few years he worked the 10 a.m.-noon shift and also flew the KBOX traffic report plane. He also holds a bachelor degree in law and a masters in psychology and communication from Abilene Christian University. Dark also somehow finds the time to emcee the local dinner theater, Grannys, and also emcee ceremonies at the Cotton Bowl. And if that isn't enough for one person, Dark also does sand-in shots for the top ranked TV show Dallas, where he does six-to-eight episodes a year. Dark played roles in *Deadly Blessings* with Ernest Borgnine, *Tuff Enough*, *Broken Promises* and the CBS TV movie *Steeler & The Pittsburgh Kid*. He plans to do more acting when time permits along with local commercials.



Bobby Dark

**NEWTON AWARDED POST** — Elena Metro Newton has been named director for promotion/public relations at KBRQ/Denver according to general manager Skip Schmidt. Newton is a current member of the Colorado Governor's Traffic Safety Advisory Committee and Denver Press Club and has been associated with KBRQ coordinating the stations annual Community Club awards campaign.

**REBA KEEPS ROLLING** — Mercury artist Reba McEntire celebrated Mother's Day in a special way when she was given a beautiful Silver Eagle touring bus from her husband, Charles Battles. The bus, once used by George Jones and Juice Newton, is decorated with the latest in mobile conveniences to make life on the road seem more at home.

**NEW AIR TALENT AT KWMT** — Tom Edwards and Kevin Whipple have joined the roster at KWMT/Fort Dodge. Edwards joins KWMT as production director and afternoon drive shift air personality. Whipple will hold down the evening air shift and also handle public service for KWMT. Whipple was formerly with WSMN/Mason City.

**CONCERT FOR CARING RAISES \$30,000** — The Concert of Caring benefit held by KLAC/Los Angeles and southern California Safeway stores in late May raised more than \$30,000 for children with developmental disabilities. The first country show ever to sell out at the Long Beach Arena, the concert, which featured Dottie West, the Burrto Brothers, Lacy J. Dalton, Sylvia, Doug Kershaw, Skip Stephenson, Tom Wopat, the Palomino Riders and Pat Boone, was attended by more than 11,000 fans. During the show, William Boyd, president of the American Academy of Country Music, presented West with an American flag in recognition of her humanitarian efforts. **country mlke**

## PROGRAMMERS PICKS

Dave Wolfe	WHOO/Orlando	I'm Gonna Hire A Wino — David Frizzell — Warner Bros./Viva
Brian Ringo	KOKE/Austin	Dreamin' — John Schneider — Scotti Bros.
Bill Berg	WWVA/Wheeling	I Still Love You — Tompall & The Glaser Bros. — Elektra
Brady McGraw	WQQT/Savannah	Where The Sun Don't Shine — Ray Stevens — RCA
Denny Bice	WNWN/Coldwater	Honky Tonkin' — Hank Williams, Jr. — Elektra
Stephanie Pflum	WDAF/Kansas City	Born To Run — Emmylou Harris — Warner Bros.
Jeff Davies	KXLR/Little Rock	Heavenly Bodies — Earl Thomas Conley — RCA
Chris Taylor	KYNN/Omaha	What's Forever For — Michael Murphy — Liberty
Tom Cat Reeder	WKCW/Warrenton	Old Friends — Roger Miller and Willie Nelson with Ray Price — Columbia
Jerry Adams	KFDI/Wichita	Walkin' After Midnight — Calamity Jane — Columbia
John Buchanan	KNIX/Phoenix	First Time Around — Ronnie Rogers — Lifesong
Bill Templeton	KEED/Eugene	Heavenly Bodies — Earl Thomas Conley — RCA
John Marks	WSAI/Cincinnati	Pepsi Man — Bobby Mackey — Moon Shine
Janet Bozeman	WJRB/Nashville	She's Playing Hard To Forget — Eddy Raven — Elektra

# Satellite-Fed Networks Using Broad Appeal Music Formats

(continued from page 23)

Williams, he, too, does not break records on Transtar. "We're not a current-oriented format," he said. "We play a mix of current hits and oldies. If the format appealed younger, we would play music a lot sooner."

### Minor Additions

Unlike the SMN, however, Transtar has only made minor format changes, if any. "We've stayed very much the same," Robinson said. "We've been working on this project for four years, and we've tested this format in different markets wherever there's been a Sunbelt Communications station. We've also used The Research Group." Robinson added that Transtar has partially modeled itself after A/C-formatted WMGK/Philadelphia.

Although SMN and Transtar both offer flexibility in their programming, Transtar charges its affiliates less than its competitor. "We charge \$1,000 a month and one minute of commercial time to all our stations except those in major markets," said Robinson. "We only charge our major market affiliates the minute of commercial time because we feel that is adequate compensation." Transtar's major market affiliates include KWST/Los Angeles and WVNJ/New York.

By contrast, the AP-WSM Music Country Network only charges its affiliates \$50 per week and a maximum of six commercials an hour. However, it only broadcasts bet-

ween 10 p.m. and 5 a.m. "We broadcast a seven-hour overnight show with host Chuck Morgan interviewing a prominent country artist during the first four hours," said Joey Baker, AP-WSM Music Country Network producer. "The next three hours are features of the music business. In both segments, we intersperse country records."

When the show has a musical guest, the web plays an average of six records an hour, while it plays an average of 10-13 if no guest is featured. "We also have some guitars and a piano in the studio so if a guest or group wants to do a song they can," added Baker. "But if they just want to talk about fishing or baseball, they can do that too. The show has a very laid back feeling."

Unlike the other two webs, the Music Country network does not shy away from attempting to break records. "We keep close tabs on all our affiliates, and if they have a hot regional act, they can send in a tape and we'll play it," Baker said. "We also stay in touch with the record promotion people."

At this point, none of the three webs except for the SMN is planning further expansion. "We're talking about maybe starting a CHR-type (Top 40) format sometime later this year, but it is still in the early stages," said SMN's Braiker. "In the meantime, we're just concentrating on perfecting what we have."

# Video Rentals Mushroom During Memorial Day Holiday

(continued from page 13)

Diego's The Video Library chain. The chain's David Bentley added that since three-day holidays mean that the kids are out of school, parents have even more reason to rent movies. While final rental figures were yet to be tabulated, Rosenblatt estimated that the stores were 25% more active. Bentley added that rentals of video hardware were also up.

Bad weather also played a positive role in putting dealers over the top. "On rainy days you go to movies," stated Rosenblatt, and this fact translated well to increased movie cassette rentals in rained-out areas. The Video Store's Messer credited the combination of the holiday and hurricane warnings in Cincinnati with making Saturday the best video rental day of the year. "It stormed all day," he reported, but not inside the store. At one of his three outlets, 460 movies were rented, which bettered the average amount by 50%. Rain in New York brought big business to the seven Video Shack outlets in the New York-New Jersey area, as well as Crazy Eddie's, where Cesario reported twice as many Monday

rentals than usual as well as repeat business averaging 2.2 tapes rented per store visit. "Everyone takes off during good weather in this neighborhood," Cesario said.

Valas TV's Smith found that "terrible" weather in Denver kept the natives in town, so that rentals were up 20%. But Sheik Video's Conrad was not so lucky in New Orleans, where hot temperatures kept prospective customers either outside or out of town.

Despite the potential for video rental offered by Memorial Day Weekend, few dealers did much in the way of promotions. Marcie Kesselman, director of advertising and promotion at Video Shack, reported that *Neighbors* was one of the hottest weekend rental titles, largely due to a full-page ad in the Sunday paper. Licorice Pizza also took out a "May the Force be with you this weekend" ad in the Friday Los Angeles *Times* movie page to advertise the *Star Wars* cassette's availability. Said Cohen: "It's important to capitalize on hot titles as they come out, just like they do when movies are re-released to theaters."



**PARTNERS** — Cash Box Publishing Co., Inc. and American Media Services recently concluded an exclusive agreement under which Cash Box will supply programming materials for "Coast To Coast Soul," American Media Services' new syndicated radio show. Pictured at the signing are (l-r): Cash Box president and publisher George Albert and Bob Williams of American Media Services.



**NEILSON WINS THE MUSIC RACKET** — Alex Neilson received the Hod David Sportsmanship award at the Music City Invitational Tennis Tournament held at Maryland Farms Country Club recently. Pictured at the presentation of the award are (l-r): Bob Doyle, Nashville director, membership relations, American Society of Composers, Authors and Publishers (ASCAP); Neilson; Wesley Rose, tournament co-chairman; and Rusty Jones, Nashville director, business affairs, ASCAP.

## COUNTRY COLUMN

**COE TAKES HONORS IN SCANDINAVIAN POLL** — David Allan Coe was recently named Male Vocalist of the Year in a Swedish music poll. "Tennessee Whiskey" was also tabbed Country Album of the Year and Country Song of the Year, and Coe garnered the runner-up position as Songwriter of the Year. Meanwhile, the country rebel, who is now sporting beads in his beard, has been making in-store appearances during his six-week tour in support of his current "Rough Rider" album. Some 400 people visited the Lynchburg, Va. Record Bar outlet in River Ridge Mall during the one hour that Coe was in the retail market. Sixty pieces of Coe product were moved in that time, during which, Coe did a live phone interview with WWOD. He now owns a 60-acre farm in Dickson, Tenn. and is scheduled to appear at Gilley's and Billy Bob's in Texas at the outset of July.

**AN ACCIDENT GOING SOMEWHERE TO HAPPEN?** — Leon Everette has really developed a knack for attracting catastrophes. Last January, his bus was damaged to the tune of \$27,000, and in the latter part of May, the Hurricane vehicle broke down again in Ariba, Colo., two hours east of Denver. Everette and his road manager, **Bobby Martin**, were forced to do an all-nighter with the bus while waiting for a tow, and repairs took over two days. With the band's transportation patched up, Everette suffered bodily injury at an outdoor concert in Groesbeck, Texas, where he appeared with **Reba McEntire**, **Janie Fricke** and **Johnny Duncan**. Everette has an affinity for jumping off the stage and into the audience during his live set, which has, at times, presented the entertainer with some major surprises. (Once, while at the Grand Ole Opry, he jumped into a mass of cables and shut off the power for the entire system.) On this occasion, one foot hit solid ground while the other hit the side of the stage, and although he experienced some pain, he continued his show. When Everette could no longer stand the pain while in Winston-Salem, he was examined at a local hospital where medical experts discovered three hairline fractures, contusions and a severe sprain in his left foot.



**MURRAY IN NASHVILLE** — Capitol artist Anne Murray was in at Audio Media laying tracks for her next album. The project is the first Murray has recorded in Nashville.

Despite warnings from the doctors, Everette continues to perform without crutches. He appeared June 1 at the WPLO/Atlanta listener appreciation show with **John Conlee** and **Lee Greenwood**, and June 5 at a private Ford-Motor Company party. Everette whose "Maverick" album is due in July, recently signed with the Shorty Lavender Agency, and **Dan Wojcik**, the agency's president, has lined up a package tour for the artist with **Hank Williams, Jr.**

**LIFE BEYOND LAS VEGAS** — Wayne Newton made a rare appearance outside the casino circuit when he performed at Cowboy's in Tulsa, Okla., the newly opened night club in south central

Tennessee. The club is owned by **George Wagner** and Newton's brother, **Jerry**. Upcoming attractions at the venue include **Chubby Checker**, June 11-12; **Ricky Skaggs**, June 19; **Jerry Lee Lewis**, June 26; **George Jones**, July 3; **Jerry Reed**, July 17; **Dr. Hook**, July 24; and **Ray Charles**, Aug. 6-7.

tom roland

## SINGLES TO WATCH

- TERRY GREGORY** — I'm Takin' A Heart Break (Handshake) WS9 02959)
- KAREN TAYLOR** — Country Boy's Song (Mesa NSD/M-1112)
- BIG AL DOWNING** — I'll Be Loving You (Team TRS100!AS)
- JACKY WARD** — Take The Mem'ry When You Go (Asylum E-47468)
- MARLOW TACKETT** — Ever-lovin' Woman (RCA PB-13255)
- RANDY WRIGHT** — If I Were You Babe (MCA-52064)
- SUPER GRIT COWBOY BAND** — She Is The Woman (Hoodswamp HS-8005)
- BOXCAR WILLIE AND PENNY DEHAVEN** — We Made Memories (Main Street B 952-A)

## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — The possibility of developing an artist without the help of a TV campaign has always puzzled record company execs in the electronic age. The case of **Juan Carlos Baglietto** seems to prove the point. EMI decided to try a date at the 4,200-seat Obras Stadium, which has always been a good place for rock artists. A poster campaign with urban billboards and plenty of radio interviews was added; half-underground magazines like *Humor* also cooperated. The results exceeded the best hopes: not only was the stadium filled to capacity, but the resulting promotion would be very difficult to measure in terms of money. Initial sales for the album were very high for the first effort by an unknown artist: 8,000 records/tapes. The company expects to reach gold record status for it, which currently means 30,000 units.

American Recording has signed a contract with Interdisc assigning to the company headed by **Ruben Aprile** part of its product for distribution. First artists include **Los Galos**, **Grupo Miramar** and a compilation of past Sanremo Festival hits. The company, headed by **Miguel Angel Pellinato**, has recently laid off 17 people as a result of the weakness of the market.

PolyGram held a press conference at the Hotel Presidente to introduce Spanish artist **Francisco** to the native journalists, arranging also radio interviews and magazine exposure for him. The company is also working hard on the new album just recorded by the local chateaur and composer **Victor Heredia**, defined by A&R topper **Adrian Berwick** as "an album where Heredia sings freely what he considers best" instead of the love-type songs previously found in his waxings.

Tonodisc topper **Francisco Vidal** returned from Peru and reported that the performances of kiddie group **Sport Billy** have been a smash hit there. The company is airing a one-minute short feature on Channel 11 every evening at 10 o'clock and launched the first LP by the group.

Distribuidora Belgrano is launching the first LP by rock group **Orions**, "Flying High," and another one by **Piero**, who has also channeled part of his masters through Tonodisc. The company works as a one-stop and distributes indie productions. Until the signing of contracts between **Daniel Grinbank** and **Aiberto Ohanian** with Interdisc, it had waxings by **Seru Giran** and **Luis Alberto Splotina** in its catalog.

CBS is arranging the airing, on local TV, of a video program starring **Roberto Carlos**, **Simone** and **Raimundo Fagner**, three artists with recent hits in the local charts. Fagner became known through an album featuring **Mercedes Sosa** and **Joan Manuel Serrat** as guest artists.

miguel smirnoff

### United Kingdom

**LONDON** — The latest yearbook of the British Phonographic Industry (BPI) maps out the continuing decline of the U.K. recording industry in no uncertain terms. The "real" pace (i.e. adjusted to take inflation into account) of prerecorded music sales has plummeted drastically, dealer margins have dropped and the consumers' percentage of leisure cash spent on records and prerecorded tapes has continued to fall.

The sales decline is most visible in terms of shipments, which have seen drastic drops in the time from 1976 to the present. During that time, shipment of singles dropped to 77.3 million units in 1981 from 88.8 million units in 1976. Similarly, LPs dropped from 86.0 million units in 1976 to 64 million units in 1981. Eight-track tapes have virtually disappeared from the market, with only negligible sales in 1981, down from approximately 600,000 units in 1976. The only increase over the years has been in the cassette category, going up to 26.9 million units in 1981 from 20.6 million units in 1976.

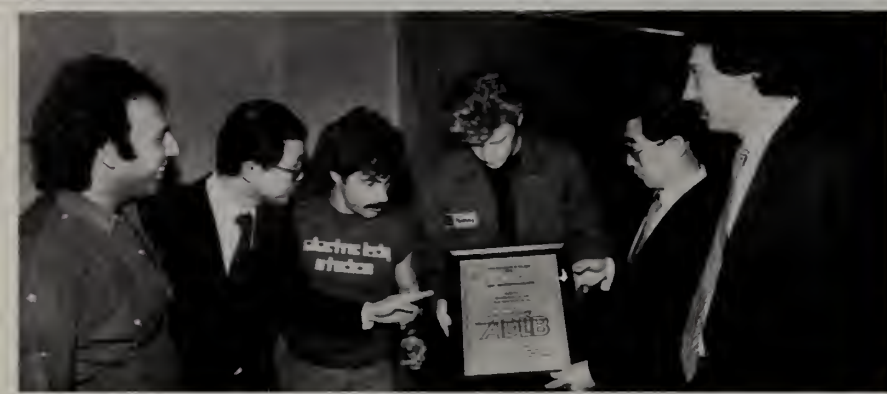
Although some growth was seen for the single for a few years, this was mostly prompted by the late-'70s disco boom that has now passed. The singles market in the U.K. is very slack, and record companies are resorting to increasingly lush packaging, with almost half of the recent chart records having been available as picture discs.

The drop in unit shipments is also reflected in revenues adjusted for inflation. While music brought in 159.1 million pounds (\$277.2 million) in 1975 (the first year the BPI took such figures), the sales in 1981 generated a real value of 119.0 million pounds (\$209.4 million). (To understand the debilitating effects of the current inflation in the U.K., before adjusting for "real" value, the 1981 total for sales revenues was 262.0 million pounds, more than double the "real" value.) Along with the drop in revenues, the percentage of the consumers' leisure money spent on recorded music has dropped from 1.7% in 1975 to 1.2% in 1981.

So it seems the British record companies are battling in a losing market. Consumers now demand better holidays, homes and cars. The country is in the midst of its deepest recession in several decades, but other leisure activities are not as troubled as music. Holiday spending is up four percent over 1975, and over the same period, alcoholic drink has taken a constant 35% of the leisure monies, eating out has stayed around 5.5%, and reading material hovers around 6.5%.

The BPI yearbook is available by mail order by contacting the organization at Roxburgh House, 273/287 Regent St., London W1. The price is five pounds (approximately \$8.80).

paul bridge



**THEY CAN GO FOR THIS** — RCA recording duo Daryl Hall and John Oates were recently named Best Adult Contemporary Rock Duo for 1981 by Japan's Ad Lib magazine. The award was presented to them by Masatoshi Yasukouchi, president of RVC Corp., which is RCA Records' joint venture company in Japan. Pictured at New York's Electric Lady Sound Studios, where Hall and Oates are working on their next album, are (l-r): Tommy Mottola, president, Champion Entertainment and the duo's manager; Minoru Ishijima, director, A&R, RVC Corp.; Oates, Hall; Yasukouchi; and Jorge Pino, director, International marketing, RCA Records.

## Canadian Government Home Taping Study Says Royalties Levy Premature

(continued from page 19)

recoup the enormous costs of recording, and "if home taping reduces sales, the profitability of producing recordings will be threatened."

Although a levy on blank tape would seem to be "most in line with traditional copyright payment schemes . . . blank

### Videocassette Pirates Sentenced In U.K.

**LONDON** — In the first major U.K. prosecution of video pirates, three accused pirates of major feature films agreed to pay \$750,000 pounds (\$1.3 million) damages to the film industry in the London High Court on April 26. Prosecuting counsel Robin Jacob told the judge, Justice Dillion, that the three had been responsible for a "factory" for making counterfeit videocassettes above a betting shop in Northampton.

Charles and Marilyn Noble and Rick Green, all of Northampton, agreed to give permanent undertakings not to make or sell any copies of films less than 50 years old made by any of the seven film or video companies who were plaintiffs in the action.

The defendants also agreed through their counsel not to "pass-off" videocassettes under the name or trademarks of any of the film companies and to pay the 750,000 pounds and costs.

None of the three accused appeared in court.

The action was brought by Warner Communications, Warner Bros., Warner Home Video, WEA Records, Thorn-EMI, MGM, 20th Century-Fox and Video Programme Distributors. All the companies involved were said to be delighted to have their profits restored.

tapes are used for many purposes, in addition to taping copyrighted material, such as for office dictation and amateur home recordings, which have nothing to do with copyright," adds Jim Keon, a senior policy analyst with the federal Consumer and Corporate Affairs Department.

"The ultimate decision, as always, must be made by the elected Canadian legislators, but to make it at this time would be premature and thus inappropriate," says Keon.

About one-half of the households in Canada possess some form of tape recording equipment, and "it is clear that ownership of home audio recorders is growing and is likely to continue to do so for the foreseeable future," Keon says.

While "home taping will reduce sales if home recorded tape are a substitute for prerecorded material . . . not all music taped off the air or from borrowed records or tapes represents lost sales since individuals who are willing to tape music would not necessarily be willing to pay the full price to purchase the prerecorded tape or record."

Keon says home taping equipment "allows individuals to construct their own music tracks to suit their particular tastes."

But, "a levy should be introduced only when the reduction in Canadian copyright owners' revenues outweighs the costs and problems associated with the collection and distribution of funds from such a scheme," Keon says.

Federal studies on copyright exemptions, copyright and computers remedies and enforcement and Canadian international copyright relations are expected later this year.

## INTERNATIONAL BESTSELLERS

### Argentina

#### Top Ten 45s

- 1 **Marcha De Las Malvinas** — Banda Columbia — CBS
- 2 **Si La Vieras** — Dyango — EMI
- 3 **Hermanita Perdida** — Lolita Torres/Ariel Ramirez — Microfon
- 4 **Cama Y Mesa** — Roberto Carlos — CBS
- 5 **Puerto Pollensa** — Sandra Mihanovich — Microfon
- 6 **Envolutorio De Palabras** — Zum Zum — Interdisc; Tom Tom — CBS
- 7 **Quizas Si, Quizas No** — Cris Manzano — Interdisc
- 8 **Physical** — Olivia Newton-John — EMI
- 9 **Gente Del futuro** — Cantilo/Punch — Music Hall
- 10 **La Gata** — Rocio Durcal — Microfon

#### TOP TEN LPs

- 1 **En Argentina** — Mercedes Sosa — PolyGram
- 2 **18 Grandes Exitos** — Fausto Papetti — Music Hall/ATC
- 3 **A Toda Cumbia** — various artists — ATC/K-tel
- 4 **Tiempos Dificiles** Juan Carlos Baglietto — EMI
- 5 **Canciones Para Tu Fiesta** — various artists — Tonodisc/ATC
- 6 **Esenca Romantica** — Maria M. Serra Lima/Los Ponchos — CBS
- 7 **14 Grandes Exitos** — Jorge Cafrune — K-tel
- 8 **Latinoamericano** — King Clave — Tonodisc
- 9 **Estilo** — Maria M. Serra Lima — CBS
- 10 **Chariots Of Fire** — soundtrack — PolyGram

-- Prensario

### Italy

#### TOP TEN 45s

- 1 **Paradise** — Phoebe Cates — CBS
- 2 **Ebony and Ivory** — McCartney & Wonder — EMI/Capitol
- 3 **Just An Illusion** — Imagination — F1 Team
- 4 **Survival** — America — EMI/Capitol
- 5 **Non Succedera Più** — Claudia Mori — CGD/Clan
- 6 **Lady Oscar** — I Cavalieri Del Ra — RCA
- 7 **Don't You Want Me** — Human League — Ricordi/Virgin
- 8 **Harden My Heart** — Quarterflash — CBS/Geffen
- 9 **Il Ballo Del Qua Qua** — Romina Power — Baby
- 10 **Come Vorrei** — Ricchi e Poveri — Baby

#### TOP TEN LPs

- 1 **La Voce Del Padrone** — Franco Battiato — EMI
- 2 **Cocciante** — Riccardo Cocciante — RCA
- 3 **Tug Of War** — Paul McCartney — EMI/Capitol
- 4 **Allbi** — America — EMI/Capitol
- 5 **Body Talk** — Imagination — F1 Team
- 6 **Sotto La Ploggia** — Antonello Venditti — Sotto La Pioggia
- 7 **Tutto Sanremo** — various artists — EMI
- 8 **The Concert In Central Pak** — Simon & Garfunkel — CBS/Geffen
- 9 **Hollywood Hollywood** — Roberto Vecchioni — CGD
- 10 **Arta Pura** — Al Bano & Romina Power — Baby

— Musica e Dischi

### United Kingdom

#### TOP TEN 45's

- 1 **House Of Fun** — Madness — Stiff
- 2 **Only You** — Yazoo — Mute
- 3 **Goody Two Shoes** — Adam Ant — CBS
- 4 **The Look Of Love** — ABC — Neutron
- 5 **Torch** — Soft Cell — Some Bizzare
- 6 **Fantasy Island** — Tight Fit — Jive
- 7 **Mama Used To Say** — Junior — Mercury
- 8 **Hungry Like The Wolf** — Duran Duran — EMI
- 9 **Forget Me Not** — Patrice Rushen — Elektra
- 10 **A Little Peace** — Nicole — CBS

#### TOP TEN LPs

- 1 **Rio** — Duran Duran — EMI
- 2 **Combat Rock** — The Clash — CBS
- 3 **Complete Madness** — Madness — Stiff
- 4 **Tug Of War** — Paul McCartney — Parlophone
- 5 **Night Birds** — Shakatak — Polydor
- 6 **Sulk** — Associates — Associates
- 7 **Pinky Blue** — Altered Images — Epic
- 8 **The Eagle Has Landed** — Saxon — Carrere
- 9 **Hot Space** — Queen — EMI
- 10 **The Concerts In China** — Jean-Michel Jarre — Polydor

— melody Maker



# BLACK CONTEMPORARY

## TOP 75 ALBUMS

		Weeks On Chart			Weeks On Chart
1	<b>STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> STEVIE WONDER (Tamla/Motown 6002TL2)	6/5	36	<b>LITE ME UP</b> HERBIE HANCOCK (Columbia FC 37928)	44 3
2	<b>REUNION</b> THE TEMPTATIONS (Gordy/Motown 6008GL)	1 3	37	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS (RCA AFL1-4153)	36 32
3	<b>KEEP IT LIVE</b> DAZZ BAND (Motown 6004ML)	2 7	38	<b>DROP THE BOMB</b> TROUBLE FUNK (Sugar Hill SH 266)	32 7
4	<b>STRAIGHT FROM THE HEART</b> PATRICE RUSHEN (Elektra E1-60015)	3 13	39	<b>THE POET</b> BOBBY WOMACK (Beverly Glen GB 1000)	40 31
5	<b>NIECY</b> DENIECE WILLIAMS (ARC/Columbia FC 37952)	4 8	40	<b>SKYYLINE</b> SKYY (Salsoul/RCA SA-8548)	33 32
6	<b>THROWIN' DOWN</b> RICK JAMES (Gordy/Motown 6005GL)	5 9	41	<b>POINT OF PLEASURE</b> XAVIER (Liberty LT-51116)	42 12
7	<b>THE OTHER WOMAN</b> RAY PARKER, JR. (Arista AL 9590)	8 5	42	<b>LOVE HAS FOUND ITS WAY</b> DENNIS BROWN (A&M SP-4886)	43 5
8	<b>MY FAVORITE PERSON</b> THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	15 2	43	<b>THE DUDE</b> QUINCY JONES (A&M SP-3721)	39 63
9	<b>ALLIGATOR WOMAN</b> CAMEO (Chocolate City/PolyGram CCLP 2021)	7 8	44	<b>CARRY ON</b> BOBBY CALDWELL (Polydor/PolyGram PD-1-6347)	31 11
10	<b>WHO'S FOOLIN' WHO</b> ONE WAY (MCA-5279)	8 5	45	<b>I'LL DO MY BEST</b> RITCHIE FAMILY (RCA AFL1-4323)	46 5
11	<b>SHARING YOUR LOVE</b> CHANGE (RFC/Atlantic SD 19342)	9 10	46	<b>PURE &amp; NATURAL</b> T-CONNECTION (Capitol ST-12191)	45 16
12	<b>BRILLIANCE</b> ATLANTIC STARR (A&M SP 4883)	10 13	47	<b>YOUR WISH IS MY COMMAND</b> LAKESIDE (Solar/Elektra S-26)	47 25
13	<b>STREET OPERA</b> ASHFORD & SIMPSON (Capitol ST-12207)	11 6	48	<b>NEW DIMENSIONS</b> THE DRAMATICS (Capitol ST-12205)	54 2
14	<b>FRIENDS</b> SHALAMAR (Solar/Elektra S-28)	12 17	49	<b>HOT AND NASTY</b> ST. TROPEZ (Destiny DLA-10004)	52 6
15	<b>JI JUNIOR</b> (Mercury/PolyGram SRM-1-4043)	12 17	50	<b>STRONGER THAN EVER</b> ROSE ROYCE (Epic FE 37939)	59 2
16	<b>LOVE IS WHERE YOU FIND IT</b> THE WHISPERS (Solar/Elektra S-27)	14 22	51	<b>GIVE IT UP</b> PLEASURE (RCA AFL1-4209)	41 8
17	<b>MR. LOOK SO GOOD</b> RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	16 7	52	<b>TOM TOM CLUB</b> (Sire SRK 3628)	51 22
18	<b>GAP BAND IV</b> THE GAP BAND (Total Experience/PolyGram TE 13001)	17 3	53	<b>LOVE CONQUERS ALL</b> MICHAEL WYCOFF (RCA NFL1-8004)	49 11
19	<b>LADIES OF THE EIGHTIES</b> A TASTE OF HONEY (Capitol ST-12173)	18 7	54	<b>THE GEORGE BENSON COLLECTION</b> (Warner Bros. 2HW 3577)	57 30
20	<b>THE ONE GIVETH, THE COUNT TAKETH AWAY</b> WILLIAM "BOOTS" COLLINS (Warner Bros. BSK 3667)	19 3	55	<b>ANYONE CAN SEE</b> IRENE CARA (Network/Elektra E1-60003)	48 18
21	<b>ATTITUDES</b> BRASS CONSTRUCTION (Liberty LT-51121)	20 13	56	<b>TRUST ME</b> JEAN CARN (Motown 6010ML)	— 1
22	<b>DOWN HOME</b> ZZ HILL (Malaco MAL 7406)	21 7	57	<b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	55 43
23	<b>YOU'VE GOT THE POWER</b> THIRD WORLD (Columbia FC 37744)	23 18	58	<b>I AM LOVE</b> PEABO BRYSON (Capitol ST-12179)	58 29
24	<b>DREAMGIRLS</b> ORIGINAL BROADWAY CAST (Geffen GHSP 20007)	24 4	59	<b>LOVE ME TENDER</b> B.B. KING (MCA-5307)	50 9
25	<b>FRIENDS IN LOVE</b> DIONNE WARWICK (Arista AL 9585)	25 8	60	<b>1982</b> THE STYLISTICS (Philadelphia Int'l./CBS FZ 37955)	— 1
26	<b>TUG OF WAR</b> PAUL McCARTNEY (Columbia TC 37462)	26 3	61	<b>NIGHT CRUISING</b> BAR-KAYS (Mercury/PolyGram SRM-1-4028)	53 31
27	<b>OUTLAW</b> WAR (RCA AFL1-4208)	27 9	62	<b>BODY TALK</b> IMAGINATION (MCA 5271)	62 16
28	<b>STEAMIN' HOT</b> THE REDDINGS (Bellevue In A Dream/CBS FZ 37974)	28 12	63	<b>STREET SONGS</b> RICK JAMES (Gordy/Motown GB-1002M1)	64 59
29	<b>YES IT'S YOU LADY</b> SMOKEY ROBINSON (Tamla/Motown 6001 TL)	29 3	64	<b>DREAM ON</b> GEORGE DUKE (Epic FE 37532)	60 15
30	<b>DOIN' ALRIGHT</b> O'BRYAN (Capitol ST-12192)	30 13	65	<b>COME MORNING</b> GROVER WASHINGTON, JR. (Elektra SE-582)	63 27
31	<b>CONFIDENCE</b> NARADA MICHAEL WALDEN (Atlantic SD 19351)	31 3	66	<b>LOVE CHANGES</b> O.C. SMITH (Motown 6019)	66 4
32	<b>LIVE ON THE SUNSET STRIP</b> RICHARD PRYOR (Warner Bros. BSK 3660)	32 3	67	<b>LOVE MAGIC</b> L.T.D. (A&M SP-4881)	61 29
33	<b>SOMETHING SPECIAL</b> KOOL & THE GANG (De-Lite/PolyGram SP-1-6735)	33 3	68	<b>CONTROVERSY</b> PRINCE (Warner Bros. BSK 3601)	56 32
34	<b>LIVE &amp; OUTRAGEOUS</b> MILLIE JACKSON (Spring/PolyGram SP-1-6735)	34 3	69	<b>CON FUNK SHUN</b> (Mercury/PolyGram SRM-1-14030)	73 26
35	<b>"D" TRAIN</b> (Prelude PRL 14105)	35 8	70	<b>NOW!</b> FRANCE JOLI (Prelude PRL-14103)	65 10
			71	<b>ME AND YOU</b> THE CHI-LITES (20th Century-Fox/RCA T-635)	67 17
			72	<b>THE SISTERS</b> SISTER SLEDGE (Cotillion/Atco SD 5231)	71 18
			73	<b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	69 37
			74	<b>EARLAND'S JAM</b> CHARLES EARLAND (Columbia FC 37573)	68 12
			75	<b>NEVER TOO MUCH</b> LUTHER VANDROSS (Epic FE 37451)	70 39



**SURVIVAL IN THE '80s** — Los Angeles radio station KJLH recently completed a successful on-air "Survival In The '80s" contest in which TV production analyst Herman Nelson won the \$1,023 grand prize for guessing the contents of the KJLH Survival Kit. In addition to the cash, Nelson (pictured center receiving check) also won an Atari 800 Home Computer system. The station had daily survival winners who guessed the daily survival item based on clues offered on each DJ's show during the day. Prizes ranged from an energy save stove and refrigerator, legal services, medical examinations and gasoline to bus passes, food, clothing and gift certificates to department stores.

### THE RHYTHM SECTION

**QUESTION OF CHOICE** — The National Assn. of Black Promoters (NABP) is gearing up for its first confrontation against bookers, artists and agents who do not use black promoters to produce shows by black artists. In a Mailgram dated May 26, the Rev. Jesse Jackson, head of Operation PUSH, which oversees NABP activity, asked Diana Ross' attorney John Frankenheimer to begin discussions with the promoters group following a complaint from one of its members over a Ross booking in the New York area. Noting that the complaint was raised during a recent meeting, Jackson outlined the allegations raised during that summit in his letter to Frankenheimer. The promoter in question was Lord Noble, Inc., a New York/New Jersey-based firm. Jackson said the company advanced a concept for an outdoor July 4 concert date for Ross to kick off her U.S. tour. According to the company's business spokesman, entertainment attorney Joseph Barnes, the company had made arrangements to book both Shea and Yankee Stadiums in New York City. Barnes further alleged that Lord Noble, which is headed by Lord Dowdell, made every effort to comply with requests made by Ross' representatives. Barnes said the other available option for an outdoor concert for Ross would have been a booking at Giant Stadium, the 72,000-seat venue for the New York Giants football team. Unable to obtain this venue, Lord Noble, Inc. went ahead with plans to book the New York City venues. Barnes contends that Frankenheimer dropped negotiations with the company, and four or five other area promoters seeking to book the show, when John Scher, a New Jersey-based promoter, was able to obtain the New Jersey venue. The Lord Noble attorney said that Frankenheimer told the company that Scher's Monarch Entertainment Bureau offered a better deal. Barnes contests this. "Facts will bear out that Ms. Ross has not used a black promoter in several years," he said, pointing out that TPB Productions, headed by veteran promoters Earnest Booker and Ted Powell, who is credited with booking The Supremes during the trio's early years, also unsuccessfully attempted to obtain booking rights for the Ross show. Frankenheimer, responding to the allegations, said that "they have no basis in fact" and that there would be no further comment until he contacted Ross, who began a month-long tour of Europe June 2. There was no comment from PUSH headquarters, where a spokesman said there has been no response from Frankenheimer's office. Barnes said that an antitrust complaint might be filed against Scher.

**FREEDOM FOUNTAIN** — Kansas City, Mo.'s Spirit Freedom Fountain will benefit this summer from a series of concerts at the open-air Starlight Theatre. The Theatre Association's "Summer of Stars" will feature a series of concerts by prominent black contemporary artists. Feyline Prods. and the Fountain Foundation, co-promoters of the R&B acts for the series, will donate 25% of all net proceeds to the Spirit of Freedom Fountain, Inc., the non-profit organization founded in 1977 by the late Bruce Watkins. The non-profit group was founded to construct and maintain the fountain in the heart of the city and dedicated it in 1981 to serve as a symbol of the contributions by blacks in the city. Kansas City Mayor Pro Tem Joe Serviss will officiate the opening of the "Summer of Stars" series on June 6 when the mayor will read an official proclamation commemorating the Starlight Theatre's 32nd year of operation. Smokey Robinson will open the series after the special presentation. Following Robinson in the black concert series that will provide donations for the Fountain's upkeep are Grover Washington, Jr., Ashford & Simpson, the Commodores, Al Jarreau and B.B. King.

**B/C TOP TEN** — Motown and its associated labels (Tamla and Gordy) are holding down four of the Top 10 spots on the B/C Albums chart. "Stevie Wonder's Original Musiquarium I" continues to hold down the #1 position after it debuted there three weeks ago. The Temptations' "Reunion" LP is following at #2 and the Dazz Band's "Keep It Live" at #3 bullet is showing signs of upward mobility. Rick James' "Throwin' Down," which debuted on the chart at #15 bullet two weeks ago, is currently bumping close to the Top Five with a #6 bullet standing. The Dazz Band's single, "Let It Whip," is currently #1 bullet on the Cash Box B/C Top 100 Singles chart; The Temps are striding up the heap with the "Standing On The Top Pt. I" single featuring Rick James; James is closing in on the top with his "Dance Wit' Me" single at #9 bullet; and Wonder's "Do I Do," the second new offering from his greatest hits package, is at #26 bullet after two weeks on the chart.

**VID CLIPS** — The latest single from "Stevie Wonder's Original Musiquarium I," "Do I Do," will be the subject of a video produced by New Genesis Prods. Portions of the clip are to be filmed at the Wonderland Studios, at a disco and at a park, where Wonder will appear in colorful African garb.

**SHORT CUTS** — Bradley Starks was recently appointed regional black product manager for MCA Records, with responsibility for covering the Baltimore/Washington D.C. and Philadelphia areas. Additionally, Joan Scott was recently named West Coast black product manager for the label. Scott will cover the Western region, including San Francisco, Denver, Tucson, and Phoenix. Both will report to Elmer Hill, national promotion manager for black product at the label.

michael martinez



MOST ADDED SINGLES

- 1. LOVE ME DOWN — ATLANTIC STARR — A&M
KDAY, WYLD-FM, WGCI, WDAO, KPRS, WWDM, WRAP, WGIV, WILD, WIGO,
WUFO, WEAL, KDKO, WSOK, KSOL, WLUM, KGFJ, WATV, OK100
2. DON'T HOLD BACK — MIKE AND BRENDA SUTTON — SAM
WJMO, WLLE, WZEN, WRAP, WIGO, WEAL, WEDR, WILD, WRBD, V103,
WGIV, WGCI, WWDM, WPAL, WHR, WDAS-FM
3. OUTLAW — WAR — RCA
WBMX, WIGO, WPAL, WRAP, WGCI, WLLE, WENZ, KDAY, WILD, WRBD,
WEAL, WATV, WSOK, KDKO
4. FLIRT — CAMEO — CHOCOLATE CITY/POLYGRAM
WAIL, WENZ, KMJQ, WGCI, WDAI, KPRS, WWDM, WSOK, WRAP, KGFJ,
WCIN, WATV, WEAL
5. JUST AN ILLUSION — IMAGINATION — MCA
WRBD, KGFJ, WWDM, WDAS-FM, KMJQ, WEDR, KPRS, WAMO, WRKS,
WUFO, WWRL, WJLB, WLUM
6. THANG (GIMME SOME OF THAT THANG) — VIDEOO — HOUSTON CON-
NECTION
WPAL, V103, WUFO, WEDR, WEAL, KDKO, WDAS-FM, WWDM, WGPR-FM,
KDAY, KPRS, WLOU, WGIV

MOST ADDED ALBUMS

- 1. I'M THE ONE — ROBERTA FLACK — ATLANTIC
KDAY, KACE, WAIL, WGCI, WDAO, WAMO, WGIV, WILD, WRBD, WWRL,
WUFO, WBMX, WEDR, KDKO, WDAS-FM
2. GAP BAND IV — GAP BAND — TOTAL EXPERIENCE/POLYGRAM
WEDR, WIGO, WWRL, WRBD, WILD, WGIV, OK100, WRAP, WJLB, KPRS,
WAMO
3. 1982 — STYLISTICS — PHILADELPHIA INT'L/CBS
KDKO, WATV, WEDR, WILD, WSOK, WAMO

UP AND COMING

- FLAMETHROWER RAP — FELIX & JARVIS — RFC
GO JOE — JOE SIMON — POSSE
WHAT'S FOREVER FOR — DOROTHY MOORE — HANDSHAKE
SHOUT FOR JOY — DUNN & BRUCE STREET — DEVAKI/MIRUS

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — ONE WAY
HOTS: Dazz Band, Bloodstone, Gap Band, R. James, P. Rushen, D. Williams, R. Parker, J. Osborne,
Taste Of Honey, P. McCartney, Reddings, Skyy, Shalamar, Cameo, Sister Sledge, T. Pendergrass,
Brass Construction, Temptations, Ashford & Simpson, S. Robinson. ADDS: Videeo, B. Ocean,
Odyssey, Karen Young, R. Little, Xavier, E. Klugh, R. Crawford, Candela, J.-Luc Ponty, J. Hubbard, C.
Lynn, V. Wills. LP ADDS: Change, S. Wonder.

WGO — ATLANTA — QUINCY JASON, PD — #1 — SOUL SONIC FORCE
HOTS: D. Williams, Gap Band, Temptations, J. Osborne, O'Jays, Bloodstone, Shalamar, Dazz Band, S.
Wonder, One Way. ADDS: M. & B. Sutton, Atlantic Starr, O'Bryan, War, Soul Sonic Force, H. Alpert, D.
Hollinger. LP ADDS: Mighty Fire, Gap Band.

WATV — BIRMINGHAM — RON JANUARY, PD — #1 — REDDINGS
HOTS: Temptations, Gap Band, The Time, R. James, Dazz Band, Change, D. Williams, R. Parker,
Cameo, R. Flack, J. Osborne, Soul Sonic Force, Shalamar, One Way, P. McCartney, Chic, High Inergy,
Brass Construction, Secret Weapon, D. Ross. ADDS: Ritchie Family, Murphys, D. Williams, Cameo,
Temptations, Trouble Funk, St. Tropez, S. Robinson, Aura, Tom Tom Club, R. Fields, A. Edwards,
Superior Movement, B. Always, R. Little, Dramatics. LP ADDS: Stylitics, Ashford & Simpson, D.
Williams, R. James.

WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — TEMPTATIONS
JUMPS: 12 To 6 — P. McCartney, 14 To 7 — Dazz Band, 16 To 12 — S. Brown, 17 To 13 — R. James, 23
To 19 — R. Dyson, 25 To 22 — "D" Train, Ex To 27 — J. Osborne, Ex To 28 — War, Ex To 30 — R.J.'s
Latest Arrival. ADDS: F. Grace & Rhinestone, Atlantic Starr. LP ADDS: R. Flack, Stylitics, M. & B. Sutton,
Gap Band.

WGIV — CHARLOTTE — CHRIS TURNER, PD — #1 — GAP BAND
HOTS: R. Parker, Dazz Band, "D" Train, R. James, Aurr, Change, R.J.'s Latest Arrival, D. Brown, Chic,
Junior, Bloodstone, Ashford & Simpson, D. Williams, J. Osborne. ADDS: C. Lynn, C. Sylvan, Atlantic
Starr, C. Lucas, Plush, J. Simon, Dayton. LP ADDS: Crusaders, R. Griffin, R. Flack, B. Bland, Gap Band,
M. & B. Sutton, P. McCartney.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — DAZZ BAND
HOTS: Bloodstone, D. Williams, Temptations, P. Rushen, Gap Band, Shalamar, ZZ Hill, Skyy, Thlrd
World, Taste Of Honey, Ashford & Simpson, G. Chandler, O'Jays, Lakeside, Pleasure, Fat Larry's
Band, B. Womack, D. Brown, Chic, R. James, J. Osborne, Junior, S. Brown, Xavier, Con Funk Shun, S.
Wonder. ADDS: Kid Creole & The Coconuts, War, St. Tropez, Thompson Twins, Dramatics, Magnum
Force, E. Birdsong. LP ADDS: Ashford & Simpson, R. Flack, B. Collins, R. James, D. Williams, P.
Metheny.

WGCI — CHICAGO — PAM WELLES, PD — #1 — SECRET WEAPON
HOTS: R. Parker, Dazz Band, Bloodstone, B. Caldwell, Temptations, One Way, P. McCartney, S.
Robinson, Gap Band. ADDS: War, Odyssey, Chic, R. Crawford, Xavier, Chi-Lites, Cameo, Atlantic
Starr, Dunn & Bruce Street, R.J.'s Latest Arrival. LP ADDS: R. Flack, J. Osborne, Side Effect.

WCIN — CINCINNATI — EVERETT CORK, PD — #1 — TEMPTATIONS
HOTS: O'Jays, J. Osborne, Gap Band, R. James, Lakeside, Shalamar, Bloodstone, R. Parker, Taste Of
Honey, S. Robinson, Ashford & Simpson, D. Williams, Change. ADDS: Dunn & Bruce Street, Salsoul
Orchestra, High Fashion, ZZ Hill, Cameo.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — DAZZ BAND
HOTS: D. Williams, R. Parker, Bloodstone, Skyy, Pleasure, Ashford & Simpson, Gap Band, R.J.'s
Latest Arrival, S. Robinson, J. Mathis & D. Warwick, Taste Of Honey, J. Osborne, Change. ADDS: T.
Pendergrass, Sequence, S. Woods, Reddings, St. Tropez, Candela, M. & B. Sutton, Soul Sonic Force.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — BLOODSTONE
HOTS: One Way, R. James, Temptations, J. Osborne, Whispers, Chic, Lakeside, Sister Sledge, R.J.'s
Latest Arrival, D. Ross. ADDS: Cameo, Atlantic Starr, M. Wycoff, L. Smith & M. Clayton, Dreamgirls,
Dayton. LP ADDS: R. Flack, M. Wycoff, J. Osborne, Mighty Fire, Side Effect, Redd Hott.

KDKO — DENVER — BYRON PITTS, PD — #1 — GAP BAND
HOTS: Temptations, Dazz Band, ADC Band, O'Bryan, S. Wonder, R. James, D. Williams, Dreamgirls,
I. Cara, "D" Train, One Way, Reddings, Instant Funk, E. Birdsong, Change, Ashford & Simpson, T.
Pendergrass, Shadow, L.A. Boppers, War, Coffee, Lakeside, Whispers, Sun, J. Lorber, Heatwave.
ADDS: R. Fields, Atlantic Starr, Steven & Sterling, G. Chandler, M. Franks, R. Dyson, Con Funk Shun.
LP ADDS: R. Flack, Stylitics, Steven & Sterling.

WJLB — DETROIT — JOHN EDWARDS, PD
HOTS: Ashford & Simpson, ZZ Hill, Ritchie Family, Dazz Band, Change, McCrarys, Bloodstone, P.
Rushen, S. Wonder, Chic, D. Williams, Cheri, Gap Band, Temptations, Dramatics, One Way, R.J.'s
Latest Arrival, J. Osborne, R. James, S. Robinson. ADDS: Q. Jones. LP ADDS: K. Burke, "Soup For
One", Gap Band.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — D. WILLIAMS
JUMPS: 10 To 4 — Soul Sonic Force, 8 To 5 — L. Graham, 11 To 7 — J. Osborne, 14 To 8 — R. Dyson, 12
To 9 — M. Walden, 19 To 10 — Chic, 15 To 11 — Ashford & Simpson, 20 To 14 — O'Bryan, 28 To 15 —
Sister Sledge, 35 To 16 — D. Hollinger, Ex To 19 — T. Troutman, 25 To 21 — High Fashion, 29 To 25 —
Thompson Twins, 33 To 28 — Kleeer, 34 To 27 — One Way, 38 To 29 — Ritchie Family, 38 To 31 — D.
Moore, 39 To 32 — K. Burke, 40 To 33 — Starpoint, 41 To 34 — Elusion, 42 To 35 — C. Lucas, 44 To 36
— Coffee, 43 To 37 — "D" Train, 45 To 38 — War, 50 To 39 — Sinnamon, 46 To 40 — R.J.'s Latest
Arrival, 48 To 41 — Mass Production, 49 To 42 — L. Smith & M. Clayton, 47 To 43 — R. Crawford, Ex To
44 — Reddings, Ex To 45 — M. Wycoff, Ex To 46 — S. Wonder, Ex To 47 — C. Lynn. ADDS: J. Simon,
Sequence, Junior, Imagination, Sedane, L. Ware, T-Connection, B. Ocean, H. Johnson, B.B. King. LP
ADDS: F. Grace & Rhinestone, Gap Band, R. Flack, B. Griffin.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — THE TIME
JUMPS: 20 To 5 — R. Little, 11 To 8 — Temptations, 14 To 11 — Secret Weapon, 23 To 19 — T-
Connection, 30 To 22 — Ashford & Simpson, 34 To 27 — J. Osborne, 32 To 29 — S. Robinson, Ex To 33
— G. Chandler, Ex To 35 — Imagination, Ex To 40 — Q. Jones. ADDS: B. Caldwell, Reddings,
Dreamgirls, Cameo. LP ADDS: Dazz Band.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — GAP BAND
HOTS: Bloodstone, P. Rushen, D. Williams, R. Parker, P. McCartney, Dazz Band, J. Gells Band, Third
World, Temptations, J. Osborne, O'Jays, B. Always, Change, Shotgun, One Way, D. Warwick & J.
Mathis, B. Wright, Chic, Ashford & Simpson, Junior. ADDS: Atlantic Starr, C. Jankel, R. Fields, D.
Moore, Murphys, H. Johnson. LP ADDS: Gap Band, R. Smith, J. Osborne.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — ONE WAY
HOTS: Bloodstone, Gap Band, Temptations, P. McCartney, R. James, D. Ross, Ashford & Simpson,
Chic, Change. ADDS: War, Deodato, Plush, R. Fields, Dreamgirls, Atlantic Starr. LP ADDS: R. Flack.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — GAP BAND
HOTS: Dazz Band, Change, Ashford & Simpson, One Way, Temptations, D. Ross, J. Osborne, High
Fashion, Brass Construction. ADDS: "D" Train, R. Fields, Odyssey, Ritchie Family, Imagination,
Cameo, Murphys, R. Dyson. LP ADDS: J. Osborne, S. Woods, Reddings, Mighty Fire, Skyy, Change,
Trouble Funk, H. Hancock.

WDIA — MEMPHIS — CARL CONNER, PD
HOTS: One Way, Gap Band, Temptations, R. James, Cameo, Dazz Band, Bloodstone, Reddings, R.
Parker, J. Osborne, Cameo, B. Always, Dazz Band, Gap Band, O'Jays. ADDS: C. Lucas, D. Moore, E.
Birdsong, Klique, R. Little, Valentine Brothers. LP ADDS: Ashford & Simpson, Shalamar.

WEDR — MIAMI — GEORGE JONES, PD — #1 — DAZZ BAND
HOTS: Cameo, P. Rushen, Bloodstone, Gap Band, O'Jays, Change, Ashford & Simpson, L. Graham,
Temptations, F. Grace & Rhinestone, W.A.G.B. Band, B. Caldwell, Junior, R.J.'s Latest Arrival, R. James,
Whispers, L. Jordan, Ritchie Family, One Way, N. Williams. ADDS: Area Code 305, Electra, B.B. King,
Peech Boys, Videeo, T-Connection, R. Lewis, Odyssey, R. Fields, J. Simon. LP ADDS: L. Smith, Reggae
Sunsplash, Stylitics, F. Grace & Rhinestone, R. Flack, Gap Band.

WAWA — MILWAUKEE — JIMMY GOODYME, PD — #1 — DAZZ BAND
HOTS: D. Williams, R. Parker, Temptations, Bloodstone, P. Rushen, Ashford & Simpson, Chic, Cheri,
D. Brown, J. Osborne, High Inergy, R. James, Gap Band, S. Robinson, Brass Construction, Skyy.
ADDS: R. Dyson, C. Lucas, R.J.'s Latest Arrival, H. Johnson.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — DAZZ BAND
HOTS: D. Williams, Gap Band, P. McCartney, P. Rushen, Temptations, Queen, Atlantic Starr, Ashford
& Simpson, Human League, Bloodstone, Taste Of Honey, Chic, Cheri, Sequence, Soul Sonic Force, J.
Osborne, S. Wonder, D. Ross, Thompson Twins, S. Robinson. ADDS: High Fashion, Time Bandits,
Cameo, O'Jays, One Way. LP ADDS: H. Alpert, R. Flack.

WYLD-FM — NEW ORLEANS — TONY BROWN, MD — #1 — D. WILLIAMS
HOTS: Bloodstone, P. McCartney, Cheri, P. Rushen, Atlantic Starr, O'Jays, Change, Dazz Band,
Ashford & Simpson, J. Osborne, Taste Of Honey, Shalamar, Third World, B. Womack, Temptations, D.
Brown, R. Flack, R. Parker, S. Robinson, B. Caldwell. ADDS: Odyssey, Dreamgirls, Sedane, M. Wells,
Atlantic Starr. LP ADDS: L. Smith.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — P. MCCARTNEY
JUMPS: 21 To 10 — R. James, 17 To 14 — Bloodstone, 20 To 17 — "D" Train, 30 To 21 — High Fashion,
25 To 22 — D. Warwick/J. Mathis, Ex To 29 — S. Wonder, Ex To 30 — Dazz Band. ADDS: Time Bandits,
C. Lucas, G. Socclo. LP ADDS: Ashford & Simpson, Atlantic Starr.

WWRL — NEW YORK — WANDA RAMOS, PD — #1 — P. MCCARTNEY
HOTS: Bloodstone, Change, Temptations, D. Williams, Ashford & Simpson, Booker T., Gap Band, T.
Pendergrass, R. James, R. Parker, J. Osborne, Junior, O'Jays, Dazz Band, G. Chandler. ADDS: R.
Fields, Chi-Lites, Odyssey, O.C. Smith, Sedane, B. Wright, Ritchie Family, Kid Creole & The Coconuts,
J. Jones & C. Gooding. LP ADDS: L. Smith, J. Carn, Ashford & Simpson, Dramatics, R. Flack, Gap
Band, Klique.

WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — GAP BAND
HOTS: Dazz Band, R. James, D. Williams, Temptations, J. Osborne, Change, Bloodstone, S. Wonder,
Ashford & Simpson, "D" Train, S. Robinson, Soul Sonic Force, M. Walden, S. Brown, Kid Creole & The
Coconuts, One Way, J. Mathis & D. Warwick, P. McCartney, Whispers, Chic, ADDS: Sedane, N. Pointer,
Captain Skyy, Felix & Jarvis, M. Wycoff, Imagination, Dayton, C. Lucas. LP ADDS: R. Flack, O'Bryan.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — DAZZ BAND
JUMPS: 13 To 8 — Change, 26 To 14 — J. Osborne, 28 To 15 — Junior, 30 To 16 — S. Wonder, 36 To 17
— Ritchie Family, 31 To 25 — Valentine Brothers, 32 To 26 — Third World, 39 To 27 — Reddings, 35 To
30 — "D" Train, Ex To 31 — D. Brown, Ex To 32 — B. Wright, Ex To 35 — Mighty Fire, Ex To 39 —
Lakeside. ADDS: M. Wycoff, C. Lucas, Soul Sonic Force, Fat Larry's Band, High Inergy. LP ADDS: Gap
Band, R. Flack, Stylitics, Caseopea, Rose Royce.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — DAZZ BAND
JUMPS: 10 To 6 — Gap Band, 11 To 8 — Bloodstone, 22 To 14 — R. James, 25 To 18 — One Way, 27 To
22 — S. Robinson, 30 To 25 — J. Osborne, Ex To 27 — L. Graham, Ex To 29 — M. Walden, Ex To 30 —
Whispers. ADDS: Cameo, C. Lynn, E. Birdsong, O'Bryan, Heatwave, St. Tropez, G. Chandler, War. LP
ADDS: Dramatics, D. Warwick, M. Walden.

WZEN-FM — ST. LOUIS — A.J. KEMP, PD — #1 — DAZZ BAND
JUMPS: 12 To 9 — P. Rushen, 13 To 10 — J. Osborne, 17 To 11 — Dramatics, 15 To 12 — Taste Of
Honey, 16 To 13 — Soft Cell, 20 To 14 — B. Caldwell, 21 To 15 — Junior, 22 To 16 — Temptations, 24 To
17 — B. Summers, 26 To 18 — Valentine Brothers, Ex To 19 — Whispers, 25 To 20 — R. James, 29 To 21
— D. Warwick/J. Mathis, Ex To 22 — Change, Ex To 23 — St. Tropez, Ex To 24 — M. Walden, Ex To 25
— R. Little, Ex To 26 — T. Pendergrass, Ex To 27 — Lakeside, Ex To 29 — Dreamgirls, Ex To 30 —
Sequence. ADDS: D. MacDonald, Deffonics, Felix & Jarvis, Grand Master Flash, C. Lynn, M. & B.
Sutton, Sinnamon, Odyssey. LP ADDS: D. Brown, Mighty Fire, M. Wycoff, Dramatics, Rose Royce, J.
Mathis, O.C. Smith.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — P. RUSHEN
HOTS: T-Connection, D. Williams, Dazz Band, R. Parker, Temptations, Change, Gap Band, P.
McCartney, Bloodstone. ADDS: "D" Train, D. Williams, Junior, Candela.

KOKA — SHREVEPORT — B. B. DAVIS, PD — #1 — DAZZ BAND
HOTS: R. Parker, D. Williams, Cheri, Temptations, P. McCartney, Ashford & Simpson, R. James,
Change, One Way, S. Robinson, J. Osborne, Chic, L. Graham, R. Flack, ZZ Hill, D. Ross, Trouble Funk,
Junior, The Time. ADDS: T. Troutman, High Inergy, Valentine Brothers, G. Chandler. LP ADDS:
Temptations.

WWDM — SUMTER — BARBARA TAYLOR, PD
HOTS: T-Connection, Dazz Band, Change, Temptations, Gap Band, Bloodstone, D. Brown, L. Graham,
J. Osborne. ADDS: Felix & Jarvis, T. Troutman, Imagination, Con Funk Shun, Starpoint, C. Lynn,
Dramatics, Marz, Atlantic Starr, Cameo, Shock, Heatwave. LP ADDS: C. Bley, J. Osborne,
Funkapoltan, M. & B. Sutton, R. James, H. Alpert.

OK100 — WASHINGTON, D.C. — JOHN TURK, MD
HOTS: R. Graham, Cheri, Dazz Band, Whispers, Lakeside, "D" Train, One Way, High Fashion, F. Grace
& Rhinestone, Atlantic Starr, S. Robinson, J. Osborne, Junior, Ritchie Family, Sinnamon. ADDS:
Dramatics, High Inergy, Valentine Brothers, Dreamgirls, One Way. LP ADDS: Temptations, Gap
Band

# CASH BOX TOP 100 ALBUMS

June 12, 1982

		Weeks On 6/5 Chart
<b>1 TUG OF WAR</b> PAUL McCARTNEY (Columbia TC 37462)	—	1 5
<b>2 ASIA</b> (Geffen SHS 2008)	8.98	2 11
<b>3 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> STEVIE WONDER (Tamla/Motown 6002TL2)	13.98	3 3
<b>4 DIVER DOWN</b> VAN HALEN (Warner Bros. BSK 3677)	8.98	4 6
<b>5 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	—	7 13
<b>6 SUCCESS HASN'T SPOILED ME YET</b> RICK SPRINGFIELD (RCA AFL1-4125)	8.98	6 12
<b>7 CHARIOTS OF FIRE</b> ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	8.98	5 35
<b>8 HOT SPACE</b> QUEEN (Elektra E1-60128)	8.98	9 3
<b>9 DARE</b> THE HUMAN LEAGUE (Virgin/A&M SP-6-4892)	6.98	11 16
<b>10 FREEZE-FRAME</b> THE J. GEILS BAND (EMI America SOO-17062)	8.98	8 31
<b>11 IV</b> TOTO (Columbia FC 37728)	—	14 9
<b>12 I LOVE ROCK 'N ROLL</b> JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243)	8.98	12 27
<b>13 GET LUCKY</b> LOVERBOY (Columbia FC 37638)	—	13 31
<b>14 THE OTHER WOMAN</b> RAY PARKER, JR. (Arista AL 9590)	8.98	15 9
<b>15 BEAUTY AND THE BEAT</b> THE GO-GO'S (I.R.S./A&M SP 70021)	8.98	10 46
<b>16 JUMP UP!</b> ELTON JOHN (Geffen GHS 2013)	8.98	17 6
<b>17 ALDO NOVA</b> (Portrait/CBS ARR 37498)	—	16 17
<b>18 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229)	8.98	18 14
<b>19 SPECIAL FORCES</b> .38 SPECIAL (A&M SP-4888)	8.98	31 3
<b>20 STRAIGHT FROM THE HEART</b> PATRICE RUSHEN (Elektra E1-60015)	8.98	21 8
<b>21 ESCAPE</b> JOURNEY (Columbia TC 37408)	—	19 45
<b>22 AMERICAN FOOL</b> JOHN COUGAR (Riva/PolyGram RVL 7501)	8.98	25 7
<b>23 REUNION</b> THE TEMPTATIONS (Gordy/Motown 6008GL)	8.98	23 7
<b>24 KEEP IT LIVE</b> DAZZ BAND (Motown 6004ML)	8.98	29 13
<b>25 STRAIGHT BETWEEN THE EYES</b> RAINBOW (Mercury/PolyGram SRM-1-4041)	8.98	28 7
<b>26 NIECY</b> DENIECE WILLIAMS (ARC/Columbia FC 37952)	—	26 9
<b>27 THROWIN' DOWN</b> RICK JAMES (Gordy/Motown 6005GL)	8.98	41 2
<b>28 BLACKOUT</b> SCORPIONS (Mercury/PolyGram SRM-1-4039)	8.98	20 12
<b>29 GHOST IN THE MACHINE</b> THE POLICE (A&M SP-3730)	8.98	22 34
<b>30 QUIET LIES</b> JUICE NEWTON (Capitol ST-12210)	8.98	53 3
<b>31 HOOKED ON CLASSICS</b> LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194)	8.98	24 30
<b>32 EXTRATERRESTRIAL LIVE</b> BLUE OYSTER CULT (Columbia KG 37946)	—	32 5
<b>33 ALL FOUR ONE</b> THE MOTELS (Capitol ST-12177)	8.98	38 7

		Weeks On 6/5 Chart
<b>34 THE CONCERT IN CENTRAL PARK</b> SIMON AND GARFUNKEL (Warner Bros. 2BSK 3654)	14.98	27 14
<b>35 WHO'S FOOLIN' WHO</b> ONE WAY (MCA-5279)	8.98	35 12
<b>36 BELLA DONNA</b> STEVIE NICKS (Modern/Atco MR 38-139)	8.98	36 44
<b>37 THE INNOCENT AGE</b> DAN FOGELBERG (Full Moon/Epic KE2 37393)	—	39 39
<b>38 ONE ON ONE</b> CHEAP TRICK (Epic FE 38021)	—	43 3
<b>39 TUTONE 2</b> TOMMY TUTONE (Columbia ARC 37401)	—	30 19
<b>40 DREAMGIRLS</b> ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	8.98	46 5
<b>41 ALLIGATOR WOMAN</b> CAMEO (Chocolata City/PolyGram CCLP 2021)	8.98	33 10
<b>42 STANDING HAMPTON</b> SAMMY HAGAR (Geffen GHS 2006)	8.98	42 21
<b>43 PHYSICAL</b> OLIVIA NEWTON-JOHN (MCA-5229)	8.98	34 33
<b>44 4</b> FOREIGNER (Atlantic SD 16999)	8.98	44 47
<b>45 BRILLIANCE</b> ATLANTIC STARR (A&M SP-4883)	8.98	37 12
<b>46 MY FAVORITE PERSON</b> THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	—	48 5
<b>47 GAP BAND IV</b> THE GAP BAND (Total Experience/PolyGram TE-1-3001)	8.98	— 1
<b>48 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	8.98	50 66
<b>49 I'VE NEVER BEEN TO ME</b> CHARLENE (Motown 6009ML)	8.98	55 10
<b>50 ANNIE</b> ORIGINAL SOUNDTRACK (Columbia JS 38000)	—	60 4
<b>51 NON-STOP EROTIC CABARET</b> SOFT CELL (Sire SRK 3647)	8.98	51 21
<b>52 PRIVATE AUDITION</b> HEART (Epic FE 38049)	—	— 1
<b>53 SOMETHING SPECIAL</b> KOOL & THE GANG (Da-Lita/PolyGram DSR 8502)	8.98	47 35
<b>54 WINDOWS</b> THE CHARLIE DANIELS BAND (Epic FE 37694)	—	40 11
<b>55 AEROBIC SHAPE UP</b> JOANIE GREGGAINS (Parada/Peter Pan 104)	8.98	58 9
<b>56 VINYL CONFESSIONS</b> KANSAS (Kirshnar/CBS FZ 38002)	—	— 1
<b>57 PAC-MAN FEVER</b> BUCKNER & GARCIA (Columbia XRC 37941)	—	45 13
<b>58 OFFRAMP</b> PAT METHENY GROUP (ECM-11216)	8.98	64 4
<b>59 BROADSWORD AND THE BEAST</b> JETHRO TULL (Chrysalis CHR 1380)	8.98	52 8
<b>60 STREET OPERA</b> ASHFORD & SIMPSON (Capitol ST-12207)	8.98	76 3
<b>61 SWEETS FROM A STRANGER</b> SOUEEZE (A&M SP-4899)	8.98	71 3
<b>62 KIHNTINUED</b> GREG KIHN BAND (Basarklay/Elektra E1-60101)	8.98	62 10
<b>63 DIARY OF A MADMAN</b> OZZY OSBOURNE (Jat/CBS FZ 37492)	—	57 30
<b>64 FRIENDS</b> SHALAMAR (Solar/Elektra S-28)	8.98	56 17
<b>65 WALT DISNEY'S PRODUCTIONS' MOUSERCISE</b> DISNEYLAND (Disneyland 62516)	7.98	66 13
<b>66 SHARING YOUR LOVE</b> CHANGE (RCA/Atlantic SD 19342)	8.98	67 8

		Weeks On 6/5 Chart
<b>67 TIME AND TIDE</b> SPLIT ENZ (A&M SP-4894)	8.96	69 7
<b>68 12 GREATEST HITS VOL. II</b> NEIL DIAMOND (Columbia TC 38066)	—	81 3
<b>69 THE DUDE</b> QUINCY JONES (A&M SP-3721)	8.98	54 63
<b>70 REACH</b> RICHARD SIMMONS (Elektra E1-60122F)	10.98	94 2
<b>71 D.E. 7TH</b> DAVE EDMUNDS (Columbia FC 37930)	—	72 7
<b>72 WILD HEART OF THE YOUNG</b> KARLA BONOFF (Columbia FC 37444)	—	74 11
<b>73 SEASONS OF THE HEART</b> JOHN DENVER (RCA AFL1-4256)	8.98	63 14
<b>74 PICTURE THIS</b> HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340)	8.98	49 16
<b>75 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054)	—	90 3
<b>76 LIVE ON THE SUNSET STRIP</b> RICHARD PRYOR (Warner Bros. BSK 3660)	8.98	59 9
<b>77 HIGH NOTES</b> HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	8.98	79 8
<b>78 PELICAN WEST</b> HAIRCUT 100 (Arista AL 6600)	6.98	88 10
<b>79 YOU'VE GOT THE POWER</b> THIRD WORLD (Columbia FC 37744)	—	85 13
<b>80 ABACAB</b> GENESIS (Atlantic SD 19313)	8.98	70 35
<b>81 THE NUMBER OF THE BEAST</b> IRON MAIDEN (Harvest/Capitol ST-12202)	8.98	68 10
<b>82 JI</b> JUNIOR (Mercury/PolyGram SRM-1-4043)	8.98	85 7
<b>83 MEMORIES</b> BARBRA STREISAND (Columbia TC 37678)	—	77 27
<b>84 LADIES OF THE EIGHTIES</b> A TASTE OF HONEY (Capitol ST-12173)	8.98	89 7
<b>85 ONE VICE AT A TIME</b> KROKUS (Arista AL 9591)	8.98	87 10
<b>86 CAT PEOPLE</b> ORIGINAL SOUNDTRACK (Backstraat/MCA BSR-6107)	8.98	61 9
<b>87 COMBAT ROCK</b> THE CLASH (Epic FE 37689)	—	— 1
<b>88 WORKING CLASS DOG</b> RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	80 83
<b>89 BOBBIE SUE</b> OAK RIDGE BOYS (MCA-5294)	8.98	73 17
<b>90 ANOTHER GREY AREA</b> GRAHAM PARKER (Arista AL 9589)	8.98	78 10
<b>91 20 AEROBIC DANCE HITS</b> MARCY MUIR (Parada/Patar Pan 101)	8.98	83 22
<b>92 THE ONE GIVETH, THE COUNT TAKETH AWAY</b> WILLIAM "BOOTSIE" COLLINS (Warner Bros. BSK 3667)	8.98	104 4
<b>93 QUARTERFLASH</b> (Gaffan GHS 2003)	8.98	86 34
<b>94 JUST ANOTHER DAY IN PARADISE</b> BERTIE HIGGINS (Kat Family/CBS FZ 37901)	—	84 17
<b>95 FRIENDS IN LOVE</b> DIONNE WARWICK (Arista AL 9585)	8.98	98 8
<b>96 PRIVATE EYES</b> DARYL HALL & JOHN OATES (RCA AFL1-4028)	8.98	82 39
<b>97 MARSHALL CRENSHAW</b> (Warner Bros. BSK 3873)	8.98	121 4
<b>98 BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	8.98	96 43
<b>99 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH</b> FRANK ZAPPA (Barking Pumpkin/CBS FW 38066)	—	112 3
<b>100 SHAKE IT UP</b> THE CARS (Elektra SE-567)	8.98	75 29

# Cash Box Top Albums/101 to 200

June 12, 1982

		Weeks On	Chart
		6/5	Chart
101	<b>OUTLAW</b> WAR (RCA AFL14208)	8.98	101 14
102	<b>IN BLACK AND WHITE</b> BARBARA MANDRELL (MCA-5205)	8.98	117 4
103	<b>LOVE IS WHERE YOU FIND IT</b> THE WHISPERS (Solar/Elektra S-27)	8.98	91 22
104	<b>LIVE &amp; OUTRAGEOUS</b> MILLIE JACKSON (Spring/PolyGram SP-1-6735)	8.98	106 15
105	<b>CHIPMUNK ROCK</b> THE CHIPMUNKS (RCA AFL1-4304)	8.98	126 5
106	<b>DRY DREAMS</b> THE JIM CARROLL BAND (Atco SD 38-145)	8.98	107 5
107	<b>ENGLISH SETTLEMENT</b> XTC (Virgin/Epic ARE 37943)	—	100 13
108	<b>ROAD ISLAND</b> AMBROSIA (Warner Bros. BSK 3638)	8.98	118 4
109	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON (EMI America SW-17061)	8.98	115 29
110	<b>IN CONCERT</b> JANE OLIVOR (Columbia FC 37938)	—	120 5
111	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC237542)	—	116 39
112	<b>MR. LOOK SO GOOD</b> RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	8.98	97 17
113	<b>ATTITUDES</b> BASS CONSTRUCTION (Liberty LT-51121)	8.98	114 7
114	<b>GREATEST HITS</b> KENNY ROGERS (Liberty LOO-1072)	8.98	110 87
115	<b>THE JAZZ SINGER</b> NEIL DIAMOND (Capitol SWAV-12120)	9.98	108 78
116	<b>TIME PIECES/THE BEST OF ERIC CLAPTON</b> ERIC CLAPTON (RSO/PolyGram RX-1-3099)	8.98	— 1
117	<b>BIG SCIENCE</b> LAURIE ANDERSON (Warner Bros. BSK 3674)	8.98	122 6
118	<b>THE KIDS FROM "FAME"</b> VARIOUS ARTISTS (RCA AFL1-4259)	8.98	99 10
119	<b>THE SLIDE AREA</b> RY COODER (Warner Bros. BSK 3651)	8.98	136 2
120	<b>REEL MUSIC</b> THE BEATLES (Capitol SV-12199)	9.98	93 10
121	<b>DOIN' ALRIGHT</b> O'BRYAN/Capitol ST-12192)	8.98	105 12
122	<b>HEY RICKY</b> MELISSA MANCHESTER (Arista AL 9574)	8.98	109 8
123	<b>MISSING PERSONS</b> (Capitol DLP-15001)	4.98	133 10
124	<b>FRIENDS IN LOVE</b> JOHNNY MATHIS (Columbia FC 37748)	—	129 6
125	<b>ADULT PHYSICAL FITNESS</b> (Gateway GSLP 7611)	8.98	92 11
126	<b>THE DUKES OF HAZZARD</b> VARIOUS ARTISTS (Scotti Bros./CBS FZ 37712)	—	128 9
127	<b>DROP THE BOMB</b> TROUBLE FUNK (Sugar Hill SH 266)	8.98	131 7
128	<b>WE WANT MILES</b> MILES DAVIS (Columbia C2 38005)	—	130 5
129	<b>"D" TRAIN</b> (Prelude PRL 14105)	8.98	132 7
130	<b>STEAMIN' HOT</b> THE REDDINGS (Believe In A Dream/CBS FZ 37974)	—	146 3
131	<b>LITE ME UP</b> HERBIE HANCOCK (Columbia FC 37928)	—	142 3
132	<b>THE GIFT</b> THE JAM (Polydor/PolyGram PD-1-6349)	8.98	135 12
133	<b>GREEN LIGHT</b> BONNIE RAITT (Warner Bros. BSK 3630)	8.98	127 15
134	<b>HOOKEE ON SWING</b> LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343)	8.98	— 1

		Weeks On	Chart
		6/5	Chart
135	<b>THE SECRET POLICEMAN'S OTHER BALL — THE MUSIC</b> VARIOUS ARTISTS (Island ILPS 9698)	8.98	103 13
136	<b>THE NAME OF THIS BAND IS TALKING HEADS</b> TALKING HEADS (Sire 2SH 3590)	12.98	95 9
137	<b>I'LL DO MY BEST</b> RITCHIE FAMILY (RCA AFL1-4323)	8.98	140 5
138	<b>A FLOCK OF SEAGULLS</b> (Jive/Arista VA 66030)	8.98	156 4
139	<b>KIM WILDE</b> (EMI America ST-17065)	8.98	149 5
140	<b>DOWN HOME</b> ZZ HILL (Malaco MAL 7406)	8.98	141 18
141	<b>TUCKERIZED</b> THE MARSHALL TUCKER BAND (Warner Bros. BSK 3684)	8.98	153 2
142	<b>BELOW THE BELT</b> FRANKE & THE KNOCKOUTS (Millennium/RCA BXL1-7765)	8.98	124 10
143	<b>THE LAST OF THE MOHICANS</b> BOW WOW WOW (RCA CPL1-4314)	5.98	148 6
144	<b>FANDANGO</b> HERB ALPERT (A&M SP-3731)	8.98	— 1
145	<b>SONGS OF THE FREE</b> GANG OF FOUR (Warner Bros. 9 23683-1)	8.98	158 2
146	<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS (RCA AFL1-4153)	8.98	134 32
147	<b>YES IT'S YOU LADY</b> SMOKEY ROBINSON (Tama/Motown 60011L)	8.98	102 17
148	<b>CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM VOLUME 2</b> (Vintage/Mirus VNI 7733)	8.98	125 26
149	<b>KING COOL</b> DONNIE IRIS & THE CRUISERS (Carousel/MCA-5237)	8.98	151 20
150	<b>TATTOO YOU</b> ROLLING STONES (Rolling Stone/Atco COC 16052)	8.98	111 40
151	<b>TURNED ON BROADWAY</b> LUTHER HENDERSON conducting THE BROADWAY SYMPHONY ORCHESTRA (RCA AFL1-4327)	8.98	161 2
152	<b>HOOKEE ON BIG BANDS</b> FRANK BARBER (Victory VIC 702)	8.98	164 2
153	<b>MAYBE IT'S LIVE</b> ROBERT PALMER (Island ILPS 9665)	8.98	123 6
154	<b>STREET SONGS</b> RICK JAMES (Gordy/Motown G8-1002M1)	8.98	159 60
155	<b>CONFIDENCE</b> NARADA MICHAEL WALDEN (Atlantic SD 19351)	8.98	172 2
156	<b>TOM TOM CLUB</b> (Sire SRK 3626)	8.98	113 34
157	<b>RIO</b> DURAN DURAN (Harvest/Capitol ST-1211)	8.98	169 2
158	<b>LUCIANO</b> LUCIANO PAVAROTTI (London/PolyGram PAV2013)	8.98	119 9
159	<b>IT'S A FACT</b> JEFF LORBER (Arista AL 9583)	8.98	163 12
160	<b>SKYLINE</b> SKYY (Salsoul/RCA SA-8548)	8.98	139 32
161	<b>THE POET</b> BOBBY WOMACK (Beverly Glen BG 1000)	8.98	145 31
162	<b>YOUR WISH IS MY COMMAND</b> LAKESIDE (Solar/Elektra S-26)	8.98	166 26
163	<b>ANGST IN MY PANTS</b> SPARKS (Atlantic SD 19347)	8.98	165 5
164	<b>WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	—	168 3
165	<b>1</b> DUKE JUPITER (Coast To Coast/CBS ARZ 37912)	—	167 11
166	<b>BLIZZARD OF OZZ</b> OZZY OSBOURNE (Jet/CBS JZ 36812)	—	155 61
167	<b>CAROL HENSEL'S EXERCISE AND DANCE PROGRAM</b> (Vintage/Mirus VNI 7713)	8.98	173 69

		Weeks On	Chart
		6/5	Chart
168	<b>FAME</b> ORIGINAL SOUNDTRACK (RSO/PolyGram RX1-3080)	8.98	143 20
169	<b>FANCY FREE</b> OAK RIDGE BOYS (MCA-5209)	8.98	170 54
170	<b>ANNE MURRAY'S GREATEST HITS</b> (Capitol SCO-12110)	8.98	171 119
171	<b>JUICE</b> JUICE NEWTON (Capitol ST-12136)	8.98	176 67
172	<b>ON A ROLL</b> POINT BLANK (MCA-5312)	8.98	162 9
173	<b>THE BLASTERS</b> (Slash SR-109)	8.98	138 22
174	<b>CONAN THE BARBARIAN ORIGINAL SOUNDTRACK</b> (MCA-6108)	8.98	— 1
175	<b>TIME EXPOSURE</b> LITTLE RIVER BAND (Capitol ST-12163)	8.98	150 40
176	<b>KATHY SMITH'S AEROBIC FITNESS</b> (Muscle Tone MT 72151)	8.98	160 15
177	<b>AEROBIC DANCING</b> featuring DORIAN DAMMER (Parade/Peter Pan 100)	8.98	157 36
178	<b>LISTEN TO THE RADIO</b> DON WILLIAMS (MCA-5306)	8.98	137 7
179	<b>EYE TO EYE</b> (Warner Bros. BSK 3570)	8.98	184 2
180	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND (Columbia TC 37628)	—	181 29
181	<b>THE MONROES</b> (Alfa AAE-15015)	5.98	— 1
182	<b>THE LAST SAFE PLACE</b> LE ROUX (RCA AFL 1-4195)	8.98	182 20
183	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY (Arista AL 9551)	8.98	177 53
184	<b>FOR THOSE ABOUT TO ROCK WE SALUTE YOU</b> AC/DC (Atlantic SD11111)	8.98	152 27
185	<b>PRECIOUS TIME</b> PAT BENATAR (Chrysalis CHR 1346)	8.98	178 47
186	<b>HOLLYWOOD</b> MAYNARD FERGUSON (Columbia FC 37713)	—	187 4
187	<b>CHRISTOPHER CROSS</b> (Warner Bros. BSK 3383)	8.98	180 124
188	<b>STARS ON LONG PLAY III</b> (Radio Records/Atlantic RR 19349)	8.98	144 7
189	<b>SOUP FOR ONE</b> ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353)	8.98	— 1
190	<b>NIGHTCRUISING</b> BAR-KAYS (Mercury/PolyGram SRM1-4028)	8.98	183 31
191	<b>COME MORNING</b> GROVER WASHINGTON, JR. (Elektra SE-562)	8.98	189 27
192	<b>SHARE YOUR LOVE</b> KENNY ROGERS (Liberty LOO-1108)	8.98	185 49
193	<b>WASN'T TOMORROW WONDERFUL?</b> THE WAITRESSES (Polydor/PolyGram PD-1-6346)	8.98	147 20
194	<b>MICKEY MOUSE DISCO</b> (Disneyland 2504)	4.98	190 121
195	<b>POINT OF PLEASURE</b> XAVIER (Liberty LT-51116)	8.98	196 12
196	<b>HEARTBREAK EXPRESS</b> DOLLY PARTON (RCA AHL1-4289)	8.98	174 8
197	<b>THE GEORGE BENSON COLLECTION</b> GEORGE BENSON (Warner Bros. 2HW 3577)	16.98	186 30
198	<b>INDUSTRY STANDARD</b> THE DREGS (Arista AL 9588)	8.98	188 12
199	<b>TELEVISION THEME SONGS</b> MIKE POST (Elektra E1-60028 Y)	5.98	179 15
200	<b>CARRY ON</b> BOBBY CALDWELL (Polydor/PolyGram PD1-6347)	8.98	154 9

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	138	Charlene	49	Go-Go's	15	Lorber, Jeff	159	Police	29	.38 Special	19
A Taste of Honey	84	Cheap Trick	38	Hagar, Sammy	42	Loverboy	13	Post, Mike	199	Tommy Tutone	39
AC/DC	184	Chipmunks	105	Haircut 100	78	Manchester, Melissa	122	Pryor, Richard	76	Tom Tom Club	156
Adult Physical Fitness	125	Clapton, Eric	116	Hall & Oates	96	Mandrell, Barbara	102	Quarterflash	93	Toto	11
Aerobics (Dammer)	177	Clash	87	Hancock, Herbie	131	Manhattan Swing Orchestra	134	Queen	8	Trouble Funk	127
Aerobics (Greggains)	55	Collins, William "Bootsy"	92	Heart	52	Marshall Tucker Band	141	Rainbow	25	Van Halen	4
Aerobics (Muir)	91	Cooder, Ry	119	Hensel, Carol	148,167	Mathis, Johnny	124	Raitt, Bonnie	133	Waitresses	193
Aerobics (Smith)	176	Cougar, John	22	Higgins, Bertie	94	McCartney, Paul	1	Reddings	130	Walden, Narada Michael	155
Air Supply	183	Crenshaw, Marshall	97	Human League	9	Metheny, Pat	58	Richie Family	137	War	101
Alabama	18,48	Cross, Christopher	187	Iris, Donnie	149	Mickey Mouse Disco	194	Robinson, Smokey	147	Warwick, Dionne	95
Alpert, Herb	144	"D" Train	129	Iron Maiden	81	Missing Persons	123	Rogers, Kenny	114,192	Washington, Grover Jr.	191
Ambrosia	108	Daniels, Charlie	54	J. Geils Band	10	Monroes	181	Rolling Stones	150	Whispers	103
Anderson, Laurie	117	Davis, Miles	128	Jackson, Millie	104	Motels	33	Ross, Diana	146	Wilde, Kim	139
Ashford & Simpson	60	Dazz Band	24	Jam	132	Mouserise	65	Royal Philharmonic Orchestra	31	Williams, Deniece	26
Asia	2	Denver, John	73	James, Rick	27,154	Murray, Anne	170	Rushen, Patrice	20	Williams, Don	178
Atlantic Starr	45	Diamond, Neil	68,115,180	Jarreau, Al	98	Nelson, Willie	5,111	Scorpions	28	Williams, Hank	77
Barber, Frank	152	Drags	198	Jethro Tull	59	Newton, Juice	30,171	Secret Policeman's	135	Womack, Bobby	161
Bar-Kays	190	Duke Jupiter	165	Jett, Joan	12	Newton-John, Olivia	43	Shalamar	64	Wonder, Stevie	3
Beatles	120	Dukes of Hazzard	126	Jim Carroll Band	106	Nicks, Stevie	36	Simmons, Richard	70	Xavier	195
Benatar, Pat	185	Duran Duran	157	John, Elton	16	Nova, Aldo	17	Simon and Garfunkel	34	XTC	107
Benson, George	197	Easton, Sheena	109	Jones, Quincy	69	Oak Ridge Boys	89,169	Skaggs, Ricky	164	Zappa, Frank	99
Blasters	173	Edmunds, Dave	71	Journey	21	O'Bryan	121	Skyy	160	ZZ Hill	140
Blue Oyster Cult	32	Eye To Eye	179	Junior	82	O'Jays	66	Soft Cell	51		
Bonoff, Karla	72	Ferguson, Maynard	186	Kansas	56	Oliver, Jane	110	Sparks	163		
Bow Wow Wow	143	Fields, Richard "Dimples"	112	Kids From "Fame"	118	One Way	35	Split Enz	67	<b>SOUNDTRACKS</b>	
Brass Construction	113	Fogelberg, Dan	37	Kihn, Greg	62	Osbourne, Ozzy	63,166	Springfield, Rick	6,88	Annie	50
Broadway Symphony Orchestra	151	Fonda, Jane	75	Kool & The Gang	53	Palmer, Robert	153	Squeeze	61	Cat People	86
Buckner and Garcia	57	Foreigner	44	Krokus	85	Parker, Graham	90	Stars On	188	Chariots Of Fire	7
Caldwell, Bobby	200	Franke and the Knockouts	142	Lakeside	162	Parker, Ray	14	Streisand, Barbra	83	Conan, the Barbarian	174
Carole	41	Gang Of Four	145	Le Roux	182	Parton, Dolly	196	Talking Heads	136	Dreamgirls	40
Cars	100	Gap Band	47	Lewis, Huey	74	Pavarotti, Luciano	158	Temptations	23	Fame	168
Change	66	Genesis	80	Little River Band	175	Point Blank	172	Third World	79	Soup For One	189

# CLASSIFIEDS

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## Classified Ads Close WEDNESDAY

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**JOB HUNTING — NATIONAL BROADCAST TALENT COORDINATORS** can help. We specialize in radio personnel placement. Programming — Sales — Management. Our client stations need qualified people. For confidential details — NATIONAL BROADCAST TALENT COORDINATORS, Dept. C, P.O. Box 20551, Birmingham, Alabama 35216 (205-822-9144).

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**FOR SALE:** New and used Draw Pokers from \$1,450.00. New and used Sicromas, used Omegas, Draw Pokers, Status and Speak Easy. GUERRINI'S, 1211 W. 4th St., Lewistown, Pa. Phone 717-248-9611.

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**EXPORT ONLY:** All Records and prerecorded audio end video tapes (NTSC and PAL), largest closeout selection. 36 years service to overseas dealers end distributors. Albert Schuitz, Inc. 116 West 14th Street, New York 10011. Telex 235569. Telephone (212) 924-1122

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**FOR EXPORT:** All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230. Cable: EXPDARO, NEW YORK.

**FREE CATALOG:** New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainview, New York 11803.

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**ACE LOCKS KEYED ALIKE:** Send locks end the key you want them mastered to: \$1.35 each, 10% D/C in lots of 100 or more. RANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 38th year in vending.

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### MISCELLANEOUS

**DYNAMD POOL TABLES 4x8 - \$1,000 each, 1/3 deposit & balance C.O.D.** I want to buy 22 Col. Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

**PHOTO MACHINES** We buy and sell! Plus chemicals, film & parts. Best prices guaranteed. Ed Henne, P.O. Box 5249, Utica, NY 13505 (315) 738-1122



**GO-WES —** MCA Distributing Corp. and Jo-Wes Records, whose principals are national independent promoter Joe Isgro and Koala Records owner Wes Sanborn, recently entered a pressing and distribution pact. First release from the label is the single "Tonight I'm Feeling You" by Jack Grayson. Also due from the label are recordings by country artist Del Reeves and R&B artist Alonzo. Pictured following the signing are (l-r): Isgro, Jo-Wes; Bonnie Greenberg, MCA attorney; Al Bergamo, president, MCA Distributing Corp.; and John Burns, vice president, sales, MCA Distributing Corp.

## Despite Recession, Summer CES Looms As Biggest Ever

(continued from page 18)

"Technology for Progress in Consumer Electronics." Organized by Northwestern University under the auspices of the U.S. Dept. of Commerce, the exhibit will be highlighted by displays and demonstrations of how to use the latest electronic technologies, such as complex microprocessor chips, electro-optics, voice chips and robotics, in the development of new products and improved production techniques. A buffet luncheon is planned to introduce the program/ex-

### Schein Exits PolyGram

(continued from page 5)

in film, having served as chief studio administrative officer for Columbia Pictures, president of the theatrical motion picture division of Columbia Broadcasting System (CBS) and president and chief operating officer of 20th Century-Fox.

hibit, located in the Williford Room of the Conrad Hilton, to firms, government officials, educators and the press. Conferences are also planned on "What's New In Microelectronics?" June 7 and "What's New In Operations Management for Small Firms?" June 8, as well as demonstration from manufacturers that participated in the pilot project.

The CES itself is again using new technologies to assist attendees at the show by providing three special computerized services: the CES Newswire; the "New Product Comput-A-Match" service; and "International Comput-A-Match." The CES Newswire displays up-to-the-minute news data over closed circuit television located in high traffic areas of McCormick Place, McCormick Inn and the Conrad Hilton, while the Comput-A-Match services afford instant access to information in new products being distributed by exhibitors.

## ON JAZZ

(continued from page 22)

as a jazz artist. In terms of Oliver Lake, 'Jump Up' should help reposition him in the black pop and dance worlds. We'll be releasing a remixed '12' from the album in the next couple of weeks." With promotion, Rose feels the trick with his roster has more to do with time than with money. "It's not dollars, although obviously you have to spend something, but attention," he said. "We recently had an Anthony Davis concert at the Great American Music Hall in San Francisco and were able to set up interviews on five or six stations, get a lot of print attention and got in touch with area retailers through direct mailings to every store in the Bay Area. What we got for all that effort — and it meant much more in terms of effort than in terms of money — was increased contact and greater visibility. We built a base in that market for both Anthony and Gramavision." Aside from the Lake '12', Gramavision will be testing the dance/jazz crossover market with a '12' by Prime Time bassist Jamaaladeen Tacuma, set for release at the same time.

**THIS 'N THAT —** Ontario's York University will present Canadian pianist Oscar Peterson with an honorary Doctor of Letters degree this week. . . Dizzy Gillespie joined Ray Barretto's Big Band for an impromptu jam on "Night In Tunisia" at the recent graduation ceremony of the Berklee School in Boston. . . Saxophonist Grover Washington, Jr. is the special guest at this week's jazz symposium at Philly's Temple University on June 7. Washington will play with The City of Brotherly Love's own Pieces Of A Dream. . . The UCLA Extension will offer a special jazz course that includes attendance at five Monterey Jazz Festival concerts this fall. Information may be obtained by calling (213) 825-9064. . . The 14th annual Concord Jazz Festival, in Concord, Calif., will be held the weekend of Aug. 6-8. Featured artists include Mel Torme, Tania Maria, Hank Jones, Emily Remler, Al Cohn, Cal Collins, The LA 4, Warren Vache and The Count Basie Orchestra. . . It's impossible to miss the jazz-oriented advertising campaign for Kool cigarettes that the Brown & Williamson Co. has plastered everywhere. And, while industry folks are hopeful that the campaign will help spur the public's interest in the art form, we've heard a couple of complaints about the company using models instead of musicians in their ads. Well, cry no more — a Kool Jazz Festival television ad being shown in several markets this summer features Chuck Flindley, Lanny Morgan, Ernie Watts, Paul Libman, Grant Gelssman, Andy Simpkins and Nick Ceroli. . . Antilles tells us that many of its artists will be hitting the road this summer. Look for dates by Ornette Coleman in the Northeast and Canada and national tours by The Heath Brothers and Ben Sidran.

fred goodman

## SOUNDVIEWS

(continued from page 13)

of America (NARDA) and Barry Locke of the Video Software Dealers Assn. (VSDA). Columbia Video Systems' Gene R. Kahn moderated the panel discussion, and a statement from Stephen Traiman, executive director of the Recording Industries Assn. of America, (RIAA), was read. Traiman, who could not attend, also submitted a position paper from the Coalition to Save America's Music, which was distributed to those in attendance.

**VSDA: PLAYIN' THE VIDEO RETAILING GAME & OTHER THINGS —** At the Summer Consumer Electronics Show this week, the VSDA is taking a slightly different approach to informing and educating the public on such legislation as the Mathias Amendment and its possible effects. According to its vice president, Risa Solomon, the VSDA booth at the Chicago convention is encouraging consumers who stop by to play "The Game of Video Retailing," which will include all the obstacles a video dealer is up against in running a successful business. Put together by the VSDA staff, it's "instructional and, we think, fun," said Solomon.

michael glynn

# CASH BOX

June 12, 1982

## AROUND THE ROUTE

by Camile Compasio

Paul Jacobs, who recently joined Thomas Automatics (Santa Clara, Calif.) as a full partner, advised that the young, but growing, company has a "couple of new games cookin'" and is developing some exciting new equipment, in-house, for premiere at this year's AMOA convention. The company, whose initial product line consisted of counter top and cocktail pieces, is now into conventional uprights. Thomas celebrated its first year of operation on June 1 and is presently setting up a distributor network. Paul told us he is quite enthusiastic about two licensed pieces that are hitting the market, namely, "Triple Punch" (licensed from KKK Industries of Tokyo) and "Ali-Boo-Chu" (licensed from IREM of Osaka, Japan).

Pac-Man Popsicle! Latest Pac-Man merchandising item is in the form of a delicious summer treat. The Pac-Man frozen novelty will be a lemon ice in the shape of Pac-Man, as we learned from Bally Midway's Jim Jarocki. Blinky will also be in the act, as a cherry lemon ice mix in the shape of the popular monster character. Millions of dozens of these popsicles are expected to be sold during the season and the Popsicle people are

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## Equipment Rip-offs Boost Business For Security Firms

by Jeffrey Ressler

LOS ANGELES — Rip-offs have long plagued the coin-operated amusement industry and, with the current influx of hit video games on the street, it seems as though more and more break-ins, instances of malicious vandalism, and in some cases actual robberies of machines are taking place. While operators are rightfully perturbed about petty thefts — youths getting free games through ruses like slugs and quarters-on-a-string — the most aggravating things an op can encounter are a smashed cashbox or shattered video screen on a brand new unit. In order to counter thieves and vandals, many owners of machines are protecting their investments with a variety of locks and alarms designed to stop costly damage, and while these security precautions aren't guaranteed to completely halt robberies, they are a major deterrent in the fight against computergame crime.

According to several operators contacted by Cash Box, a good thief working with nothing more than a heavy-duty screwdriver can break into an amusement machine and empty its coffer in approximately 10 to 30 seconds with a minimum of noise and movement. One popular device coin-ops and locations owners are using against burglars is the security bar, a flat strip of chromed cold rolled steel that fits across the game unit's cashbox and is designed with a place for a heavy-duty padlock. Approximately 18 inches long, with the capacity to be easily transferred from

game to game, the bars usually retail between four and nine dollars, with discounts offered if bought in large lots. Basic black is usually the preferred color, since it blends better with the rest of the machine and doesn't attract undue attention. Other implements such as bar- or t-hasps, which are hinged fasteners made from hardened steel secured with a padlock, are also

(continued on page 40)

## Williams Announces Second Quarter Revenue Increase

NEW YORK — Williams Electronics, Inc. has announced revenues and earnings for the six months and second quarter ended March 31, 1982.

Revenues for the first half of fiscal 1982 totaled \$65,765,000, up from \$62,105,000 in the similar period of fiscal 1981. Net income reached \$6,992,000 or .89 cents per fully diluted share versus pro forma net income of \$6,766,000 or 90 cents per primary pro forma share recorded in the first six months of fiscal 1981.

Revenues for the second quarter were \$31,269,000 compared with \$38,881,000 in the corresponding period of fiscal 1981. Net income declined to \$2,640,000 or 34 cents per fully diluted share from pro forma net income

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# COIN MACHINE

## AROUND THE ROUTE

(continued from page 33)

running a massive back-up promotion campaign, as well.

Dateline Syracuse, N.Y., where we spoke with **Tony Procopio** of Bally Northeast. Hit videos remain in the fore out there, some of the biggest sellers being Midway's "Ms. Pac-Man," Gremlin's "Zaxxon" and Williams' "Robotron 2084," along with Bally pins "Rapid Fire" and "Mr. and Mrs. Pac-Man." Latter model, as Tony pointed out, seems to be stimulating some renewed interest in pinball machines. With so many new locations opening up for coin-operated equipment Tony's outlook for the future is very optimistic. "While copied games and bootlegging are causing some problems right now," he noted, "we are fortunate to have three major trade associations that are effectively representing the industry and diligently striving to correct existing problems and combat adverse legislation." As he sees it, "We are an industry that has come of age, to unite and lobby for our cause." Right on!

**Ed Doris**, executive director of the Amusement & Vending Machine Distributors Assn., notes that the association's newly expanded, nine-man board of directors will hold a meeting on June 16 at the O'Hare Hilton Hotel in Chicago.

Dateline Moonachie, N.J., home of Betson Enterprises. With New Jersey sea shore arcades being outfitted with equipment business at Betson has been booming, to put it mildly. The season had a very early start this year, mid-February, actually, as we learned from divisional sales manager **Art Warner**, and the demand for new games has been very heavy. He's expecting it to continue at this pace through July. Among the most popular sellers are: Midway's "Ms. Pac-Man," Williams' "Robotron 2084," Gremlin's "Zaxxon," Atari's "Dig Dug," Nintendo's "Donkey Kong" and Bally's "Mr. & Mrs. Pac-Man Pinball," to name a few.

Stern Electronics, Inc. participated in the recently held National Restaurant Show in McCormick Place (Chicago), with a display of the factory's current line of videos and pins along with the Seeburg "VMC" jukebox, which was showcased in a special setting in the exhibit. Marketing chief **Tom Campbell** said the convention was very successful for Stern and the response to the Seeburg phonograph was "super." They received hundreds of inquiries during the show and are still receiving them. This is notably one of Chicago's biggest annual conventions and attendance this year was estimated at 100,000. Tom also reported that the firm's new "Tazz-Mania" video has been sample shipped to distributors and the factory's been getting some very good feedback thus far. Another Stern product that's starting to happen is the "Orbitor 1" pin, which has been scoring quite well on test. While attending the recent AMOT state convention in Knoxville, Tenn., Tom spent some time with **Jack Sammons** and **Tony Fite** of Sammons Pennington.



Pictured at the O'Connor presentation ceremonies are (l-r) Darrell V. Lawless, Valley representative in Houston; Bob O'Connor, vice president and Bill O'Connor, president of O'Connor Distributing; Charles P. Milhem, Valley president; and Richard L. Lawless, Valley's representative in Dallas.

## Valley Distributors Receive Awards

CHICAGO — O'Connor Distributing Company of Dallas, Tex. and Culp Distributing Company of Oklahoma City, Okla. have been named "Distributors of the Year" by The Valley Company for outstanding performance during 1981.

In making the announcement, Charles P. Milhem, president of the Bay City, Mich.-based manufacturer, said, "These two distributors have done an exceptional job for us over the years, helping us to become the world's largest manufacturer of coin-operated pool tables. They have supported Valley and the coin machine industry in a positive way, and these awards are recognition of that long-term cooperation as much as they are for 1981 performance alone." O'Connor Distributing was recognized as the number one Valley distributor in terms of total sales volume in 1981, while Culp Distributing was cited for the largest increase in Valley purchases in 1981, as compared to 1980.

In each case, the award presented was in the form of a unique pool table/desk designed and manufactured by Valley. The attractive

item of furniture incorporates many features of the well known Valley "Cougar" coin-operated pool table, including genuine green billiard cloth, high pressure Pionite laminate on all exposed surfaces, molding and trim of anodized aluminum, and reinforced fiberglass legs with individual levelers. The pool table/desk has four ample drawers, including a center drawer, two on the left-hand side and one full depth legal sized drawer on the right. Each is equipped with slides and its pulls are authentic 8-balls. The unit measures 72 inches by 36 inches by 31 inches.

In addition to these two distributors, 18 other Valley distributors were honored for "Top-Twenty" sales effectiveness in 1981. All twenty (including O'Connor and Culp) received the "Cougars Pride" President's Club Award in the form of an elegant metal and wood wall plaque, designed and fabricated in Valley's plant.

## Operators Are Security Conscious

(continued from page 39)

highly praised by industry people wishing to cut back on criminal tampering.

There seem to be as many different kinds of locks available in the marketplace as there are obstacles in "Defender," and operators and locations should consider their own specific needs when deciding what type to use. Even the largest, most solid lock is a minor annoyance at best when an experienced picker is set on cracking a money box but, nevertheless, they do provide some form of measure which may give a prospective arcade Raffles second thoughts.

"Any lock is more of a psychological than actual deterrent," said Steve Walko of Englewood, Colo.'s Amusement Emporium Inc., which sells security devices to over 5000 customers in the United States, almost exclusively coin-op business people. "If someone wants to get into a machine, they don't even have to go through the metal frontplate; the wood cabinets themselves are easy to break."

Walko's firm carries many various brands of locks, with two of the strongest being the American 10 blade tumbler padlock and Master's Armorlock. The American model, which claims to be "virtually" impervious to the ways of bolt cutters, crowbars or sledge hammers, is constructed in a hardened steel one piece case with an alloy steel shackle. The Armorlock, said to be invulnerable to "most" bolt cutters and hacksaws, has a roller-bearing case-hardened shackle guard purported to be so thick it won't fit the jaws of many cutters. Like any professional security firm, Amusement Emporium offers both random and keyed alike models.

Besides locks, bars and hasps, loud burglar

## Williams Revenues

(continued from page 39)

of \$4,815,000 or 64 cents per primary pro forma share attained in the corresponding period a year ago.

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

Williams president Michael Stroll indicated that a cause for the decline in revenues in the second quarter was the almost six-week delay in the commencement of production of "Hyperball," coupled with the continued industry-wide decline in the demand for pinball games. In addition, the initial favorable player interest in "Hyperball," has not continued and the company intends to cease production of the game.

"The Company's game 'Robotron:2084,' which pits man against robots in the year 2084, has received an excellent reception," said Stroll. "This game, production of which was commenced in the last week of March, has captured the interest of distributors, operators and players alike, confirming the company's belief that the market for video games capable of generating widespread player appeal continues to be strong.

"The response to 'Robotron:2084' has resulted in revenues in April 1982 exceeding by 19% revenues in April 1981, during which time the company was manufacturing its highly successful game, 'Defender.' By reason of the demand for 'Robotron:2084' and the increased production capacity now available to the Company since the opening of its plant in Gurnee, Ill., revenues and estimated earnings in the month of April 1982 were higher than in any previous month in the company's history."

## AVMDA Adds New Board Members

CHICAGO — The Amusement and Vending Machine Distributors Assn. has expanded its board of directors from four to nine members. Association president Ira Bettelman, vice president Jerome Gordon, secretary Rubin A. Franco and treasurer John Brady currently sit on the board.

The newly appointed members are: Stephen Lieberman (president of Lieberman Music Company, Minneapolis, Minn.); Norman Goldstein (president of Monroe Distributing, Inc., Cleveland, Ohio); Alexander F. Kress (president of Coin Machine Distributors, Inc., Elmsford, N.Y.); Dean McMurdie (president of Circle International, Los Angeles, Calif.) and Albert Rodstein (chairman of Banner Specialty Company, Jenkintown, Penn.).

## Exidy Bows 'Express' Product Newsletter

SUNNYVALE — Exidy recently introduced its newest publication, the "Exidy Express," a unique mailing service for announcing new products and other items of interest. The periodic mailing currently has a distribution of 3000 operators and distributors.

Anyone desiring to be placed on the Exidy Express mailing list may do so by contacting Exidy at 390 Java Drive, Sunnyvale, Calif. 94086 or calling the toll-free number (800) 538-8402.

alarms are also being investigated by coin-op companies as a means to avoid collections being purloined. Charles Cullen, general manager of Carrollton, Tex.-based Amusement Supply, says he hopes to sell a self-contained, motion-detector alarm that would activate an alarm if the game machine was being pilfered.

### Electronic Alarm

"The alarm works off a battery, has a 30-second timer, and will be able to distinguish whether someone is beating up on the game because they lost or if they're stealing from it," remarked Cullen. "With all the robberies that have occurred, there's a definite market for an adjustable sensitivity motion detector at a low price. Hopefully, I'll be able to show it to the industry by July and it will sell for under twenty dollars."

These two amusement equipment companies themselves are a metaphor for how big the game security and parts business has become over the past years. Cullen began his firm back in the late seventies, selling foosball parts in his garage. Now his concern has a 14,000 square foot warehouse, complete with forklifts, and about 3000 customers, many of whom do business via Amusement Supply's toll free 800 number. Amusement Emporium began in 1975, now has offices in London, and deals with customers in 37 different countries. Yet despite the fact that these are two companies in the same field, they share very opposite viewpoints: Amusement Emporium doesn't handle burglar alarms because, believes Walko, there's no demand for them, while Amusement Supply's Cullen thinks alarms are the best protection against game pillage.

Two different sides of the same quarter.



# INDUSTRY NEWS

## New Equipment

### Video Maze Game

The latest video game in release from Taito America is "Kram," which incorporates the popular maze concept, challenging play variations and innovative sound accompaniment.

Kram, with his red body, rolling blue eyes and white sneakers, is controlled by an eight-way joystick, the object being to chase and catch floating point targets while avoiding the sneaky "Skulls" who try to destroy Kram. The player gets three Krams per game and for every 30,000 points (adjustable) is awarded a bonus turn with one more Kram.

There are various phases of play and each starts with a different wall configuration on the screen. The Skulls move quickly and try to catch Kram while the player blocks the Skulls by building a wall with the wall button. The player can also break down the wall at any point with the bustout button, at which time Kram can escape. "Ripper," who can tear down the walls and free the Skulls, is another obstacle the player must avoid.

As the game progresses, it becomes more difficult since there are more Skulls on the loose and more Rippers on the attack. When the screen flashes red a new field begins with more Rippers



### Hip-shooting Vid

Stern Electronics, Inc. announced production of "Tazz-Mania," the firm's latest solid-state, one or two player video game.

The main character of the game is represented on the screen by a green, hip-shooting devil who scores points by destroying a room of bouncing "little hoppers" before the walls close. By activating a control panel fire button the player shoots hoppers while avoiding a collision with 11 varieties of attacking "nasties". When all the little hoppers have been destroyed the player gains access to two room exits.

In a clinch, the player may activate a control panel zapper button that fuses one of two "zappers" stockpiled at the start of the game. Each zapper clears the room of attacking nasties and temporarily stops the walls from closing in.

The game action speeds up with each progressive level of play and there are 19 in all. For every 10,000 points scored, a bonus hip-shooting devil is awarded.

Scoring features include 20 points for each little hopper destroyed and 200 points for annihilation of big hoppers that appear on the screen later in the game. From 50 to 200 points can be earned for each nasty destroyed. Bonus rooms, that appear every third room throughout the game, give players the opportunity to score extra points by tagging numbers that appear on the screen.

Tazz-Mania, designed by Universal

Research Laboratories, Inc., the Stern subsidiary, features a new, more descriptive attract mode that outlines game instructions for the players on the screen. A new, slimmer and shorter cabinet design positions the screen at a better viewing and playing angle and features a pull-out drawer for easy front access to logic boards.

### New Pool Table

The Valley Company of Bay City, Mich. recently introduced a new, completely redesigned bumper pool table called "Tiger Cat," which is expected to open many new locations for "this fascinating game," according to director of sales Emil Marcet.

"This new table has three major improvements which we feel are of particular interest," stated Marcet. "First, it is covered with 'Cheyenne Leather', which was developed for Valley's exclusive use. This high-pressure Panelite laminate has the look and feel of an expensive leather, and yet it wears well under heavy commercial use," he continued, "and it's ours . . . we'll be using it on other products in the future."

The second key feature is the all new ball return system. As described by Marcet, the balls are returned to the

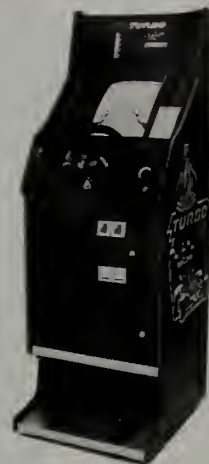


ends of the table for the player's convenience. In addition, the red balls are automatically separated from the white balls, and each player alternately receives red and white balls for the subsequent game.

Referring to the third feature, Marcet said each corner of the table is marked with the well-known Valley Cougar symbol, stamped on the stainless steel corner caps. This is assurance for the distributor and operator that these tables are built with Valley quality from the leg levelers up, which has made the company the world's largest manufacturer of coin-operated pool tables, he added.

### Compact Driver

SEGA/Gremlin's popular "Turbo" grand prix racing game is now being produced in a space saving, compact



cabinet. The new Turbo Mini-Upright is lighter in weight than the standard upright model with dimensions of 59 1/2 inches high, 20 1/2 inches wide and 24 inches deep. The model weighs 190 pounds and occupies only 3.4 square feet of floor space.

The Mini-Upright features distinctive game graphics, making it especially appropriate for street locations as well as arcades. This configuration has also been designed with the younger player in mind since the smaller cabinet allows the younger set to view, steer, shift and accelerate with comfort and ease.



and Skulls trying to get Kram.

Kram is a one or two player game, measuring 67 inches by 24 inches by 30 inches.

## Arcade Management Opportunities

*Backed by a standard-setting industry leader committed to the success of this venture, our financially sound company is seeking the following people for ground-floor opportunities. The right people will help us establish a nationwide network of exciting amusement centers and build solid, rewarding careers.*

### Arcade Manager

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### District Manager

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# THE JUKEBOX PROGRAMMER

\* indicates new entry

## POP

- 1 **CRIMSON AND CLOVER**  
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-144)
- 2 **HEAT OF THE MOMENT**  
ASIA (Geffen GEF 50040)
- 3 **DON'T YOU WANT ME**  
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 4 **EBONY AND IVORY**  
PAUL McCARTNEY (Columbia 18-02860)
- 5 **ROSANNA**  
TOTO (Columbia 18-02811)
- 6 **THE OTHER WOMAN**  
RAY PARKER, JR. (Arista AS 0669)
- 7 **LOVE'S BEEN A LITTLE BIT HARD ON ME**  
JUICE NEWTON (Capitol P-B-5120)
- 8 **IT'S GONNA TAKE A MIRACLE**  
DENIECE WILLIAMS (ARC/Columbia 18-02812)
- 9 **RUN FOR THE ROSES**  
DAN FOGELBERG (Full Moon/Epic 14-02821)
- 10 **I'VE NEVER BEEN TO ME**  
CHARLENE (Motown 161MF)
- 11 **WHEN IT'S OVER**  
LOVERBOY (Columbia 18-02814)
- 12 **STILL IN SAIGON**  
THE CHARLIE DANIELS BAND (Epic AE7-1414)
- 13 **HURTS SO GOOD**  
JOHN COUGAR (Riva/PolyGram R 209)
- 14 **BODY LANGUAGE**  
QUEEN (Elektra E-47452)
- 15 **867-5309/JENNY**  
TOMMY TUTONE (Columbia 18-02646)
- 16 **FANTASY**  
ALDO NOVA (Portrait/CBS 24-02799)
- 17 **WAKE UP LITTLE SUSIE**  
SIMON AND GARFUNKEL (Warner Bros. WBS 50053)
- 18 **LET IT WHIP**  
DAZZ BAND (Motown 1609MF)
- 19 **MAIN THEME FROM "CHARIOTS OF FIRE"**  
VANGELIS (Polydor/PolyGram 2189)
- 20 **CAUGHT UP IN YOU**  
.38 SPECIAL (A&M 2412)
- 21 **ONLY THE LONELY**  
THE MOTELS (Capitol PB-5114)
- 22 **PLAY THE GAME TONIGHT**  
KANSAS (Kirshner/CBS ZS5-02903)
- 23 **MAN ON YOUR MIND**  
LITTLE RIVER BAND (Capitol P-B-5061)
- 24 **DANCING IN THE STREET**  
VAN HALEN (Warner Bros. WBS 7-29986)
- 25 **BREAK IT UP**  
FOREIGNER (Atlantic 4044)
- 26 **ISLAND OF LOST SOULS\***  
BLONDIE (Chrysalis 2603)
- 27 **THIS MAN IS MINE**  
HEART (Epic 14-02925)
- 28 **MOVIE MEDLEY**  
THE BEATLES (Capitol P-B-5100)
- 29 **AFTER THE GLITTER FADES\***  
STEVIE NICKS (Modern/Atco MR 7405)
- 30 **FRIENDS IN LOVE**  
DIONNE WARWICK and JOHNNY MATHIS (Arista AS 0673)

## COUNTRY

- 1 **FOR ALL THE WRONG REASONS**  
THE BELLAMY BROS. (Elektra/Curb E-47431)
- 2 **LISTEN TO THE RADIO**  
DON WILLIAMS (MCA 52037)
- 3 **SLOW HAND**  
CONWAY TWITTY (Elektra E-47443)
- 4 **TEARS OF THE LONELY**  
MICKEY GILLEY (Epic 14-02774)
- 5 **I DON'T THINK SHE'S IN LOVE ANYMORE**  
CHARLEY PRIDE (RCA PB-13096)
- 6 **ANY DAY NOW**  
RONNIE MILSAP (RCA PB-13216)
- 7 **FINALLY**  
T.G. SHEPPARD (Warner Bros./Curb WBS 50041)
- 8 **EVERYTIME YOU CROSS MY MIND**  
RAZZY BAILEY (RCA PB-13084)
- 9 **I DON'T KNOW WHERE TO START**  
EDDIE RABBITT (Elektra E-47435)
- 10 **ALWAYS ON MY MIND**  
WILLIE NELSON (Columbia 18-02741)
- 11 **RING ON HER FINGER, TIME ON HER HANDS**  
LEE GREENWOOD (MCA-52026)
- 12 **'TIL YOU'RE GONE**  
BARBARA MANDRELL (MCA-52038)
- 13 **TAKE ME DOWN**  
ALABAMA (RCA PB-13210)
- 14 **ANOTHER CHANCE**  
TAMMY WYNETTE (Epic 14-02770)
- 15 **JUST TO SATISFY YOU**  
WAYLON & WILLIE (RCA PB-13073)
- 16 **LOVE'S BEEN A LITTLE BIT HARD ON ME**  
JUICE NEWTON (Capitol P-B-5120)
- 17 **WOULD YOU CATCH A FALLING STAR**  
JOHN ANDERSON (Warner Bros. WBS 50043)
- 18 **YOU'LL BE BACK**  
THE STATLER BROS. (Mercury/PolyGram 76142)
- 19 **DON'T WORRY 'BOUT ME BABY**  
JANIE FRICKE (Columbia 18-02859)
- 20 **SLOW DOWN**  
LACY J. DALTON (Columbia 18-02847)
- 21 **ARE THE GOOD TIMES REALLY OVER**  
MERLE HAGGARD (Epic 14-02894)
- 22 **HONKY TONKIN'**  
HANK WILLIAMS, JR. (Elektra E-47462)
- 23 **JUST GIVE ME WHAT YOU THINK IS FAIR**  
LEON EVERETTE (RCA PB-13079)
- 24 **SO FINE**  
OAK RIDGE BOYS (MCA-52065)
- 25 **LOVE'S FOUND YOU AND ME**  
ED BRUCE (MCA-52036)
- 26 **TAKE ME TO THE COUNTRY**  
MEL McDANIEL (Capitol P-B-5095)
- 27 **THERE AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX**  
TOM T. HALL & EARL SCRUGGS (Columbia 18-02858)
- 28 **OH GIRL\***  
CON HUNLEY (Warner Bros. WBS 50058)
- 29 **HEARTBREAK EXPRESS\***  
DOLLY PARTON (RCA PB-13234)
- 30 **CHEATER'S PRAYER\***  
THE KENDALLS (Mercury/PolyGram 76155)

## BLACK CONTEMPORARY

- 1 **EARLY IN THE MORNING**  
THE GAP BAND (Total Experience)
- 2 **LET IT WHIP**  
DAZZ BAND (Motown 1609MF)
- 3 **STREET CORNER**  
ASHFORD & SIMPSON (Capitol P-B-5109)
- 4 **IT'S GONNA TAKE A MIRACLE**  
DENIECE WILLIAMS (ARC/Columbia 18-02012)
- 5 **STANDING ON THE TOP — PART 1**  
THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 161GE)
- 6 **WE GO A LONG WAY BACK**  
BLOODSTONE (T-Neck/CBS ZS5-02825)
- 7 **FORGET ME NOTS**  
PATRICE RUSHEN (Elektra E-47427)
- 8 **CUTIE PIE**  
ONE WAY (MCA-52049)
- 9 **THE OTHER WOMAN**  
RAY PARKER, JR. (Arista AS 0669)
- 10 **DANCE WIT' ME**  
RICK JAMES (Gordy/Motown 161GF)
- 11 **MURPHY'S LAW**  
CHERI (Venture V-149)
- 12 **WORK THAT BODY**  
DIANA ROSS (RCA PB-13201)
- 13 **THE VERY BEST IN YOU**  
CHANGE (RCA/Atlantic 4027)
- 14 **EMERGENCY**  
WHISPERS (Solar Elektra S-48008)
- 15 **I JUST WANT TO SATISFY**  
THE O'JAYS (Phila. Int'l./CBS ZS5-02834)
- 16 **EBONY AND IVORY**  
PAUL McCARTNEY (Columbia 18-02860)
- 17 **SOMETHING ABOUT THAT WOMAN**  
LAKESIDE (Solar/Elektra S-48009)
- 18 **A NIGHT TO REMEMBER**  
SHALAMAR (Solar/Elektra S-48005)
- 19 **OLD FASHIONED LOVE**  
SMOKEY ROBINSON (Tamlam/Motown 1615TF)
- 20 **I REALLY DON'T NEED NO LIGHT**  
JEFFREY OSBORNE (A&M 2410)
- 21 **CIRCLES**  
ATLANTIC STARR (A&M 2392)
- 22 **SOUP FOR ONE\***  
CHIC (Mirage/Atlantic WTG 4032)
- 23 **JUST BE YOURSELF**  
CAMEO (Chocolate City/PolyGram CC 3231)
- 24 **DO I DO**  
STEVIE WONDER (Tamlam/Motown 1612TF)
- 25 **NINE TIMES OUT OF TEN**  
TEDDY PENDERGRASS (Phila. Int'l./CBS ZS5-02856)
- 26 **TOO LATE**  
JUNIOR (Mercury/PolyGram 76150)
- 27 **KEEP ON\***  
"D" TRAIN (Prelude PRL 8049)
- 28 **IF IT AIN'T ONE THING . . . IT'S ANOTHER**  
RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)
- 29 **CHEATING IN THE NEXT ROOM**  
ZZ HILL (Malaco 2079)
- 30 **(SITTIN' ON) THE DOCK OF THE BAY\***  
THE REDDINGS (Believe In A Dream/CBS ZS5-02836)

## OPERATORS PICKS

Dan Tortorice (Modern Specialty, Madison)  
I WANT CANDY — Bow Wow Wow — RCA  
Vic McCarthy (Catskill Amusements, Inc., Hurleyville)  
TAKE ME DOWN — Alabama — RCA  
Irene Camen (Automatic Vendors, Pierre)  
PERSONALLY — Karla Bonoff — Columbia

## RECORDS TO WATCH

NOBODY — Sylvia — RCA  
I DON'T CARE — Ricky Scaggs — Epic  
OLD FRIENDS — Roger Miller & Willie Nelson w/Ray Price — Columbia  
LOVE ME DOWN — Atlantic Starr — A&M  
EYE OF THE TIGER — Survivor — Scotti Bros./CBS  
TOMORROW — Alleen Quinn — Columbia

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