Last year she sang her way to stardom with three Top 10 singles from the platinum album *Juice*. The success story continues...

*Quiet Lies* (ST-12210)

the new album featuring the single

"LOVE'S BEEN A LITTLE BIT HARD ON ME"
EDITORIAL

As we enter this fourth annual Black Music Month, a number of thoughts come to mind. First, it is good to see that the initial enthusiasm that burst forth when President Jimmy Carter proclaimed the commemorative event four years ago is not only still there, but much stronger in fact. At that time, few in the industry could forecast the troubles that would descend upon the U.S. economy in the following years, and it was easy to be enthusiastic.

However, today, with the nation on the verge of a depression, according to a number of economic forecasters, the enthusiasm surrounding Black Music Month must be tempered with a determination to overcome the obstacles and move ahead. Black music is indeed one of the treasures of our national heritage, something to be proud of, but there is trouble on the horizon.

As the economy stagnates, the very existence of some segments of the black music industry are being threatened. Financial problems that trouble black record and radio even in the best of times threaten to grow to overwhelming proportions if something can't be done to reverse the trend.

But all is not lost. As we all do when something we love is threatened, the industry has begun to muster support for efforts to help alleviate the situation. Appropriately, the Black Music Assn., which was not coincidentally formed the same year President Carter created Black Music Month, has taken the lead in this area. Its upcoming conference in New Orleans has been designed to confront the most pressing problems and come up with workable solutions.

It's easy to be enthusiastic when times are good, but remaining committed when things aren't necessarily going as planned is the real test. Black music endured through the Jim Crow era and an almost constant financial crunch over the years to emerge as a subject of national recognition in 1979.
**ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Publisher 1</th>
<th>Publisher 2</th>
<th>Publisher 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Good Love&quot;</td>
<td>BMG Rights (EMI)</td>
<td>BMG Rights (EMI)</td>
<td>BMG Rights (EMI)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Would I Lie to You?&quot;</td>
<td>Chappell/Pro/Paddle (BMG)</td>
<td>Chappell/Pro/Paddle (BMG)</td>
<td>Chappell/Pro/Paddle (BMG)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Don't Let Him Go&quot;</td>
<td>Sony/ATV Music</td>
<td>Sony/ATV Music</td>
<td>Sony/ATV Music</td>
</tr>
<tr>
<td>4</td>
<td>&quot;The Only Ones&quot;</td>
<td>Sony/ATV Music</td>
<td>Sony/ATV Music</td>
<td>Sony/ATV Music</td>
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<tr>
<td>5</td>
<td>&quot;Let It Be&quot;</td>
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<tr>
<td>6</td>
<td>&quot;Happy&quot;</td>
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<td>7</td>
<td>&quot;Hypnotized&quot;</td>
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<td>8</td>
<td>&quot;You Want It (Baby's Got A Baby)&quot;</td>
<td>EMI</td>
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<td>EMI</td>
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<tr>
<td>9</td>
<td>&quot;The Man Who Sold The World&quot;</td>
<td>EMI</td>
<td>EMI</td>
<td>EMI</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Imagine&quot;</td>
<td>EMI</td>
<td>EMI</td>
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</tbody>
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*The list includes songs from various publishers and licensees, showcasing a diverse range of music publishers and their contributions.*

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**June 5, 1982**

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*For more detailed information, including artist and album names, refer to the full list.*
**NEWs & REVIEWS**

**Vid Distributors See Shake-Out In Tight Market**

by Michael Glynn

LOS ANGELES — The euphoria surrounding the so-called "boom" in videocassette software sales and rentals, if indeed there ever was one, has by now worn off. What remains is an industry grappling with its way towards stability and, hopefully, a profitable maturity. Many are wondering how long it will be before that point is reached, particularly independent distributors, who feel that a shake-out in their business is imminent, if not already beginning.

"Shrinking profit margins, the proliferation (some say "glut") of titles, credit problems and a certain amount of dealer confusion resulting from the introduction of various manufacturer rentals plans have all contributed to the woes of the distributor. The middleman in an equation which includes manufacturers looking for a cut of rentals through programs or price raises and a number of dealers who are already overextended and burned by the intense competition, the video distributor has become what Eric Beckerman of Michigan's Video Trend called "the shock absorber" in a very bumpy business.

"I think there will be some attrition," said Beckerman. "The distributors, the wholesalers, will have to learn to be more selective in terms of the economic climate and the number of titles they take on. Something has to give somewhere.

"Despite the entry of a giant electronics hardware manufacturer like Sony into prerecorded video distribution (which Beckerman and other established distributors seem to feel is simply an effort to help bolster floundering Beta format software sales and, thus, help promote the hardware), the forecast is that the strong will survive while the small will disappear. According to Jack Silverman, president of De Molines, Iowa-based Commtron, a half-dozen major distributors have gone out of business in the last year and Gold knows how many smaller ones."

**Early Casualties**

Indeed, midwestern regional distributor Minneapolis' Video Artists has been among the casualties, while another, Western, merged with King. A major Memphis-based national distributor, Southland, closed its Georgia and Texas satellite offices to consolidate in its Tennessee headquarters. "We closed the satellites back in January," said Southland vice president of sales and marketing Robert Komisar. "We decided that consolidation was the right way to go, under a master distribution center here in Memphis."

"We try to concentrate (our business) on the sunbelt area but we do have certain national accounts we ship to in the Northeast, Midwest, Canada, Mexico and Puerto Rico; in fact, our export business is growing. There will always be a place for regional distributors but there will be fewer, as there will be fewer national distributors. Eventually, there could be as many as eight and as little as four. And we're concentrating our business on the major chains, not the mom and pops, although we do service some. It's a matter of financial commitment for a dealer or distributor to remain in this business now."

(continued on page 14)

**BMA Conference To Examine Economy, Market Expansion**

by Michael Martinez

LOS ANGELES — An examination of the overall economy, discussion on ways the market for black music can be expanded and a wide range of hot topics will be addressed at the BMA convention, July 3-6 at the New Orleans Hilton & Towers.

The association has scheduled greater participation from a wide variety of industry representatives. More participation by members of other trade groups — such as the National Assn. of Recording Merchandisers (NARM), the National Assn. of Broadcasters (NAB) and the National Assn. of Black Owned Broadcasters (NABOB) — is expected to enliven panel discussions.

A more specific set of topics will be addressed at this year's workshops and seminars, including support of establishing more black-owned and black-oriented radio, obtaining wider exposure for black artists through general market media, exploring the international market for black music and the current level of artistry in the recording industry.

With the theme of this year's BMA conference being "Survival: Expand The Black Music Market" the BMA hopes to launch a very broad mandate. But this year, we want to have more intense discussions on specific topics, BMA general counsel Joel M. Shapiro, who will talk about "The Federal Trustee," said. "We are going to have solutions to come out of the talk," he said.

Following the keynote speech and visual aids, the convention will cover a wide range of subjects, "The only way we can make the presentations go is to use video," Shapiro said. "We have a tremendously good media that we can use to present what the problem is."

At the conference, "We have more workshops this year," Shapiro said. "We felt we had to give them a lot more to do this year. We feel we have to concentrate on the music industry."

(continued on page 11)

**LOVE NOTES** — Columbia recording artist Chuck Mangione recently stopped by the company's New York offices to celebrate the release of his debut LP for the label "Love Notes." Mangione is an adjunct professor at Columbia, Dick Asher, deputy president/chief operating officer, CBS Records Group, Mangione, and Walter Yelnick, president, CBS Records Group.

**Industry Groups, Lawmen Encouraged By Piracy Law**

by Fred Goodman

NEW YORK — Law enforcement officials and attorneys familiar with record and video piracy cases are confident that the new Piracy and Counterfeiting Amendment Act will make it easier to take action. With legislation introduced in Congress by Senator Reigan on May 24, will be a major spur to prosecution. Those interviewed by Cash Box called the stiffer federal law a much-needed tool.

According to Attorney John Jacobs of the Organized Crime Strike Force in New York and a prosecutor in the Sum Goody counterfeit tape case. "Prosecutors have priorities like anybody else. They pick the way they do it. I don't know how they do it."

Under the new law, recording and motion picture piracy cases will be handled by federal prosecutors, including first-time offenders, face maximum felony penalties of up to five years imprisonment. Previously, first-time offenders faced maximum misdemeanor penalties of one year in jail and/or $25,000.

Joe M. Schofield, special counsel, anti-piracy, for the Recording Industry Assn. of America (RIAA), which lobbied strongly for passage of the new law, said he hoped the bill would mean "less and less trouble for record companies."

(continued on page 13)

**WEA To Distribute Atari Line Of Home Video Game Carts**

by Michael Glynn

LOS ANGELES — Atari Inc., a leading "producer of home video games and manufacturer of the highly popular "Pac-Man" (in the home game format), has entered into a national distribution agreement with Warner/Elektra/Atlantic Corp. The pact between Atari and WEA, the domestic distribution arm of the Warner Bros., Elektra/Asylum, Atlantic and associated labels, is non-exclusive and under its terms, WEA Corp. will be concentrating its distribution activities on free-standing, record music outlets.

The move has been long anticipated, since both Atari and WEA Corp., which also distributes Warner Home Video product, are subsidiaries of Warner Communications Inc. (WCI). According to WEA president Henry Droz, both his company and Atari are, through this arrangement, "mutually seeking to expand the business base of Atari products through record stores."

Droz added that WEA Corp. executives will hear Atari's product and marketing plans for the balance of the year during meetings and presentations over the course of the International Summer Consumer Electronics Show, to be held in June 6-9. As for initial programs, Droz said that nothing has been formally scheduled with the company at present, although WEA expects to begin a range of merchandising activities at the record retail level involving Atari product during the coming months.

"When we get our feet wet, we want to try some tie-ins, such as cross-promotions with records and tapes, and whatever else makes sense," said Droz.

Last week's announcement was widely heralded throughout the record retailing business, as the heads of a number of leading chains noted that this natural step had been anxiously awaited for many months.

"Needless to say, I'm very pleased," said Barrie Bergman, president of the 138-store, Durham, N.C.-based Record Bar chain. "It's just a damn shame that they waited so long. We've had to go through a jobbing point to get that far, and we feel that this new arrangement will result in lower costs. While it's been tough, we've managed to hold the sales price line on cartriges like Pac-Man."

(continued on page 23)
Lobbying For Bills
On Home Taping
Heating Up In D.C.
by Earl B. Abrams
WASHINGTON D.C. — Lobbying by propo-
ners and opponents of a bill that would put a copyright fee to the sales price of recording hardware and video and audio blank tapes began in earnest on Capitol Hill last week.
Advocates of the bill for both sides of the controversial proposal have been going one-on-one with senators and congressmen who are his-
terpreting legislation for the public interest and their respective judiciary committees, the screw really began to turn May 25 when a delegation of Pennsylvania state legislators and retailers of videocassette records (VCRs) visited Sen. Alan Specter (R-Pa.) to voice their opposition to the fee idea. A Pennsylvania group of record makers and others favoring the imposition of the copyright levy is due to meet with Sen. Specter June 9.
A delegation of songwriters favoring the legislation swarmed into senatorial and congressional judiciary commit-
tee offices the very next day. Among them: Irvin Drake, George Weiss, Mike Stoler, Sheldon Horning and Johnathan Holzman.
This group was followed by the American Guild of Authors and Composers (AGAC) and the National Music Publishers Association which together for the last time would present their views to judiciary committee members and their staffs later that evening on the Hill.
Both camps are planning to have local congressmen meet with leaders on the Hill on the 12th and 13th of June.
All parties are also awaiting the an-
ticipated announcement by the U.S. Supreme Court whether or not it will review the case.

CBS Affiliates Want To Shift ASCAP Fees
LOS ANGELES — Calling on a plan to shift music performance costs to program producers and syndicators, CBS television affiliates last week unanimously voted to re-
quicken their creative network division and pay more of the music's payments to the American Society of Composers, Authors and Publishers (ASCAP).
CBS affiliate stations want to ask CBS-TV to secure music performance rights for all future new network programs, maintaining that the network has an obligation to obtain all performance rights to its programs, that music performance rights should be treated no differently from other program rights and that the stations should not be charged any special costs connec-
ted with obtaining such rights.
CBS and the affiliates pay music performance fees to ASCAP under terms of a settle-
ment reached last year between ASCAP and CBS over the issue of music clearance pay-
ments. The agreement, which ends in 1985, calls for CBS-TV to pay the licensing group $8.5 million in 1982, $9 million in 1983, $9.5 million in 1984 and $8.9 million in 1985 for the use of copyrighted music over the air.

PAV Stops Unauthorized Copies
LOS ANGELES — Following three months of negotiations through its Japanese counsel, Pacific Arts Video Records obtained an agreement from Japan All Round Music (JAM) to pay half of all receipts from unauthorized public showings of Michael Nesmith in Elephant Parts in Japan, in addition to destroying existing films from which it was duplicated.
JAM claims that since the United Artists release of the current Monkees revival in the country due to the popularity of the group's TV series there has begun showing Elephant Parts in theatres, Pacific Arts learned of the copyright infringe-
ment through Japanese fan mail to former Monkee Nesmith and was able to track down the supplier of the film to JAM through the efforts of Film Security Office of the Motion Picture Assn. of America (MPAA).
John Sanse, vice president of business affairs and finance for Pacific Arts Corp., said "JAM tried to leverage us into distributing their film based on its unauthorized exploitation of the pictures, but they are not in the distribution business and they were simply skimming the cream off the Tokyo market. We spent a lot more on legal fees than we got out of JAM, but if we hadn't stopped them, they would have destroyed the Japanese market for us any way.
We felt that it was important to demonstrate both to JAM and to other potential pirates that this company won't permit this kind of thing to go unchecked. In the long run, it will prevent much more serious problems.

Court Awards Interim Fee To ASCAP
NEW YORK — A New York court last week ordered the ABC-TV network to pay a higher in-
terim license fee to the American Society of Composers, Authors and Publishers (ASCAP).
The new fee, decided by Judge Edward Palmeri of the United States District Court for the Southern District in Manhattan, will be paid retroactively at a monthly rate of $666.67 for each non-commercial broadcast station through Dec. 31, 1982, and at a monthly rate of $708.93.33 for the period commencing Jan. 1, 1983. On an annual basis, these fees come to $8,300,000 and $8.9 million respectively.
The interim fees will be paid until the Court determines a final fee, or the parties agree on one. The payments are based on a measurement of the interim fees made by the Court. The new level of fees is the same as CBS agreed to pay ASCAP last June.
On April 16, 1982, ABC-TV had voluntarily agreed to increase its fee to $5.00 million. Prior to that, ABC-TV had been paying $3.8 million annually.
Congratulations
to the
Black Music
Association
on its
4th Anniversary.
Keep up the good work.
RAPID GLADIATOR — Billy Bang Quintet — Soul Note SH-1015 — Producer: Giovanni Bongadrito — List: 8.98


RICK SPRINGFIELD, a.k.a. the RSR intro that begins to sound suspiciously like a bit from Gordon Lightfoot’s “If You Could Read Mind,” has come into his now familiar hock-laden-pock-on this follow-up to “Don’t Talk To Strangers.” This might be characterized as a soul power that Blitzen, you look, it’s already scoring big as the top chart debut this week.


New faces to watch

The eastern side of Detroit was greaser and the west was frat in the late ‘50s and early ‘60s, but as part of a blue-eyed soul group emphasizing harmony, they ended up getting their first break at clubs like theTwisted Grand.

Lasley was mostly doing other people’s songs, but when he wrote more heavily when the group broke up and Maxine Brown recorded one of his songs. The stage beckoned at that point, though, and he got a bit a part in the “tribe” of the road company of Hair which he stayed until he was offered a shot at Broadway in a very short-lived musical called Dude. In November ’73, he found himself broke and living in New York. He worked in an ad in the Village Voice for a falsetto singer. Answering the ad Lasley into a small lounge for some coffee and he would soon put together “a little background group” for Appell and Hank Medress that consisted of such friends and R&B alumni as Uly Hedwig. Some members of the group, known as Valentino, split after a year of knocking around clubs and sessions (Hedwig, for instance, joined Bette Midler’s Harlettes), so, stripped down to a trio, Rosie was born. With a contract from RCA was obtained after Genya Ravan heard their demo. While Rosie never really got off the ground with its two LPs, Lasley’s career as a background singer flourished, doing constant session and road work with the likes of Melissa Manchester, Bonnie Raitt and Todd Rundgren, in addition to James Taylor, who spotted him singing on Saturday Night Live and decided to use him. Athens Warner and to this day works with him on tour and album.

“I love being in the studio,” he stated, “and I always wanted to be a backing singer. Harmony is a really special thing, it’s that relationship between singers that you can only get in the studio that is so different from what you get when you cannot give there. There isn’t much glory, but there is a special reward.”

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Flood Of Soundtracks Set For Release During Summer
by Jeffrey Ressner

LOS ANGELES — With more than 40 films being released this coming summer, record companies are also hoping to score with several promising soundtrack albums being featured. In addition to acts as well as scores composed and conducted by leading luminaries of the movie music world.

Whereas superstar rock groups such as the Rolling Stones and the Beatles have albums due to current screenings of motion pictures, such as "A Hard Day's Night," the Underworlds and the Sunsplash, Diner and The Atomic Cafe utilizing an anthology approach to soundtraking by using various artists to evoke an overall mood of the film.

Stone Concert

Serving as the soundtrack to an upcoming Hal Ashby movie documenting the group's record-breaking 1961 American concert tour, the Rolling Stones' LP, "Still Life," is shipping in June and will include two songs, "Going To A Go-Go" and "Two Flight Rock," that have never been previously released by the group. Ten songs in all are slated for the Atlantic-distributed Atco record, with oldies but favorites such as "Under My Thumb" and "Time Is On My Side."

The Beatles' recent "Real Music" repackaging taken from the quartet's film forays are being considered a "pseudo- soundtrack" album featuring Capitol atop chart as well as scores composed and conducted by leading luminaries of the movie music world.

PRIDE AND JOY — After the post-war party at the Academy of Country Music show at Knotts Berry Farm in Southern California, RCA Records held a get together at its suite in the Riviera's bar, conducted by the management of the Disneyland, Nashville; RCA recording artist Charley Pride; George Albert, Cash Box president and publisher; and RCA recording artist Earl Thomas Conley.

Talent On Stage

Mokey Robinson

GREEK THEATRE, L.A. — The Miracles first single, "Shop Around," which Motown label was Smokey Robinson's classic composition "Shop Around," so it was tough to tell a follow up. A few months later, Robinson opened his show at the Greek Theatre with a version of that song before a large crowd of fans. Robinson's first solo album, "Yesterday's Wine," which performer took a number of requests from the audience for his "greatest hits" throughout the show. "You say love is a four letter word?" he'll alliterated, the throne to many of his later recordings, including songs on the new LP from his career. Dressed in a gleaming blue suit and shirt, fifteen pants, the Miracle Man looked and sounded in top form, immediately establishing an intimate rapport with the assembled concertgoers through congenial banter and an outpouring of emotion in his songs. The tunes included a generous helping of Motown greats, such as "Michie's Monkey," "Going for Nothing," and "Baby Baby" and the ex-emplary romantic ballad, "Tracks Of My Tears," and, rather than presenting them as separate numbers, Robinson would often sing an entire segment, wisely interspersed with later material like "Old-Fashioned Love," "Don't Do Anything," "Ain't Too Proud To Beg." There was no single highlight of the show, but the crowd applauded very enthusiastically during the performance. Robinson made sure to center stage and dance for a bit near the master singer/songwriter. However, two stern bodyguards held positions on opposite sides of the theatre, providing a sterile overtone to the evening's entertainment, every once in a while communicating to the performers via walkie-talkies. Even with the specter of security men flanking the stage, Robinson nevertheless carried on as cool as could be, being spotted for nearly two hours, crooning, dancing and moving with a polite, falsetto grace that seemed completely natural.

"What a thrill," was the response of many of the audience who sang along, presented the artist with flowers, notes and Hawaiian leis, and overall produced an intimate performance by the LP. "Bad Girls," with which the Miracles made a chart hit for Chess's Chess Records in 1959. Following the release of Robinson's first LP, "Merry-Go-Round" of which he was the headliner of the upcoming movie and the LP's release was planned forth. The LP's title and secondary are the second side of the Blade Runner album may be a suite in the vein of Charro's LP film side.

Space Sounds

A symphonic soundtrack will be used by at least two other films scheduled for summer, TRON and Star Trek II. The Wrath Of Khan, & Wallet Disney Prod. Co., Jaws, Star Wars, Raiders Of The Lost Ark and Close Encounters Of The Third Kind, are also included, their scores, written by Ken, Spielberg for the forthcoming Universal picture E.T., a story that charts the adventures of an alien child to whom are cared for by children. The album for E.T., co-produced by former Door producer Bruce Botnick, will be released by RCA in early June, coinciding with the film's premiere, and will boost a "Theme from E.T." single, entitled "Flying" on the album, to be shipped June 10, the day prior to the film's opening.

Another soundtrack veteran Ennio Morricone, is due to put out an MCA LP, derived from his score to John Carpenter's The Thing, scheduled for release in late June. Morricone, who's previous work was for several Sergio Leone "spaghetti westerns" like A Fistful Of Dollars and The Good, The Bad And The Ugly, has supposedly penned a much more eerie sound than he's ever tackled before, appropriately coined to the film's horror/genre sounds.

The shock epic Poltergeist, directed by Tobe Hooper, will be scored by Jerry Goldsmith for PolyGram, which is also involved in the project. The film, starring a young boy, is also being released by MCA in mid-June. A two-song album for the band, supposedly penned by Ennio Morricone, will also be included in the film. Meanwhile, Paramount's Star Trek sequel will employ an 88-piece orchestra conducted by Jack Greenhaugh, a 28-year-old composer James Horner, whose previous screen credits include Wolfen, Battle Beyond The Stars and...
Edward Ray, Newest CRT Member, Favors Free Marketplace Approach
by Earl B. Abrams

WASHINGTON — For years record companies and music publishers have wished for a member of the fraternity as a commissioner of the Copyright Royalty Tribunal (CRT). They now have one of their number as a CRT member.

Angeles

Ray, 55, former record company executive, named to the CRT by President Reagan earlier this year. Ray was sworn in and took his seat Feb. 14, succeeding Clarence L. James Jr., who resigned last year. That term expires this September, and although Ray insists he has no preoccupation regarding reappointment, it is hard to believe that he would have accepted the CRT job just to spend seven-and-a-half months in Washington. He told Cash Box in an interview recently that he would be letting the White House know “soon” whether or not he desires reappointment.

From the start, Ray has made his philosophy clear, and it is pure Reaganism. “I am a strong supporter of the free marketplace concept,” he said regarding the controversy about whether to continue compulsory licenses (Ray’s predecessor recommended the abolition of all compulsory licenses). “Wherever possible, I am in favor of letting the mechanics of the marketplace determine the outcome of issues.”

Ray acknowledged that he has been spending “six to seven hours a day” in getting familiar with his new role in the CRT, in his words, “I am ready to contribute.”

And, he added, that contribution should be helpful to the CRT since his background is in both recording and publishing. He admitted, however, that issues involving those two topics won’t be coming up until 1987, when his current term as vice president of ABC-TV’s affiliate, the ABC-Fox Network, ends. That was adopted late last year. Under the Copyright Law, the CRT must reappoint the same individuals.

As to conflict of interest problems, Ray said that he doesn’t see how this might arise, but if there is one he naturally will excuse himself from participating.

Most of Ray’s career has been in Los Angeles and Memphis. In the former city, he was an executive with independent record distributor Central Record Sales Co. from 1950-55; sales promotion and A&R administration, Imperial Record Co. from 1955-65 (handling Fats Domino and Rick Nelson among others); vice president, A&R administration, Tower Records, a Capitol Records label from 1965-68; and senior vice president A&R administration, MGM Records from 1970-74. Ray also spent one year as vice president, music publishing, for Burt Sugarman-Pierre Casotte Television Prods.

His Memphis period ran from 1974-79, first as vice president, recording and publishing, Cream H. Records, and also as owner of his own management consulting firm, Eddie Ray Music Enterprises. One of the highlights of that period in his career, he noted, was the founding of the Tennessee College for the Recording Arts, a private vocational school that turned out 400 students ready to enter the industry. That concept is now part of Memphis State University’s department of communications, Ray said.

For two years before taking the CRT post, Ray was involved in real estate investment and management in Los Angeles. Ray has top credentials as a Republican. He organized and was first chairman of the Alternative Political Action Committee (APAC), which is composed of black professionals and businessmen and contributed heavily to Republican candidates, including the Reagan-Bush Election Committee. During the election campaign, he was co-chairman of California Black Republicans for Reagan-Bush. He was a delegate to the national Republican convention in 1980 that nominated the Reagan-Bush ticket. He was also a delegate to the state GOP convention earlier this year.

Ray has another attribute that he is exceedingly modest about. He’s a songwriter. That’s what he planned to be “until I met so many marvelling songwriters,” he said recently.

His biggest hit that ranked at the top of the charts in the 1955-56 season was “Heart Of Stone,” written in late 1954 and published by Regent Music Inc. (BMI). It was recorded by Red Foley for country, the Fontaines for pop and The Charms for R&B.

K-tel Reports Income Decline

NEW YORK — K-tel International Inc. last week reported net income of nearly $1.8 million, or 56 cents per share, for the nine month period ended March 31, 1985. This represents a decline from a net income of over $5.2 million, or $1.58 per share, for the comparable period one year earlier.

K-tel reported net sales of $141.5 million, an 8.3% decline from those during the comparable period one year earlier. The company attributed the drop to a decline in foreign currency values against the dollar. Without the decline, sales would have increased 1.3% over those for the period ended March 31, 1981.

For the first quarter ended March 31, 1982, K-tel lost $2.1 million on net sales of $42.0 million, compared with net income of $1.2 million on net sales of $44.4 million one year earlier. Lower real estate values and lower net interest income offsets by lower advertising and overhead expenses were the key factors in causing this year’s decline, according to the company.

Memory Machine Label Formed By Mobile

NASHVILLE — Mobile Records Service, a major singles distributor based in Pittsburgh, has formed a new country label, Memory Machine Records. The firm is headed by owner Brud Os- orch, and general manager is Keith Campbell. The label has pacted with Denim & Lace Prods., headed by president Stan Cornelius, to provide the label’s first product, a single by artist Jack Quist. Denim & Lace also produces Bandana.

Happy Days at Hittsville — RCA Records executives recently gathered at the Motown/Hittsville studios in Hollywood to listen to Scott Baio’s self-titled debut LP, which is slated for a June release. Baio is featured on ABC-TV’s Happy Days series. Pictured after the listening session are (l-r): Jack Crago, division vice president, U.S. and Canada, RCA; Bob Reno, producer of the LP; Baio; and Bob Summer, president, RCA Records.
BMA Conference To Examine Economy, Market Growth

(continued from page 5)

presentation, a panel will cover the areas to be addressed during the conference. The panel, tagged with the conference theme, "Expand the Black Music Market," will explain how the BMA program to expand the black music market, the role radio presently plays in determining the market, and some things that now retail can help in the expansion of black music sales. Also to be discussed by the panelists will be the possibilities of a joint effort by the BMA and NABOB to increase the number of black-owned or black-oriented radio stations.

Moderating the panel will be Barry Richards, program director at WALL/New Orleans. Other panelists set for this session include: Pierre Sutton, president of Inner City Broadcasting and president of NABOB; Joe Cohen, executive vice president at WYLD-FM/New Orleans, and John Hudson, owner of Ted’s Master One and member of the BMA Board of Directors; Waynu Corns, vice president, radio at WLW/Atlanta; and Ricki Addision, writer for Color Sounds, Inc.

"The Survival of Black Radio: Urban Contemporary and the Numbers Game -- 1985 will be the year," was the topic tackled by two panels -- one comprised of long-established black broadcast personalities and the other comprised of some of black radio's emerging figures.

Radio's Problems

Wade said that the panel members will discuss various problems of the radio profession, focusing on various respective viewpoints and attempt to show where ideas overlap and what issues must be resolved during the next year. Panel I will be chaired by Bruce Bailey, program director at WDAS/Philadelphia; Jerry Boulding, operations manager at JW/Chicago; E. Rodger Jones, program director at WYLD/FM/New Orleans; and Scott Andrews, program director at Z-103/Atlanta. Panel II will be chaired by Hardy Sterling, president of M.P.K. and Associates, and air personality and air personality at KG/Burke/Galveston, Texas. Panelists include: Bob Law, talk personality at KFWY/Houston; and später and network, and member of the BMA Board of Directors; Jim Maddox, general manager at WYLD-FM/New Orleans; and Jerry Mason, general manager at KDJE/Pine Bluff, Ark.

"The Charts" will be the subject of discussion during a working luncheon session on Friday, June 4. The panel for this session will discuss the various sessions and charts during the conference.

Palo Alto Sets LPs, Distribution Network

LOS ANGELES -- Palo Alto Records, the Los Angeles-based jazz label, has set its national distribution network. The label will be distributed by Malverne in the Atlantic, Florida; Lifeforms in Minneapolis and Dallas/Houston; Progress in the Midwest; Pacific Records and Tapes in San Francisco; California Record Distribution and Hot Line in the South. In addition, Palo Alto will be handled by Ehrlich in Baltimore/Washington, D.C.; WM in Denver; and Music Craft in Hawaii.

Palo Alto now includes six LPs: "JazzBall" by Full Faith & Credit with Madelene Eastman; "It’s About Time" by Lenny Morgan; "Blues and the Happy Place" by Happy Records; "Basically Count" by Tee Carson and the Count Basie Broadcasters; "Urban Dreams" by Paper Peppers and "Jazz Party" by Terry Gibbs and Buddy DeFranco.

TOP 30 ALBUMS

1. WE WANT MILES -- (Columbia CZ 38005)
2. OFFFRAK -- PAT METHENY GROUP (EIM-1-1216)
3. MYSTICAL ADVENTURES -- (EIM-1-1350)
4. THE DUDE -- QUINCY JONES (A&M SP-3721)
5. BREAKIN’ AWAY -- (U.S. Bros. RBC-3576)
6. COME MORNING -- GROVER WASHINGTON, JR. (Elektra E-858-3)
7. TELECOMMUNICATION -- AZMUT (A&M-18121)
8. THE GEORGE BENSON COLLECTION -- (Columbia FC 38357)
9. HOLLYWOOD -- MARIANO-FERNANDO RODRIGUEZ (RCA-10303)
10. I’TS A FACT -- JEFF LORBER (A&M-80205)
11. WYNTON MARSALIS -- (Columbia FC 38354)
12. RIO -- LEE RITE/NOIR (Musical/ rapper E-11240)
13. OBJECTS OF DESIRE -- AGAIN, AGAIN (Warner Bros. RBC-3600)
14. DREAM ON -- GEORGE DUKES (Epic FC 37532)
15. FATHERS AND SONS -- (Columbia FC 38352)
16. LITTLE MELK -- MINUS ONE (Columbia FC 38353)
17. THE LADY AND HER MUSIC -- LIVE ON BROADWAY -- (Warner Bros. FC-38352)
18. WEATHER REPORT -- IN CONCERT -- (A&M-18128)
19. LITE ME UP -- SCOTT MANDELL (Columbia FC 38358)
20. SLEEPWALK -- (Warner Bros. RBC-38351)
21. EARLANDS JAM -- (Columbia FC 38359)
22. BLUE HORIZON -- (United Artists/RCA E-11002)
23. DANGEROUS -- (Warner Bros. RBC-38352)
24. TAKING MILLIONS -- (A&M-18128)

JAZZ

AND SPEAKING OF MUSICIANS -- With the first weekend of summer breaks releasing into our school systems, we've found ourselves juggling with numerous artists, each with a new LP in the bins. The first, alto maven Philip Woods, is no stranger to jazz aficionados, both young and old. Although he's been making albums since the '50s and has definitely worn his hats with a beebop slant, Woods has managed to attract a more than a few following among listeners growing up at the heyday of the movement. His new album, "Birds Of A Feather," on the Antilles label, is pure Woods, and we found its release a good time to ponder his popularity among younger listeners. I've spent some time with the following of the doctor's date cards and the doctor's release, the saxophonist, "I and I think that it got started. Then a lot of kids came in on the Billy Joel tune (Woods played the alto break on) "I Love Your Style, Do What You Like You Are)." They'd come to see me and ask, "Hey, do you do anything on your own? " Set to come into New York's Village Vanguard when we spoke, Woods was looking forward to playing the small room with its fine acoustics, since his quartet performs without microphones whenever possible.

"I find that listeners either love it or hate it," he said of his acoustic approach. "I was kind of surprised, because I thought the younger people might have a little trouble with it. But it turned out that it was the older crowd that wasn't prepared for it. But once they got into it, everybody generally digs it." Describing himself as "off and running," Woods is pleased with both the new album and his association with Antilles.

KING COLE IN THE LYON'S DEN -- Atlantic Records chairman Ahmet Ertegun (r) recently hosted a reception for pianist Jimmy Lyon at New York's Playhouse. The reception was held to celebrate the release of the pianist's new Fiddlin' album, "Jimmy Lyon Plays Cole Porter's Steinway And His Music."" (continued on page 32)
Game Makers See Benefits In Merchants' Rental Plans

(continued from page 6)

heavily used and were unlikely candidates for rental.

This "repeat playability" was another provoking aspect to pay manufacturers as an incentive to buy games rather than rent them. "People are adamant about the games they like," said Gillis, noting that some games were played as many as nine times a week. "A daily basic rental rate quickly exceeds the retail price when customers use them in excess of their rental period.

Games vs. Cassettes

Gillis also drew a distinction between rental of games with repeat play capability and rental of tapes or movies on videocassette. "There aren't many movies you want to see five times a week, but the video games last much longer," he explained.

"You see a movie once or twice and you know what comes next," said Pomory. "The enjoyment value diminishes with successive play. But our games are designed to be played time and time again. The same group of people will come back to it in excess of their rental period.

"Look at the household demographics owning $140-180 consoles. It's an upscale segment. We're making $25,000 or more a year. The push to spend another $25 for a cartridge is not a serious issue."

Jerry Michaelson, vice president, marketing, at Odyssey Video, said that "video games" are little chance of video games distribution going towards rental as that of "TV sets or chainsheets." Said Michaelson: "I've seen a number of game rental programs, and it's unclear to me if the dealer makes any money.

"Consumer Decides"

It has become clear that rental of video games was a viable alternative to sales, with many reports that rental is a much stronger market than retail. The "TV set or chainsheets" have paid off instead of a steal, I doubt that would have happen, but if it did, what can we do? How can you control it? The consumer decides whether to play or not.

Michaelson agreed. "Even if we were hurt by rentals, the manufacturer can't control how customers will use their product," he stated. "The market determines that.

According to Michaelson, the market in video games currently shows less than 10 percent saturation. Activation's Pomory also recognized the small size and youth of the new video games industry. "The industry is undergoing an evolutionary process," he said. "People are experiencing growth, the industry must be the most effective, and haven't determined how rental fits into their marketing methods.

"We need more sets in customers homes to prove growth," concluded Michaelson. "With the small percentage of game consumption within the general population, it will take a long time to reach the saturation point.

Kapri Gets Distributors


Another point made at the meeting was that Sen. Specter was that many VCRs are used to purchase rental video tapes by retailers to pre-recorded video tapes from motion picture companies and rent them to consumers. Some Pennsylvania video rental companies who have put the move companies in a monopoly position determining who will sell tapes and what price they will sell.

The legislation is embodied in S. 1758, which would permit home taping without violating the copyright law, and an amendment (S. 1769, Sen. John R. McFadden, D-Md.) to impose a royalty on the selling price of VCRs and blank tapes. Similar bills have been introduced in the House by Reps. Don Edwards (D-Calif.) and Rep. John D. Dingell (D-Mich.). Both of the royalty fee bills would also require that video rental dealers record the tapes purchased by renters to be prerecorded video tapes from motion picture companies and rent them to consumers. Some Pennsylvania video rental companies who have put the move companies in a monopoly position determining who will sell tapes and what price they will sell.

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and the past, people were purposefully not affixing the labels to the records until they got to the location of sale. Now it becomes a very serious felony just to carry one counterfeit label across state lines.

Despite the strength of the new law, Jacobs predicted that in some cases, prosecutors might still prefer to seek conviction under the Federal Racketeer-Influenced and Corrupt Organization Act (RICO), which usually carries stiffer penalties because it is a federal case. Jacobs predicted that when the Supreme Court decision in the Turkele case encouraged prosecutors to use RICO, you have the Supreme Court and Congress both saying that this is a serious area," said Jacobs.

More Useful For Records

Although pleased, Jacobs predicted that the new law might prove more useful in preventing incineration or audio-visual works without the consent of the copyright holders. It would, however, be very important to find a way to record cassettes and videos. He said this will be a significant problem, he said.

The attorneys also praised the law for making prosecutors’ jobs easier. "Now it’s a little bit better," he said, "but it’s still a long way off for the investigators." Schoenfeld, on the other hand, said that the new law will work only if the public will cooperate. "I think we’re all going to have to cooperate if we want this thing to work," he said.

Schoenfeld added that the new law is an important tool for the Department of Justice. "We have a lot of tools at our disposal," he said, "but this is one that we can use to make it easier for the Department of Justice to investigate cases that the Department of Justice will prosecute, and we have a determination from the Department and from the Attorney General to do this right."

The Attorneys agreed that the new law is an important step forward, and that it will help to protect the rights of copyright holders. But they also agreed that it will take time to see if the law is effective.
Video Distri See Shake, Out Due To Money Crunch, Glut

(continued from page 5)

To the national distributor, as Gary Eller of Southern California-based Jockey Video puts it, transshipping product across country “is a way of life,” but to the regional distri, it constitutes a major question of logistics versus price. As price has become the paramount concern in the cash-strapped dealer’s mind, transshipping has become the rule rather than the exception. But Western Nishimura, president of the Northwest’s Video One Video, feels that taking this approach may be buying “penny-wise and pound foolish.”

“The person who is giving you full service, who you may be paying for stock, that is true,” stated Nishimura, “However, in some ways the question is not how cheaply you bought it but how many times you can turn it. If you’re relying, or how much profit can you make if you sell it. The regional or local distributor should be using the same thinking that a retailer’s warehouse should function as the retailer’s. How fast can you return or exchange a title you buy, or how long will you have to wait for a distributor to answer questions about stock balancing or anything else?”

As Coast’s Eller explained, however, “That big question will remain if we don’t look at it and how much.” It’s been noted in at least one manufacturer study that most dealers handle at least one or two titles a month, maybe four. I think every dealer needs that number.”

The little question that the national distributor with satellite distribution centers, or DC’s, has an advantage over his smaller, regional counterpart; but while this price advantage gives the chain dealer control, it doesn’t necessarily insure it. Distributors unanimously agree that profit margins are expected to go down from the 40% level of the product whose average cost continues to increase (Coast’s Eller figured the margin is 13-15%). That’s not a very healthy trend for a capital-intensive business, and Sound/Video Unlimited’s Stan Meyers pointed out, is undergoing “a tremendous cash-flow crunch.”

Studies Infeasible?

(Off the record, one distributor stated that costs are "insomnialy" to conditions in the marketplace. “Does the manufacturer need those kind of prices?” he asked.

Another big problem is what Coast’s Eller called “the avalanche” of titles flooding the dealer and distributor. By Eller’s count, more than 20 more titles were released last year and the number of releases this year is already ahead of 1981’s pace.

The number of new releases, let alone the garbage, is prohibitive enough for many of these people to stay in business,” said Sound/Video’s Meyers, referring to both dealers and distributors. However, he added, the Catch 22 is that you need an awful lot of centers to run a sale business. The slow of product coming from the studios has also put distributors in the position of having to turn down some of the smaller but still viable independents, such as Media Home Entertainment, and new, aggressive companies such as VideoSource. “The major studio are the lifeblood of this business, but their sheer volume of titles tends to preclude the smaller onentrepreneur,” said Video Trond’s Beckman.

What are some of the survival tactics distributors are using to stay in business? Herb Fischer of Orange County, Calif.’s Major Video suggested that diversification into the new market of home prerecorded software may be one key.

“Video games will reach a 20% share of the market this year, and VTRs, if you take an optimistic stance, could hit as high as 6%,” said Major’s Fischer. “These are the numbers that can’t be overlooked. We’re now carrying all the major video game cartridge lines except Atari.” Diversification, according to Bill Pfeil of South Carolina-based Artie, has been the key to that company’s success in the New England area.

“We call our out the home entertainment one-stop. We call Atari in New England and we represent Commodore computers throughout the country,” Pfeil said. “We also carry the Activision, Apollo and Imagica lines.”

Artie’s Pfeil did, though, that most game cartridges are a numbers business, video software is more steady. Because the health of the distributor is linked inextricably to the financial be- ing of his accounts, particularly on the regional and local level, most are closely watching how their customers are doing business. Video Trend’s Beckerman said his company is presently taking a hard look at its accounts. He said he will be summarizing his V-R-O-S, ROI,” noted Beckerman. “That stands for Rate Of Sale and Return On Investment. If a dealer doesn’t have these variables under control, he won’t be here tomorrow. We don’t want to go down along with that one,”

The critical question remains, as Video One’s Nishimura summed it up, “how do you finance a growing industry, on the one hand, and cope with increased competitive pressure?” For that, no one has a simple solution. For the video distributor, it seems that it is going to take a little bit of sur- vival and riding out the growing pains while attempting to buttress oneself as much as possible against the capriciousness of the marketplace.

“I look for things to get better in the near future,” Coast’s Eller concluded optimistically. “VCR’s sales are up and if the economy gets a little better, we could see a turnaround by the end of the summer. But we’re not taking too many chances. We want to be here when the market gets better.”

Search For Sixth MVT Video Jockey Is On NEW YORK — Warner Amex Satellite Entertainment Co.’s (WASEC) MVT: The Music Channel has embarked on a search for a sixth member to add to its present air-on-talent roster, which includes DJs Nina Blackwood, Mark Goodman, Alan Hunter, J.J. Jackson and Martha Quinn.

“The sixth video jockey, like the five current DJs, will provide continuity to MTV, introducing the latest video music while keeping the audience up-to-date on music news, upcoming releases, tour dates and much much more,” explained Julian Goldberg, executive director of the 24-hour, stereo channel. “The Video Jockeys also interview music guests in its daytime show and serve as hosts for MVT’s Live Letters.”

Only applications by mail will be considered and must be sent to: MTV Auditions, c/o Warner Amex Satellite Entertainment Co., 1133 Ave. of the Americas, 19th Floor, New York City, N.Y. 10036. Photos, resumes, and demo cassettes are not necessary. The only requirement is that the respondent should accompany all written inquiries. Upon review of individual submissions, candidates will then be scheduled around the country.

Time Capsule Bows NEW YORK — Kip Kaplan has formed Time Capsule Organization, an audio production coordination and studio services company. He is located at 242 E. 49th St., New York, N.Y. 10003. The telephone number is (212) 674-5996.

ABSENCE OF MALICE Cassette — Columbia Pictures Home Entertainment V/H 10005, BE $69.95

THE LAST DINER Cassette — Columbia Pictures Home Entertainment V/H 10345, BE $69.95

CATHEDRAL FLOWER Cassette — Columbia Pictures Home Entertainment V/H 10012, BE $69.95

19 AND 44/100% DEAD Cassette — 20th Century-Fox 29003, BE $59.95

ON THE RIGHT TRACK Cassette — 20th Century-Fox 29007, BE $59.95

SATURDAY NIGHT LIVE (Richard Pryor, host) Cassette — Warner Home Video 29001, BE $50.00

SATURDAY NIGHT LIVE (Steve Martin, host) Cassette — Warner Home Video 29000, BE $50.00

THIS IS ELVIS Cassette — Warner Home Video V/MV 1173, A/B $70.00

A NIGHT AT THE MOVIES (1956 — The Wrong Man) Cassette — Warner Home Video 29007, BE $70.00

A NIGHT AT THE MOVIES (1957 — The Prince and the Showgirl) Cassette — Warner Home Video 11158, A/B $70.00

A NIGHT AT THE MOVIES (1958 — Auntie Mame) Cassette — Warner Home Video 11153, A/B $70.00

DONT’TSK’ VIDEO’ — RCA recording artist Rick Springfield stirs through a touchline promoting the making of a promotional video for his single “Dont’ Talk To Strangers.” The video was produced by Paul Justman.
Flood O’ Soundtracks Set For Release During Summer

(continued from page 13)

A curious story lies behind the soundtrack to the Los Angeles Film Exhibition. Although the record was released last summer, it only sold around 5,000 copies before the film was out. After the show's success, acclaim and glowing reviews in both Los Angeles and New York newspapers, the movie was picked up for distribution by Libra Films, and now the record company handling the LP, Rounder Records, reports that sales are improving every day. The disc, which primarily features songs from the 1940s and 1950s about nuclear holocaust such as The Sons of the Pioneers’ “Old Man Atom” and Slim Gaillard Gueret’s “Atomic Cocktail,” is expected to double in sales by the end of this year.

The expansive list of soundtracks available this summer is surprising: Steve Stevens, of the Los Angeles Film Institute, who gave his interpretation of why these types of recordings seem so popular. “Going back over the history of films, even the most musical themes are often times the most memorable to me. While I think people these days are growing tired of the hits, there’s a whole other world of music that is usually forgotten. In some ways, I think it’s more fun to try to find these old songs and see how they can be re-interpreted in new ways.” While it’s not clear how many of these tracks will actually be used in the film, it’s clear that the album is a must-listen for fans of classic science fiction and horror films.

IMUS MEETS ISLANDERS — Don Imus, host of the show on WNBC/New York, recently appeared on Radio Show/WNV附录江Long Island, accompanied by two members of the Stanley Cup Champion New York Islanders. Imus had been known for his atypical musical tastes, and the WNBC studio was set up as a home for the Islanders. The setting was perfect, with a large studio and a special arrangement with the NHLPA to feature their players.

Raid At Ky. Flea Mkt.

Yields Four Arrests

NEW YORK — Four people were arrested and approximately 5,200 alleged counterfeit and pirate eight-track and cassette tapes were seized at a raid on the Mountain Parkway Flea Market in $tr overseen by the Kentucky State Police on May 15. Among the tapes confiscated were approximately 800 illegal recordings of albums by Bob Marley.

Arrested were Robert Ray Robb, 24, Ashland, Ky.; Ray Grant Owens of Clearfield, Ky., and Bradly O. Erdrode and Hazel Marcell of Manchester Ky. Each was arraigned and charged with one count of possession of unauthorized recordings.

SAM Records Moves

NEW YORK — SAM Records has relocated.

Its new address is 1501 Boulevard, Suite 10, New York, N.Y. 10036. The telephone number is (212) 869-4410.

Randy Williams

Cash Box June 5, 1982
### 1 Most Added

<table>
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>1</td>
<td>The Human League</td>
<td>Dare</td>
<td>Virgin/Epic</td>
<td>WNEW, KROQ, WWFS, KNK, KNJ, SGHE, WOUR, WKLS, WMMS</td>
<td>Good in all regions.</td>
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<td>Asia</td>
<td>Geffen</td>
<td>Atlantic</td>
<td>WNEW, KROQ, WWFS, WWFS, WGRQ, WWFS, WWFS, WWFS, WMMS, WMMS</td>
<td>Good in all regions.</td>
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<td>A Flock of Seagulls</td>
<td>Jive/Arista</td>
<td>WNEW, KROQ, WWFS, WWFS, WWFS, WWFS, WMMS, WMMS</td>
<td>Moderate in West, weak in others.</td>
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<td>Ambrosia</td>
<td>Road Island</td>
<td>Warner Bros.</td>
<td>WWFS, KNK, WWMS, WMMS, WMMS</td>
<td>Weak in East; fair in others.</td>
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<td>3</td>
<td>Cheap Trick</td>
<td>One On One</td>
<td>Epic</td>
<td>WWFS, KNK, WWMS, WMMS, WMMS</td>
<td>Weak in Midwest; fair in others.</td>
</tr>
<tr>
<td>4</td>
<td>The Clash</td>
<td>Combat Rock</td>
<td>Epic</td>
<td>KNK, WWMS, WMMS, WMMS, WMMS, WMMS</td>
<td>Moderate in all regions; strongest in West and Midwest.</td>
</tr>
<tr>
<td>5</td>
<td>John Cougar</td>
<td>American Fool</td>
<td>Riva/Polygram</td>
<td>WNEW, WWFS, KNK, WWMS, WMMS, WMMS</td>
<td>Fair initial response in East and West.</td>
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### 3 Most Added

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</thead>
<tbody>
<tr>
<td>1</td>
<td>John Waite</td>
<td>Ignition</td>
<td>Ansonia, Atlantic</td>
<td>WNEW, WWFS, WMMS, WMMS, WMMS, WMMS</td>
<td>Strongest in all regions.</td>
</tr>
<tr>
<td>2</td>
<td>Marshall Crenshaw</td>
<td>Warner Bros.</td>
<td>WNEW, WWFS, KNK, WWMS, WMMS, WMMS</td>
<td>Moderate in all regions; strongest in West.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Franke &amp; the Knockouts</td>
<td>Below the Belt</td>
<td>Millennium/RCA</td>
<td>WNEW, WWFS, WWFS, WWFS, WWFS, WMMS, WMMS</td>
<td>Fair in South; weak in others.</td>
</tr>
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### 2 Most Added

<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Distribution</th>
<th>Sales</th>
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</thead>
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<td>1</td>
<td>Heart</td>
<td>Private Audition</td>
<td>Epic</td>
<td>WWFS, KNK, WWMS, WMMS, WMMS, WMMS</td>
<td>Moderate in all regions.</td>
</tr>
<tr>
<td>2</td>
<td>The Motels</td>
<td>All Four One</td>
<td>Capitol</td>
<td>WWFS, WWFS, WWFS, WWFS, WMMS, WMMS</td>
<td>Moderate in all regions; strongest in West.</td>
</tr>
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### Most Added

<table>
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<tr>
<th>Chart Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Distribution</th>
<th>Sales</th>
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<tr>
<td>1</td>
<td>Love</td>
<td>Babylon</td>
<td>Atlantic</td>
<td>WWFS, WWFS, WWFS, WWFS, WMMS, WMMS</td>
<td>Moderate in all regions.</td>
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<tr>
<td>2</td>
<td>Blondie</td>
<td>Heart Of Glass</td>
<td>Atlantic</td>
<td>WWFS, WWFS, WWFS, WWFS, WMMS, WMMS</td>
<td>Moderate in all regions.</td>
</tr>
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**Note:** The table above represents a snapshot of the radio chart from the specified date. The labels and distributions indicate the primary markets and outlets where the songs are being played. Sales data refers to the popularity and performance of these songs across different regions and stations.
THE RHYTHM SECTION

ON A GOLDEN NOTE — When the smile of good fortune perpetually shines upon a person, the popular euphemism is that the person “is on a roll.” Such is the case with Quincy Jones. The producer/composer/artist/label executive recently became the first recipient of the American Society of Composers, Authors and Publishers (ASCAP) Golden Note Award, recognizing Jones for his considerable distinction and achievements in the music industry. Jones received the award from ASCAP president Hal David during a cocktail reception in his honor at the Beverly Wilshire Hotel. David called Jones a “quintessential music man” and lauded him for his recent five Grammy wins. Many of Jones’ friends and industry colleagues were on hand for the event, which was sponsored by Vertu and White of Earth, Wind & Fire; Ashford & Simpson; Burt Bacharach; Alan and Marilyn Bergman; Christopher Cross; James Ingram; Louis and George Johnson; Henry Manchel; Wayne Shorter and Johnny Mandel. A special surprise congratulatory message came by video from Lena Horne. The evening reception followed a day-long seminar featuring Jones and jointly sponsored by ASCAP and The Arts/UCLA Extension program. The seminar, held at the Country Club, was titled “The Many Worlds of Quincy Jones” and featured discussion and musical demonstrations by Jones and special guest artists.

BORN AGAIN — After a four-year hiatus from recording and stage performance, New Birth has re-emerged and re-signed a recording contract with its old label, RCA. According to group leader James Baker, the group is still in negotiation with RCA for a contract calling for New Birth to do a videodisc for the company. “We went back to RCA because we’re a visual group, and RCA has had success with groups that have a strong visual presence,” Baker said. “Each of the songs on our album is like a little play. We came up with a visual story, and then wrote music around it.” The first single from the album, due by the end of June, will probably be “Cute Girls Make Me Happy.” The album is due in 90 days and will be titled “I’m Back.” Commenting on the band’s four-year woodshedding session, Baker said, “We missed the stage performance end of it all, but we’re career minded and we committed ourselves to develop an act that is accessible to new technologies like videodisc.”

New Phax Records and Filmworks, the Long Beach offices will also house Astro Prods., Phax Music Publishing and Jefco Management. Up-Fight Records recently commenced operations in New York City. Hassan Shabazz is founder and president of the new label. Alva M.J. Dwellingham will serve as operations manager/national promotion director, and Michelle R. Rivera will act as the accounting and marketing director for the company. The 12” disco single “Let Me Love You” by Clausel is the first product due from the month-old company, which plans to release an LP by Clausel by the middle of June. The label will be independently distributed nationally with a network of indie promoters being developed.

VID SCENE — The Gap Band will appear on the June 5 segment of syndicated dance show Soul Train with producer/host Jon Cornelius. The group will perform its current Top 10 single, “Early In The Morning,” and “Stay With Me” from its Total Experience/PolyGram LP, “The Gap Band IV.” “Ray Parker, Jr.’s current single, “The Other Woman,” and his upcoming single, “Let Me Go,” will be the subject of two videos produced by Robert Lombard and directed by Dees delValle for the Lombard Entertainment Co. The Arista artist’s videos were released last week (May 26).

SHOTO CUTS — Herbie Hancock’s high-tech handling of music has earned him the honor of representing Apple Computer Company at the National Computer Conference for June 7-9 in Houston. For the past two years, Hancock, who has been on the vanguard of use synthesizers and computer keyboards, has been using an Apple system to program his musical instruments...Electro/Asylum’s Pieces Of A Dream have been placed in the second season’s production for Groover Washington, Jr. David and Don St. Was of the touched group Was (Not Was) have been handling production chores for Sweet Pea Atkins, lead singer of their last tour and their previous self-titled Zealand album.

michael martinez
In 1982 people want to

DANCE

In 1982 people want to

LOVE

In 1982 people want a new

STYLISTICS

album just like this one.

The Stylistics. "1982."

Including the perfect hit single for the summer of '82:

Distributed by CBS Records.
**BLACK CONTEMPORARY**

**MOST ADDED SINGLES**

1. **DO IT** — **STEVIE WONDER** — **TAMLA/MOTOWN**
2. **THROWIN' DOWN** — **RICK JAMES** — **GORDON/MOTOWN**
3. **GOT TO GET YOU INTO MY LIFE** — **JOHN LENNON** — **APPLE**
4. **SURVIVOR** — **THE EAGLES** — **A&M**
5. **RIPPLES** — **THE WHO** — **DEREK**

**MOST ADDED ALBUMS**

1. **NOW» — **ROD STeward** — **MOTOWN**
2. **SELF-TITLED** — **THE DOOBIE BROTHERS** — **DOOBIE**
3. **MAGICAL MYSTERY TOUR** — **THE BEATLES** — **SPEX**
4. **BAND IV** — **GABRIEL** — **TEAM EX**
5. **THE HARD TIMES OF LEBANON** — **THE WHO** — **DOUGLAS**

**UP AND COMING**

**DON'T HOLD BACK** — **MIKE & BREnda SUTTON** — **SAM THING**

**CALYPSO FUNKIN'** — **BILLY OCEAN** — **ECIP**

---

**BLOOMSTONE**

JUMPS: 10 to 2 — **悱**
**GABRIEL**
**TOO MANY LOVERS**
**AFRO FUNK**

**JUMP START**

JUMPS: 9 to 1 — **悱**
**GABRIEL**
**TOO MANY LOVERS**
**AFRO FUNK**

**HOT**

**REDDINGS** — **GABRIEL**
**BLOODSTONE** — **BLOODSTONE**
**JAMES, S**
**REDDINGS** — **REDDINGS**
**JAMES, S**

**JUMP UP**

JUMPS: 8 to 5 — **悱**
**GABRIEL**
**TOO MANY LOVERS**
**AFRO FUNK**

**KATZ**

**ST. LOUIS** — **A. J. KEMP** — **FONE**
**D анelles, T**
**BROOKLYN, KNIGHTS**

**KATZ**

**ST. LOUIS** — **A. J. KEMP** — **FONE**
**D анelles, T**
**BROOKLYN, KNIGHTS**

**KATZ**

**ST. LOUIS** — **A. J. KEMP** — **FONE**
**D анelles, T**
**BROOKLYN, KNIGHTS**

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**BLACK RADIO HIGHLIGHTS**

**V103 — ATLANTA** — **SCOTTY ANDREWS, PD** — **ONE WAY**
**HOTS** — **BLOODSTONE, DAZZ BAND, P. McCARTNEY, D. WILLIAMS, R. PARKER, R. ASH福德 & S. SIMPSON**
**RUSHEN, B. Siddings, S. GINDOW** — **RUSHEN, B. Siddings, S. GINDOW**
**WILDLAND** — **JIMMY GOODTIME, PD** — **DAZZ BAND**
**HOTS** — **BLOODSTONE, DAZZ BAND, P. McCARTNEY, D. WILLIAMS, R. PARKER, R. ASH福德 & S. SIMPSON**

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**W100 — BOSTON** — **STEVE CRUMBLY, PD** — **TEMP TATIONS**
**JUMP START**
**TRAVELLERS**

**W68 — MICHIGAN** — **LEA MICHAELS, PD** — **D. WILLIAMS**
**HOT**
**BLOODSTONE**
**DAZZ BAND**
**JAMES, R.**

**W169 — CLEVELAND** — **ERIC STONE, PD** — **DAZZ BAND**
**HOT**
**BLOODSTONE**
**DAZZ BAND**
**JAMES, R.**

**W255 — WASHINGTON** — **JEFF DRECKER, PD** — **TOO MANY LOVERS**
**HOT**
**BLOODSTONE**
**DAZZ BAND**
**JAMES, R.**

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**W517 — LOS ANGELES** — **GEORGE MOORE, PD** — **ONE WAY**
**HOTS** — **BLOODSTONE, DAZZ BAND, P. McCARTNEY, D. WILLIAMS, R. PARKER, R. ASH福德 & S. SIMPSON**
**RUSHEN, B. Siddings, S. GINDOW** — **RUSHEN, B. Siddings, S. GINDOW**
**WILDLAND** — **JIMMY GOODTIME, PD** — **DAZZ BAND**
**HOTS** — **BLOODSTONE, DAZZ BAND, P. McCARTNEY, D. WILLIAMS, R. PARKER, R. ASH福德 & S. SIMPSON**

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**W825 — PHILADELPHIA** — **JIM TAMBURRO, PD** — **DAZZ BAND**
**HOT**
**BLOODSTONE**
**DAZZ BAND**
**JAMES, R.**

**W331 — MINNESOTA** — **BARRY MAYO, PD** — **ONE WAY**
**HOT**
**BLOODSTONE**
**DAZZ BAND**
**JAMES, R.**
CAPITOL CELEBRATES BLACK MUSIC MONTH WITH HIT PRODUCT

Ashford & Simpson

A Taste of Honey

BB&Q Band

Seree Brown

Pearl Bryson

Vernon Burch (Deepest Records)

Ava Cherry

Chew

Linda Clifford

The Dramatics

Gene Dunlap

Eboni Webb

High Fashion

Light Of The World

Maze Featuring Frankie Beverly

The McCrarys

O'Bryan

Rene & Angela

L.J. Reynolds

Shotgun (Matthew Records)

Space People

T-Connection

Glenn Edward Thomas

Tyzik

Donna Washington

Beau Williams

ALL YEAR LONG
"I've been in the music business a long time—not as long as ASCAP—but we both go back a long way. I've always felt secure knowing ASCAP was taking care of my royalties full-time, while I devoted myself to the creative side. In addition to doing good business ASCAP is also good people—songwriters and publishers who appreciate music and each other."

Quincy Jones
Congratulations to the B.M.A. We're proud to be a part of it.
DEDICATION

It has been an outstanding year for multi-talented Quincy Jones, who was honored with five Grammys during the annual awards presentation. The recognition he received was for his work with a wide spectrum of music — from his production of Lena Horne’s one-woman Broadway show to his own “The Dude” LP, which brought to light the formidable talents of young singer James Ingram. During the coming months, the momentum will hardly diminish due to his production of albums by talented artists such as Donna Summer and Michael Jackson. This year’s Spotlight on Black Music is dedicated to Quincy Jones — a man of artistic integrity. Jones is pictured above left receiving the first ASCAP Golden Note Award from the society’s president Hal David and is seen on the right relishing his Grammys.
Dwindling discretionary income is undermining black consumers' ability to support black music, according to market analysts.

The Greening Of Black Music

by Michael Martinez

When it comes to the recording industry, the entire spectrum of black music — from blues, traditional R&B and black pop to jazz and gospel — has remained one of the most consistent sources of sales over the years. Along with country, black music has exhibited a steady appeal for its core audience over the years, and usually garnered a respectable amount of crossover sales to boot — a factor more than a little responsible for the relative health of the genre in a time when much of the industry is struggling in the current recessionary climate.

Black music remains one of the most popular musical forms around. The dramatic Grammy Awards sweep by Quincy Jones (with Patti Austin and James Ingram), along with the continuing gold and platinum successes of such acts as the Commodores, Earth, Wind & Fire, Kool & The Gang, Diana Ross, Grover Washington, Jr., Stevie Wonder and Smokey Robinson, amply illustrate the popularity of the many facets of black music today.

In addition, new directions are constantly being plotted, with innovators like Rick James, Cameo and Prince taking approaches to music bolder than many traditional artists would dare. Add to these such acts as Maze featuring Frankie Beverly, Tom Browne, Lakeside, The Gap Band, Teena Marie, Luther Vandross and Yarbrough & Peoples, and it is clear that there is more than enough music being created today to fill any number of stores.

However, given the unquestionable success of the music, many in the industry are now focusing their attention on the mechanics of continued expansion of the market for black music. As the effects of the current recession continue to drain resources from the black communities across the nation, such concerns as the solvency of black retail, the need for more mass market radio and television exposure for black acts, the bolstering and expansion of black radio station ownership and greater exploitation of the international marketplace have come to the fore.

In recent weeks, a number of labels have begun to address the problems faced by black retailers, especially to so-called "ma & pa" independent stores that make up the infrastructure of the black music marketplace, with programs designed to deliver aid where it is needed the most — on the street. In their programs for Black Music Month in June, many labels directly acknowledged the importance of the ma & pa retailers and, to varying degrees, made available some extra help for the coming month.

While the label programs are a far cry from a total solution of the problems faced by black retailers, the efforts this year are encouraging in light of the dire economic condition of the black community. Faced with a dwindling discretionary income pool brought about by high unemployment coupled with the escalating costs of necessary goods and services like food, clothing, rent or mortgage and utilities, some economic forecasters and analysts have suggested that the ability of the black consumer to continue to support black music, especially at the black retail outlet, is endangered.

One such analyst is Al Wellington, head of the Haddon Heights Pike, N.J.-based Wellington Group, a marketing analysis firm. Wellington, who has been involved in extensive research on black consumerism as it pertains to basic goods purchasing, suggests that a basic reorientation of priorities is in order. With little prospect of full economic recovery on the horizon, if music is to remain in the family budget, it will take a conscious effort on the part of the industry to turn the black consumer around on some basic premises.

According to Wellington's studies, the average black family spends from 25-33% of its income on food purchases, with a full 22% of that going towards the purchase of meats, as opposed to approximately 17% for white families. In addition, black families usually purchase a greater proportion of red meats than white families, even with the higher price usually associated with such products.

Another factor eating into the discretionary income of black families is the tendency to favor national brand goods, as opposed to the somewhat cheaper generic brands, says Wellington.

Nevertheless, Wellington notes, black consumers are still price conscious, as well as value conscious, and convenience, or buying from the neighborhood stores, appears to be a minimal factor when deciding where to shop.

As far as music goes, Wellington sees it falling into the same general category as personal care items like toothpaste, shaving cream, cosmetics and such, with black consumers going shopping primarily at discount stores. Black consumers, he feels, would prefer to buy quality music at a reasonable price rather than stepping down to an inferior product that might be a bit cheaper or more convenient to purchase.

"If they can't buy quality, then black consumers will do without certain goods," Wellington explains. "If the economy is forcing blacks to cut back on the fat in their expenditures, then it should leave more room for other items in their budget."

"Once they cut back to the basics, they begin to realize that some of the things they cut from their budget were a waste anyway." If black consumers can be influenced to realize that they can eat poultry and fish instead of red meat, if they can discover the penny-wise virtues of generic brands and spend less on non-essential items, there would be a significantly larger pool of discretionary income that could be redirected into the marketplace.
Even poor black people spend a great deal of their income on non-essential items like alcohol and cigarettes. “A person who smokes a pack or so a day could buy an LP in a week if he gave up cigarettes,” marketing analyst Al Wellington points out. “I’d like to see a campaign that says ‘Don’t Buy Cigarettes, Buy an Album or Tape,’ or a marketing approach in which the record industry promoted health — physical, mental and spiritual — using music.”

cretionary income in the black community, according to Wellington.

This also puts the music industry in a favorable position today, Wellington insists, because it “would be one of the last things to go (from the family budget) if the industry could show just how much money is spent on non-essential items.”

Even poor black people spend a great deal of their income on non-essential items like alcohol and cigarettes, according to Wellington. “A person who smokes a pack or so a day could buy an LP a week if he gave up cigarettes. If you’re into health, you can find a lot of fat in your budget, and if you look at it the right way, music could be considered a necessary item that is a health aide for the mind.”

Thus, in order for the recording industry to employ such reasoning in its marketing, there would have to be a campaign that builds the essential value of music. “I’d like to see a campaign that says, ‘Don’t Buy Cigarettes, Buy an Album or Tape,’ or a marketing approach where the record industry promotes health — physical, mental and spiritual — using music.

“You’ve got to make people believe they have to stop spending their money on cigarettes, alcohol and other entertainment items before they can give up music.”

While he notes that people would not necessarily give up music (“there is always the radio”), Wellington feels that prerecorded music sales would indeed suffer without a reorientation of the black consumer’s buying habits.

Record industry executives also recognized the economic hardships that the average black consumer currently faces. “If it becomes a choice between clothing and music, we know that the average person is going to buy a new pair of shoes or whatever,” says Bill Haywood, senior vice president of black music marketing for PolyGram Records, Inc.

“Black consumers who could be considered in the middle income range will be making the same decision as poverty level income families will be making — how do you spend money on luxuries.”

While he notes that the current video games and home movie boom is not a signifi-
It's Going To Be
A "BIG FUN" Summer With De-Lite Records

...And be sure to watch for new releases
on these artists and the new CROWN HEIGHTS AFFAIR.
Cable operators for the most part have ignored clips by black artists. Now the situation is beginning to change with the emergence of new cable systems that cater to black audiences.

Cable Gets Soul

by Michael Martinez

Record companies in recent years have turned to video as a viable promotion alternative to radio, where playlists have shrunken to the point that today airplay is almost exclusively reserved for hit artists with a proven track record. Warner Amex Satellite Entertainments Company’s MTV: The Music Channel, for instance, has drawn praise from label as well as retail executives for its consistent exposure of new rock acts.

But cable operators like MTV, whose programming is patterned after AOR radio, have largely ignored clips featuring black artists. Now that situation is beginning to turn around due to the emergence of several new cable systems that cater primarily to black audiences.

Three companies poised to begin major black entertainment programming are the Black Entertainment Television (Network), The Apollo Entertainment Television Channel and The Weekend Entertainment Television Network. Each company has programming that highlights black music artists in video presentations, either original or, in most instances, provided by record companies.

In operation for the past two-and-a-half years, the Washington D.C.-based Black Entertainment Television (BET) network — which programs sports, feature films, talk shows and public affairs programming in addition to five music programs — recently began broadcasting six hours a day, seven days a week from 8 p.m. to 2 a.m. on 865 cable systems, reaching an estimated 9.6 million cable households.

Four of the five shows feature contemporary artists performing current material. One of the programs is the hour-long Bobby Jones Gospel Show which is taped in-studio in Nashville and features some of the more renowned names in the gospel field. Another hour-long program is the Jazz Hour, which takes viewers to in-concert shows featuring some of the older and younger names in jazz. With Old Gold Specials, the age of the material may vary — from vintage special programs of the ’50s and ’60s featuring black artists to current in-concert footage of contemporary artists. And Video Soul is another hour-long program that features current videos of contemporary black artists. The fifth music oriented program on the BET network is Showtime at the Apollo, a program that uses old vintage footage from the ’50s of programs filmed at the world famous venue.

BET’s majority owner is Robert Johnson, who is partner in business with Taft Broadcasting Company and Telecommunications, Inc. Taft is already involved with two other cable-related ventures. BET’s signal currently reaches its cable affiliates via RCA’s Satcom III satellite, but will soon be reaching homes through the Westar V satellite system. The network is advertiser-supported.

Set to begin broadcasting and coming over cable to a potential 4.7 million homes, is Weekend Entertainment Television Network’s Jam’n on the Tube, which is produced by Callin Van P.’s Bronze Star Video Prods.

The hour-long program will air each Friday at 11:30 p.m. beginning June 18 on Channel 18, a UHF outlet located in Los Angeles. It will be shown simultaneously on a UHF channel in San Diego County in addition to over 35 cable affiliates in Southern California. The show is to run for 13 weeks and at the end of the summer, Van P. hopes to have syndicated the show in other markets around the country through satellite hook-ups.

Van P., who plans to host the show as a “video jock,” said Jam’n on the Tube will have a weekly rotation that will feature some of the same clips each week, but will offer new artists, in particular acts who are not getting significant airplay. The show will also feature a top ten countdown, in-studio interviews with recording artists while they are preparing albums, classical clips, or a feature on rare video footage from ‘50s and ‘60s soul musical performances from regular television and inside information on artists that the viewing audience requests.

While the show will primarily program videos exposing black music artists, Van P. said that crossover and pop rock videos will also be programmed but that the harder edged and punk rock sounds will not be employed during the program.

Due to debut next October is the Apollo Entertainment Television Channel (AETC), which is being developed by Inner City Broadcasting following a recent deal by which the company bought the famed Apollo theatre for conversion to a video production facility in addition to a concert hall.

AETC, which will also be advertiser supported, plans to offer its services from 8 p.m. to 2 a.m. seven days a week, featuring videos produced in the Apollo facility and also promo clips supplied by record companies. Already the company has produced original video footage on Ashford & Simpson, Melba Moore and Garrett Morris.

Inner City’s video programming and production assistant, Sandy Ting, said, “We’ll basically be broadcasting concerts of R & B acts with some light jazz. We will also bring back amateur night at the Apollo, and plan to run some dance shows and Broadway musicals.”

AETC will aim at the 18-49 demographic and broadcast its signal to major markets (continued on page BM-22)
Caught In The Crunch

by Michael Martinez

While it is generally acknowledged that small, independent retailers — the so-called “ma & pa” dealers — provide the initial sales base and cash flow for the majority of black-oriented acts, a serious crunch has developed as far as manufacturer support is concerned. Day-to-day businesses even in the best of times, the ma & pa dealers are now finding it harder than ever to get meaningful support in the form of manufacturer dating and discount programs, credit, co-op ad deals and various point-of-purchase merchandising materials.

Such support, if it comes at all, is usually directed to the one-stop level, where it is expected to trickle down to the ma & pa dealers on the street. Unfortunately, considering the number of ma & pa dealers and the necessary habit of shopping a number of one-stops for the best deals available, it is often difficult at best to wind up with an equitable and meaningful distribution of manufacturer-generated support among the numerous accounts.

“Running spots on the radio and then having the display material right there on the street level will make people come in off the street to buy a record,” asserts Sikhulu Shange, owner of Sikhulu’s One-stop in Harlem, “but there is not enough material to go around.”

Shange agrees with other retailers that available marketing resources are only obtained after aggressive pursuit by the one-stop or the small dealer. But even with such efforts to obtain the material, many one-stop operators feel that they are not receiving enough merchandising support from labels and that advertising campaigns waged by the manufacturers for most black product are limited in scope, usually employing only radio. Print and TV coverage of black product is usually withheld until an act crosses over to the pop market.

Although small dealers generally agree with the one-stop operators on such points, some ma & pa dealers feel that ad and merchandising resources passed from the manufacturers to the one-stops do not filter down to the one-stop accounts effectively. Some note that many one-stops operate their own retail outlets that, in effect, compete with the ma & pa dealers those same one-stops serve. Others feel that one-stops just overlook the smaller dealers when it comes to distributing marketing resources.

But clearly, almost all agree that there is a need for more advertising and merchandising in the black retail marketplace because of the smaller orders that characterize this segment of the retail community. Since black dealers and one-stops generally buy in smaller quantities, discount and dating programs are less available to them — thus the need for more marketing support.

“Manufacturers’ resources are simply spread too thin in most marketplaces,” notes Keith Hudson, general manager of Ted’s One-Stop, which also serves Hudson’s Embassy stores there. “We can get posters and album flats for in-store display, but it usually takes five-to-10 flats and a couple of posters to develop a good display and we just don’t get enough to cover all the stores we service.” Obtaining promo copies, which provide the most valuable in-store merchandising tools, according to retailers and labels, is also a major problem due to the demand for such items.

“Labels usually allot about 50 pieces of an album to each market as a promo item,” Hudson explains. “Those 50 records will have to satisfy the radio and retail demand in that market.” As a result, Hudson must often juggle distribution of the promo copies among the Hudson Embassy stores and the other 25 plus accounts Ted’s One-Stop services.

The same is true of co-op advertising that is allotted to one-stops, “We almost have to go with cluster advertising because of the amount of dollars we get and the number of stores we service.”

“I may get money for 12 spots from a label on a particular title. I will buy four different tags to run three times each with each of the four tags including five or six different stores.”

But while Hudson believes that some dealers would be glad to get even such cursory coverage from the manufacturer or one-stop, other dealers found the 60-second spot less advantageous.

“I don’t like cluster buys,” says John Jackson, president of John’s Music One-Stop in Los Angeles. “Those 60-second time buys are used mainly for tour support, and they are useless in advertising a piece of product.”

Jackson tries to tag his 20 main accounts in package buys on local radio, where five minute spots are bought in bulk and, during each run, different dealers are tagged with each spot. The advertising is developed jointly by manufacturer and retailer, then produced by the station where the time is purchased.

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The Heritage of Black Music Continues

On Warner Bros., Elektra/Asylum, and Atlantic Records and Cassettes.

WARNER BROS. RECORDS
BOOTSY COLLINS
"The One Giveth, The Count Taketh Away"
BSK 5667
RANDY CRAWFORD
"Windsong"
BSK 5668
LARRY GRAHAM
"Sooner Or Later"
BSK 5669
KID CREOLE & THE COCONUTS
"Wise Guy"
BSK 5671

ELEKTRA/ASYLUM RECORDS
PATRICE RUSHEN
"Straight From The Heart"
BSK 5672
GROVER WASHINGTON
"Come Morning"
SRL 5673
"Winelight"
SRL 5674
REN WOODS
"Azz Izz"
BSK 5675

LAKESIDE
"Your Wish Is My Command"
On Solar Records and Cassettes
S-26
SHALAMAR
"Friends"
On Solar Records and Cassettes
S-28
THE WHISPERS
"Love Is Where You Find It"
On Solar Records and Cassettes
S-27

ATLANTIC RECORDS
ROBERTA FLACK
"I'm The One"
SD 19352
NARADA MICHAEL WALDEN
"Confidence"
SD 19353
"Soup For One"
The Original Motion Picture Soundtrack
On Atlantic Records and Cassettes
WLS 19353
CHANGE
"Sharing Your Love"
The Atlantic/WBC Records and Cassettes
SD 19512
Simpson's because you can't find the president won't 'closet' product. It was for it.

Noting that co-op 'advertising dollars are down in general because volume sales are down,' Skeie says that ad and merchandising resources are doled out to his accounts on the basis of their demand for product (volume purchased) and their loyalty to the one-stop operation. "Most of our advertising tag and merchandising decisions are based on the size of our accounts and their loyalty or how often they come to the one-stop," Skeie says.

Other one-stop operators agree that a small account's loyalty is the most important part of their decision making when doling out dollars for advertising or supplying merchandising materials. "You've got to learn your accounts — what they buy and how often they buy — before you can offer ad dollars to support them," says Jackson.

"I can't justify spending ad dollars on an account that buys from every one-stop in town." Skeie says.

But some small black dealers say that loyalty and frequency of business don't appear to be the criteria for distribution of marketing resources. "We never know what's happening in our market until it's exposed through the campaign," says Bruce Webb, owner of Webb's Department store in Philadelphia. "One-stops don't tell us what (continued on opposite page)

Breaking Out Of The Mold

"We make all types of music available in our stores," says Calvin Simpson, president of Detroit-based Simpson's Wholesale/Bad Records. "Unfortunately, the popular concept is that you're either a white retailer or a black retailer."

Simpson out of necessity has made great strides in overcoming the stigma that only black consumers shop at black-owned record stores. Based in one of the country's most depressed markets, where unemployment is currently running at about twice the national average, Simpson has expanded his retail operation in the suburban areas surrounding Detroit to capture a greater share of the market for prerecorded music.

Simpson, who also is secretary of the National Assn. of Recording Merchandisers, sees enormous opportunities for black retailers who service white as well as black customers. Product selection and store environment are the keys to increased sales, he says.

"Usually you can't find black product in the suburbs," says Simpson, pointing out that a significant number of inner city blacks travel to his five Bad Records stores, which are located in strip centers close to major shopping malls. "Whites in the suburbs would buy more black product if it was available because there is what I call a 'closet' demand for it. But if it's not in the stores, they won't ask for it."

Simpson's decision to expand his retail operation was prompted by the recession, which resulted in the closure of several inner city record stores and a drop off in his one-stop business. "We'd lost a lot of business and had to find a way to get the sales back," he says.

"As a one-stop we can make product available, but the small dealers we sell to may not properly merchandising the product. With more retail outlets we felt we'd have a better chance to follow through on merchandising opportunities."

Simpson pointed out that all of his retail outlets sell pop, country and black music, along with a wide selection of catalog titles. "The point is that black operated stores can sell both black and white product," he maintains.

Though his expansion into the Motor City suburbs has proven successful, Simpson stopped short of suggesting that all inner city dealers look outward for their sales increases. He warned that such a move could be disastrous in markets where large chain retailers carry a full line of both black and white product.

In any case, according to Simpson, success in record retailing goes beyond price and selection. "You've got to create an attractive environment in the store, make people want to come in and feel they are someplace special," he concludes. "That's what makes them come in again."
One-stop operators agree that merchandising allocations are based on dealer loyalty. "I can't justify spending ad dollars on an account that buys from every one-stop in town," says John Jackson of John's Music.

James Caplin, owner of the three King James stores, also in Philadelphia, agrees that one-stops largely overlook the smaller mixed accounts when distributing marketing material and added that the "only reason one-stops give a good price to the mixed accounts is if they are trying to compete with each other." Shange supports this contention, noting that Long Island-based Stratford Distributors, with its BAAD coalition of small black dealers, has attracted quite a few black accounts due to the discount and advertising programs it extends to the BAAD membership. When some one-stops can buy product cheaper than others, competition makes loyalty hard to come by, he claims.

Commenting on the contention that some one-stops also operate retail stores at the expense of their accounts, Jackson adds, "I believe it unethical for a one-stop to have retail stores. "Because I buy at a lower price," he explains, "the other stores couldn't compete with me. If you had a one-stop that operated retail stores and were allocated 'x' amount of advertising from a company, you'd cover your own stores first."

Jackson suggests that small black dealers should be aware that most one-stops operate within the resource constraints placed on them by manufacturers. "I don't believe black dealers ever get their fair share of marketing dollars. Labels should correct this problem because black music is beginning to sell quite well."
SUMMER JAM
June is Black Music Month. And CBS Records has the albums people will be partying to all summer long. A national consumer advertising campaign, multi-radio spots for R&B stations and extensive point-of-purchase materials have been created to emphasize our “Summer Jam” theme and highlight our hottest releases. Artists included in our program are Deniece Williams, The O'Jays, Third World, Rose Royce, Cheryl Lynn, Johnny Mathis (with Dionne Warwick* on his new hit single) and lots more.

A FESTIVAL OF SOUL ON CBS RECORDS AND TAPES.

*Numerous agencies of CBS Records Inc.*
Jazz will be everywhere this summer and CBS artists will be leading the way. We're supporting our acts with a multi-spot radio campaign and consumer print ads including two-page spreads in the national and New York Kool Jazz Festival programs. And also with a special two-record sampler featuring 16 artists for in-store play plus special "Jazz Jazz Jazz" point-of-purchase. One of our hottest releases is sure to be Chuck Mangione's first album for Columbia. Plus there's new music from Miles Davis, Herbie Hancock, McCoy Tyner and Bob James to name a few.

JAZZ THAT LEADS THE WAY. ON CBS RECORDS AND TAPES.
Tight money, astute packaging, corporate sponsorship and market expansion are the brass tacks issues on the black concert scene.

The Show Must Go On

by Fred Goodman

While the National Assn. of Black Concert Promoters (NABCP) has served notice that it intends to make radical changes in the black entertainment field, booking agencies handling black artists are gearing up for a summer of business-as-usual. Tight money, proper packaging, corporate sponsorship and market expansion rather than increased ownership and solidarity among black promoters are shaping up as the brass tacks issues on this summer's black contemporary concert scene.

The Rev. Jesse Jackson, speaking recently for the NABCP's parent organization, Operation PUSH, pledged that the NABCP would begin meeting with agents, record companies and other corporations that sponsor black music concerts in an effort to shore up the position of black promoters (Cash Box, April 17). However, with summer fast approaching and the promoters' group still in its infancy, it seems doubtful the group will be able to effect any changes before this summer. But William Cherry, national coordinator for the NABCP is hopeful that the organizing efforts of the group will show some muscle.

"It can make its presence felt," said Cherry. "We'll be holding our own convention and we expect support and a good turn out." With close to 35 members, including national promoters, club owners, and black-owned companies in related fields like concert sound and merchandising, Cherry feels the group will be able to spur both "education and action," but conceded there are "no targeted markets yet," adding that a "tentative schedule for the group is to do something in Chicago, and maybe Miami for the Haitian Relief society at the Orange Bowl." Artists will also be targeted for support by PUSH's Jackson.

Meanwhile, booking agencies handling black artists are looking to the summer with a mix of apprehension and hope. Those contacted by Cash Box agreed that this summer's concert could be fruitful, but shared the conviction that established and big-name artists would have to carry the ball.

Predicting stronger but fewer shows, Jody Wenig, head of concerts for the New York-based Associated Booking Corporation, said that "those artists that draw are continuing to draw and doing better. And those acts that are questionable or marginal are staying home. The intermediate acts just aren't touring, and where I used to go with two acts in a concert package, I'm now going with three. The same with arenas — once it was three acts, now it has to be four. Even big acts are being packaged with other big acts, as opposed to having a legitimate attraction matched with a band touring on the strength of a hit single."

Wenig credits the economic climate with the more competitive packages. "Concert goers are going to be pickier. If you take an act without an established following, it's not going to work. If the group is just touring on the strength of a hit, they have a chance. But even some of the acts with a hit record don't work. Yet a good show with established acts — even without current hits — will work. People want to come back and see you, regardless of records."

Norby Walters, president of Norby Walters and Associates, agrees with Wenig. "Right now, packaging is the factor," he said. "We see business holding pretty steadily without any serious softness. But we feel that even the small building artists shouldn't go out alone."

Aside from an increased emphasis on packaging, Walters will be eyeing a Rick James arena show set to play in six markets without outside sponsorship, and a Peter Tosh/Jimmy Cliff tour of 60 cities tying with both black contemporary and AOR radio.

Steve Ellis of the Steve Ellis Agency sees a continuation of what's been "fairly successful in terms of black contemporary arena shows with major bona fide superstar acts," but also sees continued strength for the stand-up soul singers. "The older audience may have a little bit more disposable income this summer," he said.

While only a few new venues were cited for this summer, Ellis predicted the recession will bring a return to regional promotion by many who have branched into national tours. "You just have to tie-down too much money," he said. "And I think if I was a manager, I'd want it that way. With all due respect to the promoters I work with, it's hard to be based in New Haven and monitor shows in Albuquerque, Houston or Phoenix."

But despite the caution being exercised by booking agents and promoters, the attitude is generally hopeful. "Is '82 different?" asks Ellis. "If I had to answer right now, I'd have to say no. The box office attendance may not prove to be as tops as '81, but I think the machinery is there to just move it along."

While the list is by no means complete, the artists pictured on the opposite page are among the most bankable black concert attractions. They are: 1) Prince; 2) the O'Jays; 3) Kool & the Gang; 4) the Gap Band; 5) Rick James; 6) Earth, Wind & Fire; 7) Stevie Wonder; 8) George Benson; 9) Ashford & Simpson and 10) The Commodores.
IN SUPPORT OF BLACK MUSIC MONTH
TOTAL EXPERIENCE RECORDS SALUTES B.M.A.
ON IT'S FOURTH ANNUAL CONFERENCE

Congratulations B.M.A.
On Your Fourth Annual Conference
From The Entire Total Experience Record Family.
LONNIE SIMMONS • THE GAP BAND • YARBROUGH & PEOPLES AND GOODIE
The success of the urban contemporary radio format illustrates the vast drawing power of black crossover product.

### Programming For The Masses

by Larry Riggs

With the spectacular rise of the urban contemporary format in radio—most visibly illustrated by the domination of the New York market by WBLS, WKTU and WRKS—black radio now stands on the verge of a new wave of prosperity.

The recent success of the urban contemporary format has opened new avenues of opportunity for black radio stations to reach the mainstream audience. Indeed, in New York, where the urban contemporary format was born, WBLS, WKTU and now WRKS consistently fight for the top contemporary music spot overall in the market. In the recently announced Winter Arbitron book WBLS was second to all-news WOR with a 5.9, followed by WRKS at 5.1 and WKTU at 4.5.

Right now, we’re seeing a tremendous shift in public taste to the fusing of R&B and rock ‘n’ roll music together,” says WRKS PD Don Kelley. “You see this in artists like the Gap Band and Rick James. I think this signals a trend of the future.” Adds Steve Harris, PD at KRKY/Houston: “Urban contemporary could possibly be the hottest trend of the 1980s. One thing that will help is Quincy Jones walking away with all those Grammys.”

In an era of tightened and fragmented playlists throughout the entire radio industry, the urban contemporary format has illustrated the drawing power of the diversity offered by crossover product. “The true combination for urban radio is R&B, funk and commercial jazz like Grover Washington and Roy Ayers, as well as such white product as Blondie and Ambrosia when it fits,” said KRKY’s Harris.

Agreeing, WRKS’ Kelley adds, “We’ll play Joan Jett, but only after it’s hit the Top Five and become a monster hit. I’d say that urban contemporary radio is basically taken from the roots of black radio and many of the formats basics of adult contemporary or pop. That’s what we’ve done here in New York.” Similarly, Scotty Andrews, PD at WVEE/Atlanta, says, “In this market, there are eight 100,000 watt FMers, and you do have to play more pop product to stay competitive with the AOKs and the WIGOs. So just this week, we added Toto, and we play stuff like Chas Jankel.”

In addition, many stations that still shun the urban contemporary label have also recognized the value of a diverse playlist. “We played the Tom Tom Club and Soft Cell because they were selling in the ma & pu black retailers we use for our research,” explains Joe Tamburro, PD at WDAS/Philadelphia, a black contemporary station that came in second behind all-news KYW in the overall market with a 7.9 in the winter book.

“I think that black radio is a lot more flexible and presents a lot more opportunity for new acts to be introduced,” adds Joe Spencer, PD at WPGR/Detroit. “I know, because we were the first station in the country to play O’Bryan’s ‘Gigilo’ and one of the first on the Junior record.”

In the same vein, Cal Shields, PD at KACE/Los Angeles, says that “playlists are looser, but you can’t make a blanket statement. It’s a station-by-station situation.” Carrying that premise to one of its logical conclusions, Shields also feels that the urban contemporary label is merely a new name for black radio invented for purposes of escaping whatever advertising stigmas are associated with the medium. “Urban contemporary is a slogan thought up by an industry that does not want to say black.”

Echoing those sentiments, Lee Michaels, PD at black contemporary-formatted WBMX/Chicago, adds, “I think that urban contemporary is a jive name for a black station. It’s a station that plays 80-90% black music, with the rest being crossover, and has no community commitment. They use the name urban contemporary to position themselves with the agencies that make the big buys who don’t want to advertise on a black station.”

Thus, for whatever reason, many in the black radio community see diversity in the playlist as a way to broaden both the listener and advertiser bases. And the current glut of product has so far been working in that direction.

“I think that the playlists are a bit looser because of the amount of product release,” says WVEE’s Andrews. “What happens is that the product is usually a fast move and doesn’t stay as long as other records. If you can get one record to last 12 weeks, you’re doing real good.”

With such a high turnover of product, there is naturally room to diversify playlists, but not only with crossover music. While not receiving a great deal of airplay anywhere in the country, both jazz and reggae have also found a measure of acceptance at radio—most often, however, in the case of national hits.

“We do play some jazz, but not in certain dayparts like morning drive,” explains WBMX’s Michaels. “We’ll play one-and-a-half cuts an hour of Miles (Davis), the Crusaders and Jeff Lorber during midday.” Adds WDAS’S Tamburro: “I’d like to have a nice jazz program, but at this station, we won’t play anything that doesn’t sell well.”

A similar attitude is displayed towards reggae.

“The way our formula’s set up, we’ll play a reggae tune if there’s something happening that is commercial,” says WVEE’s Andrews. “We’ll play Dennis Brown and Third World.”

Cash Box/June 5, 1982
Earl Klugh

is "Crazy For You"

His new album features "I'm Ready For Your Love"
Produced by Earl Klugh.

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Despite the economic hardships brought upon the black community by the Reagan Administration’s policies, many black broadcasters agree with its attitude towards radio deregulation. “I would have to say that deregulation makes you police yourself,” says WGCI’s Richard Pegue. “Even if we are not required to run public service announcements, we see an advantage in presenting them, and we will continue to do so.”

“We’ll play some reggae on our 7 p.m. midnight show every evening,” adds Richard Pegue, PD at WGCI/Chicago. “But we also play Dennis Brown’s ‘Love Has Found Its Way’ and Third World, which is almost reggae.”

However, as with jazz, reggae airplay has been limited due to lack of significant commercial success in the black communities. “We tested reggae on our all-night show, and while we’re playing some, there’s not enough appeal to put it into rotation,” explains WBMP’s Michaels. “It’s blues from another country, and it’s very political and very militaristic. I think that turns a lot of people off. When a reggae act comes to town, the audience is 90% white. But I do think it’s growing, although I don’t think it will ever replace American R&B.”

Another musical trend observed by many PDs is the growth of what Turk Logan, PD at black contemporary-formatted WDAO/Dayton, Ohio, terms “message music.” “I think we’re going to be getting into more message music like the O’ Jays’ ‘Letting It Loose,’” Logan asserts. “It’s the whole rap about unemployment.”

Adding his voice, WGPR’s Spencer says, “While the rise of reggae is apparent, I also think that protest music is on its way back.” He cites “If It Ain’t One Thing It’s Another” by Richard “Dimples” Fields as an example. “It’s a record with a story line about people having difficult times, and it’s very down-to-earth. I think we’re seeing more of this.”

Despite the nature of the economic times and the hardships brought upon the black community by the policies of the Reagan administration, many of the black broadcasters agree with its attitude towards radio deregulation. “I would have to say that deregulation makes you police yourself,” says WGCI’s Pegue. “But even if you don’t have to do public service announcements, we see that there’s an advantage to doing them, and we will continue to do them.”

Not all black broadcasters feel that they have benefited from broadcasting deregulation, however. “Deregulation has given us the ability to do right what we were doing right anyway,” says WGPR’s Spencer. “But we would not overload on commercials because we would chase away listeners. So I think that while deregulation has been good, it’s given us no edge.

“‘What would really give black radio an edge,’” adds Spencer, “‘would be for the advertisers to give it its fair share of advertising revenue. Even though the Metro Detroit area is 21-22% black and Detroit proper is 60% black, I doubt that we’re getting more than eight-to-10% of the total amount of advertising money being spent here.’

Similarly, WBMX’s Michaels says, “If a major corporation comes into Chicago to make a $100,000 buy, we get the droppings if we’re lucky.”

While that problem has so far defied solution, many black broadcasters are still optimistic about the future. “Black radio will continue to hold its own,” says WGCI’s Pegue. “But there will be a coming together of black and white radio like there was in the 1950s. There was a split off when the music changed in the 1960s, and it continued until black artists got too much into synthesizers, and the whole music began to stagnate.”

Cable Gets Soul

(continued from page BM-10)

wired for cable via Satcom IV satellite. While the show is set for six-hour daily programming, officials at Inner City hope to expand the Apollo Channel’s coverage to 24 hours.

Two other outlets for black videos are the R&B Express, a show that started locally in Dallas and was recently picked up by the Satellite Programming Network (SPN), and the Sultans of Soul, a Los Angeles-based production that will be hosted by actor Tim Reid from WKRP in Cincinnati.

Though there is some speculation as to how effective such video outlets will be as marketing tools for record labels, it is generally believed that the more outlets the better.

Noting that videos primarily enhance other marketing efforts such as publicity, airplay, advertising and touring, Debbie Newman, director of artist development and video for Columbia Records, said, “It’s frustrating not to be able to measure the effectiveness of video in marketing an artist.”

But she added, “With more outlets for black videos, although I’ve had no problem placing them on existing outlets, it could mean that more videos by black artists who can crossover might be produced.”

With the emergence of new cable and pay TV outlets specializing in entertainment, videos featuring black music artists, such as the reunited Temptations pictured above, will have a greater opportunity for exposure through this burgeoning media.
Atlantic Starr is the new shining light on the musical horizon. So much is happening because they are so good:
The number one album Brilliance.
The smash hit single “Circles.”
The new single “Love Me Down.”

Their brilliant new single “Love Me Down” from the album Brilliance.
On A&M Records and Cassettes.
When it comes to black music, **Cash Box** is on the one!
WE'RE MOVIN' ON!

WE'RE WORKIN'

WORK SINGLES

CHERI
“MURPHY’S LAW”
VLP 5021 AND V 149

THE MURPHYS
“MURPHY’S JIVE LAW”
VLP 5020

SHADES OF LOVE
“KEEP IN TOUCH
(BODY TO BODY)”
VLP 5021
SHIPPED TODAY!!!!

WORK ALBUMS

REDD HOTT
“RED HOTT #1”
VLP 1010

COMING SOON
THE ALBUM

CHERI
“MURPHY’S LAW”
VLP 1011
Destiny Salutes Black Music Association
Congratulations
To All Our Friends
At The Fourth Annual
Black Music Association Conference

In our unity,
we will find new strength

Best Wishes from
The Artists On The Boardwalk

RICHARD "DIMPLES" FIELDS

TIERRA

CURTIS MAYFIELD

LONNIE JORDAN
INNER CITY BROADCASTING TO BOW APOLLO CABLE TV SERVICE IN OCTOBER

NEW YORK — Inner City Broadcasting is launching a new cable television service, Apollo Cable TV, which it bought last November, as a concert hall and video production facility for its cable television service which it plans to debut next October.

The cable service, known as the Apollo Entertainment Television Channel (AETC), will be available to 18-19-year-olds for program music, theater and dance shows, according to Sandy Ting, Inner City video production manager.

"We'll basically be broadcasting concerts of R&B acts with some light rock and jazz," he said. "We're bringing back amateur night at the Apollo, and we plan to run some dance shows and Broadway musicals."

AETC will broadcast via the Satcom IV satellite to major markets.

"We feel comfortable and we're tuning the channel appropriately, and we're targeting advertising and cable television systems to carry its programming. "We've already made some promo tapes of the type of programming we want to have," said Ting. "We've made tapes of Ashford & Simpson, Mels Moore and Garrett Morris, and we've got tapes scheduled with major acts like Diana Ross, Hall & Oats, the Rolling Stones and Earth, Wind & Fire." Sutton added that Velox Publishing Co. has already signed on as an advertiser.

When the service bows, it will run between 8:00 p.m. and 2:00 a.m. seven days a week. "The band will consider going 24 hours a day after we see how the thing works out," said Sutton.

FCC LOOSENS FM OWNERSHIP LIMITATIONS

LOS ANGELES — The Federal Communications Commission (FCC) voted unanimously to terminate rules restricting the number of FM radio stations on the basis of population and the station's transmitting power, which some supports say will make it much easier for investors to dominate the radio market.

Twenty channels now are classified as Class A stations, with a maximum power output of three kilowatts, while the remaining 60 commercial channels available on the FM band are split between Class B stations (maximum power 50 kilowatts) and Class C stations (maximum power 100 kilowatts). The stations are licensed for locations in small towns, and Class B and C assignments to large cities has been dropped. The FCC also dropped restrictions aimed against two different classes of FM channels to the radio market.

Proponents of the change said that now small, rural regions will be able to apply for Class B or C station licenses with larger transmitters, allowing them to reach more people in areas with small populations. In addition, station owners, radio hobbyists, and FCC will allow people to operate small stations in big cities, thereby stimulating more diversity in radio.

ON JAZZ

(Argentina)

BUENOS AIRES — PolyGram, RCA and Miro are combining efforts for an album with pop music in Spanish language, titled "Los 15 Maximos," to be released on the PolyStar label. In addition, Leo Bentivoglio, promotion head of PolyGram, reported that his company is also releasing an album recorded by Yeletsa Lynch in Los Angeles and launching a classical music series at medium price.

CBS is preparing the release of the new album by Julio Iglesias, a yearly event that usually turns into one of the biggest hits of the season. The company, headed by Roberto Lopez, has recently had the new PolyGram album by Beto Fuentes, "I'm in Love," and is also releasing an album by Beto Fuentes, "I'm in Love," and is also releasing an album recorded by Yeletsa Lynch in Los Angeles and launching a classical music series at medium price.

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RCA has linked Lorena Paola, a kid currently appearing on TV in a successful weekly program. The little girl is waxing an album with songs written exceptionally by Eduard Pallo Ortega and Lalo Fransen. She has a warm personality and was discovered at a recent concert held at the distinguished San Rafael concert hall.

Kiddie group Sport Billy is getting to Peru for appearances on television and live dates. The albums have been released in Venezuela. As we have explained before, Tonodisco is working on a Latin American launching, prior to the release of its waxings in this market.

The sad state of the record market, with all-time low sales, is delaying the release of records, Ramon Villanueva, head of Audiomagnetica, one of the emerging indie labels, reported that he is postponing new titles until September, while Disc jockey Carlos Casales says that his company has put in the market, during these months, only six of the 20 titles it had scheduled.

EMI seems to have a big hit in hand with Juan Carlos Bagliotti, a rock star from the city of Rosario who filled the Obispo Stadium to capacity last week, as his first date in Buenos Aires. Advance sales of his LP have been surpassing the 8,000 unit mark, which is very uncommon at this moment for a local artist. Alberto Caldeiro, commercial director of the company, expects this album to reach the coveted golden record status.

INTERNATIONAL DATELINE

JAPAN

TOKYO — Sales reports from the major retailers in the Tokyo metropolitan area reporting the results of the first post-War sales period of the year, which has the so-called "Goldweek," April 29 to May 5. According to a Cash Box survey, the major retailers reported sales increases of 9.0% over the same period last year, except in the downtown area, where some reported sales up by as much as seven to eight percent. The strongest selling titles during Goldweek included "Begin The Beguine" and "De Nina A Mujer," by international star Julio Iglesias, the two-record, live concert set by Simon & Garfunkel and new product by such domestic artists as Miyuki Nakajima, Tatsumo Yamashita, Niagra Tangri, Kumi Yamashita, Chiharu Matsumaya and Ikichki Yazzawa.

Meanwhile, at Nippon Columbia, revenues for the 13th term (March 21, 1981-March 20, 1982) rose 9.9% over the previous term to 75.8 billion yen ($232.8 million), however, the records and prerecorded tapes division was down one percent from the previous term, with revenues of 25.3 billion yen ($110.0 million).

NEW CMU STUDIO COMPLEX OPENS IN COSTA RICA — CBS Records International (CBS) recently completed its new Costa Rican studio complex facility in a suburb of San Jose. Pictured touring the complex are (l-r): Guillermo Lopez, vice-president, Central Zone, Latin American operations, CH; Dick Asher, deputy president/chief operating officer, CBS Records Group; Jose Miguel Albor, assistant to the president of Costa Rica, Mrs. Estrella Carazo, wife of the president of Costa Rica, Eduardo Soto, managing director, CBS Records Costa Rica; and Rodrigo Carazo, president of Costa Rica.

NEW CMU STUDIO COMPLEX OPENS IN COSTA RICA — CBS Records International (CBS) recently completed its new Costa Rican studio complex facility in a suburb of San Jose. Pictured touring the complex are (l-r): Guillermo Lopez, vice-president, Central Zone, Latin American operations, CH; Dick Asher, deputy president/chief operating officer, CBS Records Group; Jose Miguel Albor, assistant to the president of Costa Rica, Mrs. Estrella Carazo, wife of the president of Costa Rica, Eduardo Soto, managing director, CBS Records Costa Rica; and Rodrigo Carazo, president of Costa Rica.
TOP 200 ALBUMS

Exercise Records Stretching, Flexing Their Way Up Chart

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the strength of the latest offerings in the exercise genre, which also happen to be two of the hottest albums currently out. Jane Fonda's "Workout Record" takes the biggest jump of the week, leaping into the Top 100 with a 61-point jump to #90 bullet in its second week. Fonda's already Top 25 at the rack level and is picking up fair retail action as well out of the Midwest and South. . . Richard Simmons' "Reach" is the second highest debut of the week at #94 bullet, marking the first time that an exercise album has debuted in the Top 100. Another first for the Simmons album is that it is the first single-pocket LP carrying a list price of $10.98.

TOP TEN HIGHLIGHTS — Paul McCartney remains at #1 for the third consecutive week with number one or Top Five retail reports from virtually every account. In addition, the album has exploded into the Top Five at the rack level. . . Stevie Wonder moves up a notch to #3 bullet with huge retail activity everywhere led by the South, Midwest and East. The album is starting to take off at the racks. The second single, "Do I Do," debuts at #38 bullet on the Cash Box top 100 Black Contemporary Singles chart. . . Van Halen also moves up a point to #4 bullet with strong retail reported everywhere, especially the South and Midwest. Top 15 rack sales as well . . . Willie Nelson moves up a notch to #7 bullet. Continued huge sales out of the South and Midwest, with good sales on the East and West as well. The big difference here is the solid Top Five rack reports. His single also jumped to #6 bullet, up from #10 on the Cash Box Top 100 Singles chart.

TOP 100 HIGHLIGHTS — The Human League is on the verge of cracking the Top 10 with a two-point jump to #11 bullet. The album is finally gaining momentum at the racks due to the strength of its single "Don't You Want Me," which jumped to #4 bullet from #6 on the Top 100 Singles chart. Best retail activity on the coasts, but he building process continues in the Midwest and South. . . Toto, at #14 bullet, up from #15, is a Top 40 rack item and growing. The "Rosanna" single moves up to #10 bullet from #14 becoming the group's first Top 10 single since "Hold The Line" a few years ago. . . John Cougar takes a big 12-point jump to #25 bullet. Retail activity is strongest in the Midwest, West and South. This is another situation where a hot pop single is boosting album sales — "Hurts So Good" jumps to #20 bullet from #24 on the Top 100 Singles chart . . . Dazz Band, at #29 bullet, up from #34, has one of the hottest albums and singles out there. The album went to #3 bullet from #6 on the Top 100 Black Contemporary Albums chart. The single "Let It Whip" is #2 bullet on the Top 100 B/C Singles chart and has an excellent shot for #1; and on the Top 100 Pop Singles thread it moved to #32 bullet from #36. The album selling best in the South, West and Midwest . . . 38 Special, at #31 bullet, up from #48, had good second week response with big sales out of the Midwest, South and West. . . Cheap Trick also had a good second week moving to #43 bullet from #59. Still doing very well in the Midwest and West with sales beginning to pick up in the South as well . . . Two soundtrack/cast LPs receiving favorable activity are Dreamgirls at #46 bullet, up from #56, and Annie, #60 bullet, up from #80. Both are selling strong on the coasts. Dreamgirls also selling moderately well in the South and Midwest. . . Juice Newton takes a 31-point jump to #65 bullet in her second week with strong retail out of the Midwest, West and South. . . Squeeze, at #71 bullet, up from #96, is huge on the coasts. . . Ashford & Simpson, #76 bullet, up from #99, is a big item in the South, West, and East. . . Breaking into the Top 100 with a 30-point jump is Neil Diamond at #81 bullet. Big retail activity out of the Midwest, South and East.

DEBUTS — Rick James had the highest debut this week, coming in at #41 bullet with his "Thravin' Down" LP. Good retail in all regions led by the South and West. . . Ry Cooder hits the Top 200 Albums chart at #158 bullet behind good retail action in the West and Midwest . . . Debating at #153 bullet, The Marshall Tucker Band had nice initial retail response out of the Midwest and South. . . Gang Of Four, at #158 bullet, had fair retail out of the West and Northeast. . . Luther Henderson's "Turned On Broadway" comes in at #161 bullet with an initial sales base in the Midwest and West. . . Frank Barber's "Hooked On Big Bands" debuted at #164 bullet and is selling in the Midwest and East. . . Duran Duran, at #169 is selling primarily out of the West . . . Narada Michael Walden, at #172 bullet, is selling initially in the South and East. The one other debut this week was Eye To Eye at #184.

RECORDS TO WATCH — Albums expected to hit the charts in upcoming weeks include "Gap Band IV" by The Gap Band on Total Experience/PolyGram; Kansas "Vinyl Confessions" on Kirshner/CBS; "Private Audition" by Heart on Epic; The Dramatics "New Dimensions" on Capitol; "Stronger Than Ever" by Royce Royale on Epic; and "Hooked On Swing" by Larry Elgart and his Manhattan Swing Orchestra on RCA.

Regional Album Analysis

NATIONAL BREAKOUTS
1 RICK JAMES
2 38 SPECIAL
3 JOHN COUGAR
4 PATRICE RUSHEN
5 JUICE NEWTON
6 CHEAP TRICK
7 DREAMGIRLS
8 NEIL DIAMOND
9 DREAMGIRLS
10 TEMPTATIONS
11 SQUEEZE
12 MOTELS
13 DAZZ BAND
14 ANNIE
15 RICHARD SIMMONS

NORTHEAST
1 SQUEEZE
2 ANNIE
3 PATRICE RUSHEN
4 ASHFORD & SIMPSON
5 JOHN COUGAR
6 RICK JAMES
7 38 SPECIAL
8 MOTELS
9 HAIRCUT 100
10 TEMPTATIONS

SOUTHEAST
1 RICK JAMES
2 38 SPECIAL
3 JUICE NEWTON
4 O'JAYS
5 CHEAP TRICK
6 DREAMGIRLS
7 JOHN COUGAR
8 NEIL DIAMOND
9 PATRICE RUSHEN
10 DAZZ BAND

MIDWEST
1 38 SPECIAL
2 RICK JAMES
3 JUICE NEWTON
4 JOHN COUGAR
5 RAINBOW
6 CHEAP TRICK
7 DREAMGIRLS
8 TEMPTATIONS
9 BO Jackson
10 JUICE NEWTON
11 BARBARA MANDRELL

NORTH CENTRAL
1 NEIL DIAMOND
2 RICHARD SIMMONS
3 JANE FONDA
4 ANNIE
5 CHIPMUNKS
6 BLUE OYSTER CULT
7 JOHNNY MATHIS
8 8 TRACK
9 JUICE NEWTON
10 BARBARA MANDRELL

DENVER/PHOENIX
1 38 SPECIAL
2 RICK JAMES
3 SQUEEZE
4 CHEAP TRICK
5 JOHN COUGAR
6 PATRICE RUSHEN
7 DAZZ BAND
8 ONE WAY
9 MOTELS
10 ASHFORD & SIMPSON

SOUTH CENTRAL
1 RICK JAMES
2 38 SPECIAL
3 JUICE NEWTON
4 ASHFORD & SIMPSON
5 JOHN COUGAR
6 CHEAP TRICK
7 PATRICE RUSHEN
8 NEIL DIAMOND
9 RICHARD SIMMONS

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.
REELING IN THE CATCH — Chicago's Flying Fish label has added four new titles to its "Fine Catch" midline series, which was initiated last September with 35 catalog titles. Single albums by David Amram, Guy Carawan, Bertram Levy and a double album by John Fahey are all priced, direct to the $5.98 line. Flying Fish recently sent out questionnaires to some 1,500 retailers across the country. The questionnaire asks for general store information along with sales data for Flying Fish product, i.e., where and how it's stocked, sold, and sold, and asks for a breakdown of the number of consumers who are aware of the label and how they became aware of it. The questionnaire will aid in developing a subest of stores that are willing to make use of merchandising aids, especially in-store play copies of new releases, and help make retailers aware of the midline. "We want to directly establish a close relationship with retailers and augment our distributors' own promotion plans," says Netter, adding that Flying Fish distributors have been helpful in providing sales information about their accounts. Netter also says that Flying Fish will make merchandising aids like posters and divider cards available if retailers interested.

NARM NOTES — At the recent meeting of the National Assn. of Recording Merchandisers (NARM) board of directors in Toronto, executive vice president Joe Cohen reported excellent figures on two NARM membership cost saving projects. The Bankcard Program, which provides member companies a 2.5% discount rate for Visa and Mastercharge sales in their stores, shows a volume increase of nearly 100% in the first quarter of this year from the same period in 1981. The Bankcard volume, which represents the dollar volume of retail record and tape sales processed through the program, was almost $3 million for the first three months of 1982, up from $1,500,000 in the year before. The program was developed and put into effect in 1981. Participating stores increased 136% from 148 in the first quarter of 1981 to 350 this year. Average ticket size for the first quarter also increased, with the average charge ticket of $19.42 in 1982 up from $18.77 in 1981. An interesting side effect of the program is that, since many NARM members are also Visa and Mastercharge cardholders, each using opposite sides of the card, NARM members interested in further information on both programs can contact Joan Chase at NARM (609) 474-7404.

CBS COLUMBIA GROUP BOWS VIDEO GAME UNIT NEW YORK — CBS/Columbia Group has formed CBS Video Games, a new unit of Gabriel Industries, its toy and game division, to manufacture, market and develop home video games. The unit's formation results from CBS's recent agreement with the Bally Manufacturing Corp., which gives CBS rights to video game and computer rights to games Bally currently has in development as well as games to be developed or licensed during the next four years. (Cash Box, May 1).

CBS Video Games plans to introduce its first product, a "package" of three or more games, all compatible with the Atari Video Computer System, by the end of this year. The new unit also expects to market games compatible with Mattel Intellivision and is currently evaluating the product," said Marmaduke. "I think (Atari) missed a great opportunity for increased market penetration by not going into the video game market. The (IBM) problem has evaporated to a large extent, and Atari has been bleeding, caught up with demand. The demand, though, is still basically for Pac-Man, so we’re very pleased with this news."

CBS Video Games will be headed by Robert L. Hunter. As director, he will be responsible for all marketing, product development, product licensing and video game software acquisition. He will also oversee the newly-formed unit of the CBS/Columbia Group staff, where he was charged with start-up planning of the video game unit. Distribution plans for CBS/Vide Games are currently under discussion. The new unit, however, plans to discuss its marketing and product plans with wholesalers and distributors at the June Consumer Electronics Show (CES). Distributors interested in an appointment during the convention can call (212) 683-7810.

A MILLION MILES AWAY IN ANAHEIM — Shaky City recording group The Pilemous recently held a free parking lot concert at the Whiskey in Anaheim, Calif., where an estimated 2,500 people showed up in the rain to see the band play a seven-song set, which included the current Bamp-distributed single, "A Million Miles Away."

WEA TO DISTRIBUTE ATARI HOME GAMES (continued from page 8) means a heightened merchandising presence for video game product, in addition to insuring adequate product in retail stores. The current Atari home video games, and more than 50 of our City One-Stop accounts are doing very well selling games," Foggelman pointed out. "This latest move by WEA also means that we will be a much better position to effectively merchandise video games for Christmas."

Western Merchandisers’ John Marmaduke, president of the 92-store Hastings Books/Records/Video and Record Town chains, also noted that this new set-up would help maintain fill, which he indicated was a problem earlier on when video games were first introduced but by now has somewhat abated. "(It’s) going to help immensely in generating the product," said Marmaduke. "I think (Atari) missed a great opportunity for increased market penetration by not going into the video game market. The (IBM) problem has evaporated to a large extent, and Atari has been bleeding, caught up with demand. The demand, though, is still basically for Pac-Man, so we’re very pleased with this news."

CBS Columbia Group Bows Video Game Unit

MERCHANDISING

THROWIN’ DOWN — RICK JAMES — GOR- DONT/YOMOTOWN 60036L


MERCHANDISING AIDS: Album Jackets, Posters

SINGLE BREAKOUTS

THIS MAN IS MINE — HEART — EPIC 14-52295


AMARILLO, CRAZY EDDIE — New York, Central One Stop — Nashville, Licorice Pizza — Los Angeles, Cameo — National.

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AMARILLO, CRAZY EDDIE — New York, Central One Stop — Nashville, Licorice Pizza — Los Angeles, Cameo — National.
Country Booking Contracts Still Relatively Free Of Extra 'Riders'

by Stacy Harris

NASHVILLE — Country music stars' names might be showing up with increasing frequency on the pop charts these days, but they have yet to rival their rock counterparts when it comes to adding extra clauses to their booking contracts. Where rock star Bruce Springsteen, for example, reportedly calls for such "riders" as a massage table and masseuse, and a large screen TV, few country acts have gone that far yet.

"I don't think you're going to find too many in country that's going to be a problem," said John McMeen, agent for Bruce Springsteen and who has worked with such country stars as Merle Haggard, Tanya Tucker, the Statler Brothers, Johnny Paycheck and Kenny Rogers over the last decade. "I don't see too much of that sort of thing." But that's not to say that the industry is free of them.

Terry Smith, president of International Celebrity Services (ICS), however, defends the occasionally intrusive rider, ICS books Ricky Skaggs, who specifies a "24-channel mixing board," a sound system, eight stage monitors with on-stage mixing capabilities, and a press. "That's a normal request," he said. "We work hard to give a good show and treat the artist like a star." Smith, who hastened to add that his agency's contract does not include "theatre of his act and his own talents deserves it.

Another of the riders frequently inserted into country booking contracts is: the "Poker." "Some people might think that any food rider would be excessive," conceded MCA publicist and agent Kay Irving. "Jerry Baily," on the other hand, "is a very nice request. He'll work hard to give the artist some peace of mind and some privacy.

A case in point is the Oak Ridge Boys. They'll only use the "poker" to give the band a "private room" to prepare for their show. "I'll just give us dressing room that will lock or give us some privacy to go in and have a drink or whatever you like," said McMeen.

The meals can be quite extensive, but it's the "poker" that Smith feels is the biggest issue. "Where are you going to find a country music artist that will even consider going out on the road and not have a rider?"

"That's not an impossible thing to ask," said Smith. "Some of these old riders don't have a key, so you say, 'Hey, can I have the key to the rider?' It's not as bad as it used to be, but it's still a problem." Smith said that the issue of riders has been "compromised" in the past, but "there are still a few holdouts who will not compromise.

"We have a rider for every day of the week, so we don't have hot dogs two days in a row. It's just that they don't want to eat the same thing." And if the rider is too much of a problem, "we'll just throw him in the car," Smith said.

GREETINGS FROM NIPPER — In honor of her recent signing to RCA Records, singer Donna Fargo was presented with a "kanji" for the label's debut single, "It's Hard To Be A Dreamer (When I Used To Be The Dream)," will be released June 7. At the presentation are (l-r): Joe Gallante, division vice president, marketing, RCA Nashville; Fargo; and Jerry Bradley, division vice president, RCA Nashville, and producer of Fargo's single.

STATION PROFILE

KZLA/Los Angeles: New Competitor Captures Top Spot With More Music

by Tom Roland

NASHVILLE — While country radio has traditionally featured a personality-oriented format that relies heavily on news and information to augment its brand of music, KZLA-FM has, within the space of one-and-a-half years, taken the lead in the lucrative Los Angeles market from perennial top dog KLAC by stressing a continuous flow of music in its programming.

Program director/operators manager Tom Casey explained that he reserves his audience by providing them with a predominate mix of music, incorporating only a bare minimum of talk. The end result netted the Capital Cities Corp. outlet the distinction of being the #1 country station in the West Coast market, posting a 2.5 share in the winter Arbitron survey next to KLAC's 2.2.

"Actually, this is the trend that's been going on over a number of books," notes Casey. "You'll notice the FMers' new reign as kingpins among Los Angeles Country signals, of which there are five in the market. "We feel like we started out with the idea of giving people what they wanted, and we followed through with the idea that the audience deserves to be catered to. With that in mind, we give our audience the music they demand and we keep our news very brief and to the point.

"We try to play as much music as we can, and it is true that we play hit songs, and in, hopefully, 18 songs an hour, sometimes more than that, and we limit the number of commercials very severely. We try to give people a lot of country music.

In promotion of its heavy emphasis on music, the station adopted the popular "three-in-a-row" stance, initiated by KSSS-FM/Dallas several months ago, and, subsequently, the station has given away sums up to $10,000 twice to closely tuned listeners who caught the station playing less than three songs in a row. Casey indicates that both occasions were mistakes, but "that's what radio is all about anyway.

The FMer is in close competition with two other major country stations present within the market, KIIF-FM, formerly KORJ, which is an "energy" station that has attempted to take on a more urban image. In addition, KZZF-FM, formerly LA-AM, has been taken down a half-share, and KIIF-FM, formerly KORJ, invades the L.A. dial from its Orange County location, but, since its dial position is adjacent to that of KZLA-FM, Casey indicates that its signal is usually overshadowed by the local KZLA broadcast.

Stereo Helps

Though both of the Capital Cities stations, have similar formats, it probably utilizes simulcasting, where practical, the FM outlet has five times the share held by the AM affiliate. "We're running a music format, and we're trying to reach as many people as possible," said Casey. "The AM outlet is not the best, but we have the option to hear the AM station.

Parton Sets First

Major Tour Since '79

NASHVILLE — Beginning July 17 at the World's Fair in Knoxville, Dolly Parton will embark on her first major tour of the United States in three years, performing 46 shows in 31 cities between her opening date in Tennessee and the tour finale Oct. 5 in Baton Rouge.

The start of the tour will coincide with the release of the motion picture The Best Little Whorehouse in Texas, which stars Parton and Burt Reynolds. The movie soundtrack, which includes original Parton material, will be released the same month on RCA Records. According to Parton's manager, her new album, "Heartbreak Express.

Besides the World's Fair in Knoxville, the concert trek will include two performances at the Iowa State Fair in Des Moines, Aug. 17; and Ohio State Fair in Columbus, Aug. 21; the Indiana State Fair, Aug. 22; and the Sacramento State Fair, Sept. 5. Additionally, the tour includes six dates at the Trocadero Theatre in New York City, plus one at the Pine Knob Amphitheatre in Clarkston, Mich.; two dates at the Concord Pavilion in Concord, Calif.; and two at the Universal Amphitheatre in Los Angeles; and three days at the Carlson Dining Theatre in Bloomington, Minn.

Tours of Europe and Africa are also being planned.
TOP 75 ALBUMS

1. ALWAYS ON MY MIND - WILLIE NELSON (Columbia FC 37551) 2 12
2. MOUNTAIN MUSIC - ALABAMA (RCA ARL 14299) 1 13
3. WAITIN' FOR THE SUN TO SHINE - RODDY SKAGGS (Epic FC 37193) 4 25
4. BLACK ON BLACK - GEORGE JONES (RCA ARL-14347) 3 14
5. BOBBIE SUE - OAK RIDGE BOYS (MCA 5924) 6 19
6. LISTEN TO THE RADIO - DON WILLIAMS (MCA-5028) 6 8
7. HEARTBREAK EXPRESS - GOLLY PARTON (RCA ARL 14-289) 9 7
8. HIGH NOTES - HANK WILLIAMS, JR. (Sparrow/Curb ST-62102) 5 7
9. BUSTED - JOHN CONLEE (MCA 5110) 18 8
10. SOUTHERN COMFORT - CONWAY TWITTY (Epic EL-60055) 11 15
11. CHARLEY SINGS EVERYBODY'S CHOICE - CHARLEY PRIDE (RCA ARL 43087) 12 9
12. BIG CITY - GEORGE JONES (Epic FC 37199) 7 31
13. THE DUKE'S OF HAZZARD - VARIOUS ARTISTS (Stoic Bros. CDS 1237-11) 16 10
14. STILL THE SAME OLE ME - GEORGE JONES (Epic FC-37166) 10 27
15. FEELS SO RIGHT - ALABAMA (RCA ARL-13100) 14 63
16. WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) - WILLIE NELSON (Columbia KOG 37542) 13 37
17. WINDOWS - THE雏ROPE DANELLS BAND (Epic FC 37949) 15 19
18. THE DAVID FRIZZELL AND SHELLY WEST ALBUM - WALTER BRAS/ (MCA 3604) 17 18
19. INSIDE AND OUT - LEE GREENWOOD (MCA-5205) 29 6
20. FINALLY! - J.C. CHEESE (Warner/Bros/BC 3650) 20 19
21. SEASONS OF THE HEART - JOHN DENVER (RCA ARL-14256) 21 11
22. THE SURVIVORS - JOHNNY CASH, JERRY LEE LEWIS/CAI, PERKINS (Columbia FC 37909) 24 5
23. STRAIT COUNTRY - GEORGE STRAIT (MCA-5749) 23 34
24. IN BLACK & WHITE - BARDARIA MANDELRI (MCA-5759) 39 2
25. FEELIN' RIGHT - RAZZ JAY (RCA ARL 14-229) 22 16
26. THE PRESSURE IS ON - LARRY WILLIAMS, JR. (Elesa/Curb SE-633) 26 39
27. WHEN WE WERE BOYS - THE BELLAMY BROTHERS (Erikta EL-60419) 27 6
28. LAST TRAIN TO HEAVEN - RYAN WILFORD WILLIE (MCA 1355) 28 3
29. SHARE YOUR LOVE - KENNY ROGERS (Liberty LO-1150) 15 57
30. FANCY FREE - OAK RIDGE BOYS (MCA 5208) 25 52
31. WHEN A MAN LOVES A WOMAN - JACK GRAYSON (Capitol KOA 15751) 31 12
32. AIN'T GOT NOTHING TO LOSE - ROBY RARE (Columbia FC 37719) 35 8
33. I'LL ALWAYS LOVE YOU - LARRY WILLIAMS, JR. (Capitol FC 38461) 33 7
34. STEP BY STEP - LIONEL BARRIT (Acetek SE-532) 34 41
35. YEARS AGO - STERLING BROTHERS (Columbia/Sony/SBM 1-6002) 35 37
36. ME AND MY R.C. - LOUIE MANDOLIN AND R.C. BANNON (RCA ARL 14-265) 36 16
37. BET YOUR HEART ON ME - JOHN PHILLIPS (Capitol EL-6001) 41 33

COUNTRY RADIO AND CASH BOX: The Only Trade To Devote A Full Page Every Week To Country Radio!
Our thanks to the following stations for playing "Pepsi Man."

KBMY  KFYNN  WKIX
KCAN  WKBX  WKKN
KFKN  WXOB  WKSS
KLLL  WDXE  WLAS
KNOE  WFAI  WPCM
KRAK  WIRK  WSPS
KSOR  WIXZ  WTMT
KTOM  WJQS  WTOP
KWMT  WKCW  WUBE

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Andy Di Martino • President
Mike Kelly • Vice President
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. SO FINE — OAK RIDGE BOYS - MCA — 42 ADDS
2. HONKY TONKIN — HANK WILLIAMS, JR. - ELEKTRA — 34 ADDS
3. CHEATER'S PRAYER — THE KENDALLS — MERCURY — 33 ADDS
4. NOBODY — SYLVIA — RCA — 32 ADDS
5. I DON'T CARE — RICKY SKAGGS — 21 ADDS
6. AIN'T NO MONEY — ROSANNE CASH — COLUMBIA — 19 ADDS
7. I'M NOT THAT LONELY YET — REBA MCBRERRY — MERCURY — 15 ADDS
8. IF YOU AINT GOT NOTHING... — BOBBY BARE — COLUMBIA — 15 ADDS
9. HEARTBREAK EXPRESS — DOLLY PARTON — RCA — 15 ADDS
10. TALK TO ME LONELINESS — CINDY HURT — CHURCHILL — 15 ADDS

MOST ACTIVE COUNTRY SINGLES
1. TAKE ME DOWN — ALABAMA — RCA — 55 REPORTS
2. ARE THE GOOD TIMES REALLY OVER — MERLE HAGGARD — EPIC — 55 REPORTS
3. DON'T WORRY 'BOUT ME BABY — JANIE FRICKE — COLUMBIA — 48 REPORTS
4. WHAT YOU FALL IN LOVE — JOHNNY LEE — FULL MOON/ASYLUM — 44 REPORTS
5. TAKE ME DOWN — LACY J. DALTON — COLUMBIA — 41 REPORTS
6. I THINK ABOUT YOUR LOVIN' — THE OSMONDS — ELEKTRA — 40 REPORTS
7. I JUST CUT MYSELF — RONNIE MCDOWELL — EPIC — 38 REPORTS
8. OH GIRL — CON HUNLEY — WARNER BROS. — 38 REPORTS
9. I DON'T CARE — RICKY SKAGGS — EPIC — 36 REPORTS
10. WHEN THE LACE JUST WENT — MARTY ROBBINS — COLUMBIA — 36 REPORTS

KZLA/Los Angeles: New Competitor Captures Top Spot With More Music
(continued from page 24)

their music in stereo. Then, too, our AM frequency is down at the far end of the radio dial at 1540...just this side of the glove compartment. Our promotion is all geared toward the FM, too, although we do some cross-promotions, including changes in Arbitron sampling methods and a leveling off in country music's popularity.

Wolf-And-Sue
Arbitron initiated a differential survey treatment (DST) in the L.A. book during the winter period, and, although some say that these efforts bring about more accurate conclusions while stricking a minor blow to other formats, Casey prefers to adopt a "wait-and-see" attitude on the technique in which black respondents are personally contacted by the ratings service.

As far as an overall decline in the popularity of the country format, Casey feels understandably it is as strong as ever. "When we came in in September of 1980.

RADIO GET TOGETHER — Following a recent performance at Billy Bob's in Ft. Worth, Columbia recording artist Bobby Bare took some time out to meet a number of the local radio personalities. Pictured are (l-r) Bobby Kraig, PD, KQLX-FM; Cynthia Henderson, local promotion manager, Columbia Records; Edd Russ, air personality, KLIF-AM; Bare; Danny Duff, PD, KLIF-AM; and Mike McBride, MD, KQLX-FM.

THE COUNTRY MIKE
AFTERNOON AFFAIR — WRJZ/Knoxville continues the station's highly successful Afternoon Affair dating service via the airwaves of east Tennessee. Jessica James, air personality with WRJZ, tells Country Mike the daily service by the station has recently resulted in wedding bells for one couple and the possibility of more to be announced in the near future. Mr. and Mrs. Frank Muschalwhite exchanged vows on May 8 to become the first couple to be matched by the station. As a result of extremely heavy call-ins, WRJZ has been in constant contact with South Central Bell to help manage the overload of calls.

PERSONALITY PROFILES — At the tender age of nine, Mike Anderson probably never knew that in the next 20 years he would be with five radio stations and worked half way around the world, but what nine-year-old is thinking of a local combo could dream that much? After four years of combo action, Anderson caught a job at his hometown station WZZI/Madisonville, Tenn., where he did a little bit of everything for almost two years. He later moved to WENR/Englewood, Ill., for a stint as a DJ for two years. In 1973, he made the decision to join the Air Force to see more of the world. After basic training, Anderson was later CONLEY TO CLEVELAND—Located at Hawaii, while in Honolulu, he worked part-time at KAHU and soon got a familiar job as a DJ where he worked until discharged from the Air Force. Upon his arrival back in Tennessee, Anderson was hired at WUSR to lend a hand in the morning slot. After researching this request, Byrd learned that Dan Rather was the one to receive the special request and shipped the newswoman a "New York Is Putting Its Boots On" T-shirt.

FOUR OR MORE — KIX 106 FM in Dallas recently incorporated its new format of four stations in a row to the delight of country music fans. The station pledges to air four or more songs in a row. To introduce the new format to its listeners, KIX has requested that country music lovers send in a postcard with the names of four friends and an address. Each hour, someone will win a tape of the last 36 songs to call in, with the caller and the card writer splitting prize money of $106.

STAMPEDE VENTURE — Phoenix country station KNIX-FM and WEA promotion are sponsoring a getaway contest to the Calgary Stampede for four days and three nights. The Stampede, June 16-20, will be celebrated as the official opening of Earle Anderson's new Stampede arena.

TORBIT SIGNS WITH PRO — The Great American Cowboy radio program, syndicated in 115 markets by Professional Rodos Network, Inc., has announced the signing of Torbit Radio as national rep for the G.A.C. Network. Peter Powell, president of PRN, tells Country Mike that successful efforts by Torbit with Progressive Farm Network over previous years made the choice to go with Torbit a solid pick.

country mike

DIFFERENTIAL PICKERS
Marc Hahn
KTOM/Salinas
But Love Me — B.J. Thomas — MCA
Country Joe Flint
KOSP/Salt Lake City
 Ain't No Money — Rosanne Cash — Columbia
Jay Phillips
WMAC/Chicago
Just Hooked On Country — Atlanta Pops — Epic
Rick Stevens
KWKH/Shreveport
I'm Not That Lonely Yet — Reba McEntire — Mercury
Bob Sherwood
KIXZ/Amarillo
I Don't Care — Ricky Skaggs — Epic
Marc Andrews
KWJJ/Portland
So Fine — Oak Ridge Boys — MCA
Johnny Steele
KVEG/Las Vegas
Love's Been A Little Bit Hard On Me — Julie Newton — Capitol
Paul Thorne
KUGN/Eugene
Are The Good Times Really Over — Merle Haggard — Epic
Bill Jones
KWJS/Mobile
Rodeo Clown — Mac Davis — Caseblanca
Jim Powell
WYDE/Birmingham
Honky Tonkin' — Hank Williams, Jr. — Electra
Glen Garrett
WCOS/Columbia
I Don't Care — Ricky Skaggs — Epic
Alan Furst
WEED/Pittsburgh
So Fine — Oak Ridge Boys — MCA
Bill Manders
WTOD/Toldeo
Cheater's Prayer — The Kendalls — Mercury
Terry Underliner
WIRK/West Palm Beach
Nobody — Sylvia — RCA
Cathi Hahn
KLAC/Los Angeles
I Don't Care — Ricky Skaggs — Epic

Cash Box/June 5, 10
COUNTRY

OLIVIA AIN'T THE ONLY ONE WHO GETS PHYSICAL — While aerobic dance albums are selling in unprecedented numbers and pop stars like Olivia Newton-John, Diana Ross and Queen are riding atop singles like “Body Language” and “Work That Body,” country stars are also doing something to stay physically active. In last week’s column, of course, you read about the softball activities of Charlie McCoy and the Oak Ridge Boys. The Legends of Golf tourney and later played with pro golfer Ben Crenshaw at the Colonial Invitational. Those who have attended the tournament are Lloyd Crowell, Blane Staine and B.J. Thomas. Finally, the Oak Ridge Boys were invited by Oak Valley Athletics director Billy Martin to perform the national anthem at the ball club’s May 16 home date against the New York Yankees. After throwing out the first ball, the Oaks performed at the Concord Pavilion. Additionally, bass singer Richard Sterban is part owner of the Nashville Sounds with Jerry Reed and Conway Twitty.

AIN'T NO MONEY — But we should expect some cash in short order. The highly anticipated Rosanne Cash album, “Somewhere In The Stairs,” is set for release in early July. Rosanne Cash is a wife of singer John Carter Cash, who recently released a sample of the album cover photo by the Cash Box office. Pitting gold against black, the cover is an instant classic, but if the strains within the grooves are even vaguely similar to last year’s “Seven Year Ache,” the album jacket will almost certainly be ignored once the record goes on the turntable. Once again, the album, which includes current single “Ain’t No Money” and a remake of the Amazing Flames’ “Third Rate Romance,” was produced by husband Rodney Crowell.

POP GOES THE COUNTRY — While country artists have been aiming at the pop charts in recent times, their pop colleagues have begun to shoot at country playlists. Witness the recent success of Billy Ray Cyrus’ “Achy Breaky Heart” and the recent debut of Garth Brook’s “The Dance.”

SINGLE TO WATCH

BRENT LEE — “Keep Me Warm For You” (MCA MCA-52060)
EDDY RAVEN — “She’s Playing Hard To Forget” (Elektra E-47469)
SUE POWELL — “Gonna Love You” (RCA PB-13250)
LLOYD DAVID FOSTER — “Blue Rendezvous” (MCA MCA-52061)

300 Participate In Acuff-Rose Golf Tourney

NASHVILLE — More than 300 people took part in the annual Acuff-Rose golf tournament held May 10-11 at Henry Horton State Park in Chapel Hill, Tenn. Though winning was not emphasized in the two-day contest. Bob Grayson, program director of WIST/Charlotte, was the individual winner with a two under par 142, while the team championship was earned by a team led by Nashville police chief Joe Casey.

Three 50 trophies were awarded for various accomplishments, including awards to Bob Beckham, top A&R golf; Bobby Denon, top disc jockey; and Mickey Newbury, who received the Acuff-Rose award. Marty Robbins closed out the affair, which was held in near-perfect weather, with a concert performance.

Attendees include Eddy Arnold, Boxcar Willie, Jimmy Bowen, Chet Atkins, Ray Baker, Archie Campbell, Floyd Cramer, Ron Chancey, Roger Cook, Danny Davis, Jack Green, Bob Montgomery, Gary Morris, Mickey Newbury, Don Reeves, Whitey Shafer, Peter Sullivan, Buck Trent and Billy Ed Wheeler.
CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted $15.00. CASH OR CHECK MUST ACCOMPANY ALL CROKERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your classified ad we will hold the following issue pending receipt of your check or cash. NOTICE — $158 Classified Advertisers (Outside USA and $75 in your state) subscription price. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 53 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publicatio, 835 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

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 clients stations need qualified people for confidential details. NATIONAL BROADCAST TALENT COORDINATORS, Dept C, P.O. Box 2551, Birmingham, Alabama 35202 (205) 822-3144.

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WEEKLY WEEKLY CASH BOX WEEKLY WEEKLY WEEKLY THE WEEKLY TRADE JOURNAL WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WEEKLY WE
Disney's 'TRON' Expected To Boost Coin-Op Game Revenues

by Jeffrey Reesner

LOS ANGELES — Arcade and other amusement enthusiasts are anxiously gearing up for the July 9th release of TRON, Walt Disney Production's $18 million science fiction film that takes viewers inside a computer's "electronic wonderworld," where agile warriors must struggle to survive by winning a series of life-or-death video game battles. A high-tech fantasy in the spirit of The Wizard of Oz, 2001: A Space Odyssey, Star Wars and Raiders of the Lost Ark, the movie boasts advanced special-effects techniques employing computer-generated imagery and live-action photography illuminated with ultramodern optical work.

Realizing the potential explosion of TRONmania could be the best thing that's happened to vid games since "Pac-Man" hit the scene, the rights to various offshoots from the Disney epic have been scooped up by some of the most well-known companies in the field. The public will see these games simultaneously with the movie's release, with the most exciting entry a TRON coin-operated arcade machine manufactured by Bally Midway utilizing the factory's improved hardware system. "TRON has the best graphics ever seen on a video screen," commented Bally Midway vice president of marketing Stan Jaroski. "What you see in the movie is what you get in the game."

Home game companies are in for the ride as well, with Mattel's Intellivision division producing three different cartridges — "Deadly Disc," "Mazeutron" and "Solar Sailer" (the latter used exclusively in its speech-synthesis Intellivoice module) — while

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INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 33)

Disney’s ‘TRON’ Expected To Boost Coin-Op Game Revenues

(continued from page 33)

Tomy is delivering a hand-held unit patterned after the popular Disney film. The TRON production is expected to be a powerful shot in the arm for the entire amusement game industry, with Bally Midway’s arcade division setting records for coin-op games, Mattel’s cartridges projected to garner $35,000,000 and Tomy’s small toys couldn’t help but bring in $20,000 in sales. The Bally Midway machine officially bows on July 9, but a national TRON tournament is currently underway, with a $100 bank at New York’s Grand Hyatt Hotel and Madison Square Garden just days before the pic’s premiere. Overall, the Disney company is forecasting $400,000,000 in domestic merchandise sales during the summer and fall from products based on characters and situations in TRON.

The Bally Midway, Mattel and Tomy games are all derived from plot elements in writer/director Steve Lisberger’s original screenplay, a basic kid vs. computer tale that stars Jeff Bridges as a hot-shot programmer who’s designed such classic arcade favorites as “Space Invaders” and “Vice Squad,” but whose software ideas are stolen by a giant high-tech communications conglomerate. Attempting to retrieve his ideas, he breaks into one of the industry’s largest corporate data processing rooms, gets zapped by a laser beam and is sent reeling into the master computer’s circuits.

Nearly a full hour of the motion picture takes place within the computer, where Bridges encounters a dazzling civilization of pulsating light and robotic voices that will astound the forces of evil. When he first lands in the alternative dimension, the youthful programmer finds himself trapped in a pool of glowing armor, and thrown into confrontation with robot police “recognizers,” “Battle Zone,” type tanks and inescapable “light cycles” that transverse a seemingly infinite video grid.

According to technicians who worked on the film, TRON will not only show audiences things they’ve never seen before, and still present sounds they’ve never heard, through new aural engineering advancements. Frank Serafine, sound effects designer for the movie, says the picture will feature a “disco” mix of ambient music, and in some cities with employ a special system for “ambient sound” that will be heard in the theater. (For Star Trek: The Motion Picture, The Fog, The Sword & Sorcerer, as well as at Natalie Wood’s last movie, Brainstorm, is using 32 tracks to record different sounds, and even helped out.

Belam To Distribute Sega/Gremlin In N.Y.

SANDIEGO — R.H. Belam Co., Inc., a long time distributor of Sega/Gremlin products in Miami, Fla., is now distributing the line of video equipment throughout the greater New York area.

Belam in New York, as in Florida, carries the complete line of Sega/Gremlin products and fully stocked with the factory’s game parts.

New ADMA Members

CHICAGO — Paul Hudch, executive director of the Amusement Device Manufacturers Assn., announced that Namco-America, Inc. (Sunnyvale, Calif.) and Datatake Corp. (San Clara, Calif.) have been accepted as members of the association.

The applications of both firms were unanimously approved at a Board of Directors meeting held at the association’s headquarters in Des Plaines, Ill., on May 20.

Joe Robison, president, said he was “most gratified to add these two prestigious firms to the growing number of ADMA members.”

New ADMA Members

Jacobs Joins Thomas Automatics

SANTA CLARA, Calif. — Paul C. Jacobs, former president and chief operating officer of Universal S.U.A., Inc., has been named vice president-marketing of Thomas Automatics, Inc. and a full partner in the firm.

Jacobs, a 19-year veteran of the industry, previously held executive positions with Chicago Dynamic Industries, Vectortechnics, Inc., and Eady, Inc. Prior to his experience in the manufacturing business, he owned and operated his own distribution business in Milwaukee, Wis.

First Anniversary

Thomas Automatics, Inc., is just completing its first year in business as a manufacturer of coin-operated video games, principally marketing a successful line of countertop and cocktail table games. The company recently moved into a new 37,500 square foot facility in the heart of Silicon Valley.

Jacobs’ partners in Thomas Automatics are Thomas Tol, Kyle Fields and Michael Gencano. Tol, founder and president of the firm, is of Dutch descent, and originally was in the video game business in his native Holland for about six years. After coming to the United States, he worked for a midwestern coin-machines company for a period of two years and then moved to California to start his own company, Thomas Automatics.

Fields, vice president-engineering, was Tol’s original partner in Thomas Automatics and provided the design expertise for its initial product. He is currently completing a new hardware system that will have software capability as yet unseen in the industry, and is also developing a software system that will be developed on this system for introduction to the trade at this year’s AAMOA show.

Gencano, vice president-manufacturing, originally started in the video business as general manager of Project Support Engineer- ing of Sunnyvale, California.

Thomas Automatics, Inc. is located at 3130 Woodward Avenue in Santa Clara, Calif.

Stern Appoints Zylka And Lentz To Field Service, Marketing Positions

CHICAGO — In line with the recent expansion of its field service department, Stern Electronics, Inc. has appointed Ed Zylka to the new position of director of service operations and special projects. He will be responsible for the administration of the company’s toll-free service “hotline.”

Zylka comes to Stern from Lirios Vending where he worked as a service technician. He is a graduate of Buffalo State College with a degree in Electrical Engineering.

Stern’s field service department is available for telephone assistance weekdays from 8:30 a.m. through 5:00 p.m. Field service engineers are on call to respond to pinball and video product questions as well as problems relating to Seeburg phonographs. The numbers to dial for assistance are (800) 621-6424 and, in Illinois, (800) 572-1948.

At the same time, Tom Campbell, Stern’s director of marketing, announced the appointment of Bob Lentz as sales manager for the company. He comes to Stern from Aardvark International where he served in management for over eight years.

Lentz has worked closely with distributors and operators on a national basis. In his new position at Stern he will be responsible for administration of sales activities for the company’s game line as well as Seeburg phonographs.

According to Campbell, “We are very pleased to welcome Bob to our sales team and feel his contributions to the company will be invaluable.”

Joel Zylka

Bob Lentz

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Industry News

New Equipment

New Dimension

"Rapid Fire," a new release from the Bally Pinball Division, is currently on its way to becoming "one of the biggest hits of the year," according to Tom Nieman, the Division's vice president of marketing.

Described as an exciting new concept in game playing, Rapid Fire utilizes a gun mechanism that shoots balls and has a playfield which consists of advancing lights and stationary targets. The player begins the game with one to four bases (operator adjustable) but can receive additional bases by using a second credit and the bonus credit button. As the game progresses the player is constantly under attack and must repel advancing aliens from boarding and arm their ships by hitting the corresponding targets. Enemy tanks advancing down the sides of the playfield and a sneak attack down the middle must also be repelled by the player.

To aid in the defense there is a Force Field protecting the player's base, which is controlled by buttons on the Pistol Grip Handles. In conjunction with the Force Field, the player can fire his Laser Cannon to destroy the attackers. If destruction is imminent and there is no time to use the Force Field or Laser Cannon, the Panic Button can be used. It results all attackers to their starting position.

In addition, the player can earn Rapid Fire whereby the balls fire continuously while the trigger is held.

Bally has designed Rapid Fire with the operator in mind as well as the player. The game incorporates the standard Bally electronics package to allow for interchangeability. All playfield lights are PC Board mounted for reliability and quick change. Fluorescent lighting has been added to insure long life and better brilliance. The game's playfield surface is made of a super abrasion-resistant lucite.

Rapid Fire is housed in a newly designed contemporary cabinet with eye level display panel for quick reference. The front control panel is fully illustrated and features a six button configuration for greater player involvement.

Wild Wild West

In its latest video game, "Wild Western", Taito America has captured the excitement and adventure of the Old West complete with good guys and bad guys, horseback shootouts and an attempted train robbery, including realistic sounds of gunshots, train whistle and western background music.

It's a wild west shootout, pitting the sheriff against the outlaws and the action accelerates as the game progresses. If one band of outlaws is eliminated another gang appears from behind the moving locomotive train, all ready to get the sheriff.

The player is the sheriff, on horseback and in white, and there are three sheriffs (adjustable) per game. A joystick is provided for maneuvering the sheriff in eight directions and positioning his revolver for firing in eight directions. The sheriff must constantly dodge a steady stream of bullets and will fall if he is shot by one of the outlaws or if he rides recklessly into a cactus, rock, the train or the fort. He'll also lose his turn if he rides off the bridge into the water.

The game is over if three bandits jump on top of the train at once, or if the sheriff is knocked off his horse three times (both adjustable), or if the player loses all three of the sheriffs.

Prehistoric Action

Escaping the deadly Tyrannosaurs while hunting Brontosaurus, Triceratops and Pterodactyls provides the challenge in "Caveman," the newest offering from D. Gottlieb & Co. The machine brings together pinball and video technology plus exciting play action in a truly integrated pinball/video game.

Caveman takes players on a delightful prehistoric chase during which they may move freely from the challenging pinball playfields to joystick operated video maze section. To achieve maximum scoring, the player must learn to switch back and forth.

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.

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Practical arcade experience is required for this position. Total game room responsibilities include hiring/supervising employees, maintaining equipment and reinforcing our quality image.

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You need arcade management experience to qualify. Travel within your assigned territory to oversee multi-location operations is required.

Individuals meeting these qualifications are invited to send their resumes, in confidence, to: Cash Box, Box 101, 1442 S. 61st Avenue, Cicero, IL 60650.
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If you'd like to get involved with our next concert, call Dave West at RADIORADIO, a service of CBS, at 212-975-2097.

†Source: 1980 Arbitron Coverage Study