

CASH BOX

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EDITORIAL The Stage Is Set

With the formation of the Gift of Music Advisory Board last week, the institutional advertising campaign proposed by the National Assn. of Recording Merchandisers (NARM) showed true potential to become, as NARM puts it, "an industry campaign." Representing various segments of the industry — with a strong label presence — the members of the Advisory Board include a number of the top marketing names in the business.

For the campaign to work, all segments of the industry must come together for the common good, and the make-up of the Advisory Board seems to be perfect to achieve that goal. Decisive leadership on the part of the Advisory Board could certainly provide a key element in any success the program ultimately has.

It is also encouraging to see that the campaign has grown beyond its original status as a NARM proposal. The fact that representatives of all segments of the industry are on the Advisory Board shows how all-encompassing the campaign has become. The industry has a chance to truly work collectively to achieve a common goal if this campaign is carried out to its fullest.

The stage has been set. The vast majority of manufacturers have officially committed to support the campaign with voluntary contributions based on unit sales; the Advisory Board has been formed to give the campaign direction; and the NARM professional staff has been primed to implement it. All that remains is to do it.

NEWS HIGHLIGHTS

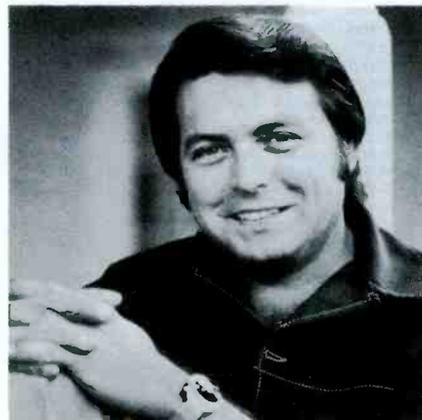
- Managers, concert promoters and booking agents are opening video production divisions (page 5).
- MIDEM is highlighted by a worldwide call for increased anti-piracy efforts and brisk indie action (page 5).
- \$55 million in illegal records, tapes and duplicating equipment seized in 1981 (page 5).
- Foreigner's "Juke Box Hero" and "Do I Ever Cross Your Mind" by Michael Smotherman (new and developing artist) are the top **Cash Box** Singles Picks (page 9).
- Nick Lowe's "Nick The Knife" and "Picture This" by Huey Lewis And The News (new and developing artist) are the top **Cash Box** Album Picks (page 11).

TOP POP DEBUTS

SINGLES	75	I LOVE ROCK 'N ROLL — Joan Jett & The Blackhearts — Boardwalk
ALBUMS	131	FAREWELL SONG — Janis Joplin — Columbia

POP SINGLE
CENTERFOLD The J. Geils Band EMI America
B/C SINGLE
CALL ME Skyy Salsoul/RCA
COUNTRY SINGLE
LONELY NIGHTS Mickey Gilley Epic
JAZZ
THE GEORGE BENSON COLLECTION Warner Bros.

NUMBER ONES



Mickey Gilley

POP ALBUM
4 Foreigner Atlantic
B/C ALBUM
RAISE Earth, Wind & Fire ARC/Columbia
COUNTRY ALBUM
FANCY FREE Oak Ridge Boys MCA
CLASSICAL
GO Shirley Caesar Myrrh

CASH BOX TOP 100 SINGLES

February 6, 1982

	Weeks On Chart	1/30		Weeks On Chart	1/30		Weeks On Chart	1/30
1 CENTERFOLD THE J. GEILS BAND (EMI America A-8012)	1	14	34 SHE'S GOT A WAY BILLY JOEL (Columbia 18-02628)	25	12	68 WANNA BE WITH YOU EARTH, WIND & FIRE (ARC/Columbia 18-02688)	76	3
2 I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA PB-12357)	2	13	35 UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235)	24	14	69 TONIGHT TONIGHT BILL CHAMPLIN (Elektra E47240)	69	7
3 PHYSICAL OLIVIA NEWTON-JOHN (MCA-51182)	3	19	36 YOUNG TURKS ROD STEWART (Warner Bros. WBS 49843)	20	17	70 OH NO COMMODORES (Motown M 1527F)	47	21
4 HARDEN MY HEART QUARTERFLASH (Geffen GEF 49824)	5	17	37 I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)	27	16	71 TAKE OFF BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)	87	2
5 TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)	6	16	38 DADDY'S HOME CLIFF RICHARD (EMI America P-A-8103)	43	4	72 I'LL FALL IN LOVE AGAIN SAMMY HAGAR (Geffen GEF 49881)	88	2
6 WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic 3868)	4	18	39 PAC-MAN FEVER BUCKNER & GARCIA (Columbia 18-02673)	46	7	73 867-5309/JENNY TOMMY TUTONE (Columbia 18-02646)	80	3
7 SHAKE IT UP THE CARS (Elektra E-47250)	12	12	40 ABACAB GENESIS (Atlantic 3891)	45	7	74 MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000)	85	2
8 THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)	11	17	41 TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART (Warner Bros. WBS 49886)	60	3	75 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)	—	1
9 LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)	7	19	42 YESTERDAY'S SONGS NEIL DIAMOND (Columbia 18-02604)	38	14	76 WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA PB-12349)	51	17
10 LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)	9	16	43 LOVE IS LIKE A ROCK DONNIE IRIS (MCA-51223)	48	8	77 ANYONE CAN SEE IRENE CARA (Network/Elektra NW-47950)	84	11
11 HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)	10	15	44 BREAKIN' AWAY AL JARREAU (Warner Bros. WBS 49842)	44	11	78 IF I WERE YOU LULU (Alfa ALF-7011)	52	12
12 SWEET DREAMS AIR SUPPLY (Arista AS 0655)	14	9	45 MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS (Polydor/PolyGram 2189)	50	9	79 MY GIRL (GONE, GONE, GONE) CHILLIWACK (Millennium/RCA YB-11813)	65	20
13 LEADER OF THE BAND DAN FOGELBERG (Full Moon/CBS 14-02647)	18	11	46 SHOULD I DO IT POINTER SISTERS (Planet/Elektra P-47960)	62	4	80 KEEPING OUR LOVE ALIVE HENRY PAUL BAND (Atlantic 3883)	71	9
14 WAITING ON A FRIEND ROLLING STONES (Rolling Stones/Atlantic RS 21004)	16	10	47 WHEN ALL IS SAID AND DONE ABBA (Atlantic 3869)	55	4	81 VOICE ON THE RADIO CONDUCTOR (Montage P-A-1210)	89	2
15 SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBIT (Elektra E-47239)	15	13	48 I BELIEVE CHILLIWACK (Millennium/RCA YB-13102)	54	4	82 PRIVATE EYES DARYL HALL & JOHN OATES (RCA PB-12296)	73	24
16 COOL NIGHT PAUL DAVIS (Arista AS 0645)	17	14	49 OUR LIPS ARE SEALED GO-GO'S (I.R.S./A&M IR-9901)	39	24	83 DO YOU BELIEVE IN LOVE HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)	—	1
17 YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America P-A-8101)	19	11	50 CRAZY (KEEP ON FALLING) THE JOHN HALL BAND (EMI America A-8096)	56	7	84 HERE TO LOVE YOU THE DOOBIE BROTHERS (Warner Bros. WBS 50001)	—	1
18 OPEN ARMS JOURNEY (Columbia 18-02687)	23	4	51 CALL ME SKYY (Salsoul/RCA S7 2152)	66	4	85 EVERY LITTLE THING SHE DOES IS MAGIC THE POLICE (A&M 2371)	72	20
19 TAKE IT EASY ON ME LITTLE RIVER BAND (Capitol P-A-5057)	22	10	52 MORE THAN JUST THE TWO OF US SNEAKER (Handshake WS9 02557)	42	13	86 WHY YOU WANNA TRY ME COMMODORES (Motown 1604 MF)	—	1
20 COME GO WITH ME THE BEACH BOYS (Caribou/CBS ZS5 02633)	21	12	53 LET ME LOVE YOU ONCE GREG LAKE (Chrysalis CHS 2571)	40	12	87 WKRP IN CINCINNATI (MAIN THEME) STEVE CARLISLE (MCA 51205)	75	12
21 THAT GIRL STEVIE WONDER (Tama/Motown 1602 TF)	31	4	54 BOBBIE SUE OAK RIDGE BOYS (MCA-51231)	70	3	88 DON'T LET HIM KNOW PRISM (Capitol P-A-5082)	—	1
22 TROUBLE LINDSEY BUCKINGHAM (Asylum E-47223)	8	16	55 TELL ME TOMORROW — PART I SMOKEY ROBINSON (Tama/Motown 1601TF)	61	4	89 SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER (Profile PRO-5003)	86	7
23 THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444)	26	7	56 ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387)	68	4	90 CIRCLE OF LOVE THE STEVE MILLER BAND (Capitol P-A-5086)	—	1
24 COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia 18-02621)	13	13	57 LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065)	63	7	91 GENIUS OF LOVE TOM TOM CLUB (Sire SRE 49882)	95	2
25 MIRROR, MIRROR DIANA ROSS (RCA PB-13021)	32	4	58 YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619)	64	4	92 PERHAPS LOVE PLACIDO DOMINGO and JOHN DENVER (Columbia 18-02679)	81	4
26 WORKING FOR THE WEEKEND LOVERBOY (Columbia 18-02589)	29	13	59 COULD IT BE LOVE JENNIFER WARNES (Arista AS 0611)	59	9	93 FALLING IN LOVE BALANCE (Portrait/CBS 24-02608)	77	11
27 LOVE IS ALRIGHT TONITE RICK SPRINGFIELD (RCA PB-13008)	28	10	60 WE GOT THE BEAT GO-GO'S (I.R.S./A&M IR-9903)	78	3	94 YOU CAN MADLEEN KANE (Chalet C 1225)	90	7
28 KEY LARGO BERTIE HIGGINS (Kat Family WS9 02524)	30	14	61 LET'S GET IT UP AC/DC (Atlantic 3894)	67	4	95 TAINTED LOVE SOFT CELL (Sire SRE 49855)	98	2
29 SOMEWHERE DOWN THE ROAD BARRY MANILOW (Arista AS 0658)	34	8	62 A WORLD WITHOUT HEROES KISS (Casablanca/PolyGram NB 2343)	57	9	96 POWER PLAY MOLLY HATCHET (Epic 14-02680)	—	1
30 LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288)	36	11	63 IF LOOKS COULD KILL PLAYER (RCA PB-13006)	74	3	97 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWE49854)	82	8
31 SPIRITS IN THE MATERIAL WORLD THE POLICE (A&M 2390)	37	4	64 MY KINDA LOVER BILLY SQUIER (Capitol P-A-5037)	49	12	98 LITTLE DARLIN' SHEILA (Carrere/CBS ZS5 02564)	79	10
32 ALL OUR TOMORROWS EDDIE SCHWARTZ (Atco/Atlantic 7342)	35	9	65 FEEL LIKE A NUMBER BOB SEGER & THE SILVER BULLET BAND (Capitol P-A-5077)	58	8	99 CASTLES IN THE AIR DON McLEAN (Millennium/RCA YB-11819)	83	16
33 SEA OF LOVE DEL SHANNON (Network/Elektra NW-47951)	33	10	66 DON'T STOP BELIEVIN' JOURNEY (Columbia 18-02567)	41	15	100 NEVER TOO MUCH LUTHER VANDROSS (Epic 14-02409)	93	19
			67 TAKE MY HEART KOOL & THE GANG (De-Lite/PolyGram DE 815)	53	18			

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abacab (Hit & Run — ASCAP)	40	Harden My Heart (Narrow Dude/Bonnie Bee)	4	Tainted Love (Equinox — BMI)	95
All Our Tomorrows (ATV/Schwartzcake)	32	Good/Geffen Kaye — ASCAP	4	Take It Easy On Me (Colgems-EMI — ASCAP)	19
Anyone Can See (Carub Proun's — ASCAP/Fedora — BMI)	77	Here To Love You (Snug—BMI)	8	Take My Heart (Delightful/Second Decade — BMI)	67
A World Without (KISS — ASCAP/Undercut/Metal Machine — BMI)	62	Hooked On Classic (Copyright Control)	11	Take Off (McKenzie Brothers Music — PRO Canada)	71
Bobbie Sue (House of Gold — BMI)	54	I Believe (ATV Music Of Canada/Some Sung Songs/Solid Gold — PRO-Canada)	48	Tell Me Tomorrow (Chardax — BMI)	55
Breakin' Away (Al Jarreau/Desperate/Garden Rake — BMI)	44	I Can't Go (Fust Buzza/Hot-Cha Six Continents — BMI)	2	That Girl (Jobete & Black Bull — ASCAP)	21
Call Me (One To One — ASCAP)	51	If I Were You (Blackwood + Fullness Music — BMI)	78	The Sweetest (Sterling/Addison St. — ASCAP)	8
Castles In The Air (Mayday/Benny Bird — BMI)	91	If Looks Could (Tunetworks/Big Stick — BMI)	63	Through The Years (Peso/Swanee BRAVO! — BMI)	23
Centerfold (Center City — ASCAP)	1	I'll Fall In Love (WB/The Nine Music — ASCAP)	72	Titles (Spheric B.V./WB Music — ASCAP)	45
Circle Of Love (Sailor—ASCAP)	90	I Love Rock (Finchley—ASCAP)	75	Tonight (Irving/Foster Frees/X-Ray — BMI)	69
Come Go With Me (Gil/See Bee Music — BMI)	20	I Wouldn't Have (Pi-Gem — BMI/Chess — ASCAP)	37	Tonight I'm Yours (Riva/WB — ASCAP)	41
Comin' In (Songs Of Bandler-Koppelman/Landers-Whiteside/Emanuel — ASCAP)	24	Keeping Our Love (Sienna — BMI/WB Music/Easy Action — ASCAP)	80	Trouble (Now Sounds — BMI)	22
Cool Night (Webb IV — BMI)	16	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI)	28	Turn Your Love (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP)	5
Could It Be Love (Gee Sharp — BMI)	59	Leader Of The (Hickory Grove Admin. By April Music — ASCAP)	13	Under Pressure (BMI Queen Ltd./Beechwood/Bewlay Bros./Fleur Ltd.)	35
Crazy (Siren Songs/Clean Cut Tunes — BMI/ASCAP)	50	Leather And Lace (Welsh Witch — BMI)	10	Voice On The Radio (Franne Golde/Mac's Million/Modern American — BMI/ASCAP)	81
Daddy's Home (Big Seven — BMI)	38	Let's Groove (Sagfire/Yougoulei — ASCAP pend.)	9	Waiting For A (Somerset/Evansongs — ASCAP)	6
Don't Let Him Know (Adams Communications/Calypto Toonz/Irving/Procan—BMI)	88	Let Me Love You (Peso — BMI/Almo — ASCAP)	53	Waiting On A Friend (Colgems-EMI — ASCAP)	14
Don't Stop Believin' (Weed High Nightmare — BMI)	66	Let's Get It Up (J. Albert Ltd., Marks Music — BMI)	61	Wanna Be With You (Sagfire/Yougoulei — ASCAP)	68
Do You Believe (Zomba Enterprises—BMI)	83	Let The Feeling (WB Music/Peabo — ASCAP)	57	We Got The Beat (Daddy — Oh Music)	60
867-5309/Jenny (Tutone-Keller — BMI)	73	Little Darlin' (Land of Dream — ASCAP)	98	When All Is Said (Countess Songs, Ltd. — BMI)	47
Every Home Should (Blackwood — BMI)	97	Love In The First (House Of Gold — BMI)	30	Why You Fools (Patricia Music — BMI)	76
Every Little Thing (Virgin — Admin. In U.S. by Chappell — ASCAP)	85	Love Is Alright (Robie Porter — BMI)	27	Why Do Wanna (Jobete+Commodores Ent. — ASCAP)	86
Falling In Love (Daksel — BMI)	93	Love Is Like (Bema — ASCAP)	43	WKRP In Cinn. (MTM/Fast Fade — ASCAP)	87
Feel Like (Gear — ASCAP)	65	Mirror, Mirror (Bandler-Koppelman/Jay Landers/Gravity Raincoat/Rosstown — ASCAP)	25	Working For (Blackwood/Dean Of Music — BMI)	26
Genius Of Love (Metered Music Admin. By Ackee — ASCAP)	91	More Than Just (Shell Songs — BMI/Sneaker — BMI/Homegrown — BMI)	52	Yesterday's Songs (Stonebridge Music — ASCAP)	42
		My Girl (ATV Music of Canada/Sung Songs/Solid Gold — P.R.O.-Can.)	79	You Can (GMPC Music)	94
		My Guy (Jobete — ASCAP)	74	You Could Have Been (ATV Music — BMI)	17
		My Kinda Lover (Songs Of The Knight — BMI)	64	Young Turks (Riva/Nite-Stalk — ASCAP)	36
		Never Too Much (Uncle Ronnie's — ASCAP)	100	You're My Latest (Mighty Three — BMI)	58
		Oh No (Jobete + Commodores Ent. — ASCAP)	70		
		One Hundred Ways (State Of The Arts/Eliza M./Ritesonian — ASCAP/Kidada/Mr. Melody — BMI)	56		
		Open Arms (Weed High Nightmare — BMI)	18		
		Our Lips (Gotown/Plagent Visions — ASCAP)	49		
		Pac-Man Fever (BGO — ASCAP)	39		
		Perhaps Love (Cherry Lane — ASCAP)	92		
		Physical (Stephen A. Kipner/April/Terry Shaddick — ASCAP/BMI)	3		
		Power Play (Mister Sunshine—BMI)	96		
		Private Eyes (Fust Buzza/Hot-Cha/Six Continents — BMI)	82		
		Sea Of Love (Ford Knox — TEK — BMI)	33		
		Seasons Of Gold	89		
		Shake It Up (Lido Music — BMI)	7		
		She's Got A Way (April/Impulsive — ASCAP)	34		
		Should I Do It (Unichappell/Watch Hill — BMI)	46		
		Someone Could (Briarpatch/Debdave — BMI)	15		
		Somewhere Down (ATV/Mann & Weil Songs/Snow — BMI)	29		
		Spirits In A Material (Virgin - Adm. In U.S. by Chappell — ASCAP)	31		
		Sweet Dreams (Careers/Bestall Reynolds — BMI/Riva Music, Ltd. (PRS)	12		



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

CASH BOX NEWS



DISTRIB OF THE YEAR — Chrysalis Records recently presented Seattle-based Pacific Records and Tape (PRT) distributors with its annual Distributor of the Year award. Pictured are (l-r): Sal Licata, president of Chrysalis Records; Claudette Ernsdorf, PRT sales; Robert Nesbitt, Chrysalis field representative; Ed Richter, sales manager for PRT; Kathy Monahan, PRT promotion; and Stan Layton, Chrysalis vice president of sales.

Labels Expect Satellite Web To Open Up Radio Airwaves

by Larry Riggs

NEW YORK — The recent growth of satellite-fed radio networks — a trend that will see close to 30 nationwide webs in operation by the end of the year — will initially provide a welcome effect at radio by opening more avenues for product by new and developing artists, according to a *Cash*

Box survey of label promotion executives.

However, while promotion executives were generally optimistic that the satellite-fed networks would provide more opportunities for exposure in the short term, none were willing to comment on the long-term effects in light of the attrition that will almost surely thin the ranks over the next 12-18 months.

In the last year, in addition to expansions by such major broadcasters as ABC, CBS, NBC, RKO and Mutual, such independent webs as Burkart/Abrams' Satellite Music Network (SMN), which programs A/C and country music to over 100 stations nationwide, and Sunbelt Broadcasting's AOR-formatted Transtar web were announced, as was country-formatted United Stations, which expects to air this Spring. In view of such developments, promotion people see some promise ahead for the record business.

"I don't really know, but my business sense tells me that they're going to grow and serve the secondary and tertiary markets," said Peter Gidean, vice president of promotion at Handshake Records. This sentiment was echoed by other executives. "With the ever-growing costs of radio stations, they (the new networks) allow opportunities that computerization never did allow them," said Scott Kranzberg, senior vice president at Boardwalk Records. Kranzberg added that he services the SMN with records as he would any radio station.

Hard For New Acts

The labels were somewhat divided about what sort of exposure the webs will be able to give their acts. "It will be harder to break into the playlist of a satellite network," said Billy Bass, vice president of pop promotion at Motown Records. "The satellite networks will tend to be more selective and play the music of established artists." Bill Cataldo, vice president of promotion at PolyGram Records, agrees on this point. "It's going to be hard to break new acts such as Novo Combo on them," he said.

The satellite network can, at the same time, give an artist greater exposure than a single radio station, a fact no overlooked by the promotion people. "It works both ways," said Linda Kirishjian, manager of national album promotion at Columbia Records. "Networks like those could give an act national exposure."

On the other hand, Handshake's Gidean believes that proliferation of the webs will necessitate a programming policy different from playing just the hits. "With more satellite networks, they'll just have to loosen up a bit," he said. "Every station has got to

(continued on page 28)

(continued on page 15)

Managers, Promoters, Agents Expand Into Vid Production

by Michael Glynn

LOS ANGELES — The emergence of video production entities under the corporate umbrellas of major management, concert promotion and booking agencies is rapidly becoming commonplace, as the demand for specialized programming from the new home delivery systems, particularly in the area of music, continues to grow. Ever-mounting competition between network, syndication, pay cable and subscription TV services, as well as increasing opportunities in the videocassette and disc market, has prompted many self-contained firms to begin offering a variety of production packages and services for a variety of markets.

Invariably, these companies are not limiting themselves solely to in-house production projects for their own clients, although in many cases such projects are often used to help launch a video operation. Alive Enterprises, for example, got off the ground 1½ years ago with client Blondie's "Eat To The Beat" video for Chrysalis, but has since branched out into outside productions for MTV and others, according to Alive executive Bob Emmer. More recently, the Performance Video Division of John Scher's New Jersey-based Monarch Entertainment pacted with RCA SelectaVision VideoDiscs to develop music programs, with two of its initial projects featuring such management clients as the Allman Brothers and Dave Edmunds, among others.

In addition, manager Tommy Mottola's N.Y.-based Champion Entertainment, which is presently involved with the development of various film properties for the Ladd Co. through its Champion Films, is planning on producing a special starring clients Daryl Hall & John Oates as the first project for its new video division. Like others, Mottola says that the company is looking to create a wide range of programming to service a number of different, and specialized, outlets.

"Specifically, we will be producing shows, musical concerts, music concept

shows, theatrical plays, documentaries and other forms of programming with pay TV services, videodiscs and videocassette sales, foreign distribution and commercial TV syndication in mind," stated Mottola. "This new division is a logical extension of our entry into the feature film business of

(continued on page 19)

Video Leads Way As 1981 PX Sales Increase By 11%

by Michael Martinez

LOS ANGELES — Revenues from record and tape sales generated internationally throughout the U.S. Armed Services stores totaled \$70 million in 1981, an 11% increase over the 1980 total of \$62.4 million, according to data supplied by the federal government's Record Distribution Activity (RDA) department in Atlanta.

According to RDA chief Steve Fair, the biggest growth area last year was in prerecorded video movies, which totalled \$7 million in 1981, a 43% jump over last year's \$4 million total. He said nearly all revenues were from sales, although some of the European stores operated rental programs.

The RDA, which operates in conjunction with U.S. Army and Air Force Exchange Services, distributes to approximately 650 PX and BX stores around the world.

Fair said that 60% of the music material shipped by the RDA was records, while audio tapes comprised the balance. He also noted that cassettes had increased their share of the tape market to 95% from 80% in 1980.

The RDA chief noted that only the top 10 titles and selected country product were shipped in 8-track form by the RDA. He said that country, a genre that usually sells well in the 8-track configuration, never sold that well overseas.

(continued on page 27)

\$55 Million In Illegal Records, Tapes; Duping Equipment Seized In 1981

NEW YORK — In 1981, agents of the Federal Bureau of Investigation (FBI) and local law enforcement agencies, along with the anti-piracy intelligence unit of the Recording Industry Assn. of America (RIAA), confiscated over \$55 million worth of record counterfeiting and audio and video tape duplicating equipment, pirate and counterfeit 8-tracks and cassettes, bootleg record albums, cassettes and videocassettes and related materials.

According to Jules Yarnell, RIAA Special Counsel, Anti-Piracy, the estimated value of confiscated audio and video hardware and software represents only a sampling of 47 major actions in 19 states in the recording industry's continuing effort to reduce piracy and counterfeiting.

Among software recovered were 169,000 bootleg records, 54,000 pirate and counterfeit LPs, 8-tracks and cassettes, 3,280 audio masters and 550 videocassette masters, 17,800 bootleg record jackets, 780,000 pirate labels, 5,000 promotional albums and over 216,000 as-yet unidentified record albums were also seized.

Appellate courts also upheld several key decisions and verdicts backing the constitutionality of various anti-piracy laws. In addition to the well-publicized Sam Goody trial, the RIAA scored 1,981 other legal victories such as the largest judgement ever levied against a tape pirate by the Wiscon-

sin Court of Appeals which occurred on Oct. 27. The higher court upheld the decision of a Milwaukee County court that levied compensatory damages against E.C. Tape Service and David Heilman in the amount of \$6,740,728 and punitive damages of \$1 million.



MERITORIOUS MOMENT — Stevie Wonder (l) received the special Award of Merit at the recently televised American Music Awards. Wonder was also named Favorite Male Soul Vocalist. Shown congratulating Wonder is Motown labelmate Lionel Richie, Jr. who received two awards for his chart-topping duet with Diana Ross, "Endless Love." Story appears on page 6.

Wonder Tribute Highlights 9th American Music Awards

by Michael Glynn

LOS ANGELES — Liberty recording artist Kenny Rogers grabbed the lion's share of the awards, but it was Tamla/Motown artist Stevie Wonder who turned out to be the star of the 1982 American Music Awards, televised nationally on ABC-TV Jan. 25. Despite the fact that a surprised Rogers, appearing on the program via satellite link-up from Atlanta, walked away with three awards, for Favorite Album in both the pop/rock and country categories (his "Greatest Hits" package) and Favorite Pop/Rock Vocalist, Wonder stole the show in an emotional presentation ceremony for his special Award of Merit this year.

Approximately 17 million viewing households watched as Wonder tearfully accepted his award before a standing ovation from the approximately 3,000 gathered at the Shrine Auditorium here, from which the telecast originated. The presentation, led by Lionel Richie, Jr., also featured a "live" musical tribute from Ella Fitzgerald, Quincy Jones, Ray Parker, Jr., Teena Marie and the show's three hosts — Glen Campbell, Donna Summer and Sheena Easton — who performed the singer's "You Are The Sunshine Of My Life" and "Isn't She Lovely," changed to "Isn't He Lovely." Videotaped messages of congratulations were also aired from Paul

McCartney, Diana Ross, Ray Charles and Barry Gibb of the Bee Gees.

Wonder then performed three songs of his own — "Sir Duke," his current single "That Girl" and "Superstition." Previous recipients of the special Award of Merit include Bing Crosby, Berry Gordy, Jr., Irving Berlin, Johnny Cash, Perry Como, Benny Goodman, Chuck Berry and Ella Fitzgerald.

Among the other highlights of the two-hour show was a salute to Australian music, led by expatriate countrymen Olivia Newton-John, Rick Springfield and Andy Gibb. Performing via a transcontinental satellite feed from Sydney were the Little River Band and Air Supply, who also took the Favorite Pop/Rock group award.

Ballads Reign

In the awards themselves, ballads reigned as favorite singles, with Diana Ross and Lionel Richie, Jr.'s "Endless Love" named in both the pop/rock and soul categories, while Anne Murray's "Could I

(continued on page 13)

NARM Appoints 'Gift Of Music' Advisory Board

by Michael Martinez

LOS ANGELES — With its first priority being development of the "team concept," an 18-member "Gift of Music" Advisory Board was recently formed by National Assn. of Recording Merchandisers (NARM) president John Marmaduke, who will also chair the committee.

The diverse board, which is comprised of members from every segment of the industry, began meetings Feb. 1-2 at the Waldorf Astoria in New York, where it focused on implementation of the NARM institutional advertising campaign in connection with gift-giving opportunities for Mother's Day, Father's Day and school graduations.

But, as NARM executive vice president Joe Cohen, who developed the institutional ad proposal, said, the initial goal would be structuring and organizing the Advisory Board, which will attempt to make best use

(continued on page 13)

45 Price Hikes Pose Problems For Jukebox Operators

by Jennifer Bohler

NASHVILLE — If record companies don't listen to and heed the problems of the jukebox industry, there may not be a jukebox industry in 1990 to listen to, according to one prominent route owner. The rising cost of records and of manufacturing and maintaining jukeboxes, the Copyright Royalty Tribunal (CRT) debate and the declining amount of floor space available to jukeboxes are but some of the problems operators are faced with this year. However, contrary to popular belief, video games are not necessarily having an adverse effect on the industry and are not cutting into jukebox profits. One operator even said he felt that the popularity of jukeboxes has been enhanced as a result of the video game explosion.

While the Amusement & Music Operators Assn. (AMOA) last year was successful in defeating the CRT's location list proposal for jukeboxes, operators are still required by law to pay an \$8 license fee per box and to register them with the Copyright Office. The association has also filed an appeal with the 7th Circuit U.S. Court of Appeals contesting the CRT's decision to raise the license fee to \$25 effective Jan. 1 of this year.

Many neighborhood restaurants and taverns that traditionally have installed jukeboxes today are giving way to fast food restaurants that feature piped in muzak, thus decreasing the number of locations available to operators.

Most Volatile Problem

But perhaps the most volatile problem currently facing jukebox operators is the recent price increase of the single record adopted by many of the major record companies. RCA was the first label to institute a price increase on the 45 configuration from \$1.69 to \$1.99 in November (*Cash Box* Nov. 14, 1981). Since that time, WEA, MCA, PolyGram, Capitol and Millennium have also adopted the \$1.99 price.

"The price increase of the single has caused us problems," said Don Van Brackel, of Van Brackel and Sons, Inc.,

(continued on page 12)

CASH BOX

Cash Box Gospel Section Expands

Effective with this issue, the *Cash Box* Gospel music section will appear each week instead of every other week. At the same time, *Cash Box* has revised its Gospel chart research methodology to reflect the increasing sales of gospel product by secular records stores and distributors.

Gospel record labels have been making significant inroads into the secular marketplace with the successes of such leading Christian artists as Cynthia Clawson, Benny Hester and Andrae Crouch. Therefore, *Cash Box* has expanded its gospel music coverage to aid in the career development of these talented and inspired performers.



NINTH ANNUAL AMERICAN MUSIC AWARDS — The Ninth Annual American Music Awards presentation show was held Jan. 25 at the Shrine Auditorium in Los Angeles and broadcast live over the ABC-TV network. Awards were presented in 15 categories as voted by a cross section of the American record-buying public. The TV

special was produced by Dick Clark Teleshows. Pictured in the top row at the awards ceremony are (l-r): members of Kool And The Gang, Gary U.S. Bonds and Barbara Mandrell. Pictured in the bottom row are (l-r): Rick James, Lionel Richie, Jr. and Stephanie Mills.

The buying public has always held a certain curious fascination with husband and wife singing teams, and Louise Mandrell and R. C. Bannon are no exception. In the past few years, they have made great strides in establishing themselves not only as excellent and capable solo acts, but as a duo to be reckoned with. Their successes, both on an individual basis and as a team, are illustrated by such honors as Mandrell's 1981 Most Promising Female Vocalist and Bannon's 1980 Most Promising Male Vocalist awards from fan-oriented publication *Music City News*, as well as a nomination for Duet of the Year from the Academy of Country Music.

The duo's recently released RCA album, "Me And My R.C.," is, in a sense, a showplace for three different acts. As in their stage show, the duo is featured on six cuts on the album (produced by Tom Collins), while Mandrell and Bannon each take a turn with two solo cuts apiece, produced by Eddie Kilroy. This variation adds yet another dimension to the overall album.

Mandrell and Bannon first met during Fan Fair in Nashville in 1977 and were married two years later. Up until that time, both artists had experienced considerable success, R. C. as both a singer and songwriter ("Only One Love In My Life" and "Women Get Lonely") are a couple of Bannon-penned tunes) and Mandrell as part of the immensely popular Mandrell Family.

At quite a young age, Mandrell mastered the banjo, fiddle and guitar and became a performing member of the Mandrells at age 15. The band, composed of her parents, Irby and Mary, and two sisters, Barbara and Irlene, toured a number of military installations in the U.S. and abroad. She later stepped out on her own and eventually landed a recording contract with Epic Records.

Bannon, a native of Dallas, began singing at age four in his father's Pentacostal Church. His youthful years were spent working professionally as an entertainer and as a disc jockey in Seattle. In 1973 and 1974, he toured the country as opening act for Marty Robbins, who urged Bannon to move to Nashville to pursue his career. Instead, he recorded briefly for Capitol Records on the West Coast, but in April 1976, he took Robbins' advice and moved to Nashville. The next few years saw him working as a disc jockey in a local disco, as a staffwriter for Warner Bros. Music, a recording artist for Columbia and now with RCA.

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NEW FACES TO WATCH



Terry Gregory

Terry Gregory may have just had her first hit record last year, but she has actually been a public performer since the age of four.

Gregory's mother used to teach her standard songs like "Catch A Falling Star And Put It In Your Pocket" and "Jesus Loves Me," and when she mounted a counter in her father's grocery store to give a rendition of "Ma, He's Making Eyes At Me" for the customers, her mother's lessons suddenly became an obsession.

"I loved it," she reminisces. "I'd get up on the counter and sing for them. Then I'd proceed down the street and go to the cleaners and the jewelers, the beauty salon... I'd go down to this moving van company where they'd be sitting there waiting for their paychecks on Friday and sing for them. I loved the attention."

Spurred on by the support of her captive audiences, Gregory began to pattern herself after female singers like Janet Lennon and Connie Frances and entered her first major competition in Rockville, Md. while attending Montgomery College. A second-place finish in the National Country Music Championships gave Gregory the opportunity to perform at several shows with Dolly Parton and Billy "Crash" Craddock. While Gregory was originally asked to do two numbers, she was allowed to do seven on the basis of the audience response.

Gregory's taste for the stage grew, and she joined a rock band, subsequently leaving it to enlist with Fire & Ice, a Top 40 band that played clubs along the eastern seaboard, especially in the Washington, D.C. area. On the advice of industry-wise friends, Gregory eventually headed for the opposite coast, Los Angeles, where she met publisher Al Gallico.

Gallico believed in the young songstress' abilities and subsequently introduced her to Ron Alexenburg, who signed her to his label, Handshake Records.

Gregory's first hit single, "Just Like Me," took her into the Top 20 of the **Cash Box** Country Singles chart last July and was strong enough to earn her the **Cash Box** award as the #2 new female vocalist for country singles in 1981. A second release, "I Can't Say Goodbye To You," made an equally worthy dent in the charts. Plans call for her second album, as yet untitled, to be released in late-February or March.

Her talent has not limited her to radio, however, as Gregory has also pursued her dramatic interests with appearances on TV shows like *Merv Griffin* and several pilots, including the Dick Clark-produced *Legend Of Country Music*, *The Bobby Wright Show* and *The Bobby Vinton Show*. She's also continued her live performances, opening shows for Mac Davis, Terri Gibbs, Doug Kershaw and Bill Cosby.

Alexenburg, president of Handshake, was impressed with Gregory from the first time he met her and listened to her tapes. "Terry is very dedicated to her artistry," he comments.

Gregory's face may not be new for long. In addition to her appearances on TV talk shows and television pilots, she recently appeared before millions on the "Love" float in the Orange Bowl parade, and now she hopes to hook up with a major artist on a concert tour and get her old band back together.



The Waitresses

No one's really certain what direction rock music will take in the '80s, but if PolyGram recording group the Waitresses and its new album, "Wasn't Tomorrow Wonderful," are any indication, women will certainly be playing a more prominent role.

The brainchild of guitarist/producer/songwriter Chris Butler, the idea for the Waitresses was conceived in Akron and born in New York, and everything about the co-ed unit—from its wry wit to its decidedly female identity suggests an alternative to what Butler termed the "misogynist rock 'n' roll mode."

While rock 'n' roll has traditionally relied on universal concerns of youth for its themes, the majority of bands have been composed of men and tackled issues from the male point-of-view. But Butler saw no reason why the roles couldn't be reversed with the universality left intact.

"I originally started off wanting to present a portrait of the modern woman," recalls Butler. "But as the idea developed, I started to notice that I had a pretty wide room to work in. If you neuter the voice and change a few words, you'll find that the Waitresses are talking about universals. The song 'Quit' is a perfect example — that could be anybody with their boss."

To help establish the band's identity, Butler enlisted the aid of Patty Donahue as lead vocalist, and the group debuted in 1978 on a Stiff compilation LP of Akron-based bands.

"There was no Waitresses when we recorded that," said Donahue. "Chris would get a bunch of Akron people together from bands like Tin Huey and Pere Ubu and record them on a little basement cassette, and that was the Waitresses."

But the "band" managed to create a stir, and the Waitresses found themselves contributing to more compilation projects. It seemed as if the Waitresses' time had come. "I was still going to Kent State, and Chris called me and said, 'Wanna come to New York and make an album?'" recalls Donahue. "We still didn't know if we'd become a working band or what. But things went so well, and we found ourselves playing places like the Peppermint Lounge. We didn't even have an album! We couldn't believe it."

While things went well for the band on a street level, it took some time for head Waitress Butler to convince the record industry. "I thought we'd have no trouble selling the album," he said. "Here's an inventive, interesting band, taking chances, but aware of commercial realities, i.e. geared to sell. Our single did a healthy business for a poorly distributed independent by an unknown band. But I'm making no secret of it — we had a hard time selling this album. I spent a lot of time worrying whether we were the one-hit wonder. Then when 'Christmas Rapping' got so much radio play, I relaxed a little. I thought, 'Thank God! We're a two-hit wonder!'"

PolyGram finally became the label to print and distribute the Ze-produced album, and early indications are that the label will not regret it. AOR stations have been quick to jump on the LP, as much for its glib humor as its uniqueness.

"We wanted to present the Waitresses in an entertaining way," said Butler, "but I didn't want all that misogynist stuff."

ABC's *Fridays* Succeeds With Daring Music Booking Policy

by Marc Cetner

LOS ANGELES — While there are several late night network talk and variety shows that are geared toward providing new and developing musical artists with that much needed national exposure, perhaps the most progressive and downright daring in terms of its booking policy is ABC-TV's comedy showcase *Fridays*. For three seasons now the show has consistently brought both new rock-oriented acts (Split Enz, Pretenders, Stray Cats) as well as artists in transition (Kim Carnes, King Crimson, The Jefferson Starship) into the homes of America via late night television.

Even before the show had won over enough watchers to beat chief competitor *Saturday Night Live* in the ratings battle, *Fridays* demonstrated one of the most adventuresome music booking policies in television, presenting the American TV premieres of The Pretenders, Split Enz, The Plasmatics and Rockpile. In recent



Chuck Hill, Bibi Green

months *Fridays* has grown even bolder, airing a show featuring unsigned (in America) rockabilly sensations The Stray Cats and scheduling an upcoming program starring local L.A. roots rockers The Blasters.

'From The Heart'

"We're fortunate on *Fridays* because the criteria for booking an act isn't dictated by record sales alone," says Chuck Hill, who books the music for the Los Angeles-based show with cohort Bibi Green. "If an artist is beginning to create a national groundswell, a videotape is especially exciting or an act has earned critical acclaim, then we'll consider them for the show. A lot of our bookings come right from the heart."

But *Fridays* musical programming is not simply based on educated hunches. Both Hill and Green have strong backgrounds in management and sound engineering, and other *Fridays* booking decision makers — producer/director John Moffitt and ABC vice president of programming Stu Bloomberg — are quite familiar with the music business.

"It's not like banging our heads against a network wall when we want to bring a new act on the show," notes Hill. "There hasn't been an act that we've suggested for the show that Bloomberg hasn't known about, and Moffitt's experience with music began with the Stones and The Beatles when he was directing *The Ed Sullivan Show* early on in his career."

Although *Fridays*' liberal booking policy has been in place for quite sometime, it took a little experimenting before a more progressive musical philosophy was put into effect. "We'd booked mostly strong selling acts or artists that had worldwide acclaim like Graham Parker and The Clash until the fall of 1980," explains Hill. "Then we decided to book Split Enz on a show because we thought they'd really go over well. That turning point show got great ratings and we became more confident."

One of the most controversial bookings for the show was, of course, the TV debut by New York-based shock rock group The Plasmatics, which network officials were more than a little concerned about, according to Hill.

"They were scared to death at first," says Hill, "but the band was a lot less destructive and violent than we'd thought they'd be in a live TV situation. We were first with The Plasmatics and then they became regulars on Tom Snyder."

Green recalls appearances by Kim Carnes and The Jefferson Starship as other first time triumphs. "Kim's appearance was early on in *Fridays* run and people felt she was Kenny Rogers' sidekick still. We feel we're partly responsible for opening up her new sound to people. The Starship appearance was special because it represented the first time the band had performed with Grace Slick as a member in three years," she says.

(continued on page 27)

Holm, Clawson Top List Of Dove Award Nominees

NASHVILLE — Dallas Holm and Cynthia Clawson lead the pack in nominations for the upcoming Gospel Music Assn. (GMA) Dove Awards, set for March 3 at the Opryland Hotel here. Holm chalked up six nominations, including Gospel Artist of the Year, Gospel Group of the Year (with Praise), Gospel Song of the Year, Male Vocalist of the Year, Gospel Songwriter of the Year and Contemporary Gospel Album of the Year; while Clawson was nominated in four categories — Gospel Artist of the Year, Female Vocalist of the Year, Album Cover of the Year and Inspirational Gospel Album of the Year.

In addition to Holm and Clawson, Andrae Crouch, Sandi Patti and The Imperials are in the running for Gospel Artist of the Year. In the Female Vocalist of the Year category, Tanya Goodman, Amy Grant, Reba Rambo McGuire and Christine Wyrzten have been nominated along with Clawson and Patti. Joining Holm in the running for Male Vocalist of the Year are Rusty Goodman, Gary McSpadden, David Meece and Russ Taft.

The complete list of nominations in 18 categories is as follows:

- Gospel Artist of the Year**
Cynthia Clawson, Andrae Crouch, Dallas Holm, Sandi Patti, The Imperials
- Gospel Group of the Year**
Andrus, Blackwood & Co., Cruse Family, The Hawkins Family, Dallas Holm & Praise, Imperials
- Gospel Song of the Year**
(Writers - Publishers)
A NEW SONG — Nancy, Becky and Cindy Cruse — Benson Pub. (ASCAP), HE'S STILL WORKING ON ME — Joel Hemphill — Hemphill Music (BMI), I'D RATHER BELIEVE IN YOU — Stormie and Michael Omartian — See This House Music - Word Music (ASCAP), I'M YOURS — Gary Chapman — Paragon Music Corp. (ASCAP), RISE AGAIN — Dallas Holm — Dimension Music (SESAC), SOLDIERS OF THE LIGHT — David Baroni — Gary S. Paxton Publications (BMI), TRUMPET OF JESUS — Michael and Stormie Omartian — See This Music - Word Music (ASCAP), WE ARE THE REASON — David Meece - Word Pub. Co. (ASCAP), WE SHALL BEHOLD HIM — Dottie Rambo — John T. Benson Pub. (ASCAP), WE SHALL WEAR A ROBE AND CROWN — Rex Nelson — Rex Nelson Music (BMI).
- Male Vocalist of the Year**
Rusty Goodman, Dallas Holm, Gary McSpadden, David Meece, Russ Taft
- Female Vocalist of the Year**
Cynthia Clawson, Tanya Goodman, Amy Grant, Reba Rambo McGuire, Sandi Patti, Christine Wyrzten
- Gospel Songwriter of the Year**
Gary Chapman, Cindy Cruse, Joel Hemphill, Dallas Holm, Dottie Rambo
- Gospel Instrumentalist of the Year**
Joe English, Dino Kartsonakis, Phil Keaggy, Michael Omartian, Fletch Wiley
- Gospel Record Album Cover of the Year**
(Photographer-Graphic Artist, Designer)
FINEST HOUR, Cynthia Clawson, Bill Barnes, Design, Matt Barnes, Pat Barnes, Photo: FOR EVERY HEART, Cruse Family, Bill Barnes, Design, Ken Kim, Matt Barnes.

(continued on page 27)

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

MICHAEL SMOTHERMAN (Epic 14-02711)
Do I Ever Cross Your Mind (2:50) (Songs of Bandier-Koppelman, Inc./If Eyes Incorporated/Garbo Music/Seventh Son Music/Dorsey Music Co.-ASCAP) (M. Smotherman, B. Burnette) (Producers: B. House, M. Smotherman)

Newcomer Smotherman gives away his Oklahoma roots through his affecting southern tenor on this bittersweet debut ballad. Comparisons here are to Paul Davis or, perhaps, Dan Hill.



KASIM SULTON (EMI America B-8106)
Don't Break My Heart (4:01) (Maracasite Music-BMI) (K. Sulton, M.R. Onofrio) (Producer: B. Fairbairn)

Sulton's first solo effort since his departure as bassist and one-quarter of Utopia is as different from the cosmic rock excursions of his former group as night and day. Spiked liberally with blasts from the E,W&F horns, this bouncy up-tempo pop/R&B tune is a lively crossover candidate that's ideal dance fare.



CHAS JANKEL (A&M 2396)
Glad To Know You (3:35) (Avir Music, Inc.-BMI/WB Music Corp.-ASCAP) (Jankel, Dury) (Producers: C. Jankel, P. Bagenal, P. Van-Hooke)

Principally known up until now as the composer of Quincy Jones' smash "Ai No Corrida" and co-writer of many of Ian Dury's hits Jankel makes dance music here that is so wry, sophisticated and generally imaginative, it's quite unexpected. In the same groove as "Hit Me With Your Rhythm Stick."



SURVIVOR (Scotti Bros. ZS5 02700)
Summer Nights (3:07) (Holy Moley Music/Rude Music-BMI/WB Music Corp./Easy Action Music-ASCAP) (J. Peterik, F. Sullivan) (Producers: J. Peterik, F. Sullivan)

Chicago's Survivor unquestionably has the current of AOR wired. The band's last single, "Poor Man's Son," had the Foreigner style down pat and now this power ballad has Journey as its reference. Lead Vocalist David Bickler plays a gruffer Steve Perry here. Expect pop action, too.

STRAIGHT LINES (Epic 14-02689)
Letting Go (3:15) (Blackwood Music Inc./Rare Bear Music-BMI) (R. Buckley, D. Sinclair) (Producer: J. Lesser)

Vancouver's Straight Lines has framed this big ballad from its new "Run For Cover" LP in sharp, dramatic arrangements, from the pretty-sad piano melody and accompanying string keyboards to the building harmonies. A/C formats should be equally as receptive as pop to this material. Right at home with Air Supply-type fare.



BILLY BURNETTE (Columbia 18-02699)
The Bigger The Love (The Harder The Fall) (3:50) (Dorsey Music Co.-ASCAP/House of Gold Music, Inc.-BMI) (B. Burnette, L. Henley, L. Keith) (Producers: B. Seidel, B. Beckett)

Bluesy and bathed in echo, the second single from the "Gimme You" LP is a contemporary reworking of early R&B and rock elements, such as the mournful brass parts reminiscent of Fats Dominoe, and layered guitars. The Muscle Shoals influence is more than evident.



MAXUS (Warner Bros. WBS 50015)
Nobody's Business (3:20) (Colgems-EMI Music Inc./Nevebianca Productions 81-ASCAP) (J. Gruska, L. Dal Bello) (Producer: M. Omartian)

Judging from Maxus' debut single, the new Jay Gruska-led group tends to favor a mixture of Steely Dan's lighter jazz/pop stylings with Michael McDonald's patented Doobie rhythm. Producer Michael Omartian, who guided Chris Cross' debut, represents the sound perfectly.



SUGAR HILL GANG (Sugar Hill SH-774)
Apache (3:57) (Sugar Hill Music Publ. Ltd.-BMI) (S. Robinson, J. Chase, C. Cook, M. Wright) (Producer: S. Robinson)

Already a big club number in the Northeast as a 12-inch, this latest effort from the delightful rappers may be best described as where Adam Ant's Indians meet the funk in a Sergio Leone western score. A unique novelty, this could well spread to B/C radio.

FEATURE PICKS

HITS OUT OF THE BOX

TUBES (Capitol B-5091)
Sports Fans (4:23) (Decomposition Music-BMI) (The Tubes) (Producer: B. Colomby)

Super Bowl XVI may be behind us now but this rock anthem for the fans of America is perfect for virtually every sport and season. The always zany Tubes play it up with their trademark theatrics.

RUPERT HOLMES (Elektra E-47409)
The End (2:59) (WB Music Corp./The Holmes Line Of Music, Inc.-ASCAP) (R. Holmes) (Producer: R. Holmes)

One might believe that Holmes had Burt Reynolds' black comedy *The End* in mind when he wrote this song. The somber snare drum roll that runs throughout is a clever touch, set against the lush symphonic string arrangements and layered vocals. The full MOR sound is, like most Holmes material, made for A/C, pop.

ONE WAY (MCA MCA-52004)
Who's Foolin' Who (3:54) (Perk's Music/Duchess Music Corp. (MCA)-BMI) (A. Hudson, G. Hudson) (Producers: ADK and I. Perkins)

The title cut from One Way's latest effort finds the Al Hudson-led unit integrating a southern soul vocal and harmonies with a steady mid-tempo beat and synth fills. The melody reminds one somewhat of "He Ain't Heavy (He's My Brother)."

THE STYLISTICS (TSOP ZS5 02702)
I've Got This Feeling (3:36) (Assorted Music/Bellboy Music/Decreed Music-BMI) (T. Bell, L. Creed) (Producer: T. Bell)

The airy falsetto of Russell Thompkins, Jr. and the harmonies of his fellow Stylistics sound as fresh and youthful here as they did when they cut the classic "You Make Me Feel Brand New." The new track, from the "Closer Than Close" LP, is soft, light and easy for B/C, A/C and pop.

CRYSTAL GAYLE (Columbia 18-02718)
You Never Gave Up On Me (3:18) (Michael O'Connor Music-BMI) (L. Pearl) (Producer: A. Reynolds)

The newest entry from Gayle's "Hollywood/Tennessee" LP serves to underscore the crossover implications of the album's title with its Bacharach-in-Nashville melody. The arrangements are also as suitable for A/C and pop as country.

BURTON CUMMINGS (Alfa ALF-7014)
Mother Keep Your Daughters In (3:30) (Shillelagh Music-BMI) (B. Cummings) (Producers: B. Cummings, B. Robb)

Burton breaks into a crack bit of barrelhouse pop boogie woogie on the second single from his "Sweet Sweet" LP, with the foot stomping rhythm and keyboards complemented by appropriately fuzzy lead guitar. Prime Cummings for pop and AOR.

MECO (Arista AS 0660)
Pop Goes To The Movies (Part 1) (20th Century Fox Music Corp./Robbins Music Corp.-ASCAP, WB Music-ASCAP, UA Music Co. Inc.-ASCAP, Unart Music Corp.-BMI, Unart Music Corp.-BMI, Unart Music Corp.-BMI, (UA Music Co. Inc.-ASCAP, WB Music-ASCAP) (A. Newman, M. Steiner, E. Bernstein, M. Norman, L. Bricuse, A. Newley, E. Morricone, A. Deutsch, D. Tiomkin, N. Washington) (Producers: M. Monardo, T. Bongiovi, L. Quinn)

From the 20th-Fox fanfare which opens the tune to the closing theme from *The High & The Mighty*, this Meco's Stars On-styled pop dance instrumental is a salute to popular movie themes.

THE JONES GIRLS (Philadelphia Int'l ZS5 02713)
Nights Over Egypt (3:19) (Mighty Three Music-BMI) (D. Wansel, C. Biggs) (Producer: D. Wansel)

The arrangements for the Jones' latest, handled by producer Dexter Wansel, are as exotic as the title would imply, with a soft, soulful and sultry performance from the Girls to match. Late night B/C fare for lovers who love to escape.

L.T.D. (A&M 2395)
April Love (3:40) (Almo Music Corp./McRovscod Music/Key Of G Music-ASCAP/Irving Music, Inc./McDorsbov Music-BMI) (A. Bennett, H. Davis, M. McCleod) (Producers: M. Stokes, L.T.D.)

Although we're still some two months from the spring time flame the group sings of here, L.T.D. could warm up the coldest of winter nights anyway with this luscious R&B ballad from the "Love Magic" LP. Romantic fare for B/C.

FOREIGNER (Atlantic 4017)
Juke Box Hero (4:05) (Somerset Songs Publishing Inc./Evansongs Ltd.-ASCAP) (Gramm, Jones) (Producers: R.J. "Mutt" Lange, M. Jones)

NEIL DIAMOND (Columbia 18-02712)
On The Way To The Sky (3:35) (Stonebridge Music-ASCAP/Unichappell Music, Inc./Begonia Melodies, Inc.-BMI) (N. Diamond, C. Bayer Sager) (Producer: N. Diamond)

THE ISLEY BROTHERS (T-Neck ZS5 02705)
Welcome Into My Heart (4:58) (April Music, Inc./Bovina Music, Inc.-ASCAP) (O. Isley, M. Isley, C. Jasper, R. Isley, E. Isley, R. Isley) (Producers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley)

EXECUTIVES ON THE MOVE

RCA '81 Losses Lead To Promise Of More Layoffs

NEW YORK — The RCA Corp. last week announced an earnings decline for both the fourth quarter and entire year of 1981. It posted earnings of \$57.8 million, or 54 cents per share, for the fourth quarter of 1981, a decline from \$79.1 million or 82 cents per share, in the same period last year. The corporation did not disclose the earnings of its record division.

For the full year of 1981, earnings were \$54 million, which, after meeting the dividend requirements of the preferred and preference stocks, resulted in a loss of 19 cents per share of common stock. This compared with \$315.3 million, or earnings of \$3.35 per share, in 1980. Sales for the year approximated the record \$8 billion set in 1980 despite the absence of sales from businesses divested in 1981.

In a related development, Thornton F. Bradshaw, chairman of the board and chief executive officer of RCA, said, in his year-end statement that further cost and staff reductions could be expected to take place. "Specific steps under consideration (are) elimination or curtailment of functions not considered critical to future growth," he said.

Bradshaw disclosed plans "to widen RCA's participation in targeted growth area." While the record division was not mentioned as an area of curtailment, neither was it included a "targeted growth area."

In summation, Bradshaw stated "Like other American companies, RCA is affected adversely by high interest rates, inflation, and an economic recession of undetermined depth and duration. But when I took this job in July, I expressed optimism for RCA. My optimism is greater now than then."

P.R. Firm Relocates

LOS ANGELES — Agee, Stevens & Acree, Inc., an entertainment public relations firm, recently relocated to 3815 W. Olive St., Burbank, Calif. The phone is (213) 841-4746.

Lowery Forms Logos Records

NASHVILLE — Logos Records, a new label for contemporary Christian/gospel product, was formed in Atlanta recently by music publisher Bill Lowery. First product, LP by Howard Chadwick entitled "Free," shipped last week.

Initial distribution for the label is being handled by Tara Records and Tapes of Atlanta.

Lowery, who heads the Lowery Group, called the new label a "natural extension" of his publishing company's ties with gospel. "The establishment of Logos is a natural extension of our commitment to contemporary Christian/gospel music," he said. "We hope to create enough interest in these records to get the attention of some of the major religious labels in the country."

Benson Pacts New Birth For Distribution

LOS ANGELES — Nashville-based Christian communications firm The Benson Company recently signed a distribution agreement with New Birth Records. The pact calls for The Benson Company to begin distribution of New Birth product in February. New York-based New Birth label specializes in traditional as well as contemporary Black gospel music.

Dire Straits To Donate Royalties To Amnesty

LOS ANGELES — Warner Bros. recording group Dire Straits has announced that it is donating the royalties from its LP sales in South Africa to Amnesty International, the London-based organization that fights for human rights around the world.

For The Record

NEW YORK — In the Jan. 30 issue, it was erroneously reported that all Millennium Records singles will list for \$1.99. In fact, only the label's newly released singles will go to \$1.99. The list price of current product will remain \$1.69.



Benson

Salter

Moss

Chan

Garland To MTV — Les Garland has been named vice president, programming, MTV. Prior to his current appointment at WASEC, he was west coast general manager, Atlantic Records, from May, 1980. Previously, he was program director and radio consultant at KFRC in San Francisco.

Liberty Promotes Two — EMI America/Liberty Records has announced the promotion of Ken Benson and Jack Satter to national AOR and national pop promotion director, respectively. Benson most recently served as AOR promotion manager for EMI Liberty which he joined in 1980. Satter was most recently national singles promotion manager at EMI.

Knesz Named At Atco — Margo Knesz has been named general manager of Atco Records. She was most recently director of national pop promotion for MCA Records, prior to which she held the same position with RCA Records.

Moss Promoted — Pam Moss has been promoted to national sales advertising coordinator for Elektra/Asylum Records. Previously she was assistant to the national sales manager/pop, a post she held since she joined the label in December '80.

Changes At Platinum — Wayne Novak, former western regional sales manager for Pickwick/Excelsior Records, has joined Platinum Records as national marketing director and Barney Fields, former independent record promoter, has been named national promotion director.

Chan Appointed at Sony — Curtis Chan has been promoted to national engineering manager for Sony's Professional Audio Division. His most recent position was western regional engineering manager for the division. Prior to joining Sony, he was with the Ampex Corporation.

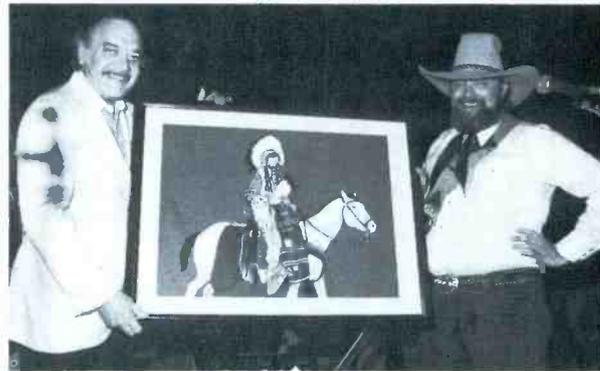
McCreary Joins Benson — The Benson Company has announced the addition of Gentry McCreary to their staff as international black music marketing manager. Prior to joining the staff he was the head of Luminar Records and was director of national promotion for Chelsea, Bee Gee/Birthright, Word and Lexicon/Light Records.

Perkins To WEA — Lolitha Perkins has joined the WEA Dallas Branch market team as a field merchandiser in the New Orleans market. He will be headquartered in New Orleans.

Myers Joins E/A — Bob Myers has joined Elektra/Asylum Records as local promotion manager for Cincinnati. For the past year, he held the local Cincinnati promotion post with Polygram Records and in 1978 he began a three-year stint as store manager for Record Theatre in Cincinnati.

Previti Promoted — MCA Music has announced the appointment of Debbie Previti to co-ordinator, creative services. She has been with MCA for five years and was previously assistant to the MCA Music vice-president.

Munoz Appointed At ASCAP — The American Society of Composers, Authors and Publishers has announced the appointment of Loretta Munoz to west coast membership representative. Prior to joining ASCAP, she served as professional manager at United Artists Music.

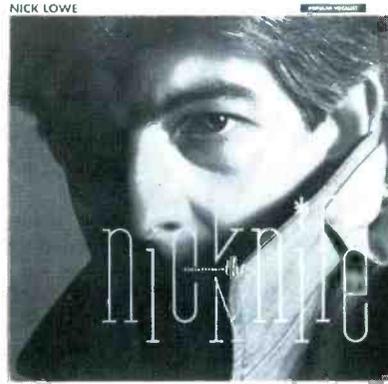


CBS HOLIDAY IN PUERTO RICO — Pleasure and business were the dual themes as CBS Records recently held a management meeting in Puerto Rico. On the business agenda were the formulation of marketing plans for the coming year, new product presentations and the announcement of the signings of Marvin Gaye and Chuck Mangione to Columbia. On the pleasure side of it, a number of gold and platinum awards were presented to CBS artists and a lively set of performances was arranged. Pictured in the **top row** are (l-r): Paris Eley, vice president, black music & jazz promotion, Epic/Portrait/CBS Associated Labels (E/P/A); Jerome Gasper, director, progressive A&R, East Coast, Epic; Don Dempsey, senior vice president/general manager, E/P/A; Frank Dileo, vice president, national promotion, Epic; Ron McCarrell, vice president, marketing, E/P/A; Epic recording artist Luther Vandross receiving a gold record for his "Never too Much" LP; T.C. Thompkins, director, national promotion, Black music & jazz promotion, E/P/A; Larkin Arnold, vice president/general manager, A&R, Black music, CBS; Walter Yetnikoff, president, CBS

Records Group; Dick Asher, deputy president/chief operating officer, CBS Records Group; Dempsey presenting Epic recording artist Charlie Daniels with a special award; Scott Smith, Paul Dean and Matt Frenette of Columbia recording group Loverboy; Bernie DiMatteo, president, CBS Records Canada; Paul Russell, managing director, CBS Records Australia; Doug Johnson and Mike Reno of Loverboy; and Al Teller senior vice president/general manager, Columbia; Pictured in the **bottom row** are (l-r): Bob Sherwood, vice president, marketing, Columbia; Doug Wilkins, director, Black music promotion, West Coast, Columbia; Vernon Slaughter, vice president, Black music & jazz promotion, Columbia; Sandra DaCosta, director, artist development/press, Columbia; Columbia recording artist Deniece Williams receiving a gold record for her "My Melody" LP; Teller; Alan Mink, management; Arma Andon, vice president, product development, Columbia; Frank Chaplin, regional promotion, Midwest, Columbia; Columbia recording group Third World in performance; and Columbia recording group Calamity Jane in performance.

NICK THE KNIFE — Nick Lowe — Columbia FC 37932 — Producer: Nick Lowe — List: None — Bar Coded

The Basher (Nick Lowe) has been making pure pop for now people since the late-'60s and the great but unsung Brinsley Schwartz band. But it's his rock revivalist work as a producer, player (Rockpile) and solo artist that has thrilled the pop in-crowd over the past few years. Whether he's sailing into a '50s rockabilly-flavored tune, an Everly Brothers-styled ballad or a bristling new rock-oriented pop number, Lowe remains one of rock's most likable and engaging figures. The treated voice and respect for the genres of rock past make songs like "Burning Heart," "Stick It Where The Sun Don't Shine" and "Ba Doom" a treat for the ear.



TIMES OF OUR LIVES — Judy Collins — Elektra E1 6001 — Producers: Lewis Hahn and Judy Collins — List: 8.98

Whether she's singing Joni Mitchell, Stephen Sondheim or her own autobiographical songs, Collins possesses one of the purest, most glorious voices in popular music. On "The Times Of Our Lives" Collins sounds better than she has in years, with both the quality of material and production values way up. Her sunny, golden vocals are especially affecting on "Great Expectations," "It's Gonna Be One Of Those Nights" and "Angel On My Side." The usual all-star cast of sessioners and arrangers were especially energized for these sessions.



WEATHER REPORT — ARC/Columbia FC 37616 — Producer: Josef Zawinul — List: None — Bar Coded

For a decade now the collective known as Weather Report has consistently touched the outer limits of contemporary music. The band, led by keyboard wizard Josef Zawinul and sax player Wayne Shorter, cannot be simply defined as a jazz band since its sound has touched every mood and realm of popular music from bebop to rock and then some. The music here is electric and acoustic, experimental and traditional, ultra-sophisticated and emotional. The Weather is blowing strong these days as the band, currently a fivesome, has delivered one of its most energized efforts since 1977's "Heavy Weather." This stunning LP is highlighted by a three-part opus entitled "N.Y.C."



FRIENDS — Shalamar — Solar S-28 — Producer: Leon F. Sylvers III — List: 8.98

Shalamar was low band on the Solar totem pole until the threesome's "Second Time Around" single brought them national attention and put them up to snuff with Lakeside and Dynasty. With a resilient male/female vocal sound (courtesy of Howard Hewett and Jody Watley), the horn and string arrangements of Gene Dozier and Benjamin Wright and the signature production of Leon Sylvers III, the trio should reach star status this time around. The group has a bright, easy flowing sound that's aimed right at the urban contemporary programmer and songs like "A Night To Remember" and "I Don't Want To Be The Last To Know" are perfect singles.



FEATURE PICKS

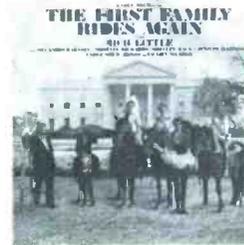
FEELIN' RIGHT — Razy Bailey — RCA AHL1-4228 — Producer: Bob Montgomery — List: 8.98 — Bar Coded

Versatility is a key ingredient in Razy Bailey albums. Country is his forte, but he can present a soulful R&B-tinged ballad with equal aplomb. There are several cuts on this album that have the potential of being a crossover hit, especially "Every Time You Cross My Mind (You Break My Heart)." Add "Blaze Of Glory," "Night Life" and "Bad New Look" to the list of top cuts.



THE FIRST FAMILY RIDES AGAIN — Various Artists — Boardwalk NB1 33248 — Producer: Earle Doud — List: None — Bar Coded

This album is the heir apparent to the original Earle Doud/Vaughn Meader-produced "First Family" album of the early-'60s, which broke all kinds of sales records in the comedy album market. As one might predict, this effort isn't as inspired or humorous as the original Kennedy Family-based album. There are some riotous moments though. Rich Little does an adequate Ronald Reagan and a supporting group featuring Michael Richards and Melanie Chartoff from ABC-TV's "Fridays" makes the album worthwhile.



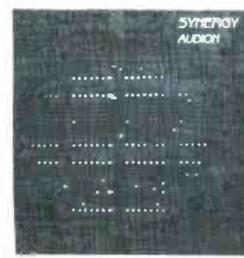
HEARTSONG — June Millington — Fabulous LF 929 — Producer: June Millington — List: 8.98

Millington earned quite a name for herself in the late '60s and early '70s as the leader of hard rocking all-girl group Fanny, but has taken more of player/producer role in the ever-growing area of women's music in the past few years. Prominent feminist labe Olivia thought so much of Millington's first solo work that it gave the guitarist/composer her own label. The album is indeed tasty, presenting a heady concoction of mellow, soulful rock.



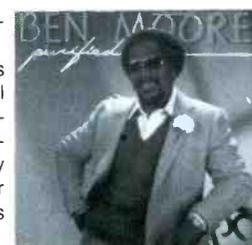
AUDION — Synergy — Passport PB 6005 — Producer: Larry Fast — List: 8.98

For the unfamiliar, Fast is one of popular music's most in-demand synthesizer programmers and players, having worked for everybody from Spyro Gyra to Peter Gabriel. And while his own works are a little shy on melody, they fairly snap, crackle and pop with the latest synthesizer effects and gadgetry. Fast's latest shows that he has matured as a composer, and the influences of cohorts Gabriel and Eno are most audible. This is true headphone music — alternately ambient and challenging. Ultra-modern music.



PURIFIED — Ben Moore — Priority Records JU37724 — Producer: Don Schroeder — List: 7.98 — Bar Coded

Excellent produced by Papa Don Schroeder, this LP is Priority Records' premiere release and Ben Moore's first gospel album. By combining an easygoing approach with contemporary R&B style melodies, "Purified" offers a surprisingly accessible blend of music and message. With cuts like "I'll Keep My Light In My Window," "He Believes In Me" and "Only a Prayer Away," Moore believes what he sings and persuades his listeners to come right along with him.



NEW AND DEVELOPING ARTISTS

PICTURE THIS — Huey Lewis And The News — Chrysalis CHR 1340 — Producer: Huey Lewis And The News — List: 8.98

This tall, strapping Marin County rocker and his band represent all that's good about the new rock. The songs are bristling power pop numbers with enough spirit and emotion to please even the most tight listed radio programmers. Groups like Squeeze, Huey Lewis & The News and Split Enz could be the Top 40 bands of the future, if radio recognized where the true talent in rock is. Songs like "Change of Heart" and "Do You Believe In Love" are irresistible contemporary rockers. Top flight.



MAXUS — Warner Bros. BSK 3624 — Producer: Michael Omartian — List: 8.98

Michael Omartian-produced Maxus sounds a lot like an '80s pop version of Toto. That statement is given even more credence by the fact that the band is composed of five L.A. session musicians and aims its material right at the adult pop-/Top 40 mainstream. Omartian does a nice slick production job, and there are a lot of hot licks hovering around these formula pop songs. A healthy shot of Doobies and Boz Scaggs also flavor the music here.



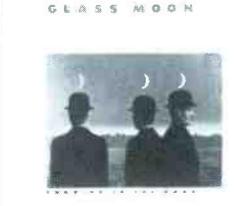
THE CHURCH — Capitol ST-12193 — Producer: Chris Gibley and Bob Clearmountain — List: 8.98 — Bar Coded

This young Australian quartet plays a spry brand of British new pop that recalls the early days of The Kinks and Who. A ringing guitar sound, Ray Davies-styled vocals and some of the neatest hooks this side of Sydney make this a memorable debut release. One can only hope that they don't get lost in the shuffle with the latest spate of new poppers as the foursome has a lot to offer. A true sleeper.



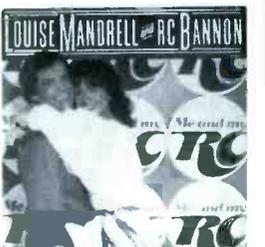
GROWING IN THE DARK — Glass Moon — Radio Records RR 19335 — Producers: John Pace and Raymond Silva — List: 8.98

The album cover featuring the famous Magritte painting of the three Englishmen in the bowler hats is most apt for the sophomore effort by Glass Moon, which boasts a stately English pop sound in the early Elton John/Al Stewart/Supertramp vein. Most of the songs have a bristling, progressive pop flavor, complete with strong hooks and high harmonies. Best cuts on this East Coast-based quartet's second album are "Take My Heart," "On A Carousel" and "Simon."



ME AND MY R.C. — Louise Mandrell and R.C. Bannon — RCA AHL 1 4059 — Producers: Tom Collins and Eddie Kilroy — List: 8.98 — Bar Coded

Louise, one of the darlings of the Mandrell sisters, and husband R.C. Bannon have a new label and, with this album, a very good chance at firmly establishing themselves as both a viable duet act and solo artists in their own right. The album has six Mandrell/Bannon duets and two solo efforts each, the cream of which are Bannon's "Til Something Better Comes Along" and the duet "Only You Will Do."



Singles Price Hikes Posing Problems For Jukebox Ops

(continued from page 6)

Defiance, Ohio. "The thing we (jukebox operators) have to sell is service and programming. You do reach a point where price pressures become unbearable, and we certainly can't stand that tariff. When it was just RCA at \$1.99, we refused to buy RCA product. But, if they are all going to do it, we'll just have to cut down on the number of records we buy, which in turn cuts down on your income, which puts further pressures on the box. The jukebox is continually being pressured. We've pleaded and pleaded our case, but no one seems to understand or believe what we say. We sim-

Epic Releases Historical Five LP Okeh Series

LOS ANGELES — In a move that Epic product manager Robert Smith termed "an attempt toward releasing music of lasting quality at a reasonable price," the label has released a budget five-album Okeh compilation series. Like its Columbia predecessor, "Rockabilly Stars Vol. I and II," the budget line collection falls into the CBS category of the "Nice Price Plus" series with the double LP sets retailing for approximately \$8.98.

Assembled from the CBS archives as part of the company's contemporary masters program, the collection features five two-record sets — "Okeh Rhythm & Blues," "Okeh Jazz," "Okeh Soul," "Okeh Western Swing" and "Okeh Chicago Blues."

The collections consist mostly of what were once termed "race records," according to Smith, "because they were sold primarily to the black population." He added that all five of the double LPs have a strong cultural and historical appeal.

"Pop music is often thought of as trendy and ephemeral, but one can trace many of the current trends in music back to the roots that can be found on these albums," explains Smith. "American pop music does have a rich tradition, and these albums are an integral part of where the genre came from — black music."

He also pointed out that the series was a way for the label to put out quality music inexpensively, with packaging the only real cost. "We think the release is especially important in a time when most labels are trashing their catalog archives and the economy in general is slumping."

As far as marketing is concerned, Epic will be placing print ads in collectors' magazines and such consumer publications as *Trouser Press* and *New York Rocker*. He added that there was no specific advertising display for the collection, but that the elaborate graphics (designed by James McMullan) and informational liner notes already make for an interesting display when opened up.

"It's not only great music, but the whole package is a history lesson."

ply can't continue to absorb these pressures."

According to Wayne Hesch, of A.H. Entertainers, Inc., Rolling Meadows, Ill., the operator must live by a budget. "The price of singles may go up, but we can't increase our budget as they increase their prices," he said. "We will continue to spend the same amount of dollars, which will necessitate buying fewer records."

Leoma Ballard of Belle Amusement in Belle, W. Va. and current president of the AMOA suggested the price increase of singles will cause jukebox operators to be much more selective in their purchases, which in the long run could be harmful to new and developing acts. Operators contend that the jukebox has long been a viable exposure vehicle for new as well as established acts, and that representatives of the record industry should recognize that fact and take advantage of it by fully exploiting the promotion potential of the jukebox.

Hesch suggested that the record industry poll the operators from time to time to determine just what kind of product is best suited for jukebox play. "We have given them input from time to time on some of the records we think would be good in single form," Hesch said.

Alternative Suggestions

The suggestion of an album-oriented jukebox is not necessarily a new one, but it seems to be a form of programming that some jukebox operators feel would be a great success. "The record companies should keep in mind that the operators are looking for something other than the Top 10 or Top 40 hits," Hesch pointed out. "We'd like to be able to get album cuts in single form by popular groups. That would be a big advantage to us because we'd be buying the things the public really wants to hear. I also think they should keep their oldies but goodies program going strong instead of deleting from the catalog. For example, *Stairway To Heaven* (by Led Zepelin) is a big request record, but we have had a lot of trouble getting records like that."

One remedy to the rising cost of singles would be for the jukebox to use something other than the single configuration. Manley Lawson, vice president of Lawson Music Company in Winterhaven, Fla. suggested that some sort of re-usable tape may be one answer, but added that nothing like this is currently in existence. Another solution could be some sort of programming service comparable to the programming service companies within the radio industry.

But as it stands today, there is no alternative to the 45 for jukebox operators, and if the industry is to move into the next decade as it has the past four and more, the single price situation must be remedied, according to former AMOA president Van Brackel.

"The most immediate thing the record companies could do to help us is hold the line on the single price, and when I say hold the line, I don't mean the new price. I mean the old price — \$1.69," he said. "We lived with the old price and we could continue to live with it, but we cannot take these increases. If, in fact, the new increase remains in effect, I am going to tell my buyers to cut down. There is no recourse really. The net result will be less jukebox play."

Lawson said one of the main obstacles in working out the problem of the single price is that jukebox operators and record companies have been thrust into adversary roles. "I think the record companies feel like they're doing us a favor by even manufacturing the singles," he said. "And

(continued on page 34)

WE YAK WITH MAC — Since his emergence as the Voodoo King of rock 'n roll in the late sixties, **Mac Rebennack**, a.k.a. **Dr. John the Night Tripper**, has continually challenged listeners with his special mix of musical mastery and showmanship. It's been more years than we'd care to concede since we first encountered the doctor (sandwiched between **Wet Willie** and **Alice Cooper** on a bill at the old Palladium), satchel of gris-gris in hand, his legion of Mardi Gras merrymakers in tow. But the Dr.'s musical journey begins long before he mixed psychedelics with bayou black magic. A native of New Orleans, Rebennack started working in the studios of the Crescent City as a teenager. Although he fled the shrinking New Orleans scene for California in 1964, Rebennack has gone to great lengths in order to keep the music of New Orleans alive,



COVERT OPERATION — In New York for *The Police's* show at Madison Square Garden, the Copeland clan gathered for a rare TV interview. Pictured are (l-r): Stewart Copeland, drummer with *The Police*; Ian Copeland, president, FBI Booking Agency; Miles Copeland II; and Miles Copeland III, president, IRS Records and manager of *The Police*.

most notably with his albums "Right Place, Wrong Time," which featured the **Meters**, and "Gumbo," a salute to the halcyon sound of fifties New Orleans. Although both titles are now out of print, the Dr. has just added a new dimension to his New Orleans chronicle with the release of "Dr. John Plays Mac Rebennack" on the Baltimore-based Clean Cuts label. A solo outing deeply rooted in the **Longhair** style, it also marks the first time the pianist has cut his own album for a small indie. When he was in New York recently between tours, we couldn't resist sitting down with the veteran to discuss the LP and the present state of New Orleans music. "Over the years I've done a lot of different kinds of records," he told us, "and it always got into this thing where they only give you so much space and you get confined. The guys from Clean Cuts approached me and said 'We'd like to go into the studio — just you — and record some stuff.' The idea instantly appealed to me. So we just layed stuff down for a couple of hours and that was that. It was all new — I didn't prepare or woodshed — everything was done on the spot. Listening to the results now, I think maybe if I sat down I could pick it apart. But on another level, it's closer to what we're always trying to do, which is just let the spirit come through. Maybe it'll provide some clues for me as to which way to go in the future, instead of making records that I'm not happy with and labels aren't happy with. Let's face it: there are too many records out there already. I just don't want to be contributing to another shlock record." Although New Orleans has always been a cradle for American music, the city has never established itself as a major industry center. Yet labels based in other cities have frequently sent raiding parties to New Orleans, making a batch of records, skimming off the best of the talent, and then going home. "It was both East and West Coast labels, companies from all over," said Rebennack. "Specialty, Imperial, Chess, Atlantic, whoever — they all came down and took whatever they could. At the point that they'd figured they'd gleaned the best talent, they'd cut out. But it always seemed to me that the real meat always got passed over. A few guys like **Johnny Adams** and **Aaron Neville** got to cut a couple of decent records, but there was so much talent there. It's a real sad state of events. Guys' spirits got squashed just at a time when they should've been gearing up for further success. And this kind of syndrome has been going on since the fifties. The talent don't go, it's just that people's spirit for being in the record industry gets so destroyed. There are still guys like **Allen Toussaint** who understand that we've got a duty to perform to show the guys comin' up what the New Orleans thing is about. But there are so few cats comin' up in that city now that play anything but Top 40. And whatever it was that made the New Orleans music hip and subtle and funky is kinda swallowed up in the mass of stuff that's out there." As a result of the dearth of recording activity in the Crescent City, the majority of the better musicians are forced to move to New York or Los Angeles. Once there, however, it's difficult to make the kind of music New Orleans has become famous for. "There are very few cats willing to understand the music on a serious level," said Rebennack. "You could work with Allen Toussaint or **Wardell Querezguo**, and after that there are very few cats who can do the stuff. It's even more unfortunate because when you do something that's simple, basic and real, that's what the people are really diggin' on. You go to cut the stuff and it winds up uptown gettin' strings and all this stuff. People seem to feel that the only way we can have this music is if we disguise it. And they destroy the unique thing about it."

FROM THE NEWS DESK — **Stu Ginsberg** has departed Atlantic Records. The publicity honcho will be moving to the Showtime cable network. His slot remains open at Atlantic, with **Simo Doe** upped to director of publicity. . . Warner Bros. has affected a reduction of its New York staff by giving several staffers the option of moving to California or resigning. Aside from the news that Columbia has signed **Marvin Gaye**, developments at CBS's recent Puerto Rico confab have been hush-hush. However, we hear that CBS is toying with the idea of a 99 cent single which would feature an A side with three 30-second LP cuts on the flip. . . Three recent digital projects at Sound Works Studios in New York: **Donald Fagen** (for Warner Bros.), **John Denver** and **Stevie Wonder**. . . Last week's San Remo Festival included live broadcasts by **Van Halen** and **Kiss**. . . **The Plasmatics' Jean Beauvoir** makes his New York solo debut at the Ritz this Tuesday night with a trio. . . Songshop Records has just released an EP by **Tommy Mandel**, keyboard player with **Ian Hunter**. The self-titled disc is available through indie networks. Hunter himself is also in the Songshop Studios, as is **Ellen Foley**, with **Mick Ronson** producing. . . Our favorite Southern indie, Landslide Records, has just issued a four-title seven-inch by Atlanta-based power quartet **Operator**. . . **Hall and Oates** are apparently the latest victims of plantation radio. With "I Can't Go For That" topping the B/C charts, many black stations are refusing to play the record as a form of retaliation against AOR's unwillingness to play black acts. . . **Doobie Brother Michael McDonald** is getting religion. He recently dropped by **Al Green's** church to sing "People Get Ready". . . Expect to see performances by **Buddy Guy**, **Muddy Waters** and **Junior Wells** in **Hal Ashby's** upcoming film of the **Rolling Stones'** tour. **fred goodman**

Chalet Purchases Hollywood Headquarters

LOS ANGELES — Chalet Records has acquired a new building in Hollywood that will serve as its headquarters after renovations. The building, located at 8335 Sunset Blvd.,

Hollywood, Calif., was formerly owned and occupied by RSO Records and the Robert Stigwood Organization.

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JAZZ

TOP 30 ALBUMS

	Weeks On 1/30 Chart	Weeks On 1/30 Chart
1 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	1 12	
2 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	2 9	
3 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	3 15	
4 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	4 25	
5 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	5 18	
6 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	6 13	
7 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	7 8	
8 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3600)	16 2	
9 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	10 21	
10 STANDING TALL CRUSADERS (MCA 5254)	8 17	
11 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	19 2	
12 FREETIME SPYRO GYRA (MCA 5238)	11 23	
13 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	9 22	
14 THE DUDE QUINCY JONES (A&M SP-3721)	14 44	
15 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	13 29	
16 BELO HORIZONTE JOHN McLAUGHLIN (Warner Bros. BSK 3619)	17 9	
17 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	22 2	
18 ENDLESS FLIGHT RODNEY FRANKLIN (Columbia FC 37154)	15 16	
19 ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	— 1	
20 SOLO SAXOPHONE II — LIFE JOHN KLEMMER (Elektra 5E-566)	12 8	
21 CHARIOTS OF FIRE ERNIE WATTS (Qwest/Warner Bros. QWS 3637)	27 2	
22 OASIS DAN SIEGEL (Inner City IC 1134)	24 3	
23 WYNTON MARSALIS (Columbia FC 37574)	— 1	
24 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190)	25 34	
25 SILK FUZE ONE (CTI 9006)	18 4	
26 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	20 15	
27 LOVE BYRD DONALD BYRD & 125TH STREET NYC (Elektra 5E-531)	26 20	
28 JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE (Elektra 5E-551)	21 7	
29 MAGIC WINDOWS HERBIE HANCOCK (Columbia FC 37387)	23 16	
30 AMARCORD NINO ROTA VARIOUS ARTISTS (Hannibal HNBL 9301)	— 1	

ON JAZZ

RECORDS RECORDS RECORDS — Expect February to be a big month for jazz releases. Both Island and Elektra's Musician labels debut, while PolyGram Classics adds 15 more Verve titles to its Japanese import catalog (all within the same week!). Incidentally, we hear that the **Charlie Parker** LP being issued by Musician is a previously unreleased live big-band recording made in Washington, D.C. circa 1952. Sound quality is reportedly quite good, although apparently the record weighs in at under half an hour. . . . **Chuck Mangione** has changed labels: Rochester's favorite son has just inked a deal with Columbia. Should you hard-core out there fear this bodes a move to the right for the CBS label, fear not. The company proved it's still willing to take chances last week when it released a picture sleeve single by **Blood Ulmer** of "Where Did All the Girls Go?" b/w "Night Lover." There's also talk of an **M'Boom** single to complement the group's upcoming spring tour. By-the-by, M'Boom's pit boss, **Max Roach** was spotted at last week's **Police** concert at Madison Square Garden. The adventurous Roach, always open-eared, liked what he heard, particularly from guitarist **Andy Summers**. . . . Lest we forget in the face of its impending Verve release, PolyGram Classics has only just recently started to release titles from the German Enja catalog. We have yet to finish plowing through all the titles, but we can also say we've yet to hear a clinker. Personal faves so far are "The Angels Of Atlanta" by **Hannibal Marvin Peterson** with the **Harlem Boys Choir** and "**Bennie Wallace Plays Monk**" featuring the New York-based tenor



FISTS OF FURY — Pianists McCoy Tyner (l) and Eddie Palmieri recently greeted the New York press at the Village Gate. The reception was a warm-up to the duo's Feb. 20 "Salsa Meets Jazz" concert at Carnegie Hall.

man with trombonist **Jimmy Knepper**, bassist **Eddie Gomez** and drummer **Dannie Richman**. And don't forget the two live **Charles Mingus** discs from '64 with **Eric Dolphy**, **Clifford Jordan** and company. The Enjas are pressed and packaged in Germany and list for \$9.98, with the exception of a digital **Eddie "Lockjaw" Davis**, which carries an \$11.98 tag. . . . While we're mentioning albums of **Thelonious Monk's** music, we've just received Italian pianist **Giorgio Gaslini's** new Soul Note LP, "Gaslini Plays Monk." Also on Soul Note is "Electronic Organ Sonata No. 1" by **George Russell** featuring saxophonist **Jan Garbarek**. Soul Note's companion label, Black Saint, is also back in the racks with two new releases: "Earth Passage — Density" by **Art Ensemble of Chicagoans Joseph Jarman and Don Moye** with trombonist **Craig Harris** and bassist **Rafael Garrett**, and "3X 4EYE" by **Roscoe**

(continued from page 34)

NARAS Tells Hall Of Fame Nominees, Grammy Award Presenters, Performers

LOS ANGELES — The National Academy of Recording Arts and Sciences (NARAS) last week announced the initial list of performers and presenters for the 24th Annual Grammy Awards Telecast, set to air on CBS, Wednesday, Feb. 24.

In a separate announcement, NARAS also revealed nine new historical recordings that have been nominated for entry into the Recording Academy's Hall of Fame.

Presenters and performers already tapped for the upcoming awards show include Peter Allen, The Archers, Burt Bacharach, Pat Benatar, Christopher Cross, Jackie DeShannon, Al Green, Al Jarreau, Kenny Loggins, Ralph McDonald, Anne Murray, Stevie Nicks, Lionel Richie, Carol Bayer Sager, William Salter, Rick Springfield and Bill Withers. Many of the presenters will be featured in a Song of the Year medley per-

formed by songwriter nominees, including Allen, Bacharach, Cross, DeShannon, McDonald, Richie, Sager, Salters and Withers.

The nine new Hall of Fame nominees join 19 other previously nominated recordings contending for five entries to be installed this year. Established nine years ago, the Hall of Fame awards have been established to honor outstanding recordings released before the Grammys began in 1958. This year's inductees, to be determined by a second round of voting by the Hall of Fame elections committee, will be unveiled for the first time during the two hour Grammy telecast.

The new nominees include recordings of two legendary jazz piano solos, Fats Waller's "Ain't Misbehavin'" and Meade Lux Lewis's "Honky Tonk Train Blues,"

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NARM Announces 'Gift' Board Members

(continued from page 6)

of the committed industry figures well-versed in advertising and merchandising.

"This group will have a huge responsibility," said Cohen. "Not only will they be charged with developing the institutional ad campaign and monitoring its implementation, but their decisions will also affect the direction of NARM programs already in motion like merchandising and PR efforts."

In addition to Marmaduke, who is president of Hastings Books, Records and Video, others serving on the board include Sophia Beavy, Warner Bros. Records; Irv Biegel, Boardwalk Records; Barbara Burns, Warner/Elektra/Atlantic Corp.; Rick Dobbis, Arista Records; Randy Edwards, Elektra/Asylum Records; Lou Fogelman, Show Industries; Pete Jones, Alfa Records and Tapes; Harry Losk, PolyGram Records; Mike Martinovich, CBS Records; Ron McCarrell, Epic Records; Fran Musso, Chrysalis Records; Harold Okinow, Lieberman Enterprises; Bob Reitman, A&M Records; Mark Schulman, Atlantic Records; Bob Sherwood, Columbia Records; Rich Thorward, RCA Records; and Dennis White, Capitol Records.

"With the funding of 1/2 cent per album by the majority of the record labels in the industry, the role of the Advisory Board takes on a unique position in the history of our business," said Cohen. "The 'Gift of Music' effort has reached a new plateau, and with the institutional advertising campaign, there is a fantastic potential for this

landmark market expansion project to promote records and tapes as gifts."

Cohen added that the campaign must be handled delicately. "We're not selling milk, we're selling art, and the focus of the selling should be on the value that music represents."

Cohen further said that the direction set by the Advisory Board would hopefully filter back down through the companies represented on the Board and that in-house programs would be developed in unison with the NARM campaign.

'Give Meaning'

"We hope that the institutional ad campaign will give meaning to all the 'Gift of Music' efforts of the past," said Cohen.

With the Advisory Board being in control of the monies collected for the campaign, Marmaduke said that one priority he would like to see stressed is that "we spend our money wisely."

The NARM president added that he hoped the Board would "provide vision and application" and that "in diversity there will be wisdom."

The Gift of Music institutional ad campaign was officially kicked off by NARM on Jan. 1 (**Cash Box**, Jan. 9). An industry war chest of nearly \$2.5 million will be used to develop and fund generic national TV, radio and print advertising to push records and prerecorded tapes as gifts during the buying seasons for Mother's Day (second Sunday in May), Father's Day (third Sunday in June) and school graduations (June).

Wonder Tribute Highlights 9th AMA

(continued from page 6)

Have This Dance" tied with Willie Nelson's more uptempo "On The Road Again" for top honors in the country category. Pat Benatar's win as favorite female pop/rock vocalist represented the only victory for rock 'n' roll, although Rick James, in an enthusiastic acceptance speech of the favorite soul album award for his "Street Songs," said "now there's funk 'n' roll."

Stephanie Mills and Kool & The Gang, two R&B acts with a number of dance hits to their credit, won American Music awards in the soul category as favorite female vocalist and favorite group, respectively. Wonder beat out Larry Graham, Smokey Robinson and James as favorite male vocalist.

There were few surprises in the remainder of the country awards, as Barbara Mandrell added favorite female vocalist kudos to her current CMA Entertainer of The Year honors while Willie Nelson was named favorite male vocalist in addition to tying for favorite single with Murray. The Oak Ridge Boys beat out Alabama, Willie Nelson & Ray Price and the Statler Brothers as favorite country group.

The American Music Awards are determined through voting by a cross-section of

the American record-buying public on ballots compiled by the show's producers and sent out through the firm of Herbert Altman Communications Research, Inc. Nominees appearing on the ballots were taken from the year-end sales chart of **Cash Box** and **Record World** magazines and results of the voting are tabulated by the Peat, Marwick and Mitchell accounting firm.

The rules and voting procedures of the awards were explained to the "live" and television audience by Frankie Smith in the same rap style defining his hit single, "Double Dutch Bus." Other performers on the special included Alabama, James, Springfield, Wonder, Love, Newton-John and the show's hosts. Also appearing on the program were Susan Anton, Scott Baio, Teresa Brewer, Gary U.S. Bonds, Carl Carlton, Chubby Checker, Larry Gatlin & The Gatlin Brothers, Anthony Geary, Mickey Gilley, Chaka Khan, Kool & The Gang, Stacey Lattisaw, Johnny Lee, Lulu, Stephanie Mills, Ronnie Millsap, Juice Newton, Ray Price, Lou Rawls, Smokey Robinson, Del Shannon, T.G. Sheppard, Stephen Stills, Charlene Tilton and The Whispers.

Headfirst's Jazz Albums Mix Music With Quality, Pricing

by Michael Martinez

LOS ANGELES — Providing quality product — technically and musically — at prices that the public can absorb is a tough proposition at best in this era of stilted leisure spending. Shelling out the cash for jazz, a market that is traditionally reserved for hard core fans, seems highly unlikely.

But music that has come from the Headfirst label has managed to vault beyond such pitfalls with a mixture jazz/rock, jazz/pop and jazz/R&B on high-quality vinyl, usually digitally or half-speed mastered.

Operated by industry veterans Bill Traut and Dave Pell, the L.A.-based label, which is distributed by MCA, has released 10 albums in its first year of operation that cover the spectrum of contemporary jazz, forging out airplay on R&B, AOR, pop and jazz stations.

With an aggressive MCA sales push and an \$8.98 list price on the audiophile quality product, Headfirst has also found retail receptive, from major chains to ma and pa outlets.

Artists such as Rahmlee Michael Davis (Earth, Wind & Fire horns), Allen Vizzuti (known for his work with Chick Corea), veteran Brian Auger, Ross-Levine Band, Japanese jazzist Osamu Kitajima, an eclectic outfit named Software, Australia's Crossfire, Denver-based Kinesis, Lisette Wison (who has played keyboards with Roy Ayers) and guitarist Ross Traut (Bill's youngest son) were featured on the label's initial releases.

But in the spirit of expansion, Headfirst plans to move to the mainstream with

releases coming from a variety of artists who could establish the small company in the traditional jazz market.

Moving Ahead

Headfirst chairman Traut maintains, "We are going to continue doing exactly what we have been doing, which is to continue releasing commercially accessible music, fusing jazz with R&B, rock, pop or East-West fusion." But, he added, "We've also decided that we should release a certain amount of jazz product that is meant for jazz lovers and jazz stations only."

Label president Pell continued that "to tell the truth, we were getting so many good albums from people who are impressed with our product — you know, the digital and half-speed masters — that we just couldn't turn some of the product down."

Some of the jazzists include Mike Metheny, brother of guitarist Pat, who plays a more straight ahead flugelhorn; Roland Vasquez; Dave Stafani; Buddy De Franco; and Mike Knock.

Pointing out that there will be more "blowing" on albums by such artists, Pell added, "We have this audiophile image right now which has given us an 'in' at commercial places where schlock jazz product put out there with very little class or taste can't get played."

Both Pell and Traut feel that the jazz customer is suited for an audiophile market and that, technically, Headfirst product is appealing to the audiophile buyer.

Traut added that most of his artists feel a sense of freedom with the label, as most produce themselves and feel they can leave

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Friday's Succeeds With Unusual Acts

(continued from page 8)

Mainstream, commercially viable new rock artists and fringe acts with national potential are drawn to *Fridays* by more than the promise of hitting a good share of the late night American viewing audience however. The show, which originally ran for an hour, is now 90 minutes in length and reserves a full 12 minutes (approximately three songs) for each music act. In addition, it boasts some of the highest production values in television land.

The *Fridays* staff is more than willing to work alongside a band's stage crew and closely involves the band in all aspects of production during rehearsal — camera angles, lighting style, sound mix and so on. "We have a lot going for us in the way of production," insists Hull. "Not only do we feature concert level lighting but we allow the band to bring in its own monitors and sound system. I think we're precedent setting as far as state of the art production, and we come as close to the concert environment as possible."

The Sound of *Fridays* is one thing that Hull, a former engineer, is especially proud of. A unique waiver, obtained especially for the show, allows an act's own sound man to mix and work alongside union personnel. The special agreement benefits both parties, giving the TV show's staff new found knowledge on in-concert mixing and improving the group's skill in dealing with the foreign environment of television.

"Our crew is dedicated to making rock work on television and the results are as close to an out and out concert as you can get on the tube," says Green.

Although the usual network pressure does still exist, and *Fridays* might not be able to keep such cavalier bookings as The Stray Cats, King Crimson and The Blasters forever, the show continues to keep its allegiance to pop music's forward thinkers. "We're basically music fans" says Hull. "Our contacts are in rock — new wave and old wave. You aren't going to be seeing Helen Reddy on this show in the near future."



PLOTTING TO THE MAX — New Warner Bros. signing Maxus recently convened at the label's Burbank headquarters to plot strategy for the band's recently released self-titled debut LP. Pictured standing are (l-r): Gary Gilbert, Maxus attorney; Michael Landau, Doane Perry, Robbie Buchanan, Jay Gruska and Mark Leonard of the group; and Mo Ostin, president/chairman, Warner Bros. Pictured seated are (l-r): Robin Rothman, product manager, Warner Bros.; Michael Ostin, A&R representative, Warner Bros.; Nat Jeffreys, Maxus management; Gabrielle Arras, Warner Bros.; Michael Omartian, Maxus producer; and Lewis Kaplan, Maxus manager.

ONE FOR THE CHARTS — There's still some final editing to be done on Francis Ford Coppola's dazzling new '80s musical *One From The Heart*, but judging from an L.A. sneak preview, the man who made *Apocalypse Now* has another classic on his hands. Early critical reviews spent too much time attempting to find the message in a movie that spoke its purpose in its title and overlooked the film's simple modern day love story plot, unforgettable visuals and brilliant musical score. But we think it's the kind of film that people will be going back to see again and again as it stands as the stepping stone to a new age in filmmaking. *One From The Heart* is literally awash with colors, layered images and neon hallucinations, and **Tom Waits'** musical score on Columbia Records is its perfect aural accompaniment. The lazy, boozy, back alley jazz soundtrack works frame for frame with the Zoetrope Studios film set against the backdrop of a man made Las Vegas strip. Waits' normal alcoholic rasp has a lighter, breathier quality to it for the score, and **Crystal Gayle** shows a new depth of vocal talent that many had thought to be lost somewhere between Hollywood and Tennessee. Duets such as "This One's From The Heart" and "Old Boyfriends" prove the two misunderstood vocalists to be the **Neil Diamond** and **Barbra Streisand** of the swizzle stick and slot machine set. Every bit as impressive as the vocals and Waits' wry probing lyrics is the music itself. Waits' compositions have been taken by producer **Bones Howe**, horn arranger **Tom Scott** and a band consisting of such low-down nightclub jazz artists as trumpeter **Jack Sheldon**, pianist **Pete Jolly**, tenor player **Teddy Edwards**, bassist **Greg Cohen**, organist **Ronnie Barron**, guitarist **Dennis Budinic** and drummer **Shelly Manne** and molded into an after hours ode to the shot glass and crap table desert town. Other songs that should probably give the album lasting chart success include the moody opening number, "Picking Up After You" and a classic Waits autobiographical song called "Little Boy Blue." The album is scheduled to be released with the film, so until Francis Ford finds a



NEW GAME IN TOWN — Actress/singer Sally Kellerman (l) and European pop singer John Rowles (c) were the first two acts signed to RCM International. The artists are pictured here with Christian de Walden, president of the recently formed label.

distributor, music and movie fans will be living the old **Lou Reed** catch phrase "Waitin' For The Man."

WORK OUT OLIVIA! — **Olivia Newton-John** has been a real busy body of late. She has just come off hosting the Australian Tribute segment of The American Music Awards, which spotlighted such Down Under artists as **Rick Springfield**, **The Little River Band**, **The Bee Gees** and **Air Supply**. And if that wasn't physical enough for you, lovely Livy is set to star in her own one-woman ABC-TV special Feb. 8 at 10 p.m. Entitled *Let's Get Physical* the special, directed by prominent English musical special director **Brian Grant**, was filmed at various locales around the world. Newton-John will sing such tunes as "Magic" and "A Little More Love," in addition to the songs from her double-platinum LP "Physical" for the show.

HELLO SPORTS FANS — San Francisco musical institution **The Tubes** has become a little more involved in 49er Mania than the majority of the Bay Area football freaks in recent weeks. The band didn't include in-concert favorite, "Sports Fans," on its "Completion Backward Principle" LP, but from the looks (and sounds) of things they should have. The song, a parody on the overzealousness of sports fanatics, is an integral part of the band's stunning new video work. The in-concert performance of the tune, featuring Fee Waybill changing into various sports regalia, has received such strong public reaction that the band was asked to perform it at the recent 49ers-Cowboys playoff halftime. Capitol A&R man/producer **Bobby Colomby** recorded the song before the 47,000 plus audience as well as a Fee led 49ers spell-out cheer. Colomby raced back to L.A., mixed the track and released a promo copy of the song and cheer (inserting Tubes for 49ers) to S.F. radio stations in time for Super Sunday. The tune must have inspired the 49ers as they defeated the Bengals 26-21 in the Michigan cold. The Tubes, who have since come out with the song as their latest single, were the 49ers special guest at the team's recent homecoming victory parade.

ODDS & ENDS — **Sparks** has done some quick dealing and within a few weeks after being dropped by RCA/Why-Fi, has found a new label in Atlantic. Look for **The Mael** brothers, who are now headquartered in L.A., to resurface in March with a new Mack-produced album tentatively titled, "Angst In My Pants" . . . **Jethro Tull** has been a self-produced band since its inception (some 16 LPs ago), but for its new album, "Beastie," the band has enlisted the services of old **Yardbird Paul Samwell-Smith**. The album is expected some time in April . . . Noted chef/record producer **Roy Thomas Baker**, who recently was fined \$300 plus court expenses in New Zealand after leading Auckland police on a 28-mile high speed chase, is behind the mixing board on **Cheap Trick's** new album. It's due in March . . . Lorimar Productions has signed Grammy nominee **Rick Springfield** ("General Hospital's" Noah Drake) to compose a theme song for the CBS-TV Movie *Desperate Lives*. The film airs March 3 and concerns the problem of drug use in teenage society . . . A&M promotion staffer **Steve Resnick** will be featured with his much envied record collection (every single that has made the Top 100 of the trade charts since November of 1955) on CBS-TV's *Two On Town* Feb. 5 at 7:30 p.m. . . . **Evan Hogle**, most recently a publicist with Epic Records, has opened Thank Evan Publicity, a personalized publicity firm for both domestic and international musical acts. After she returns from a month-long business visit to Australia, she can be reached at (213) 934-EVAN . . . The upcoming **Simon and Garfunkel** live reunion album, "The Concert In The Park," will be highlighted by **Paul and Art's** version of the **Everly Brothers** classic, "Wake Up Little Susie" . . . **Van Morrison's** new "Beautiful Vision" LP will feature a little kilt rock. Bagpipes can be heard on several of the tracks of the Belfast Cowboy's latest. **David Lindley** and **El Rayo X** are rehearsing for the new LP one person lighter than on last year's effort. Percussionist extraordinaire **Ras Baboo** has exited the band.

FAMILY AFFAIRS — **Cash Box** sends its congratulations along to jazz guitarist **Eric Gale** and his wife **Masako** on the birth of a daughter, **Eriko**, Jan. 15 in New York. Gale's new album, "Blue Horizon," will arrive with the first spate of releases from **Bruce Lundvall's** new Elektra Musician label Feb. 12.

HELLO, I MUST BE GOING — This writer would like to thank all in the music business for making my three-year stay at **Cash Box** such an enjoyable one. I'll be taking an extended hiatus from the record industry to pursue a career in screenwriting and can be reached at (213) 395-1603.

marc cetner

AIR PLAY

UP TO THE WATERMARK — ABC Radio Enterprises last week acquired Watermark, the Los Angeles-based syndication and production company, for a reported \$4 million in cash. **Tom Rounds**, president of Watermark, is expected to continue in that capacity but will report to **Michael Hauptman**, vice president of ABC Radio Enterprises. The company will, nevertheless, keep its offices and production facilities and continue to produce its own shows, including *The Robert W. Morgan Special of the Week* and **Gary Owens' Soundtrack of the '60s**. But the clincher is that Watermark will produce ABC Superadio, the satellite-distributed talk and music radio formats that are projected to hit the airwaves in July.

FROM THE FCC — Communications lawyer **Laurence Harris** recently replaced **Dick Skitch** as chief of the Broadcast bureau of the Federal Communications Commission (FCC) and his views, predictably, mirror those of FCC Chairman **Mark Fowler**. In a speech before a group of communications attorneys, Harris stated his "open door" policy towards broadcasters, his belief in first amendment protection for the electronic media and pledged to support free market competition, the drive to reduce paperwork and selective deregulation. Let us see how open his door is six months from now.

NAB NEWS — The National Assn. of Broadcasters (NAB) has recommended that the FCC enact a new comparative license renewal policy for radio and television stations while Congress considers such legislation. While reaffirming its support for bills in both houses that would permit a challenger's application only after the FCC had ruled against the present licensee, the NAB still wants the Commission to take this administrative action . . . At its convention, which takes place next April 4-7, the NAB is expected to induct **Edgar Bergen** and radio personality **Don McNeill** into its hall of fame. Bergen was famous for his ventriloquist act with his dummy **Charlie McCarthy**, which

he kept up from the early days of radio until 1956. McNeill was the originator of the *Breakfast Club* broadcast that lasted from 1933 until Dec. 27, 1968. The association's Radio Hall of Fame was founded in 1976 to pay tribute to those who have made lasting contributions to the radio industry . . . Also, the association reaffirmed its recommendation that the FCC adopt only one technical system for stereo broadcasting on the AM band. The FCC is expected to take up this question in the near future though no dates have yet been set.

FORMAT & CALL LETTER CHANGE — **KCBS-FM/San Francisco**, in a move aimed at shaking off identification with its all-news AM sister, recently changed its call letters to **KRQR** and its format from '60s and '70s rock to one focusing on heavy metal and other popular sounds of today. "We looked at **KMEL** and saw that they were virtually unchallenged," **George Sosson**, vice president and general manager at **KRQR**, told *Cash Box*. "So we decided to change our call letters and begin playing the top AOR album cuts. We are giving a staple diet of **Led Zeppelin**, **the Who**, **Tom Petty** and **Bruce Springsteen**." The outlet is also going commercial free for its first 30 days, as a sort of introductory offer. This also marks the first time that an affiliate was able to get a call letter change through the CBS front office — no mean feat, according to Sosson. "Initially it was very hard," he said. "But once I laid it out for them and got it past **Bob Hyland** (vice president, CBS-owned FM stations), it just logically progressed." The station was also able to hold onto all but one of its regular air personalities and hired several from the area who had AOR experience.



NIGHT OUT ON KRLA — Contest winner **Carolyn Hamilton** (l) was caught thoroughly enjoying her dinner with actress/singer **Bernadette Peters** at the *Fung Lum* restaurant at *Universal Studios*. The dinner was first prize on a recent **Johnny Hayes** show on **KRLA/Los Angeles**.

STATION TO STATION — On the tail end of **Vince Scelsa's** departure from AOR outlet **WNEW-FM/New York** come reports that **Richard Neer** will succeed **Scott Muni** as PD. But veteran New York personality Muni won't be packing his bags. Instead he is expected to be promoted to a position where he will perform several managerial functions, perhaps as operations director. Shift changes are also rumored to be in the works but *Air Play* has received no confirmation. Although Scelsa left because of programming differences with **Mike Kakoyannis**, the station's recently named general manager, it is not currently known if this shuffling has any significance program-wise . . . B/C-formatted **WBLS/New York** is hosting a luncheon next month in honor of morning drive jock **Ken Webb** and the outlet's 10th anniversary in the Big Apple. Among the members of the luncheon's honorary committee are **Frankie Crocker**, the station's PD; **G. Keith Alexander**, air personality of rival station **WKTU**; **Paris Eley** of *Columbia Records*; **Bill Haywood** of *PolyGram*, and **Skip Miller** of *Motown*. The committee expects at least 125 executives from the radio and recording industries to show up at the Feb. 24 affair, with a \$50 ticket in hand, the proceeds of which go to the **WBLS "Sure Shots"** basketball team that raises funds for local charities . . . Jumping on the radio-television simulcast bandwagon, **WPIA/Miami** is broadcasting concerts free of commercials along with the local cable outlet **On-TV** and local TV station **WPBT**. Among the highlights of this reported south Florida first are a **Joni Mitchell** concert Feb. 18 through the cable outlet as well as shows by **Willie Nelson** two days later followed by **Merle Haggard** a week hence on **PBT**.

NETWORK NEWS — Viva recording duo **Frizzell & West** will host the third **RKO Radioshows** feature *Country Star Countdown* Sun. Feb. 7. Included in the recently debuted show are *Starset*, where the two or three favorite songs of the week's featured artist are played; *Country Star Jukebox*, three faves of the guest hosts; the *Roots of Country Music*, a short historical retrospective and *Up and Comin' Country*, a profile of potential hits. The show is produced by **NKR Prods.** and is one of five recently added to the roster of **RKO Radioshows**, the third **RKO** radio network . . . Another in that group is *Solid Gold Saturday Night*, where **Dick Bartley**, air personality of **RKO O&O WFYR/Chicago**, plays hits from the 1950s on between 7 p.m. and midnight on stations of the **RKO II** network. He also takes requests via a nationwide toll-free 800 telephone number.

larry riggs

Radio Marti Proposal Adds Fuel To U.S.-Cuban Friction On Radio Issues

by Earl B. Abrams

WASHINGTON — One month after the closing of the Region 2 (Western Hemisphere) international radio conference in Rio de Janeiro, the U.S. and Cuba seem no closer to resolving their radio broadcasting disputes than before, with no further negotiations scheduled. Cuba walked out of the conference Dec. 14, four days before its closing, protesting the U.S. proposal to build **Radio Marti**, a high-powered AM outlet of the *Voice of America* aimed at the island nation and its efforts at getting the conference to vote down Cuba's proposal to change the frequencies of 48 of its high-powered AM stations (*Cash Box*, Dec. 26, 1981).

Despite the 11th hour departure from the conference, the U.S. gave Cuba until Jan. 1 to decide whether it would abide by the actions adopted at the conference — actions that apply to nearly every nation in North, Central and South America. According to **Bill Hassinger**, engineering assistant to the chief of the Broadcast Bureau of the Federal Communications Commission (FCC), Cuba apparently is not going to honor the treaty. "At the conference of the International Telecommunications Union

(ITU), they were asked to indicate if they were dissatisfied with the treaty," said Hassinger. "From our reading of the situation, Cuba does not seem willing to abide by the agreement." Cuba reportedly has not formally responded to the ITU request.

At the same time, President Reagan named a board of governors for **Radio Marti**. It includes **Clifton White**, a Greenwich, Conn. lawyer; **Herbert Schmetz**, vice president of public affairs at **Mobil Oil**; and **Richard Stone**, former Senator from Florida. The station is expected to begin broadcasting soon, but no one yet has set a start-up date.

Interference Squabble

At issue is interference from Cuban AM stations in U.S. stations as far away as Iowa and Salt Lake City, but mostly in those in Southern Florida (*Cash Box*, Nov. 28, 1981). The U.S. had wanted to resolve these differences at the Rio conference, but was stymied when Cuba walked out. Both the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) are lobbying the U.S. government to negotiate an end to this interference.

"The Radio board of directors has resolved to direct the FCC to eliminate AM interference by Cuba," said **Michael Rau**, NAB staff engineer. "Our task force on radio allocations has resolved to go before the FCC and the NTIA to lobby for the vital interests of broadcasters." He added that now that they have passed this resolution, a specific plan for lobbying will be drawn up. He also said his organization would press for higher power allowances for the AM stations that do suffer from the Cuban interference and that the NAB favors using **Radio Marti** to bargain with Cuba.

Pessimistic Outlook

But **Abe Voron**, executive vice president of the **NBRA**, is less optimistic about the outcome of this problem. "The State Department is not making any effort to negotiate this problem," he said, "and the Administration is going ahead with its plan to beam all that stuff into Cuba. We're not delighted with the idea of **Marti** because it's only going to make the situation worse. We're going to have to go to **Castro** and say, 'We're going to buy your sugar, and we'll get out of **Guantanamo**,' and maybe then meaningful negotiations will start."

Voron also said that he felt that the State Dept. does not take the problems of radio broadcasters as seriously as it should. "We're going to keep the pressure on," he said. "But we don't have very much pressure to apply because the only people who are really upset are the South Florida broadcasters, and nobody pays much attention to them when you have a problem down there like the refugees. I know, because I live in Ft. Lauderdale."

Nevertheless, Voron said he thinks that the FCC won't be adverse to giving the South Florida broadcasters extra power to combat the interference from Cuba.

DIR Bows Network

NEW YORK — **DIR Broadcasting**, producer of such syndicated radio programs as the *King Biscuit Flower Hour* and *Silver Eagle*, has formed **Satellite Radio Services** and plans to create a 24-hour-a-day stereo broadcasting service. This system will reportedly be able to transmit 20 kHz signals from locations in New York and Los Angeles to 200 stations across the country via the **AT&T** satellite.

DIR will reportedly furnish each station a satellite earth station free of charge. According to **Carol Strauss Klenfner**, **DIR** vice president of public relations, the company was unwilling to make further announcements at this time.

Labels Look To Satellite Webs

(continued from page 5)

have individuality."

Although **United Stations**, a country music network that is set for its broadcast debut in the spring, is not narrowing its potential clientele to small market stations, **SMN** is, and most of the record labels believe this is the only use such networks have for radio. "The only people who are going to be interested in satellite networks will be the struggling stations such as **WURQ** in **Detroit**, which just went onto **Burkhart/Abrams**," said **Kranzberg**.

Useful Purpose

As such, the record companies feel the satellite webs can be useful to them. "By centralizing the smaller market stations, we can keep a better pulse in the secondary markets," said **Steve Meyer**, national promotion manager at **Capitol Records**. "They will make the information from them a lot easier to read, and we might have grassroots feedback." And, adds **Kranzberg**, "I think that if it gets so that everybody sticks with satellites, it's going to help cut down on my overhead."

Even with the projections of grassroots feedback and cost cutting, none of the executives surveyed felt these networks could eliminate the need for regional radio promotion people. "We've eliminated all of our regional promotion people except for those in AOR," said Meyer. "But as radio gets tougher and tougher, we will need more. Maybe they'll have to become a little more marketing-oriented." "Even if the networks grow, we're still going to need people in the field," added **PolyGram's Cataldo**.

Despite predictions that these new networks will help the labels, most of the executives were cautious about putting too much faith in them at this time. "Although I tend to believe they'll grow, we've just scratched the networks in their baby stages," said **Handshake's Gidean**. "Right now, we're only seeing the infancy of it," added Meyer. "Their impact will depend on how many stations get involved with it. If enough do, the situation will be just like what you have in England or Europe, where music is controlled by a sales list and the radio stations are controlled by the government."

TOP 100 SINGLES

February 6, 1982

CASH BOX R

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	CENTERFOLD THE J. GEILS BAND	14
2	2	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES	13
3	3	PHYSICAL OLIVIA NEWTON-JOHN	19
5	4	HARDEN MY HEART QUARTERFLASH	17
6	5	TURN YOUR LOVE AROUND GEORGE BENSON	16
4	6	WAITING FOR A GIRL LIKE YOU FOREIGNER	18
12	7	SHAKE IT UP THE CARS	12
11	8	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON	17
7	9	LET'S GROOVE EARTH, WIND & FIRE	19
9	10	LEATHER AND LACE STEVIE NICKS (with DON HENLEY)	16
10	11	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA	15
14	12	SWEET DREAMS AIR SUPPLY	9
18	13	LEADER OF THE BAND DAN FOGELBERG	11
16	14	WAITING ON A FRIEND ROLLING STONES	10
15	15	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT	13
17	16	COOL NIGHT PAUL DAVIS	14
19	17	YOU COULD HAVE BEEN WITH ME SHEENA EASTON	11
23	18	OPEN ARMS JOURNEY	4
22	19	TAKE IT EASY ON ME LITTLE RIVER BAND	10
21	20	COME GO WITH ME THE BEACH BOYS	12
31	21	THAT GIRL STEVIE WONDER	4
8	22	TROUBLE LINDSEY BUCKINGHAM	16
26	23	THROUGH THE YEARS KENNY ROGERS	7
13	24	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND	13
32	25	MIRROR, MIRROR DIANA ROSS	4
29	26	WORKING FOR THE WEEKEND LOVERBOY	13
28	27	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD	10
30	28	KEY LARGO BERTIE HIGGINS	14
34	29	SOMEWHERE DOWN THE ROAD BARRY MANILOW	8
36	30	LOVE IN THE FIRST DEGREE ALABAMA	11

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
37	31	SPIRITS IN THE MATERIAL WORLD THE POLICE	4
35	32	ALL OUR TOMORROW'S EDDIE SCHWARTZ	9
33	33	SEA OF LOVE DEL SHANNON	10
25	34	SHE'S GOT A WAY BILLY JOEL	12
24	35	UNDER PRESSURE QUEEN & DAVID BOWIE	14
20	36	YOUNG TURKS ROD STEWART	17
27	37	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP	16

PRIME MOVER

43	38	DADDY'S HOME CLIFF RICHARD	4
46	39	PAC-MAN FEVER BUCKNER & GARCIA	7
45	40	ABACAB GENESIS	7

CASH SMASH

60	41	TONIGHT I'M YOURS ROD STEWART	4
38	42	YESTERDAY'S SONGS NEIL DIAMOND	14
48	43	LOVE IS LIKE A ROCK DONNIE IRIS	8
44	44	BREAKIN' AWAY AL JARREAU	11
50	45	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS	9

HIT BOUND

62	46	SHOULD I DO IT THE POINTER SISTERS	4
55	47	WHEN ALL IS SAID AND DONE ABBA	4
54	48	I BELIEVE CHILLIWACK	4

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A WEEKLY REV

RADIO CHART

TOP 100 SINGLES

February 6, 1982

LAST THIS WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART
39	49	GO-GO'S	OUR LIPS ARE SEALED	24
56	50	THE JOHN HALL BAND	CRAZY (KEEP ON FALLING)	7
66	51	SKYY	CALL ME	4
42	52	SNEAKER	MORE THAN JUST THE TWO OF US	13
40	53	GREG LAKE	LET ME LOVE YOU ONCE	12

HIT BOUND

70	54	OAK RIDGE BOYS	BOBBIE SUE	3
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61	55	SMOKEY ROBINSON	TELL ME TOMORROW (PART 1)	4
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68	56	QUINCY JONES featuring JAMES INGRAM	ONE HUNDRED WAYS	4
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63	57	PEABO BRYSON	LET THE FEELING FLOW	7
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64	58	TEDDY PENDERGRASS	YOU'RE MY LATEST, MY GREATEST INSPIRATION	4
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59	59	JENNIFER WARNES	COULD IT BE LOVE	9
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HIT BOUND

78	60	GO-GO'S	WE GOT THE BEAT	3
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LAST THIS WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART
67	61	AC/DC	LET'S GET IT UP	4
57	62	KISS	A WORLD WITHOUT HEROES	9
74	63	PLAYER	IF LOOKS COULD KILL	3
49	64	BILLY SQUIER	MY KINDA LOVER	12
58	65	BOB SEGER & THE SILVER BULLET BAND	FEEL LIKE A NUMBER	8
41	66	JOURNEY	DON'T STOP BELIEVIN'	15
53	67	KOOL & THE GANG	TAKE MY HEART	18
76	68	EARTH, WIND & FIRE	WANNA BE WITH YOU	3
69	69	BILL CHAMPLIN	TONIGHT TONIGHT	7
47	70	COMMODORES	OH NO	21
87	71	BOB & DOUG MCKENZIE	TAKE OFF	2
88	72	SAMMY HAGAR	I'LL FALL IN LOVE AGAIN	2
80	73	TOMMY TUTONE	867-5309/JENNY	3
85	74	SISTER SLEDGE	MY GUY	2

—	75	JOAN JETT & THE BLACKHEARTS	I LOVE ROCK 'N ROLL	1
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51	76	DIANA ROSS	WHY DO FOOLS FALL IN LOVE?	17
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84	77	IRENE CARA	ANYONE CAN SEE	9
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52	78	LULU	IF I WERE YOU	12
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65	79	CHILLIWACK	MY GIRL (GONE, GONE, GONE)	20
71	80	HENRY PAUL BAND	KEEPING OUR LOVE ALIVE	9
89	81	CONDUCTOR	VOICE ON THE RADIO	2
73	82	DARYL HALL & JOHN OATES	PRIVATE EYES	24

LAST THIS WEEK	THIS WEEK	ARTIST	TITLE	WEEKS ON CHART
—	83	HUEY LEWIS AND THE NEWS	DO YOU BELIEVE IN LOVE	1
—	84	THE DOOBIE BROTHERS	HERE TO LOVE YOU	1
72	85	THE POLICE	EVERY LITTLE THING SHE DOES IS MAGIC	20
—	86	COMMODORES	WHY YOU WANNA TRY ME	1
75	87	STEVE CARLISLE	WKRP IN CINCINNATI (MAIN THEME)	12
—	88	PRISM	DON'T LET HIM KNOW	1
86	89	GIDEA PARK featuring ADRIAN BAKER	SEASONS OF GOLD	7
—	90	THE STEVE MILLER BAND	CIRCLE OF LOVE	1
95	91	TOM TOM CLUB	GENIUS OF LOVE	2
81	92	PLACIDO DOMINGO and JOHN DENVER	PERHAPS LOVE	4
77	93	BALANCE	FALLING IN LOVE	7
90	94	MADLEEN KANE	YOU CAN	7
98	95	SOFT CELL	TAINED LOVE	2
—	96	MOLLY HATCHET	POWER PLAY	1
82	97	PATTI AUSTIN	EVERY HOME SHOULD HAVE ONE	8
79	98	SHEILA	LITTLE DARLIN'	10
83	99	DON McLEAN	CASTLES IN THE AIR	16
93	100	LUTHER VANDROSS	NEVER TOO MUCH	19

LOOKING AHEAD

PRETTY WOMAN	VAN HALEN
ANOTHER SLEEPLESS NIGHT	ANNE MURRAY
SAD GIRL	GO

CASH SMASH—denotes significant sales activity.
PRIME MOVER—denotes significant radio activity.
HIT BOUND—denotes immediate radio acceptance.

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CASH BOX ROCK ALBUM RADIO REPORT



— **JOHNNY & THE DISTRACTIONS • LET IT ROCK • A&M**
ADDS: WHFS, KBPI, WROQ, KZEW, KZEL, KSHE, WRNW, WMMS, WAAF. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.



12 THE CARS • SHAKE IT UP • ELEKTRA
ADDS: None. **HOTS:** KROQ, WBLM, KMET, WBAB, WYSP, WHFS, KNAC, KBPI, KOME, WROQ, WKDF, WNEW, WGRQ, KMG, WABX, WAAF, WKLS, WSHE, WOUR, WMMS, KNCN, WRNW, KEZY, WCOZ, KZAM, KSHE, KLOL, WLIR, KZEW, WPLR. **MEDIUMS:** KSFX, WCCC. **PREFERRED TRACKS:** Title, Since, Cruiser, Think. **SALES:** Good to moderate in all regions.

1 MOST ADDED

- LP Chart Position
- 5 AC/DC • FOR THOSE ABOUT TO ROCK WE SALUTE YOU • ATLANTIC**
ADDS: None. **HOTS:** KROQ, KMET, WBAB, KSFS, KBPI, KOME, WGRQ, WAAF, WKLS, WSHE, WOUR, WMMS, KNCN, WCCC, KSHE, KLOL, WLIR, KZEW, WPLR, KMG, KZEL. **MEDIUMS:** WBLM, WROQ, WKDF, WNEW, WRNW, WCOZ. **PREFERRED TRACKS:** Let's, Title, Evil, Venom. **SALES:** Good in all regions.
- 170 BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M**
ADDS: WBLM. **HOTS:** WYSP, WAAF, WOUR, WMMS, KLOL, WGRQ, WNEW. **MEDIUMS:** WBAB, KSFX, KSJO, WSHE, KEZY, KSHE, WLIR, KZEL, KZEW, WKDF, KOME, KBPI. **PREFERRED TRACKS:** Open. **SALES:** Weak in South; fair in others.

1 MOST ACTIVE

- LP Chart Position
- **THE HENRY PAUL BAND • ANYTIME • ATLANTIC**
ADDS: None. **HOTS:** WOUR, WRNW, KEZY, KSHE, WLIR, KZEW, KMG, WNEW. **MEDIUMS:** WBLM, KMET, KBPI, KOME, WAAF, WSHE, WMMS, KZEL, WGRQ, WROQ. **PREFERRED TRACKS:** Keeping. **SALES:** Weak in all regions.
- 11 THE POLICE • GHOST IN THE MACHINE • A&M**
ADDS: None. **HOTS:** KROQ, WBAB, WYSP, KSFX, WHFS, KNAC, KOME, WROQ, WKDF, WNEW, WGRQ, KMG, WPLR, KZEW, WAAF, WKLS, WSHE, WOUR, WMMS, KNCN, WRNW, WCCC, KEZY, WCOZ, KSHE, WLIR, KZEL. **MEDIUMS:** WBLM, KBPI, KSJO, KZAM, KLOL. **PREFERRED TRACKS:** Spirits, Every, Secret, Rehumanize. **SALES:** Good to moderate in all regions.

4 MOST ADDED

- **ALDO NOVA • PORTRAIT/CBS**
ADDS: KMET, WGRQ, KZEW, WRNW, KNCN, WSHE. **HOTS:** None. **MEDIUMS:** WGRQ, WKLS, WOUR, WMMS, KSHE, KLOL, KZEL, WPLR, KBPI. **PREFERRED TRACKS:** Open. **SALES:** Weak initial response in all regions.
- 157 PETER CETERA • FULL MOON/WARNER BROS.**
ADDS: WGRQ. **HOTS:** WBLM, KSJO, WCOZ, KLOL, WLIR, KZEW, WYSP. **MEDIUMS:** KROQ, WAAF, KEZY, KZAM, KZEL, WPLR, KMG, WROQ, KOME, KBPI, WBAB. **PREFERRED TRACKS:** Limelight. **SALES:** Weak in East; fair in others.
- 1 FOREIGNER • 4 • ATLANTIC**
ADDS: None. **HOTS:** KMET, KOME, WKDF, WABX, WAAF, KSJO, WMMS, KNCN, WRNW, KLOL, KMG, WGRQ, WNEW. **MEDIUMS:** WBLM, WROQ, WOUR, KEZY, KSHE, WLIR, KZEL. **PREFERRED TRACKS:** Waiting, Juke, Night, Urgent. **SALES:** Good in all regions.
- 22 GENESIS • ABACAB • ATLANTIC**
ADDS: None. **HOTS:** WBAB, WYSP, KSFX, KOME, WROQ, WKDF, WGRQ, KMG, KZEW, KZEL, WAAF, KSJO, WKLS, WSHE, WOUR, WMMS, WRNW, KEZY, KSHE, WLIR. **MEDIUMS:** WBLM, KMET, KNAC, KBPI, WNEW, WABX, KNCN, WCCC, WCOZ, KZAM, KLOL. **PREFERRED TRACKS:** Title, Dark, Reply, Another. **SALES:** Good to moderate in all regions.

5 MOST ADDED

- 127 PRISM • SMALL CHANGE • CAPITOL**
ADDS: WKDF, KSHE, KEZY, WOUR, WGRQ. **HOTS:** WAAF, KSJO, WKLS, WYSP. **MEDIUMS:** KBPI, WGRQ, KEZY, WSHE, WMMS, KNCN, KLOL, KZEL, KZEW, WPLR, KMG, WROQ, KSFX, WBAB, WBLM. **PREFERRED TRACKS:** Don't Let. **SALES:** Moderate in Midwest; fair in others.
- 16 QUARTERFLASH • GEFLEN**
ADDS: WROQ, WGRQ. **HOTS:** WBLM, KMET, WBAB, KOME, WKDF, WNEW, WABX, WAAF, KSJO, WMMS, KNCN, KEZY, KZAM, WLIR, KZEL, KXEW, KMG, WYSP. **MEDIUMS:** KSFX, KBPI, WOUR, WCOZ, KLOL, WPLR. **PREFERRED TRACKS:** Harden. **SALES:** Good in all regions.
- 3 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC**
ADDS: None. **HOTS:** KROQ, WBLM, KMET, WBAB, KNAC, KBPI, KOME, WNEW, WGRQ, KMG, WABX, WAAF, KSJO, WKLS, WSHE, WOUR, WMMS, KNCN, WRNW, KEZY, WCOZ. **MEDIUMS:** WCCC, KSHE, WLIR, WPLR. **PREFERRED TRACKS:** Waiting, Start, Slave, Limousine. **SALES:** Good in all regions.

2 MOST ADDED

- 1 FOREIGNER • 4 • ATLANTIC**
ADDS: None. **HOTS:** KMET, KOME, WKDF, WABX, WAAF, KSJO, WMMS, KNCN, WRNW, KLOL, KMG, WGRQ, WNEW. **MEDIUMS:** WBLM, WROQ, WOUR, KEZY, KSHE, WLIR, KZEL. **PREFERRED TRACKS:** Waiting, Juke, Night, Urgent. **SALES:** Good in all regions.
- 22 GENESIS • ABACAB • ATLANTIC**
ADDS: None. **HOTS:** WBAB, WYSP, KSFX, KOME, WROQ, WKDF, WGRQ, KMG, KZEW, KZEL, WAAF, KSJO, WKLS, WSHE, WOUR, WMMS, WRNW, KEZY, KSHE, WLIR. **MEDIUMS:** WBLM, KMET, KNAC, KBPI, WNEW, WABX, KNCN, WCCC, WCOZ, KZAM, KLOL. **PREFERRED TRACKS:** Title, Dark, Reply, Another. **SALES:** Good to moderate in all regions.
- # 3 MOST ADDED**
- **GLASS MOON • GROWING IN THE DARK • RADIO RECORDS/ATLANTIC**
ADDS: WBAB, WHFS, WROQ, WNEW, WLIR, WMMS, WSHE. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.
- 20 THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M**
ADDS: None. **HOTS:** WAAF, WMMS, KNCN, KZAM, WNEW, KOME, KNAC, WHFS, KSFX, WBAB, KROQ. **MEDIUMS:** WCOZ, KZEW, KROQ, KMET. **PREFERRED TRACKS:** Beat, Lips, This Town. **SALES:** Good to moderate in all regions.
- 66 SAMMY HAGAR • STANDING HAMPTON • GEFLEN**
ADDS: None. **HOTS:** KOME, WGRQ, WAAF, KSJO, WSHE, WMMS, KNCN, WCOZ, KSHE, KLOL, WLIR, KZEL. **MEDIUMS:** WBLM, KMET, WBAB, KSFX, KBPI, WROQ, WKDF, WNEW, KMG, WPLR, WABX, WKLS, WOUR, WRNW, KZEW. **PREFERRED TRACKS:** I'll Fall, One Way, Piece. **SALES:** Moderate to fair in all regions; weakest in East.
- 132 THE JOHN HALL BAND • ALL OF THE ABOVE • EMI AMERICA**
ADDS: None. **HOTS:** WRNW, KZEW, WNEW, WYSP. **MEDIUMS:** WAAF, KSJO, KNCN, KZEL, WROQ, KOME, KSFX, WBAB, WBLM. **PREFERRED TRACKS:** Crazy. **SALES:** Weak in all regions.

- LP Chart Position
- 181 DONNIE IRIS & THE CRUISERS • KING COOL • CAROUSEL/MCA**
ADDS: None. **HOTS:** WAAF, WKLS, WLIR, KZEW, WPLR, WGRQ, WBAB. **MEDIUMS:** WCOZ, KMG, KOME, KBPI, KSFX, WYSP, WBLM. **PREFERRED TRACKS:** Love Is. **SALES:** Fair in Midwest and South; weak in others.
- 4 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA**
ADDS: None. **HOTS:** WBLM, KMET, WBAB, WYSP, KBPI, KOME, WROQ, WNEW, WGRQ, KMG, WPLR, KXEW, WABX, WAAF, WSHE, WOUR, WMMS, KNCN, WRNW, WCCC, KEZY, WCOZ, KSHE, KLOL, WLIR. **MEDIUMS:** KROQ, KSFX, KSJO, WKLS, KZEL. **PREFERRED TRACKS:** Centerfold, Title. **SALES:** Good in all regions.
- 30 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK**
ADDS: KMET, WKDF. **HOTS:** KROQ, WBLM, WBAB, WYSP, KSFX, WHFS, KNAC, WROQ, WNEW, WGRQ, WAAF, KSJO, WKLS, WSHE, WOUR, WMMS, WRNW, WCCC, WCOZ, KLOL, WLIR, KZEL, WPLR, KMG. **MEDIUMS:** KBPI, KOME, KNCN. **PREFERRED TRACKS:** Title, Bits, Crimson. **SALES:** Good to moderate in all regions.
- 2 JOURNEY • ESCAPE • COLUMBIA**
ADDS: None. **HOTS:** KMET, WBAB, WAAF, WSHE, WOUR, WMMS, KNCN, KEZY, KZAM, KZEW, WKDF, WROQ, KOME. **MEDIUMS:** WBLM, KSJO, WKLS, WCOZ, KLOL, KBPI. **PREFERRED TRACKS:** Open, Believin', Crying, Stone. **SALES:** Good in all regions.
- 46 THE KINKS • GIVE THE PEOPLE WHAT THEY WANT • ARISTA**
ADDS: None. **HOTS:** WSHE, WRNW, WNEW, KOME, KROQ. **MEDIUMS:** WAAF, KSJO, WCOZ, WPLR, KMG, KNAC, KSFX. **PREFERRED TRACKS:** Better, Destroyer, Title. **SALES:** Weak in Midwest; moderate in others.

- 178 EDDIE SCHWARTZ • NO REFUGE • ATCO**
ADDS: KOME, WSHE. **HOTS:** None. **MEDIUMS:** WKLS, KNCN, WRNW, KEZY, KZAM, KSHE, WPLR, WGRQ, WKDF, KBPI, KSFX, WYSP, WBAB. **PREFERRED TRACKS:** Tomorrows. **SALES:** Fair in Midwest; weak in others.
- 85 SOFT CELL • NON-STOP EROTIC CABARET • SIRE**
ADDS: WRNW. **HOTS:** WLIR, WNEW, KNAC, WHFS, KROQ. **MEDIUMS:** WKLS, WMMS, WPLR. **PREFERRED TRACKS:** Tainted, Dwarf. **SALES:** Moderate to fair in all regions.
- 14 ROD STEWART • TONIGHT I'M YOURS • WARNER BROS.**
ADDS: None. **HOTS:** KMET, WBAB, K&M, WMMS, WRNW, KEZY, KZAM, WPLR, WNEW, WKDF. **MEDIUMS:** WAAF, WKLS, WOUR, KSHE, WLIR, KMG, WROQ. **PREFERRED TRACKS:** Title, Turks. **SALES:** Good to moderate in all regions.
- 59 TRIUMPH • ALLIED FORCES • RCA**
ADDS: None. **HOTS:** WAAF, WMMS, WRNW, KZEW, WYSP, KMET. **MEDIUMS:** WABX, KSJO, WOUR, KSHE, KLOL, KMG, KSFX. **PREFERRED TRACKS:** Goodbye, Magic. **SALES:** Moderate to fair in all regions.
- 177 WRABIT • MCA**
ADDS: KOME, KNCN. **HOTS:** None. **MEDIUMS:** KSJO, WKLS, WOUR, WMMS, KSHE, KLOL, WLIR, KZEL, KZEW, WPLR, KBPI, KSFX, WYSP, WBLM. **PREFERRED TRACKS:** Open. **SALES:** Moderate breakouts in West and Midwest; fair in others.
- 74 NEIL YOUNG & CRAZY HORSE • RE-AC-TOR • REPRISE**
ADDS: None. **HOTS:** KZEW, KMG, KOME. **MEDIUMS:** WAAF, WSHE, WOUR, WRNW, WLIR, KZEL, WNEW, KMET, WBLM. **PREFERRED TRACKS:** Southern, Shots. **SALES:** Moderate in East and West; fair in others.

SOUND VIEWS

POLYGRAM LIFTS MTV BAN — PolyGram Records, the last major label to hold promotional videos of its acts from airing on Warner Amex's MTV: The Music Channel, has conditionally agreed to finally begin supplying the service. The pact between PolyGram and MTV will start with the label, in conjunction with Canada's SRO Productions, and MTV presenting a one-hour special on popular rock trio **Rush** Feb. 13, in addition to the airing of promotional tapes by such acts as **Rainbow**, **The Jam**, **Novo Combo**, **Jon & Vangelis**, **Def Leppard** and **Visage**. According to a PolyGram spokesman, the label and MTV are keying on the Rush concert as "a special event," which MTV has already begun to actively promote. The spokesman added that the



FINAL TOUCH — Putting the finishing touch on the vocal tracks for their upcoming *Destiny* LP, "Hot And Nasty," Lyndie White (l), Phyllis Rhodes (c) and Mona Young of St. Tropez pursue the task with enthusiasm.

Rush concert, due to air at midnight Feb. 13, will be simulcast in approximately 40 U.S. markets over the ABC Radio network. The pact between MTV and PolyGram is presently being drawn up by the label's legal department and the spokesman added that he does not anticipate any problems with it going through. However, the spokesman did note that, "like most of the other labels working with MTV," the company has stipulated that what is known as a "favored-nation" clause be included whereby PolyGram would receive payment should other labels benefit from the same. In addition, PolyGram is also seeking to reserve the right to pull product after six months if it feels that it would hurt promo efforts on current product at that time. "We took six months to study and analyze the situation and we determined at this time that it would be beneficial and in the best interests of our acts to begin supplying MTV with promotional videos," concluded the spokesman. "We're most pleased with this association and MTV is already doing a great job promoting the upcoming Rush concert with posters and advertising" . . . MCA Records, another company that was an initial MTV holdout, has been supplying the services with promotional videos on a "project-by-project" basis since early November of last year, according to label director of film & video services **Anne Louis**. MTV is presently airing a **Donnie Iris** video.

THE VIDEO RETAILER SCHISM: VSRA vs. VSDA — If you've been keeping track of the latest series of events in the prerecorded video retail business, you've no doubt discerned that the situation has become quite political in nature. When we talked to That's Entertainment's **Michael Weiss**, chief exec of the new Midwest regional chapter of the Video Software Retailers of America (VSRA), he stressed that, as opposed to the National Assn. of Recording Merchandisers (NARM)-affiliated Video Software Dealers Assn. (VSDA), the VSRA would necessarily have to be "totally independent of both manufacturers and distributors" to provide "the only true and real representation of video retailers." This dogmatic stance, Weiss alleged, has hurt some VSRA members in dealing with certain VSDA members, particularly distributors. "I have ascertained that certain restraint of trade practices have been taking place in talking to various other VSRA members," said Weiss. "Retailers have complained that pre-orders on product are 'getting lost' through certain distributors." At the same time, Weiss charged that manufacturers have been "selective" in regards to imposing deposits for video cassette rental programs." While it would be near impossible to verify any of these allegations, such statements point out that friction has indeed been developing between the two groups, widening the schism that has been created and unquestionably leaving video dealers less unified in their efforts to gain control over the direction of the business and find an "acceptable" rental solution. NARM executive vice president **Joe Cohen**, in response to what he called "the other group," said that he viewed his organization's direct line of communication to manufacturers and distributors as an advantage rather than a drawback. "We can effectively and efficiently make sure the voice of VSDA is heard," he said. As for the allegation of distributor influence on the board, Cohen answered, "Well, when NARM first started we were accused of being too rack jobber-oriented by many retailers but that soon passed as more and more retailers joined the organization." **John Marmaduke**, president of Hasting's Books/Records/Video as well as president of NARM, chalked the split between retailers up to simply "differing points of view." According to Marmaduke, "In any kind of emerging industry, you're bound to see this kind of thing happen. We basically have the same goals and objectives and I believe we'll reach a common ground." In the meantime, NARM is presently looking for someone to handle administrative responsibilities for the VSDA, including the overseeing of the planned monthly newsletter, while the VSRA is working on making its affiliation with the National Assn. of Retail Dealers of America (NARDA) official as well as electing a national board.

A STEP INTO THE FUTURE WITH HIGH-DEFINITION TV — Rumors had floated in for months that engineers at Nippon Hoso Kyokai (NHK) in Japan had come up with a new high-definition TV process that would eventually revolutionize television. That process was unveiled to the press Jan. 22 at CBS Television City and CBS vice president of engineering and development **Joe Flaherty**, who has been working on developing the system for CBS with NHK in Japan, offered that the advent of the new system, which features up to 1,250 scanning lines as opposed to conventional TV's 525 line system, would have an effect comparable to the move from silent movies to "talkies," or black & white to color TV. Although Flaherty said that the system won't be ready on a mass consumer level until the latter part of the decade, CBS has already applied for FCC authorization for a three-channel experimental HDTV satellite system which, if granted, could be tested in Alameda, Calif. Although West Germany has also been in development of an HDTV system itself, there is still no worldwide standard, so new is the product. Filmmaker **Francis Ford Coppola**, through his Zoetrope Studios, presented two of what a studio rep referred to as "electronic cinema" pieces for the wide-screen at the press showing, and gave a glimpse of the increased clarity and heightened resolution offered by the system.

PLAYBOY, NEW LOOK: WILL ADULT VID MAGAZINES MAKE IT? — That's a ques-

(continued on page 34)

Managers, Agents Exploring Video

(continued from page 5)

1981 and will provide us with many more outlets for creative ideas programming."

Although Scher will be offering *The Allman Brothers Band On The Road*, a concert video taped at the University of Florida in Gainesville and his Capitol Theatre, in addition to the Capitol's Tenth Anniversary Show, starring the Allmans and Edmunds, as well as Southside Johnny, Steve Forbert, Edgar Winter and Gary U.S. Bonds, he stresses that Monarch's video division will not rely heavily on management clients in the future. However, he did say he will be utilizing his Capitol Theatre facility in Passaic, N.J. extensively.

"Clearly, we're going outside our roster," Scher emphasized. "The third project we'll deliver to RCA will be *Rock Justice* with Marty Balin, and that isn't even a concert, it's considerably larger with a budget approaching \$500,000."

The Allmans project, Scher explained, was developed "because the demographics of the audience of the band is about the same as those that videocassettes and videodiscs require."

"They're a group that's been around for 11 years and has both young fans and those that I call the 'latent concertgoer' — You know, people in their late-20s to mid-30s who still love concerts but don't get to theaters often. There's a vast audience out there that's affluent enough to own a videodisc or cassette player and acquire software . . . or have HBO, Showtime, MTV, whatever."

Scher pointed out that since "the Capitol Theatre runs 30 to 40 concerts a year, only a small number of which feature management clients," there will be many opportunities for other artists performing at the venue "to become involved in this development arrangement with RCA." Finally, he noted that since it is basically "a development arrangement" between Monarch and RCA, he will be looking for "other properties and ideas" for both software and cable.

American Talent Inc., the N.Y.-based booking agency, began diversifying into software acquisition as ATI Equities and video production as ATI Video two years ago. At that time, the video division began production of the *Night Flight* music show, which airs on the USA cable network. According to ATI Video vice president Cynthia Freedlander, who also oversees production of *Night Flight*, the program doesn't draw heavily on agency-represented acts, due in part to its position as part of a basic cable service and because it does not want to create a conflict between the company's management and video divisions.

"There really haven't been that many ATI acts on *Night Flight*," said Freedlander, "because *Night Flight* is a basic cable program, most of the product that comes out on agency acts makes its pay run first. Also, our programming is centered on all music, not just rock 'n' roll."

"In terms of connection with the agency, it serves more as the product syndicator in some cases, and not in all cases. ATI Video does work with the management of the acts that are involved, in terms of consulting on the best deals, for marketing, and in some cases does become the actual syndicator and representative of the product . . . and, of course, as a direct outlet, after sale. But it is definitely not a self-serving situation."

The Warner Amex Satellite Entertainment Co. (WASEC) MTV: The Music Channel has, naturally, become a valuable outlet for programming from these video divisions and, for some companies, will contract for production services. Alive Video, according to Emmer, has produced four specials for MTV on such acts as Dave Mason, Journey, Black Sabbath and Blue Oyster Cult. Reseda, Calif.-based Scott Sternberg Prods., which operates in

association with L.A.'s Wolf & Rissmiller concert promotion firm to develop programming, has also produced specials for MTV on such acts as Squeeze and Garland Jeffreys in concert at the Country Club. And one Canadian company, SRO Prods., which handles Rush among other clients, will make its entry into the U.S. market with a special on the power trio to be aired on MTV Feb. 13.

"Pay TV has yet to come to Canada, but this gives us a valuable in to the U.S. market," said SRO Prods. president Rhonda Ross. "And we've just begun to check out the software manufacturers. And we have ideas for development of other acts. Anthem Records here is very close to SRO Management, and they handle Bob & Doug McKenzie, a very visual act, so there are many possibilities. A separate arm to handle video is very much in the back of our minds at this point."

All the companies see flexibility as the key to the broadening production base and increasing the number of projects. They not only have to be flexible enough for each act's musical styles, but flexible enough to deliver the right type of program for each service and market.

"We're set up to produce not only rock 'n' roll video programming, but jazz, country or cultural programming for services like BRAVO or ARTS on cable," said Scott Sternberg of Scott Sternberg Prods. "And we have to keep the service and audience we're directing the production to in mind. We've produced a Roy Orbison show here for SelecTV, and we hope to put together some jazz music programming in the near future. We're already planning a regular music show from the Country Club for cable. We've come a long way in seven months."

Although club-to-club concert satellite services like Consat have had initial problems getting off the ground, major club owners, such as Agora Prods. president Hank LoConti, have enough faith in them to install video hardware in a network of venues, which these companies eventually hope to become yet another outlet for their services. LoConti himself has committed to the service "because the idea is a good one, if carried out properly."

"Before Consat got involved, I had tried to get involved in something similar, putting together a network of clubs," LoConti pointed out. "After two years of working on it, I bumped into the Consat people and discovered they were working on the same thing. We put together a format, but we didn't hook up as partners."

LoConti said that a network of 15 clubs was put together and three shows were staged, but added, "I can't say I was 100% satisfied" with the outcome.

"The major problem was that the clubs were new to the gear they had and not enough time was given to them to become familiar with it," explained LoConti. "I believe that video in a club is very important at this point and will be successful. The right production and enough technical experience will get it off the ground."

Sensitivity to each act and its music is all-important, those interviewed agreed. Representatives of management, booking agencies and concert promotion with a stake in video stressed that because those companies deal with artists on a daily basis, with every division guiding a different aspect of the act's career, they are also best-suited to handle their video production needs and the needs of the marketplace.

"We always bear in mind that the video production depends on the particular needs of each act, regardless of who that act is affiliated with," summed up Alive's Emmer. "Everything from the shoot right down to the pattern of exploitation must be evaluated on a project-by-project basis."

COUNTRY

Pugh, McMahon Form Booking, Management Firm

NASHVILLE — Dianna Pugh and Barbara McMahon, both former employees of the Jim Halsey Company, have formed Solid Gold Entertainment, a Tulsa-based full-service agency providing management, booking and career development services. The firm will also aid in talent acquisition for corporations and organizations seeking talent for conventions and group functions.

Pugh, a former executive vice president with Halsey and First Artists Management Enterprises Inc. (FAME), will serve as president for the company. McMahon, who will assume the vice president's role at Solid Gold, will take charge of bookings, an area she worked while an agent with the Halsey organization. She will also continue in her present position as marketing director for World Wide Amusement Corp., where she works with promotion, advertising and public relations for five carnival troupes.

Initial Signings

Already signed for representation by Solid Gold is recording group, The Shoppe, which hit the **Cash Box** Top 40 with "Doesn't Anybody Get High On Love Anymore" in 1981, and Jana Jae, who makes regular appearances on *Hee Haw* and is the national spokesperson for the Wal-Mart discount chain.

"I didn't feel I was able to take advantage of my experience and background in country music (with FAME)," commented Pugh on her departure from that talent agency, which she co-founded. "FAME has become a contemporary Christian music booking agency, which is not my forte. I still own one-third of FAME. I just felt I could be of greater service by developing new artists in the country music field."

Marilyn Morris has been retained by Solid Gold as a talent agent, and Marla Hughes will handle management and convention bookings. Morris was previously an agent and administrative assistant to Fess Parker, who had the lead role in the 60's drama series, *Daniel Boone*. She also worked for the Halsey firm, where she assisted in organizing the Roy Clark Celebrity Golf Tournament and the Tulsa International Music Festival.

Casey Named VP Promotion For CBS In Nashville

NEW YORK — Joe Casey has been named vice president, promotion, CBS Records, Nashville. He will report to Roy Wunsch, vice president, marketing at the label. Casey will be charged with overseeing all promotional efforts on behalf of Columbia, Epic, Portrait and CBS Associated label artists Nashville releases. In addition to directing the Columbia and E/P/A promotion staffs and CBS Records' four regional marketing managers. Casey will work closely with each label's national promotional staff.

Casey joined CBS Records in 1966 as Columbia local promotion manager in Atlanta. In 1974, he rose to regional country promotion manager, Southeast region and was subsequently named director, sales and promotion, Columbia Records Nashville. In 1978 he became director, promotion, CBS Records Nashville.

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BEWARE OF ICE — When the South decides to have an ice storm, it does it in grand style, which is unfortunate for those who must travel the roads. While travelling home to South Carolina from a mini-tour of the Southwest, Leon Everette, aboard his touring bus "Hurricane," met with adverse weather conditions and ended up in a ditch somewhere in Mississippi. It took several truckers and the state police four hours to get the bus on the road again. Pictured offering their assistance are (l-r): driver Bennie Crouch, Everette (behind the wheel) and bass player Ronnie Myers.

Country Artists Brave Snow And Ice; Few Concert Cancellations Reported

by Tom Roland

NASHVILLE — While the recent arctic pressure systems that left such a dramatic mark on the face of the nation proved inconvenient to many touring country artists — including Leon Everette, Hank Williams Jr. and Steve Wariner — booking agents generally maintain that their artists were able to make most of their engagements in spite of the weather.

Dan Wojcik, vice president of the Shorty Lavender Agency, claimed a 100% attendance record with his artists due, in part, to his policy of keeping them in the South during the winter months. "The advantage I have," he says, "is that I'm a pessimist when it comes to touring, so I never have an act up north or in traditionally bad weather areas like Chicago, Minneapolis, Des Moines or Cleveland at this time of the year. Hank Williams, Jr., for a prime example, is doing a run from here to San Francisco, and he's doing a southern run, which means the farthest north he goes is Oklahoma City."

Wojcik is, however, not always able to follow that policy, such as in the case of the Burrito Brothers, currently touring in support of a new album. After opening dates in Atlanta, Chattanooga and Jackson, Miss. for Williams, the band will play in some major northern markets. "They will be a little farther north than I'd like to think my acts are going," he says, "but if there's a new album I have to play the major markets like Chicago, Cleveland, New York, Washington, D.C., Boston and Philadelphia; I don't have a choice."

The Lavender restrictions on winter touring haven't been strictly enforced, naturally, and a date in which Hank Williams, Jr. appeared in Indiana (the farthest north he's ever played during the winter months, according to Wojcik) proved to be a real test of the band's patience, although road manager Tony Allers plays down the ordeal.

Frozen Brakes

"About the most serious thing that happened wasn't serious at all really," he recalls. "The brakes froze up on the bus three times. They froze up, and a guy came out and pulled the air lines off and put antifreeze in there and got them all dried out and left. This is at the motel. We came out to go over and do the show, and they'd frozen up solid again, so we were just at the point of getting cabs when we got them freed. Then we got over to the show, and they

froze up, so we got a limousine out there. They ended up getting them freed about 4:00 in the morning."

"From the time we left Nashville when we went to Indianapolis we didn't turn that bus off. We left it running constantly. We made the mistake to turn the power generator off just long enough to check the oil, go in and have some breakfast, and come back out, and it wouldn't start. We couldn't get it running again, so we did the rest of that trip without our auxiliary generator, which also powers four auxiliary heaters in the bus, and we couldn't watch TV or play the tape player because they run off the generator.

Brittle People

"People get brittle; they're not used to it. You come from Tennessee and maybe 30-35 degrees and you go to a place the next day where it's 36 below, and you talk about people getting colds and backaches. No one had gloves; we didn't even consider where we were going."

Besides watching TV for the national weather outlook to monitor upcoming weather conditions in scheduled regions of the country, Allers tries to keep the bus equipped for such emergencies. "I try to keep us pretty well-prepared as far as the special equipment that you need to put on buses," he says. "We have, thank goodness, an alcohol injector — not just for the band — that injects alcohol into the air lines every time you touch the brake, so it keeps them from freezing up. There's an air

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Bailey, Mandrell Albums Kick Off '82 RCA Releases

NASHVILLE — With the release of Razy Bailey's "Feelin' Right" and Louise Mandrell and R.C. Bannon's "Me And My RC" albums, RCA Records kicked off its 1982 product line last week.

Marketing and merchandising for "Feelin' Right," Bailey's fourth album for the label, will follow the groundwork laid by his last release, "Makin' Friends," which introduced him to a new market via special showcases across the country. RCA division vice president Joe Galante noted, "We looked at the marketplace and found it to be split between adult contemporary and a country sound. With Razy's diversification, we were able to appeal to both segments of the marketplace successfully."

The album will be backed by national radio and retail showcases. Additionally, Bailey's recent move to Los Angeles-based booking agency Regency Artists has resulted in a stepped-up effort to place him on major concert tours. His first tour will be with labelmate Jerry Reed.

"Me And My RC" marks the debut label release for Mandrell and Bannon. The initial support of the album will come from the NBC-TV program *Barbara Mandrell and the Mandrell Sisters*, which prominently features Louise as a singer. The album features six duet projects, produced by Tom Collins, and two solo efforts apiece, produced by Eddie Kilroy.

A national cross-merchandising campaign with the Gillette Corp, which will place Mandrell in national television and radio spots, as well as retail merchandising material, has also been initiated. The campaign is set specifically with Gillette's White Rain hair spray. RCA Records is also involved in a cross-merchandising effort with RC Cola, which is set to begin on the West Coast.

McDonald, Snow Set For Workshop

NASHVILLE — Michael McDonald and Phoebe Snow are among the songwriters scheduled to participate in the fourth annual Nashville Songwriters Assn. International (NSAI) symposium, March 5-7 at the Hyatt Regency here. Themed "Song Power," the symposium will consist of three panels: "Songwriters — The Generators," "Songpluggers — The Re-Lay Station" and "Producers — The Power Outlet."

Cost for the entire program is \$100. Showcase tickets may be purchased separately for \$5 and banquet tickets for \$30. Additional information can be obtained from the NSAI at 25 Music Square West, Nashville, Tenn. 37203.



ETC RE-SIGNS WITH ASCAP — Singer/songwriter Earl Thomas Conley has re-signed with the American Society of Composers, Authors and Publishers (ASCAP). Pictured visiting with the RCA artist after his appearance on the Radio Luxembourg broadcast from Nashville's Tennessee Performing Arts Center are (l-r): John Sturdivant, ASCAP public and membership relations director; Conley; Connie Bradley, ASCAP Southern regional director; songwriter Jerry Foster and Merlin Littlefield, ASCAP associate director.

COUNTRY

TOP 75 ALBUMS

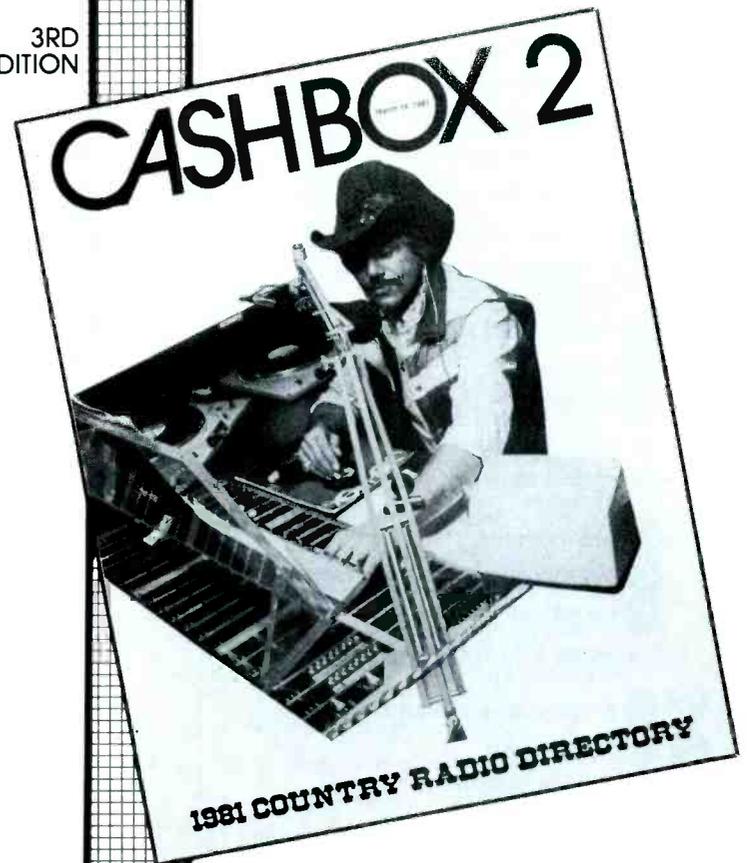
1	FANCY FREE OAK RIDGE BOYS (MCA-5209)	1	35	39	HURRICANE LEON EVERETTE (RCA AHL 1-4152)	23	9
2	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	2	46	40	HEART TO HEART REBA McENTIRE (Mercury SRM1-6003)	75	8
3	STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	3	10	41	I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	42	48
4	JUICE JUICE NEWTON (Capitol ST 12136)	4	47	42	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	52	145
5	THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	12	23	43	TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327)	44	27
6	THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	7	22	44	SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	45	27
7	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	5	20	45	KING OF THE ROAD BOXCAR WILLIE (Main Street SN73000)	63	10
8	CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	8	7	46	YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	62	20
9	LIVE BARBARA MANDRELL (MCA-5243)	9	23	47	DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	47	14
10	BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	11	16	48	YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	48	33
11	STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	13	24	49	NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	67	34
12	BIG CITY MERLE HAGGARD (Epic FE 37593)	10	14	50	FRAGILE — HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	50	16
13	ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	6	29	51	RODNEY CROWELL (Warner Bros. BSK 3587)	51	17
14	KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	15	67	52	THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	—	1
15	MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	19	83	53	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	53	8
16	FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL 1-4135)	16	9	54	ELVIS PRESLEY'S GREATEST HITS VOL. 1 ELVIS PRESLEY (RCA AHL 1 2347)	40	4
17	GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL 1-4127)	17	10	55	KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1 NASHVILLE RHYTHM SECTION (Koala KOA 15001)	43	12
18	I AM WHAT I AM GEORGE JONES (Epic FE 36586)	18	71	56	STARDUST WILLIE NELSON (Columbia JC 35305)	49	188
19	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	14	20	57	RODEO ROMEO MOE BANDY (Columbia FC 37568)	57	11
20	GREATEST HITS OAK RIDGE BOYS (MCA-5150)	20	65	58	SLEEPING WITH YOUR MEMORY JANIE FRICKE (Columbia FC 37535)	—	1
21	SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	46	2	59	I'M A LADY TERRI GIBBS (MCA-5255)	—	1
22	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	22	17	60	HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	38	5
23	FINALLY T.G. SHEPPARD (Warner/Curb BSK 3600)	35	2	61	LIVE HOYT AXTON (Jeremiah JH5002)	61	38
24	GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151)	24	15	62	I LOVED 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528)	41	4
25	STRAIT COUNTRY GEORGE STRAIT (MCA-5248)	25	17	63	CHRISTMAS KENNY ROGERS (Liberty LOO-5115)	54	10
26	ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	26	47	64	CHRISTMAS WISHES ANNE MURRAY (Capitol SN 16232)	55	12
27	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	27	40	65	ASK ANY WOMAN CON HUNLEY (Warner Bros. BSK 3617)	65	9
28	SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	28	46	66	MEL & NANCY MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	60	12
29	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	29	12	67	THE VERY BEST OF MEL TILLIS MEL TILLIS (MCA-3274)	69	11
30	MIDNIGHT CRAZY MAC DAVIS (Casablanca/PolyGram NBLP 7257)	30	16	68	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	66	16
31	WITH LOVE JOHN CONLEE (MCA-5213)	21	28	69	SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	73	37
32	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	32	66	70	HIGH TIME DOTTIE WEST (Liberty LT 51114)	70	7
33	GREATEST HITS ANNE MURRAY (Capitol SO-12110)	33	70	71	CARRYIN' ON THE FAMILY NAME DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555)	56	8
34	MR. T CONWAY TWITTY (MCA-5204)	31	31	72	HORIZON EDDIE RABBITT (Elektra 6E-276)	72	21
35	TOWN & COUNTRY RAY PRICE (Dimension DL 5003)	37	21	73	CHRISTMAS AT GILLEY'S MICKEY GILLEY (Epic FE 37595)	58	8
36	URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027)	36	33	74	ONE TO ONE ED BRUCE (MCA-5188)	59	9
37	GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	34	25	75	THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	64	58
38	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	39	3				

CASH BOX

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FEBRUARY 27, 1982

3RD
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CASH BOX TOP 100 COUNTRY

February 6, 1982

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 LONELY NIGHTS MICKEY GILLEY (Epic 14-02578)	2 13	35 TENNESSEE ROSE EMMYLOU HARRIS (Warner Bros. WBS 49892)	43 4	68 DON'T COME KNOCKIN' CINDY HURT (Churchill CR 7780)	84 2
2 LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA-51207)	3 11	36 ANOTHER SLEEPLESS NIGHT ANNE MURRAY (Capitol P-A-5083)	45 4	69 LET'S GET TOGETHER AND CRY JOE STAMPLEY (Epic 14-02533)	39 9
3 ONLY ONE YOU T.G. SHEPPARD (Warner/Curb WBS 49858)	6 11	37 INNOCENT LIES SONNY JAMES (Dimension DS-1026)	41 7	70 WRITTEN DOWN IN MY HEART RAY STEVENS (RCA PB-13038)	86 2
4 THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)	1 15	38 LOVE NEVER COMES EASY HELEN CORNELIUS (Elektra E-47237)	38 9	71 THE HIGHLIGHT OF '81 JOHNNY PAYCHECK (Epic 14-02684)	76 3
5 WATCHIN' GIRLS GO BY RONNIE MCDOWELL (Epic 14-02614)	8 12	39 SAME OLE ME GEORGE JONES (Epic 14-02696)	— 1	72 AFTER THE LOVE SLIPS AWAY EARL THOMAS CONLEY (RCA PB-13053)	— 1
6 SHINE WAYLON JENNINGS (RCA PB-12367)	10 11	40 IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS (Curb ZS 502461)	42 8	73 NOW I LAY ME DOWN TO CHEAT DAVID ALLEN COE (Columbia 18-02678)	80 3
7 HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE) JIM REEVES & PATSY CLINE (RCA PB-12346)	7 13	41 SWEET YESTERDAY SYLVIA (RCA PB-13020)	46 4	74 I'M JUST THE LEAVIN' KIND MICHAEL MEYERS (MBP 1980)	77 5
8 SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)	9 11	42 BE THERE FOR ME BABY JOHNNY LEE (Full Moon/Asylum E-47301)	48 3	75 THE REVEREND MR. BLACK JOHNNY CASH (Columbia 18-02669)	81 4
9 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE (MCA-51210)	12 10	43 I LIE LORETTA LYNN (MCA-51226)	49 3	76 THE CUBE BOB JENKINS & 3 YEAR OLD DAUGHTER MANDY (Liberty P-A-1448)	83 2
10 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. WBS 49860)	13 12	44 LIES ON YOUR LIPS CRISTY LANE (Liberty P-A-1443)	50 5	77 I SEE AN ANGEL EVERY DAY BILLY PARKER (Soundwaves NSD/SW4659)	82 6
11 IT TURNS ME INSIDE OUT LEE GREENWOOD (MCA-51159)	11 16	45 BLAZE OF GLORY KENNY ROGERS (Liberty P-A-1441)	4 12	78 LUSTFUL LADY EYES STEVE MANTELLI (Picap P-0006)	79 3
12 MOUNTAIN OF LOVE CHARLEY PRIDE (RCA PB-13024)	15 6	46 A COUNTRY BOY CAN SURVIVE HANK WILLIAMS, JR. (Elektra/Curb E-47257)	54 3	79 IN LIKE WITH EACH OTHER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)	— 1
13 MIDNIGHT RODEO LEON EVERETTE (RCA PB-12355)	14 12	47 YOU LOOK LIKE THE ONE I LOVE DEBORAH ALLEN (Capitol P-A-5080)	52 5	80 TOOK IT LIKE A MAN CRIED LIKE A BABY CEDAR CREEK (Moon Shine MS 3003)	90 2
14 DO ME WITH LOVE JANIE FRICKE (Columbia 18-02644)	19 8	48 THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444)	57 2	81 AIN'T NOBODY GONNA GET MY BODY BUT YOU DEL REEVES (Koala KOS-339)	87 4
15 PREACHING UP A STORM MEL MCDANIEL (Capitol P-A-5059)	16 12	49 DON'T EVER LEAVE ME AGAIN VERN GOSDIN (AMI 1302)	56 4	82 BEST OF FRIENDS THE THRASHER BROTHERS (MCA-51227)	88 3
16 IT'S WHO YOU LOVE KIERAN KANE (Elektra E-47228)	17 13	50 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) GEORGE STRAIT (MCA-51228)	60 2	83 HONKY TONK TONIGHT DAVID HEAVENER (Brent D.H. 1019)	— 1
17 DIAMONDS IN THE STARS RAY PRICE (Dimension DS-1024)	18 12	51 CRYING MY HEART OUT OVER YOU RICKY SKAGGS (Epic 14-02692)	64 3	84 LADY LAY DOWN (LAY DOWN ON MY PILLOW) GARY GOODNIGHT (Door Knob DK81-169)	85 5
18 ONLY YOU (AND YOU ALONE) REBA McENTIRE (Mercury 57062)	20 11	52 PLAY ME OR TRADE ME MEL TILLIS & NANCY SINATRA (Elektra E-47247)	53 6	85 TIL SOMETHING BETTER COMES ALONG R.C. BANNON (RCA PB-13029)	89 3
19 BLUE MOON WITH HEARTACHE ROSANNE CASH (Columbia 18-02659)	21 7	53 RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY (MCA-5119)	5 14	86 BLUE EYES DON'T MAKE AN ANGEL ZELLA LEHR (Columbia 18-02677)	91 3
20 SHE LEFT LOVE ALL OVER ME RAZZY BAILEY (RCA PB-13007)	22 7	54 BUT IT'S CHEATING THE FAMILY BROWN (RCA PB-13015)	65 4	87 NATURAL LOVE PETULA CLARK (Scotti Bros. ZS5 02676)	— 1
21 IF YOU'RE WAITING ON ME (YOU'RE BACKING UP) THE KENDALLS (Mercury/PolyGram 76131)	23 8	55 GUILTY EYES BANDANA (Warner Bros. WBS 49872)	62 6	88 VICTIM OR FOOL RODNEY CROWELL (Warner Bros. WBS 50008)	— 1
22 THE VERY BEST IS YOU CHARLY McCLAIN (Epic 14-02656)	24 7	56 RUNNING ON LOVE DON KING (Epic 14-02674)	66 4	89 NO PLACE TO HIDE GAIL ZEILER (Equa B.S.P. 670)	92 3
23 BOBBIE SUE OAK RIDGE BOYS (MCA-51231)	25 3	57 NEW CUT ROAD BOBBY BARE (Columbia 18-02690)	67 3	90 ONE DAY SINCE YESTERDAY COLLEEN CAMP (Moon Pictures mpm S0001)	93 2
24 BIG CITY MERLE HAGGARD (Epic 14-02686)	28 4	58 I DON'T WANT TO WANT YOU LOBO (Lobo 1)	58 7	91 HOLDIN' ON JESSI COLTER (Capitol P-A-5073)	— 1
25 WILD TURKEY LACY J. DALTON (Columbia 18-02637)	26 9	59 CASCADE MOUNTAIN MEMORIES WICKLINE (Cascade Mountain CMR 2425A)	59 8	92 COULD IT BE LOVE JENNIFER WARNES (Arista 0611)	— 1
26 STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN (Epic 14-02601)	27 10	60 ANOTHER HONKY-TONK NIGHT ON BROADWAY DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)	— 1	93 LET'S GO ALL THE WAY CLAUDE GRAY & NORMA JEAN (Granny White GW 1009)	— 1
27 MIS'RY RIVER TERRI GIBBS (MCA-51225)	30 6	61 LADY LAY DOWN TOM JONES (Mercury/PolyGram 76125)	29 11	94 BORN IN COUNTRY MUSIC BOBBY BARNETT (Marshall 101681)	— 1
28 EVERYBODY MAKES MISTAKES LACY J. DALTON (Columbia 18-02637)	32 7	62 FROM LEVIT TO CALVIN KLEIN JEANS BRENDA LEE (MCA-51230)	78 2	95 I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)	44 14
29 NO RELIEF IN SIGHT CON HUNLEY (Warner Bros. WBS 49887)	33 6	63 EVERYBODY LOVES A WINNER DICKEY LEE (Mercury 76129)	75 3	96 I CAN'T SAY GOODBYE TO YOU TERRY GREGORY (Handshake WS9 02563)	47 9
30 WHEN YOU WERE BLUE AND I WAS GREEN KIN VASSY (Liberty P-A-1440)	31 8	64 WHERE THERE'S SMOKE, THERE'S FIRE R.C. BANNON & LOUISE MANDRELL (RCA PB-12359)	37 11	97 BREAD AND BUTTER WORLEY MAX (General Delivery Ltd. GD1944)	— 1
31 WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOS 340)	34 7	65 LAY BACK DOWN AND LOVE ME RICH LANDERS (AMI 1301)	70 4	98 OKLAHOMA CRUDE THE CORBIN/HANNER BAND (Alfa ALF-7010)	51 9
32 THE CLOWN CONWAY TWITTY (Elektra E-47302)	40 2	66 SOME DAY MY SHIP'S COMIN' IN JOE WATERS (New Colony NC-6812)	68 5	99 YOU'RE MY BESTEST FRIEND MAC DAVIS (Casablanca/PolyGram 2341)	55 15
33 ALL I'M MISSING IS YOU EDDY ARNOLD (RCA PB-13000)	35 9	67 MISTER GARFIELD MERLE KILGORE & FRIENDS (Elektra E-47252)	71 5	100 DON'T LEAD ME ON WYVON ALEXANDER (Gervasi S.P. 671)	61 9
34 LOVE WAS BORN RANDY BARLOW (Jamex J-45-002)	36 7				

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Country Boy (Bocephus — BMI)	46	Holdin' On (Waylon Jennings — BMI)	91	Love Was Born (Frebar Music Co. — BMI)	34	Some Day My Ship's Comin' In (Lantern Light — BMI)	66
After The Love (Blue Moon (adm. by April) Easy Listening — ASCAP)	72	Honky Tonk Tonight (I.S.P.D. — ASCAP)	83	Lustful Lady Eyes (Robchris — BMI)	78	Someone Could Lose (Briarpatch/DeBave — BMI)	8
Ain't Nobody (United Artists — ASCAP)	81	I Can't Say (Al Gallico — BMI)	96	Midnight Rodeo (Denny — ASCAP)	13	Stuck Right (Southern Nights — ASCAP)	26
All I'm Missing (Bibo c/o Welk Music — ASCAP)	33	I Don't Want (Guyasuta — BMI)	58	Mis'ry River (Chiplin — ASCAP)	27	Sweet Yesterday (Tom Collins — BMI)	41
Another Honky-Tonk (Peso/Wallet — BMI)	60	I Just (Contemtion — SESAC)	10	Mister Garfield (Rightsong — BMI)	67	Tennessee Rose (Warner-Tamerlane/Babbling Brooks — BMI/Drunk Monkey — ASCAP)	35
Another Sleepless Night (Chappell — ASCAP)	36	I Lie (Coal Miners — BMI)	43	Mountain Of Love (Morris (Adm. by Unichappell) — BMI)	12	The Clown (Mammoth Spring/Rose Bridge — BMI)	32
Be There (Chappell/Intersong — ASCAP)	42	I See An Angel (HitKit — BMI)	77	Natural Love (Flowering Stone — ASCAP/Holy Moley — BMI)	87	The Cube (Robchris — BMI)	76
Best Of Friends (Duchess (MCA) — BMI)	82	I Wouldn't Have (Hall-Clement/Welk — BMI/Jack & Bill/Welk — ASCAP)	95	New Cut Road (World Song — ASCAP)	57	The Highlight Of '81 (Tree — BMI)	71
Big City (Shade Tree — BMI)	24	If Something Should (Atlantic — BMI)	40	No Place To Hide (Mick Lloyd — SESAC/Jerrimac — BMI)	89	The Reverend Mr. Black (U.S. Songs/Bexhill/Jac/Blue Seas Inc. — ASCAP)	75
Blaze Of Glory (House Of Gold — BMI)	45	If You're Thinking (Jack and Bill/Welk ASCAP)	50	One Day Since (House of Cash — BMI/Moon Pix — ASCAP)	90	The Sweetest Thing (Sterling/Addison Street — ASCAP)	4
Blue Eyes (September — ASCAP)	86	If You're (Hall-Clement c/o Welk Music — BMI)	21	Only One You (Cross Keys — ASCAP/Tree — BMI)	3	The Very Best (Agudad — ASCAP/Ibex — BMI)	22
Blue Moon (Hotwire/Atlantic — BMI)	19	I'm Just The Leavin' Kind (Mike Borchetta/ATV — BMI)	74	Only You (TRO-Hollis — BMI)	18	Through The Years (Peso/SwaneeBRAVO! — BMI)	48
Bobbie Sue (House of Gold — BMI/Bobby Goldsboro — ASCAP)	23	In Like With Each Other (Larry Gatlin — BMI)	79	Play Me Or Trade Me (Prater — ASCAP)	52	Til Something Better (Warner Tamerlane/Sweet Harmony — BMI)	85
Born In Country Music (Tree Int. — BMI)	94	Innocent Lies (Marson — BMI)	37	Preaching Up (Blackwood/Magic Castle — BMI)	15	Took It Like (Chappell — ASCAP/Tri-Chappell — SESAC)	80
Bread and Butter (Acuff-Rose — BMI)	97	It Turns Me (Duchess-MCA/Red Angus — BMI)	11	Red Neckin' (Blue Lake/Warner-Tamerlane/Face the Music/Blue Lake/Plum Creek — BMI)	53	Victim Or Fool (Coolwell/Granite — ASCAP)	88
But It's Cheating (Terrace — ASCAP)	54	It's Who You (Cross Keys/Chappell — ASCAP)	16	Running On Love (Blackwood — BMI)	56	Watchin' Girls (Tree/Strawberry Lane — BMI)	5
Cascade Mountain Memories (Cascade Mtn. — ASCAP)	59	Lady Lay Down (Tree/Cross Keys — BMI/ASCAP)	61	Same Ole Me (Silverline — BMI)	39	When A Man Loves (Cottillon/Quinzy — BMI)	31
Could It Be Love (Gee Sharp — BMI)	92	Lady, Lay Down (Door Knob — BMI)	84	She Left Love (House of Gold — BMI)	20	When You Were (Blue Moon/Easy Listening — ASCAP)	30
Crying My Heart (Cedarwood — BMI)	51	Lay Back Down (Nub-Pub/Washington Girl/Bagdad Music — ASCAP)	65	Shine (Waylon Jennings — BMI)	6	Where's There's Smoke (Hall-Clement)	64
Diamonds In The Stars (Almarie — BMI)	17	Let's Get Together (Honeytree/Tellum — ASCAP)	69			Wild Turkey (Song Biz — BMI)	25
Do Me With (Jack & Bill c/o Welk Music — ASCAP)	14	Let's Go All The Way (Unichappell — BMI)	93			Written Down (Grand Avenue — ASCAP)	70
Don't Come Knockin' (Cedarwood — BMI)	68	Lies On Your Lips (Cristy Lane/New Albany — BMI)	44			You Look Like (Duchess (MCA)/Posey/Unichappell/VanHoy — BMI)	47
Don't Ever Leave Me Again (Blue Lake — BMI)	49	Lonely Nights (Blackwood — BMI)	1			You're My Bestest Friend (Songpainter — BMI)	99
Don't Lead Me On (Gervasi — BMI)	100	Lord, I Hope (Sabal — ASCAP)	2			You're The Best Break (Bibo/Vogue (Welk Music) — ASCAP/BMI)	9
Everybody Loves (Hall-Clement c/o Welk — BMI)	63	Love Never Comes Easy (Southern Nights — ASCAP)	38				
Everybody Makes Mistakes (Algee Music — BMI)	28						
From Levis To (Tree — BMI/Cross Keys — ASCAP)	62						
Guilty Eyes (New Albany — BMI/Hoosier — ASCAP)	55						
Have You Ever (Shapiro, Bernstein — ASCAP)	7						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

COUNTRY

THE COUNTRY COLUMN

IT'S SETTLED, BUT — The suit filed by **Alabama** against former manager **Larry McBride** (*Cash Box*, Dec. 12, 1981) has been settled, but nobody's saying what the terms are. According to attorneys for the group, the settlement requires that the terms of the agreement be kept secret. The suit, filed in November, was seeking to enjoin RCA Records (Alabama's label) from applying \$600,000 in royalties to a \$2 million business debt McBride had incurred. Three of the group's members — **Teddy Gentry**, **Randy Owen** and **Jeff Cook** — were also seeking a total of \$4 million in damages from McBride and/or the companies he controls, which MDJ Records, MDJ Prods. Inc. and Stars, Inc.

CONGRATULATIONS — Are in order to **Rosanne Cash** and **Rodney Crowell** on the birth of their daughter, **Chelsea Jane**, who checked in at eight pounds, 11 ounces Jan. 25 at 9:13 a.m. at Nashville's Vanderbilt Hospital. Both Mom and baby are resting comfortably at home now.

NEITHER SLEET NOR SNOW... NOR HURRICANE — It's been a nasty winter so far, there's no denying that. **Leon Everette** and crew, aboard Everette's 40-foot Silver Eagle "Hurricane," recently found out just how treacherous road conditions could be enroute from a concert tour of the Southwest to South Carolina and home. Everette volunteered to do a little relief driving for his regular driver, who had been fighting bad weather for 13 hours. About 7 a.m., somewhere between Monroe, La. and Vicksburg, Miss., on Interstate 20, a driver made a sudden lane change and sent Everette and company spinning. Fortunately no one was hurt, and the bus sustained relatively minor damage. However, it did take four hours for workmen to free the bus and get it towed in for service. But, ever the trouper, Everette made the best of a grim situation by posing for pictures and signing autographs for passing motorists who recognized the performer.

HOT PROPERTY — For those of you in Nashville, this may prove interesting. The property located across the street from the Country Music Hall of Fame has been sold to developers who plan to build a multi-facility complex that will include a hotel, restaurant, mini-theatre and perhaps more. The site was going to be used as the location of the Gospel Music Hall of Fame, representatives of which are currently scouting out another location.

HERE AND THERE — According to its fan club newsletter, Alabama will perform at the White House March 8 in a tribute to the University of Alabama football coach **Paul "Bear" Bryant**. **Bob Hope** will emcee the show. . . Some of Nashville's finest vocalists and musicians recently turned out in support of the Tennesseans Keeping Abortion Legal and Safe (TKALS) benefit concert. Singers lifting their voices for the cause included **Tracy Nelson**, **Pebble Daniel**, **Kathy Mattea**, **Cee Vee Dyson**, **Aleda Pope**, **Rattlesnake Annie**, **Pam Tillis**, **Judy Eron**, **Jennifer Kimball**, **Marcia Routh** and **Donna McElroy**. The singers were joined by musicians **Jay Patton**, **Dwight Scott**, **Mike Joyce**, **Chris Leuzinger** and **Jeffrey Teague**. The benefit was held at the Tennessee Theater in Nashville. . . **Jimmy Fortune** of Charlottesville, Va. has been named the temporary replacement for the **Statler Brothers' Lew Dewitt**, who was recently hospitalized for regional enteritis. DeWitt is now recuperating at his home in Virginia. We wish the speediest of recoveries to DeWitt and the best of luck to Fortune in his career as a "Brother". . . Talent scouts from the Old Country, Busch Gardens are on the road and in search of talent for the European-themed park. They will be holding auditions for singers, dancers, musicians, variety artists and technicians throughout the eastern part of the country, so check local papers for dates and locations. . . Sugar Hill act **The Seldom Scene** will be appearing at the Commerce Dept. Auditorium in Washington, D.C. Feb. 6. The concert, which will be broadcast live on National Public Radio, is being sponsored by WAMU. . . Believe it or not, **Jerry Clower's** next MCA album will be titled "Dogs I Have Known." Clower's 12th album for MCA is scheduled for an early summer release. . . **Johnny Russell** has signed with Tanglewood Records. . . **Ferlin Husky** has signed with the Buddy Lee Attractions agency. . . **Pat McLaughlin**, the **Tom Kimmel Band** and **The Nerve** recently showcased in the rock showcase at the Cannery in Nashville. . . **Johnny Rodriguez** has completed a series of radio commercials for the Amalie Oil Company. They are targeted at the Spanish market, but will also be used in other locations in the South.

WHO DO THEY BUY — It's always interesting to note what artists other artists are listening to. **Jim Ed Brown**, spotted in a local record shop, was exiting with quite a variety of albums tucked under his arm. In addition to the predictable **George Jones** and **Ricky Skaggs** albums, Brown also had albums by **Pat Benatar**, **Blondie** and **Queen**. When asked about the selections, he replied, "Groups like Queen do some nice harmony things. I like to keep up with them and enjoy listening to all kinds of music." There you have it.

DRIVER OF THE YEAR — Sorry Leon, **Kenneth Richardson**, bus driver for the **Kendalls**, has been named Bus Driver of the Year by the association of Professional Drivers for Entertainers. He has driven for the Kendalls for five years and logged more than 100,000 miles annually.

JAM NEWS — The Volunteer Jam, which sold out in a matter of hours, was broadcast live over the Volunteer Jam Radio Network and taped for later play over DIR's more than 250 King Biscuit Flower Hour clients. Additionally, **E.J. Stewart** Video of Philadelphia, in association with Celebration Prods. of Nashville were contracted by Sound Seventy, Inc., for the videotaping of the annual event. By the time you read this, the Jam will be history. Next week, we'll fill you in on all the guests.

WORTHY CAUSE The ninth annual Music City Tennis Invitational benefit tournament has been scheduled for May 15-17 at Maryland Farms Racquet & Country Club, with proceeds to be donated for the third consecutive year to the Critical Care Waiting Area at Nashville Memorial Hospital, a project currently under construction. An amateur doubles tournament, the event has attracted players from the music industry in not only Nashville, but also New York and Los Angeles.

jennifer bohler

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



GENE KENNEDY and KAREN JEGLUM (Door Knob DK 82-173)

A Thing Or Two On My Mind (2:49) (Door Knob Music Publishing, Inc. — BMI) (M. Fagan) (Producer: G. Kennedy)

Gene Kennedy and Karen Jeglum have experienced some success in their past duet efforts; however, none have had the commercial potential that this upbeat tune expresses. It glides easily through some nice harmonies and vocal trade-offs, with a steady, smooth electric and steel guitar background.

HITS OUT OF THE BOX

DOTTIE WEST (Liberty P-B-1451)

You're Not Easy to Forget (3:41) (ATV Music Corp./Mann And Weil Songs, Inc./Braitree Music/Snow Music — BMI) (C. Weil, T. Snow) (Producers: B. Maher, R. Goodrum)

EDDY RAVEN (Elektra E-47413)

A Little Bit Crazy (2:16) (Milene Music — ASCAP) (E. Raven) (Producer: J. Bowen)

FEATURE PICKS

JOHNNY RODRIGUEZ (Epic 14-02638)

Born With the Blues (2:31) (Hallnote Put. — BMI) (J. Rodriguez) (Producer: B. Sherrill)

BOBBY GOLDSBORO (Curb ZS502726)

Lucy And The Stranger (4:16) (House of Gold Music — BMI) (B. Goldsboro) (Producer L. Butler)

ROGER BOWLING (Mercury 76135)

More Than I Used To (ATV Music Corp./Blackwood Music — BMI) (R. Bowling, L. Butler) (Producer: J. Kennedy)

MAGGIE SWANK (Super Productions S.P. 675)

Safe and Warm (3:43) (Sir Dale Pub. Co. — ASCAP) (R. Seaman) (Producer: not listed)

IN THE UNITED STATES BANKRUPTCY COURT
FOR THE MIDDLE DISTRICT OF TENNESSEE

IN RE:)
)
FOUR STAR MUSIC CO., INC.) BK. NO. 77-30484
)
Bankrupt.)

NOTICE OF HEARING ON

TRUSTEE'S APPLICATION TO SELL FOUR STAR CATALOG

Irwin Deutscher, Trustee of the estate of Four Star Music Co., Inc. has filed an application with this Court seeking authority to sell those copyrighted and non-copyrighted compositions owned by Four Star Music Co., Inc. known as the "Four Star Catalog" to Acuff-Rose Publications, Inc. and certain of its affiliated companies. The purchaser would pay the estate \$376,160.00 in cash and take the catalog subject to the liens and obligations of First American Bank of Nashville, N.A., and Pippin Way, Inc. totalling \$1,373,840.00.

A hearing on this application will be held before this Court on the 10th day of February, 1982, at 1:30 p.m. in Room 216, Customs House Building, 8th and Broad, Nashville, Tennessee. Any person objecting to the sale must file written objections with the Clerk of this Court on or before the 3rd day of February, 1982. Any other party wishing to make a bid on the catalog will be required to bid at least \$50,000.00 above the offer submitted by Acuff-Rose Publications, Inc.

Any person having questions or seeking additional information may contact Irwin Deutscher, Trustee, 5th Floor, St. Cloud Corner, Nashville, Tennessee, (615)256-2314 or James R. Kelley, Dearborn & Ewing, Attorneys for the Trustee, Suite 1200, One Commerce Place, Nashville, Tennessee, (615)259-3560.

This the 4th day of January, 1982.

Paul T. January

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. **SAME OLE ME** — GEORGE JONES — EPIC — 55 ADDS
2. **ANOTHER HONKY TONK NIGHT ON BROADWAY** — DAVID FRIZZELL & SHELLY WEST — WARNER/VIVA — 40 ADDS
3. **AFTER THE LOVE SLIPS AWAY** — EARL THOMAS CONLEY — RCA — 28 ADDS
4. **THROUGH THE YEARS** — KENNY ROGERS — LIBERTY — 26 ADDS
5. **IN LIKE WITH EACH OTHER** — LARRY GATLIN and the GATLIN BROTHERS BAND — COLUMBIA — 20 ADDS
6. **HONKY TONK TONIGHT** — DAVID HEAVENER — BRENT — 16 ADDS
7. **NATURAL LOVE** — PETULA CLARK — SCOTTI BROS. — 15 ADDS
8. **VICTIM OR FOOL** — RODNEY CROWELL — WARNER BROS. — 15 ADDS
9. **FROM LEVIS TO CALVIN KLEIN JEANS** — BRENDA LEE — MCA — 15 ADDS
10. **WRITTEN DOWN IN MY HEART** — RAY STEVENS — RCA — 15 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **BOBBIE SUE** — OAK RIDGE BOYS — MCA — 64 REPORTS
2. **BIG CITY** — MERLE HAGGARD — EPIC — 63 REPORTS
3. **MOUNTAIN OF LOVE** — CHARLEY PRIDE — RCA — 51 REPORTS
4. **THE CLOWN** — CONWAY TWITTY — ELEKTRA — 49 REPORTS
5. **ANOTHER SLEEPLESS NIGHT** — ANNE MURRAY — CAPITOL — 49 REPORTS
6. **TENNESSEE ROSE** — EMMYLOU HARRIS — WARNER BROS. — 48 REPORTS
7. **SHE LEFT LOVE ALL OVER ME** — RAZZY BAILEY — RCA — 42 REPORTS
8. **THE VERY BEST IS YOU** — CHARLY McCLAIN — EPIC — 40 REPORTS
9. **BLUE MOON WITH HEARTACHE** — ROSANNE CASH — COLUMBIA — 39 REPORTS
10. **A COUNTRY BOY CAN SURVIVE** — HANK WILLIAMS, JR. — ELEKTRA/CURB — 33 REPORTS

Country Artists Brave Snow, Ice; Few Concert Cancellations Reported

(continued from page 72)

drier that has pellets in it, and it also has a heater in there. The air goes through it and heats it and takes any condensation out of the line. With those things and chains you can make it. It's just something that we kind of insist that we have on our equipment. Unfortunately, the people that subcontract our sound haven't progressed yet to believing me."

Problems On The Road

Their sound company, in fact, had its lines freeze in Little Rock when the sound equipment was scheduled to be in Birmingham the next day. Though the company rented a tractor to pull the trailer, the Williams entourage was forced to make last-minute arrangements for possible alternatives and had to pay a Tuscaloosa sound company and a Huntsville lighting company to load their trucks.

Jack Sublette, vice president of Top Billing, indicated that even though he had to cancel a Charly McClain appearance in San Angelo, Texas, Ronnie McDowell, Jeannie C. Riley and Jim Ed Brown were able to make their performances in Kansas, the Dakotas and Michigan, although they, too, faced frozen brake lines and broken heaters.

Sublette maintains, however, that winter is one of the best times to book a show in the north. "Strangely enough," he notes, "that's when the people in those areas want concerts. They're not able to get out and enjoy outside activities during that time of the year, so it's a good release. We book a few Florida dates in January and February, but we accept Michigan and the Dakotas, Wisconsin, Minnesota — they all seem to want entertainment so we have to book it and take a chance on it. We tell them that going in — 'hope we can make it due to the weather.'"

Leon Everette, while in Louisiana, en route to his home in South Carolina, was forced in the ditch when a truck cut him off on the interstate; Everette had taken over driving from his regular "tour chauffeur" who had driven through the inclement conditions for some 13 hours. Though he jokingly has decided to purchase a team of huskies ("All you have to do is buy a lot of dog food, and we won't have near the problems with insurance companies"), the incident may have changed his outlook on

winter touring.

"Snow doesn't bother me," says Everette. "We'll go anywhere in snow, but when it gets to be nothing but solid ice and no snow — rain turning into ice — that's really dangerous. You don't cancel a show in rain, sleet or snow or nothing else, but, whenever you get to endangering the lives of the guys on the bus or somebody else on the road, it's not worth it. If it gets that bad again, I'll pull over and park."

Signed Autographs

Everette made the best of the situation (he signed autographs for passing motorists and his road manager, Bobby G. Martin, snapped publicity photos from the midst of the two-lane thoroughfare), he says he doesn't mind travelling to "snow-prone" areas in the north. "They've got the roads clear, and they cope with it better than they do down south anyway," he says.

Henrietta Darr-Johnson of Dick Blake International, Everette's talent representative, agrees that much of the problems generated in January were due to the northern cold air masses moving south. "I think a lot of the syndrome is with snow in Tennessee vs. upper Minnesota and the upper New England states," she says. "People in those areas who are accustomed to snow can drive in it. It doesn't slow them down and they don't cancel their schools. Yet down here, if we get an inch of snow we cancel because we're not used to handling it."

"Most of the big buses are equipped both driver-wise and equipment-wise where they can handle bad weather," she adds. "We sometimes go into the western Canadian provinces in winter weather, the drivers are so experienced that they put on those heavy chains, and there are very, very few places they can't get into. The picture that we have is that if the economy can take the concert, the buses sure can. They can get there usually if the house is there. If a person's going to stay in show business, I think that's pretty much the general attitude."

With this winter's heavy onslaught of chills, however, northern cities were affected, too. Certainly not the only inconvenience to travelling artists, snow kept Steve Wariner airborne between Duluth and St. Paul for hours while the Twin Cities area was barraged with 17 inches of snow.

THE COUNTRY MIKE

CKLW, KOYN SWITCH TO BIG BAND SOUND -- Perennial country powerhouses CKLW/Detroit and KOYN/Billings, Mont. have announced that they will change over to a new big band or adult MOR format. According to Ron Foster, music director for CKLW, the move was made because of the number of country radio outlets in the market. CKLW had been battling WCXI and WWW-FM, both of which fared very well in recent Arbitron books (Cash Box, Jan. 30). Foster stated that country had been spread too thin in the market, so with CKLW being the only big band station in the market, he believes it will be a winner. KOYN general manager Carson Aasen reiterated Foster's sentiments. Aasen described his new format, scheduled to debut the 31st of January, as adult MOR, a combination of hits from the '30s, '40s and '50s. The format will be comprised of 75% vocal music and 25% instrumentals.



Rudy Uribe

PERSONALITY PROFILE — Rudy Uribe set his sights on becoming a sports broadcaster when he entered Los Angeles City College. Upon graduation in 1973 with a degree in Radio Communications, Uribe found a position in the news department writing scripts and "wrap-arounds" for black contemporary station KDAY/Los Angeles. In 1974, Uribe switched stations to the all-news KNX/L.A., where he spent a year primarily writing newscasts. Then, in 1975, Uribe made the move to KLAC/Los Angeles, where he was hired as a board operator. After a year, he was promoted to assistant music director under present MD Kathy Hahn. Two years later, Uribe was again promoted, this time working with PD Don Langford as assistant program director. His present duties include everything from filling in on-the-air when needed to coordinating promotions and remotes. In addition to his radio activities, Uribe is also involved with putting together a new publication entitled *Inside Country* with music director Hahn.

WHITE TABBED AT WVOK — National director for the Mack Sanders stations Don Keith recently announced the appointment of veteran country air personality Dave White as music director of 50,000 watt WVOK/Birmingham. The appointment is effective immediately. According to Keith, "With the growth of our company, we are proud to have someone with Dave's experience and ability handling the music at this great facility." Prior to joining WVOK, White handled the music at WYDE/Birmingham and had served as program director for WBAM/Montgomery. White will be available for music calls throughout the mornings and can be reached at (205) 428-7153.

COUNTRY SESSIONS ENTERS SECOND YEAR — Morris Trumble, director, programs, NBC Radio Network, has announced that *Country Sessions*, the weekly, hour-long country music special, will begin its second year with the Oak Ridge Boys debuting songs from the yet-to-be-released album, "Bobbie Sue." Upcoming recorded-in-concert specials will include such artists as Johnny Cash, Ronnie Milsap, Johnny Rodriguez, Gail Davies, Sammi Smith and Bobby Goldsboro. *Country Sessions*, now being carried by more than 200 stations throughout the country, is produced by NBC Radio Network's Dave Gibson and hosted by WYNY-FM/New York air personality Dan Daniel.

CHANGES AT WMC — WMC/Memphis has announced the addition of Dale Mitchell as a new air personality, taking over the 1-4 p.m. slot. Veteran Chris Angel will switch to the 4-7 p.m. shift. Mitchell moves to Memphis from KXLR/Little Rock. In addition, WMC morning news personality Kathy Thurmond has been appointed news director, replacing Jim Felton, who has been named assignment editor for WREG-TV.

KFRM NAMES ROGERS — Mel Rogers has been appointed music director of KFRM/Salina, Kans., effective immediately. Formerly, Rogers held the position of production director with KFRM sister station KICP.

country mike

PROGRAMMERS PICKS

Mark Tudor	WTQR/Winston-Salem	Through The Years — Kenny Rogers — Liberty
Bob Hooper	WESC/Greenville	Another Honky Tonk Night On Broadway — David Frizzell & Shelly West — Warner/Viva
Mike Carta	WIL/St. Louis	Same Ole Me — George Jones — Epic
Robin Grube	KGEM/Boise	Another Honky Tonk Night On Broadway — David Frizzell & Shelly West — Warner/Viva
Denny Bice	WNWN/Coldwater	Sweet Yesterdays — Sylvia — RCA
Janet Fort	WSM/Nashville	Same Ole Me — George Jones — Epic
Dave Wolfe	WHOO/Orlando	Holdin' On — Jessi Colter — Capitol
Bill Pyne	WQYK/St. Petersburg	Victim Or A Fool — Rodney Crowell — Warner Bros.
Stan Davls	WVAM/Altoona	Same Ole Me — George Jones — Epic
Brady McGraw	WQQT/Savannah	Another Honky Tonk Night On Broadway — David Frizzell & Shelly West — Warner/Viva
J.D. Cannon	WFMS/Indianapolis	Same Ole Me — George Jones — Epic
Johnny Steele	KVEG/Las Vegas	Another Sleepless Night — Anne Murray — Capitol
Jim Stricklin	KBRQ/Denver	Same Ole Me — George Jones — Epic
John Brejot	WKHK/New York	Tennessee Rose — Emmylou Harris — Warner Bros.
Jay Phillips	WMAQ/Chicago	Same Ole Me — George Jones — Epic

TOP 15 ALBUMS

Spiritual

	Weeks On 1/23 Chart	
1 GO SHIRLEY CAESAR (Myrrh MSB 6665)	1	14
2 HIGHER PLANE AL GREEN (Myrrh MSB 6674)	2	11
3 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	5	18
4 INTRODUCING THE WINANS (Light 5792)	3	24
5 THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	4	58
6 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	6	40
7 SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373)	7	24
8 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	8	20
9 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	9	52
10 LOOK TO JESUS PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042)	—	2
11 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656)	19	8
12 I MADE A STEP INEZ ANDREWS (Savoy 14638)	—	2
13 LORD, I NEED A MIRACLE RIGHT NOW SOLOMON BURKE (Savoy SL 14660)	—	2
14 TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053)	10	54
15 THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	13	60

Inspirational

	Weeks On 1/23 Chart	
1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	2	24
2 THE TRAVELER DON FRANCISCO (New Pax NP 33106)	1	16
3 PRIORITY IMPERIALS (Dayspring DST 4017)	3	50
4 I SAW THE LORD DALLAS HOLM (Greentree R 3723)	8	8
5 COLLECTIONS KEITH GREEN (Sparrow SPR 1055)	5	20
6 UNFAILING LOVE EVIE TORNUQUIST (Word WSB 8867)	7	8
7 AMY GRANT IN CONCERT (Myrrh MSB 6668)	4	34
8 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025)	15	4
9 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677)	16	4
10 JONI'S SONG JONI EARECKSON (Word WSB 8856)	10	14
11 FORGIVEN DON FRANCISCO (New Pax NP 33042)	9	166
12 BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	11	74
13 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	12	60
14 ANTSHILLVANIA CANDLE (Birdwing BWR 2030)	14	10
15 MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	6	204

Holm, Clawson Top Dove Nominees

(continued from page 8)

Photo; HEARTS OF FIRE, Sweet Comfort Band, Kerner Erickson, Design & Illustration; JONI'S SONG, Jonie Eareckson, Harry Langdon, Photo; TOWN TO TOWN, Phil Keaggy, Alan Dolgins, Photo, Stan Evenson, Art Design.

Contemporary Gospel Album of the Year

FDR EVERY HEART, Cruse Family (Impact Records) Greg Nelson, Producer, I SAW THE LORD, Dallas Holm & Praise (Greentree Records) Phil Johnson, Producer, IN CONCERT, Amy Grant (Myrrh Records) Brown Bannister, Producer, PRIORITY, Imperials (Dayspring Records) Michael Omartian, Producer, SOLDIERS OF THE LIGHT, Andrus, Blackwood Co. (Greentree Records) Phil Johnson, Producer

Inspirational Gospel Album of the Year

FINEST HOUR, Cynthia Clawson (Triangle Records) Jerry Crutchfield, Producer, HE IS JEHOVAH, K. Copeland (KCP Records) Darrell Glenn, Producer, IT WAS ENOUGH, Gary McSpadden (Paragon Records) Greg Nelson, Producer, JONI'S SONG, Jonie Eareckson (Word Records) Kurt Kaiser, Producer, THE NEW GAITHER VOCAL BAND (Dayspring Records) Chris Christian, Producer, YOU ALONE ARE GOOD, Steve & Anne Chapman (Star Song Records) Steve Chapman, Brian Tankersley, Producers.

Traditional Gospel Album of the Year

GOOD THINGS, Hemphills (Heartwarming Records) Jerry Crutchfield, Producer, LIVE NATURALLY, Kingsmen (Heartwarming Records) Eldridge Fox, Jim Hamill, Nick Bruno, Producers, ONE STEP CLOSER, Rex Nelson Singers (Canaan Records) Ken Harding, Producer, RAMBO REUNION, Rambos (Heartwarming Records) Dony McGuire, Producer, THE SPEERS 60TH ANNIVERSARY CELEBRATION (Heartwarming Records) Lari Goss, Producer

Contemporary Gospel Album of the Year (Black)

CLOUDBURST, Mighty Clouds of Joy (Myrrh Records) Al McKay, James Gadson, Producers, DON'T GIVE IN, Leon Patillo (Myrrh Records) Skip Konte, Producer, IMAGINE HEAVEN, Edwin Hawkins (Lection-PolyGram Records) Edwin Hawkins, Producer, PASSAGE, Passage (A&M Records) Louis Johnson, Producer, WALTER HAWKINS & FAMILY LIVE, Walter Hawkins Family (Light Records) Walter Hawkins, Producer.

Inspirational Gospel Album of the Year (Black)

EDWIN HAWKINS LIVE/OAKLAND SYMPHONY ORCHESTRA, Edwin Hawkins (Myrrh Records) Edwin Hawkins, Gil Askey, Producers, I'LL BE PRAYING FOR YOU, James Moore (Luminar Records) Gentry McCreary, Producer, SWEET REVIVAL, Willie Neal Johnson (Nashboro Records) David McKinley, Shannon Williams,

Producers, THE GATHERINGS, New York Community Choir (Myrrh Records) Benny Diggs, Producer, TRUE VICTORY, Keith Pringle (Savoy Records) Milton Biggum, Fred Mendelsson, Producers.

Traditional Gospel Album of the Year (Black)

FAITH IN THE POWER OF GOD MASS CHOIR, National Convention of Gospel Choirs, Rev. Thomas Dorsey (Savoy Records) Milton Biggum, Producer, GO, Shirley Caesar (Myrrh Records) Tony Brown, Shirley Caesar, Producers, LOOKING TO JESUS, Patrick Henderson (New Pax Records) Patrick Henderson, Producer, TURN AROUND, Teddy Huffam (Milk & Honey Records) Moose Smith, Producer, WHERE IS YOUR FAITH, James Cleveland (Savoy Records) James Cleveland, Producer.

Gospel Album of the Year — Children's Music

(Producer/Record Company)
A CERTAIN SMALL SHEPHERD, John Darnall (New Dawn Records) Phil Brower, Producer, ANIMALS AND OTHER THINGS, Candle (Birdwing Records) Tony Salerno, Producer, ANTSHILLVANIA (Birdwing Records) Dan Collins, Producer, KIDS UNDER CONSTRUCTION (Paragon Records) Bob MacKenzie, Ron Huff, Producers, SUPER GANG ON THE ROAD (Star Song Records) Tom Brookes, Producer.

Gospel Album of the Year — Worship Music

(Producer/Record Company)
ARISE MY SOUL ARISE (Brentwood Records) John Coates, Jim Van Hook, Producers, CARPENTERS TOWN (Triangle Records) Buryl Red, Ragan Courtney, Producers, EXALTATION (Paragon Records) Ron Huff, Producer, FOR THE BRIDE (Birdwing Records) Dan Collins, Producer, PRAISE VIT'S TIME TO PRAISE THE LORD (Maranatha Music) Tom Coomes, Producer.

Gospel Album of the Year — Musicals

A MIRACLE HAPPENED AT CHRISTMAS (Light Records) Flo Price, Producer, A REASON FOR THE SEASON (Impact Records) David Clydesdale, Producer, FREE TO BE (Stamps-Baxter Records) Otis Forrest, Producer, GOD HAS ALWAYS HAD A PEOPLE (Paragon Records) Bob MacKenzie, Producer, THE LOVE STORY (New Dawn Records) Don Wyrzten, Phil Brower, Producers.

Gospel Album of the Year — By A Secular Artist

AMAZING GRACE, B.J. Thomas (Myrrh Records) Pete Drake, Producer, FROM HARPER VALLEY TO THE MOUNTAIN TOP, Jeannie C. Riley (MCA Songbird Records) Eddie Kilroy, Producer, HERE IN MY HEART, Terry Bradshaw (Heartwarming) Jerry Crutchfield, Producer, JUST SIT BACK, Chris Christian (Home Sweet Home Records) Chris Christian, Producer, SHOT OF LOVE, Bob Dylan (Columbia Records) Chuck Plotkin, Bumps Blackwell, Bob Dylan, Producers.

Headfirst's Jazz Albums Mix Music With Quality, Pricing

(continued from page 14)

the mastering and manufacturing to Pell and Traut.

Traut said, "While we're not in the same ball park as the bigger companies — because we just don't have that kind of money — we do spend more money on our metal parts than most major labels.

"We also spend more time evaluating different vinyl compounds so that we can constantly update the technical quality of our product," Traut added.

Both executives said that there would be less analog-to-digital processing during the coming year in lieu of more half-speed mastered product. The label heads maintained, however, that analog recordings that merit digital mastering will receive that kind of treatment.

Pell and Traut are not newcomers to the record manufacturing process, something each has been involved with on varying levels since the '50s.

Traut's experience in the industry has come in the form of record company president (Wooden Nickel Records), music publisher, independent producer (Dunwich Prods. Ltd.), attorney and agent. He has worked in rock, pop, jazz and R&B arenas on varying levels with artists as diverse as Buddy Rich, Styx, the Ohio Players, the Impressions, Rotary Connection, Brian Auger, Carla Bley, Miles Davis and a plethora of others.

Aside from his various industry affiliations, including holding positions with the National Academy of Recording Arts and Sciences (NARAS), Traut has been a featured lecturer at several universities around the country.

Equally prolific in terms of volume and scope of work in the industry is Pell, who was among the frontrunners of the West Coast jazz scene with his Dave Pell Octet. During the early '60s, Pell shelved his saxophone to produce more than 400 LPs as vice president of Top's Records, subsequently going on to produce records for MCA's Uni Records, Motown and United

Artists.

Also active in motion picture soundtrack work and music publishing, Pell also boosts a presence in the education community as a professor of record production at USC. Pell is also currently a member of the board of directors of NARAS.

Though it is obvious Traut and Pell have the background and expertise to handle nearly every record company chore themselves, Headfirst houses a cadre of music industry veterans who understand what the founders are striving for.

Under the Headfirst umbrella are Ron Moss, vice president and head of Moss Management, which handles some of the label's acts; John Van Horne, vice president and head of Open Door management; Mike Garvin, who oversees production; Margaret Tanner Traut (Bill's wife), who handles jazz, college and National Public Radio promotion; Bob Schulman, AOR promotion; Shopan Entesari, national sales management and promotion; Jack Kreisberg, East Coast sales and promotion; and Sylvester Brown, art production coordinator.

Traut and Pell do not ignore the efforts of MCA, which they said has been responsive to the Headfirst product and has worked eagerly toward helping the label create a presence at retail.

The executives said that the label has coped dollars for any sales and promotion programs developed for Headfirst product.

Every new lease from the label is offered a special discount, according to Traut, adding that there is an active sales campaign on the label's growing catalog. He said that the company hopes to eventually release 20-30 albums per year.

Because Traut and Pell have ongoing outside projects that keep them in the black financially, the pair have committed themselves to the growth of Headfirst with no personal monetary compensation.

And as Traut put it "We are committed to this music, and we can really call it a labor of love. And that ain't no corn."

Armed Forces Sales Up 11%, Vid Movies Provide Big Boost

(continued from page 5)

The U.S. PX and BX stores encroached on the sales edge European stores held in 1980. Last year, the European-based Armed Services stores accounted for 60% of the total recorded material revenues, compared to 45% in 1981. Conversely, the continental U.S. accounted for 43% of total revenues, with the Pacific PX and BX stores comprising the remaining 12%.

West Coast Top Market

Fair noted that domestically most of the sales came from the Golden Gate Exchange region, or the West Coast, and in the Southeast. He said these regions traditionally show strong tallies because troops are trained at bases in these areas year-round.

Black music continued to be the strongest selling music genre, again capturing 50% of the total. Fair noted that country captured 15% of the total, with the remaining sales being divided between pop, gospel, Latin and children's product.

While unit sales were off slightly, according to Fair, the RDA still moved 11 million pieces. He said that the slight downswing could have been due to the RDA elevating its normal shelf price on \$8.98 list product to \$6.50 from \$5.95 in 1980.

Fair said that the PX and BX stores run specials each month where product is priced on sale at \$5.49. He further noted

that there are specials on new releases shipped and that there is a "Red Hot" line that is regularly priced at \$5.49.

He said that the stores usually stock about 1,500 titles, with the bulk of the inventory comprised of the Top 100 and about 35% catalog.

Fair said that the RDA does not deal in returns, as inventory is shifted from store to store on basis of need. He also said that the RDA buys product in large quantities. "We are apt to buy 3,500 pieces on a new soul act and not have to bring in any returns," noted Fair.

Partially accounting for the continued growth in cassette tape sales is the open display and merchandising of such product. "We repackage our cassette product in the long 'macaroni' boxes, which allows people to handle the product," said Fair. "I know that people don't like to have someone come over and handle the product; they want to hold and examine the tape themselves."

Aside from the strong growth of video last year, Fair said that the last quarter of 1981 buoyed sales considerably with releases from Foreigner, Stevie Nicks and Earth, Wind & Fire. He said that there was a dearth of hit product during the early part of 1981, illustrated by the fact that no release substantially challenged the #1 foothold held by REO Speedwagon through the first half of the year.

INTERNATIONAL



DUTCH TREAT — CBS Records Holland recently hosted a reception for its artists who won the 1981 Edison Awards. The Edison is presented to artists whose records are critical successes. Pictured with the awards are (l-r): Ronald Brautigam, the pianist who received a special award for young Dutch artists; Ervin Veg, regional vice president, CBS Records Europe; Ann Burton, winner in non-Dutch category for her record, "New York State of Mind;" Koos de Vreeze, managing director, CBS Records Holland; and Hans Vermuelen, the singer and keyboard player who won for his single, "The Eyes of Jenny."

Anti-Piracy Call, Brisk Business For Independents Highlight '82 MIDEM

(continued from page 5)

The atmosphere for business was boosted by Ertegun's prediction following the IFPI seminar that the industry volume would increase by up to 30% during 1982. "Two essential tendencies are becoming apparent," he said, "the rediscovery of the past and its reappearance in new forms, and secondly, the rise of punk and new wave. Trade people have not taken this phenomenon seriously enough, even though it is a success with the public."

JASRAC Calls For 400% Royalties Increase

TOKYO — The Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) has proposed a 400% hike in royalties, much to the dismay of copyright users in the recording, film and video industries. The JASRAC announcement that it would seek an increase in royalties to 23.2% of list price from the current figure of 5.8% was met with opposition from the Japan Phonograph Record Assn. (JPR) and similar organizations from the film and video industries, who vowed to fight the proposal.

For product on videocassette or videodisc, JARAC's proposal calls for a payment of 8,000 yen (\$3.54) for musical content under five minutes; 16,000 yen (\$7.08) for five to 10 minutes; and another 16,000 yen for each 10 minute increment after that.

While JASRAC officials are seeking a quick response from the government on this issue, the likely opposition from the JPR and the other groups would seem to indicate an extended period of negotiations and debate before anything is officially resolved.

message to heart, with many engaging in negotiations with a variety of companies. While many of the multinationals scaled down their presence this year, with smaller booths staffed not with corporate officials but, rather, with representatives of local or other European representatives, independents took full advantage of the fact that 52 nations are represented here at MIDEM.

One of the first deals to be announced was the formation joint A&R pool by Teldec of Germany, the Sonet Group of Scandinavia and Inelco of The Netherlands and Belgium. The deal, which enables the labels to remain independent of the multinationals and each other in their respective territories, set up the A&R pool to produce product to be released on a new label, Ultraphone.

Numerous other international signings, licensing deals and distribution pacts in various stages of negotiations were also announced — primarily involving independents.

The past certainly made a comeback as far as live performance at MIDEM was concerned. Applause Records, the new company formed by Artie Mogull, staged a gala on the evening of the first day's business here and presented a cast from its roster of artists that would fill Las Vegas for months. Brought together for a night of entertainment were Jack Jones, Shirley Bassey, Vic Damone, The Lettermen, Steve Lawrence and Eydie Gorme. As if that vocal ensemble, whose members performed individually and closed the show as a chorus, weren't enough, the concert master for the evening was Michel Legrand. These performers, stars in their own right, had the benefit of Legrand's full orchestra and were introduced by Mogull thus, "I have seen the future, and it is the past."

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — RCA hosted a party at the Refugio del Viejo Conde for the press to introduce the managing directors of the Argentina, Brazil, Spain and Mexico affiliates and the VP of RCA Records International, **Ekke Schnabel**, present in Buenos Aires for a meeting with **Adolfo Pino**, vice president of RCA for the area. The plans of RCA in the Spanish-speaking markets were discussed at previous gatherings.

Italian chanteur **Fred Bongusto** came to Buenos Aires for appearances at niteries and some TV taping. Sicamericana hosted a party at Regine's to celebrate his arrival with attendance of journalists, radio people and local socialites.

Puerto Rican kiddie group **Menudo** is back in town and played an SRO gig at the Obras Stadium, with a seating capacity of 4,500 people. The group has also traveled to Uruguay for dates at Summer resorts of that country as part of its current Latin American trek. The group's waxings are released here by Interdisc.

ATC Records toppers **German Klein** and **Bernardo Bergeret** have traveled to France to attend the MIDEM. Klein has blueprinted an international gathering for the Spanish-speaking record companies and publishing houses to be staged in Mar del Plata in November 1982, along with an exhibition open to the public.

Tonodisc has released a new album by hard rock group **Riff**, after the good sales of its first effort on this label. Promotion manager **Julio Garcia** feels confident about the results of this one, too, since the group has been very active on performances around the country.

CBS's **Francisco Marafioti** reports good reaction for the album compiled with "The Best of **Roberto Carlos**" in Spanish, which will be followed by the album recently recorded by the Brazilian artist in New York two months ago. There is also an album by another Brazilian artist, **Raimundo Fagner** (with **Mercedes Sosa** and **Joan Manuel Serrat** as guest stars), which is eyed with interest by the teen audience.

Edmundo Calcagno has been named sales manager of Industrias Musicales Argentinas. He previously was with **Cabal** and **Sicamericana** and replaces **Rodolfo Liendo**, who resigned two weeks ago.

miguel smirnoff

Australia

MELBOURNE — Mushroom's **Michael Gudinski** has joined forces with LRB manager **Glenn Wheatley**, Mushroom general manager **Gary Ashely** and Mushroom director **Ray Evans** to form **Liberation Records**, a local label distributed by EMI and intended as an outlet for selected international product. Initial releases included **Cocker's** "Live In New York," **Hazel O'Connor's** *Breaking Glass LP*,

the **db's**, **999**, **Greg Kihn's** "Rockinroll" and **Mink De Ville's** latest. Greatest success has been with **Greg Kihn** — his "Break Up Song" has been a national smash. The label is being promoted nationally through Mushroom Records offices. . . . **The Sports** shows no signs of reforming following its split late last year after singer **Steve Cummings** cried "enough." The band's last gasp was a six-track 10" mini album titled "The Sports Play **Dylan**," which included a cover of **Donovan's** "Sunshine Superman," released by Mushroom as a single and ultimately making the Top 20.

A proposed Australian tour by **Meat Loaf** has been cancelled due to lack of interest. **Strange**, considering his "Dead Ringer" achieved platinum status in Oz (50,000) within two weeks of release. (His debut, "Bat Out Of Hell," went platinum nine times over in Oz).

The **Swingers**, whose single, "Counting The Beat," was one of the biggest singles last year, added a vocalist — **Andrew Snoid**, formerly of **NZ Pop**. allan webster

Italy

MILAN — The list of the artists who will attend the '82 edition of the Sanremo festival was announced last week. It includes **Al Bano & Romina Power** with the song "Felicità" (on Baby); **Christian** "Un'altra vita un altro amore" (PolyGram); **Drupi**, "Soli" (Fonit Cetra); **Riccardo Del Turco**, "Non voglio!" (Ricordi); **Riccardo Fogli**, "Storie di tutti i giorni" (CGD); **Jimmy Fontana**, "Beguine" (RCA); **Lene Lovich**, "Blue Hotel" (RCA); **Mia Martini**, "Non finisce mica il cielo" (DDD); **Orme**, "Marinai" (DDD); **Anna Oxa**, "Io no" (CBS); **Plastic Bertrand**, "Ping Pong" (Durium); **Roberto Soffici**, "Strano momento" (Fonit Cetra); **Bobby Solo**, "Tu stai" (EMI); and **Viola Valentino**, "Romantici" (CGD). Among the new talents are **Sammy Barbot**, **Vasco Rossi**, **Michele Zarrillo** and others. The festival will take place in Sanremo from Jan. 28-30.

Dischi Ricordi entered the field of record sales through magazine kiosks and libraries in Italy with a new series of LPs (with booklet enclosed) called **Profili Musicali**. The first issue is dedicated to **Lucio Battisti**. Other releases will appear every two weeks.

The winners of the annual charts compiled by *Musica e Dischi* for 1981 were **Gianni Togni**, CGD (male artist, singles); **Barbra Streisand**, CBS and **Lio**, CGD/Ariola (female artist, singles); **Ricchi e Poveri**, Baby (group, singles); **Lucio Dalla**, RCA (male artist LPs); **Barbra Streisand**, CBS (female artist, LPs); and **Dire Straits**, PolyGram/Vertigo (group, LPs). Records of the year were "Enola Gay" by the **Orchestral Manoeuvres In The Dark**, Ricordi/Dindisc (single) and "Making Movies" by the **Dire Straits**, PolyGram/Vertigo (LPs).

mario de luigi

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Ana, Yo No Soy Tu Principe** . . . — Silvestre — Music Hall
- 2 **El Baile De Los Pajaritos** — Parchis (Tonodisc) — Orquesta Tabaco (RCA)
- 3 **Munequita Que Me Das** . . . — Los Moros — RCA
- 4 **Gioca Jouer** — Laser (RCA) — Rocky Capote (Interdisc)
- 5 **El Me Mintio** — Amanda Miguel — CBS
- 6 **La Cotorra** — Malvaho (Music Hall) — Cuarteto Imperial (CBS)
- 7 **En Ruta De Nuevo** — Barrabas — Discosa/Interdisc
- 8 **Procuero Olvidarte** — Hernaldo — PolyGram
- 9 **Menta Y Limon** — Roque Narvaja — Discosa/Interdisc
- 10 **Sin Ti (Vivir No Se)** — Daniel Danieli — PolyGram

TOP TEN LPs

- 1 **De 4 A 90 Anos** — Cuarteto Imperial — CBS
- 2 **Winners IV** — various artists — EMI
- 3 **Star Show Golden** — various artists — K-tel
- 4 **La Magia De** . . . — Parchis — Tonodisc
- 5 **The Visitors** — ABBA — RCA
- 6 **En Transito** — Joan Manuel Serrat — Ariola/Microfon
- 7 **Fiesta Tropical** — Quinteto Imperial — RCA
- 8 **Grandes Exitos** — Queen — EMI
- 9 **Misa Por La Paz** — Ariel Ramirez — Microfon
- 10 **Elite** — various artists — K-tel

—Prensario

Italy

TOP TEN 45s

- 1 **Reality** — Richard Sanderson — Delta
- 2 **Il Ballo Del Qua Qua** — Romina Power — Baby
- 3 **Cicale** — Heather Parisi — CGD
- 4 **Sharazan** — Al Bano e Romina Power — Baby
- 5 **You Can't Stay The Night** — Miguel Bose — CBS
- 6 **Aria Dia Casa** — Sammy Barbot — WEA
- 7 **Every Little Thing She Does Is Magic** — The Police — A&M
- 8 **Wordy Rappinghoo** — Tom Tom Club — Island
- 9 **Physical** — Olivia Newton-John — EMI
- 10 **Lo Stellone** — Sbirulino — CGD

TOP TEN LPs

- 1 **Artide Antartide** — Renato Zero — RCA/Zerolandia
- 2 **Il Tempo Delle Mefe** — soundtrack — Delta
- 3 **Salome** — Mina — PDU
- 4 **Ghost In The Machine** — The Police — A&M
- 5 **Buona Fortuna** — Pooh — CGD
- 6 **Singolo** — Miguel Bose — CBS
- 7 **Abacab** — Genesis — Vertigo
- 8 **Nikka Costa** — CGD
- 9 **For Those About To Rock** — AC/DC — Atlantic
- 10 **Bolero** — soundtrack — Cinevox

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 **The Model** — Kraftwerk — EMI
- 2 **Oh Julie** — Shakin' Stevens — Epic
- 3 **Daddy's Home** — Cliff Richard — EMI
- 4 **Golden Brown** — The Stranglers — Liberty
- 5 **Get Down On It** — Kool & The Gang — De-Lite
- 6 **Belin' Bolled** — Human League — EMI
- 7 **Why Do Fools Fall In Love** — Diana Ross — Capitol
- 8 **Arthur's Theme** — Christopher Cross — Warner Bros.
- 9 **Dead Ringer For Love** — Meat Loaf — Epic
- 10 **Waiting For A Girl Like You** — Foreigner — Atlantic

TOP TEN LPs

- 1 **Greatest Hits** — Queen — EMI
- 2 **Pearls** — Elkie Brooks — A&M
- 3 **Love Songs** — Barbra Streisand — CBS
- 4 **For Those About To Rock We Salute You** — AC/DC — Atlantic
- 5 **Begin The Beguine** — Julio Iglesias — CBS
- 6 **Ghost In The Machine** — The Police — A&M
- 7 **Hits, Hits, Hits** — various artists — Ronco
- 8 **Architecture & Morality** — Orchestral Manoeuvres In The Dark — Dindisc
- 9 **Prince Charming** — Adam & The Ants — CBS
- 10 **Non-Stop Erotic Cabaret** — Soft Cell — Some Bizzare

—Melody Maker

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart	1/30 Chart		Weeks On Chart	1/30 Chart
1 RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548)	1	13	38 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	36	33
2 THE POET BOBBY WOMACK (Beverly Glen BG 1000)	4	13	39 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	39	23
3 SOMETHING SPECIAL KOOL & THE GANG (DeLite/PolyGram DSR 8502)	2	17	40 CAMOUFLAGE RUFUS with CHAKA KHAN (MCA-5270)	28	14
4 SKYYLINE SKYY (Salsoul/RCA SA-8548)	6	14	41 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	40	15
5 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	3	21	42 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	42	19
6 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	7	14	43 GO FOR IT SHALAMAR (Solar/RCA BXL 1-3984)	41	17
7 I AM LOVE PEABO BRYSON (Capitol ST-12179)	8	11	44 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	43	15
8 NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	5	13	45 MORE OF THE GOOD LIFE T. S. MONK (Mirage/Atlantic WTG 19324)	45	7
9 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	11	9	46 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	47	18
10 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	9	12	47 COMPUTER WORLD KRAFTWERK (Warner Bros. HS 3549)	46	14
11 THE TIME (Warner Bros. BSK 3598)	12	24	48 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648)	—	1
12 CONTROVERSY PRINCE (Warner Bros. BSK 3601)	14	14	49 ALL THE GREAT HITS DIANA ROSS (Motown M13-96002)	49	16
13 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	16	7	50 CAN'T SHAKE THIS FEELIN' SPINNERS (Atlantic SD 19318)	50	9
14 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	15	9	51 KEEP ON MOVING STRAIGHT AHEAD LAKESIDE (Solar/RCA BXL1-7762)	48	10
15 IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	13	19	52 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	60	2
16 LIVE THE JACKSONS (Epic KE2 37545)	10	11	53 DENROY MORGAN (Becket BKS 015)	56	7
17 TOM TOM CLUB (Sire SRK 3628)	32	4	54 JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE (Elektra 5E-551)	58	4
18 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	22	4	55 THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON (A&M SP-4880)	51	8
19 THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	17	21	56 NEW YORK CAKE KANO (Mirage/Atlantic WTG 19327)	53	10
20 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5266)	26	8	57 GWEN McCRAE (Atlantic SD 19308)	54	15
21 GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Phila. Int'l./CBS FZ 37627)	21	10	58 GIGOLO FATBACK (Spring/PolyGram SP-1-6734)	61	3
22 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	18	8	59 FANCY DANCER ONE WAY (MCA 5247)	52	19
23 REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506)	23	18	60 ROMANTICO JON LUCIEN (Zemajo/Precision PZ 1842-1)	—	1
24 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	24	25	61 SET MY LOVE IN MOTION SYREETA (Tamla/Motown T 376)	66	8
25 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	19	12	62 WATCH OUT BRANDI WELLS (WMOT FW 37668)	67	2
26 7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	20	8	63 I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-052M1)	63	21
27 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	27	11	64 SHOCK (Fantasy F-9613)	64	7
28 SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	25	18	65 FACE TO FACE GQ (Arista AL 9547)	62	13
29 CENTRAL LINE (Mercury/PolyGram SRM-1-4033)	34	7	66 LOVE ALL THE HURT AWAY ARETHA FRANKLIN (Arista AL 9552)	55	24
30 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	35	4	67 SATURDAY SATURDAY NIGHT ZOOM (Polydor/PolyGram PD-1-6434)	—	1
31 LOVE MAGIC L.T.D. (A&M SP-4881)	30	11	68 WEST STREET MOB (Sugar Hill SH 263)	69	2
32 IN THE POCKET COMMODORES (Motown M8-955M1)	31	31	69 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	59	19
33 STREET SONGS RICK JAMES (Gordy/Motown GB-1002M1)	33	42	70 THE BEST OF MINNIE RIPERTON (Capitol ST-12189)	65	3
34 TAKE IT OFF CHIC (Atlantic SD 19323)	29	9	71 SEND IT OZONE (Motown M8-962M1)	—	1
35 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	37	17	72 LOVE BYRD DONALD BYRD & 125TH ST., N.Y.C. (Elektra 5E-531)	57	20
36 THE DUDE QUINCY JONES (A&M SP-3721)	44	45	73 TONIGHT! THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	68	23
37 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	38	4	74 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	72	18
			75 STANDING TALL CRUSADERS (MCA-5254)	70	18



TREAT YOURSELF TO A CONTRACT — Terri Gonzalez recently signed with Becket Records. Her single, "Treat Yourself To My Love," has just been shipped. Pictured standing at the signing are (l-r): Matt Parsons, director, R&B promotion, Becket; Dan Joseph, director, dance promotion, Becket; Chuck Watz, vice president, Becket; and Jack Kreisberg, director, sales and marketing, Becket. Pictured seated is Gonzalez.

THE RHYTHM SECTION

COUNT DOWN — It seems long overdue that William Basie, known around the world as the "Count," is finally receiving some of the industry recognition he deserves. Not just industry honor, excuse me. His contribution to mankind and to the development of culture has also been honored in recent weeks. Readying itself to fulfill a goal revealed last summer, the Black Music Assn. (BMA) plans a tribute to the Count on March 7 at New York's Radio City Music Hall, dubbed "To Basie With Love." Leading the tribute to the Count will be Dionne Warwick and Stevie Wonder. While Wonder and Warwick will perform their tribute to the big band legend throughout the evening, the expected audience of more than 6,000 will also be entertained by the Count's orchestra along with the Count himself. Lena Horne, Quincy Jones, Wayne Newton, the Copasetics, Joe Williams and Oscar Peterson will also pay musical kudos to the Count. Proceeds from the event, which will include premium ticket prices of \$200 and revenue from program sales and advertising, will go toward the Count Basie scholarship Fund and will also fund BMA programs to aimed at developing creative and business careers in the music industry. While this is one ongoing tribute to Basie, the Hollywood Chamber of Commerce last week unveiled a star to the Count on the Hollywood Walk of Fame. L.A. Council members Dave Cunningham and Peggy Stevenson presented an official city proclamation honoring Basie, who has remained one of the most respected big band leaders around the world.

AIRWAVES WAR — WDAO/Dayton program director Turk Logan feels that there is more to funk than sex, drugs and raunch. Logan recently sent out a press release "declaring war" on any recording artist who uses suggestive lyrics in his recordings. Renewing concerns highlighted by a broader campaign brought in recent years by PUSH leader Rev. Jesse Jackson, Logan said he would be monitoring more closely new product that comes to the station. He said in the release: "I am the first person who likes to hear a clean funky tune, but when it comes to some of the lyrics I have been hearing lately, I am outraged." Logan added that he couldn't cite any acts by name because there were so many artists today that it would be unfair to single out any one artist. "Let's use the gift we were given by the Creator and clean up the lyrics in today's music," Logan concluded. Of course there is a very cogent point to Logan's news release. It's just hard to figure how you can have much good without a little evil.

WAS (NOT WAS) SINGS PREZ — That mad-struck music entity that's been masquerading as Was (Not Was) recently got President Ronald Reagan to lend his chops to a 12" project the group has released through Island/Warner Bros. Billed as a dance record, but what is actually a piece of legend obscura, the group's "Tell Me That I'm Dreaming," from their self-titled debut LP last year has been disco remixed ("traditional mix," mind you) and will be coupled with the Was (Not Was) single of last year, "Out Come The Freaks." The latter will be featured as a (rubba) dub version of the B-side with a long version of "Tell Me That I'm Dreaming," which has become (will become) a staple of the New York club circuit. And if this record becomes a mainstream sleeper hit, then, as President Regan puts it on the record, "Can we who man the ship of state deny it is somewhat out of control?"

LIMEY FUNK — From the U.K. has come a plethora of black music talent in recent times, sporting sounds ranging from the smooth pop-oriented stance taken by Linx, to the more diverse commercial sweat and exercise funk antics of PolyGram's Central Line. Pavilion Records president John Luongo, notorious for his propulsive dance club, 12" single remixes, recently nabbed England funk aggregation Funkapollitan, an eight-member outfit that has created a groundswell in the U.S. with release of a 12" import single, "As Time Goes By" and by opening for The Clash at New York's Bonds. For Pavillion, the group has recorded an LP in England under the production guidance of August Darnell of Kid Creole and the Savannah Band. The label will release on seven and twelve inch singles, "Run, Run, Run," culled from the band's upcoming LP.

PRIME WEINERS — In this year of the Dog, one might expect anything. And if you are a fan of Jerry Williams, Jr., aka Swamp Dogg, such is especially true. From Solid Smoke's War Bride label comes "The Best of Swamp Dogg," "13 prime weiners, everything on it." The Swampers' best grace this "all-meat" vinyl treat, including "Mama's Baby, Daddy's Maybe," "Total Destruction To Your Mind," "Dust Your Head Color Red" and "Synthetic World." It's an alluring package, to say the least, and one couldn't miss it at the record rack. The sleeve features Swamp Dogg gleefully nestled between some buns with ketchup, mustard and onions oozing from twixt the buns. A real treat.

SHORT CUTS — Jeanie Tracy, who has cut time in the studio with Sylvester and Two Tons, will soon be debuting her own Fantasy LP, "Me And You," produced by Harvey Fuqua. . . Another LP from the Bay-Area based Fantasy label which is of curious interest is former Black Byrd Kevin Toney's solo debut with Ndugu, Paul Jackson and Aaron Mills. . . MCA Distributing Corp. recently packed with Nashville-based black gospel label, aptly named, Black Label Records for distribution.

michael martinez

CASH BOX TOP 100

February 6, 1982

		Weeks On Chart			Weeks On Chart			Weeks On Chart	
		1/30			1/30			1/30	
1	CALL ME	SKYY (Salsoul/RCA S7 2152)	1	15	35	ONE HUNDRED WAYS	QUINCY JONES featuring JAMES INGRAM (A&M 2387)	44	8
2	IF YOU THINK YOU'RE LONELY NOW	BOBBY WOMACK (Beverly Glen 2000)	5	11	36	WALKING INTO SUNSHINE	CENTRAL LINE (Mercury/PolyGram 76126)	16	17
3	I CAN'T GO FOR THAT (NO CAN DO)	DARYL HALL & JOHN OATES (RCA JB-12361)	2	12	37	STAGE FRIGHT	CHIC (Atlantic 3887)	48	7
4	YOU'RE MY LATEST, MY GREATEST INSPIRATION	TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619)	4	13	38	MAMA USED TO SAY	JUNIOR (Mercury/PolyGram 76132)	52	4
5	LET THE FEELING FLOW	PEABO BRYSON (Capitol P-A-5065)	7	16	39	MY GUY	SISTER SLEDGE (Cotillion/Atlantic 47000)	56	3
6	TURN YOUR LOVE AROUND	GEORGE BENSON (Warner Bros. WBS 49846)	3	15	40	WE'LL MAKE IT	MIKE AND BRENDA SUTTON (Sam 81-5023)	40	10
7	THAT GIRL	STEVIE WONDER (Tamla/Motown 1602TF)	12	4	41	TOO MUCH TOO SOON	T.S. MONK (Mirage/Atlantic WTG 3875)	36	11
8	COOL (PART 1)	THE TIME (Warner Bros. WBS 49864)	10	10	42	STEPPIN' OUT	KOOL & THE GANG (De-Lite/PolyGram DE 816)	63	2
9	HIT AND RUN	BAR-KAYS (Mercury/PolyGram 76123)	6	15	43	LOVE MESSAGE	LOWRELL SIMON (Zoo York Records AE7 1324)	47	10
10	YOU'RE THE ONE FOR ME	"D" TRAIN (Prelude PRL 8043-AS)	18	10	44	"B" MOVIE	GIL SCOTT-HERON (Arista AS 0647)	45	8
11	LET'S GROOVE	EARTH, WIND & FIRE (ARC/Columbia 18-02536)	8	18	45	WE NEED LOVE TO LIVE	MAZE featuring FRANKIE BEVERLY (Capitol P-A-5072)	55	4
12	BE MINE (TONIGHT)	GROVER WASHINGTON, JR. (Elektra E-47246)	13	11	46	FUNGI MAMA/ BEBOPAFUNKADISCOLYPSO	TOM BROWNE (GRP/Arista GS 2518)	33	10
13	MIRROR, MIRROR	DIANA ROSS (RCA PB-13021)	39	4	47	A LITTLE MORE LOVE	T-CONNECTION (Capitol P-A-5076)	57	7
14	WAIT FOR ME	SLAVE (Cotillion/Atlantic 46028)	21	9	48	LET'S STAND TOGETHER	MELBA MOORE (EMI America P-A-8104)	54	7
15	APACHE	SUGAR HILL GANG (Sugar Hill SH 567)	17	10	49	THE PLANET FUNK	JOHNNY GUITAR WATSON (A&M 2383)	49	9
16	TELL ME TOMORROW — PART 1	SMOKEY ROBINSON (Tamla/Motown 1601TF)	29	4	50	SWEET TENDER LOVE	DENROY MORGAN (Becket BKD 506)	50	11
17	TOOT AN' TOOT AN' TOOT	CURTIS MAYFIELD (Boardwalk NB7-11-132)	15	9	51	NUMBERS	KRAFTWERK (Warner Bros. WBS 49795)	24	8
18	DO IT TO ME	VERNON BURCH (Spector Records Int'l. SRI-A00019)	20	10	52	HOT ON A THING (CALLED LOVE)	THE CHI-LITES featuring EUGENE RECORD (20th Century-Fox/RCA TC-2600)	67	4
19	LOVE FEVER	GAYLE ADAMS (Prelude PRL 8040-AS)	19	13	53	BIG FAT BOTTOM	REDD HOTT (Venture V-148)	60	8
20	DO IT ROGER	ROGER (Warner Bros. WBS 49883)	28	8	54	STRUT YOUR STUFF	LIVE (TSOB TS-2006)	61	7
21	TAKE MY HEART	KOOL & THE GANG (De-Lite/PolyGram DE 815)	9	19	55	HOW CAN LOVE SO RIGHT (BE SO WRONG)	RAY, GOODMAN & BROWN (Polydor/PolyGram PD 2191)	35	11
22	KICKIN' BACK	L.T.D. (A&M 2382)	14	14	56	(I FOUND) THAT MAN OF MINE	THE JONES GIRLS (Philadelphia Int'l./CBS ZS8 02618)	22	13
23	DON'T YOU KNOW THAT?	LUTHER VANDROSS (Epic 14-02658)	26	8	57	SOMETHING ABOUT YOU	ANGELA BOFILL (Arista AS 0636)	46	9
24	BLUE JEANS	CHOCOLATE MILK (RCA PB-12335)	23	18	58	LET'S WORK	PRINCE (Warner Bros. WBS 50002)	78	2
25	JAM THE BOX	BILL SUMMERS And SUMMERS HEAT (MCA 51221)	30	9	59	LET'S GO ALL THE WAY	CHOCOLATE MILK (RCA PB-13026)	80	2
26	BAD LADY	CON FUNK SHUN (Mercury/PolyGram 76128)	27	9	60	YOU ARE THE ONE	AM-FM (Dakar/Brunswick DK 103)	68	4
27	IN THE RAW	WHISPERS (Solar/Elektra S-47961)	51	3	61	HONEY, HONEY	MANHATTANS (Columbia 18-02666)	76	2
28	WANNA BE WITH YOU	EARTH, WIND & FIRE (ARC/Columbia 18-02688)	37	3	62	WORK THAT SUCKER TO DEATH	XAVIER (Liberty P-A-1445)	86	2
29	I WANT TO HOLD YOUR HAND	LAKE SIDE (Solar/Elektra S-47954)	42	7	63	IF YOU COME WITH ME	DUNN & BRUCE STREET (Devaki/Mirus DK 4005)	72	4
30	MAKE UP YOUR MIND	AURRA (Salsoul/RCA S7 7017)	34	10	64	SHINE ON	GEORGE DUKE (Epic 14-02701)	—	1
31	QUICK SLICK	SYREETA (Tamla/Motown T 5433F)	31	11	65	WATCH OUT	BRANDY WELLS (WMOT WS9 02654)	75	7
32	I WILL FIGHT	GLADYS KNIGHT & THE PIPS (Columbia 18-02549)	32	16	66	RAINBOW	MADAGASCAR (Arista AS 0654)	74	4
33	WHY DO FOOLS FALL IN LOVE?	DIANA ROSS (RCA PB-12349)	11	16	67	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN (Qwest/Warner Bros. QWE 49854)	58	10
34	GENIUS OF LOVE	TOM TOM CLUB (Sire SRE 49882)	64	3					
68	IMAGINARY PLAYMATES	RENE & ANGELA (Capitol 5081)	—	1					
69	CAN'T HOLD BACK (YOUR LOVING)	KANO (Mirage/Atlantic STG 3878)	38	12					
70	HYDRAULIC PUMP	P-FUNK ALL STARS (Hump H-1)	81	3					
71	CONTROVERSY	PRINCE (Warner Bros. WBS 49808)	25	20					
72	TONIGHT I'M GONNA LOVE YOU ALL OVER	THE FOUR TOPS (Casablanca/PolyGram NB 2345)	—	1					
73	OH NO	COMMODORES (Motown M 1527F)	43	20					
74	MAKE IT EASY ON YOURSELF	MICHAEL HENDERSON (Buddah/Arista BDA 630)	82	2					
75	THE GIGOLO	O'BRYAN (Capitol 5067)	95	2					
76	ANGEL	STARPOINT (Chocolate City/PolyGram 3230)	—	1					
77	HELP IS ON THE WAY	THE WHATNAUTS (Harlem International H.I.R. 110)	87	2					
78	MUST BE THE MUSIC	SECRET WEAPON (Prelude PRL 8036-AS)	93	2					
79	LET YOUR BODY DO THE TALKIN'	SHOCK (Fantasy 922)	83	7					
80	YOU GIVE LIFE TO ME	JOE SIMON & CLARE BATHE (Posse POS 5018)	88	3					
81	IT'S NASTY (GENIUS OF LOVE)	GRAND MASTER FLASH & FURIOUS FIVE (Sugar Hill SH-775)	—	1					
82	WHERE DO THE BOP GO?	L.A. BOPPERS (MCA 51232)	90	2					
83	GIGOLO	MARY WELLS (Epic 14-02664)	85	3					
84	THIS BEAT IS MINE	VICKY "D" (Sam 81-5024)	94	7					
85	BREAKIN' AWAY	AL JARREAU (Warner Bros. WBS 49842)	41	12					
86	SPIRIT OF THE DANCER	EVELYN KING (RCA PB-13017)	—	1					
87	SHARING THE LOVE	RUFUS WITH CHAKA KHAN (MCA 51203)	53	15					
88	RIGHT IN THE MIDDLE (OF FALLING IN LOVE)	BETTYE LAVETTE (Motown M 1532F)	—	1					
89	GOT TO GIVE IT UP	WEST STREET MOB (Sugarhill SH-773)	89	3					
90	SAD GIRL	GQ (Arista AS 0659)	—	1					
91	LOVE CONNECTION (RAISE THE WINDOW DOWN)	THE SPINNERS (Atlantic 3882)	77	9					
92	TIME	STONE (West End 22139)	—	1					
93	IF I HAD THE CHANCE	CHUCK CISSEL & MARVA KING (Arista AS 0650)	—	1					
94	TWINKLE	EARL KLUGH (Liberty P-A-1431)	59	13					
95	GET ON DOWN TO THE MUSIC	COLORS (Becket BKA-45-9A)	97	2					
96	FUNKY SENSATION	GWEN MCRAE (Atlantic 3853)	62	23					
97	LOVE IN THE FAST LANE	DYNASTY (Solar/Elektra 47946)	71	14					
98	STEAL THE NIGHT	STEVE WOODS (Cotillion/Atlantic 46016)	73	19					
99	LET ME SET YOU FREE	THE FOUR TOPS (Casablanca/PolyGram NB 2344)	69	8					
100	BEWARE	BARRY WHITE (Unlimited Gold/CBS ZS5 02580)	65	14					

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

A Little More (T-Con (admin. by Irving — BMI) — BMI) 47	Help Is On (Song World — ASCAP/James Car — BMI) 77	Love Connection (Frozen Butterfly — BMI) 91	Strut Your Stuff (DeGreg-license pending) 54
Angel (Lionel Job Harrindur/Lcyndiana (admin. by Ensign) — BMI) 76	Hit And Run (Bar-Kays/Warner Tamerlane — BMI) 9	Love Fever (Trumar — BMI) 19	Sweet Tender Love (Planetary/Ron Miller — ASCAP/Bert Reid — BMI) 50
Apache (Sugar Hill — BMI) 15	Honey, Honey (Sherlyn — BMI) 61	Diamond In The Rough — BMI) 19	Take My Heart (Delightful/Second Decade — BMI) 21
Bad Lady (Val-ie-Joe/Dis 'N' Dat/Extra Foxx — BMI) 26	Hot On A Thing (Angelshell/Six Continents — BMI) 52	Love In The Fast (Spectrum VII/Sylver Sounds — ASCAP) 97	Tell Me (Chardax — BM) 16
"B" Movie (Brouhaha — ASCAP) 44	How Can Love (Dark Cloud/H.A.B./We Got Music — BMI/ASCAP) 55	Love Message (Ensign — BMI/Growth — BMI) 43	That Girl (Jobete & Black Bull — ASCAP) 7
Be Mine (Antisia — ASCAP) 12	Hydraulic Pump (Bridgeport/Malbiz — BMI) 70	Make It Easy (Famous — ASCAP) 74	That Man (Mighty Three — BMI) 56
Beware (Stone Diamond — BMI) 100	I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents — BMI) 3	Make Up (Lucky Three/Red Aurra — BMI) 30	The Gigolo (Cortez — ASCAP) 75
Big Fat Bottom (Barcam — BMI/Smegedith — BMI) 53	I Want To Hold (Duchess — BMI) 29	Mama Used To Say (Pressure/Aves/EMI Music — PRS) 38	The Planet Funk (Sumac/Irving/Virjon — BMI) 49
Blue Jeans (Cessess/Electric Apple/Le-Ha — BMI) 24	I Will Fight (Nick-O-Vai — ASCAP) 32	Mirror, Mirror (Bandier-Koppelman/Jay Landers/-Gravity Raincoat/Rosstown — ASCAP) 13	This Beat (Mideb/Joga — ASCAP) 84
Breakin' Away (Aljarreau/Desperate/Garden Rake — BMI) 85	If I Had (Almo — ASCAP/Daremoly — BMI) 93	Must Be The Magic (Trumar/Smootie — BMI) 78	Time (Finway — ASCAP) 92
Call Me (One To One — ASCAP) 1	If You Come (Dunn Pearson/Moving World/-Davahkee/Murios — ASCAP) 63	My Guy (Jobete — ASCAP) 39	Tonight I'm Gonna (Koola — BMI) 72
Can't Hold Back (Greenstar/Emergency — ASCAP) 69	If You Think (Ashtray — BMI) 2	Numbers (No Nonsense — ASCAP) 51	Too Much (Linzer/Sumac — BMI) 41
Controversy (Ecnirp — BMI) 71	Imaginary Playmates (A LaMode/Arista-ASCAP) 68	Oh No (Jobete & Commodores — ASCAP) 73	Toot An' Toot (M&M — BMI) 17
Cool (Tionna — license pending) 8	In The Raw (Spectrum VII/Silver Sounds/Satellite III — ASCAP) 27	One Hundred Ways (State Of The Arts/Eliza M./-Ritesonian — ASCAP/Kidada/Mr. Melody — BMI) 35	Turn Your Love Around (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP) 96
Do It To Me (Sand — BMI (admin. by Bayard — BMI) 18	It's Nasty (Metered-ASCAP) 81	Quick Slick (Jobete — ASCAP) 31	Twinkle (United Artists/Earl Klugh — ASCAP) 64
Don't You Know (Uncle Ronnie's — ASCAP) 23	Jam The Box (Pure Delite/Bilsum — BMI) 25	Rainbow (Madagascar — ASCAP) 66	Walt For Me (Cotillion — BMI) 14
Every Home (Blackwood — BMI) 67	Kickin' Back (Almo/McRovscod — ASCAP) 22	Right In The Middle (Unichappel — BMI) 88	Walking Into Sunshine (Central Line — PRS) 36
Fungi Mama (Blue Horizon/Thomas Browne/Roaring Fork — BMI) 46	Let Me Set (Songs of Manhattan Island/Unichappel/-Sandy Linzer — BMI) 99	Sad Girl (Jastone — BMI) 90	Wanna Be (Saggi/ffire/Yougoulei — ASCAP) 28
Funky Sensation (Kenix — ASCAP) 96	Let The Feeling (WB Music/Peabo — ASCAP) 5	Sharing The Love (Bean Brooke — ASCAP) 87	Watch Out (Framingreg — BMI) 65
Genius Of Love (Metered (Admin. by Ackee) — ASCAP) 34	Let Your Body (MacMan — ASCAP) 79	Shine On (Mycenae — ASCAP) 64	We'll Make It (Colgems/Milbren — ASCAP) 40
Get On Down (Big Seven/Woodburne/Head-Cheese — BMI) 95	Let's Go (Chocolate Milk — BMI) 59	Something About You (ATV/Irving/Patamos/Charleville — BMI) 57	We Need Love (Amazemert — BMI) 45
Gigolo (AIRuby — ASCAP) 83	Let's Groove (Saggi/ffire/Yougoulei — ASCAP) 11	Spirit Of (Duchess/MCA) — BMI/Mighty M — ASCAP) 86	Where Do The Bop (L.A. Boppers/What You Need — BMI) 82
Got To Give It Up (Sugarhill — BMI) 89	Let's Stand Together (Assorted (admin. by Mighty Three) — BMI/Eptember — ASCAP) 48	Stage Fright (Chic (admin. by Warner-Tamerlane) — BMI) 37	Work That Sucker (Terry Phillips — ASCAP) 62
	Let's Work (Controversy — ASCAP) 58	Steal The Night (Edition Sunrise — BMI) 98	Why Do Fools (Patricia — BMI) 33
		Steppin' Out (Delightful/Second Decade — BMI) 42	You Are (Lena/Boogie People — BMI) 60
			You Give Life (More Alessi/Wilkesong — BMI) 80
			You're My Latest (Mighty Three — BMI) 4
			You're The One (Trumar/Huemar — BMI) 10

BLACK CONTEMPORARY

MOST ADDED SINGLES

- SHINE ON — GEORGE DUKE — EPIC**
WCIN, WWRL, WVEE, WIGO, KGFJ, WHRK, WGCI, WDAS, WGIV, WILD, KSOL, WRBD, KPMS, WAMO, WGPR-FM
- LET'S WORK — PRINCE — WARNER BROS.**
WENZ, WCIN, WTLC, WVEE, KOKA, WLLC, KGFJ, WPAL, KMJM, KDKO, WRAP, KPMS, WVKO, WGPR-FM
- WORK THAT SUCKER TO DEATH — XAVIER — LIBERTY**
WBMX, KATZ, WEDR, WPAL, WDAS, WNHC, WGIV, WAIL
- MAMA USED TO SAY — JUNIOR — MERCURY/POLYGRAM**
WDIA, KDAY, KOKA, WWIN, WSOK, WRBD, KPMS
- MY GUY — SISTER SLEDGE — COTILLION/ATLANTIC**
WJLB, KDAY, WTLC, KOKA, WRKS, WRAP, WYLD-FM
- STEPPIN' OUT — KOOL & THE GANG — DE-LITE/POLYGRAM**
WENZ, WJMO, WWDM, WAWA, WRBD, WYLD, WGPR-FM
- HOT ON A THING (CALLED LOVE) — THE CHI-LITES featuring EUGENE RECORD — 20TH CENTURY-FOX/RCA**
WUFO, WDIA, KATZ, WWDM, WRAP, WAMO, WVKO
- LET'S GO ALL THE WAY — CHOCOLATE MILK — RCA**
WDIA, KATZ, WLLC, WIGO, WPAL, WOKB, WAWA

MOST ADDED ALBUMS

- THE SISTERS — SISTER SLEDGE — COTILLION/ATLANTIC**
WWRL, WEDR, KDAY, WIGO, WPAL, WHRK, WNHC, WGIV, WILD, WSOK, WAWA, WYLD, WAMO, WDAO
- TASTE THE MUSIC — KLEER — ATLANTIC**
WIGO, WPAL, WWDM, WNHC, WILD, WAWA, WRBD, WENZ, KATZ, WDAO
- OBJECTS OF DESIRE — MICHAEL FRANKS — WARNER BROS.**
WVEE, WLLC, WGCI, KDKO, WYLD, WAMO, WGPR-FM

UP AND COMING

- TAKE ME TO HEAVEN — REN WOODS — ELEKTRA**
TAKE IT TO THE TOP — MERGE — RCA
SHOUT ABOUT IT — LAMONT DOZIER — M&M
STILL GOT THE MAGIC (SWEET DELIGHT) — MICHAEL WYCOFF — RCA
FEEL IT — LEONARD SEELEY'S HERITAGE — ZOO YORK

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — SKYY
HOTS: Hall & Oates, B. Womack, Lakeside, B. Summers, Chocolate Milk, S. Wonder, The Time, Bar-Kays, Earth, Wind & Fire, D. Ross, Lulu, V. Burch, Syreeta, Lipps Inc. ADDS: Shock, Commodores, G. Duke, S. Easton, Prince, Cars, LTD, Redd Hott. LP ADDS: M. Franks, Full Moon.

WIGO — ATLANTA — QUINCY JASON, PD — #1 — WHATNAUTS
JUMPS: 22 To 15 — S. Wonder, 27 To 24 — Jones Girls, 30 To 25 — Junior, 31 To 28 — S. Robinson, Ex To 32 — Tom Tom Club, Ex To 35 — Kryptic Krew, Ex To 36 — Prince, Ex To 38 — Kool & The Gang. ADDS: Empire, Tomorrow's Edition, Ren Woods, Flash, G. Duke, E. Whittaker, Four Tops, Manhattans, Chocolate Milk, C. Mayfield, J. Feliciano, Secret Weapon. LP ADDS: Sister Sledge, Kleer.

WWIN — BALTIMORE — CURTIS ANDERSON, PD
HOTS: Tom Tom Club, "D" Train, B. Womack, Hall & Oates, Aurra, G. Adams, L. Vandross, B. Wells, P. Bryson, G.S. Heron, Zoom, R. Robbins, Sugar Hill Gang, Grandmaster Flash, Q. Jones, S. Wonder, Skyy, The Time, C. Mayfield, Prince. ADDS: Nature's Creation, Stone, Junior, J. Bristol, R. Woods, J. Castor, M. Wycoff, Dells, Imagination.

WILD — BOSTON — BUTTERBALL, JR., PD — #1 — SKYY
JUMPS: 13 To 7 — B. Wells, 17 To 14 — Sugar Hill Gang, 20 To 18 — Aurra, 23 To 19 — Junior, 24 To 20 — D. Ross, 25 To 21 — "D" Train, 29 To 23 — Kool & The Gang, 30 To 24 — Whatnauts, 28 To 25 — B. Summers, 31 To 28 — AM/FM, 37 To 30 — Whispers, 40 To 31 — L. Vandross, HB To 34 — S. Wonder, HB To 33 — S. Robinson, HB To 35 — P. Hyman, HB To 37 — Chic, HB To 38 — Lakeside. ADDS: G. Duke, T-Connection. LP ADDS: Sister Sledge, Kleer.

WUFO — BUFFALO — DAVE MICHAELS, MD
HOTS: D. Ross, Tom Tom Club, J. Carr, Slave, G. Benson, V. Mason, Chic, Junior, RGB, Con Funk Shun, "D" Train, S. Wonder, B. Womack, M. Moore, S. Robinson, AM/FM, Aurra, A. Bofill, Lakeside, Syreeta. ADDS: L. Simon, Chi-Lites.

WPAL — CHARLESTON — DON KENDRICKS, MD — #1 — BAR-KAYS
HOTS: Slave, Roger, Dr. Jekyll & Mr. Hyde, B. Summers, L. Vandross, Lakeside, Maze, P. Bryson, Grandmaster Flash, LTD, J. Jackson, D. Morgan, Con Funk Shun, P. Labelle, S. Brown, T. Browne, Sugar Hill Gang, S. Wonder, Chic, "D" Train, J. Day, B. Levette. ADDS: P-Funk All Stars, Switch, Chocolate Milk, Rufus, E. King, S. Woods, C. Cissell/M. King, Shalamar, L. Seely's Heritage, Prince, Xavier. LP ADDS: Kleer, Sister Sledge.

WGIV — CHARLOTTE — CHRIS TURNER, PD
HOTS: Skyy, Sugar Hill Gang, Grandmaster Flash, B. Summers, Roger, V. Burch, Gangsters, Hall & Oates, G. Benson, G. Washington, B. White, B. Womack, D. Ross, C.M. Lord. ADDS: Maze, G. Duke, Rufus, Four Tops, T. Weber, Xavier. LP ADDS: P. LaBelle, Sister Sledge, J. Lucien.

WBMX — CHICAGO — LEE MICHAELS, PD
HOTS: Skyy, B. Womack, Hall & Oates, G. Knight, Slave, G. Benson, The Time, "D" Train, G. McCrae, P. Bryson, Earth, Wind & Fire, G. Adams, Bar-Kays, E. King, Aurra, T. Pendergrass, J. Jackson, Syreeta, C. Mayfield, Chi-Lites. ADDS: Merge, R. Woods, Manhattans, Rene & Angela, C. Cissell/M. King, Starpoint, Xavier, Live.

WGCI — CHICAGO — PAM WELLES, PD
HOTS: Skyy, Hall & Oates, The Time, G. Benson, C. Mayfield, Syreeta, "D" Train, Chi-Lites, B. Womack, P. Bryson. ADDS: S. Wonder, Whispers, S. Robinson, Roger, Xavier, D. Ross, Weeks & Company, Gemini, L. Wilson, ZZ Hill, Fuse 4, Whispers, Lakeside, Madagascar, Sugar Hill Gang, J. Simon & C. Bathe, J.G. Watson, L.A. Boppers, B. Summers, B. Walker, Y. Gage, Sharkey's Theme, Tom Tom Club, G. Duke, Ren Woods, Q. Jones, LP ADDS: Gemini, L. Wilson, ZZ Hill, Fuse 4, Whispers, B. Summers, E. Watts, Johnny Otis, J. Smith, M. Franks.

WJLB — DETROIT — JOHN EDWARDS, MD — #1 — D. ROSS
HOTS: Hall & Oates, "D" Train, Aurra, G. Washington, Q. Jones, J. Geils, G. McCrae, L. Vandross, Lulu, M. Moore, Perry & Sanlin, Syreeta, Tom Tom Club, Skyy, R. Laws, Junior, B. White, G. Knight, S. Wonder. ADDS: Maze, Sister Sledge, Evelyn King, One Way.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — SECRET WEAPON
JUMPS: 9 To 3 — Tom Tom Club, 10 To 4 — B. Summers, 11 To 6 — T.S. Monk, 21 To 9 — Con Funk Shun, 15 To 11 — D. Ross, 19 To 13 — J. Simon, 23 To 17 — S. Wonder, 24 To 18 — G. McCrae, 26 To 19 — Xavier, 28 To 20 — Aurra, 30 To 21 — Sister Sledge, 27 To 22 — M. Wells, 35 To 24 — Live, 37 To 25 — Jazzy 5, 31 To 26 — L. White, 38 To 27 — S. Robinson, 45 To 28 — Maze, 34 To 29 — Rene & Angela, 37 To 30 — Whispers, 43 To 31 — B. Levette, 41 To 35 — Madagascar, 42 To 36 — Vicky "D", Ex To 38 — Manhattans, Ex To 39 — Dunn & Bruce Street, Ex To 40 — L.A. Boppers, Ex To 41 — Prince, Ex To 42 — Colors. ADDS: Kool & The Gang, I. Cara, Junior, Take 5, Empire, Stone, Tomorrow's Edition, G. Duke, Four Tops, O'Bryan. LP ADDS: Kleer, I. Cara, L. Clifford.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — B. WOMACK
JUMPS: 8 To 2 — D. Ross, 12 To 7 — G. Benson, 13 To 8 — T. Pendergrass, 16 To 9 — Hall & Oates, 15 To 10 — Bar-Kays, 25 To 14 — Grandmaster Flash, 22 To 19 — Tom Tom Club, Ex To 20 — Prince, 26 To 21 — B. Summers, 38 To 23 — P. Bryson, 34 To 27 — LTD, 33 To 29 — G. Washington, 36 To 33 — S. Robinson, Ex To 39 — Jones Girls. ADDS: R. Laws. LP ADDS: T. Pendergrass, Fuse One, Oliver Sain.

WTLC — INDIANAPOLIS — KELLY CARSON, MD
HOTS: Skyy, B. Womack, The Time, G. Washington, Sugar Hill Gang, V. Burch, "D" Train, Slave, Roger, Jones Girls, Kano, T. Browne, Aurra, D. Morgan, Lakeside, Junior, Q. Jones, C. Mayfield, T.S. Monk, M.&B. Sutton. ADDS: Prince, M. Henderson AM/FM, Sister Sledge, Manhattans. LP ADDS: YBS, L. Clifford, Imagination, E. Watts, Hunt's Determination, Empress, Mighty Diamonds, W. Marsalis.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — SKYY
HOTS: Slave, Lakeside, T. Browne, S. Wonder, Hall & Oates, T. Pendergrass, The Time, D. Ross, Bar-Kays. ADDS: Junior, Chic, L. Dozier, Sister Sledge, M. Wells. LP ADDS: Sister Sledge, A. Bofill, Skyy.

KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — G. BENSON
HOTS: Slave, The Time, Bar-Kays, B. Summers, LTD, Central Line, Aurra, Chic. ADDS: Prince, Tom Tom Club, S. Wood, Switch, G. Duke, GQ, T-Connection, Grandmaster Flash. LP ADDS: R. Woods, Oliver Sane, Black Ice, Ohio Players, B. Womack.

WDIA — MEMPHIS — CARL CONNOR, PD
HOTS: B. Womack, D. Ross, G. Adams, V. Burch, Skyy, Sugar Hill Gang, S. Wonder, Hall & Oates, Bar-Kays, S. Robinson, Slave, Kwick, Prince, LTD, Kool & The Gang, C. Mayfield, L. Vandross, G. Washington, B. Summers, Roger. ADDS: Aurra, Chic, Chocolate Milk, "D" Train, Junior, O'Bryan, Chi-Lites. LP ADDS: Kraftwerk.

WHRK — MEMPHIS — ROBERT VINSON, MD
HOTS: B. Womack, R. Robbins, G. Benson, The Time, Kano, B. Summers, Hall & Oates, P. Bryson, Al Jarreau, Earth, Wind & Fire, Prince, D. Ross, Slave, S. Wonder, S. Robinson, Four Tops, RGB, G. Duke, Lakeside, S. Woods. ADDS: Whatnauts, G. Duke, Stylistics, Switch, H. Laws, Kleer, Stone, Isley Brothers, Live. LP ADDS: Duncan Sisters, Sister Sledge.

WEDR — MIAMI — GEORGE JONES, MD — #1 — OZONE
JUMPS: 13 To 9 — Jazzy 5, 20 To 15 — G. Washington, 16 To 14 — P. Bryson, 19 To 13 — Shock, 14 To 12 — Big Fat Bottom, 12 To 10 — T. Browne, 10 To 8 — C. Mayfield, Ex To 18 — Aurra, Ex To 19 — T-Connection, Ex To 20 — Q. Jones, Ex To 16 — AM/FM. ADDS: E. King, Rufus, O'Bryan, Xavier, Lakeside. LP ADDS: I. Cara, Sister Sledge.

WAWA — MILWAUKEE — JIMMY GOODTIME, MD — #1 — G. BENSON
HOTS: ZZ Hill, Skyy, Earth, Wind & Fire, Booker T., V. Burch, The Time, D. Ross, P. Bryson, Prince, Shalamar, Lakeside, Chic, S. Wonder, Roger, J. Jackson, Whispers, S. Robinson, Rene & Angela, Dunn & Bruce Street, J. Carr, Con Funk Shun, M. Henderson, Lakeside, Prince, Aurra. ADDS: Madagascar, Bliss, S. Woods, Suzi Q, Kool & The Gang, C. Carlton. LP ADDS: Sister Sledge, Kleer.

WLUM — MILWAUKEE — TY BELL, MD — #1 — HALL & OATES
HOTS: G. Benson, The Time, Olivia Newton-John, T. Pendergrass, Lulu, Earth, Wind & Fire, B. Womack, Central Line, Chic. ADDS: Renee & Angela, Pointer Sisters, C. Cissell/M. King, M. Henderson, B. Summers, K. Rogers, Xavier. LP ADDS: Gemini, L. Clifford, Sister Sledge, L. Dozier, J. Lucien.

WNHC — NEW HAVEN — JAMES JORDAN, MD
HOTS: Hall & Oates, Skyy, J. Day, Junior, T. Pendergrass, L. Vandross, S. Wonder, G. Washington, D. Ross, Whispers, M. Wells, Secret Weapon, RGB, Lakeside, Spinners. ADDS: Empire, Lakeside, Shalamar, Komiko, P-Funk All Stars, Xavier, Leonard Seely's Heritage, Dells. LP ADDS: Sister Sledge, Kleer.

WAIL — NEW ORLEANS — BARRY RICHARD, PD — #1 — HALL & OATES
HOTS: Skyy, V. Burch, B. Womack, P. Bryson, Bar-Kays, L. Vandross, Sugar Hill Gang, S. Wonder, G. Adams, Kool & The Gang, Lakeside, T. Pendergrass, P-Funk All Stars, G. Benson, D. Ross, Prince, C. Mayfield, Earth, Wind & Fire, B. Summers, Q. Jones, S. Robinson, Slave, Sister Sledge, B. Lavette, Whispers. ADDS: Kwick, Xavier, "D" Train, B. Wells, Grandmaster Flash, J. Geils, L. White.

WYLD-FM — NEW ORLEANS — TONY BROWN, MD — #1 — G. BENSON
HOTS: Hall & Oates, B. Womack, P. Bryson, Skyy, D. Ross, Earth, Wind & Fire, Slave, Kool & The Gang, G. Washington, T. Pendergrass, Commodores, LTD, Chocolate Milk, C. Mayfield, RGB, Rufus, Central Line, H. Hancock, R. Robbins, Lakeside, S. Wonder, L. Vandross, D. Byrd, S. Woods, L. Simon. ADDS: Sister Sledge, Manhattans, Starpoint, Kool & The Gang. LP ADDS: Sister Sledge, M. Franks, Sharkey's Machine.

WRKS — NEW YORK — BARRY MAYO, ASST. PD
HOTS: Skyy, "D" Train, T. Pendergrass, B. White, Tom Tom Club, Hall & Oates, Olivia Newton-John, Earth, Wind & Fire, Vicky "D", Slave, M.&B. Sutton, G. Benson, P. Bryson, J. Day, B. Womack, Junior, C. Jankel. ADDS: Aurra, GQ, Sister Sledge, Q. Jones, Foreigner, G. Alexander.

WWRL — NEW YORK — WANDA RAMOS, MD
HOTS: Hall & Oates, Chic, "D" Train, Skyy, C. Mayfield, B. Womack, S. Wonder, Bar-Kays, Whatnauts, G.S. Heron, Lakeside, Junior, Earth, Wind & Fire, D. Ross, L. Vandross, Kool & The Gang. ADDS: Vicky "D", T-Connection, Aurra, Maze, G. Duke, Commodores, Stylistics, H. Laws. LP ADDS: L. Clifford, L. Carlton, Sister Sledge.

WRAP — NORFOLK — JIMMY WILLIAMS, MD
HOTS: G. Benson, Sugar Hill Gang, The Time, Kool & The Gang, B. Womack, P. Bryson, T. Pendergrass, Hall & Oates, Earth, Wind & Fire, L. Vandross, Skyy, S. Wonder, LTD, Chocolate Milk, Prince, D. Ross, Central Line, G. Washington, Jones Girls, Bar-Kays. ADDS: Chi-Lites, Sister Sledge, Whispers, Prince, Rene & Angela, LTD. LP ADDS: P. Bryson, B. Summers.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — B. WOMACK
HOTS: Roger, The Time, Sugar Hill Gang, Con Funk Shun, G.S. Heron, J. Simon/C. Bathe, C. Mayfield, Maze, J.G. Watson, T-Connection, Lakeside, RGB. ADDS: B. Lavette, O'Bryan, C. Cissell/M. King, Chocolate Milk, Dunn & Bruce Street, L.A. Boppers, L. Vandross. LP ADDS: J. Carr, ZZ Hill, L. Clifford, Madagascar, Main Ingredient.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — HALL & OATES
HOTS: B. Womack, G. Benson, P. Bryson, T. Pendergrass, G. Washington, G. Adams, Sugar Hill Gang, Junior, Al Jarreau, T. Browne, J.G. Watson, The Time, Tom Tom Club, Slave, C. Mayfield, L. Vandross, "D" Train. ADDS: T. Gonzales, Grandmaster Flash, Chi-Lites, C. Jankel, Pulse, AM/FM, Tomorrow's Edition, Xavier, Vicki "D", Secret Weapon, G. Duke, Madagascar. LP ADDS: Bar-Kays.

WAMO — PITTSBURGH — JON ANTHONY, MD — #1 — SKYY
JUMPS: 8 To 5 — G. Washington, 28 To 24 — Whispers, 36 To 31 — Junior, 40 To 32 — Slave, 39 To 36 — Sister Sledge, HB To 40 — "D" Train. ADDS: Chic, "D" Train. LP ADDS: M. Franks, L. Carlton, Jones Girls, Sister Sledge.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — SKYY
JUMPS: 10 To 6 — The Time, 17 To 10 — B. Womack, 15 To 9 — Hall & Oates, 20 To 15 — G. Washington, 25 To 17 — Sugar Hill Gang, 25 To 17 — HB To 24 — V. Burch, HB To 25 — Aurra, HB To 26 — L. Vandross, HB To 29 — D. Ross, HB To 30 — Slave. ADDS: Prince, Manhattans, Kool & The Gang, Dunn & Bruce Street, LTD, Pointer Sisters, Lakeside, J.G. Watson, B. Wells. LP ADDS: Kleer, J. Lucien, Spinners.

KATZ — ST. LOUIS — A.J. KEMP, PD — #1 — G. KNIGHT
JUMPS: Ex To 14 — Junior, Ex To 19 — Kool & The Gang, Ex To 28 — Earth, Wind & Fire, Ex To 29 — Maze, Ex To 30 — N. Connors, 12 To 6 — G. Benson. ADDS: Xavier, Madagascar, C. Cissell/M. King, GQ, Chi-Lites, Chocolate Milk, D. Renee. LP ADDS: Kleer, Echoes Of An Era.

KMJM — ST. LOUIS — STEVE WEED, MD — #1 — OLIVIA NEWTON-JOHN
HOTS: Hall & Oates, G. Benson, D. Ross, G. Knight, Kraftwerk, Prince, P. Bryson, Skyy, D. Ross, Jacksons, Earth, Wind & Fire, S. Wonder, B. Womack, R. Stewart, T. Pendergrass, D. Laws, L. Vandross, Commodores. ADDS: Slave, Prince, S. Robinson.

WWDM — SUMTER — BARBARA TAYLOR, MD
HOTS: V. Burch, Whatnauts, Hall & Oates, S. Wonder, S. Robinson, Skyy, The Time, Slave. ADDS: Starpoint, Rene & Angela, Kool & The Gang, Chi-Lites. LP ADDS: Kleer.

CASH BOX TOP 100 ALBUMS

February 6, 1982

		8.98	1/30	Weeks On Chart			8.98	1/30	Weeks On Chart			8.98	1/30	Weeks On Chart
1	4	FOREIGNER (Atlantic SD 16999)	1	29	35	SOMEWHERE OVER CHINA	JIMMY BUFFETT (MCA-5285)	43	3	68	TAKE NO PRISONERS	MOLLY HATCHET (Epic FE 37480)	58	10
2	ESCAPE	JOURNEY (Columbia TC 37408)	2	27	36	ON THE WAY TO THE SKY	NEIL DIAMOND (Columbia TC 37628)	27	11	69	YOUR WISH IS MY COMMAND	LAKESIDE (So ar/Elektra S-26)	75	8
3	TATTOO YOU	ROLLING STONES (Rolling Stones/Atlantic COC 16052)	3	22	37	WORKING CLASS DOG	RICK SPRINGFIELD (RCA AFL 1-3697)	40	45	70	THE MANY FACETS OF ROGER	ROGER (Warner Bros. BSK 3594)	70	21
4	FREEZE-FRAME	THE J. GEILS BAND (EMI America SOO-17062)	7	13	38	GREATEST HITS	KENNY ROGERS (Liberty LOO-1072)	38	69	71	LIVE	THE JACKSONS (Epic KE2 37545)	44	11
5	FOR THOSE ABOUT TO ROCK WE SALUTE YOU	AC/DC (Atlantic SD 11111)	5	9	39	GREAT WHITE NORTH	BOB & DOUG McKENZIE (Mercury/PolyGram SRM-1-4034)	57	7	72	MOB RULES	BLACK SABBATH (Warner Bros. BSK 3605)	64	11
6	HOOKED ON CLASSICS	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL-4194)	8	12	40	EXIT... STAGE LEFT	RUSH (Mercury/PolyGram SRM2-7001)	31	13	73	CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2	(Vintage/Mirus VNI 7733)	80	8
7	PHYSICAL	OLIVIA NEWTON-JOHN (MCA-5229)	4	15	41	THE ONE THAT YOU LOVE	AIR SUPPLY (Arista AL 9551)	41	35	74	RE-AC-TOR	NEIL YOUNG and CRAZY HORSE (Reprise HS 2304)	71	12
8	PRIVATE EYES	DARYL HALL & JOHN OATES (RCA AFL1-4028)	9	21	42	I AM LOVE	PEABO BRYSON (Capitol ST-12179)	46	11	75	IN THE POCKET	COMMODORES (Motown M8-955M1)	65	31
9	BELLA DONNA	STEVIE NICKS (Modern/Atlantic MR 38-139)	10	26	43	SONGS IN THE ATTIC	BILLY JOEL (Columbia TC 37461)	36	19	76	OBJECTS OF DESIRE	MICHAEL FRANKS (Warner Bros. BSK 3648)	95	2
10	MEMORIES	BARBRA STREISAND (Columbia TC 37678)	6	9	44	THE BEST OF BLONDIE	(Chrysalis CHR 1337)	35	15	77	BACK IN BLACK	AC/DC (Atlantic SD 16108)	81	76
11	GHOST IN THE MACHINE	THE POLICE (A&M SP-3730)	11	16	45	THE POET	BOBBY WOMACK (Beverly Glen BG 10000)	53	13	78	TIME EXPOSURE	LITTLE RIVER BAND (Capitol ST-12163)	82	22
12	SHAKE IT UP	THE CARS (Elektra 5E-567)	12	11	46	GIVE THE PEOPLE WHAT THEY WANT	THE KINKS (Arista AL 9567)	48	22	79	ALL THE GREAT HITS	DIANA ROSS (Motown M13-960C2)	67	15
13	RAISE!	EARTH, WIND & FIRE (ARC/Columbia TC 37548)	13	13	47	PERHAPS LOVE	PLACIDO DOMINGO (CBS MF 37243)	39	15	80	GET AS MUCH LOVE AS YOU CAN	THE JONES GIRLS (Phila. Int'l./CBS FZ 37267)	87	10
14	TONIGHT I'M YOURS	ROD STEWART (Warner Bros. BSK 3602)	14	12	48	CONTROVERSY	PRINCE (Warner Bros. BSK 3601)	50	14	81	CRIMES OF PASSION	PAT BENATAR (Chrysalis CHE 1275)	84	77
15	WHY DO FOOLS FALL IN LOVE?	DIANA ROSS (RCA AFL14153)	15	14	49	CHARIOTS OF FIRE	ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	55	17	82	TRUCE	JACK BRUCE/ROBIN TROWER (Chrysalis CHR 1352)	88	4
16	QUARTERFLASH	(Geffen GHS 2003)	18	16	50	NIGHTCRUISING	BAR-KAYS (Mercury/PolyGram SRM-1-4028)	49	13	83	SHOW TIME	SLAVE (Cotillon/Atlantic SD 5227)	86	18
17	THE GEORGE BENSON COLLECTION	GEORGE BENSON (Warner Bros. 2HW 3577)	17	12	51	TOM TOM CLUB	(Sire SRK 3628)	69	16	84	CHRISTOPHER CROSS	(Warner Bros. BSK 3383)	85	106
18	GET LUCKY	LOVERBOY (Columbia FC 37638)	21	13	52	HI INFIDELITY	REO SPEEDWAGON (Epic FE 36844)	54	61	85	NON-STOP EROTIC CABARET	SOFT CELL (Sire SRK 3647)	101	3
19	THE INNOCENT AGE	DAN FOGELBERG (Full Moon/Epic KE2 37393)	19	21	53	IT'S TIME FOR LOVE	TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	59	19	86	7	CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	73	9
20	BEAUTY AND THE BEAT	THE GO-GO'S (I.R.S./A&M SP 70021)	23	28	54	IF I SHOULD LOVE AGAIN	BARRY MANILOW (Arista AL 9573)	51	17	87	URBAN CHIPMUNK	THE CHIPMUNKS (RCA AFL 1-4027)	90	37
21	DIARY OF A MADMAN	OZZY OSBOURNE (Jet/CBS FZ 37492)	24	12	55	A COLLECTION OF GREAT DANCE SONGS	PINK FLOYD (Columbia TC 37680)	42	9	88	CHANGESTWOBOWIE	DAVID BOWIE (RCA AHL1-4202)	79	11
22	ABACAB	GENESIS (Atlantic SD 19313)	22	17	56	THE TIME	(Warner Bros. BSK 3598)	62	24	89	JAZZERCISE	JUDI SHEPPARD MISSETT (MCA-5272)	92	10
23	DON'T SAY NO	BILLY SQUIER (Capitol ST 12146)	25	39	57	LAW AND ORDER	LINDSEY BUCKINGHAM (Asylum 5E-561)	52	14	90	TORCH	CARLY SIMON (Warner Bros. BSK 3592)	91	17
24	SOMETHING SPECIAL	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	20	17	58	YOU COULD HAVE BEEN WITH ME	SHEENA EASTON (EMI America SW-17061)	63	11	91	MUSIC FROM "THE ELDER"	KISS (Casablanca/PolyGram NBLP 7261)	78	9
25	GREATEST HITS	QUEEN (Elektra 5E-564)	16	13	59	ALLIED FORCES	TRIUMPH (RCA AFL1-3902)	60	21	92	HANG ON FOR YOUR LIFE	SHOOTING STAR (Virgin/Epic NFR 37407)	103	25
26	JUICE	JUICE NEWTON (Capitol ST-12136)	29	49	60	FANCY FREE	OAK RIDGE BOYS (MCA-5209)	56	36	93	YOURS TRULY	TOM BROWNE (GRP/Arista 5507)	97	9
27	FEELS SO RIGHT	ALABAMA (RCA AHL1-3930)	30	48	61	LOVE IS WHERE YOU FIND IT	THE WHISPERS (Solar/Elektra S-27)	72	4	94	AEROBIC DANCING	featuring DORIAN DAMMER (Parade/Peter Pan 100)	83	18
28	PRECIOUS TIME	PAT BENATAR (Chrysalis CHR 1346)	28	29	62	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC2 37542)	61	21	95	CRAZY FOR YOU	EARL KLUG-H (Liberty LT-51113)	89	15
29	NINE TONIGHT	BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	26	20	63	CIMARRON	EMMYLOU HARRIS (Warner Bros. BSK 3603)	45	9	96	REFLECTIONS	GIL SCOTT-HERON (Arista AL 9566)	105	20
30	I LOVE ROCK 'N ROLL	JOAN JETT AND THE BLACKHEARTS (Boardwalk NB1-33243)	47	9	64	SHARE YOUR LOVE	KENNY ROGERS (Liberty LOO-1108)	68	31	97	20 AEROBIC DANCE HITS	MARCY MUIR (Parade/Peter Pan 101)	111	4
31	COME MORNING	GROVER WASHINGTON, JR. (Elektra 5E-562)	32	9	65	BREAKIN' AWAY	AL JARREAU (Warner Bros. BSK 3576)	66	25	98	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM	(Vintage/Mirus VNI 7713)	102	51
32	SKYYLINE	SKYY (Salsoul/RCA SA-8548)	37	14	66	STANDING HAMPTON	SAMMY HAGAP (Geffen GHS 2006)	77	3	99	PRINCE CHARMING	ADAM AND THE ANTS (Epic ARE 37615)	96	9
33	NEVER TOO MUCH	LUTHER VANDROSS (Epic FE 37451)	33	21	67	STREET SONGS	RICK JAMES (Gordy/Motown G8-1002M1)	74	42	100	COMPUTER WORLD	KRAFTWERK (Warner Bros. HS 3549)	104	37

Cash Box Top Albums/101 to 200

February 6, 1982

	Weeks On 1/30 Chart		Weeks On 1/30 Chart		Weeks On 1/30 Chart
101 THE BEST OF THE DOOBIES VOLUME II THE DOOBIE BROTHERS (Warner Bros. BSK 3612)	8.98 98 12	133 GREG LAKE (Chrysalis CHR 1357)	8.98 94 15	166 LOST IN LOVE AIR SUPPLY (Arista AL 9530)	8.98 152 99
102 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	8.98 125 4	134 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	8.98 145 2	167 HEART ON A WALL JIMMY DESTRI (Chrysalis CHR 1368)	8.98 170 4
103 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	8.98 100 12	135 BIG CITY MERLE HAGGARD (Epic FE 37593)	— 137 15	168 SHARKY'S MACHINE ORIGINAL SOUNDTRACK (Warner Bros. BSK 3653)	8.98 180 2
104 WANNA BE A STAR CHILLIWACK (Millennium/RCA 1-7759)	8.98 108 23	136 CIRCLE OF LOVE THE STEVE MILLER BAND (Capitol ST-12121)	8.98 141 12	169 NEVER SAY NEVER ROMEO VOID (415 Records 415A-0007)	5.98 175 3
105 DIRTY DEEDS DONE DIRTY CHEAP AC/DC (Atlantic SD 16033)	8.98 106 43	137 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	8.98 151 2	170 YOU WANT IT, YOU GOT IT BRYAN ADAMS (A&M SP-4864)	8.98 182 3
106 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	8.98 117 2	138 COOL NIGHT PAUL DAVIS (Arista AL 9578)	8.98 140 8	171 PIRATES RICKIE LEE JONES (Warner Bros. BSK 3432)	8.98 172 27
107 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	8.98 121 2	139 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	— 147 3	172 THE BLASTERS (Slash SR-109)	8.98 177 4
108 NEW TRADITIONALISTS DEVO (Warner Bros. BSK 3595)	8.98 110 8	140 DROP DOWN AND GET ME DEL SHANNON (Network/Elektra 5E-568)	8.98 142 10	173 DISCIPLINE KING CRIMSON (Warner Bros. BSK 3629)	8.98 153 15
109 THE CATHERINE WHEEL DAVID BYRNE (Sire SRK 3645)	8.98 107 9	141 LOVERBOY (Columbia JC 36762)	— 143 55	174 VOICES DARYL HALL & JOHN OATES (RCA AOL 1-3646)	8.98 179 78
110 ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	8.98 129 2	142 THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98 126 60	175 GIGOLO FATBACK (Spring/PolyGram SP-1-6734)	8.98 176 3
111 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	9.98 112 33	143 ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic ARE 37721)	— — 1	176 SHAKEDOWN LAMONT CRANSTON BAND (Waterhouse 15)	8.98 183 2
112 STAY RAY GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	8.98 122 4	144 SPIES OF LIFE PLAYER (RCA AFL1-4186)	8.98 154 2	177 WRABIT (MCA-5268)	8.98 — 1
113 AEROBIC DANCING BARBARA ANN AUER (Gateway GSLP-7610)	8.98 115 29	145 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	8.98 149 7	178 NO REFUGE EDDIE SCHWARTZ (Atco SD 38-141)	8.98 181 3
114 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	— 119 24	146 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	8.98 113 19	179 CHARIOTS OF FIRE ERNE WATTS (Qwest/Warner Bros. QWS 3637)	8.98 — 1
115 FAME ORIGINAL SOUNDTRACK (RSO/PolyGram RX1-3080)	8.98 138 2	147 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	8.98 150 25	180 EL LOCO ZZ TOP (Warner Bros. BSK 3593)	8.98 169 27
116 ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110)	8.98 116 101	148 LAST SAFE PLACE LE ROUX (RCA AFL1-4195)	8.98 166 2	181 KING COOL DONNIE IRIS & THE CRUISERS (Carouse/MCA-5237)	8.98 187 2
117 LOVE MAGIC L.T.D. (A&M SP-4881)	8.98 93 11	149 RUNAWAY BILL CHAMPLIN (Elektra 5E-563)	8.98 159 2	182 PENNIES FROM HEAVEN ORIGINAL SOUNDTRACK (Warner Bros. 2HW 3639)	15.98 130 4
118 THE DUDE QUINCY JONES (A&M SP-3721)	8.98 139 45	150 SHE SHOT ME DOWN FRANK SINATRA (Reprise FS 2305)	8.98 99 10	183 GWEN McCRAE (Atlantic SD 19308)	8.98 160 15
119 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	8.98 120 11	151 THE BEST OF THE MANHATTAN TRANSFER (Atlantic SD 19319)	8.98 114 9	184 ROMAN GODS FLESHTONES (I.R.S./A&M SP 70018)	7.98 — 1
120 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5226)	8.98 132 7	152 WASN'T TOMORROW WONDERFUL? THE WAITRESSES (Polydor/PolyGram PD-1-6346)	8.98 178 2	185 CAPTURED JOURNEY (Columbia KC2 37016)	— 190 51
121 SNEAKER (Handshake FW 37631)	8.98 124 11	153 HOT ROCKS THE ROLLING STONES (London 2PS 606)	12.98 144 17	186 WYNTON MARSALIS (Columbia FC 37574)	— — 1
122 AQUA DREAM McGUFFEY LANE (Atco SD 38-144)	8.98 123 8	154 SHOCK (Fantasy F-9613)	8.98 158 7	187 REDS ORIGINAL SOUNDTRACK (Columbia BJS 37690)	— 189 4
123 ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	— 173 2	155 RAGTIME ORIGINAL SOUNDTRACK MUSIC BY RANDY NEWMAN (Elektra 5E-565)	8.98 165 3	188 WATCH OUT BRANDI WELLS (WMOT FW 37668)	8.98 193 2
124 GREATEST HITS THE DOORS (Elektra 5E-515)	8.98 128 67	156 HEAVY METAL ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004)	15.98 156 27	189 EVITA PREMIER AMERICAN RECORDING (MCA 2-11007)	15.98 — 1
125 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	8.98 127 19	157 PETER CETERA (Full Moon/Warner Bros. FMH 3624)	8.98 171 3	190 THE DAVID FRIZZELL & SHELLY WEST ALBUM (Warner/Viva BSK 3643)	8.98 — 1
126 LONG DISTANCE VOYAGER THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	8.98 109 36	158 MICKEY MOUSE DISCO (Disneyland 2504)	4.98 155 103	191 CLASSIC YES YES (Atlantic SD 19320)	8.98 135 7
127 SMALL CHANGE PRISM (Capitol ST-12184)	8.98 163 2	159 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	— 161 3	192 PREMONITION SURVIVOR (Scotti Bros./CBS ARZ 37549)	8.98 185 20
128 BLIZZARD OF OZ OZZY OSBOURNE (J&J/CBS JZ 36812)	— 131 43	160 WALK UNDER LADDERS JOAN ARMATRADING (A&M SP-4876)	8.98 174 17	193 MOVING PICTURES RUSH (Mercury/PolyGram SRM-1-4013)	8.98 198 50
129 CENTRAL LINE (Mercury/PolyGram SRM-1-4033)	8.98 133 7	161 FREETIME SPYRO GYRA (MCA-5238)	8.98 148 24	194 DENROY MORGAN (Becket BKS 015)	8.98 167 8
130 STILL THE SAME OLD ME GEORGE JONES (Epic FE 37106)	— 118 11	162 WILDER THE TEARDROP EXPLODES (Mercury/PolyGram SRM-1-4035)	8.98 — 1	195 TAKE IT OFF CHIC (Atlantic SD 19323)	8.98 186 9
131 FAREWELL SONG JANIS JOPLIN (Columbia PC 37569)	— — 1	163 PARADISE THEATER STYX (A&M SP-3719)	8.98 164 54	196 TUTONE 2 TOMMY TUTONE (Columbia ARC 37401)	— — 1
132 ALL OF THE ABOVE THE JOHN HALL BAND (EMI America SW-17058)	8.98 134 12	164 MORE OF THE GOOD LIFE T.S. MONK (Mirage/Atlantic WTG 19324)	8.98 136 7	197 LIVING EYES THE BEE GEES (RSO/PolyGram RX-1-3098)	8.98 157 12
		165 TEN YEARS OF HARMONY THE BEACH BOYS (Caribou/CBS Z2X 37445)	— 168 4	198 HOT ASH WISHBONE ASH (MCA-5283)	8.98 200 2
				199 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	— 188 15
				200 ALMOST BLUE ELVIS COSTELLO (Columbia FC 37562)	— 191 13

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABBA	34	Champlin, Bill	149	Hall, John	132	Manhattan Transfer	151	Ray, Goodman & Brown	112	Time	56
AC/DC	5, 7, 144	Chic	195	Harris, Emmylou	63	Manilow, Barry	54	REO Speedwagon	52	Tommy Tutone	196
Adam & The Ants	99	Chilliwack	104	Hensel, Carol	73, 98	Marsalis, Wynton	186	Roger	70	Tom Tom Club	51
Adams, Bryan	170	Chipmunks	87	Irls, Donnie	181	Mayfield, Curtis	145	Rogers, Kenny	38, 64	Triumph	59
Aerobics (Auer)	113	Chocolate Milk	119	Isley Brothers	199	Maze	111	Rolling Stones	3, 153	Twitty, Conway	137
Aerobics (Dammer)	94	Commodores	75	Jacksons	71	McKenzie, Bob & Doug	39	Romeo Void	169	Vandross, Luther	33
Aerobics (Muir)	97	Con Funk Shun	86	James, Rick	67	McGuffey Lane	122	Ross, Diana	15, 79	Waitresses	152
Air Supply	41, 166	Costello, Elvis	200	Jarreau, Al	65	McRae, Gwen	183	Royal Philharmonic Orchestra	6	Washington, Grover Jr.	31
Alatama	27	Cranston, Lamont	176	Jazzercise	89	Mickey Mouse Disco	158	Rush	40, 193	Watts, Ernie	179
Armatrading, Joan	160	Cross, Christopher	84	Jett, Joan	30	Miller, Steve	136	Schwartz, Eddie	178	Wells, Brandi	188
Austin, Patti	125	Davis, Paul	138	J. Geils Band	4	Milsap, Ronnie	114	Scott-Heron, Gil	96	Whispers	61
Bar-Kays	50	Destri, Jimmy	167	Joel, Billy	43	Molly Hatchet	68	Seeger, Bob	29	White, Barry	139
Beach Boys	165	Devo	108	Jones, George	130	Monk, T.S.	164	Shannon, Del	140	Wishbone Ash	198
Bee Gees	197	Diamond, Neil	36, 142	Jones Glrls	80	Moody Blues	126	Sheppard, T.G.	134	Womack, Bobby	45
Berstar, Pat	28, 81	Di Meola, Al	123	Jones, Quincy	118	Morgan, Denroy	194	Shock	154	Wrabit	177
Benson, George	17	Domingo, Placido	47	Jones, Ricki Lee	171	Murray, Anne	116	Shooting Star	92	Yes	191
Black Sabbath	72	Doobie Brothers	101	Joplin, Janis	131	Nelson, Willie	62	Simon, Carly	90	Young, Neil	74
Blasers	172	Doors	124	Journey	2, 185	Newton, Juice	26	Sinatra, Frank	150	ZZ Top	180
Blondie	44	Earth, Wind & Fire	13	King Crimson	173	Newton-John, Olivia	7	Sky	32		
Bofill, Angela	103	Easton, Sheena	58	Kinks	46	Nicks, Stevie	9	Slave	83		
Bowie, David	88	Echoes Of An Era	107	Kiss	91	Oak Ridge Boys	60	Sneaker	121		
Browne, Tom	93	Fatback	175	Klugh, Earl	95	Orchestral Manoeuvres	143	Soft Cell	85		
Bruce/Trower	82	Flestones	184	Knigh, Gladys	159	Osbourne, Ozzy	21, 128	Springfield, Rick	37		
Bryson, Peabo	42	Fogelberg, Dan	19	Kool & The Gang	24	Pendergrass, Teddy	53	Spyro Gyra	161	SOUNDTRACKS	
Buckingham, Lindsey	57	Foreigner	1	Kraftwerk	100	Pink Floyd	55	Squier, Billy	23	Chariots Of Fire	49
Buffett, Jimmy	35	Franks, Michael	76	Lake, Greg	133	Police	144	Stewart, Rod	14	Evita	189
Byrne, David	109	Frizzell/West	190	Lakeside	69	Prince	11	Streisand, Barbra	10	Fame	115
Caro, Irene	110	Genesis	22	Laws, Ronnie	146	Prism	48	Styx	163	Heavy Metal	156
Carlson, Larry	106	Go-Go's	20	Le Roux	148	Prism	127	Sugar Hill Gang	102	Pennies From Heaven	182
Cars	12	Hagar, Sammy	66	Little River Band	78	Quarterflash	16	Summers, Bill	120	Ragtime	155
Central Line	129	Haggard, Merle	135	Loverboy	18, 141	Queen	25	Survivor	192	Reds	187
Cetera, Peter	157	Hall & Oates	8, 174	L.T.D.	117	Rabbitt, Eddie	147	Teardrop Explodes	162	Sharky's Machine	168

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NARAS Sets Hall Of Fame Nominees

(continued from page 13)

both nationally released in 1929; two of the 1940s' most unusual performances, Spike Jones' performance on "Cocktails for Two," and country singer Gene Autry telling children all about "Rudolph The Red-Nosed Reindeer;" "Cool Water" sung by The Sons of the Pioneers, and four divergent classical recordings, the original soundtrack of "Fantasia" with Leopold Stokowski conducting the Philadelphia Orchestra, Arnold Schoenberg conducting his own "Pierrot Lunaire," Richard Strauss' "Also Sprach Zarathustra" with Fritz Reiner conducting the Chicago Symphony

45s Prices Hurt Jukes

(continued from page 12)

of course the jukebox people feel like we make a difference because, according to one poll, the jukebox industry buys about 45% of all singles sold. That means the jukebox operators are having a big say in what is a popular single. In many cases it is the jukebox operators who are actually making the hits as far as the single."

Noting that the jukebox industry is in a state of transition from a "viable to a non-existent thing unless something happens to change the mood," Van Brackel said "I think there is a tremendous amount of turmoil in the coin machine industry today, and when it all sifts out, the jukebox could be the real victim. It's a real pathetic thing because the jukebox is the only part of the business that I can trace back to the pioneer days."

For The Record

In a story on Arbitron ratings for country radio stations in the Jan. 30 issue of **Cash Box**, it was incorrectly stated that WFIL-FM is the only country station in Philadelphia and the rating for WDLW/Boston was incorrectly listed. WFIL-AM is also a country station in Philadelphia. WDLW posted a 1.7 in the book, up from 0.4.

Orchestra and Heitor Villa-Lobos leading soprano Bidu Sayao and the cello ensemble through the aria of his "Bachianas Brasileiras No. 5."

A complete list of this year's nominations follows: "Ain't Misbehavin'" by Fats Waller, "And The Angels Sing" by Benny Goodman, "April In Paris" by Count Basie, "Artistry in Rhythm" by Stan Kenton, "A-Tisket A-Tasket" by Chick Webb with Ella Fitzgerald, "Birth of the Cool" by Miles Davis, "Black, Brown and Beige" by Duke Ellington, "Chattanooga Choo Choo" by the Glenn Miller Orchestra with Tex Beneke & the Modernaires, "Cocktails For Two" by Spike Jones, "Concert By The Sea" by the Erroll Garner Trio, "Cool Water" by The Sons of Pioneers, "Early Autumn" by Woody Herman, "Empty Bed Blues" by Bessie Smith, "Fantasia" Leopold Stokowski conducting the Philadelphia Orchestra, "Four Brothers" by Woody Herman, "God Bless America" by Kate Smith, "Honky Tonk Train Blues" by Meade Lux Lewis, "I'll Never Smile Again" by Tommy Dorsey with Frank Sinatra & The Pied Pipers, "In The Mood" by Glenn Miller, "Lover Man (Oh, Where Can You Be?)" by Billie Holiday, "Marie" by Tommy Dorsey, "Pinetop's Boogie Woogie" by Pinetop Smith, "Rock Around The Clock" by Bill Haley & The Comets, "Rudolph The Red-Nosed Reindeer" by Gene Autry, "Pierrot Lunaire" conducted by Arnold Schoenberg the composer, "Sing, Sing, Sing" by Benny Goodman, Richard Strauss' "Also Sprach Zarathustra", Fritz Reiner conducting, and Villa-Lobos' "Bachianas Brasileiras No. 5 — Aria" featuring Bidu Sayao.

Boardwalk Relocates West Coast Office

LOS ANGELES — Neil Bogart's Boardwalk Entertainment Company has relocated its west coast office to 8255 Sunset Boulevard, Los Angeles, Calif. 90046. The telephone number is (213) 656-2840.

SOUND VIEWS

(continued from page 19)

tion cable operators and pre-recorded videocassette dealers will be finding the answer to over the coming months as *Playboy* launches its programming service, which includes a video counterpart to its successful men's magazine, Jan. 22 and **Andre Blay**, formerly of Magnetic Video, and **Regie Cassette Video (RVC)** of France begin selling *New Look*, a regular video men's magazine. Aside from the fact that *Playboy's* programming is being distributed through cable (on Rainbow Programming Service's Escapade Channel) while *New Look* will be sold in stores, there are certain inescapable similarities. Both *Playboy's* 60-minute "magazine" program and *New Look* both will have video centerfolds, interviews with popular personalities and lifestyle features. At a press conference at the Playboy Club in Century City Jan. 25, **W. Russell Barry**, president of Playboy Productions said that "the plan is for *Playboy* to have a production presence on 15 out of 30 nights each month" on Escapade by November or December of this year, so the company is making a long-range commitment to getting the service off the ground. The initial magazine shown, on review, had good production values but the features, such as a long and uninteresting interview with **John and Bo Derek**, a silly wrestling match between Playmate **Susan Smith** and comic **Andy Kaufman** and a gauzy but uninvolving "Ribald Classic," left a little to be desired. Perhaps of more interest will be such promised features as music news and reviews from *L.A. Times* critic **Robert Hilburn**, movie and TV news and reviews from *L.A. Times* critic **Howard Rosenberg** and an interview with **Jake and Vicki LaMotta**.

michael glynn

ON JAZZ

(continued from page 13)

Mitchell and the Sound Ensemble ... In other indie label news, Brooklyn-based wholesaler/one-stop/mail-order house Daybreak Express reports a couple of new labels, including International Phonograph out of Hamden, Conn. and Four Directions Records out of Washington, D.C. First release for International Phonogram is "Rendez Vous" by **Richie Beirach** and **George Mraz**, while Four Directions bows with "Close-Up" by vocalist **Bobbe Norris**. Also in at Daybreak are: "Shades Of Dring: The Music Of **Madeline Dring**" with arrangements by **Lenny Neihaus**, featuring **Shelly Manne** and **Bud Shank** on the Cambria label; "Polarities" by **John Ramo** and **Zenon Slawinski** on Lavenham Records; and a French RCA featuring un-issued **Sonny Rollins** alternate takes, uniquely titled "Sonny Rollins Alternates." Daybreak has also begun distributing RealTime Records ... Over at JCOA/NMLS in Manhattan, the big news includes: "Archery" by **John Zorn** with **Eugene Chadborne**, **George Lewis**, **Bill Laswell**, **Robert Dick** and company on the Parachute label. "Duo" by **Billy Bang** and **John Lindberg** on Anima; multi-instrumentalist **Hal Russell's** "NRG Ensemble" on Nessa; "Solo Singing" by vocalist **Phil Minton** on **Fred Frith's** Rift label; "Just Another Asshole," a recorded issue of a same-named magazine. It features 45-second selections by 100 contributors including **Mark Abott**, **Gregory Sandew**, **Glenn Branco** and **Rudolph Grey**; German-based Moer's Music has two new titles, "Afro-Algonquin" by **Lee and Rick Rotze** with **Rashed Ali**, and "This This This This" by the **Roy Saxophone Quartet**.

fred goodman

CASH BOX

February 6, 1982

AROUND THE ROUTE

by Camille Compasio

The next scheduled general membership meeting of ADMA (Amusement Device Manufacturers Assn.) will be held Feb. 22 at the Sheraton Harbor Island Hotel in San Diego, as reported by executive director **Paul Huebsch**. Imagine members are pleased it's not being held in the Chicago area where the weather's been breaking all kinds of records for deep freezing temperatures the past couple of weeks!

Bally Pinball Division president **Chuck Farmer** is due back from overseas this week, after attending both the ATE and IMA trade shows. BPD's marketing vice president **Tom Nieman** notes that the factory's been enjoying a good run with the "Centaur" pin and is now delivering the recently debuted "Elektra."

Sorry to learn of the recent deaths of two well known area operators, **Al Gienko** (Dial Music Co.-Chicago) and **Don Knott** (Knott Music Co.-Galesburg, Ill.). Both were veteran operators. Our condolences to their families.

Loewen America vice president **Rus Strahan** was among the contingent of reps from America and the phonograph manufacturer's German headquarters

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Appeals Court Upholds Stern Injunction In 'Landmark' Case

NEW YORK — In a precedent-setting decision, a federal appeals court here ruled Jan. 20 that video game manufacturers are entitled to copyright protection. It was the first time that legal challenges contending copyright infringement of the popular amusement games had reached the federal appeals court level.

The decision, handed down by a three-judge panel in a case involving Stern Electronics' filing against Omni Video Games, Inc., upheld a district court's decision granting video game designers rights similar to that enjoyed by book authors and composers.

The appeals court also upheld a preliminary injunction against Omni, which had been

charged by Stern with copyright infringement of the factory's "Scramble" video game.

It now remains for a district court trial to determine whether Omni infringed on the game.

'Landmark Case'

David Schoenberg, vice president and general counsel for Stern, hailed the appeals court ruling as a "landmark" decision in the amusement game industry's ongoing battle to combat illegal duplication of equipment.

"This is the first case to be decided by a federal appellate court," he said. "All other cases, including previous rulings involving Stern, had up until now been district court decisions."

PERSONALITY PROFILE

Jim Trucano: 3rd Generation Op Keeps Pace With The Times

by Marc Cetner

LOS ANGELES — As a third generation member of a prestigious coin machine business family that began operating the Black Hills Novelty Co. some fifty years ago, Jim Trucano could easily be content to ride on the legacy given to him by his father, past AMOA president John Trucano. Instead, Jim has opted to transform the established Gillette, Wyo.-based firm into one of the most

modern and successful operating companies in the nation.

Trucano belongs to the new breed of operators who are dedicated to expanding the income potential of their companies by employing such updated business practices as 50 cent play on new video and pinball games, one selection per quarter jukebox play, the 60-40% operator-location split on machines, 24-hour

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COIN MACHINE

Jim Trucano: 3rd Generation Op Keeps Pace With Times

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on call service, consistent machine overhaul and location expansion to restaurants and gas stations.

"It's unfortunate that many operators still run their businesses like a mom and pop store," says Trucano. "It's unbelievable, but there are still ops out there that dump all of their collections into a sack and then divide up the take."

Trucano pointed out that although he constantly monitors the intake of each individual machine per week along his 80-location, mostly rural route, and employs a modern day approach to the business, Black Hills is still not quite at the level he envisions.

Computer Age

"I'd like to see us eventually go computer to the point where you can feed collections into the truck, have them tallied and divided, and have the location split check written up via the machine," says Trucano.

In operation since 1932, Black Hills Novelty has consisted of outlets in Gillette, Wyo. and Deadwood, Rapid City and Pierre, S.D. for some time. And while the business has been running nicely since its inception, it has been since Trucano has taken over as operations head at the Wyoming headquarters, that the company has begun to flourish. It took a few years for the Notre Dame business-finance graduate to adjust to heading up the family business, and he put time in at Rowe-Houston and Rowe-St. Louis before grabbing the reins at Black Hills in 1978.

"The third generation operator ties made a difference as far as securing a location; people are more willing to trust an established company," admits Trucano. "But as far as business practices were concerned the whole industry had changed drastically and was almost unrecognizable from five years prior."

Trucano's first action at Black Hills was to immediately update operations by overhauling and cleaning all the machines on its route. "I made sure that there wasn't a music box on my route that wasn't washed, updated record-wise and put in excellent condition," says Trucano. "Games and pins were treated with the same respect."

Phase two of his "new age" plan involved setting up a 24-hour on-call service line, and the institution of the new pricing structures along the route, which is broken down in a 35% games 35% music 30% vending split.

Trucano insists that enforcing such practices as 50 cent play for new games and the 60-

40 operator location split were only logical given the price of games today and the exceptional service that Black Hills offers. "Everyone wins out in the long run," explains Trucano. "The location makes more money because we always have a uniformed service man on the spot and their games are working. And the player benefits because with the increased price we alter the games to give either a greater percentage of replays, more ships or more playing time per coin."

Phonograph activity, which is soft throughout the country, is also on the rise at Black Hills. And while he has instituted a one song per quarter pricing system, he feels the customer and location benefit overall.

"When I first got here," he says, "several of our locations — mostly bars — were lost to disco and tape, but through attrition we've gotten them back. The price may seem high at first, but few people offer locations as clean a system as we do and will put in remote line control and external speakers upon request. We go out of our way for people, and I can safely say that we've never lost a customer because of poor service."

Trendy Locations

As far as customer complaints, Trucano's biggest problem is locations that want the latest, trendiest games. "If people would pay more attention to our earnings reports on each individual machine, they'd be better off," he says.

"It's hard to believe that a new pinball game's price has gone from \$995 to \$2,460 in less than six years," says Trucano, "and that's one of the chief problems in the business today. Games are ridiculously expensive. Operators must learn how to manage their money, buy cautiously and get the longest run out of their machines."

The outspoken operator also said that 1982 would be the year that people would begin to see the video peak. "The saturation point is almost here and that's obvious," maintains Trucano. "I have some locations where a Bally 'Eight Ball Deluxe' is earning more than a Pac Man."

Along these lines, he added that there wouldn't be the long video waiting list at distributors in '82 that there was last year. "I think '82 is going to be a rough year, a lot like the fallout year after 'Pong' hit with many people going out of business," he says. He added that the "biz-op blue suede shoes" operators who service their machines once every four months will fall by the wayside, and

(continued on page 38)

Sega/Gremlin Hosts New Product Showcase In Eight Major Markets

LOS ANGELES — Sega/Gremlin has joined with key distributors in eight major U.S. markets to showcase the company's newest computer video games — including "Eliminator," "Turbo" and "Frogger" — to operators. It was announced by David Rosen, chairman and chief executive officer of Sega Enterprises, Inc.

"The Sega/Gremlin Showcase is a key part of the company's new marketing program whereby operators are exposed and oriented to Sega/Gremlin's latest product offerings," Rosen said.

With the cooperation and support of regional distributors, the showcase was designed to enable operators to meet factory representatives and learn first-hand about the company's innovative new products. Each orientation program concluded with a cocktail reception and buffet.

Games On Display

Operators attending were afforded the opportunity to view the new four-player model of Sega/Gremlin's exciting space-themed game, "Eliminator," along with upright and cockpit models of Turbo, the firm's newest and most advanced grand prix racing game. Also shown were upright and cocktail table versions of "Frogger," which is among the industry's most popular games at the present time.

Bob Harmon, Sega/Gremlin sales manager, conducted the Showcase in Dallas (Jan. 18) at the Dupont Plaza; in Columbus, Ohio (Jan. 20) at the Marriott Inn North and in Atlanta (Jan. 21) at the Holiday Inn Downtown.

Jack Gordon, Sega/Gremlin director of sales, served as Showcase host in Chicago (Jan. 26) at the Marriott O'Hare, in New York (Jan. 28) at the Marriott La Guardia and in Boston (Feb. 2) at the Sheraton Downtown.

Harmon and Gordon will co-host the program in San Francisco, (Feb. 9) at the Jack Tar Hotel and in Los Angeles (Feb. 12) at the Ambassador Hotel.

Among distributors participating in the program are Southwest Vending Sales, O'Connor Dist. Co. and Commercial Music Co. (Dallas); Shaffer Dist. Co., Cleveland Coin Int'l. and Monroe Dist., Inc. (Columbus); Greater Southern Dist. Co. and Peach State Dist. Co. (Atlanta); Empire Dist., Inc. and World Wide Dist. (Chicago); Albert Simon, Inc., Coin Machine Distributors, Inc., Betson, Inc. and Mondial Int'l. (New York); Bally Northeast Dist., Inc. and Rowe Int'l., Inc. (Boston); Advance Automatic Sales and Betson Pacific Dist. Co. (San Francisco); and C. A. Robinson, Betson Pacific and Circle International Co. (Los Angeles).

THE JUKEBOX PROGRAMMER TOP NEW POP SINGLES

1. OPEN ARMS JOURNEY (Columbia 18-02687)
2. THAT GIRL STEVIE WONDER (Tamla/Motown 1602TF)
3. MIRROR, MIRROR DIANA ROSS (RCA PB-13021)
4. SPIRITS IN THE MATERIAL WORLD THE POLICE (A&M 2390)
5. PAC-MAN FEVER BUCKNER & GARCIA (Columbia 18-02673)
6. DADDY'S HOME CLIFF RICHARD (EMI America P-A-8103)
7. TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART (Warner Bros. WBS 49886)
8. I BELIEVE CHILLIWACK (Millennium/RCA YB-13102)
9. TELL ME TOMORROW — PART 1 SMOKEY ROBINSON (Tamla/Motown 1601TF)
10. BOBBIE SUE OAK RIDGE BOYS (MCA-51231)

TOP NEW COUNTRY SINGLES

1. MOUNTAIN OF LOVE CHARLEY PRIDE (RCA PB-13014)
2. BOBBIE SUE OAK RIDGE BOYS (MCA-51231)
3. BIG CITY MERLE HAGGARD (Epic 14-02686)
4. MIS'RY RIVER TERRI GIBBS (MCA-51225)
5. LIES ON YOUR LIPS CRISTY LANE (Liberty P-A-1443)
6. SWEET YESTERDAY SYLVIA (RCA PB-13020)
7. TENNESSEE ROSE EMMYLOU HARRIS (Warner Bros. WBS 49892)
8. THE CLOWN CONWAY TWITTY (Elektra E-47302)
9. I LIE LORETTA LYNN (MCA-51226)
10. THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444)

TOP NEW B/C SINGLES

1. THAT GIRL STEVIE WONDER (Tamla/Motown 1602TF)
2. TELL ME TOMORROW — PART 1 SMOKEY ROBINSON (Tamla/Motown 1601TF)
3. WANNA BE WITH YOU EARTH, WIND & FIRE (ARC/Columbia 18-02688)
4. MIRROR, MIRROR DIANA ROSS (RCA PB-13021)
5. MAMA USED TO SAY JUNIOR (Mercury/PolyGram 76132)
6. IN THE RAW THE WHISPERS (Solar/Elektra S-47961)
7. STEPPIN' OUT KOOL & THE GANG (De-Lite/PolyGram DE 816)
8. GENIUS OF LOVE TOM TOM CLUB (Sire/Warner Bros. SRE 49882)
9. SHINE ON GEORGE DUKE (Epic 14-02701)
10. HOT ON A THING (CALLED LOVE) THE CHI-LITES featuring EUGENE RECORD (20th Century-Fox/RCA TC-2600)

TOP NEW A/C SINGLES

1. KEY LARGO BERTIE HIGGINS (Kat Family WS9-02524)
2. BREAKIN' AWAY AL JARREAU (Warner Bros. WBS 49842)
3. LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288)
4. ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387)
5. PERHAPS LOVE PLACIDO DOMINGO and JOHN DENVER (Columbia 18-02679)

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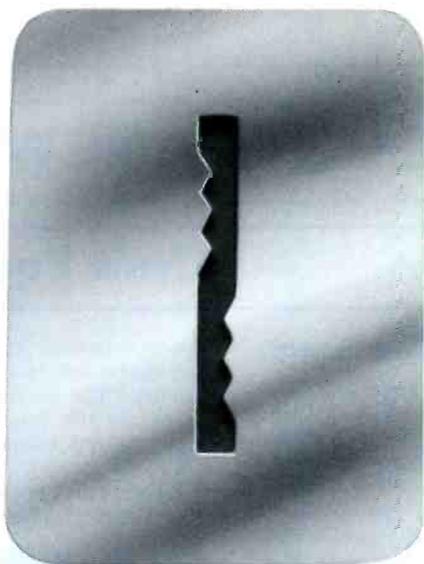
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79 Walton Street, Attleboro, MA 02703



AROUND THE ROUTE

(continued from page 35)

who participated in the IMA show, displaying the firm's current music line. Prior to departing for Frankfurt, Rus conducted a service school in the east, with engineer **Paul Kasson** doing a session in Nebraska. An expanded service school program is on the planning board for 1982 and Rus hopes to coordinate the series when he returns to the states.

Congratulations to **Norm Goldstein, Ed Griffiths, Fred Goldstein** and all the good people at Monroe Distg. in Cleveland on the opening of their new branch office in Orlando, Fla. The new digs will be officially unveiled at a forthcoming gala open house celebration.

Exidy's CEO **Pete Kauffman** and director of international marketing **Lila Zinter** represented the factory at the ATE and IMA conventions. Among the products displayed through the firm's European distributors were "Venture," "Mousetrap" and "Jump Roller." In commenting on the acceptance of these products in the European market, Zinter observed that "Exidy-Ireland has been vital in answering the needs of the European market. Both Jump Roller and Mousetrap have been proven earners and we look forward to answering the European demands for these consistent high earning games."

Atlas Music Co. president **Ed Gensburg** happily notes that business is extremely good, with Nintendo's "Donkey Kong" selling up a storm. These models go out as fast as they come in and "we're always looking for more," he said. In the music department, Atlas is enjoying success with the current Rowe phono line and Ed said he is looking forward to delivery of the upcoming RI-5 compact phono model, which Rowe has targeted for release around Feb. 1.

While Taito America president **Jack Mittel** and engineering vice president **David Poole** were abroad attending the ATE and IMA conventions, marketing chief **Mike Von Kennel** remained at home base to help mind the store, which was plagued by a flu bug that hit a number of staff members including Mike. However, as in the TV commercial, "charge" was the order of the day and everyone managed to keep things going at the usual pace, to meet the ever growing demand for "Qix." In addition, the recently debuted "Grand Champion" driving game is now also in delivery, to make things even busier at the Elk Grove Village facilities.

Cash Box learned of the death of longtime area operator **Ed Crain** of 20th Century Music in East St. Louis. He had been a member of ICMOA and was well known throughout the state. Our condolences to his family.

State Representative **Zeke Georgi** (Illinois), who is running for re-election, was feted at a fundraiser in Rockford on Jan. 22, which was attended by members of the coin machine industry. Georgi has been a strong supporter of ICMOA for many years, and is a former coinman himself.

New Equipment

High Speed Challenge

"We feel Vector is an incredibly powerful pinball game," said Paul Calamari, vice president-sales for Bally Pinball Division, of the firm's latest flipper release. "It's loaded with fabulous new and challenging features, including a digital playfield readout to measure your flip speed against the fastest flip-to-date, two levels, four flippers and multiplane artwork."

Beginning with a unique ball entry, Vector's main strategy is to gain entry to the Vectorscan ramp and measure the speed of the flip shot, which is then displayed on the center playfield's digital "Flip-O-Meter". The Flip-O-Meter also shows the fastest flip to date, offering further challenge to players. Beating the fastest flip awards a Special.

To gain entry to the Vectorscan ramp, it is necessary to drop the Defender drop targets that guard it. Dropping the defending 1-6 targets qualifies the top saucers for up to three captured balls, or Vector energy units.

Energy Units can be released in three different ways: by capturing all three balls, by making the H-Y-P-E targets in order, or by a special last ball feature. Only on the last ball the H-Y-P-E targets may be hit out of order, releasing one captured ball.

There is a set of X-Y-Z drop targets on the upper level which will drop the Vectorscan Defender targets by remote control when hit in sequence.

Vector's many features also include two Saving Saucers at the bottom playfield, four flippers for maximum ball control and multiple skill shots, five ramps, an ex-



citing graphic package and a PAC (Play Analysis Computer Voice) to help plan Vector's game attack.

As Calamari stressed, excitement, challenge, fun and sure profits are built into Bally's Vector, which is now available through factory distributors.

Four Times The Fun

A four-player model of the exciting "Eliminator" video game is now in production at the Sega/Gremlin plant in San Diego.

According to David Rosen, chairman and chief executive officer of Sega Enterprises, Inc., "The four-player model of Eliminator is truly unique among computer video games and establishes a major and exciting precedent for the industry."

"Eliminator is an innovative computer video game which allows up to four

players to compete simultaneously against one another and the computer," Rosen explained. "The challenge and action inherent in the four-player model of Eliminator are unequalled by any other game."

Eliminator is engineered with Sega/Gremlin's advanced Colorbeam X-



Y color (vector) monitor system that adds a vibrant dimension to game play. Each player operates a different colored ship; either red, blue, yellow or green. The color of the playfield border changes during game play to indicate which player leads in points.

The four-player model of Eliminator features four playing strategies as follows: single players can challenge the game computer alone; four players can pair off into teams to compete against one another and the game computer; up to four players can join in a free-for-all against each other and the game computer; and, finally, the surviving player in any multi-player contest can continue to play against the game computer.

Objectives of the game are to force opposing player's spaceships, computer-controlled ships and the Eliminator ship into the Eliminator base where they are destroyed — and then destroy the Eliminator base itself. There are many secondary objectives and playing strategies built into the game to keep player interest high.

Game action revolves around the Eliminator base, which is a large, spheroid

that floats at random about the video screen. The Eliminator base is invulnerable to attack except through a narrow tunnel leading to its core. During game play the Eliminator, a lethal enemy craft, emerges from its base to attack players' spaceships.

A player's ship can destroy the Eliminator before it leaves its base by firing an energy bolt directly down the tunnel. Destroying the Eliminator base in the same manner, after the Eliminator ship has emerged from its base, awards higher scores. Either way, the base is destroyed in a spectacular explosion of sound and color which signals that the round is ended and another, more difficult round is about to begin.

Excitement and challenge accelerate as play continues, with dramatic and imaginative sound effects punctuating the game action. "The four-player model of Eliminator could well be the ultimate computer video game player's game," Rosen concluded.

Eliminator four-player will be available through the Sega/Gremlin distributor network.

Jim Trucano: Keeping Pace With Changing Times

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that the ops who maximize service and look for games with longevity will survive.

Pricing Important

In closing, Trucano reiterated the position that operators must update their pricing methods to keep pace with costs. "Operators can simply not afford to give away half the money on location split and spend \$2,800 on a new machine if they intend to make a profit."

Bally Sets Dividend

CHICAGO — The board of directors of Bally Manufacturing Corp. has declared a regular cash dividend of 2½ cents a share on the company's common stock, payable Feb. 22, 1982, to stockholders of record on Feb. 1, 1982.

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