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January 30, 1982

NEWSPAPER

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CASH BOX

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EDITORIAL

As this first month of 1982 draws to a close, the prospects of a breakthrough year loom brighter than ever. Beginning with the official kick-off of the National Assn. of Recording Merchandisers (NARM) "Gift of Music" institutional ad campaign Jan. 1, the industry has gone on to open a bright array of new opportunities.

The industry's solidarity behind the \$2.4 million ad campaign proposed by NARM was soon followed by the awesome spectacle of the Winter Consumer Electronics Show (CES), where the latest in audio, video and radio technology took center stage. Combined with the relatively recent rise of video games and cartridges as major profit centers, the futuristic technological developments displayed at the CES brought to a much clearer focus the concept of a home entertainment industry based upon the merging of the audio and video technologies.

Radio and television also confront vastly expan-

ded horizons. As the cheaper costs offered by satellites spawn new networks, syndicators and other programming sources, the inevitable competition for the consumer's attention will certainly result in a more diverse and creative programming mix in both radio and television.

Add to this the growing trend to creative and successful cross-merchandising with nationally prominent industries and the strides being made against the debilitating effects of pirates, counterfeiters and such that will be highlighted at this week's international gathering at MIDEM, and you get some idea of the scope of the potential gains to be had this year.

1982 will be a year of opportunity. The music, television, motion picture, radio and other related home entertainment industries have all adjusted to the economic realities of the '80s, so it is time to move ahead again. With so many opportunities opening up, it would be silly to look backwards.

NEWS HIGHLIGHTS

- MIDEM officials expect increased American participation this year (page 5).
- Government prosecutors present case for Goody conviction to Appeals Court (page 5).
- "Pretty Woman" by Van Halen and "Take Off" by Bob and Doug McKenzie (new and developing act) are the top **Cash Box** Singles Picks (page 9).
- "Questionnaire" by Chas Jankel and "Non-stop Erotic Cabaret" (new and developing act) are the top **Cash Box** Album Picks (page 10).

TOP POP DEBUTS

SINGLES	85	MY GUY — Sister Sledge — Cotillion/Atlantic
ALBUMS	95	OBJECTS OF DESIRE — Michael Franks — Warner Bros.

POP SINGLE
CENTERFOLD The J. Geils Band EMI America
B/C SINGLE
CALL ME Skyy Salsoul/RCA
COUNTRY SINGLE
THE SWEETEST THING (I'VE EVER KNOWN) Juice Newton Capitol
JAZZ
THE GEORGE BENSON COLLECTION Warner Bros.

NUMBER ONES



The J. Geils Band

POP ALBUM
4 Foreigner Atlantic
B/C ALBUM
RAISE Earth, Wind & Fire ARC/Columbia
COUNTRY ALBUM
FANCY FREE Oak Ridge Boys MCA
CLASSICAL
BEST OF PAVAROTTI London PAV 2009

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CASH BOX TOP 100 SINGLES

January 30, 1982

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1	1/23	CENTERFOLD THE J. GEILS BAND (EMI America A-8012)	3	13	
2		I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA PB-12357)	1	12	
3		PHYSICAL OLIVIA NEWTON-JOHN (MCA-51182)	2	18	
4		WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic 3868)	4	17	
5		HARDEN MY HEART QUARTERFLASH (Geffen GEF 49824)	6	16	
6		TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)	7	15	
7		LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)	5	18	
8		TROUBLE LINDSEY BUCKINGHAM (Asylum E-47223)	8	15	
9		LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)	10	15	
10		HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)	11	14	
11		THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)	13	16	
12		SHAKE IT UP THE CARS (Elektra E-47250)	14	11	
13		COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia 18-02621)	9	12	
14		SWEET DREAMS AIR SUPPLY (Arista AS 0655)	19	8	
15		SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)	16	12	
16		WAITING ON A FRIEND ROLLING STONES (Rolling Stones/Atlantic RS 21004)	17	9	
17		COOL NIGHT PAUL DAVIS (Arista AS 0645)	18	13	
18		LEADER OF THE BAND DAN FOGELBERG (Full Moon/CBS 14-02647)	20	10	
19		YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America P-A-8101)	21	10	
20		YOUNG TURKS ROD STEWART (Warner Bros. WBS 49843)	15	16	
21		COME GO WITH ME THE BEACH BOYS (Caribou/CBS ZS5 02633)	23	11	
22		TAKE IT EASY ON ME LITTLE RIVER BAND (Capitol P-A5057)	24	9	
23		OPEN ARMS JOURNEY (Columbia 18-02687)	35	3	
24		UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235)	22	13	
25		SHE'S GOT A WAY BILLY JOEL (Columbia 18-02628)	26	11	
26		THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444)	30	6	
27		I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)	25	15	
28		LOVE IS ALRIGHT TONITE RICK SPRINGFIELD (RCA PB-13008)	32	9	
29		WORKING FOR THE WEEKEND LOVERBOY (Columbia 18-02589)	31	12	
30		KEY LARGO BERTIE HIGGINS (Kat Family WS9 02524)	33	13	
31		THAT GIRL STEVIE WONDER (Tamla/Motown 1602 TF)	49	3	
32		MIRROR, MIRROR DIANA ROSS (RCA PB-13021)	44	3	
33		SEA OF LOVE DEL SHANNON (Network/Elektra NW-47951)	36	9	
34		SOMEWHERE DOWN THE ROAD BARRY MANILOW (Arista AS 0658)	39	7	
35		ALL OUR TOMORROWS EDDIE SCHWARTZ (Atco/Atlantic 7342)	40	8	
36		LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288)	41	10	
37		SPIRITS IN THE MATERIAL WORLD THE POLICE (A&M 2390)	46	3	
38		YESTERDAY'S SONGS NEIL DIAMOND (Columbia 18-02604)	12	13	
39		OUR LIPS ARE SEALED GO-GO'S (I.R.S./A&M IR-9901)	28	23	
40		LET ME LOVE YOU ONCE GREG LAKE (Chrysalis CHS 2571)	38	11	
41		DON'T STOP BELIEVIN' JOURNEY (Columbia 18-02567)	27	14	
42		MORE THAN JUST THE TWO OF US SNEAKER (Handshake WS9 02557)	37	12	
43		DADDY'S HOME CLIFF RICHARD (EMI America P-A-8103)	55	3	
44		BREAKIN' AWAY AL JARREAU (Warner Bros. WBS 49842)	48	10	
45		ABACAB GENESIS (Atlantic 3891)	51	6	
46		PAC-MAN FEVER BUCKNER & GARCIA (Columbia 18-02673)	58	6	
47		OH NO COMMODORES (Motown M 1527F)	29	20	
48		LOVE IS LIKE A ROCK DANNIE IRIS (MCA-51223)	52	7	
49		MY KINDA LOVER BILLY SQUIER (Capitol P-A-5037)	43	11	
50		MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS (Polydor/PolyGram 2189)	60	8	
51		WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA PB-12349)	34	16	
52		IF I WERE YOU LULU (Aifa ALF-7011)	42	11	
53		TAKE MY HEART KOOL & THE GANG (De-Lite/PolyGram DE 815)	45	17	
54		I BELIEVE CHILLIWACK (Millennium/RCA YB-13102)	68	3	
55		WHEN ALL IS SAID AND DONE ABBA (Atlantic 3889)	62	3	
56		CRAZY (KEEP ON FALLING) THE JOHN HALL BAND (EMI America A-8096)	67	6	
57		A WORLD WITHOUT HEROES KISS (Casablanca/PolyGram NB 2343)	59	8	
58		FEEL LIKE A NUMBER BOB SEGER & THE SILVER BULLET BAND (Capitol P-A5077)	54	7	
59		COULD IT BE LOVE JENNIFER WARNES (Arista AS 0611)	64	8	
60		TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART (Warner Bros. WBS 49886)	80	2	
61		TELL ME TOMORROW — PART I SMOKEY ROBINSON (Tamla/Motown 1601TF)	71	3	
62		SHOULD I DO IT POINTER SISTERS (Planet/Elektra P-47960)	77	3	
63		LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065)	69	6	
64		YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619)	70	3	
65		MY GIRL (GONE, GONE, GONE) CHILLIWACK (Millennium/RCA YB-11813)	47	19	
66		CALL ME SKYY (Salsoul/RCA S7 2152)	79	3	
67		LET'S GET IT UP AC/DC (Atlantic 3894)	74	3	
68		ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387)	76	3	
69		TONIGHT TONIGHT BILL CHAMPLIN (Elektra E47240)	73	6	
70		BOBBIE SUE OAK RIDGE BOYS (MCA-51231)	84	2	
71		KEEPING OUR LOVE ALIVE HENRY PAUL BAND (Atlantic 3883)	57	8	
72		EVERY LITTLE THING SHE DOES IS MAGIC THE POLICE (A&M 2371)	50	19	
73		PRIVATE EYES DARYL HALL & JOHN OATES (RCA PB-12296)	56	23	
74		IF LOOKS COULD KILL PLAYER (RCA PB-13006)	86	2	
75		WKRP IN CINCINNATI (MAIN THEME) STEVE CARLISLE (MCA 51205)	66	11	
76		WANNA BE WITH YOU EARTH, WIND & FIRE (ARC/Columbia 18-02688)	87	2	
77		FALLING IN LOVE BALANCE (Portrait/CBS 24-02608)	53	10	
78		WE GOT THE BEAT GO-GO'S (I.R.S./A&M IR-9903)	90	2	
79		LITTLE DARLIN' SHEILA (Carrere/CBS ZS5 02564)	61	9	
80		867-5309/JENNY TOMMY TUTONE (Columbia 18-02646)	89	2	
81		PERHAPS LOVE PLACIDO DOMINGO and JOHN DENVER (Columbia 18-02679)	81	3	
82		EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. QWE49654)	72	7	
83		CASTLES IN THE AIR DON McLEAN (Millennium/RCA YB-11819)	63	15	
84		ANYONE CAN SEE IRENE CARA (Network/Elektra NW-47950)	75	10	
85		MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000)	—	1	
86		SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER (Profile PRO-5003)	82	6	
87		TAKE OFF BOB & DOUG McKENZIE (Mercury/PolyGram 76134)	—	1	
88		I'LL FALL IN LOVE AGAIN SAMMY HAGAR (Geffen GEF 49881)	—	1	
89		VOICE ON THE RADIO CONDUCTOR (Montage P-A-1210)	—	1	
90		YOU CAN MADLEEN KANE (Chalet C 1225)	83	6	
91		STEAL THE NIGHT STEVIE WOODS (Cotillion/Atlantic 46016)	65	17	
92		START ME UP ROLLING STONES (Rolling Stones/Atlantic RS 21003)	78	24	
93		NEVER TOO MUCH LUTHER VANDROSS (Epic 14-02409)	88	18	
94		ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS (Warner Bros. WBS 49787)	91	25	
95		GENIUS OF LOVE TOM TOM CLUB (Sire SRE 49882)	—	1	
96		HEART LIKE A WHEEL THE STEVE MILLER BAND (Capitol P-A-5068)	85	14	
97		IT'S MY PARTY DAVIE STEWART AND BARBARA GASKIN (Platinum PR-4)	94	9	
98		TAINTED LOVE SOFT CELL (Sire SRE 49855)	—	1	
99		SOUTHERN PACIFIC NEIL YOUNG & CRAZY HORSE (Reprise R459870)	93	7	
100		HERE I AM AIR SUPPLY (Arista AS 0626)	92	20	

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abacab (Hit & Run — ASCAP)	45	Heart Like A Wheel (Sailor Music — ASCAP)	96	BMI/Homegrown — BMI)	42	Sweet Dreams (Careers/Bestall Reynolds — BMI/Riva Music, Ltd. (PRS)	14
All Our Tomorrows (ATV/Schwartzcake)	35	Here I Am (Al Gallico/Turtle — BMI)	100	My Girl (ATV Music of Canada/Sung Songs/Solid Gold — P.R.O.-Can.)	63	Tainted Love (Equinox — BMI)	98
Anyone Can See (Carub Proun's — ASCAP/Fedora — BMI)	84	Hooked On Classic (Copyright Control)	10	My Guy (Jobete — ASCAP)	85	Take It Easy On Me (Colgems-EMI — ASCAP)	22
Arthur's (Irving/Woolnough/Unichappell/Begonia—BMI)	94	I Believe (ATV Music of Canada/Some Sung Songs—Solid Gold — PRO-Canada)	54	My Kinda Lover (Songs Of The Knight — BMI)	49	Take My Heart (Delightful/Second Decade — BMI)	53
New Hidden Valley/Pop 'n' Roll/WB — ASCAP)	94	I Can't Go (Fust Buzza/Hol-Cha Six Continents — BMI)	2	Never Too Much (Uncle Ronnie's — ASCAP)	93	Take Off (McKenzie Brothers Music — PRO Canada)	87
A World Without (KISS — ASCAP/Undercut/Metal Machine — BMI)	57	If I Were You (Blackwood + Fullness Music — BMI)	52	Oh No (Jobete + Commodores Ent. — ASCAP)	47	Tell Me Tomorrow (Chardax — BMI)	61
Bobbie Sue (House of Gold — BMI)	70	If Looks Could (Tuneworks/Big Stick — BMI)	74	One Hundred Ways (State Of The Arts/Eliza M./Ritesonian — ASCAP/Kidada/Mr. Melody — BMI)	68	That Girl (Jobete & Black Bull — ASCAP)	31
Breakin' Away (Al Jarreau/Desperate/Garden Rake — BMI)	44	'I'll Fall In Love (WB/The Nine Music — ASCAP)	88	Open Arms (Weed High Nightmare — BMI)	23	The Sweetest (Sterling/Addison St. — ASCAP)	11
Call Me (One To One — ASCAP)	66	It's My Party (World Song — ASCAP)	97	Our Lips (Gotown/Plagent Visions — ASCAP)	39	Through The Years (Pesco/Swanee BRAVO! — BMI)	26
Castles In The Air (Mayday/Benny Bird — BMI)	83	I Wouldn't Have (Pi-Gem — BMI/Chess — ASCAP)	27	Pac-Man Fever (BGO — ASCAP)	46	Titles (Spheric B.V./WB Music — ASCAP)	50
Centerfold (Center City — ASCAP)	1	Keeping Our Love (Sienna — BMI/WB Music/Easy Action — ASCAP)	71	Perhaps Love (Cherry Lane — ASCAP)	81	Tonight (Irving/Foster Frees/X-Ray — BMI)	69
Come Go With Me (Gil/See Bee Music — BMI)	21	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI)	30	Physical (Stephen A. Kipner/April/Terry Shaddick — ASCAP/BMI)	3	Tonight I'm Yours (Riva/WB — ASCAP)	60
Comin' In (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel — ASCAP)	13	Leader Of The Hickory Grove Admin. By April Music — ASCAP)	18	Private Eyes (Fust Buzza/Hol-Cha/Six Continents — BMI)	73	Trouble (Now Sounds — BMI)	8
Cool Night (Webb IV — BMI)	17	Leather And Lace (Welsh Witch — BMI)	9	Sea Of Love (Fort Knox — TEK — BMI)	33	Turn Your Love (Garden Rake — BMI/Rehtakul Veats/JSH — ASCAP)	6
Could It Be Love (Gee Sharp — BMI)	59	Let's Groove (Sagfire/Yougoulei — ASCAP pend.)	7	Seasons Of Gold (ATV/Mann & Weil Songs/Snow — BMI)	86	Under Pressure (BMI Queen Ltd./Beechwood/Bewlay Bros./Flour Ltd.)	24
Crazy (Siren Songs/Clean Cut Tunes — BMI/ASCAP)	56	Let Me Love You (Pesco — BMI/Almo — ASCAP)	40	Shake It Up (Lido Music — BMI)	12	Voice On The Radio (Franne Golde/Mac's Million/Modern American — BMI/ASCAP)	89
Daddy's Home (Big Seven — BMI)	43	Let's Get It Up (J. Albert Ltd., Marks Music — BMI)	67	She's Got A Way (April/Impulsive — ASCAP)	25	Waiting For A (Somerset/Evansongs — ASCAP)	4
Don't Stop Believin' (Weed High Nightmare — BMI)	41	Little Darlin' (Land of Dream — ASCAP)	65	Should I Do It (Unichappell/Watch Hill — BMI)	62	Waiting On A Friend (Colgems-EMI — ASCAP)	16
Every Home Should (Blackwood — BMI)	82	Love In The First (House Of Gold — BMI)	36	Someone Could (Briarpatch/Debdave — BMI)	15	Wanna Be With You (Sagfire/Yougoulei — ASCAP)	76
Every Little Thing (Virgin — Adm. in U.S. by Chappell — ASCAP)	72	Love Is Alright (Robie Porter — BMI)	28	Somewhere Down (ATV/Mann & Weil Songs/Snow — BMI)	34	We Got The Beat (Daddy — Oh Music)	78
Falling In Love (Daksel — BMI)	77	Love Is Like (Bema — ASCAP)	48	Southern Pacific (Silver Fiddle — ASCAP)	99	When All Is Said (Countless Songs, Ltd. — BMI)	55
Feel Like (Gear — ASCAP)	58	Mirror, Mirror (Bandier-Koppelman/Jay Landers/Gravity Raincoat/Rosstown — ASCAP)	32	Spirits In A Material (Virgin - Adm. in U.S. by Chappell — ASCAP)	37	Why Do Fools (Patricia Music — BMI)	51
Genius Of Love (Metered Music Admin. By Ackee — ASCAP)	95	More Than Just (ShellSongs — BMI/Sneaker —	—	Start Me Up (Colgems-EMI — ASCAP)	92	WKRP In Cinn. (MTM/Fast Fade — ASCAP)	75
Harden My Heart (Narrow Dude/Bonnie Bee Good/Geffen Kaye — ASCAP)	5			Steal The Night (Sunrise/Slapshot/Vinyl — BMI)	91	Working For (Blackwood/Dean Of Music — BMI)	29
						Yesterday's Songs (Stonebridge Music — ASCAP)	38
						You Can (GMP Music)	90
						You Could Have Been (ATV Music — BMI)	19
						Young Turks (Riva/Nite-Stalk — ASCAP)	20
						You're My Latest (Mighty Three — BMI)	64

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

CASH BOX NEWS



DIVE UP — Dwight Twilley recently entered a recording agreement with EMI America Records, which will ship his debut label LP, "Scuba Divers," in early February. Pictured are (l-r): Jack Satter, national pop promotion director EMI/Liberty; Frenchy Gautier, director of merchandising and advertising; Joe Petrone, vice president of marketing; Don Grierson, vice president of A&R; Twilley; Mark Levinson, vice president of business affairs; Robbie Randall, Twilley associate; Gary Gersh, director of A&R; and Clay Baxter, director of artist development.

Canadian Arts Study Pessimistic On Outlook For Record Industry

by Kirk LaPointe

OTTOWA — Preliminary findings released last week by a federal inquiry into the arts has persuaded Communications Minister Francis Fox that it will probably be necessary to launch a cultural "action plan" later this year when the inquiry's conclusions and recommendations are issued.

In most cases, inquiry findings are submitted to parliamentary committees for study and to the civil service to design enabling legislation, often taking up to two or three years. Fox told a news conference Jan. 20 that the findings have convinced him the Canadian cultural scene requires prompt government help. He indicated he may bypass Parliamentary protocol to bring in quick remedies where necessary.

Although the preliminary findings provide little hint of what the Applebaum-Hebert Committee's recommendations will be, the 300-page digest of briefs submitted to it and public hearings this past year painted a grim picture of an underfinanced, erratically supported field.

Many thought the Canadian music industry would receive short shrift from the committee because it has proven commercially viable over the years. But for the most part, the committee seemed genuinely supportive of its concerns, devoting 20 pages specifically to sound recordings.

"In the final analysis," the report said, "the principal complaint was that the heaviest burden of risk taking was thrown, within the present structure of the industry, on those least able to afford it — the independents."

It noted there was "a general view" that, unlike other cultural industries, the Canadian recording industry receives virtually no assistance or advantage from the government. But in the dozens of representations to the committee, there seemed to be no remedy for the ailing distribution methods that hinder the independents. The report observed that "the focus of attention was on production incentives rather than improvements in distribution systems," despite complaints about conservative rackjobbers in Canada.

Limited Airplay

The inquiry recognized "the view of many" that Canadian broadcasters are reluctant to air unproven domestic recordings, which has had an adverse effect on new Canadian product. Although there were suggestions that Canadian Content requirements be raised from the current 30% levels for most AM formats, "the most common opinion" is that radio must comply with the spirit of Canadian Content legislation and play Canadian music at peak hours.

But the inquiry seemed to give less prominence to demands for a capital cost

allowance scheme for investment in Canadian recordings and to tariff exemptions demands for equipment imported for Canadian studios.

There were also repeated pleas for copyright revisions.

"Apart from the matter of financial assistance, the principal concern of the industry and of Canadian creators and performers of music was with the law of defining rights," the committee said.

It devoted considerable space to the problem of copyright infringement, even though a federal committee is already studying revisions to the 1924 Copyright Act and is to make its report this summer. It noted that all factions of the industry were disturbed by light penalties for bootleggers and counterfeiters.

The committee, headed by composer
(continued on page 22)

Record Labels Intensify Cross-Promotion Campaigns Hoping To Offset Flat Sales

by Michael Martinez

LOS ANGELES — Record companies are stepping up their involvement in cross-merchandising campaigns with manufacturers of other products — ranging from beer and soft drinks to fast food and automobiles — in an attempt to gain wider exposure for recording artists and increase retail store traffic.

Most recently, CBS Records and MCA Records announced major cross-merchandising promotions with prominent

MIDEM Officials Predicting Increase In U.S. Attendance

by Fred Goodman

NEW YORK — Representatives of over 200 American companies are expected to attend the 16th annual MIDEM international convention this week in Cannes, France.

"Aside from the over 200 American companies," says John Nathan, MIDEM's U.S. representative, "we are expecting close to 50 from Canada. We're looking at an increase in attendance of 10-12% over last year for North American companies."

This year's convention, running from Jan. 25-29, will once again feature exhibits and artist galas, as well as meetings of the International Federation of Phonograph Industries (IFPI), the FIDOF (an international organization of festival organizers) and an international lawyers meeting. Product presentations will again be a major feature of the meet.

"There's going to be a lot of video hardware in evidence," said Nathan when questioned about this year's exhibits, "including a big display of Pioneer's laser vision (videodisc system)."

The biggest attraction of the convention has always been its forum-like atmosphere for transacting international business deals. This year, Nathan sees American companies approaching MIDEM with an aggressive, no-nonsense attitude.

More Indies

"There are a larger number of independent record companies than ever before going over with product to license internationally," he adds. "There's very definitely an increase there over last year. Many of the independents who attended last year to have a look around are sponsoring booths this year. They're very serious about the whole thing."

U.S. companies — 7-Up and McDonalds respectively.

Billed as the "\$1,000,000 Music Match Up," the CBS 7-Up promotional campaign is a nationwide "lottery" involving the giant soft drink manufacturer and record retailers around the country. The MCA/McDonalds program, dubbed the "Music Menu Chant," is a multimillion dollar, 1,000 store tie-in whereby consumers can win a 45 r.p.m. record by correctly answering music-oriented ques-

The increasing role of video will also be emphasized at the International Meeting of Show Business and Industrial Attorneys on Jan. 24, where the central topic will be video copyrights.

Piracy Seminar

Another area of interest will be a two-panel seminar sponsored by IFPI on the subjects of piracy and new delivery technologies. Set for Jan. 26, the first panel, "The Battle Against Piracy — Progress And Prospects," will be chaired by Nesuhi Ertegun, president of both IFPI and WEA International.

The panel discussion, which will concentrate on an update on the international fight
(continued on page 22)

Gov't. Defends Goody Conviction In Appeals Court

by Fred Goodman

NEW YORK — The United States Court of Appeals for the Second Circuit heard oral arguments here last week on Federal Judge Thomas C. Platt's decision to set aside convictions in the Sam Goody case and call for a new trial.

Judges Wilfred Feinberg, Walter Mansfield and Amalya Kease heard presentations on Jan. 19 as to whether the Court should allow the lower court's new trial order to be appealed.

Arguing in favor of an appeal of Judge Platt's July 27, 1981 decision, Edward R. Korman, U.S. Attorney, Eastern District of New York said that the Appeals Court was the proper place to present the request.
(continued on page 15)



LET THE WATERS FLOW — Destiny Records recently signed legendary sessionists The Waters to a recording contract. Pictured standing during the signing are (l-r): Bunky Shepard, senior vice president, Destiny; Luther Waters of the group; Arnie Orleans, president, Destiny; and Will Wade, the group's manager. Pictured seated are (l-r): Oren and Julia Waters of the group; Leon Haywood, the group's producer; Maxine Waters of the group.

tions on scratch cards.

Various Forms

Other forms that recent cross-promotional campaigns have taken include merchandise sweepstakes as well as tie-ins with radio stations, movie theaters, shoe stores and automobile dealers. In most instances, the promotions have been supported by major advertising blitzes.

Another reason behind the current emphasis on cross-merchandising, according to label executives, is that such campaigns help to generate record sales among non-traditional record buyers during an otherwise flat market.

Some label executives contacted said they would be aggressively seeking such promotions whenever there is a viable opportunity, adding that they were hesitant to develop such campaigns unless the record retailer would also reap some benefits.

While CBS and MCA are waging million dollar campaigns on a national basis — involving display and ad merchandising — some companies contacted said that regional cross-merch promotions are often more effective, more easily monitored and are more viable for their accounts.

Perhaps best summing up this attitude was Dennis White, vice president of marketing for Capitol Records, who said, "The primary goal of any of these promotions is you want to generate traffic for the dealer."

"When you run a national campaign you can't tag a specific dealer to the promotion, so we rely more on regional or local cam-
(continued on page 21)

No Loosening On Signings Foreseen By Labels In '82

by Fred Goodman

NEW YORK — In spite of the impression created by a jump of nearly 15% in first quarter releases by the majors and prominent independents — with 352 scheduled as of Jan. 1 compared with the 1981 total of 309 (*Cash Box*, Dec. 26, 1981) — signing policies will become even more demanding in the months to come, according to a *Cash Box* survey of label A&R executives.

While those surveyees allowed that the increase in first quarter releases — traditionally the time to introduce new acts — might indicate some loosening of the reins, few saw any lasting effects. Quite the contrary, many stressed that any new signings will undergo the closest scrutiny.

Economic realities — inflation, recession, rising costs vs. declining unit sales and so on — will define many of the parameters. "We're high on a couple of new bands we've signed for a number of reasons," said Dennie Rosencrantz, director of A&R at MCA, "but in this economy, you have to pass on somebody you just like."

'Fierce Competition'

"The competition is fierce on our roster," said Bruce Harris, director of East Coast A&R for Epic Records. "Basically, we have a desire to sign the best new talent in a way that makes sense, and that means we would like you to be as good or better than whatever we have. If you take our black acts, that means you're up against some tough competition like the Jacksons, Teddy Pendergrass or Luther Vandross. The onus is on the artist, and this may be a time when being great is the only way — because our goal isn't to sign a deal with somebody, it's to have a success."

While the rise in product for the first quarter was laid partially to a re-building process at labels that made deep roster cuts over the last three years, most felt that a backlog of new material held during last year's fourth quarter played a bigger part.

"It comes down to scheduling," said Herando Courtright, East Coast A&R representative for A&M Records. "When you bring out a new band, you're competing with your own roster as well as with those of other companies."

"All the record companies had new acts signed in September," added MCA's Rosencrantz. "But they went with their hitters in November, so they cooled 'em out. Our own new acts like Wrabit, Joe 'King' Carrasco and Stealer were ready, but we also had records by Olivia Newton-John, the Oak Ridge Boys and Jimmy Buffett, so we decided to wait."

Re-building is definitely playing a part at several labels. Over the last few years, PolyGram as pared its roster down to 51 acts from 130. Now the label's A&R director Chip Taylor feels PolyGram can take a more aggressive stance. "We're ready to sign new and semi-new acts," he said. "We took a conservative approach to reconstructing the roster and now we're looking to expand." Adds Epic's Harris: "The roster's been reshaped and directed. I think we're much more comfortable with what we have now, and I think that's where most labels are at. They've trimmed their trees and now they're finding things to decorate them with."

Competition From Abroad

American acts looking for a contract will also find stiffer competition from abroad as labels make increased use of their overseas affiliates. "We're a very closely knit international organization; we communicate daily," said Bruce Garfield, vice president of A&R for Capitol/EMI. Garfield's label will bow albums from Australian group The Church and Great Britain's Thomas Dolby in the first quarter.

Meanwhile, PolyGram has been actively mining the English funk scene with recent releases by Junior Giscomb and Central Line. But PolyGram's Taylor points out that

(continued on page 23)

Dileo, Anderson Are Appointed As Promotion Vice Presidents At E/P/A

NEW YORK — Frank Dileo and Gordon Anderson have been named to the positions of vice president, national promotion, at Epic Records and vice president, national promotion, at the CBS Associated Labels, respectively. Both will report directly to Al Guerwitz, vice president, national promotion, for Epic/Portrait/CBS Associated Labels (E/P/A).

Dileo will be charged with overseeing all promotion activities for Epic and Portrait singles releases, supervising Epic's national promotion staff and developing new promotional strategies. He comes to this post from the directorship of Epic's national promotion, which he held since 1980. Previously, he served as associate director of national promotion, joining Epic in 1979

after various promotion posts at RCA Records and Monument Records.

Anderson, meanwhile, will be responsible for overall direction of CBS Associated Labels' promotional efforts. He will also oversee all of the associated labels' national promotion efforts, in addition to developing promotion programs for each of those by artists.

Anderson comes to this position from his former post as national director, promotion, CBS Associated Labels, a job he held since 1976. Joining CBS Records in 1969 as a local promotion manager in Chicago, he rose by 1972 to regional promotion manager, Columbia Records, in that market. In 1975, he became director, sales and artist development, CBS Records.



Frank Dileo



Gordon Anderson



MOSS OPENS EUROPEAN OFFICE — The Moss Music Group recently opened an office in Europe under the direction of Xavier Pelgrims de Bigard. Among his credits is a stint as managing director of Maison Bleue, a Belgian retail and rack-jobbing firm. Moss will release its European address at a later date. Pictured at the signing of the agreement are (l-r): de Bigard and Ira Moss, president of Moss.

NLT, Group W To Form Country Cable TV Web

by Jennifer Bohler

NASHVILLE — The NLT Corp. and Group W Satellite Communications (GWSC) have reached an agreement to produce and distribute The Nashville Network, an advertiser-supported cable television network based on the country music entertainment industry. The network will be a project of Opryland Prods., a division of NLT Corp.'s broadcasting and entertainment affiliate, WSM, Inc. The network is scheduled to go on the air the first quarter of 1983.

Initial cablecasting, via one transponder on Western Union's Westar V satellite, will call for 12 hours of programming daily and

(continued on page 26)

Capitol, Millennium Raise List For Singles; Arista, CBS Hold Back

LOS ANGELES — Capitol Records has joined other major record manufacturers in upping the suggested list price of singles to \$1.99 from \$1.69, effective Feb. 1. The increase affects only those 45s released after the effective date.

Following the lead of RCA Records, its distributor, Millennium last week also announced that it would raise its singles list price to \$1.99 with its January releases, which include singles by Chilliwack, Bay Brothers and Keith Diamond. Current Millennium singles affected by the increase include Bruce Cockburn and Bruce Sudano.

Conversely, Arista Records last week announced that it would not hike list price on singles above the \$1.69 level. Arista vice president of sales and distribution Gordon Bossin said that raising the prices to near two dollars was not in the best interests of the company.

A spokesman for CBS Records said the company had no plans at present to raise the price of its singles.

Albert, Toomey Exchange Vows

LOS ANGELES — Nadeen Albert, daughter of *Cash Box* president and publisher George Albert, was married to Tim Toomey on Jan. 10. The ceremony was held at the Beverly Wilshire Hotel here.

The bride is a student at California State University, Northridge. The groom, who is the son of Mr. and Mrs. Greg Toomey of Northridge, is employed by the accounting firm of Deloitte, Haskins & Sells.

The couple spent their honeymoon in the Virgin Islands.

CASH BOX



CBS Records International (CRI) recording artist Julio Iglesias may be monikered the "Spanish Prince of Song," but his superstar status stretches well beyond the borders of his beloved Iberia. In fact, since his meteoric rise to international prominence in 1968, the Madrid-born crooner has sold more than 70 million records (in seven languages, including Japanese) and remains the most popular Latin singer today.

His music is a catchy, melodic pop that can appeal to Cuban grandmothers as well as Italian teenyboppers. Onstage, Iglesias wears a conservative black tuxedo and confines his movements to a limited space between a 48-member orchestra and his only prop — a wooden stool.

And while the women of the world consider the 37-year-old crooner to be a modern day Valentino, with a voice to match, the chain of events that led to worldwide acclaim and platinum record sales happened quite by accident.

Raised in an upper class suburb of Madrid, Iglesias was initially groomed by his family for a life as a diplomat and was even sent to Cambridge University to study law. However, fate intervened, and during an excursion in Spain in the mid-'60s, he was nearly killed in a car crash and spent close to two years recuperating.

In fairy tale-like fashion, he took up the guitar while in the hospital and, upon release, began a recording career. He won his first song festival in Beindorn, Spain in 1968, and from there his career reads like a recording artist's dream come true; representing Spain with the song "Gwendolyne" at the Eurovision Grand Prix in 1970; a 1972 award as the best selling Latin artist in Columbia Records' history; command performances at the Philharmonie in Berlin (1975) and Madison Square Garden (1976); sell-out crowds throughout South America in the 1970s; and 112 gold records worldwide between 1978 and 1980.

His smash 1980 album, "Hey!" sold more than four million copies, and the Iglesias phenomenon seems to be continuing, currently dominating charts around the globe with his latest LP release, "Begin The Beguine."

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The J. Geils Band reaches new heights:
① Single-Centerfold - Gold
⑦ LP-Freeze Frame - Platinum
...And still reaching
-On EMI/America Records



Produced & Arranged by Seth Justman
Management-Kragen & Co., N.Y. - Jeb Hart & Bob Hinkle



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NEW FACES TO WATCH



Slow Children

In 1976, Pal Shazar, an illustrator for the now-defunct fanzine *Back Door Man*, and Andrew Chinich, an assistant director to the Polish film director K. Zanussi, were nothing more than tenants in the same Los Angeles apartment house. They did not meet until the apartment next door to Shazar's caught fire, after which, they discovered common tastes in music and literature and other mutual interests. Such was the beginning of Ensign recording act Slow Children.

What resulted was a duo whose tastes encompassed those of Neil Young, the Rolling Stones and, particularly, David Bowie. The duo's self-titled album, set for release in the U.S. at the end of the month through RCA is new wave dance music meant to move and disturb people, which is what Shazar hopes the group's moniker will do. "It was Andrew's name," says Shazar. "I can remember the first time he said it to me, and I remember it affected me. I felt it was a little bit disturbing, and even though I can't relate to that now since it's been our name for so long, I hope that it moves other people."

At the time, only Chinich wrote songs, but he then reportedly began to teach Shazar how to write and sing. "Although he was working on other forms of art, he was still writing songs, and I'd hear him playing downstairs all the time, and we became friends," she says. "I started to hear his songs, and I thought they were great, and I started singing them. I think that all that time he was watching me to see if I'd actually be good enough to do it on stage."

The opportunity came in early 1977 when the pair was joined by Danielle of the Zippers, an L.A.-based band, to perform one song on stage at L.A.'s Troubadour club. "We all performed one song just so we could know that I could be on stage because getting up in front of people just was not my natural calling," recalls Shazar. "After that experience, Andrew and I just spent a couple of years writing."

Soon, Chinich and Shazar met Jules Shear and Stephen Hague of Jules and the Polar Bears, and when the pair felt ready, they called upon Hague and Shear to produce demo tapes. "We were really happy with the way they came out, and eventually we began circulating those tapes. That's how we got our very first singles deal," says Shazar. That deal was with Jet Records, the English company, which, in 1978, released "Staring at the Ceiling" and "That Statue Moved." The company chose to press the records on yellow vinyl, and that is said to have contributed to commercial failure and Slow Children's departure.

All was not lost, however, because those singles attracted the attention of Nigel Grainge, president of Ensign Records, who actually flew to Los Angeles to sign the group. "When Nigel was sent our new tapes, he was really interested," says Shazar. "We didn't even know that he had heard of us."

The duo was signed at the end of 1979 and began to record the songs that make up the bulk of its soon-to-be-released album. "It was released in England, Europe and Australia," says Shazar. "Two songs have been deleted and the new song that has been added is 'Spring In Fialta,' which is our present single, a 12" actually."



Brandi Wells

Since her days as a youngster when she would sing commercial jingles for her mother's friends during parties, Brandi Wells has enjoyed musical diversity and has always been able to shape music to fit her personal tastes and style.

Though her youthful days in her native Philadelphia were spent becoming one of the most gifted young R&B vocalists in that city — no small feat considering the talent born in Liberty City — striving for versatility has distinguished her in vocal craft work.

It is most evident her varied background has brought her to that threshold where pop meets soul on her debut solo LP for WMOT Records, "Watch Out." The title track of the album has already moved to #75 on the *Cash Box* Black Contemporary Top 100 Singles chart.

Wells recently said that the title track, with its smooth mix of varied B/C influences, is an apt statement for her, having once been the centerpiece of several female vocal groups and now emerging as a solo artist.

"I basically love all kinds of music," explains Wells, "but whenever I hear a tune, I just about always try to add my personality to it, something more than the song has."

She cites as influences the Supremes, Deniece Williams, Natalie Cole and the late Minnie Riperton, but maintains that she has never tried to sound like any of them.

It was her distinct vocals at age nine that earned her the co-lead in a Philly-based group named the Twilights, which won so many local competitions, including a James Brown talent contest, that it was finally asked not to enter anymore.

But the group had attracted the attention of several industry figures, including the Philadelphia International Records brain-trust of Kenneth Gamble and Leon Huff. The Twilights were often asked to open for acts on the Motown Revue.

Wells continued her development as a singer in 1972 with the group Brown Sugar, which sang behind crooner Major Harris. She shortly started her own group named Breeze, which began singing background for a variety of acts, including Phil Hirt, Fat Larry's Band, Damon Harris, Philly Cream and Billy Paul.

Breeze signed up with WMOT Records and released a single, "See-Saw," which stirred a buzz. The group changed its name to Slick, and then released a self-titled LP and a follow-up titled "Go For It," which contained the Top 20 R&B hit, "Sunrise."

But such accomplishments weren't quite enough for Wells or those who had seen the depth of talent evident in her previous work.

"Alan (Ruebens, head of WMOT) had always wanted me to solo, and I had been getting pressure all along to write more songs for the group's albums," recalls Wells. "After writing my songs (three of which she co-wrote for the LP), I realized that I could show more of my skill interpreting music from other writers."

Her multi-talented music persona was given greater luster under the guidance of the album's three producers — Bill Neale, Nick Martinelli and Butch Ingram (the artist's husband). Players like veterans Thom Bell (who insisted she record the Delfonic's "When You Get Right Down To It," for the LP), Dexter Wansel and Michael Pedicin, Jr. also added dimension to Wells' versatile package.

SONGWRITERS PROFILE

Fleming/Morgan: Riding High As Top Nashville Tunersmiths

by Jennifer Bohler

NASHVILLE — Not so very long ago, Kye Fleming and Dennis Morgan, like the majority of young songwriters here, were barely eking out a living, just clicking their heels waiting for something to happen . . .

As so often is the case in success stories, that extra "something" did happen when Fleming (then signed to Pi-Gem Music), Morgan and another friend, Bob Barker, decided to start writing as a team. After a few efforts, Barker left, but Fleming and Morgan decided to press on, and the result was a song called "Sleeping Single In A Double Bed." Barbara Mandrell recorded it in 1979; it shot to #1 on the country charts and launched Mandrell's successful effort to cross over to the mass appeal audience, as well as the career of one of Nashville's hottest songwriting duos today.

Mandrell has since scored with such Fleming/Morgan songs as "Crackers," "I Was Country (When Country Wasn't Cool)" (which she sang the night she received the Country Music Assn. award for Entertainer of the Year in October of last year) and "Love Is Fair." Ronnie Milsap's "Smokey Mountain Rain" and "I Wouldn't Have Missed It For The World" and Charley Pride's "Missing You" and "Roll On Mississippi" — all major country hits — also came from the pens of Fleming and Morgan. All told, some 150 of their songs have been recorded over the past years, with about 20 reaching the Top 10 on the country charts and half of those going all the way to #1.

Today, it is commonplace for any given country album to have at least one Fleming/Morgan tune. In addition to Mandrell, Milsap and Pride, Steve Wariner, Jim Ed Brown & Helen Cornelius and Sylvia, among others, have charted with Fleming/Morgan songs. Fleming and Morgan received three Broadcast Music, Inc. (BMI) Citations of Achievement in 1981 (for "The Best Of Strangers," "Crackers" and "Smokey Mountain Rain") and were named Country Composers of the Year by *Cash Box* (*Cash Box*, Oct. 17, 1981).

Since then, Morgan and Fleming have left the Pi-Gem/Chess Publishing Co., which was sold to the Welk Music Group in August 1981. However, as many predicted they would, Fleming and Morgan have opted to go with producer Tom Collins, former co-owner of Pi-Gem and the man they often refer to as the "third member" of the team. While no formal announcement of an affiliation has yet been made, Collins has nonetheless started a new company, Tom Collins Music, and obtained an office on Music Row.

Shades Of Brill

Today, Music Row could be favorably compared to the Brill Building of the '60s. Sometimes, Morgan and Fleming even envision themselves as something of a latter day Carole King/Jerry Goffin team, since, like their predecessors, they too come to the office five days a week, eight hours and more a day to write songs. It may start with an impression, a lick or a lyric. But, everyday, it starts with something. Songwriting is treated as a job.

But while critics say that much of the product coming out of Nashville today isn't really country at all, but rather some sugar-coated pop that in no way resembles traditional country, Fleming strongly disagrees. "We're just trying to write good songs, period," she says. "We've written some songs that we thought were more country than they turned out because the production or the artist changed it. It's out of your hands once you've written the song. Besides, a lot of what we are calling pop is



Morgan, Fleming

not pop to Los Angeles or New York."

Although Morgan and Fleming hail from different backgrounds, their paths to Nashville boast some similarities. Listing the sounds of Joni Mitchell and James Taylor as her primary influences, Fleming came to Nashville in a roundabout circle from Ft. Smith, Ark. She began writing and learning guitar in the ninth grade, playing local clubs by her high school years. After a couple of years at the University of Arkansas, she dropped out and began what she calls her "coffee house circuit days," which took her from Los Angeles to Boston to New York and, eventually, Nashville.

Good Environment

According to Fleming, the music in Nashville at that time was already showing signs of going more pop. She found an environment she liked at the old Pi-Gem building on 16th Ave., clustered among several other music affiliated businesses, and decided to give it a shot.

Meanwhile, Morgan was in Nashville looking for much the same thing. Hailing from the small town of Tracy, Minn., Morgan lists the Beatles as his first and primary influence. Emulating his heroes, he began playing in local rock groups while in his teens. Prompted by a possible deal offered by a Chicago-based record company, Morgan left high school during his junior year (he eventually received his diploma via a correspondence course) and went to Nashville to cut a demo, an experience that introduced him to the thriving music industry in the city. However, unfortunately for the would-be rock musician,

(continued on page 23)

Nashville's Exit/In Set To Reopen Soon

NASHVILLE — *Cash Box* has learned that Charles Shrader and Jim Mullins, owners of the Blazing Saddles club here, have purchased the Exit/In, Nashville's premier show club, and will reopen Feb. 15. Shrader and Mullins, principals in JMS, Inc., purchased the lease for an undisclosed amount from Wayne Oldham's Southern Hospitality.

According to Shrader, the club is currently being remodeled, to include a dance floor and tables and chairs rather than the pews and tier arrangement as before. The format of the club will change somewhat as well. The club will try to feature name acts, "if feasible," according to Shrader, but will lean more toward local dance bands, with an occasional writer's night. He emphasized that the new ownership will be "more than willing" to work with labels in a showcase situation.

The club, which will retain the name Exit/In, will be open seven nights a week, will have at least two bars and will continue to serve food. One bar will also feature a game room.

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

BOB & DOUG MCKENZIE (Mercury/PolyGram 78134)

Take Off (2:42) (McKenzie Brothers Music — PRO Canada) (Crawford, Goldsmith, Giacomelli, Moranic, Thomas) (Producer: M. Giacomelli)

So, okay, Rick Moranis and Dave Thomas, aka Bob & Doug McKenzie of SCTV's *Great White North*, like, had their lawyer get Rush's Geddy Lee to sing on their "hit" single because, you know, he was bootlegging their show. Just kidding. But it's beauty, anyway, so... take off! Good day, eh?



MIKE POST (Elektra E-47400)

Theme From Magnum P.I. (3:25) (MCA Music, a division of MCA, Inc.-ASCAP) (M. Post, P. Carpenter) (Producer: M. Post)

With *Hill Street Blues* and *Greatest American Hero* (Believe It Or Not) among his most recent scores, Post is surely the reigning king of the TV themes. Here he dishes out a poppy/jazzy theme for hunky Tom Selleck's hit series. Television fusion for Top 40.



MICKEY THOMAS (Elektra E-47402)

She's Got You Running (4:35) (Walden Music, Inc./Nonpareil Music/Elva Music-ASCAP) (A. Goldmark, J. Ryan) (Producers: B. Szymczyk, A. Blazek)

Ah, frustration. With the help of a frenetic pop/rock beat, Mickey Thomas sings of the classic "fool-in-love" situation with the appropriate rock urgency on this new selection from the "Alive Alone" LP. A neat synthesizer run makes a great hook for AOR and pop, too.



HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)

Do You Believe In Love (3:30) (Zomba Enterprises-BMI) (R.J. Lange) (Producers: Huey Lewis and the News)

Northern California's promising popsters Huey Lewis and the News cover a tune here by Robert John "Mutt" Lange, a man who's better known for his production work with the likes of AC/DC than his songwriting.

JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)

I Love Rock 'N Roll (2:45) (Finchley Music Corp. — ASCAP) (J. Hooker, A. Merrill) (Producers: R. Cordell, K. Laguna)

Jett, together with producers Ritchie Cordell and Kenny Laguna, has nailed down the old Gary Glitter marching riff, with a little Chinnichap edge, on the title track to her new LP. It's a rousing rock cry and one that has already echoed across the Northeastern AOR airwaves.



JACK GREEN (RCA JH-13041)

When I Was Young (3:23) (Keymack Music, Inc.-BMI) (J. Green, L. Adey) (Producer: J. Green)

The former *Pretty Things* guitarist strolls down memory lane and reminisces about things common to most adolescent boys (i.e. girls, cracking up in the classroom, hanging out, dances, etc.) on this track from the "Reverse Logic" LP. The rhythm alternates between a simple pop beat and a sprightly near ska. Understated pop.



RODNEY CROWELL (Warner Bros. WBS 50008)

No one, save for spouse Rosanne Cash, symbolizes the "New Country" more than Crowell, blending trad C&W with pop and rock, yet somehow avoiding commercial cliches. With a little help from Hank DeVito's steel guitar, Rodney drops down on this questioning ballad, with perfect harmony support.



REN WOODS (Elektra E-47403)

Take Me To Heaven (3:59) (Little Mama Music/Kevin Moore Music/Tammi Music, Ltd. — BMI) (A. Brown, K. Moore) (Producer: C. Jackson)

Ren Woods, who made such a splash in the movie of *Hair*, has surfaced on E/A after a brief stint on ARC/Columbia and, judging from this initial single, her vocal performance seems to have developed in intensity and ripened over time. The slick mid-tempo R&B arrangement here serves as a nice contrast to her powerful delivery.

FEATURE PICKS

THE FOUR TOPS (Casablanca/PolyGram NB 2345)

Tonight I'm Gonna Love You All Over (4:34) (Koota Publishing-BMI) (M. Williams, R. Ferguson) (Producer: D. Wolfert)

Fresh from their success with "When She Was My Girl," The Four Tops create a southern soul choir on this gorgeous ballad. Dripping with succulent harmonies and a delicious melody, this is a feast for every musical taste.

POCO (MCA MCA-52001)

Sea Of Heartbreak (3:29) (Shapiro Bernstein & Co., Inc.-ASCAP) (H. David, P. Hampton) (Producer: M. Flicker)

On the first single for the group's new (and last) LP for MCA, "Cowboys and Englishmen," Poco melds traditional country with MOR-ish pop arrangements on this Hal David-Paul Hampton tune. A light touch for A/C, pop and country.

THE DELLS (20th Century-Fox TC-2602)

Stay In My Corner (4:58) (Conrad Music/Arc Music-BMI) (B. Miller, W. Flemons, B. Strong) (Producers: C. Davis, E. Record)

Chi-Sound president Carl Davis continues to encourage his stable of great R&B vocal acts, like The Dells, to update older, proven hits. Here, the group that had such successes as "Oh, What A Night," spruces up its 1968 ballad with top-flight harmonies.

THE MAIN INGREDIENT featuring Cuba Gooding (RCA JH-13045)

Party People (3:55) (Uncle Ronnie's Music Co., Inc.-ASCAP) (L. Vandross) (Producer: P. Adams)

As you might discern from the title, this Luther Vandross tune is a dancer, a slick club cut with plenty of arching strings and a fat bass sound to surround Gooding and the Main Ingredient's choreographed vocal gyrations. For B/C lists, too.

INVISIBLE MAN'S BAND (Boardwalk NB7-11-137)

Really Wanna See You (3:55) (All In All Publishing/Unforseen Music) (C. Burke, A. Masucci) (Producers: C. Burke, A. Masucci)

There's as much polished R&B/dance music in the body of the newest cut from the duo of Clarence Burke and Alex Masucci, as there is irony in the title.

GEORGE DUKE (Epic 14-02701)

Shine On (3:44) (Mycenae Music Co. — ASCAP) (G. Duke) (Producer: G. Duke)

Duke has a product here for both B/C and pop that is so instantly accessible and commercial it could very well strike out of the box. The rhythm groove is in the E, W&F pocket and the high vocal fits perfectly. An odds on club fave, too.

THE DIRT BAND (Liberty B-1449)

Jealousy (3:33) (Le-Bone-Aire Music/Vicious Circle Music — ASCAP) (J. Hanna, B. Carpenter, D. Holster) (Producers: J. Hanna, B. Edwards)

This is the sort of hooky, drivin' country rock the Dirt Band helped pioneer back in the '70s. Great touches, like a scorching blues harp, stoke the rhythm as well as the forceful and energetic male-female vocals.

BRUCE COCKBURN (Millennium JH-11806)

The Coldest Night Of The Year (3:57) (Golden Mountain Music — PRO Canada) (B. Cockburn) (Producer: G. Martyne)

A radio re-service, this track from Cockburn's "Resume" retrospective is worth a second shot for its upbeat melody, augmented by fiddle, sax and guitar, and articulate lyrics. Cockburn is a unique and intelligent voice, worthy of broader pop recognition.

FREDDY FENDER (MCA MCA-52003)

Across The Borderline (2:54) (Duchess Music Corp. (MCA) — BMI) (R. Cooder, J. Hiatt, J. Dickson) (Producer: R. Cooder)

In a superb casting move, Ry Cooder got Freddy Fender to lend his quivering Tex-Mex vocal to this rich blend of strings, accordion, piano and acoustic guitars on the title song to the motion picture soundtrack from *The Border*. Bittersweet and beautiful.

DEVO (Warner Bros. WBS 50010)

Jerkin' Back 'N' Forth (2:59) (DEVO Music/Nymph Music, Inc. — BMI) (M. Mothersbaugh, G.V. Casale) (Producers: Devo)

Devo has the bass synthesizer and kick drum doing double duty on this bottom heavy pop/rock from the "New Traditionalists" LP.

HITS OUT OF THE BOX

VAN HALEN (Warner Bros. WBS 50003)

Pretty Woman (2:55) (Acuff-Rose Publications, Inc. — BMI) (R. Orbison, J. Melson, R. B. Rush) (Producer: T. Templeman)

COMMODORES (Motown 1604MF)

Why You Wanna Try Me (3:58) (Jobete Music Co., Inc./Commodores Entertainment Pub. Corp. — ASCAP) (L.B. Richie, Jr., D. Cochrane) (Producers: J.A. Carmichael, Commodores)

RUFUS WITH CHAKA KHAN (MCA MCA-52002)

Better Together (3:50) (Shoi Shoi Music/Elainea Music Pub. — ASCAP) (T. Maiden, L. Washburn) (Producers: Rufus)

RINGO STARR (Boardwalk NB7-11-134)

Private Property (2:44) (MPL Communications, Inc. — ASCAP) (P. McCartney) (Producer: P. McCartney)

QUESTIONNAIRE — Chas Jankel — A&M SP-6 4885 — Producer: Chas Jankel — List: 6.98 — Bar Coded

Jankel's reputation has preceded his personal recognition, having been the musical mastermind behind Ian Dury's new wave/musical hall/jazz style and also penning the Quincy Jones hit "Ai No Corrida." But nothing, not even last year's debut LP, could really properly prepare anyone for this diverse masterpiece. Ridiculously difficult to categorize, the album has elements of funk, jazz, R&B, techno pop, disco and straight ahead rock rippling through its grooves, and the arrangements are nothing short of amazing. This album is not only a treat for musicians' ears, but it could be a nominee for dance album of the year.



LAST SAFE PLACE — Le Roux — RCA AFL1-4195 — Producer: Leon Medica — List: 8.98 — Bar Coded

LeRoux is Baton Rouge's answer to Styx. The six-man band has been honing its style, a mixture of straight ahead Southern rock 'n' roll and the high tech gloss and soaring harmonies of Tommy Shaw and Co., and it's now really tailor-made for current day AOR. The band originally got its name from the gravy base used in Cajun cooking and has been simmering its eclectic style for about five years now. The band's debut for RCA is chocked full of stylish FM rockers like the title track and the brilliant "Addicted."



FULL MOON FEATURING NEIL LARSEN & BUZZ FEITEN — Warner Bros. BSK 3585 — Producer: Tommy LiPluma — List: 8.98 — Bar Coded

Last year this band led by jazz fusion sessioners extraordinaire, Neil Larsen and Buzz Feiten, decided they could actually do vocals and get away with it. It turned out they could do the task very well as the song "Who'll Be The Fool Tonight" became a hit. The group, now known as Full Moon, returns with a fusion/pop follow-up that should really make headway on the charts. Feiten, the guitarist, and Larsen, the keyboardist, show they not only have hot chops but a good sense of melody and arrangement here. A who's who of sessioners join in on the fun, and it's an album to remember.



KASIM — Kasim Sulton — EMI America ST-17063 — Producer: Kasim Sulton and Mark Rochet — List: 8.98 — Bar Coded

Todd Rundgren's right hand man in Utopia steps out from behind his bass to flex his solo muscles on this debut for EMI America, and proves himself as a star in his own right. He's definitely been influenced by Rundgren's style of arranging, but he has a mainstream pop vocal style that has teen idol written all over it. Sulton has also called on acts as diverse as Earth, Wind & Fire and Blue Oyster Cult guitarist Buck Dharma for various songs on the LP, and proves he is adept at a variety of genres. This is a tasty showcase LP and the best tracks are "Someone To Love," "Don't Break My Heart" and "Drivin' Me Mad."

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

THE SISTERS — Sister Sledge — Cotillion SD 5231 — Producer: Sister Sledge — List: 8.98

The All American Girls return with another song in that irresistible "We Are Family" vein in the title cut, and it should be a favorite on the dance floors and urban contemporary radio stations for months to come. But The Sisters are definitely on target — as adept at singing a straight ahead Supremes standard like "My Guy" as a shimmering ballad like "All The Man I Need." Other hot tracks on this perfectly balanced LP are "Grandma" and the stomping "Jacki's Theme: There's No Stopping Us."



REGGAE STREET — The Mighty Diamonds — Shanachie 43004 — Producers: Stricky Rocker Int'l and The Mighty Diamonds — List: 8.98

If you like your reggae clean, clear and straight ahead, then you'll love the latest Stateside offering from these Trenchtown rockers. The threesome is one of the most respected and successful reggae bands internationally, and its vocals have an almost R&B croon lilt to them. A band led by Channel One perennials Shakespeare, Dunbar and "Chinna" Smith burns its way through such hypnotic skankers as the title and "King Kong." A smooth, soulful genre classic.

THE NEW JOHNNY OTIS SHOW — Alligator 4726 — Producer: Johnny Otis — List: 8.98

Alligator Records is a little dynamo of a label that has probably done more to keep roots music (blues and R&B) alive than any other company in the past few years. This time out the Chicago-based diskery has coaxed the rock 'n' roll revue godfather out of his shell for his first recording in almost a decade. It indeed is a special album as son Shuggie and some of the finest old studio players in the business rocked their sox off for a three-night session, and the best takes were put on this record.



STARS OF THE STREETS — Various Artists — EGG EEG900582 — Producer: Eric Dufaure — List: 5.98

This album is street music in the literal sense. New York-based producer/record maven Eric Dufaure has actually gone out on the city streets of Gotham and put together a compilation LP of songs by the musical superstars that play on the street corners and in the parks of that fair city. It's a wonderfully eclectic LP filled with everything from blues to barbershop quartet to rock 'n' roll. And the bonus is that it is absolutely live with the sounds of the Big Apple (sirens, car horns et al) accompanying the acts. Wonderfully offbeat.

THE ROMANTIC TROUBADOUR — Esteban — Productions Unlimited P1001 — Producer: Tom Masi — List: 7.98

Already picked up by Peters International for distribution in countries throughout the world, Esteban proves he is the classic example of the continental artist as he performs classic tunes in a variety of languages including Russian, Italian, Hebrew and Japanese. His most moving songs are, of course, performed in his native Spanish, but his deep, heartfelt vocals and acoustic guitar accompaniment make everything he performs a romantic ode to the lovers of the world.



NON-STOP EROTIC CABARET — Soft Cell — Sire SRK 3647 — Producer: Mike Thorne — List: 8.98 — Bar Coded

Currently one of the darlings of the synth-pop scene in the U.K., along with the Human League and Depeche Mode, this twosome from the north of England has the quality of being both wonderfully spacey and danceable. Rhythm machines and wall of sound synthesizer noises abound in this band's music. Soft Cell is already leaping up the LP chart due to a little bit of synthetic dance pop heaven called "Tainted Love."

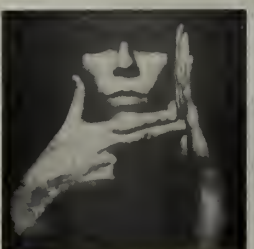


ALDO NOVA — Portrait ARR 37498 — Producer: Aldo Nova — List: None — Bar Coded

This could be the year for the return of the heavy metal heroes with Billy Squier and Sammy Hagar cut loose and scorching the charts. Add Aldo Nova to the list of heavy metal superstars to be. The Montreal-headquartered artist is a fret board hellian who knows the meaning of high volume. Top tracks on this AOR wonder of an LP are "Fantasy," "Heart To Heart," "It's Too Late" and "Hot Love." Nova is something of a wunderkind as he sang and played all guitars and keyboards on the LP. One to watch.

WILDER — The Teardrop Explodes — Mercury SRM-1-4035 — Producer: Clive Langer — List: 8.98

Considered one of the front runners of the neo-psychedelic movement along with Liverpool neighbor Echo and the Bunnymen, The Teardrop is less moody and haunting than the rest of the groups in this post-punk genre. Leader Julian Cope is an inventive songwriter and an engaging showman, and the band segues into upbeat pop arrangements on occasion. The music remains somewhat mysterious and foreboding, but there is more heart there than the rest of the bands of its ilk.



BLACK ICE — Montage ST-72003 — Producer: Hadley Murell — List: 8.98

This L.A.-based quintet has been around awhile (DJM and TK), but it's a young group with a bright future. The band's ballads are in the traditional dyed in the wool soul/doo wop tradition, and you can almost hear the choreography during some of the lulls in the songs. But its uptempo, dance-oriented material is equally ingratiating. The opening track, "(Sergio's) I Want To Be With You" is classic R&B/dance floor fare and the perfect tie-in for Sergio Valente jeans. Nostalgic R&B.

THINGS THAT GO BOUNCE IN THE NIGHT — Bounce — Rebound CATCH 22 — Producer: Steve Addabbo & Bounce — List: 5.98

This New Jersey-based sextet has a nice new rock/pop sound that has the flavor of early Blondie and The Pretenders. Fronted by luscious lead singer Barbra Hahn, who has a style reminiscent of a non-glossy Deborah Harry, the band shows it has a lot of potential on its maiden voyage effort. Top cuts on this hook-laden contemporary pop EP are "Don't Tell Me" and "Another Instant Romance." Tasty for AOR.



KIM'S IN TOWN.



Kim Larsen has arrived in America with his first U.S.-recorded album. And the world of rock may never be the same.

Until recently, Kim's work with Gasolin' and his solo LPs have been gigantic sellers in Scandinavia.



FE 37677

Now, with the release of "Sitting On A Time Bomb," the buzz is worldwide.

Be there to greet Kim Larsen when he explodes. **KIM LARSEN AND JUNGLEDREAMS. "SITTING ON A TIME BOMB." ON EPIC RECORDS AND TAPES.**



EXECUTIVES ON THE MOVE



Fret



Eyre



Edwards



Kensz

Fret Promoted — Steve Fret, director of finance for Chappell Music and Intersong Music, has been promoted to vice president of finance and administration for the PolyGram Publishing Companies. He joined Chappell in 1978 as assistant to the director of finance and was promoted to director of finance in January 1981.

Eyre Appointed — MCA Records International has announced the appointment of Charlie Eyre as head of A&R for MCA Records, Ltd. He joins MCA after two years at A&M Records where he has been a member of its A&R staff. Prior to joining A&M, he spent two years in the repertoire division at EMI Publishing.

Edwards Promoted — Randy Edwards has been named director of advertising at Elektra/Asylum Records. He previously was E/A's merchandising/consumer advertising director. In 1977 he joined WEA's Chicago Branch as midwest marketing coordinator, a post he held until joining E/A in 1979 as merchandising director.

Mosesman Named At E/A — Denny Mosesman has been promoted to southwest regional promotion manager for Elektra/Asylum Records. Originally from Dallas, Mosesman has worked in the record industry since 1966, starting weekends in record stores at the age of 15. He graduated from the University of Texas in Austin in 1973 with a B.A. in English and a teaching certificate. In 1975, he was area manager for the Dallas-based Sound Town chain, and the next year was named the firm's advertising manager. He joined E/A in 1977 as local promotion manager/Dallas.

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

Solar Names Andrews — Solar Records has announced the appointment of Dina Andrews to director of production for the Elektra/Asylum-distributed label. She joined Solar three years ago.

E/A Promotes Hanna — Al Hanna has been promoted to director of merchandising for Elektra/Asylum Records. He previously was the label's merchandising coordinator. In 1978, he joined E/A under the auspices of the Warner Communications management trainee program, in which he spent a block of time working in each department of the company.

Melnick Appointed At CBS — Saul Melnick has been appointed national sales manager for CBS Video Enterprises. He joined CBS Video Enterprises in 1980 as national accounts manager.

Tollini Promoted — Robert J. Tollini has been promoted to controller of Twentieth Century-Fox Video. He was formerly director of budgets and financial analysis and had joined Twentieth Century-Fox Video in August, 1981.

Broadhead Joins IBM/MCA — Steve Broadhead has joined the IBM/MCA joint venture DiscoVision as manager of materials and production control. He spent four years at Allied Records and was most recently manager of customer service and production control.

Monday To Chrysalis — Jon Monday has been named as the new sales manager for the recently-formed Chrysalis Visual Programming Division. He joins Chrysalis Visual Programming after 10 years with Takoma Records where he was general manager.

Macnow Moves — Arthur Macnow has joined the firm of Segel & Goldman as a partner in the business management firm. For the past three years he has been a partner and chief financial officer of the American Recording Company (ARC Records).

Changes At Arbitron — Avery Gibson has been named director, television market development for Advertiser/Agency Sales in New York. She most recently held positions at Arbitron of director, Radio Development and manager, Radio Product. Earlier, she served at Audits & Surveys TRAC-7 service as vice president, director of marketing. Claire L. Kummer has been named product manager for Arbitron Radio in Laurel, Md. She joined Arbitron in February, 1976 as manager of special television services. She has served as product manager for Arbitron Television.

Rogers & Cowan Names Tanzman — Rogers & Cowan has announced the promotion of Linn Tanzman to director of the east coast music division. Prior to joining Rogers & Cowan early in 1981, she worked in the New York publicity department of Warner Brothers Records.

Oriolo To Famous — Famous Music has announced the appointment of Don Oriolo as New York top creative director. He joins Famous after four years as vice president and general manager of Intersong U.S.A. and Rightsong U.S.A., divisions of PolyGram.

Woodroffe, Barnett Form Design Company

LOS ANGELES — Patrick Woodroffe and Jimmy Barnett have formed their own design company, Woodroffe Barnett Assoc. The operation will be based in London with an American office in Los Angeles.

In London, the address of Woodroffe Barnett Assoc. is 2 N. Metropolis Wharf, Wappingwall, London, East 1; the telephone number is 488-1868. In Los Angeles, the address is 8723 Santa Monica Blvd; the telephone number is (213) 854-0147.

Agee, Stevens, Acree Publicity Firm Moves

LOS ANGELES — The public relations firm of Agee, Stevens and Acree, Inc. is moving its operations to 3815 W. Olive Street in Burbank, Calif. The new telephone number is (213) 841-4746.

Image Changes Name

LOS ANGELES — Image Marketing & Media recently changed its corporate name to Image Consultants, Inc. and relocated offices to 520 Lillian Way, Los Angeles 90004. The phone remains (213) 464-8341.

Roperry Records Moves

NEW YORK — Roperry Records, the New York-based independent label, has moved. Its new address is 645 Madison Ave., New York, N.Y. 10022. The telephone is (212) 308-2636.

ZZ Top Gets Gold

LOS ANGELES — Warner Bros. recording group ZZ Top's album, "El Loco," was recently certified gold by the RIAA, signifying sales in excess of 500,000 units.

Inner City Opens New One-Stop Distribution Arm

LOS ANGELES — In an attempt to broaden its base of operations, Inner City Records, an affiliate of the MMO Music Group Inc., has opened its own one-stop and distribution organization, City Sounds Distribution. The new entity is managed by industry veteran Gary Hall, and has acquired exclusive distribution rights to some of the most sought after European and domestic labels in the reggae and disco fields.

City Sounds has acquired distribution rights to such labels as Durium, Daddy Cool, Uniwave, Third World, Top Ranking, Joe Gibbs, Red Lightnin', Guitar Masters, Rough Trade, Surprise, Sarge, Carib, Gems, Vougue, Back Door, Y, Mut Mooncrest and non-exclusive rights to a host of other labels, giving it one of the highest profiles in the reggae field today.

The new label additions go alongside such in-house labels as Inner City, City Sounds, Classic Jazz and Aural Explorer to provide the MMO Music Group and City Sound Distribution with a well rounded base of operations.

Consulting Firm Bows

NEW YORK — MCIII, an entertainment consulting firm, was recently formed by Dick Broderick, Joe D'Imperio and Bill Walsh. Broderick most recently served as international vice president of MCA Records and is currently director of the music business and technology program at New York University. D'Imperio is a former vice president of product and business at RCA and Walsh, most recently served as managing director of RCA Australia.

The firm's initial clients include Music of Your Life, Accord/Townhouse records, Cross Country Prods. and Summit Records. Its address is 141 E. 63rd St., New York, N.Y. 10021. The telephone number is (212) 308-1128.

Theodore Sullivan Dies

NEW YORK — Theodore R. Sullivan, vice president of finance at CBS Video Enterprises, died Jan. 18 at the age of 53. A 20-year veteran of CBS, Sullivan joined the finance department, rising to controller at CBS Records in 1967.

In 1973, he became vice president at CBS/Columbia Group and finally, in 1980, joined CBS Video. He left the company later that year for medical reasons. He is survived by his wife, Muriel and four children.

Alhambra Ups Vias

LOS ANGELES — Jose Vias, Jr. has been named executive vice president and general manager of the Alhambra Group of Record Companies. The Group includes Alhambra Records, Alhambra Distributing, Allison-Alhambra Manufacturing, All Record Manufacturing and Discosa International (USA).

Before coming to the Alhambra Group, Vias spent 25 years with RCA Records in various executive positions.

Tower Of Power Signs With Marx Management

LOS ANGELES — Tower of Power, which recently released a direct to disc audiophile recording, "Tower of Power Direct," on Sheffield Labs and is currently on a west coast tour, recently signed with Henry Marx Management for exclusive management representation.

Monaghan Named VP Of Sales At Peter Pan

NEW YORK — James Monaghan has been named vice president of sales at Peter Pan Records. Monaghan joined the company in 1971.



Jay Morgenstern

Morgenstern Is Named VP/GM For Warner Bros. Music

LOS ANGELES — Jay Morgenstern, a 20-year veteran of the music industry, was recently named vice president and general manager of Warner Bros. Music.

Most recently Morgenstern was vice president and general manager at Infinity Music publishing, a division of MCA. Prior to that post he was president of American Broadcasting Music and vice president and general manager of the international division of ABC Records.

Morgenstern was co-president of Music Maximus and Theatre Maximus, a diversified group of companies that owned and operated music publishing, record production and artist management firms, from 1971-76. Started by Morgenstern and Frank Military, the Maximus companies were sold in 1976 to the Entertainment Co.

Commenting on Morgenstern's appointment, WB Music chairman Chuck Kaye said, "Warner Bros. Music is proud to have an executive of Jay's caliber join us. With his vast experience he will surely be a great asset to Warner Bros."

Campbell Named VP Of Finance At RCA Records

NEW YORK — David H. Campbell has been named division vice president, finance at RCA Records. Before joining RCA's record division, Campbell was director, international financial operations of the RCA Corp. where he served since last July. Previously, he served as director, Canadian financial operations, RCA corporate staff.

Between 1972 and 1977, Campbell held several financial positions at the Hertz Corp. ending his stay as division vice president, business planning and analysis. He joined RCA in 1948 in its Harrison, N.J.-based electronic components division.

Schwartz Bros. Posts Third Quarter Profit

NEW YORK — A third quarter profit was reported by Schwartz Bros. of Lanham, Md., a wholesale distributor of records, tapes and video products and parent of the Harmony Hut chain of record shops. Nine month sales of \$31,204,194 produced net earnings of \$10,907, or \$.01 per share, compared with sales of \$22,234,906 and a net loss of \$433,953, or 54 cents per share, for the same period in 1980.

Leeds Co. Relocates

NEW YORK — Steve Leeds Independent Consultants has moved. The new address is 157 W. 57th St., New York, N.Y. 10019. The telephone number is (212) 489-1731.

JAZZ

TOP 30 ALBUMS

	Weeks On 1/23 Chart		Weeks On 1/23 Chart
1 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	1 11	17 BELO HORIZONTE JOHN McLAUGHLIN (Warner Bros. BSK 3619)	14 8
2 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	2 8	18 SILK FUUSE ONE (CTI 9006)	18 3
3 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	3 14	19 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	— 1
4 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	4 24	20 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	20 14
5 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	5 17	21 JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE (Elektra 5E-551)	21 6
6 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	6 12	22 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	— 1
7 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	9 7	23 MAGIC WINDOWS HERBIE HANCOCK (Columbia FC 37387)	19 15
8 STANDING TALL CRUSADERS (MCA 5254)	7 16	24 OASIS DAN SIEGEL (Inner City IC 1134)	25 2
9 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	8 21	25 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190)	26 33
10 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	11 20	26 LOVE BYRD DONALD BYRD & 125TH STREET NYC (Elektra 5E-531)	17 19
11 FREETIME SPYRO GYRA (MCA 5238)	10 22	27 CHARIOTS OF FIRE ERNE WATTS (Qwest/Warner Bros. OWS 3637)	— 1
12 SOLO SAXOPHONE II — LIFE JOHN KLEMMER (Elektra 5E-566)	12 7	28 SPLASH FREDDIE HUBBARD (Fantasy F-9610)	23 7
13 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	13 28	29 TENDER TOGETHERNESS STANLEY TURRENTINE (Elektra 5E-534)	22 18
14 THE DUDE QUINCY JONES (A&M SP-3721)	15 43	30 PIECES OF A DREAM (Elektra 6E-350)	24 18
15 ENDLESS FLIGHT RODNEY FRANKLIN (Columbia FC 37154)	16 15		
16 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3600)	— 1		



RHYTHM IS OUR BUSINESS — Many of BMI's jazz affiliate composers recently gathered at the organization's New York offices to celebrate a special issue of BMI's magazine, *BMI: The Many Worlds of Music*. Pictured at the reception are (l-r): Dave Brubeck; Manny Albam; Dan Morgenstern, director, Institute of Jazz Studies, Rutgers University; Carla Bley; Sy Oliver; Chuck Mangione; Ed Cramer, president, BMI; Gil Evans; and George Russell.

ON JAZZ

FROM ART ENSEMBLE TO ARCH ENSEMBLE — Fans of the contemporary jazz scene are no doubt familiar with the **Art Ensemble of Chicago**. Now in its third decade, the quintet continues to lead the pack of experimentalists by drawing on its seemingly endless depth of creativity and knowledge, finding new directions in traditional forms, and uncovering familiar and recognizable references in the most adventurous vehicles. Fusing seemingly disparate elements into a cohesive and fluid creation has long been a hallmark of the Art Ensemble; contradictory elements link into a perfect compound whenever the Art Ensemble is the catalyst. Likewise, the group's cohesiveness as a working unit has relied on a seeming contradiction, i.e., that while the group has always maintained identity and sound, its members have been able to move into other settings on their own, creating music that is



JAZZ DISQUES — As part of deal struck between *First American Records (FA)* and *Disques Black and Blue in France*, *First American* will distribute jazz recordings from the French label through its *Jazz Man line*. Pictured are (l-r): Jerry Dennon, president of *First American*; Jean-Pierre Tahmazian, *Disques Black and Blue*; and David Hubert, *Jazz Man* executive producer.

quite different from the group's hallmark sound. Most notable are the works of trumpeter **Lester Bowie**, who has led his own small groups and orchestra, worked as a sideman and dabbled in everything from pop/jazz to gospel; and saxophonist **Roscoe Mitchell**, who has applied his uncompromised style to a myriad of projects and settings. Mitchell's solo saxophone excursions have been essays on the possibilities of that branch of the woodwind family, and his pairings with **Anthony Braxton** and Ensemble-mate **Joseph Jarman** have proven him to be a sensitive alter-ego. A flood of new projects by Mitchell are just working their way onto the market, including "More Cut-Outs," a trio date featuring trumpeter **Hugh Regan** and percussionist **Tani Dabbal**; two albums by his own **Sound Ensemble**, "3 Ex 4 Eye" on **Black Saint** and "Snurdy McGurdy And Her Dancing Shoes" on **Nessa**, both featuring **Regan** and **Dabbal** as well as guitarist **A. Spencer Barefield** and bassist/cellist **Jari Bushahid**; and "Space" by the same named trio featuring reedman **Gerald Oshita** and vocalist **Tom Buckner** on the **1750 Arch** label. If that's not enough, Mitchell and his **Space** co-horts will be traveling to New York for a Feb. 6 performance at The Kitchen Center on Broome Street as part of the 23-piece **Arch Ensemble for Experimental Music**. In a recent telephone conversation, Mitchell told us that the New York date will be a warm-up for the band's trip to Europe. Although Mitchell's status with the large ensemble is as a featured soloist, **Spacemate Oshita** will have his composition "Textures/Cyles (Series II For Chamber Orchestra)" performed, along with compositions by **Robert Erickson**, "Blue" **Gene Tyranny** and **Don Buchla**. The trip to The Kitchen will be the second in two months for Mitchell, Oshita and Buckner, who performed there in January. By the by, if you think Mitchell hasn't got his hands full, he also told us that the Art Ensemble of Chicago will also soon be touring. The group will perform in New York on Feb. 13 and 14 at the Bottom Line.

CASSETTE COUP — The Moss Music Group has introduced a new line of jazz and blues cassettes from the Storyville catalog. First releases in the series, which lists for \$7.98, are: "Duke Ellington And His Orchestra/Johnny Hodges And His Orchestra"; "Louis Armstrong's All Stars," featuring **Trummy Young** and **Billy Kyle**; "Boogie Woogie Trio" by **Albert Ammons**, **Pete Johnson** and **Meade Lux Lewis**; "The Best Of Brownie McGhee"; "Sonny Boy Williamson: A Portrait In Blues," "The Harmonica Blues" featuring **Sonny Terry**, **Doctor Ross** and **Hammie Nixon** with **Sleepy John Estes**; "Roland Hanna: "Swing Me No Waltzes," and "The Best Of The Blues" featuring **Big Bill Broonzy**, **Memphis Slim**, **Champlon Jack Dupree**, **Big Joe Williams**, **Lonnie Johnson**, **Rossvell Sykes**, **Sunnyland Slim**, and **Otis Spann**. All titles carry extensive notes.

STUDIO NOTES — California's new Palo Alto Jazz Records will soon come to Gotham to record LPs featuring **Elvin Jones**, **Jimmy Knepper**, **Chico Freeman** and **Tom Harrell**. The label has also just acquired previously unreleased recordings by **Jimmy Forrest**, **Shirley Scott** and **Marvin Stamm**, as well as an LP originally recorded for Victor Japan by **The Tokyo Union Orchestra** featuring **Herbie Hancock**, **Richie Cole** and **Slide Hampton**... Musician Records has inked **Mose Allison**, and Island has signed **Gil Evans**.

fred goodman

JAZZ ALBUM PICKS

FULL MOON FEATURING NEIL LARSEN & BUZZ FEITEN — Full Moon/Warner Bros. BSK 3585 — Producer: Tommy Lipuma — List: 8.98 — Bar Coded

Those of you with deep roots in the fusion movement will no doubt recall Full Moon. Originally an off-shoot of the Paul Butterfield Blues Band, the group waxed an excellent debut album before disbanding. The new, reconstituted band, sans horns, is a stripped-down quartet that tactfully meshes its fusion background with the finest of L.A. rock. No problem with airplay for either AOR or fusion.

ON THE SUNNY SIDE OF THE STREET — Helen Humes — Jazz Man JAZ 5003 — Producer: Alan Bates — List: 8.98

Vocalist Helen Humes never had any trouble getting the very best musicians to perform with her. This live recording from the 1974 Montreux Jazz Festival is no exception, with Earl Hines and Jay McShann sharing the piano chair and Buddy Tate nailing down tenor chores throughout. As always, Humes is peerless. Effortlessly swinging from the spritely to the sullen, the former Basie singer easily demonstrates why she remains a singer for all times.

TEXTURES — Albert Dailey — Muse MR 5256 — Producer: Michael Cuscuna — List: 8.98

One of the most competent and expressive pianists on the scene, Dailey has carved himself a comfortable niche as a much sought-after sideman. On this, his first leader date for Muse, he manages to expand his scope, shifting moods with both daring and subtlety. A fine battery of bassist Rufus Reid and drummer Eddie Gladden keep things rolling, and multi-instrumental *wunderkind* Arthur Rhames makes his recording debut with a contribution on tenor sax.

WYNTON MARSALIS — Columbia FC 37574 — Producer: Herbie Hancock — List: None — Bar Coded

This eagerly anticipated debut album by 19-year-old trumpeter Marsalis achieves the impossible by living up to expectation. Highly regarded by the press and club-goers, the New Orleans native has enlivened several Art Blakey albums in the last year, but his first solo outing proves that he is everything fans claim and more. Superior from start to finish, the album features outstanding musicianship from both the leader and his bands. The best young trumpeter since Booker Little.



'82 EIA/CEG Board Forms New Committees Elects Division Head

LAS VEGAS — The board of the Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) has formed new executive and strategic planning committees, while Casio's John McDonald has been elected chairman of the trade group's personal electronics division.

The 30-member CEG board of directors, chaired by Panasonic's Ray Gates, met Jan. 9 here during the recent Winter Consumer Electronics Show (CES), forming the exec committee under Gates as a smaller board unit that would be able to act in fast-response situations and meet between regular meetings of the full board to handle important matters. The 10-member strategic planning committee, headed by Pioneer North America's John Hall, was set up to make recommendations on all long-range CEG activities.

The CEG personal electronics division, under new chairman McDonald, will address itself to the needs of member companies that include the manufacturers of personal computers, calculators and electronic games. The CEG staff will provide the division with support in such areas as marketing statistics, engineering standards, government liaison, industry development programs and other requirements.

Among the other actions taken by the CEG board at the meeting were the adoption of a position supporting FCC selection of one system for AM stereo and one for Teletext and Multi-Channel Sound, as opposed to a competitive marketplace approach. In its support of the Right to Tape Committee, the board also voted to oppose any form of royalty tax that might be imposed on video cassette recorders (VCRs) or blank audio and video tape.

The meeting was the first conducted by 1982 CEG officers, including U.S. JVC's Harry Elias, audio division chairman; RCA's William E. Boss, vice president; Sony's Dick Komiyama, video systems subdivision chairman; Alpine Electronics' Reese Haggott, car audio subdivision chairman; 3M Co.'s Don Rushin, blank tape subdivision chairman; Casio's McDonald, and Panasonic's Gates, chairman of the video division as well as the board.

'Arthur' Gets Gold

LOS ANGELES — "Arthur's Theme," the soundtrack single by Warner Bros. recording artist Christopher Cross, was recently certified gold by the RIAA, signifying sales in excess of 500,000 units.

Pirate Tapes Seized; Convict Is Sentenced

NEW YORK — Over 13,000 alleged pirate tapes and associated manufacturing equipment, valued by the Federal Bureau of Investigation (FBI) at more than \$3.6 million, were seized at seven different locations in Pennsylvania on Dec. 16 and 17.

FBI agents from the Scranton, Pa. office raided the residence of Joseph Arcuri, 1200 W. Pine St., Krackville, Pa. and seized more than 340 master tapes, \$21,000 worth of finished alleged pirate tapes and over \$32,000 worth of manufacturing equipment. Among titles seized were Olivia Newton-John's "Physical", Billy Joel's "Songs in the Attic" and "Tattoo You" by the Rolling Stones.

While the residence was being raided, two retail outlets suspected of selling Arcuri's product were also raided. At Discount World in Landsford, Pa., over 3,700 alleged pirate audio tapes and several videotapes of feature-length films were also seized, and more than 850 pirate tapes were confiscated from the Panther Valley Coin Exchange in Hazelton, Pa.

D'Agostino's of 484 W. Washington Ave., Myerstown, Pa. was another retail outlet raided on suspicion of selling Arcuri's pirate tapes. There, 1,290 tapes were seized and 2,580 tapes were seized from booths of Mildred and Richard W. McGale at the Leesburg, Pa. auction.

All these raids occurred one week after Karriem-el-Amin Shabazz was sentenced to two consecutive six month prison sentences Dec. 7, following his conviction on 10 counts of criminal copyright infringement in November. Shabazz had been arrested Aug. 21, 1981 after a raid on his Orlando, Fla. home netted over 5,000 pirate cassette and 8-track recordings.

Rack Jobber's Marches Honor First Family

NEW YORK — Ervin Litkei, a songwriter who has written marches for each elected President since Franklin D. Roosevelt, recently recorded one to honor President Ronald Reagan. This RCA recording, plus another entitled "A Salute to Nancy" in honor of the First Lady, were sent to the White House as Christmas gifts. The two marches are both featured on an LP, "From Roosevelt to Reagan," which is slated for release in the near future.

In addition to following in John Philip Sousa's footsteps, Litkei is president of Olympia Record Industries, Inc. and Arovox Record Corp., reportedly the largest rack jobber on the East Coast.

CARMINE'S COMING — Back on his home turf to host an all-star benefit for UNICEF at the Savoy, drummer **Carmlne Appice** managed to find a few minutes to pop by the *East Coastings* command post. We would be hard pressed to imagine someone more suited to his lifestyle than the gregarious Appice, who, along with his musical director and keyboardist **Duane Hitchings**, regaled us with tales from the road. Both have worked incessantly since beginning their careers — Appice as a New York drummer and Hitchings with **Bobby Comstock** in upstate New York, where Hitchings claims that at the tender age of 18 bandleader Comstock hypnotized him into playing a ragtime piano solo on "Blue Velvet" while the band was backing **Bobby Vinton**. Suffice to say, they've come a long way, with Appice establishing himself first with the **Vanilla Fudge**, and then



NILS 'N' THE BOSS — Backstreet recording artist **Nils Lofgren** was recently joined on stage at *New Brunswick, N.J.'s Royal Manor Club* by Columbia recording artist **Bruce Springsteen**. The two performed three songs together including *Little Richard's "Lucille"* and *Chuck Berry's "Oh, Carol."* Lofgren is currently touring in support of his LP, "Night Fades Away."

happened to be looking through the drum books in a music store and I saw all those short-haired guys on the covers of books with titles like *Learn To Play Rock Drums!* I thought 'this is trash — I'm gonna write a book.' So while I was on the road, I'd work on it an hour a day. Since its first printing with Robbins it's been updated and translated into Japanese. It's sold about 150,000 copies and we're looking to get it translated into other languages." Aside from his commitment to teaching, Appice has been a booster of UNICEF for some time, donating clinic proceeds to the organization. "Basically," he said, "I got involved with UNICEF through the UN show with Rod. He gave his money from 'Do Ya Think I'm Sexy,' and I felt I wanted to give something also. So we put together the clinics." Appice also donated the proceeds from last week's Savoy concert to the organization. The sold-out show included appearances by **Rick Derringer**, **Charlie Daniels**, ex-**Cheap Trick** bassist **Tom Petersson**, former **Rascal Eddie Brigate**, ex-**Utopian Kasim Sulton**, and a re-union of the **Vanilla Fudge**. The entire proceedings were taped for radio broadcast, and Appice is looking forward to a much deserved rest before he begins recording and touring with **Ted Nugent** next month. "I can't wait to go to Nugent's house next week and relax," he said with a laugh.

A CALL TO CITIZENSHIP — In the ho-hum world that is New York radio, WBAI's "Stormy Monday" stands out like a lush island in a drowsy sea. Name notwithstanding, the program now airs on Friday mornings, and program hosts **James Brown** and the **Archbishop Reverend Dr. David "Bullwinkle" Jackson** continue to use their free form (although far from identity-less program) to beg, plead, entice and cajole their listeners out of passivity. Brown and Jackson have always maintained that "Stormy Monday" is a state of mind rather than a mere radio show, and have continually laced their broad music programming (on any given morning you might hear **Tex Beneke**, **the Meters**, **Etta James**, **the Lounge Lizards**, or Pygmy tribal chants with a broad range of political, social and cultural topics — (and they also have a lot of fun). The duo has now revealed that they're ready to take "Stormy Monday" to the next stage, and have initiated steps to declare "Stormy Monday" an independent country. The new nation's official coming-out party, dubbed the "Stormy Monday Anniversary Party Ritual, Learning Orgy, Book Fair, Audio-Visual Festival, and Citizens Congress," will take place on Saturday, Jan. 30 from 2 p.m. until 2 a.m. at the Actors and Directors Lab building at 410 W. 42nd St. in Manhattan. Billed as a "ceremonial department store of ideas," the fete will include a display and video show by the **Jimi Hendrix Archives** of Nyack, N.Y.; a book show; film clips featuring **Betty Boop**, **Louis Jordan** and examples of the French surrealist film movement; photo exhibits; a salute to **Vanessa Del Rio**; live music; lectures; and dancing. The rub is that the affair is open only to citizens of Stormy Monday Country and a citizenship taxation is required. All inquiries and applications for citizenship should be addressed to: Stormy Monday Country, WBAI-FM, 505 Eighth Ave., New York, N.Y. 10018.

FROM THE NEWS DESK — Fun City's blues aficionados will have a rare treat this week when the Bottom Line presents **The Legendary Blues Band** featuring **Pinetop Perkins**, **Jerry Portnoy**, **Calvin Jones** and **Willie Smith** and **Roomful of Blues**. Incidentally, Roomful of Blues will be hitting the studios next week to cut an LP with Texas legend **Eddie "Cleanhead" Vinson** for Muse . . . **Lynval Golding**, formerly of the Specials and now with **Fun Boy Three** was recently hospitalized following an attack in a bar in Coventry, England. Assaulted with a broken bottle, Golding received 28 stitches and is in danger of losing sight in his right eye. . . **Luther Vandross** in the studio producing **Cheryl Lynn** . . . **Deniece Williams** being produced by **Thom Bell** at Sigma Sound in Philadelphia . . . Daring indie label **Ralph Records**, home to the like of **the Residents**, **Snakelinger** and **Tuxedo Moon**, is celebrating its tenth anniversary. In recognition of this corporate milestone, the company has dropped its deep catalog list to \$5.98, and is offering special two-for-one deals to direct mail customers. Additionally, the direct mail arm has a tenth anniversary package available, including customized golf balls, forehead thermometers and pizza pan holders. Honest . . . **Grace Jones** is back at Compass Point Studios with **Sly Dunbar** and **Robbie Shakespeare**. **Chris Blackwell** and **Alex Sadkin** are again the producers. Jones' band will also back **Joe Cocker** on his next album, and Dunbar and Shakespeare begin work in two weeks on the next **Black Uhuru** LP . . . With **Linx**, **Central Line** and **Junior Giscombe** already finding a market here, Pavillion has become the newest label to jump into the English funk sweepstakes. The label has just inked the eight-piece group **Funkapolitan**. First American release is in the can, produced by **August Darnell** . . . **Bow Wow Wow** pays their into Criteria Studios in Miami this week for their first American recording session.

fred goodman



GOLD RINGER — Epic/Cleveland Int'l recording artist **Meat Loaf** recently toured Canada, stopping off at Toronto's Massey Hall on the way. After his show there, Meat was presented with a Gold Record for his LP "Dead Ringer." Pictured backstage are (l-r): Meat Loaf; Bernie DiMatteo, president of CBS Canada and Steve Popovich, president of Cleveland International.

TALENT

Adam And The Ants

THEATRE ROYAL DRURY LANE, London — The "Prince Charming Revue" was a two-hour piece of musical theatre — starring Marco, Merrick, Terry Lee Miall, Gary Tibbs and Adam Ant — and it is a superb evening's entertainment. The show draws upon many theatrical forms, not just Ant Music, and was strong evidence that Adam and The Ants has more to offer than a sound and an image with which to enjoy a short-lived star status.

Prince Charming used sets decorated and conceived in a style evoking the band's videos and drawing upon other forms of theatre from the last four centuries. The overall impression this night was one reminiscent of a recent pantomime production of very high quality.

The opening number "Stand and Deliver," was received ecstatically by the very mixed audience, and this enthusiasm never wavered throughout. On a technical note, the performance suffered as the insistent bass and percussion echoed from the low balcony ceiling, though this did little to make the music less convincing. With two drummers, bass and lead guitar and Adam on vocals, the music was often more potent than when on vinyl.

Predictably, the show took the crowd through the band's recent hits and many tracks from its last two CBS albums. Perhaps the biggest surprise of the evening was during the second scene when Adam, alone "In The Woods," accompanied himself on electric guitar to an almost balladic version of "S.E.X.," Personally, I wouldn't have picked him out as a ballad or folk singer, but here was living proof that it is another of his snowballing talents. Away goes the forest, and we're inside Prince Charming's Palace for "Dog Eat Dog," "Dirk Wears White Socks," "Antrap" and "Prince Charming." All excellent and well received.

This has been the year that "Ant Music" took hold of the U.K. and dominated the charts. The Prince Charming Revue is proof that the success so far enjoyed by the band will continue to grow and that the spread of the talents of Adam Ant will also continue, if only because of his own adamant (sic) belief that in order to capture and retain a public, you must constantly entertain and surprise them. For many thousands of people, the short tour of the U.K. with The Prince Charming Revue will do that.

paul bridge

Elvis Costello And The Attractions

GRAND OLE OPRY HOUSE, Nashville — Elvis Costello's recent performance at the hallowed Opry House here nearly turned into a tug of war between very tight, and very strict, hall security and Bruce Thomas, the Attractions' bass player, and Costello, with the fans caught in the middle. But fortunately for all concerned, security relented, the band played on, and the fans got their money's worth, and then some.

There's some special charisma surrounding rock's current angry young man an almost devious, yet endearing quality, a tough yet approachable attitude. Dressed in his trademark rumpled, oversized suit and narrow tie (and looking more and more

like Buddy Holly), Costello's Nashville appearance was one of only three scheduled American concert appearances this year. It was only fitting that he include Music City on his limited tour, especially since he cut his last album, "Almost Blue," here.

From the audience's appearance, it was obvious that no one had come expecting to see a country concert. Mini skirts, headbands, leopard skin prints, narrow ties under Costello lookalike suits and close cropped hair cuts strolled through the mezzanine of the Opry House.

Costello played it smart that night. Realizing he might lose his audience if he jumped right into his country set, he opted instead to grab the fans with his jumping rock numbers.

Following a potent, spicy version of "Radio Radio," Elvis introduced the Doobie Brothers' John McFee, who seated himself behind a steel guitar, where he remained throughout most of the set. And what followed would have surprised almost anyone. A few thousand people decked out in everything from punk regalia to snappy new wave to preppy outfits were actually cheering, applauding and dancing to classic country tunes. In less than an hour, Costello had accomplished what parents the world over had been trying to do for years — get the kids to listen to something other than rock.

Costello's Nashville appearance was a memorable occasion. His performance is still edged with all the sass and verve that catapulted him to the forefront of Britain's new wave movement. But there's more to Costello than a rumpled oversized suit and a pair of thick glasses. He's got the backbone to move ahead and try new things, while many of his peers are still sitting back.

jennifer bohler

Bobby & The Midnites

COUNTRY CLUB, Reseda, Calif. — Visiting the Los Angeles area for the first time since the release of its self-titled debut LP last year, Bobby & The Midnites provided a pleasant surprise for a packed house. Featuring a new line-up since it last visited L.A. a year ago, the Bay Area band exceeded all expectations with a rousing set that could've gone on all night.

Led by rhythm guitarist Bob Weir and featuring a power-packed line-up consisting of Billy Cobham on drums, Alphonso Johnson on bass, Bobby Cochran on lead guitar and David Garland on keyboards (filling in for Brent Mydland), Bobby & The Midnites proved a lot tighter than a year ago, soon hitting a groove that wouldn't quit.

Offering a succession of rousing numbers like the reggae-tinged "Book Of Rules," highlighted by superb bass work by Johnson; "Josephine"; "Bombs Away," featuring Cochran; and "Heaven Help The Fool," which led into an extended drum solo by Cobham that turned the house upside down; the band kept the pressure on. After awhile, the area in front of the stage that had been cleared for dancing was soon filled — a rare occurrence at this club.

Through it all, Weir proved that he has matured as a band leader and performer, carefully pacing the set to achieve maximum effect, yet avoiding any stiffening effects on the noted session men in the group. If the show is any indication, Bobby & The Midnites is a band to look out for in the future.

richard imamura

Video Software Retailers Assn. Establishes Midwest Chapter

by Michael Glynn

CHICAGO — Approximately 200 retailers representing 65 home video outlets attended an organizational meeting at the Conrad Hilton here Jan. 20 for the purpose of establishing a Chicago Midwest regional chapter of the Video Software Retailers of America (VSRA), to be affiliated with the National Assn. of Retail Dealers of America (NARDA). Brought together by two prominent area video retailers, Mike Weiss of That's Entertainment and Sonny Cohen of Video Etc., who less than two weeks before had organized an open dealers forum at the Winter Consumer Electronics Show in Las Vegas, the group set proposed objectives and elected officers for the new association.

According to Weiss, the creation of the Midwest VSRA follows what are expected to be NARDA-affiliated regional chapters that have been established in the Northeast Tri-State area, Southern California and Birmingham, Ala. But while these video retailer groups have surfaced almost simultaneously with the countrywide Video Software Dealer Assn. (VSDA), which recently became a division of the National Assn. of Recording Merchandisers (NARM) (**Cash Box**, Jan. 23), and set almost identical goals, Weiss stresses that these chapters are "totally independent of manufacturers and distributors."

"We're completely autonomous," said Weiss. "As a group, we could never accept affiliation with an association which had representatives of manufacturers and distributors sitting on the board of directors. Our feeling, as a retailers group, is that our integrity must be maintained at all costs."

Same Goals

When it was pointed out to Weiss that many of the VSRA's 13 goals — including the gathering of industry statistics; establishment of an annual convention; creation of a monthly newsletter; the offering of a bonding service and other retail programs and the coordination of anti-piracy activities — were the same as the VSDA's, Weiss said "they should be."

Both organization's foremost responsibility is to the "best interests of the video retailer," he added. "Sure, we don't have the financial strength of NARM, and that may hurt us in the beginning, but we do have certain principals. Hopefully, it will eventually be just one group representing the video retailer."

NARDA, Weiss noted, has also stated that certain membership and management requirements must be met before VSRA is officially declared a fully affiliated group. He pointed out the VSRA was "looking at the alternatives," but added that "ideally, we'd like to have at least 1,000 members and then sit down with NARDA."

Weiss explained that there are presently area coordinators in other parts of the country looking to enlist membership, but that the drive will purposely be a "slow and deliberate" process. The regional chapters are expected to be maintained even after a national organization is fully realized, with separate dues and activities divided on the local and national levels.

Not surprisingly, highest among the Midwest regional VSRA chapter's priorities will be to address the problem of rental programs, which Weiss stated "really polarized all the video retail accounts in the first place." Weiss pointed out that the majority of those who attended the kickoff meeting were opposed to present rental plans in general, with the exception of the surcharge approach employed by Paramount Home Video. Personally, Weiss said he is taking a more moderate stance.

"It's become a very emotional issue and I think to put it in perspective we need to take

a more rational approach," he explained. "I personally feel that the copyright holder deserves some compensation in terms of a share of the profits, but I'll only share the profits with them if they'll share in the risk with me. As it stands now, all the programs are structured so there is no risk whatsoever for the studios. I think we must come up with our own alternative, if there is any. We just want a fair and equitable solution to this."

Weiss added that he also cautioned retailers at the meeting from accepting surcharges too quickly as the ultimate answer to the problem. "I told them to really look at the surcharges. Look at Paramount: They started off at \$10 but at CES they announced they were going up to \$25. What if it goes to \$50, or even \$100? It's a real possibility that should be considered," he said.

More "potentially dangerous" to the video retailer, Weiss felt, would be the passage of the Mathias amendment to S.1758, the home vid taping exemption bill. The amendment, which calls for a levy on blank tape, contains a provision that he said would "cancel the first sale doctrine which started this business in the first place and made it possible." It would, he said, relinquish the video retailer of all ownership rights to titles which they have paid for outright. But he said that although he informed the gathering of this, he received "little response" in comparison to the issue of rentals.

Officers of the Midwest VSRA elected at the meeting included Family Home Video's Ray Nelson, president; Minnesota Fats' Mike Friedman, senior vice president; Video Plus' Dave Brown, vice president; Classic Video's Ron Forber, treasurer; Precision Video's Sid Ridonski, membership committee chairman; and Weiss, chief executive.

In the Northeast, New York video retailer Rocco LaCapra helped start what was initially known as the Tri-State Assn. just a few months ago, but now LaCapra reports that membership has grown from 125 to some 225 and has branched out from New York, New Jersey and Connecticut to include retail representatives in Vermont.

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Appeals Court Hears Goody Case Arguments

(continued from page 5)

Korman's request is unusual, since the government does not normally have a right to appeal a decision in a criminal case.

However, Korman contended that Platt's decision to dismiss the jury verdict and order a new trial could be reviewed by the Court of Appeals under the issue of finality, in which the Court has jurisdiction. Korman argued that the Government's request satisfied the Court's three-fold test of finality: that Platt's decision was in fact final; that there is a right at stake significant enough to be reviewed; and that the issue in question is separate from the main issue of the case, i.e., the guilt or innocence of the defendants.

Claiming that Judge Platt had "behaved in a bizarre manner" when he ordered a new trial, Korman argued that the Government "has a right to let the guilty verdict stand without the burden and cost of a retrial." Terming a retrial "needless," Korman further characterized the Eastern District, in which the case would be retried, as already overburdened.

Defense lawyers Martin Gold and William Warren supported Platt's decision by contending that the Government's plea for appeal did not conform to the issue of finality. The attorneys argued further that

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BMI SIGNING — After signing his affiliation to BMI, songwriter Robert Kerr and associates received Million Performance Certificates for a pair of songs, "Mandy" and "Somewhere In The Night." Pictured are (l-r): Al Schlesinger, Kerr's attorney; Ron Anton, BMI vice president, California; Kerr; and Lance Freed, president of Irving/Almo Music.

NMPA Announces Nominees For 3rd Annual Song Awards

NEW YORK — The third annual National Music Publishers Assn. (NMPA) song awards will be presented March 16 at the ballroom of New York's Hotel Pierre. A poll of the 267 NMPA members is currently under way to determine the winners. A reception follows the ceremony.

A complete list of the 48 works nominated for awards consideration in the eight categories of the 3rd Annual NMPA Song Awards follows:

Pop
Neil Diamond's "America" published by Stonebridge Music; the Donna Weiss/Jackie DeShannon composition "BETTE DAVIS EYES" co-published by Plain & Simple/Donna Weiss; Rick Springfield's "JESSIE'S GIRL" published by Robbie Porter; "PHYSICAL" co-written by Stephen A. Kipner and Terry Shaddick and published by Kipner, Shaddick and April Music, Inc.; the Daryl Hall/Warren Pash/Sara and Janna Allen composition "PRIVATE EYES" jointly published by Fust Buzza/Hot-Cha/Six Continents Music Publishing; and "SLOW HAND" written by Michael Clark and John Bettis, published by Warner-Tamerlane Publishing Corp./Flying Dutchman Music/Sweet Harmony Music, Inc.

Motion Picture
"ARTHUR'S THEME (Best That You Can Do)" from "Arthur" created by Peter Allen, Burt Bacharach, Christopher Cross and Carol Bayer Sager and co-published by Irving Music, Inc., Woolnough Music, Unichappell Music, Inc., Begonia Melodies, Inc. and Hidden Valley; Lionel B. Richie's title theme from "ENDLESS LOVE", published by PCP Music and Brockman Music (administered by Intersong); the Conti/Leeson title song from "FOR YOUR EYES ONLY", published by Un-art/United Artists Music; and two songs from "The Jazz Singer": "HELLO AGAIN" penned by Neil Diamond and Alan Lindgren, published by Stonebridge Music, and "LOVE ON THE ROCKS" also by Neil Diamond in collaboration with Gilbert Becaud, published by Stonebridge and EMI-Suisse.

Broadway
"MERRILY WE ROLL ALONG." Both written by Stephen

Sondheim and published by Revelation Music Publishing Corporation/Ritling Music, they are "GOOD THING GOING" and "NOT A DAY GOES BY". Competing against them is the Andrew Lloyd Webber/Tim Rice "JOSEPH AND THE AMAZING TECHNICOLOR DREAM COAT" from "Any Dream Will Do" published by Novello Music, and "SOMETIMES A DAY GOES BY" from "Woman Of The Year" by John Kander and Fred Ebb. The publisher is Fiddleback Music Publishing, Inc.

Latin
"A SABIENDAS" by Mario Alberto Milar, published by Peer International Corp.; "DE NINA A MUJER" co-written by Tony Renis, Julia Iglesias and Ramon Arcusa, published by Sunny Pops Songs and April Music, Inc.; Oscar De Fontana's "DESEO", publishers Fozza Music and Chilly Winds Music; Lolita de la Colina's composition "YA NO REGRESO CONTIGO" also published by Peer; and "YO NO SOY ESE" written by Vidal Saenz, Jr. and published by Chilly Winds Music.

R&B
"CELEBRATION" by R. Bell/Kool & The Gang, published by Delightful Music Ltd./Fresh Start Music, Inc.; "JUST THE TWO OF US" jointly written by Bill Withers, William Salter and Ralph MacDonald and published by Antisia Music, Inc.; Stevie Wonder's "MASTER BLASTER (Jammin')"; Jobete Music Company, Inc./Black Bull published; Leon Hayward's "SHE'S A BAD MAMA JAMA", publisher Jim-Edd Music; and "WE'RE IN THIS LOVE TOGETHER", co-written by Roger Murrah and Keith Stegall. Blackwood Music/Magio Castle are the publishers.

Country
Dallas Frazier's "ELVIRA" published by Acuff-Rose Publications, Inc.; "I LOVE A RAINY NIGHT" which Eddie Rabbitt wrote with Even Stevens and Dave Malloy and which Debdave Music co-published with Briarpatch Music; Kris Kristofferson's "LOVING HER WAS EASIER", which Combine Music Corporation published; and Dolly Parton's "9 TO 5", co-published by Velvet Apple Music/Fox Fanfare Music, Inc. "SEVEN YEAR RACHE" written by Rosanne Cash and published by Hotwire/Atlantic Music Corporation.

Easy Listening
"ANGEL OF THE MORNING" by Chip Taylor, published by Blackwood Music; "THE GREATEST AMERICAN HERO" by Mike Post and Stephen Geyer, co-published by April Music/Darla Music/Darjon Music/SJC Music/Cannell Music; "GUILTY" by Barry, Robin and Maurice Gibb, published by Stigwood Music (administered by Unichappell); "LADY" by Lionel B. Richie Jr., published by Brockman Music; "LOVE ON THE ROCKS" which Neil Diamond and Gilbert Becaud wrote and Stonebridge Music/EMI Suisse co-published; and the late John Lennon's "WOMAN" published by Lenono Music.

Gospel
"HOW GREAT THOU ART" by Stuart K. Hine, published by Manna Music; "THROUGH IT ALL" by Andrae Crouch, published by Manna Music; "THROUGH IT ALL" by Andrae Crouch, published by Manna Music; "HERE IN MY HEART" by Jerry Crutchfield and Claire Cloninger, published by Duchess Music Corp. (MCA Music); Bill Gaither's "I AM LOVED" published by Benson Music; A.P. Carter's "KEEP ON THE SUNNY SIDE" publisher Peer International Corp.; "MAJESTY" by Jack Hayford, published by Rocksmith Music; Jim Weber's "SINGING A LOVE SONG" published by Meadowgreen Music; and the Chris Water/Randy Cox composition "THE HIGHEST PRAISE" published by April Music Inc./Lifesong Music Press. Together with King of Hearts Publishing, April also published "YOUR LOVE BROKE THROUGH" written jointly by Keith Green, Todd Fishkind and Randy Stonehill. Completing the Gospel category are Rainbo's "WE SHALL BEHOLD HIM", Heartwarming/Benson Music published; Shirley Caesar's "WHISPER A PRAYER" co-published by Shuhel Music and Stepmat Music; and Blackwood Music's "WITHOUT YOU" written by Chris Waters and Greg Nelson.

Stewart Gets Gold

LOS ANGELES — "Tonight I'm Yours," the latest Warner Bros. LP by rocker Rod Stewart, was recently certified gold by the RIAA signifying sales in excess of 500,000 units.

HOSEHEADS IN L. EH? — Who would have thought that the next great comedy team would hail from Edmonton, Canada, wear tukes and list their chief goals as life, liberty and pursuit of beer? But that is indeed the case as **Bob and Doug McKenzie** (**Rick Moranis** and **Dave Thomas**) are currently America's favorite two-minute heroes every Friday Night on NBC-TV's comedy show SCTV. The mania has escalated so much in the past several months that the two hoseheads, who are never without a Molsen beer in one hand, a smoke in the other and back bacon frying up on the griddle, have an album full of material inspired by their show, "Great White North," out on the Mercury label. Filled with enough "Eh's?" "Good Days" and parodies of the Canadian Content laws to please even the most zealous fans, the album also carries a showcase song featuring **Rush** lead singer **Geddy Lee** called "Take Off." As inexplicable as the duo's success, the single "Take Off" has shot to #87 bullet on the **Cash Box** Top 100 Singles chart in its first week in release. In support of the LP and single, the two hapless hosers recently held a press conference atop Hollywood's Holiday Inn to discuss their future plans. After the expected "Great White North Theme," the two beer hunters immediately got down to business announcing they were defecting to the U.S., because "in Canada you can only get beer in special stores. But here you can get them at 7-11s 24 hours a day." The majority of the press conference centered on Bob and Doug's tales of their first visit to Los Angeles. They were impressed with the (ahem) friendly girls standing out on Sunset Boulevard, but didn't like Gucci's because they "don't sell tukes." After talking about a few more topics like astronauts ("They're neat because they can get loaded on beer and go right in their suits") and back bacon ("we didn't know it was called Canadian bacon"), Bob and Doug opened the floor to questions from a full house of local press representatives. Probing questions dredged up the facts that the expatriate Cana-



DROPPING IN — Network recording artist **Del Shannon** was recently interviewed by **KRLA's Penny Biondi** about his label debut LP "Drop Down And Get Me," produced by **Tom Petty** and distributed by **Elektra/Asylum**. Pictured at the interview are (l-r): **Biondi**; **Roy Smith**, E/A's local promotion manager, L.A.; and **Shannon**.

dians are going to make a film "as soon as our lawyer gets a camera" and that the reason **Doug** never takes his tuke off is because "he's like a whale and beer spurts right out of the top of his head if he does." The conference adjourned to a buffet luncheon consisting of back bacon sandwiches and Moosehead beer. What else?

CHEAP TALK PATTERN AND JIVE — **Ry Cooder** and **John Hiatt** have joined forces for the soundtrack album to the new Jack Nicholson starrer, *The Border*. Cooder is an atmospheric music master, and we're sure that they'll be a refried bean flavor to the music accompanying the film about the U.S. Border Patrol and illegal aliens. The country western-oriented titled tune was penned by **Ry** and sung, appropriately enough, by **Tex Mex** legend **Freddy Fender**. The album will be out on the **Backstreet** label . . . We erred last week on both the title and record company of **David Bowie's** new **Giorgio Moroder**-produced single. The track is called "Putting Out The Fire" and it'll be on the **Backstreet/MCA** label . . . **A&M** has signed British synth-pop darlings **Human League**. The label will deliver the band's European LP hit, "Dare," in March . . . **RCA** has dropped both **Ray Davies** and transcontinental pop act **Sparks**.

ON THE BLOCK — The fate of **ATV Music**, the music publishing subsidiary of The Associated Communications Corp., continues to remain up in the air. **Robert Holmes A'Court**, the Australian business man who moved into the chairman seat vacated by **Low Grade** at **ACC**, indicated last week that **ATV** will not be for sale, calling the publishing house one of the best divisions in the corporation's empire. However, even **ACC's** future remains uncertain as legal maneuvers by rival bidder, the **Heron Group**, has temporarily stymied a complete corporate takeover of the **Low Grade**-founded conglomerate by **A'Court's** **Bell Group**. **ATV's** current president, **Sam Trust**, had made a move to purchase the pubbery along with an assortment of other unnamed backers, but in recent London meetings **A'Court** gave **Trust** a long-term commitment to retain the publishing company. Several leading publishers, including former **Beatle Paul McCartney**, began bidding for **ATV**, which contains the prestigious **Maclen** song catalog, late last year when **Lord Grade** announced the division was being sold.

PROMO FOR POGOERS — Label bigwigs and the head honchos from this harried musical world aren't the only people who are going to be in attendance at this year's **MIDEM** conference in France next week. **Kenny Ryback**, well-known locally for promoting bands beyond the fringe on a shoestring budget, will also have a representative at this year's international confab in Cannes. The promotion friend of small new rock independents around the country and British bands lacking in major label support, **Ryback's** two-year-old company has been responsible for gaining stronger visibility for such forward thinking bands as **OMD**, **Siouxsie And The Banshees**, **Madness**, **The Plasmatics** and **Killing Joke** on the Los Angeles press, independent progressive music store, college, club and concert promotion fronts. One of **Ryback's** most recent triumphs centered around his work in getting tight-formatted, conservative **AOR** **KMET/Los Angeles** to add songs by local rockabilly hotshots **The Blasters**. However, the new wave gadfly's forte is obtaining wider acceptance of touring British bands. So, this year he hopes to expose his unique style of promo expertise to other visionary labels and acts in the European market at **MIDEM**.

BAY AREA NEWS — **The Tubes**, **Jefferson Starship**, **The Greg Kihn Band**, **Tom Johnston**, **Huey Lewis & The News**, the **Tower of Power** horn section and members of the **Dobbie Brothers** are among the acts confirmed to perform at the fifth annual **Bay Area Music Awards**, which will be held March 3 at the San Francisco Civic Auditorium . . . A benefit concert to aid the victims of flood ravaged Marin County will be held Jan. 25 at the 2,000-seat Marin County Civic Center. **Pablo Cruise**, **Alex Ligertwood** and other members of **Santana**, **Jessie Colin Young** and **Huey Lewis** and the **News** are among the locals that will be performing for the "Lend A Hand Flood Relief Fund."

THE LOCAL SCENE — Downtown new music stronghold **The Brave Dog** has been relieved of its permit battle by having the case thrown out of court. But the law insists that the club still install a kitchen. The cost will be approximately \$2500 and friends of the **Dog** have organized a benefit in order to come up with the cash. Scheduled for Feb. 7 at **Myrons Ballroom**, the show (at \$5 a head) will feature such local yokels as **B People**, **The Unknowns**, **Red Wedding**, **Nervous Gender** and **Crown of Thorns** among other celebrities.

marc cetner

RADIO

AIR PLAY

STILL MISSING AFTER ALL THESE YEARS — According to published reports received by *Air Play*, the comeback of **Radio Caroline**, the infamous pirate station once moored off the coast of England, is five months overdue. Caroline was, for many years, one of only a few stations bringing pop music to the Mother Country and the continent. It sank in a storm a few years ago; but in a highly advertised campaign last summer, the station management vowed to return to the airwaves in October with veteran American jock **Wolfman Jack** at the helm. Now, its debut has been postponed until April, and this reportedly has ruffled a few feathers among the station's would-be advertisers. Not coincidentally, the British government recently began a crackdown on pirate radio operations. While Radio Caroline would technically be anchored outside Britain's territorial limit, no one is apparently taking any chances.

STATION TO STATION — In another example of its ceaseless efforts to clean up the American mind, a small but loud contingent of the moral majority calling itself Parents Against Obscenity recently staged a protest in front of the Pasadena, Calif. offices of progressive rock station **KROQ** for playing Bomp/Elektra recording artist **Josie Cottons** "Johnny Are You Queer?" "They were protesting because they felt that records like this will make homosexuals out of our young people," **Katie Arnold**, the station's promotion chief, told *Air Play*. The station reportedly fought back by asking its listeners to come down to the station and stage a counter-demonstration. According to Arnold, the protesters were outnumbered by a 95:5 ratio of immoral minoritarians. "We got a lot of people, including some gay rights activists and libertarians," Arnold adds. "Why don't they protest **AC/DC's** 'Big Balls'? All Josie was doing was asking a question." Despite, or perhaps due to this attention, the record has jumped into heavy rotation at the station. But one local record dealer reported that its sales did not noticeably increase. "We haven't noticed it going up," said a spokesman for Vinyl Fetish. "The novelty wears off after a while" . . . In a city that boasts the world's largest jazz market and no full-time jazz station within its limits, the opportunity to play some of it is not lost on such radio programmers as **Marty Wilson**. Six nights a week, between 11 p.m. and 5 a.m., he has been broadcasting shows over **WVED** from the Apple's newest jazz venue, Lush Life, since the first of the month. Upcoming shows include **Muhai Richard Abrams** Jan. 27 and **Joe Henderson** Feb. 3. Despite the resurgence of the jazz format in other cities across the country, no NYC station appears headed to take such a commitment at this time.



I AM AT KISS 97 — Capitol recording artist **Peabo Bryson** recently visited New York's fastest-growing B/C station **WRKS (KISS 97)** in support of his LP "I Am Love." Pictured in the studio are (l-r): **Bill Reid**, New York regional R&B promotion manager, Capitol; **Mary Thomas**, **WRKS** air personality and Bryson.

Captured Live, the weekly artist interview and live AOR concert shows that are part of the web's new programming features. An interesting development at a time when automobile sales are noticeably slow . . . The Mutual Broadcasting System, reportedly the first one to get into the satellite delivery business, recently converted all of its network radio operations from land lines to satellite delivery. Despite the web's conversion, it will still maintain land lines between Washington D.C. and New York City as emergency back-ups, as well as those for secondary market stations to receive programming from its earth stations.

SYNDICATION INDICATIONS — Westwood One will premiere a three-hour-a-month series focusing on rock heroes who are no longer with us. In-depth accounts of such fabled artists as **Jim Morrison**, **Janis Joplin**, **Keith Moon** and, of course, **John Lennon** will be profiled with **KMET/Los Angeles** personality **Mary Turner** hosting. So far, **KMET**, **WCOZ/Boston**, **KSFJ/San Francisco**, **WBLZ/Detroit** and **WNEW/New York** have picked up the show . . . Goodphone Prods. recently completed work on its show, **One Hour With Billy Squier**, which is available to stations free on a first-come, first-served basis. Interested stations should contact their local Capitol Records representative . . . Drake-Chenault recently pacted with Moffat Communications Ltd. for distribution of its **Weekly Music Magazine** in Canada . . . At the same time, the California-based syndicator postponed its **History of Country Music** show because of production problems . . . The MOR format is alive and well! Three more stations recently switched to **Toby Arnold's** Unforgettable format. They are **CKYJ-FM/Windsor**, Ontario, **WDEN/Macon**, Ga. and **WSBT/South Bend**, Ind.

NEW JOBS — Country-formatted **KFR/Wichita** recently hired **Don Walton** as music director. Coming most recently from **KDFI**, where he worked in such capacities as DJ, program manager and music director for the last 16 years, Walton began his career in country music in 1953 . . . **Pete Vincelette** recently joined **Insilco Broadcasting's WYOR/Miami**, as general manager. Before joining the station, Vincelette served as vice president and general manager of **WJYE/Bufalo** and general sales manager of **WLKW/Providence**. He began his career with **WSAR/Fall River**, Ma. **Insilco** is a wholly-owned subsidiary of **Broad Street Communications**, which also owns **WVCC/Miami** and **WGSO** and **WQUE** in New Orleans.

FOR YOUR INFORMATION — Sound Investment, Inc. of Golden Valley, Minn. recently bowed as a promotional marketing company for distributing newly recorded hits of the 1950s, '60s and '70s sung by the original artists. Its first sale was to oldies-formatted **WWTC/Minneapolis**. For more information, contact the company at 715 Florida Ave. So., Suite 204, Golden Valley, Minn. 55426. The telephone number is (612) 541-9947.

STATION TO STATION — **Brian Beirne**, midday air personality at Top 40-formatted **KRTH/Los Angeles**, and his wife, **Karen**, better known as **Peaches**, are the proud parents of **Brendan Charles Beirne**, born Dec. 4 and weighing in at nine pounds, four ounces.

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

larry riggs



UP IN THE HILLS — Personnel of **KIIS-FM/Los Angeles** recently visited the skiing areas around **Big Bear Lake**, where a tie-in with the **Tourist & Visitor Bureau** has already attracted over 2,500 members to the station's ski club. Pictured are (l-r): **Don Janklow**, **Don Janklow Prods.**; **Liz Fulton**, news director, **KIIS-FM**; **Richard Cooper**, **Big Bear Lake Tourist & Visitor Bureau**; **Benno Nager**, **Goldmine Ski Resort**; and **Paul Freeman**, DJ, **KIIS-FM**.

AOR Strong, A/C, Top 40 Mixed In Fall 1981 Arbs

by **Larry Riggs**

NEW YORK — As the major market figures for the Fall 1981 Arbitron survey are unveiled, most stations that topped their respective markets in the last book held their dominance, although several, such as **WCOZ/Boston**, lost several points. AOR outlets generally showed slight declines, as did country stations (see separate story). However, in several Eastern and Midwestern markets, B/C rose, while A/C and Top 40 showed mixed results in the Sept. 24-Dec. 16 ratings sweep.

In Boston, powerhouse rocker **WCOZ** still led the pack with 9.3, but was down from 12.6 in the Summer book. Some of those shares were apparently absorbed by progressive rock outlet **WBCN**, which jumped to 5.9 from 4.6. Fellow rocker **WAAF** also rose, going to 1.6 from 1.5, and soft rock station **WEEI-FM** climbed to 4.0 from 3.5. **WXKS-FM**, the city's major Top 40 outlet, also showed a dramatic increase to 6.1 from 5.0, while its AM sister, formatted by **Al Harn's MOR Music of Your Life**, declined to 3.2 from a summertime high of 4.0.

In Philadelphia, news/talk outlet **KYW** held its ground with 9.3, and A/C station **WMGK** placed second with 8.0, having lost 0.8 since the last ratings period. But the real success story was that of **WCAU-FM**, which switched its format from B/C to Top 40 and captured a 6.0 share, up from 4.1 last summer, apparently gaining at the expense of **WIFI**, which fell to 2.5 from 4.1.

AOR also fared well in the City of Brotherly Love, as **WMMR** rose to 6.2 from 5.7, becoming the #4 station. **WIOQ**, in addition, rose to 4.3 from 3.5, but **WYSP** fell to 3.5 from last summer's high of 3.7. B/C showed mixed results, as **WDAS-FM** declined to 5.4 from 7.1, while **WHAT** gained 0.1 with its 1.4 share.

D.C. Ratings

In Washington D.C., A/C-formatted **WMAL** gained nearly two whole points, going to 10.6 from last summer's 8.8, grabbing the #1 spot. This book was also good for the B/C format, as **WKYS** came in second with 8.1, up from last summer's 7.9, and **Howard University's WHUR** rose 0.5 to 6.2, making it the #4 station. **WEAM** also rose to 1.3 from 0.8. AOR stations did not do as well, with **WWDC** finishing fifth in the overall running with 5.1, but fell from last summer's 6.0, and **WAVA** fell to 3.3 from 3.7.

In Cleveland, AOR carried the day as **WMMS** took the #1 distinction away from beautiful music station **WDOK** with a

ratings rise to 9.0 from 8.3. **WWWM** also rose to 4.0 from 3.4. Both A/C and B/C suffered declines, as adult outlet **WGAR** fell from 5.1 to 4.7, and **WJW** slipped to 4.4 from 4.1. In addition, B/C stations **WJMO** and **WDMT** fell to 2.7 from 3.0 and a 4.9 from 5.3, respectively.

Such was not the case in Detroit, as powerhouse A/C-news/talk station **WJR-AM** climbed to 9.7 from last summer's 8.8, making it #1 in the Motor City, and fellow A/C outlet **WXYZ** jumped to 6.0 from 5.4. B/C stations, too, had some success, as **WGPR** jumped to a 3.9 rating since last summer's high of 3.0, and **WLBS** rose to 3.7 to 4.5 from 5.1. Rocker **WABX** fell to 3.6 from 4.1 in the Summer book. **WRIF** rose to 5.3 from 5.2, and **WNIC**, which switched to A/C, declined to 4.5 from 5.1. Nevertheless, rocker **WABX** fell to 3.6 from 4.1.

Chicago all-news station **WGN** held onto first place with 9.6, a 0.2 gain from the Summer book. It was a mixed period for AOR, as **WLUP** rose to 4.2 from 3.5, apparently stealing some listenership away from **WMET**, which posted a 3.4 compared to the Summer book rating of 4.0. The same

(continued on page 36)

WABC/N.Y. Picks Up ABC Network News

NEW YORK — **WABC/New York** last week pacted with the **ABC Information Network** to receive hourly newscasts 24 hours a day, seven days a week. The station will maintain responsibility for local news and traffic updates during morning and afternoon drive periods.

The station reportedly chose to affiliate with the web to better reach its demographic target group with more information programming. Despite all, the station is still denying rumors that it is going to change to an all-talk format.

Call Upped At KPRZ

LOS ANGELES — **Dick Call** has been appointed to the position of vice president/national sales manager at Gannett-owned **KPRZ/Los Angeles**. Call, who has enjoyed a continuous relationship with **KPRZ** and sister station **KIIS-FM** for the past eight years in sales, joined the Gannett Broadcasting Co. in 1974. He will be in charge of developing a national sales campaign for **KPRZ's** new "The Music Of Your Life" format.

LAST WEEK	THIS WEEK		WEEKS ON CHART
3	1	CENTERFOLD THE J. GEILS BAND	13
1	2	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES	12
2	3	PHYSICAL OLIVIA NEWTON-JOHN	18
4	4	WAITING FOR A GIRL LIKE YOU FOREIGNER	17
6	5	HARDEN MY HEART QUARTERFLASH	16
7	6	TURN YOUR LOVE AROUND GEORGE BENSON	15
5	7	LET'S GROOVE EARTH, WIND & FIRE	18
8	8	TROUBLE LINDSEY BUCKINGHAM	15
10	9	LEATHER AND LACE STEVIE NICKS (with DON HENLEY)	15
11	10	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA	14
13	11	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON	16
14	12	SHAKE IT UP THE CARS	11
9	13	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND	12
19	14	SWEET DREAMS AIR SUPPLY	8
16	15	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT	12
17	16	WAITING ON A FRIEND ROLLING STONES	9
18	17	COOL NIGHT PAUL DAVIS	13
20	18	LEADER OF THE BAND DAN FOGELBERG	10
21	19	YOU COULD HAVE BEEN WITH ME SHEENA EASTON	10
15	20	YOUNG TURKS ROD STEWART	16
23	21	COME GO WITH ME THE BEACH BOYS	11
24	22	TAKE IT EASY ON ME LITTLE RIVER BAND	9
35	23	OPEN ARMS JOURNEY	3
22	24	UNDER PRESSURE QUEEN & DAVID BOWIE	13
26	25	SHE'S GOT A WAY BILLY JOEL	11
30	26	THROUGH THE YEARS KENNY ROGERS	6
25	27	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP	15
32	28	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD	9
31	29	WORKING FOR THE WEEKEND LOVERBOY	12
33	30	KEY LARGO BERTIE HIGGINS	13

HIT BOUND

49 **31** **THAT GIRL** STEVIE WONDER
ADDS: 13K, KJRB, WAXY, WPGC-30, KFMD, KSLQ-26, KBEQ, WMC-FM, KZZX, 96KX, WOKI, KEZR, WBLL, WBSB, KLUC, WQXI, WAKY-22, WKXX, KYXX, KEEL, KEYN. **JUMPS:** WCAO 27 To 19, WBCY 29 To 23, KC101 27 To 23, WOW Ex To 16, WBBQ Ex To 29, WHHY-FM Ex To 29, WSEZ 35 To 31, CKLW 21 To 14, Z102 35 To 30, Q106 28 To 25, KOAQ Ex To 23, KRTH Ex To 29, WWKX Ex To 24, WDRQ 21 To 9, Z93 Ex To 28, Y100 Ex To 24, KRQ Ex To 30, Y103 32 To 28, WGH Ex To 21, WTIX 38 To 30, WICC 29 To 25, 94Q 25 To 18, KCPX 35 To 24, KINT 22 To 13, KHFI Ex To 19, WXKS 29 To 17, WNCI 30 To 23, KZZP 29 To 26, B97 Ex To 24, KJR Ex To 23, WKJJ Ex To 28, WRFC Ex To 29.
SALES: Breakouts in all regions.

HIT BOUND

44 **32** **MIRROR, MIRROR** DIANA ROSS
ADDS: Q106, WAYS-19, KHFI, CKLW, WRFC, WAXY, WPGC-29, Y103-33, WMC-FM-25, KRBE. **JUMPS:** WCAO Ex To 23, WKXX 29 To 25, WMAK-FM Ex To 28, WFLY 29 To 26, KYXX Ex To 26, Z102 33 To 27, KFMC 30 To 24, JB105 30 To 22, KFRC 34 To 24, WANS-FM Ex To 30, KOAQ Ex To 22, Z93 Ex To 29, Y100 Ex To 21, WTIC-FM 16 To 13, WIFL Ex To 21, 94Q 29 To 24, WTIX 28 To 16, WTRY Ex To 29, WQXI Ex To 17, KCPX 30 To 15, WICC 28 To 22, FM102 Ex To 28, WXKS 28 To 23, WLOL-FM Ex To 28, WPRO-FM Ex To 21, 13K Ex To 29, WZUU 27 To 23, B97 Ex To 30, KC101 21 To 18, WKJJ Ex To 27, KIQQ 36 To 27, WBBQ 20 To 15, WHHY-FM Ex To 28.
SALES: Moderate in the East and Midwest. Fair in the West and South.

36 **33** **SEA OF LOVE** DEL SHANNON
ADDS: WBBF, WANS-FM, WSGN, KEGL, KFMD. **JUMPS:** Q106 27 To 24, WISM 22 To 18, WZZR Ex To 29, KOPA 24 To 21, KOFM Ex To 28, KJRB 30 To 26, KFI 29 To 26, Y103 30 To 27, KBEQ 29 To 25, KXXX 30 To 27.
SALES: Weak in all regions.

39 **34** **SOMEWHERE DOWN THE ROAD** BARRY MANILOW
ADDS: KOPA, KOAQ, BJ105, WABC-32, WZUU-27. **JUMPS:** WCAO Ex To 24, KCPX 15 To 11, WMC-FM Ex To 23, WFLY 30 To 27, KJR 22 To 19, KRBE Ex To 20, WBBF Ex To 22, KC101 Ex To 20, KTSA 27 To 22, KGW Ex To 18, WANS-FM 30 To 27, WSEZ 32 To 27, KIQQ 35 To 28, WISM 27 To 22, WMAK-FM 29 To 21, WZZR 30 To 25, Z102 30 To 26, WGH 5 To 3, KFI 27 To 24, WPRO-FM 23 To 19, WIFL 30 To 27, CKLW 29 To 22, WTRY Ex To 28, WTIX 29 To 26, WICC 25 To 19.
SALES: Fair in the Midwest and South. Weak in the East and West.

PRIME MOVER

40 **35** **ALL OUR TOMORROWS** EDDIE SCHWARTZ
ADDS: WOW-17, WAKY-24, WRQX, KOAQ, WKTI-22, KFRC, WZUU-26. **JUMPS:** WCAO 25 To 21, FM102 30 To 27, KFI Ex To 25, WFLY Ex To 28, KHFI 26 To 14, Z93 30 To 26, WOKI 31 To 23, WNCI 21 To 18, WIFL Ex To 30, WRVQ 16 To 13, WBCY 17 To 14, KFMD 23 To 20, WANS-FM Ex To 28, KOPA 26 To 23, WICC Ex To 26, WSEZ 15 To 11, KYXX 22 To 17, KBEQ 21 To 18, Q106 23 To 20, CKLW Ex To 30, KINT 26 To 17, WBSB 27 To 24, KOFM 29 To 25, WISM 21 To 17, KEEL Ex To 33.
SALES: Moderate in the Midwest. Weak in all other regions.

41 **36** **LOVE IN THE FIRST DEGREE** ALABAMA
ADDS: KRBE, Q106, WQXI, FM102-30, WAKY-20, WNCI-28, WKJJ, KOPA, KOAQ, KIMN, Z102-31, WROR-23, KBEQ. **JUMPS:** KEZR 12 To 8, KOFM 21 To 16, KFMC 22 To 19, WGSV 23 To 19, WANS-FM 28 To 23, KRQ 22 To 18, WAYS 6 To 3, KJR Ex To 20, WSGN 16 To 12, WRFC 21 To 14, KRAV 16 To 12, WMAK-FM 12 To 7, WZZR Ex To 28, WSKZ 16 To 12, WGH 20 To 15, Z93 Ex To 27.
SALES: Moderate in the South. Fair in the Midwest. Weak in the West and East.

HIT BOUND

46 **37** **SPIRITS IN THE MATERIAL WORLD** THE POLICE
ADDS: Y100, 94Q-28, KHFI, WPRO-FM, B97, WGCL-23, KYXX, CKLW, 92X. **Day-Part:** WOW. **JUMPS:** 96KX Ex To 31, WBBQ 30 To 25, WSKZ Ex To 23, WOKI 34 To 29, KOPA 29 To 26, KFI Ex To 29, KEZR Ex To 22, WKXX Ex To 28, Z93 Ex To 30, WANS-FM Ex To 29, WTIC-FM 29 To 23, Y103 33 To 25, WSEZ Ex To 34, KEYN Ex To 26, WIFL Ex To 29, Q106 29 To 26, KCPX 39 To 30, WTRY Ex To 30, WWKX 28 To 23, WXKS Ex To 25, KFMD Ex To 26, KLUC Ex To 26, KEGL 25 To 21, WICC 30 To 23, WSPT 24 To 19, KZZP 27 To 24, WIKS Ex To 23, WNCI 29 To 20, WHHY-FM Ex To 27, KINT 23 To 16, WKJJ Ex To 26, WKTI Ex To 21, KXXX Ex To 28, WBCY 27 To 18, Z102 34 To 29.
SALES: Breakouts in all regions.

HIT BOUND

12 **38** **YESTERDAY'S SONGS** NEIL DIAMOND

28 **39** **OUR LIPS ARE SEALED** GO-GO's

38 **40** **LET ME LOVE YOU ONCE** GREG LAKE

27 **41** **DON'T STOP BELIEVIN'** JOURNEY

37 **42** **MORE THAN JUST THE TWO OF US** SNEAKER

HIT BOUND

55 **43** **DADDY'S HOME** CLIFF RICHARD
ADDS: WROR-24, Z93, Y103-34, KFMD, WABC, KXXX, KRAV, 94Q, WSPT, FM102, WAKY-23, WGCL, KYXX, KOFM, KEEL, WNBC-30, KZZP-28, KIMN. **JUMPS:** KEZR 22 To 16, KINT 21 To 12, Q106 Ex To 30, WSGN Ex To 30, WQXI 19 To 15, KXOK 30 To 26, WGSV Ex To 28, WTIX Ex To 39, KCPX 40 To 29, KC101 30 To 27, KJRB 31 To 27, WHHY-FM Ex To 30, KFI Ex To 27.

48 **44** **BREAKIN' AWAY** AL JARREAU
ADDS: KEZR, KRBE. **JUMPS:** WGH Ex To 20, KHFI Ex To 30, KOFM Ex To 29, KEEL Ex To 30, WTIX 24 To 21, KFI Ex To 28, WAXY Ex To 30, KINT 12 To 6.
SALES: Fair in the West, and Midwest. Weak in the East and South.

51 **45** **ABACAB** GENESIS
ADDS: KTSA, KLUC, WGH-23, KCPX, KFI, WICC, KINT. **JUMPS:** WFLY Ex To 29, BJ105 Ex To 40, Q106 Ex To 29, WKTI 22 To 18, WSPT 22 To 18, WSKZ Ex To 24, KHFI 27 To 24, Z93 25 To 22, WNCI 16 To 13, WIFL Ex To 28, WBCY 16 To 10, KFMD 22 To 18, WBBQ 24 To 21, KXXX 14 To 6, WKXX 24 To 20, KYXX Ex To 28, CKLW 20 To 17, WTIX Ex To 35, KEGL 21 To 17.
SALES: Moderate in the Midwest. Weak in all other regions.

CASH SMASH

58 **46** **PAC-MAN FEVER** BUCKNER & GARCIA
ADDS: KHFI, JB105-34, Z93. **JUMPS:** WSEZ 29 To 25, Y100 5 To 2, WKXX 30 To 27, BJ105 Ex To 38, 13K 27 To 17, KIQQ 31 To 6, Z102 8 To 3, KFRC Ex To 37, KRTH Ex To 17, WPGC 11 To 6, Y103 34 To 30.
SALES: Good in the South. Moderate in all other regions.

29 **47** **OH NO** COMMODORES

BRING THE TALENTS OF DICK CLARK TO YOUR STATION.



PRESENTED BY HEARD ON A WEEKLY

RADIO CHART

TOP 100 SINGLES

January 30, 1982

LAST THIS WEEK WEEK WEEKS ON CHART

42 48 **LOVE IS LIKE A ROCK** DONNIE IRIS 7
 ADDS: WRQX, WICC. JUMPS: 96KX 31 To 28, KFRC Ex To 28, WOKI 23 To 17, WLS-FM 21 To 11, WBSB Ex To 28, KXKK 27 To 21, KLUC 23 To 18, WSPT 28 To 23, KHFI Ex To 29, WBCY Ex To 25, WKXX Ex To 29, WGCL 20 To 17, WXKS 27 To 18, KZZP 22 To 19, WSKZ Ex To 25.
 SALES: Moderate in the Midwest. Fair in the West. Weak in the East and South.

43 49 **MY KINDA LOVER** BILLY SQUIER 11

50 50 **MAIN THEME FROM "CHARIOTS OF FIRE"** VANGELIS 8
 ADDS: WKJJ, CKLW, JB105-35, Q105-30, KZZP-30, BJ105, WFI. JUMPS: KYYX 28 To 24, KCPX Ex To 37, KJRB Ex To 30.
 SALES: Fair in the West and Midwest.

34 51 **WHY DO FOOLS FALL IN LOVE?** DIANA ROSS 16

52 52 **IF I WERE YOU** LULU 11

45 53 **TAKE MY HEART** KOOL & THE GANG 17

68 54 **I BELIEVE** CHILLIWACK 3
 ADDS: WFLY, WOKI, WRVQ, WWKX, WRQX, WKXX, KZZP-27, WHHY-FM, WKTI, WICC. JUMPS: WCAO Ex To 25, KEZR Ex To 25, Q106 30 To 27, WBCY 28 To 22, KOPA Ex To 30, WTIK Ex To 40, KCPX Ex To 34, KBEQ 26 To 21.

62 55 **WHEN ALL IS SAID AND DONE** ABBA 3
 ADDS: WBBQ, KRQ, WTIK, WHHY-FM, KRBE. JUMPS: WSEZ Ex To 35, KBEQ 20 To 17, WISM 25 To 21, WLOL-FM Ex To 26, WSGN Ex To 31, KINT Ex To 24, WGH Ex To 22, 94Q Ex To 29, KYYX 30 To 25, CKLW 28 To 23, WGSV 28 To 22, KCPX Ex To 33, WMAK-FM Ex To 29, KFI Ex To 30, WICC Ex To 27.
 SALES: Moderate in the Midwest.

67 56 **CRAZY (KEEP ON FALLING)** THE JOHN HALL BAND 6
 ADDS: WTIK, KCPX, WLS, WLS-FM, WLOL-FM, KINT. Day-Part: WMAK-FM. JUMPS: WSPT Ex To 30, KFMD 26 To 23.

57 57 **WORLD WITHOUT HEROES** KISS 8
 ReADD: WXKS-29. Day-Part: WMAK-FM.

54 58 **FEEL LIKE A NUMBER** BOB SEGER & THE SILVER BULLET BAND 7

54 59 **COULD IT BE LOVE** JENNIFER WARNES 8
 ADDS: WOKI, KRBE. JUMPS: KFYE Ex To 24, WSGN 14 To 9, WZZR 29 To 26, WGH 11 To 7, KXOK 26 To 22, WNCI 25 To 22, KOFM Ex To 30, WGSV 20 To 15, KEEL Ex To 35, KKXX Ex To 30.
 SALES: Fair in the Midwest. Weak in all other regions.

HIT BOUND

60 60 **TONIGHT I'M YOURS** ROD STEWART 2
 ADDS: KRQ, WTIK, KZZP-29, WRFC, WHHY-FM, KIMN, Z102-32, WSKZ, KRTH, Y103-35, WFI, WTRY, 96KX, WFLY, Q106, KLUC, WSPT, WPRO-FM, WKJJ, WBCY, KOPA, WKXX, WGCL, KYYX, WICC. JUMPS: WWKX Ex To 25, WBSB Ex To 27, WBBQ Ex To 30, KBEQ 30 To 26, KKXX Ex To 29.

61 61 **TELL ME TOMORROW (PART 1)** SMOKEY ROBINSON 3
 ADDS: B97, WGSV, KEEL, WROR-25, KFRC. JUMPS: WCAO Ex To 30, WOKI 32 To 27, WISM Ex To 28, KCPX Ex To 40, WXKS 30 To 27, KINT Ex To 19.
 SALES: Breakouts in the East and West.

LAST THIS WEEK WEEK WEEKS ON CHART

HIT BOUND

77 62 **SHOULD I DO IT** THE POINTER SISTERS 3
 ADDS: WOKI, KEZR, WWKX, WISM, WZZR, WBBQ, WKXX, KYYX, KRQ, WTIK, KJRB, KIQQ, KRTH, Y103-36, KSLQ-30. JUMPS: WSEZ Ex To 33, KLUC Ex To 28, 94Q 30 To 27, WNCI Ex To 24, WTIK-FM 28 To 22, WXKS Ex To 30, WICC Ex To 24.

69 63 **LET THE FEELING FLOW** PEABO BRYSON 6
 Day-Part: WMAK-FM. JUMPS: CKLW Ex To 26, WTIK Ex To 37, WXKS 19 To 14, KIQQ 38 To 34, KFRC 28 To 23.
 SALES: Fair in the West and East.

70 64 **YOU'RE MY LATEST, MY GREATEST INSPIRATION** TEDDY PENDERGRASS 3
 ADDS: Z102-33, WFI. JUMPS: WKXX Ex To 30, WTIK 26 To 19, BJ105 Ex To 39, WRFC 30 To 24, KIQQ Ex To 32, Z93 29 To 23, WMC-FM 23 To 18.

47 65 **MY GIRL (GONE, GONE, GONE)** CHILLIWACK 19

79 66 **CALL ME** SKYY 3
 ADDS: Y100, FM102-24, WTIK-FM, 13K, KFI-23. JUMPS: CKLW 17 To 12, WXKS 4 To 1, KIQQ Ex To 19, KRTH 30 To 19.
 SALES: Good in the East. Fair in all other regions.

74 67 **LET'S GET IT UP** AC/DC 3
 ADDS: 96KX. JUMPS: KEGL 24 To 19, KIQQ Ex To 35, KFRC 38 To 33, WLS-FM Ex To 33, WKS Ex To 25.
 SALES: Breakouts in all regions.

76 68 **ONE HUNDRED WAYS** QUINCY JONES featuring JAMES INGRAM 3
 ADDS: WTIK, KJR, WRFC, KSLQ-29. JUMPS: 94Q 28 To 23, WAKY 22 To 18, WPRO-FM Ex To 20, KYYX Ex To 27, WGSV Ex To 30, WXKS Ex To 28.

73 69 **TONIGHT, TONIGHT** BILL CHAMPLIN 6
 ADDS: KOFM, WLOL-FM. JUMPS: KCPX 36 To 32.
 SALES: Fair in the West.

HIT BOUND

84 70 **BOBBIE SUE** OAK RIDGE BOYS 2
 ADDS: WISM-30, KRAV, WSPT, WAKY-19, Q105-29, WMAK-FM-22, WHHY-FM, KFI, Z93, WFI, WTRY, WICC. Day-Part: 94Q. JUMPS: WCAO Ex To 29, WAYS 20 To 17, WQXI 16 To 11, CKLW Ex To 24, KOFM 30 To 26, WTIK 39 To 29.
 SALES: Breakouts in the West, Midwest and South.

57 71 **KEEPING OUR LOVE ALIVE** HENRY PAUL BAND 8

50 72 **EVERY LITTLE THING SHE DOES IS MAGIC** THE POLICE 19

56 73 **PRIVATE EYES** DARYL HALL & JOHN OATES 23

86 74 **IF LOOKS CAN KILL** PLAYER 2
 ADDS: WISM, FM102, WNCI-30, WKJJ, KYYX, KOAQ, WHB. JUMPS: KCPX Ex To 38, KBEQ Ex To 30.

66 75 **WKRP IN CINCINNATI (MAIN THEME)** STEVE CARLISLE 11

87 76 **WANNA BE WITH YOU** EARTH, WIND & FIRE 2
 ADDS: Q106, WBBQ, Z102-34, KFI. JUMPS: KCPX 31 To 28, WXKS 24 To 15, KJRB Ex To 29, KIQQ Ex To 31, KINT Ex To 21.

53 77 **FALLING IN LOVE** BALANCE 10

LAST THIS WEEK WEEK WEEKS ON CHART

90 78 **WE GOT THE BEAT** GO-GO's 2
 ADDS: WNCI-27, WKXX, KCPX, BJ105, WRFC, WPGC-24. JUMPS: WXKS Ex To 26, KZZP Ex To 22, 13K 20 To 14.

61 79 **LITTLE DARLIN'** SHEILA 9

89 80 **867-5309/JENNY** TOMMY TUTONE 2
 ADDS: KFI, KFRC. JUMPS: KYYX Ex To 30, KIQQ 15 To 12.

81 81 **PERHAPS LOVE** PLACIDO DOMINGO and JOHN DENVER 3

72 82 **EVERY HOME SHOULD HAVE ONE** PATTI AUSTIN 7

63 83 **CASTLES IN THE AIR** DON McLEAN 15

75 84 **ANYONE CAN SEE** IRENE CARA 10

85 85 **MY GUY** SISTER SLEDGE 1
 ADDS: WGSV, KIQQ, KFRC, KHFI, KC101-30, WXKS, WABC, WICC. Day-Part: WAYS, WMAK-FM. ON: Y100, WQXI, WBEN-FM.

82 86 **SEASONS OF GOLD** GIDEA PARK featuring ADRIAN BAKER 6

87 87 **TAKE OFF** BOB & DOUG McKENZIE 1
 ADDS: WOKI, WGCL, CKLW, WANS-FM, WBCY, WTRY, WKS. ON: 96KX, KRQ.

88 88 **I'LL FALL IN LOVE AGAIN** SAMMY HAGAR 1
 ADDS: Q106, KINT, KEZR, KCPX, WLS-FM, WKS. Day-Part: KJRB. JUMPS: KKXX 31 To 25. ON: KFMD, BJ105, WGH.

89 89 **VOICE ON THE RADIO** CONDUCTOR 1
 ADDS: WGH, BJ105, WSKZ, KCPX, KFI, WXKS. ON: KIQQ.

83 90 **YOU CAN** MADLEEN KANE 6

65 91 **STEAL THE NIGHT** STEVIE WOODS 17

78 92 **START ME UP** ROLLING STONES 24

88 93 **NEVER TOO MUCH** LUTHER VANDROSS 18

91 94 **ARTHUR'S THEME (BEST THAT YOU CAN DO)** CHRISTOPHER CROSS 25

95 95 **GENIUS OF LOVE** TOM TOM CLUB 1
 JUMPS: WXKS 5 To 2.
 SALES: Moderate in the East.

85 96 **HEART LIKE A WHEEL** THE STEVE MILLER BAND 14

94 97 **IT'S MY PARTY** DAVE STEWART and BARBARA GASKIN 9

98 98 **TAINTED LOVE** SOFT CELL 1
 JUMPS: WSPT 26 To 21. ON: KKXX.
 SALES: Fair in the West and Midwest.

93 99 **SOUTHERN PACIFIC** NEIL YOUNG & CRAZY HORSE 7

92 100 **HERE I AM** AIR SUPPLY 20

LOOKING AHEAD

ONLY ONE YOU T.G. SHEPPARD
 ADDS: WSGN, WZZR, WBBQ, KOFM. ON: WGSV

NATURAL LOVE PETULA CLARK
 ADDS: WFI, BJ105. ON: WZZP

APACHE SUGAR HILL GANG
 ADDS: WGH. JUMPS: Y100 Ex To 20

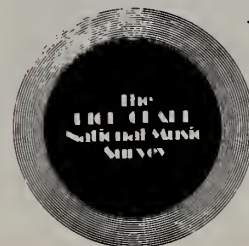
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166 LE ROUX • LAST SAFE PLACE • RCA
ADDS: WPLR, WLIR, WBLM, WKLS, KSJO, WRNW, KNCN, KEZY, KLLO, KSHE, KBPI, WLVO, WNEW, WHFS, WROQ, KMGH. **HOTS:** None. **MEDIUMS:** WLVO. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in South and Midwest; fair in others.



12 THE CARS • SHAKE IT UP • ELEKTRA
ADDS: None. **HOTS:** KZEL, KMET, KROQ, WROQ, WHFS, WNEW, KNAC, WLVO, KBPI, WSHE, WOUR, WLIR, WCCC, WPLR, WBLM, WCOZ, WBCN, WKLS, WMMS, WRNW, KNCN, KEZY, WAAF, KZAM, KLLO, KSHE. **MEDIUMS:** KMGH, WKDF, WABX. **PREFERRED TRACKS:** Title, Since, Think, Cruiser, Victim.
SALES: Good to moderate in all regions.

1 MOST ADDED

1 MOST ACTIVE

LP Chart Position

LP Chart Position

LP Chart Position

5 AC/DC • FOR THOSE ABOUT TO ROCK WE SALUTE YOU • ATLANTIC
ADDS: None. **HOTS:** KZEL, KMET, KROQ, WLVO, KBPI, WSHE, WOUR, WLIR, WCCC, WPLR, WBCN, WKLS, WMMS, WRNW, KNCN, WAAF, KLLO, KSHE. **MEDIUMS:** KMGH, WROQ, WBLM, WCOZ, KSJO, WKDF. **PREFERRED TRACKS:** Let's, Evil, Title, Venom.
SALES: Good in all regions.

47 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK
ADDS: None. **HOTS:** KZEL, KROQ, WROQ, WHFS, WNEW, KNAC, WSHE, WOUR, WLIR, WCCC, WPLR, WBLM, WCOZ, WBCN, WKLS, WMMS, KSJO, WRNW, WAAF, KLLO, WLVO. **MEDIUMS:** KMET, KNCN, KBPI. **PREFERRED TRACKS:** Title, Bits, Crimson.
SALES: Moderate to fair in all regions; weakest in South.

11 THE POLICE • GHOST IN THE MACHINE • A&M
ADDS: None. **HOTS:** KZEL, KMET, KROQ, WHFS, WNEW, KNAC, WLVO, WKDF, KSHE, WSHE, WOUR, WLIR, WCCC, WPLR, WCOZ, WBCN, WKLS, WMMS, WRNW, KNCN, KEZY, WAAF. **MEDIUMS:** KMGH, WROQ, KBPI, KLLO, WBLM, KSJO, KZAM. **PREFERRED TRACKS:** Spirits, Every, Secret, Rehumanize.
SALES: Good to moderate in all regions.

182 BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M
ADDS: None. **HOTS:** WOUR, WMMS, WAAF, WNEW. **MEDIUMS:** WSHE, WKLS, KSJO, KEZY, KLLO, WKDF, KBPI, WLVO, KZEL. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest; weak in others.

4 MOST ADDED

5 MOST ADDED

3 MOST ADDED

JANIS JOPLIN • FAREWELL SONG • COLUMBIA
ADDS: WNEW, WLVO, KSHE, KZAM, WAAF, WRNW, WLIR. **HOTS:** None. **MEDIUMS:** WLVO, WRNW, WPLR, WMMS, WHFS. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

163 PRISM • SMALL CHANGE • CAPITOL
ADDS: WLVO, WAAF, WRNW, WMMS, WBCN, WCOZ. **HOTS:** WAAF, KSJO. **MEDIUMS:** WLVO, WSHE, WABX, WOUR, WLIR, WPLR, WBLM, WKLS, KLLO, KBPI, KMET, KZEL. **PREFERRED TRACKS:** Don't Let.
SALES: Moderate breakouts in East and Midwest.

ALDO NOVA • PORTRAIT/CBS
ADDS: KZEL, WROQ, KBPI, KSHE, KLLO, WAAF, WKLS, WCCC, WOUR. **HOTS:** None. **MEDIUMS:** WPLR, WMMS. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

2 JOURNEY • ESCAPE • COLUMBIA
ADDS: None. **HOTS:** KMGH, KMET, WROQ, WSHE, WBCN, WMMS, KNCN, KEZY, KZAM, KLLO, WKDF, KBPI, WNEW. **MEDIUMS:** WPLR, WBLM, WCOZ, WKLS, KSJO, WAAF. **PREFERRED TRACKS:** Open, Beilevin', Crying, Stone.
SALES: Good in all regions.

18 QUARTERFLASH • GEFFEN
ADDS: None. **HOTS:** KMET, WNEW, WSHE, WABX, WLIR, WBLM, WMMS, KSJO, KNCN, KEZY, WAAF, KZAM, KLLO, WKDF. **MEDIUMS:** KZEL, KMGH, WLVO, KBPI, WOUR, WPLR, WCOZ, KSHE. **PREFERRED TRACKS:** Harden.
SALES: Good to moderate in all regions.

64 BLACK SABBATH • MOB RULES • WARNER BROS.
ADDS: None. **HOTS:** WMMS, WAAF, KMGH. **MEDIUMS:** WSHE, WCCC, WPLR, WBLM, WKLS, KLLO, KSHE, WLVO. **PREFERRED TRACKS:** Over.
SALES: Fair in all regions.

48 THE KINKS • GIVE THE PEOPLE WHAT THEY WANT • ARISTA
ADDS: None. **HOTS:** WSHE, WPLR, WRNW, KNAC, WNEW, WROQ, KROQ, KMGH. **MEDIUMS:** WOUR, WCOZ, KSJO, WAAF. **PREFERRED TRACKS:** Better, Destroyer, Title, Dial.
SALES: Moderate to fair in all regions; weakest in Midwest.

3 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC
ADDS: None. **HOTS:** KMET, KROQ, WNEW, KNAC, KSHE, WAAF, WSHE, WABX, WOUR, WLIR, WBLM, WCOZ, WBCN, WKLS, WMMS, KSJO, WRNW, KNCN, KEZY. **MEDIUMS:** KMGH, KBPI, KLLO, WCCC, WPLR. **PREFERRED TRACKS:** Waiting, Start, Limousine, Slave.
SALES: Good in all regions.

171 PETER CETERA • FULL MOON/WARNER BROS.
ADDS: WNEW, WKLS. **HOTS:** WLIR, WBLM, KSJO, KMGH. **MEDIUMS:** WPLR, WCOZ, KEZY, WAAF, KZAM, KLLO, WKDF, KBPI, WROQ, KROQ, KZEL. **PREFERRED TRACKS:** Limelight.
SALES: Weak in East; fair in others.

21 LOVERBOY • GET LUCKY • COLUMBIA
ADDS: None. **HOTS:** KZEL, KMET, WROQ, WNEW, WLVO, KSHE, WSHE, WOUR, WLIR, WPLR, WBLM, WCOZ, WBCN, WKLS, WMMS, KSJO, KNAC, WAAF, KLLO. **MEDIUMS:** KMGH, KROQ, KBPI, WKDF, WABX, WCCC, WRNW. **PREFERRED TRACKS:** Working.
SALES: Moderate in all regions; strongest in West.

101 SOFT CELL • NON-STOP EROTIC CABARET • SIRE
ADDS: WLVO, WKLS, WBCN, WPLR. **HOTS:** WLIR, KNAC, WHFS, KROQ. **MEDIUMS:** WMMS, WNEW. **PREFERRED TRACKS:** Tainted.
SALES: Moderate in East and West; fair in others.

1 FOREIGNER • 4 • ATLANTIC
ADDS: None. **HOTS:** KZEL, WABX, WLIR, WBCN, WMMS, KSJO, WRNW, KNCN, WAAF, KLLO, WKDF, WNEW, KMET. **MEDIUMS:** WBLM, KEZY, WROQ, KMGH. **PREFERRED TRACKS:** Waiting, Juke, Urgent, Night.
SALES: Good in all regions.

57 BOB & DOUG MCKENZIE • GREAT WHITE NORTH • MERCURY/POLYGRAM
ADDS: KZAM, WBLM. **HOTS:** WLIR, WPLR, WKLS, WMMS, KZEL. **MEDIUMS:** WCCC, WAAF, KLLO, KBPI, WHFS, WROQ. **PREFERRED TRACKS:** Take Off, Beerhunter, Donuts.
SALES: Moderate in all regions; strongest in West.

14 ROD STEWART • TONIGHT I'M YOURS • WARNER BROS.
ADDS: WROQ, WABX. **HOTS:** WLIR, WPLR, WMMS, WRNW, KEZY, KZAM, WKDF, WNEW, KMET, KMGH. **MEDIUMS:** WOUR, WBCN, WKLS, KSHE, WLVO. **PREFERRED TRACKS:** Title, Turks.
SALES: Good to moderate in all regions.

22 GENESIS • ABACAB • ATLANTIC
ADDS: None. **HOTS:** KZEL, WROQ, WHFS, WNEW, WKDF, WSHE, WOUR, WLIR, WCCC, WBCN, WKLS, WMMS, KSJO, WRNW, KEZY, WAAF, KSHE. **MEDIUMS:** KMGH, KNAC, WLVO, KBPI, WABX, WBLM, KNCN, KZAM, KLLO. **PREFERRED TRACKS:** Title, Dark, Reply, Another.
SALES: Good to moderate in all regions.

141 THE STEVE MILLER BAND • CIRCLE OF LOVE • CAPITOL
ADDS: None. **HOTS:** KBPI, WNEW. **MEDIUMS:** WOUR, WPLR, WBLM, WBCN, WMMS, WRNW, KEZY, WAAF, KZAM. **PREFERRED TRACKS:** Title, Heart.
SALES: Fair in East and West; weak in others.

60 TRIUMPH • ALLIED FORCES • RCA
ADDS: None. **HOTS:** WOUR, WMMS, WRNW, KNCN, WAAF, KLLO, KMGH. **MEDIUMS:** WABX, WCOZ, KSJO, WLVO, KMET. **PREFERRED TRACKS:** Goodbye, Magic.
SALES: Moderate to fair in all regions.

23 THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M
ADDS: WAAF, KSJO. **HOTS:** WBCN, WKLS, WMMS, KNCN, KZAM, KNAC, WHFS, KROQ, KMGH. **MEDIUMS:** WLIR, WCOZ, WNEW, KMET. **PREFERRED TRACKS:** Beat, Lips, This Town.
SALES: Moderate in South; good in others.

10 STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC
ADDS: None. **HOTS:** WABX, WBCN, WMMS, KNCN, KEZY, KLLO, WKDF, KMGH. **MEDIUMS:** WCOZ, WAAF, KZAM, WNEW. **PREFERRED TRACKS:** Leather, Draggin', Edge.
SALES: Good to moderate in all regions.

BOB WEIR • BOBBY & THE MIDNITES • ARISTA
ADDS: None. **HOTS:** WLIR, KMGH. **MEDIUMS:** WPLR, WRNW, WAAF, KZAM, KSHE, KBPI, WNEW, KZEL. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest; weak in others.

77 SAMMY HAGAR • STANDING HAMPTON • GEFFEN
ADDS: WBCN. **HOTS:** KMGH, WSHE, WCOZ, WMMS, KSJO, WAAF, KLLO, KSHE. **MEDIUMS:** KZEL, KMET, WROQ, WABX, WOUR, WLIR, WPLR, WBLM, WKLS, KNCN, WKDF, KBPI, WLVO. **PREFERRED TRACKS:** I'll Fall, One Way, Piece.
SALES: Moderate in all regions; strongest in Midwest.

24 OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS
ADDS: None. **HOTS:** KZEL, KMET, WSHE, WLIR, WCCC, WPLR, WCOZ, WMMS, KSJO, KNCN, WAAF, KLLO. **MEDIUMS:** KMGH, WROQ, WLVO, WOUR, WBLM, WBCN, WKLS, KSHE, WBPI. **PREFERRED TRACKS:** Over, Title.
SALES: Good to moderate in all regions; strongest in Midwest.

2 MOST ADDED

187 DONNIE IRIS • KING COOL • CAROUSEL/MCA
ADDS: WROQ, WCOZ, WBLM. **HOTS:** WLIR, WPLR, WKLS, WAAF, WLVO, KMGH. **MEDIUMS:** WABX, KBPI. **PREFERRED TRACKS:** Love Is.
SALES: Moderate in Midwest; weak in others.

WRABIT • MCA
ADDS: KMGH, KLLO, WRNW, KSJO, WKLS, WCOZ, WBLM, WPLR, WLIR, WOUR. **HOTS:** None. **MEDIUMS:** WMMS, KBPI, KZEL. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

7 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA
ADDS: None. **HOTS:** KZEL, KMET, WNEW, WLVO, KBPI, KSHE, KLLO, WSHE, WABX, WOUR, WLIR, WCCC, WPLR, WBLM, WCOZ, WBCN, WMMS, WRNW, KNCN, KEZY, WAAF. **MEDIUMS:** KMGH, KROQ, WROQ, WHFS, WKDF, WKLS, KSJO. **PREFERRED TRACKS:** Centerfold, Title.
SALES: Good in all regions.

146 THE HENRY PAUL BAND • ANYTIME • ATLANTIC
ADDS: None. **HOTS:** KMET, WNEW, WLIR, KEZY, KSHE, KBPI. **MEDIUMS:** KZEL, KMGH, WROQ, WSHE, WABX, WPLR, WBLM, WBCN, WKLS, WMMS, WRNW, KNCN, WAAF, WKDF, WLVO. **PREFERRED TRACKS:** Keeping.
SALES: Fair in all regions; strongest in South.

71 NEIL YOUNG & CRAZY HORSE • RE-AC-TOR • REPRISE
ADDS: None. **HOTS:** WLIR, WBCN, WNEW. **MEDIUMS:** WSHE, WOUR, WBLM, KSJO, WRNW, WAAF, KSHE, KBPI, WHFS, KMET, KMGH, KZEL. **PREFERRED TRACKS:** Southern, Shots.
SALES: Moderate in East and West; fair in others.



GO-GOING TO ASCAP — IRS/A&M recording group the Go-Go's, still going strong on the charts with its debut LP, "Beauty And The Beat," recently signed with the American Society of Composers, Authors and Publishers (ASCAP). Pictured in the **back row** are (l-r): Miles Copeland, president, IRS; Ginger Canzoneri, Go-Go's manager; Jay Bobberg, vice president, IRS; and attorney Emily Shenkin. Pictured in the **front row** are (l-r): Jane Wiedlin of the group; Mary J. Mennella, membership representative, ASCAP; and Charlotte Caffey, Gina Schock, Kathy Valentine and Belinda Carlisle of the group.

Dealers Rebound From The Effects Of Record Snowstorms, Cold

NEW YORK — For the second week in a row, record cold temperatures in many parts of the Midwest, East and South, coming on the tail end of unprecedented snowfalls, kept customers away from record stores, according to a **Cash Box** survey of retail outlets and one-stops. Nevertheless, no one surveyed felt that the last two weeks of adverse weather will significantly affect their first quarter earnings.

In Chicago, where temperatures early last week were as low as 52 degrees below zero, Ken Ryan, manager of Chicago One-Stop, said that while the cold kept people away, he did do some business during that period. "The first weekend, we were really hurting," he said. "But the second time around, people were better prepared for it. It was much better than we expected." Chicago One-Stop services six retail shops in Chicago. Adding that Jan. 16 was his worst day, Ryan said that "the resurgence began last Monday (Jan. 18)." He also expects that new releases from the record companies will help pull him out during the first quarter.

Jack Eugster, president of the Musicland chain of retail outlets, acknowledged that the cold weather did adversely impact record sales, but, like Ryan, did not feel that it will affect his first quarter revenues. "I guess we've had bad weather this year, but we forget how bad it's been in previous years," he said. "I really don't think it will matter, besides, it's pretty much over now." Musicland has 435 stores scattered all across the country. Eugster was unable to provide exact figures on how many of his

outlets were actually closed last week.

But Joe Bressi, vice president of purchasing of Stark Records and Tapes, was not quite as optimistic. "It's been costing us 25% in the first two weeks, and our biggest downs have been in the deep South," said Bressi. "It really doesn't take much." Stark, which has 125 stores distributed through 25 states, reportedly lost money on sidewalk sales and Bressi feared that a resurgence of business might not come as quickly as he would like.

"There will be trouble getting back some of this business because people don't automatically say 'let's go get that record we didn't buy when it got cold,'" said Bressi. "Thank God, it didn't happen before Christmas."

But Bressi seemed to be the lone pessimist in this survey as John Grandoni, vice president at Buffalo, N.Y.-based Cavages discounted the effects of the cold on his company's operations. "Our stores were only closed Monday the 11th, and this past Saturday (Jan. 16), three or four were closed," he said. "But this is Buffalo, and people here bounce right back again."

And in Atlanta, a city that was nearly crippled two weeks ago by its worst snowstorm on record, Alan Levinson, president of the 16-store Turtle's chain there, took the cold in stride after the snowstorm the previous week. "We were open Friday (Jan. 8), but we were closed only half of Wednesday (Jan. 13)," said Levinson. "But we are in business now, and I don't think this will have any effect on the first quarter."

Appeals Court Hears Goody Arguments

(continued from page 15)

despite the fact that Platt had dismissed a RICO charge against the defendants, the Judge had been correct in citing the charge as having a "cumulative adverse effect" on the jury in his decision to dismiss their final verdict.

However, Judge Mansfield questioned the reasoning of the defense lawyers on both these points, asking how Judge Platt could have found the racketeering charge unfair if the jury had been instructed to disregard it, noting that there was a lot of support on the record that Platt's call for a new trial had been "an abuse of discretion."

In his rebuttal to the arguments presented by the defense, Korman sharply criticized the attorneys, charging them with "gratuitous mudslinging" in their accusa-

tion that the Government had behaved unethically throughout the trial.

Last April, Sam Stolon, vice president of Sam Goody, Inc. was found guilty on one count of Interstate Transportation of Stolen Property (ITSP) and three counts of criminal copyright infringement, and the corporation was found guilty on one ITSP count and one infringement count. But on July 27, Judge Platt set aside the convictions and ordered a new trial.

Should the Appeals Court decide it does not have jurisdiction to hear the appeal, the Justice Department is expected to seek a writ of mandamus, an extreme measure in which a higher court overturns the ruling of a lower one.

A decision by the Court of Appeals is not expected until March.

Labels Up Cross-Promotion Efforts To Counter Flat Sales

(continued from page 5)

paings," White continued.

The Capitol executive added that it was up to the label's local managers to develop most cross-merchandising campaigns because it was easier to coordinate with area accounts and ascertainment of success was facilitated.

Emplying a similar philosophy in development of such promotions, WEA Corp.'s track record in this area features a diverse history.

Most recently, WEA co-sponsored, along with eastern Massachusetts AMC/Renault dealers and Boston radio station WBCN, a campaign promoting Elektra/Asylum's Cars and their latest LP, "Shake It Up." Twenty-two Strawberries stores participated in the promotion along with 20 ADAP stores.

In 1979, however, the WEA/Marantz Sweepstakes was bowed, a nationwide campaign which involved \$5 million in national radio and TV advertising. Prizes included a complete Marantz system worth \$2,100 and more than 1,000 record and tapes from the WEA catalog.

In recent years WEA has developed selective national campaigns including tie-ins with local dealers. One such cross-merch promotion was developed by WEA in conjunction with Malibu Grand Prix tracks in 20 markets involving more than 128 retail outlets. The May 1980 campaign was developed to promote then-current product by Van Halen, Linda Ronstadt and Genesis.

Cadillac Tie-In

The most recent WEA cross-merch efforts have reflected the growing attitude toward regional promotions. One such campaign involved Emmylou Harris and her Warner Bros. LP, "Cimarron" and Cadillac's new Cimarron model. WEA ran the promotion in Atlanta in conjunction with Record Bar stores and local Cadillac dealers last November. That promotion also included local radio.

The selective national campaign would

Wave Records Bows

NEW YORK — Wave Records, a new record label formed by Dan DeAngelis and Lou Magrino, recently bowed. Its first release will be "All Night" by Bonnie Forman. At the same time, DeAngelis and Magrino have formed Cameo Management as the promotional arm of Wave. In addition, Wave will be involved in remixing Montage artist CM Lord's "Flashback" single.

appear to be the avenue most used by PolyGram Records, Inc. Recently the label has bowed selective national campaigns involving product by Vangelis and Bob and Doug McKenzie.

According to Rod Singer, director of national merchandising for PolyGram, the McKenzie cross-merchandising push involved Canadian-based Molson's Beer and radio in five markets, including New York and Los Angeles.

With radio also part of the campaign, Singer said the plan is for PolyGram to tag Molson's in their ad for the McKenzie LP and for the beer company to tag the McKenzie LP, "Great White North," in their merchandising and advertising messages.

On Vangelis' *Chariots Of Fire*, the soundtrack from the movie about marathon running, Singer explained that the label had plans to tie in with major shoe vendors around the country such as Tom McAn and the Foot Locker outlets.

Singer said that before such a promotion could be finalized, "word of mouth had exposed the LP successfully, eliminating a need for that type of cross-merchandising

(continued on page 24)

Bluegrass Club Offers Line-Up

NASHVILLE — The Bluegrass Club of New York begins its 11th annual bluegrass series Feb. 20 with two shows featuring Doc and Merle Watson at the New York University (NYU) Loeb Student Center.

The line-ups for the four-date series include Feb. 20, Doc and Merle Watson, the Bluegrass Band; March 19, Bill Harrell and the Virginians; April 17, the Bluegrass Side of Peter Rowan, Charged Particles; and May 21, Banjo Blockbuster, featuring Bill Keith, Tony Trischka, Bela Fleck.

"I am extremely pleased with this year's series," commented producer Doug Tuchman. "I believe that show for show it is as good — if not better than — anything to date. Several of the performers are appearing for the first time on the series, and the music will range from the real hardcore traditional bluegrass to the progressive end of things."

The February and April shows will each include two performances — 7:30 p.m. and 10:30 p.m. — while the other dates will feature only one 8 p.m. appearance. For more information call the Bluegrass Club at (212) 687-9000.



GALWAY PLANS — After his recent performance at New York's Avery Fisher Hall, flautist James Galway was treated to a birthday party by RCA Records. Shown congratulating the artist are (clockwise from Galway) Michael Emerson, Galway's manager; Thomas Z. Shepard, division vice president, Red Seal, RCA Records; and Jack Craigo, division vice president, RCA Records — U.S. and Canada.

INTERNATIONAL

MIDEM Officials Forecast Increase In U.S. Attendance

(continued from page 5)

against piracy, counterfeiting and bootlegging, as well as examination of new proposals, will feature Jean-Loup Tournier, director general, SACEM (France); John Morton, president, International Federation of Musicians (U.K.); Tokugen Yamamoto, managing director, Warner-Pioneer (Japan); Guido Rignano, president, Dischi Ricordi (Italy); John Forrest, EMI Records (U.K.).

The panel on new delivery technologies, especially cable TV and satellite broadcasting, will be chaired by Coen Solleveld of PolyGram. The panel will include Michael Freegard, chief executive, Performing Rights Society (PRS) (U.K.); France Delahalle, general secretary, International Federation of Actors (France); Harm Van Der Wall, corporate planner, PolyGram (The Netherlands); Lucien Ades, president director general, Ades SA (France); Chris Wright, co-chairman, Chrysalis Records; and Norbert Thurow, director, German national group of IFPI.

In the area of talent showcases, 100 acts will appear in eight concerts over the five days of MIDEM. Among the highlights will be the "Consecration" galas, which will be the occasions for presenting MIDEM

Canadian Study Pessimistic On Industry's Health

(continued from page 5)

Louis Applebaum and civil servant Jacques Hebert, received dozens of briefs from Canadian music companies and organizations. But there were notable absences. WEA Music of Canada Ltd. and CBS Records Canada Ltd., the two largest multinationals, were not directly represented in the report except through the Canadian Recording Industry Assn. (CRIA).

While RCA Canada Ltd.'s Edward Preston appeared with CRIA at public hearings in Toronto, his firm did not submit a brief to the inquiry. Anthem Records Ltd., with some of the biggest selling domestic acts on its roster, was also unrepresented directly. Concert promoters and agents also declined to present their cases, as did RPM magazine, the self-proclaimed flagship of the Canadian recording industry.

On the other hand, PolyGram Inc. Canada, Capitol Records/EMI Ltd. of Canada, A&M Records of Canada Ltd., Quality Records of Canada Ltd., Attic Records Ltd. and Picwick Records Ltd. all submitted briefs.

PolyGram past president Tim Harrold also appeared before the committee in Montreal.

Awards to acts that reached the top positions in their respective countries during the year. On Jan. 26, Shakin' Stevens (U.K.), Rita Lee (Brazil) and Herbert Leonard (France) will receive MIDEM Awards; while on Jan. 27, Diane Tell (Canada), Ricchi e Poveri (Italy), Miguel Bose (Spain), and Kim Larsen (Sweden) will be honored.

Opening Gala

An MOR direction will dominate the opening gala Jan. 25. Hosted by Michel Legrand, the gala will feature Shirley Bassey, Vic Damone, Edie Gorme/Steve Lawrence, Jack Jones, Peggy Lee and The Lettermen. The show will be broadcast in the U.S. on Feb. 2 under the title *From Cannes With Love — MIDEM '82* and on TF1 television in France.

On the other hand, contemporary music will also be present at the convention Jan. 25 and 27. On Jan. 25, The Blues Band from the U.K. and ska band Madness, also of the U.K., will play on the same bill with American R&B group Shalamar. On Jan. 27, Marty Balin and Bob Weston of the U.S. will be featured along with the Cheetahs from Australia.

A special program on Jan. 26 will be the Alice Cooper Gala. Cooper, who will begin his European tour at MIDEM, will unveil his new stage show at the gala.

Performances by French acts will fill the final two days of performances. On Jan. 28, a "Nouvelle Affiche" (new names from France) gala will be held. Sponsored by RTL Radio, the show will feature performances by 21 of the top new acts on the French scene.

On the final day of the convention, Radio Monte Carlo will present another rock concert to round out the performances. The groups will be among the most prominent in France.

ARIA Bows Video Unit

MELBOURNE — The Australian Record Industry Assn. (ARIA) has formed a new video division for copyright owners or their representatives of video programs.

The video division will give advice on copyrights, assist in anti-piracy enforcement, provide a full-time secretariat in Sydney and make representations on behalf of members to government on matters such as sales tax, blank tape and home copying problems and so on.

Current members of the ARIA video division include CBS, EMI, RCA, Festival, J&B, K-tel, PolyGram, WEA, WBE, Starcall, Summit and World Record Club, along with KGC Magnetic Tape, *Reader's Digest* and Time-Life International.

Executive director of the ARIA is John L. Hayes.

INTERNATIONAL DATELINE

Australia

MELBOURNE — Australia's leading independent label — Mushroom Records — celebrates its 10th anniversary this year and commences celebrations with a big two-day concert at Melbourne's Myer music bowl. The concert will take place over the Australia Day weekend — Jan. 31 and Feb. 1 — and feature many of Mushroom's top acts, including **Sunnyboys, The Swingers, The Sports, Kevin Borich Express, Renee Geyer Band, Jo Jo Zep and The Falcons, Wendy and The Rockets, MEO 245 and The Models.** Negotiations are also being held to re-form some of Mushroom's biggest-selling acts — **Skyhooks** (which broke up in 1979) and **OL'55** (which split around the same time.) Skyhooks "Living in The '70s" LP sold almost 250,000 copies after its release in 1974, the highest sales of any LP in Australia for a locally produced LP. Mushroom's birthday concert will be filmed for a national TV special and recorded on 24-track for a probable live LP. Skydiving exhibitions and fireworks displays are also planned. A radio special, *The History of Mushroom Records*, will be relayed from Melbourne's 3XY to major stations around Australia over the concert weekend.

Flourishing independent label Regular Records has scored its first gold single for sales of **Mental As Anything's** "If You Leave Me Can I Come Too," the group's first national Top 10 hit. Meantime, the Mentals' third album, "Cats and Dogs," produced by **Bruce Brown and Russel Dunlop** (previous LPs were done by **Cameron Allen**), has gone gold (25,000 copies) just two weeks after release. Mentals' manager **Jeremy Fabinyi**, brother of Regular's MD, **Martin Fabinyi**, is in the States this week discussing international release for the Mentals.

allan webster

Canada

TORONTO — **Luciano Pavarotti**, who recently earned the distinction as the first foreign classical artist to earn a gold record in Canada in several years, packed them in at \$50 a ticket Jan. 17 at Massey Hall in Toronto, then appeared at a \$250 a plate charity function that night... Speaking of Massey Hall: the new glass geodesic facility is scheduled to open late this year. We told you earlier of a three-record issue by leading Canadian artists to support the financing of the hall, but those efforts pale by comparison to newspaper magnate **Kenneth Thomson** (whose late father of Fleet Street fame pioneered the Canadian and British industry). A contest has been held in recent months to find a name for the new hall. When young Thomson forked over \$4 million, the largest-ever Canadian contribution to the arts, a name was quickly found: the **Roy M. Thomson Hall**... Liz

Braun, of whom it can be said has been unfailingly professional as national press director for CBS Records Canada Ltd., has left the firm to join the Wellesley Group, a publicity adjunct to McLaren Advertising. She has always been well-liked and has been inspirational (if not sobering) for the careers of many writers and editors in this country. She will be missed. Her replacement will be **Linda Spearen**... Panasonic will sponsor an "all-star band" award series to be given at Juno time... **Soft Cell's** disc is rapidly approaching 40,000 sales in Canada and may be the next in a series of unusual acts to break first in Canada in the North American market. It's doubtful the group will tour here before the summer... PolyGram says the new **MacGarligles** disc is complete. Worldwide release is expected later in February

kirk lapointe

United Kingdom

LONDON — As far as live performance goes, MIDEM '82 looks set to improve over last year's offering. This year, **The Blues Band** and **Madness** are already planning to appear... **Chris Marshall** has joined Ariola/Arista as national promotion manager, following four years at EMI working with the Harvest, Motown and EMI labels. In his new position at Arista, he will be responsible for promotion covering Radio One, Capital, Radio Luxembourg and all TV stations.

BBJ International's music division has entered into an exclusive agreement with Orbis Publishing Limited to compile and license a series of 30 double albums on Orbis' behalf to accompany its new weekly publication, *The History of Rock*, which will eventually build into a comprehensive rock encyclopedia.

The British Phonographic Industry (BPI) won an important victory the week before Christmas in its battle to prevent illegal Canadian imports from entering the U.K. The Court of Appeals upheld the July 1981 decision of the High Court and confirmed injunctions prohibiting the import of certain Canadian pressing by **Warren Goldberg**, Warrens Records Ltd., Simons Sales Stores, and Simons Records Ltd. Also, the BPI was awarded the costs of the appeal. The defendants sought to raise a European defense by alleging that, although if directly imported from Canada the records would be illegal, the fact that they entered the U.K. via Holland had the effect of making them parallel imports subject to EEC law relating to free movement of goods. This argument has now been rejected by the High Court and the Court of Appeal. BPI legal adviser **Patrick Isherwood** said, "The BPI will be proceeding with the case, to trial if necessary. An important principle is at stake which affects not only the record industry but many other industries as well."

paul bridge

INTERNATIONAL BESTSELLERS

Germany

TOP TEN 45s

- 1 Polonaise Blankenese — Gottlieb Wendehals — Master
- 2 Tainted Love — Soft Cell — Vertigo
- 3 Cambodia — Kim Wilde — RAK
- 4 One Of Us — ABBA — Polydor
- 5 It's My Party — Dave Stewart & Barbara Gaskin — Stiff
- 6 Skandal Im Sperrbezirk — Spider Murphy Gang — Electrola
- 7 Sharazan — Al Bano & Romina Power — Baby
- 8 Du entscheidig... I kenn' di — Peter Cornelius — Philips
- 9 Rock 'n' Roll Gypsy — Helen Schneider — WEA
- 10 Physical — Olivia Newton-John — EMI

TOP TEN LPs

- 1 The Visitors — ABBA — Polydor
- 2 Alles Liebe... — Nana Mouskouri — Philips
- 3 For Those About To Rock We Salute You — AC/DC — Atlantic
- 4 Der Ernst des Lebens — Ideal — Eitel Imperial
- 5 Morning Has Broken — Cat Stevens — Island
- 6 Dolce Vita — Spider Murphy Gang — Electrola
- 7 The Simon & Garfunkel Collection — Simon & Garfunkel — CBS
- 8 Hitparade der Schlumpfe 2 — Die Schlumpfe — K-tel
- 9 Traumerlen 3 — Richard Clayderman — Teldec
- 10 Ideal — IC

—Der Musikmarkt

Italy

TOP TEN 45s

- 1 Reality — Richard Sanderson — Delta
- 2 Cicale — Heather Parisi — CGD
- 3 Sharazan — Al Bano e Romina Power — Baby
- 4 Il Ballo Del Qua Qua — Romina Power — Baby
- 5 Every Little Thing She Does Is Magic — The Police — A&M
- 6 Arla Di Casa — Sammy Barbot — WEA
- 7 You Can't Stay The Night — Miguel Bose — CBS
- 8 Lo Devo Solo A Te — Pupo — Baby
- 9 Wordy Rappinghood — Tom Tom Club — Island
- 10 Bette Davis Eyes — Kim Carnes — EMI

TOP TEN LPs

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

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 Daddy's Home — Cliff Richard — EMI
- 2 Get Down On It — Kool & The Gang — De-Lite
- 3 The Model — Kraftwerk — EMI
- 4 Oh Julie — Shakin' Stevens — Epic
- 5 Begin The Beguine — Julio Iglesias — CBS
- 6 Why Do Fools Fall In Love? — Diana Ross — Capitol
- 7 Don't You Want Me — Human League — Virgin
- 8 I Could Be Happy — Altered Images — Epic
- 9 Waiting For A Girl Like You — Foreigner — Atlantic
- 10 Beln' Bolled — Human League — EMI

TOP TEN LPs

- 1 Greatest Hits — Queen — EMI
- 2 Pearls — Elkie Brooks — A&M
- 3 For Those About To Rock We Salute You — AC/DC — Atlantic
- 4 Begin The Beguine — Julio Iglesias — CBS
- 5 Ghost In The Machine — The Police — A&M
- 6 Prince Charming — Adam & The Ants — CBS
- 7 Non-Stop Erotic Cabaret — Soft Cell — Some Bizzare
- 8 Architecture & Morality — Orchestral Manoeuvres In The Dark — Dindisc
- 9 The Simon And Garfunkel Collection — CBS
- 10 Best Of Blondie — Chrysalis

—Melody Maker

MUSIC PUBLISHING

Publishers Adopt Aggressive Stance In Era Of Limits

by Marc Cetner

In contrast to their traditionally conservative image, music publishers today represent perhaps the most aggressive segment of the recording industry. Over the past several years, publishers have not only shown the wherewithal to cope with the harsh reality of diminished mechanical income, but also they have been looking ahead and are poised to exploit the potentials of the new entertainment technologies.

While the recorded song copyright remains the cornerstone of the publishing business, the flat sales and belt-tightening posture of the industry in general have forced publishers to employ a full spectrum marketing approach in order to expand other areas of income. And despite the continued healthy state of performance income, publishers have intensified their expansion efforts in such areas as the commercial jingles market, motion picture and television soundtracks and sub-publishing and split-copyright agreements.

This era of accelerated exploitation is further evidenced by the influx of publishing company special projects divisions, which are pursuing every avenue of potential income —



from beautiful music stations and record companies to summertime pops orchestras — with specially designed song packages. Even the professional manager's role as "songplugger" has changed into more of an A&R/artist development position with publishing's changing face.

1982 signals the first full year of the increased mechanical royalty to four cents from 2.75 cents, but the advent of new home entertainment mediums — pay and cable TV, satellite transmission and video discs and cassettes — may yet prove to be the real

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Tools of the trade!



Real professionals work with real professional tools. Our professional managers and directors pursue their craft by bringing you those special reference materials that could help you make your next music project—your best music project! Here are unique creative catalysts from the music publishing company that has the most to offer! More copyrights—more super standards and more popular songs from more of the music world's greatest catalogs—Robbins Music, Leo Feist, Miller Music, Unart Music and United Artists Music Co.

Our basic **10-VOLUME LIBRARY** provides professionals with the actual songs while our **CLASSIFIED/ALPHABETICAL CATALOG** organizes these great songs in hundreds of working categories. The United Artists Music **DISCOGRAPHY** is history itself! It's a history you will surely enjoy as you read the authoritative profiles of each song—when that song was written, who wrote it, how and where it was introduced, its chart and sales action, and all those incredible recordings that have made every song listed in our **DISCOGRAPHY** a living classic! It's all here and it's everything you ever wanted to know about today's and yesterday's music but were afraid to ask **other** publishers!

Our tools are your tools upon request if you are an A & R Director, Advertising Agency Account Executive or Creative Director, Film or Theatrical Producer. Send requests on your letterhead to our Professional Department for the complete set.

United Artists Music

Los Angeles 6753 Hollywood Boulevard/Los Angeles, California 90028/(213) 469-3600
New York 729 Seventh Avenue/New York, New York 10019/(212) 575-4600
Nashville 1013 Sixteenth Avenue South/Nashville, Tennessee 37212/(615) 327-4594



CASH BOX SPOTLIGHTS MUSIC PUBLISHING

Communication: Key To Song Development

by Robert Santelli

There are no hard and fast rules concerning the successful development of a song, but one word which pops up time and time again when discussing the topic is "re-write." According to Sue Patton of Nashville's Tom Collins Music, "re-write is indeed the name of the game. When a song or song idea comes to our attention and we think it has potential, it may take three or four re-writes before it even gets presented to an artist or producer. All the while, of course, the communication is open and strong between the writer and us. But inevitably, what comes in as a song idea has to be re-structured according to current needs."

Securing a song contract from a music publisher is a difficult task, especially for newcomers without the necessary contacts. Most music publishers sift through literally hundreds of solicited and unsolicited songs each week, making competition very keen. However, for the songwriter, the advantages of landing a publishing deal with a music publisher far outweigh the barriers that often preclude an eventual sale.

"The most important benefit is that a good

music publisher is in the ideal position of being able to get a song out with an established artist so the songwriter can realize some real money," continues Patton. "We make it our business to know first-hand what artists and



"Songs in which the lyric line involves two people and some aspect of their relationship are the easiest to get recorded because this is the kind of theme almost everyone can relate to."

—Irwin Robinson

producers are in the studio and what their song needs might be. This knowledge makes it a whole lot easier to land a song with the right people."

Adds Jay S. Lowy, vice president and

general manager of Jobete, "The music publisher offers direct contact, professionalism, and the ability to deliver and close. That is, to go beyond the point where someone merely 'expresses interest,' to the ac-

cent shot at success: a strong melody, a solid hook and a universally relevant lyrical theme. "Songs that seem to be the easiest to get recorded," explains Irwin Robinson, president of Chapel Music, "are songs, especially in the MOR field, where the lyric line involves two people and some aspect of their relationship."

The reason, he says, is that such a theme "is something most everyone can relate to, as opposed to writing about, say, clouds in the sky. That's a much harder thing to sell, although that's not to say it doesn't happen on occasion."

One of the biggest misconceptions concerning songwriting is the belief that a song idea must come from inspiration. Music publishers are quick to point out that aside from "inspired songwriting," a writer must also be able to "write to order." Often songwriters will work for a specific artist or from a specific idea or title, as in the case of television or film. Writers need to be disciplined enough to accept the challenge of not only assignment writing, but also composing with a deadline in mind — and still be able to produce a song with the same qualities as one that was written strictly from inspiration.

"Some writers can whip out a song in two or three days," says Patton, "but then again, I've seen writers who labor over a word for two or three weeks. It's different with each writer and each situation. Good writers who work under pressure because a producer needs an up-tempo crossover tune in 48 hours are hard to find. Somehow, somehow, they find the ability

(continued on page MP-10)

COMBINE MUSIC GROUP

Combine Music
Music City Music (ASCAP)
Southern Nights Music (ASCAP)
Resaca Music
Larry Gatlin Music
Sweet Baby Music
Dropkick Music
Tennessee Swamp Fox (ASCAP)
Vintage Music
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Silver Soul Music
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MUSIC HEARD AROUND THE WORLD!

CASH BOX SPOTLIGHTS MUSIC PUBLISHING

Print Sales Spur Upgraded Promo Efforts By Publishers

by Fred Goodman

In the quest to keep songs before the public, music publishing companies are becoming increasingly active in the marketing of their catalogs. On the consumer end, newer, higher quality folios and books are being produced, while on the professional front, publishers are offering complete reference guides and aids of previously unknown scope.

Utilizing the theme of "Full Spectrum Marketing of the Copyright," United Artists Music has, in the last year, distributed over 4,000 professional folio packages to producers, managers, and artists. Aside from the traditional area of record exploitation, the complementary package, which features 250 of the top standards and popular songs from its catalogs, was designed to facilitate use of United Artists properties in commercials, video, theatrical and television properties, films, concert presentations and music print licensing. According to Vic Guder, vice president of professional divisions for United Artists Music, the package has worked well as a spur to the use of the company's songs.

Continuous Requests

"I recently made an analysis of our mechanical licensing over the last year," said Guder, "and we showed a 17% increase in the last 12 months, despite slow activity in the

record business. The package is making people more aware of what we've got. We've seen a continuous request for the kits from producers, and its life span seems on-going."

Aside from print packages, publishers have assembled recorded sets to promote their catalogs. Earl Shelton, president of Mighty Three Music, reports that his outfit is in the process of updating its two-year-old four-album set with new material that will bring the package total to six or seven discs. Similarly, MCA Music president Leeds Levy said that his company has made strong use of a four-LP sampler featuring excerpts from 200 songs, tying it with a 400-title song book. Levy noted that while the sampler was available to all professionals, it was assembled with "television and picture exploitation in mind."

The motion picture and television arenas have been shaping up as special targets of the music publishers. Al Cooley, general manager of Combine in Nashville, reports that his company continues to rely heavily on traditional song plugging. "We're the most active pluggers in Nashville, and we're very aggressive," he said, citing the fact that the company's greatest strength continues to come from staying on the streets. However, he added that Combine is now "trying to break into movies" and that the most useful tool ap-

pears to be print. Subsequently, the company has assembled print brochures as tear-outs in professional journals.

Kits Prove Useful

Overall, the print and recorded packages

Guder. However, once the overtures are made, follow-up contact is usually handled in the best of the song plugger tradition.

"A month or two after we send out the compilation, we follow it up," said Mighty Three's



"A month or two after we send out the compilation, we follow it up by pulling out certain songs and making suggestions."

—Earl Shelton

"We always try to find out if what we sent was suitable."

—Connie Heigler

have aided publishers in making an initial introduction to prospective users, while demonstrating the depth of their catalogs. "The kit has really reinforced our day-to-day contact with users," said United Artists'

Shelton. "Bill Lacy, our professional manager, will pull out certain tunes and make suggestions." Adds Connie Heigler, vice president of publishing administration for

(continued on page MP-12)

*The Acuff-Rose family of publishers
is grateful for
the following recent
hits*



EDDY RAVEN • DEALING WITH THE DEVIL
JOHNNY RODRIGUEZ • LOVE LOOK AT US NOW
CHARLEY PRIDE • YOU WIN AGAIN
HANK WILLIAMS, JR. • KAWLIGA
ROY ORBISON & EMMYLOU HARRIS • THAT LOVING
YOU FEELING
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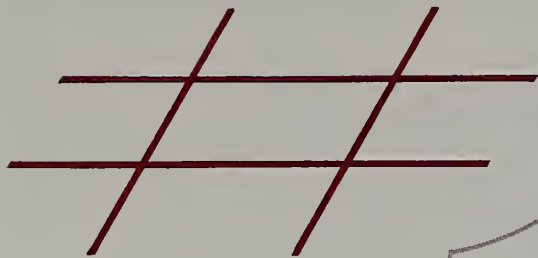
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GENE WATSON • NO ONE WILL EVER KNOW
EDDY RAVEN • PEACE OF MIND
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CASH BOX SPOTLIGHTS MUSIC PUBLISHING

Although they all project that cable television will grow a great deal in 1982, music publishers, for the most part, have adopted a realistic attitude towards using the medium. According to a recent **Cash Box** survey, most agree that performance and synchronization licenses should remain matters of individual negotiation without additional legal regulation. The survey further found a similar attitude about the use of videodiscs and videocassettes, although several publishers

Publishers Look Ahead To Cable TV, Video Potential

by Larry Riggs

praised their value as promotional tools for artists.

In view of cable television's phenomenal growth in 1981 and the rise of such services as the Warner-Amex Satellite Entertainment Company's Music Television (MTV) and

Heartbeat Media, most publishers were bullish on cable television. "Cable will grow greatly," said Leonard Feist, president of the National Music Publishers Assn. (NMPA). "The number of channels will increase the variety of programming, and this will increase the number of means for communicating music."

Herb Eiseman, president of 20th Century-Fox Music, echoed Feist's predictions. "I don't think there's any question that cable is the major technology of the future," he said. "I think it is only a matter of time before it becomes a big source of income." And, adds Mel Ilberman, vice president and general manager of CBS Songs, "I see tremendous potential in it. As the world turns, we get more and more outlets for our music."

Cautious Approach

Despite such rosey predictions, most publishers are waiting before they plunge headlong into cable television. "Everybody is still feeling their way," said 20th's Eiseman. "We have plans to use it but they are strictly experimental," added Arnold Rosen, vice president and general manager of Warner Bros. Publishing. And Bob Davis, president of Riva Records (Rod Stewart's publisher), says,

"I certainly think cable is worth investigating and analyzing for music-formatted shows."

On the other hand, Mike Mahoney, president of Don Kirschner Cable, does plan to use it, but not at any time in the foreseeable future. "We haven't done anything in music for basic cable," he said. "But we did do a special for Showtime on a country music festival in West Virginia." Mahoney added that "we are planning a weekly music show on cable utilizing Don (Kirschner's) expertise in music, but it won't come around anytime in the near future."

One problem presented by cable television is what to charge for licensing fees. "It presents a problem," said Bob Lowery, president of the Lowery Group of music publishers. "You don't know what to charge or what the traffic can bear, and there's not a standard rate and nothing to set one by."

For the most part, publishers that agreed this matter should be negotiated between their companies and the other parties involved. "I'd like to see the industry set standard fees on its own," said Lowery. "But we're not in a unified situation right now. I remember this question came up at the last NMPA board meeting, and there was lots of discussion, but no clear cut answer."

Added Feist, "I don't see why it is necessary to have a compulsory license in the cable field. I think that a fair and equitable rate can be achieved in the open marketplace."

Twentieth's Eiseman does not think a separate agency is needed to establish cable

(continued on page MP-10)



"I don't think there's any question that cable is the major technology of the future. I think it's only a matter of time before it becomes a big source of income."

—Herb Eiseman

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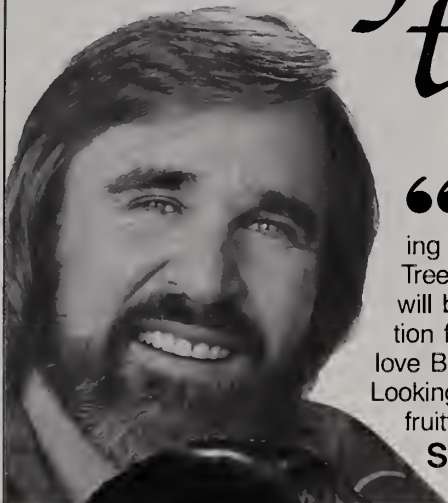
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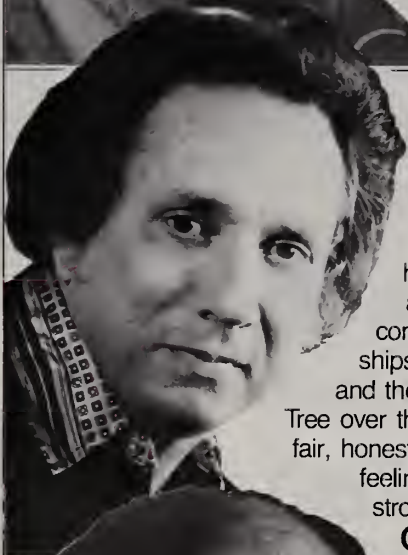


CASH BOX SPOTLIGHTS MUSIC PUBLISHING

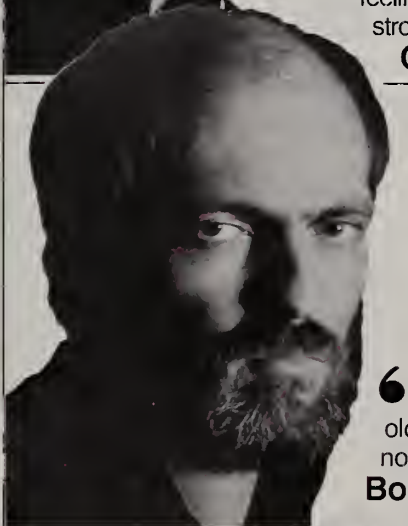
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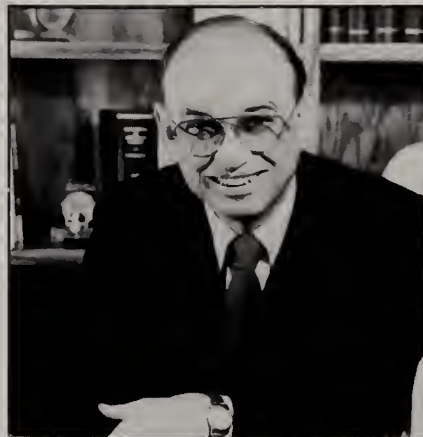


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“You can’t stand still. It’s amazing how many people are still doing business the old way.”

—Ed Cramer

Publishers Adopt Aggressive Stance In The Era Of Limits

(continued from page MP-1)

motherlode for copyright exploitation in the future.

“The record business is no longer as predominant in music publishing as it once was,” according to United Artists Music president Harold Seider. “It’s still a major outlet, but you don’t see it having that 20% growth rate like it did in the mid-1970s.”

Seider went on to say that the primacy of the standard recording copyright still prevails, but that it is not the only outlet of exploitation. “We’ve anticipated this slowdown and look at the record industry not as a sick business but as a stabilized one,” he said.

Publishing, on the other hand, remains one of the healthiest segments of the music industry. Its blue chip stature was perhaps most graphically illustrated in 1981 when three of the world’s most prestigious publishing houses — The Lord Grade Associated Communications Corp.-owned ATV, 20th Century-Fox Publishing and The Bertelsman Co.-run Interworld Group — drew top dollar

bids after being placed on the open market to help bolster slumping operating revenues at their parent conglomerates. Smaller scale purchases, including Chappell Music’s buy of the new music heavy Virgin Music catalog and Welk’s Music takeover of the country rich Pi-Gem catalog, further underscored publishing’s stability.

But while publishers continue to look for acquisitions, new writers and writer-artists, and work closely with the record labels, those firms with a depth of catalog are finding ways of offsetting the lukewarm sales of the recording industry.

Like other chief publishing firms with strong catalogs, United Artists has refused to depend solely on the record business and has expanded heavily into commercials. According to Seider, one of the chief attributes of advertising music is that it is repeat business.

“We’ve had some of the same sponsors for the past 15 years, and a great copyright like ‘Nobody Does It Better’ has been used in a

(continued on page MP-12)



“The song will survive and flourish with the new technologies of the ’80s the way it did with the ’60s and ’70s.”

—Hal David

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CASH BOX SPOTLIGHTS MUSIC PUBLISHING

Writer-Publisher Communication Is The Key To Song Development

(continued from page MP-3)

to burn the midnight oil and miraculously come up with the right song."

Most music publishers employ at least a few staff writers to handle composing chores, and they usually look to these in-house writers for songs first. However, nearly all publishers maintain an on-going relationship with a group of independent writers which act almost as an extension of the staff. Explains Lowy: "We'll tell them the types of songs we're after. We may not always accept all their material, but they know that they have an open door. They know they will get an honest listen and an honest response."

How then does a writer present a song to a music publisher?

Most songs are submitted on cassettes. Usually three to five of the writer's best tunes are selected for presentation. If a songwriter is unknown in publishing circles, a good approach, according to publishers, would be to present the material through a manager or lawyer who is "known."

"Contacts are extremely important in getting a tape heard," says Leonard Golove, vice president and legal counsel for Gefen-Kaye publishers. "There's no way in the world we could give a thorough listen to all the tapes and songs that are sent to us. We tried for years, but it just can't be done. So today we say unless somebody we know and respect tells us to listen, we won't listen. There are so many songwriters and so many songs out there that unless you know who it is who's bringing a song or tape to you, you're not going to be able to listen."

If a particular song makes it through the initial stages of the screening process, it is analyzed from both musical and lyrical points of view. Constructive criticisms are then made and passed along to the writer and re-writes are suggested — as many as it takes to make the tune acceptable for a demonstration recording.

"If a new writer comes into our office with a good idea or a good melody, but appears to have a little something lacking, we have

writers' rooms upstairs — four rooms that we had built especially for songwriters where they can go off by themselves and not be bothered," explains Bob Jennings of Acuff-Rose. "Once in a while we'll have a promising young writer and we'll put him with one of our experienced, more proven songwriters and sometimes the combination works out just fine."

Jo Ann Boris of the Entertainment Company adds, "if we hear something that's really good for an artist we're working with, we'll negotiate with the writer for the publishing rights of the song. If it's just a really good song, but not something we necessarily need, we'll probably pick it up if we feel we can get a cover. I would have to say, however, that a song has to be very strong for us to pick it up without having an artist that we're involved with in mind."

The next step involves the process of legally protecting the song and plotting out a demonstration recording plan. A strategy is agreed upon as to what type of instrumentation and what kind of vocal style should be used in the recording of the song. The "demo" is used by the publisher as the primary key to securing a recording of the tune by an artist, preferably one who's well-established.

After the demo is completed, it is once again scrutinized by the publisher's staff and if all is deemed satisfactory, another plan is devised dealing with who in the company will contact what acts and what producers. The plan will usually be followed through until the song is ultimately recorded and released. Then copies of the song will be sent out to sub-publishers throughout the world and sent in for sheet music preparation. In some cases, depending on the type of song, it may be submitted for radio and television use as well as for use in advertisements and commercials. In short, the song will be exploited in all ways possible in order to garner the greatest amount of revenue.

"There's just so many ways to utilize a song — posters, advertising, lots of other channels," adds Boris. "I don't think publishers

can afford to rely only on records. I think they have to be imaginative and creative and find those areas where songs are being used. I mean, music is all over the place."

Large publishing companies often seem to have somewhat of an advantage in maximizing a song's potential since many of them are also directly associated with, or own outright, production, film, and television companies where new songs are in constant demand. The Entertainment Company, for example, is involved in the television program *Fame*, and last year, produced three film soundtracks aside from its standard publishing projects.

But according to Golove, songwriters that are just breaking into the business probably stand a better chance with a smaller company since "most major publishers are in no position to train or wait for a songwriter to mature."

Once a song has been recorded, it's the publisher's responsibility to attend to the voluminous amount of paperwork that's involved in music publishing, in addition to making sure the previously negotiated percentage of the profits gets to the songwriter. Traditionally, the writer shares the

mechanical income with the publisher on a fifty-fifty basis. In terms of performing income, music licensing organizations such as BMI, ASCAP and SESAC pay the writer directly, without going through the publishing company.

Can a songwriter expect a lasting relationship with a music publisher once he's proven himself?

"He sure can," says Acuff-Rose's Jennings. "The biggest thing we do here is to show the writer what we can do for him on a long-range basis, not just for one song. We try to build writers. Instead of just having a song we think we can do something with, we try and look a little farther down the road. We talk about our foreign affiliates and our past financial success. We also point out that we have writers like Mickey Newbury, Don Gibson and others that came here and stayed here and consequently, now have huge catalogs."

Adds Jobete's Lowy: "I think most publishing companies try to treat songwriters fairly and try to make them feel as comfortable as they possibly can. After all, what's good for the songwriter will sooner or later be good for the publisher."

Publishers Are Poised To Exploit Vast Income Potential Offered By Video

(continued from page MP-6)

licensing fees. "Agreements for cable should be not too unlike what we have for network television with ASCAP and BMI," he said. "I would not like to see either one supplanted or replaced."

Video Future Uncertain

The publishers are almost equally as hesitant about using videodiscs and videocassettes. "Neither have been that profitable so far," said Eiseman. "We haven't had that much to license, but I think that cable will probably far surpass videodiscs and videocassettes."

But Felix DePalma, manager of talent development at Kirshner, is putting some of his money on videodiscs and cassettes. "We just did a videodisc package with Billy Preston and Smokey Robinson," he said. "It was released in September, and so far, it's doing all right." He remarked that he has no current plans for any more videodiscs.

Lowery is banking on the future of video as well. "We're going to have to move because they're building the new Atlanta subway through our studio now, and I'm planning to build a new studio with a soundstage for videotaping," he said. He also thinks that video might be useful for labels to offset the cost of touring. "After we brought videotapes to Alicia Bridges in Europe, her record sold two million copies in the U.S.," he says. "And that was after her record had pretty much run its course here."

One reason why publishers may hesitate on licensing video is what Riva's Davis describes as "standoff clauses" in artists contracts with record companies. "Most record companies now use videotapes for promotional purposes," he said. "They're very expensive to produce, and the question of who pays for it comes up." Davis explained that record companies want to commercially exploit these tapes to help recoup the production costs, but that artists want a piece of the action as well.

Contract Clauses

What usually results, then, is a clause in the recording contract prohibiting the record company from commercially exploiting these tapes if they have shared in the production costs and, likewise, prohibiting the artist from independently exploiting them, hence the standoff. Davis added that artists can

sometimes get around these clauses by signing with a different label to record videos. He also remarked that these clauses have grown in size in the past two or three years, in keeping with the rapid growth of videocassettes.

So another problem of rights comes up again, but the publishers feel they can resolve them on their own, although the NMPA's Feist disagrees somewhat. "In principle, I'm against compulsory licensing here," he says, "but in practice it may be the only way to achieve clearance of rights."

Davis has other reservations about the viability of videotapes. "We have some concern about overexposure of artists on promo videotapes," he said. "When an artist has no control of saturation, this becomes an area of concern."

Clearly, the music publishing industry is by no means unified on how to treat the questions surrounding the use of cable television and videograms. Perhaps some answers will emerge in the coming year.

**"In principle, I'm against compulsory licensing for video, but in practice it may be the only way to achieve clearance of rights."
—Leonard Feist**

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Publishers Adopt Aggressive Stance In The Era Of Limits

(continued from page MP-8)

commercial in each of the four years of its existence," noted Seider. "And the prices that their willing to pay now for commercial music are beginning to escalate."

Another area that has been especially fruitful for publishing companies is the marriage of pop music with film, theatre and television, where some of the most recent publishing triumphs have been the Broadway stage play *Sophisticated Ladies* and the James Bond movie thriller *For Your Eyes Only*.

"Smart film companies realize that the marriage of film and music helps promote the movies," said Seider. "We're quite optimistic about the aggressiveness of the people in the television, film and theatre worlds and we're taking advantage of the situation by constantly staying in touch with these people so that we might lend materials as they develop projects. We're also looking out for songs that will suit themselves to some type of dramatization like 'Ode To Billy Joe' and 'For Your Eyes Only.' That phenomena could develop into a major trend."

The predominance of the self-contained artist and slumping unit sales have brought about the current trend wherein publishers negotiate sub-publishing and split copyright

avenue from commercials to print music — has been the publisher's immediate concern for the past few years, but the arrival of the new entertainment technologies stands as the most dramatic and far reaching development in today's publishing environment. With a majority of the cable systems expected to be installed and on line in the major cities by 1985, and video discs and cassettes and satellite transmission following closely behind, the future of additional publishing exploitation indeed seems bright.

And in order to deal with the demands of the new age, publishing must be equipped to act immediately. "We're in the space age as far as technology is concerned," said Welk Music's Kay. "Computers and satellites are already overtaking the traditional forms of music sales, and one can't afford to live in the past. People have to recognize that tomorrow is here."

Agreeing with Kay was Broadcast Music Incorporated (BMI) president Ed Cramer, who believes that not enough solid planning is being made by publishers. "You can't stand still," warned Cramer. "I urge that publishers do simple things like updating internal procedures by computerizing. It's amazing how many people are doing business the old

ped in and aided the record industry in an area where there is currently a dearth — the new artist. Publishing executives and professional managers have almost taken the role of A&R and artist development staffers in some instances.

"The profit margin in records has been disintegrating," maintained CBS Songs president Mike Stewart, "because the big artists are getting a big lump of the money. The point is that the new artist must be able to compete immediately."

He continued by saying that labels currently don't have the time or money to commit fully to the new and developing artist. "So it's the publishers role right now to work with and develop new talents," he said.

Chappell Music president Irwin Robinson sees a bright side to the current label situation,

and insists that it is bringing the publishers back to the basics of creativity like in the early '60s. He also pointed out that many publishers now have their own studios and rosters of talent. "Publishers are taking the time that a record company can't," he said. "In many cases we are independently producing acts and taking the finished product to the record companies."

Even though it is not as prevalent as it once was, the standard copyrighted song remains the heart of the publishing business. Hal David perhaps best expressed the thoughts of his publishing contemporaries when he said, "The song will survive and flourish with the technologies of the 80s the way it did with the trends of the 70s and the decade before that. Even in the 21st Century it will still begin with a song."

Print Sales Spur Upgraded Promo Efforts By Publishers

(continued from page MP-4)

Mighty Three, "We always try to find out if what we sent was suitable. If not, we send out more. Sometimes we even go to sessions and make suggestions. We even come equipped with other tunes in case something isn't working out."

While strides are being made in marketing songs to the professional, print publishing aimed at the consumer continues to grow in volume and sophistication.

Noteworthy is Cherry Lane Music Company, which, through its pacts with book publishing houses like Knopf, Delilah, and Grosset and Dunlap, has been striving to place its artists in new and non-traditional outlets. "We've really been able to create a lot of visibility for our artists by getting into bookstores," said Cherry Lane president Lauren Keiser.

Among the successful trade books Cherry Lane has co-produced are *The Compleat Beatles* and *Songs Of Bob Dylan*. The company recently formed its own trade subsidiary, Cherry Lane Books, and will be experimenting in the coming year with numerous new formats.

Emphasis On Looks

"Our books are designed with an artistic eye," said Keiser. "I think there's a psy-

chological resistance to all music books, so we put in a lot of photos, new bios and so on. As far as the trade books, its really an experiment with combining text and music, and it gets the music into bookstores."

In terms of traditional sheet music and record outlets, Keiser sees a good deal of potential for his expanded books. "As the record industry experiences what it's going through," he said, "store managers are looking for that other item. A title like *The Compleat Beatles*, which carries a \$39.95 price tag, reaps a \$15 profit. We're definitely looking into this area."

Exploring new avenues, Cherry Lane will soon publish a novel entitled *The Blues Guitar, Inside And Out*. Aside from the story line, the novel will teach the reader how to play blues guitar.

But creative marketing and glossy packaging notwithstanding, Keiser emphasizes the fact that music is the key. "We feel that eight or nine percent of the people who buy our books don't even play music," he said, "so we want to give them something new. But the most important thing is the integrity of the music. If you open one of our books, you can play along with the record. People remember that."

"The profit margin in records has been disintegrating because the name artists are getting a big lump of the money."

—Mike Stewart

deals with artists and production companies.

Artists, who perform solely outside material like Steve & Edie Gorme and Andy Williams have diminished 60-70% over the past 15 years, and the striking of administration and sub-publishing deals has become a necessity.

"In our case," said Screen Gems/Colgems/EMI Music president Lester Sill, "we have sub-publishing deals with some groups and administration arrangements with others. Its part and parcel of the business nowadays."

Dean Kay, vice president and general manager of the Welk Music Group, agreed with Sill's assessment, saying that record producers and video companies tend to have hip pocket publishing companies, and that major publishers will find that their expertise in the areas of administration and exposure will be much in demand in the future. "We've continued to develop our association with these users over the past few years and feel its a needed expansion to help us stay on the charts," he added.

Over the past few years it has also become fashionable for publishing firms to carry their own special projects divisions, whose primary function involves the preparation of catalog packages aimed at garnering song covers from certain artists, labels or producers. These divisions have been known to exploit songs in such diverse manners as toy music boxes and beautiful music concept albums.

Yet another segment of non-recording exploitation that remains lucrative, especially to publishers blessed with a strong catalog base, is print music. Mixed folios and personality or matching books of these known quantities continue to be one of the music publisher's main avenues of well being.

Capitalizing on the full spectrum marketing approach — encompassing every exploitation

way. The result would be more time for substantial matters."

Once widespread public acceptance becomes a reality, American Society of Composers Authors and Publishers (ASCAP) president Hal David believes that cable, video and satellite will offer increased financial and creative opportunities for publishers and their writers.

"The publisher's focus will shift to searching out new material to follow new needs," said David. "For example, new songs will be written with video specifically in mind and artists who are visually effective may be more especially sought after."

Screen Gems' Sill feels that the need for this new type of artist and writer is already here. "The new outlets are going to be demanding a special kind of music for their programming and a special kind of artist who fits within the visual mold," he said, adding that Screen Gems recently signed The Tubes because the company feels that the theatre-rock group is the kind of act an audience being exposed to 24-hour programming like MTV will want to see.

Other publishers, including Kay and Seider, maintain that the cable and video boom will bring forth a renaissance of musical-variety show programming. "We'll be acting as sort of a video software supplier with our songs," noted Seider. "They're looking for fresh new talent and songs. It's almost like the first days of television."

Despite the high profile of non-recording exploitation of copyrights, publishers continue to work harder than ever with the record industry. Publishing firms that field a deep catalog are heavily pursuing the recycling and updating of material for compilation albums and greatest hits-budget line series.

In many cases publishing firms have step-



Smart film companies realize that the marriage of film and music helps to promote the movie.

We're quite optimistic about the aggressiveness of the film industry.

—Harold Seider



DEBUT SHIPMENT — R&B ensemble Atkins was recently in the studio with producer Freddie Perren putting the finishing touches on their self-titled debut LP due to ship from Warner Bros. Records Feb. 24. Pictured in the studio are (l-r): Reliant and Rancella Atkins of the group; Perren; Stinel, Shirley and Ronald Atkins of the group.

No Loosening On Signings Foreseen By Labels In '82

(continued from page 6)

it's a two-way street. "It's nice to find a signed, sealed and delivered act on your backdoor step," he said. "And I think you'll see more of it from us since we have companies with broad bases overseas. By the same token, we signed Visage here and a lot of credit should go to Jerry Jaffe, because while they didn't really do much over here, they did quite well overseas."

A reason for the search for acts with longevity is the length of time it now takes to build a band. "Our posture is one of being extremely conscious of longevity," said Carol Thompson, general manager of A&R for Elektra Asylum. "We have to engage in a lot of career building and we don't want anyone who's going to be a flash-in-the-pan. In the past, I think people signed acts knowing that the first release was going to be great and that there wasn't going to be any follow-up. That's over."

"It isn't the kind of environment in which we can just ship a new act's album to a radio station and get instant airplay," said Epic's

Presley Bootleggers Are Sentenced In Memphis

NEW YORK — Robert Heis of Dayton, Ohio and Gene Haffner of St. Louis, each convicted in November on 10 counts of copyright infringement for distributing bootleg recordings of Elvis Presley were sentenced Dec. 11 to two years supervised probation and \$1,500 fines. A third bootlegger, Aca Anderson of Baltimore, who was convicted of nine counts of copyright infringement, is scheduled for sentencing Feb. 12.

All three convictions stem from a Federal Bureau of Investigation (FBI) sweep of an Elvis Presley convention held at Memphis' Cook Convention Center last August.

Krasilovsky To Speak At Songwriters Seminar

NEW YORK — Noted copyright authority William Krasilovsky will be a panelist at the songwriters seminar that is scheduled to take place Jan. 23 at the Songwriters Hall of Fame, One Times Square, New York, N.Y. Krasilovsky, co-author of *This Business of Music*, has among his clients Chuck Berry and Johnny Cash, in addition to the estates of Duke Ellington and Fats Waller. In addition to presenting a speech entitled "Understanding Copyright," he will conduct a question and answer session. For more information, call Randy Poe at (212) 221-1252.

Harris. Instead, says Harris, acts have to climb a "ladder," with club dates and college exposure as the lower rungs leading to airplay.

Harris also sees the current climate as being a bit more difficult for rock acts. "There are more ears responding to records at black radio," he said. "That's what happened with Luther Vandross. Having the support of the black market, we could take the record to AM radio, and it happened quicker. I think rock listeners are a little gun shy with new bands. You still need a hit single, and if you don't get it on the first try, you will have started but not completed what you wanted. I think Adam and the Ants blew out of the clubs, but they haven't made it all the way yet."

Despite the fact that longevity is the key, labels are demanding ever quicker audience acceptance from bands, since most companies reported that their standard contract for a new act is for a single album with an option for a second. "I think it works best for the company and the act," said Elektra/Asylum's Thompson. "It gives them a chance to prove themselves together. To sign a multi-year contract in this market is *mishuga*." Adds A&M's Courtwright: "It's a real catch-22. You have less time in which to get less airplay."

Difficulties notwithstanding, some see a real silver lining in the tight signing scene. "I think maybe five or six years ago this industry was at its lowest level of creativity," said Harris. "There are a lot less dumb records now. It used to be that any kid who could play two chords felt he had a right to believe he could be successful. Now it's strictly for the professional."

"When you do A&R," he added, "you do run into some people who should be in real estate. I think tightening our standards is good for the real estate business and good for the record business."

'82 MUSEXPO Set

NEW YORK — The eighth annual Muxexpo international record, video and music industry marketing conference, will be held from Sept. 30-Oct. 4, 1982 at the Sheraton Hotel in Bal Harbour, Fla. At the same time, Videxpo, the second annual international video exposition and conference will be held.

The venue was changed from the Marriott in Ft. Lauderdale for reasons of space. Muxexpo registrants will have bonus registration privileges at Videxpo. For more information, call (212) 489-9245.

Fleming/Morgan: Riding High As Top Nashville Tunersmiths

(continued from page 8)

the record deal never came to fruition.

For the next two to three years he joined the college circuit, playing mini-concerts and such until he finally returned to Minnesota and was introduced to country music. At 21, he moved to Nashville for good, where he spent another two to three years beating on the doors of Music Row publishers and writing jingles for Gail Hill. He was also writing off and on for Collins, where he hooked up with Barker, and eventually Fleming. Since that day, Morgan and Fleming have not written with anyone else separately, but have collaborated with other writers as a team.

Since they came from solo backgrounds, it wasn't easy for them to work together at first. They had to acquire and develop the give and take relationship so necessary in a duo situation. Admittedly, Fleming is stronger lyrically and Morgan musically. And then there's Collins.

"Tom is so valuable to us," says Morgan. "He'll come in five or six times a day to see what we're working on and offer suggestions, give us feedback. It's real teamwork."

"We write a lot of things to order — whatever he needs. Tom will tell us the kind of songs he needs, and we try to come up with it," Fleming adds. "He sometimes gives us an idea for a song — maybe a title. For example, 'I Wouldn't Have Missed It For The World.' He thought that was a good idea for a song. Also, 'Sleeping Single In A Double Bed.' He gave us 'Sleeping Double In A Single Bed.' We turned it around, thinking it might sound a little better that way."

Referring to another key role Collins has played, Fleming says he taught the writers the importance of re-writing. "That and a lot of hard work is the key to our getting as much done as we have," says Fleming. "He'll tell us if we're missing the point or tell us to start all over. It's simply another set of ears, because you can get too close to it (the song). You bring someone else in who can look at it objectively and say it's not doing a thing for him."

Increasing Demands

Although the bulk of their material is recorded by Collins, Morgan and Fleming are by no means caught in a one producer situation. They are frequently called upon by other producers for material, and often-times, artists themselves will seek material from them. Many times, they say, it is hard to keep up the supply to meet the demand, leading them to sometimes feel like human song factories.

"But, it is a business and profession and must be treated as such," says Morgan.

"Not everyone has this opportunity," Fleming adds. "You work to make the opportunity. Then, if you don't cash in on it, what have you worked for?"

"Everyone takes a different approach," Morgan explains, "but that's the way I like to do it — working a lot at it."

"... and working hard," adds Fleming. "It took us four years to get to this point. Now, Tom's got more artists that we can write for, and it just never ends. Somebody's cutting all the time. We're busier than we've ever been."

One of the most difficult things for any writer to do in the beginning is accept criticism on something he or she has written. It was no different for Fleming and Morgan. But, says Morgan, "the beginning was years and years ago. I got over that a long time ago."

"You get tired of knocking on doors with your unfinished songs or songs that need re-writing," says Fleming. "You hear enough people say, 'well that's good but it doesn't sound commercial.' You hear that enough, and you begin to listen."

"We try to write quality, commercial

songs," says Morgan, "songs that are good in the sense of being well written and saleable."

Says Fleming, "You have to sacrifice some art sometimes for commercial appeal. That doesn't sound good for commerciality, but you have to sacrifice something in order to appeal to more people. We try to write good songs every day, and hopefully a standard will come out of one of those. In the meantime, we've got a couple on the charts every week. If you can do that and hopefully come up with a standard one of these days, well that's great."

When asked if they felt they had written any standards yet, "Years," which was covered by Mandrell, Wayne Newton and others, was quickly offered. "Also, 'Love Is Fair' has the potential to develop into a standard. 'Crackers' is not a standard," Fleming laughs. "That's one of our commercial efforts, definitely. It went to #1, and it won a pop award with BMI, get that. We've taken a lot of grief with that song."

Did The Job

"But, it's like we did our job with that song," Morgan adds. "We came in to the office, and Tom gave us the idea. He wanted it for Barbara (Mandrell). It wasn't a bad move — it did good for her. We can't laugh at that. It's not exactly a song we're real proud of, but as long as you've got some 'Years' and 'Smoky Mountain Rain' songs stuck in there with it, then I feel like you've got credibility."

Morgan and Fleming are to many the epitome of successful young songwriters. Their advice to aspiring songwriters is to avoid becoming too proud to change or take constructive criticism.

"Kris Kristofferson once said something like he came to Nashville to learn how to write songs — he didn't come to prove anything to anybody," Morgan says. "As talented and intelligent as he is, he didn't let the art get in the way. He combined the art with commercialism. That's what we try to do."

Often Overlooked

Last year, the Grammy Awards show included a well-received segment that showcased the songwriters of the nominated Songs of the Year. Too often, however, the songwriter is overlooked and cast in the shadows of the performer. That doesn't really bother Morgan and Fleming. "We know who wrote it, and we get a lot of satisfaction out of that," says Fleming.

"As long as we know that baby is out there and it's touching people's lives in a little way, well that's neat," Morgan says.

NMA Sets Pop Producers Forum

NASHVILLE — The Nashville Music Assn. (NMA) will host its second industry forum, entitled "Producers Forum — Is Nashville Ready To Pop?," at the Blair School of Music on the Vanderbilt campus, Jan. 28, at 5:00 p.m.

Sponsored by Sound Stage Studios, panel discussions will include Nashville producers Steve Buckingham, Rodney Crowell, Brent Maher, James Stroud and Jimmy Bowen, who will double as a moderator.

"This forum should help answer a lot of questions pertaining to the Nashville recording scene," notes NMA executive director Dale Franklin Cornelius. "Nashville is on its way to becoming a total music center, and the information that these distinguished producers can convey via the forum should be helpful to the entire industry."

NMA members can attend the session at no charge, while non-members must pay a two dollar admission fee.

MERCHANDISING



SYLVIA AT HASTINGS — Out in support of her single "Sweet Yesterdays." RCA recording artist Sylvia recently made an in-store appearance at Hastings Books, Records and Video in Amarillo, Texas. Pictured are (l-r): Wayne Edwards, RCA regional country promotion manager; Steve Marmaduke, vice president of Western Merchandising; Sylvia; and Jerry Silhan, branch manager of sales for Dallas, RCA.

Labels Up Cross-Promotion Hoping To Counter Flat Sales

(continued from page 21)

campaign."

He added that a limited cross-promotion on the LP was held in New York with the Cinema Five theatres there. Singer explained that the label placed merchandising displays at all five of the movie houses, promoting the album and the movie which played at one of the Cinema Five theatres. Cassettes of the LP were played at all the theaters and signs were up telling the public the record could be purchased for a dollar off at Crazy Eddie's when a coupon is obtained from the theatre where the movie played.

Singer said that as the film opened up at theatres around the country, a similar campaign would be run in conjunction with the local theatres and record retail.

Timing Is The Key

The label executive also noted that the key to success in any of the cross-merch promotions was timing, developing campaigns as manufacturers set promotion for their product lines. Singer also explained that it helps to know something about an act's music in advance so that the label could choose the proper cross-merchandising partner.

"We've got an exercise LP coming out later this year and we're discussing a tie-in with Danskins," explained Singer. "But that's a natural. Often, if we know enough about an act's music, the album graphics or title, we can develop some tie-in prospects."

While Singer believed that national cross-merch campaigns could work in primary markets through large chains and racks, he was skeptical about the effectiveness of such promotions in secondary and tertiary markets.

"If we run an ad in *People* magazine we can't tell the consumer that the record promotion is available at all record stores," said Singer, adding "the consumer in the secondary and tertiary markets may take the coupon or ticket for the promotion to a store not participating."

Perhaps with this in mind, the CBS/7-Up campaign would appear to counter the criticism that national campaigns do not successfully involve the retailer. With plans to include more than 1,000 record retailers, the promotion calls for 13 million game cards to be made available to consumers at approximately 45,000 outlets around the

nation where the soft drink is sold.

The CBS promotion, to run from March 1 to April 15, is double tiered. One part of the game card has a rub-off area where there is a hidden symbol that, when matched with the winning symbol at a participating record retailer, makes the card-holder a winner of one or more CBS LPs or tapes. During this part of the promotion record retailers are not actually involved. The winning coupons would be mailed to central redemption centers from where CBS would return the music prizes.

The second part of the game card will be honored by the participating dealers. The game card will allow a \$1 off on 51 selected CBS titles, not applicable to sale product. Merchandising display aids of 40" x 50" have been developed by CBS for its accounts.

Singles Promo

Also hoping to involve more than 1,000 record retailers, MCA recently launched a promotion with McDonald's fast food chain. The program involves the distribution of 50 million scratch cards asking music related questions at the fast food outlets. By selecting the right answer, consumers can either win food or 45s containing songs by Donnie Iris, One Way, Terri Gibbs and Rufus.

In addition to TV advertising, radio and point-of-purchase aids, the 45 sleeves show each artist's current album graphics and let the customer know that the LP is available at all record stores.

The promotion is running in Chicago, Rochester, NY.; Miami; Ft. Meyers, Fla.; San Luis Obispo, Santa Barbara, Los Angeles, Bakersfield, Delano, Blythe, Brawley and El Centro, Calif.; Phoenix; St. Louis; Central Illinois; Kentucky; Tennessee; Springfield, and Columbia/Jefferson, Mo.; and Nebraska.

Still another approach to the national campaign is being waged by RCA Records in conjunction with Dean Guitars to promote the new Triumph LP, "Allied Forces," upon which Triumph's Rik Emmett plays Dean's "V" guitar. The contest is to be announced in the Feb. 14 issue of *Hit Parader* where readers will find a coupon which they can send to the label for a drawing. The winner gets a "V" guitar.

As one RCA spokesman put it, "Heavy metal acts seem to lend themselves more to cross-merchandising as they attract a more responsive consumer."

SINGLE BREAKOUT OF THE WEEK

OPEN ARMS • JOURNEY • COLUMBIA 18-02687

Breaking out of: Camelot — National, Poplar Tunes — Memphis, Port O' Call — Nashville, Cavages — Buffalo, Radio Doctors — Milwaukee, Alta — Phoenix, Harmony House — Detroit, Tower — Sacramento, Peaches — Columbus, Karma Records — Indianapolis, Waxie Maxie — Washington, Record Theatre — Cleveland, Tower — San Diego, Tape City — New Orleans, Star's Records — Dallas, Hotline — Memphis

SINGLES BREAKOUTS

SPIRITS IN THE MATERIAL WORLD • THE POLICE • A&M 2390

Breaking out of: Tower — San Francisco, Alta — Phoenix, Peaches — Columbus, Karma Records — Indianapolis, Record Theatre — Cleveland, Tower — San Diego, Waxie Maxie — Washington, Radio Doctors — Milwaukee, Port O' Call — Nashville

THAT GIRL • STEVIE WONDER • TAMLA/MOTOWN 1602 TF

Breaking out of: Cavages — Buffalo, Poplar Tunes — Memphis, Camelot — National, Tower — Campbell, Tower — San Francisco, Karma Records — Indianapolis, Tower — San Diego, National Record Mart — Pittsburgh, Alta — Phoenix

BOBBIE SUE • OAK RIDGE BOYS • MCA-51231

Breaking out of: Pickwick — Midwest, Tower — Sacramento, Camelot — National, Oz — Atlanta, Lieberman — Kansas City, Lieberman — Dallas, Harmony House — Detroit

TELL ME TOMORROW — PART 1 • SMOKEY ROBINSON • TAMLA/MOTOWN 1601TF

Breaking out of: Poplar Tunes — Memphis, Tower — Campbell, Karma Records — Indianapolis, Richman Brothers — Philadelphia, Kemp Mill — Washington, D.C., Cavages — Buffalo, Tower — San Francisco

PAC-MAN FEVER • BUCKNER & GARCIA • COLUMBIA 18-02673

Breaking out of: Handleman — Atlanta, Spec's — South Florida, Charts — Phoenix, Record Theatre — Cleveland, Tower — San Diego, Pickwick — Midwest

LET'S GET IT UP • AC/DC • ATLANTIC 3894

Breaking out of: Tower — Sacramento, Peaches — Columbus, Camelot — National, Poplar Tunes — Memphis, Tower — Campbell, Karma Records — Indianapolis

FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD-36151
- Beatles • Rock 'N Roll Vol. I • Capitol SN-16020
- Beatles • Rock 'N Roll Vol. II • Capitol SN-16021
- Tommy Bolin • Teaser • Nemperor/CBS PZ 37534
- Crosby, Stills, Nash & Young • So Far • Atlantic SD-15119
- The Doors • Elektra EKS 74007
- Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- ☞ Gang of Four • Another Day/Another Dollar • Warner Bros. MIMI 3646
- Iron Maiden • Maiden Japan • Harvest/Capitol MLP-15000
- ☞ The Jam • Polydor/PolyGram PX-1-503
- Carole King • Tapestry • Columbia PE 34946
- Tom Petty & The Heartbreakers • MCA SR 52006
- Plasmatics • Metal Priestess • Stiff WOW 666
- Rainbow • Jealous Lover • Polydor/PolyGram PX-1-502
- ☞ Romeo Void • Never Say Never • 415 Records 415A-0007
- ☞ Shooting Star • Hang On For Your Life • Virgin/Epic NFR 37407
- The Who • Live At Leeds • MCA 37000

COMPILED FROM: Musicland Group — National • Lieberman — Kansas City • Radio Doctors — Milwaukee • Cutler's — New Haven • Sound Warehouse — San Antonio • National Record Mart — Pittsburgh • Big Apple — Denver • Tower — Sacramento • Dan Jay — Denver • Lieberman — Portland

TOP SELLING ACCESSORIES *

- Allsop 3 Cassette Head Cleaner 70300
- Audio Technica Sonic Broom AT 6012
- ☞ Discwasher DW Record Care Kit
- ☞ Discwasher D-4 Fluid Re-Fill
- Discwasher VRP Anti-Static LP Inner Sleeve
- Le-Bo Outer LP Protective Cover
- Le-Bo Cassette Carrying Case TA-133
- ☞ Maxell UDXL II C-90
- Maxell UDXL II C-90 2/Bag — Promo Item
- Maxell UD C-90 3/Bag
- Maxell VHS Video Cassette T-120
- Memorex MRX I C-90 3/Bag
- Memorex MRX III C-90
- Recoton Record Guard Anti-Static LP Inner Sleeve
- Savoy Cassette Carrying Case 2130
- Sound Guard Record Preservation Kit
- ☞ TDK SA C-90
- TDK DC-90 2/Bag

COMPILED FROM: Musicland Group — National • Lieberman — Kansas City • Radio Doctors — Milwaukee • Cutler's — New Haven • Sound Warehouse — San Antonio • National Record Mart • Pittsburgh • Big Apple — Denver • Tower — Sacramento • Dan Jay — Denver • Lieberman — Portland

* Excludes T-Shirts & Paraphernalia

☞ Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



STANDING HAMPTON • SAMMY HAGAR • GEFEN GHS 2006

Breaking out of: Record Bar/National, Sound Unlimited/National, Lieberman/Dallas/Kansas City/Portland, Radio Doctors/Milwaukee, Flipside/Chicago, Karma/Indianapolis, Harmony House/Detroit, Peaches/Cleveland, Streetside/St. Louis, Peaches/Cleveland, Streetside/St. Louis, Musicland/St. Louis, Poplar Tunes/Memphis, Tape City/New Orleans, Wilcox/Oklahoma City, Mile Hi/Denver, Everybody's/Northwest, Tower/Sacramento, City One Stop/Los Angeles, Waxie Maxie/Washington, Disc-O-Mat/New York.

MERCHANDISING AIDS: 1x1 Flats, Personality Poster, Die Cut Streamer, Pins.

ALBUM BREAKOUTS

LOVE IS WHERE YOU FIND IT • THE WHISPERS • SOLAR/ELEKTRA S-27

Breaking out of: Sound Unlimited/National, National Record Mart/Midwest, Strawberries/Boston, Central One Stop/Hartford, Disc-O-Mat/New York, Webb's/Philadelphia, Kemp Mill/Washington, Waxie Maxie/Washington, Soul Shack/Washington, Cavages/Buffalo, Chicago One Stop, Radio Doctors/Milwaukee, Streetside/New Orleans, Spec's/South Florida, Mile Hi/Denver, Tower/Sacramento/San Francisco/Seattle, All Record Service/Oakland.

MERCHANDISING AIDS: 1x1 Flats, 2x2 Flats



TOM TOM CLUB
Includes Wordy Rapping Hood
Genius Of Love On, On, On, On...

TOM TOM CLUB • SIRE SRK 3628

Breaking out of: Camelot/National, Disc-O-Mat/New York, Cutler's/New Haven, Strawberries/Boston, Harvard Coop/Boston, Webb's/Philadelphia, Record & Tape Collector/Baltimore, Kemp Mill/Washington, Waxie Maxie/Washington, Soul Shack/Washington, Harmony Hut/East Coast, Cavages/Buffalo, Turtles/Atlanta, Vibrations/Miami, Poplar Tunes/Memphis, Radio Doctors/Milwaukee, Sound Warehouse/San Antonio, Big Apple/Denver, Everybody's/Northwest, Lieberman/Portland.

MERCHANDISING AIDS: 1x1 Flats, 1x3 Streamer.

OBJECTS OF DESIRE • MICHAEL FRANKS • WARNER BROS. BSK 3648

Breaking out of: Sound Unlimited/National, Spec's/South Florida, Turtles/Atlanta, Port O' Call/Nashville, Tape City/New Orleans, Leisure Landing/New Orleans, Karma/Indianapolis, Radio Doctors/Milwaukee, Record Factory/San Francisco, All Record Service/Oakland, Tower/Los Angeles/San Francisco/Sacramento, Lieberman/Portland, Mile Hi/Denver, Wilcox/Oklahoma City, Disc-O-Mat/New York, Record & Tape Collector/Baltimore.

MERCHANDISING AIDS: 1x1 Flats.



NON-STOP EROTIC CABARET • SOFT CELL • SIRE SRK 3647

Breaking out of: Record Bar/National, Lieberman/Denver/Portland, Harvard Coop/Boston, Lechnere Sales/Boston, Strawberries/Boston, Waxie Maxie/Washington, Tower/San Diego/Sacramento, Charts/Phoenix, Mile Hi/Denver, Wilcox/Oklahoma City, Streetside/St. Louis, Flipside/Chicago.

MERCHANDISING AIDS: 1x1 Flats.

SLEEPWALK • LARRY CARLTON • WARNER BROS. BSK 3635

Breaking out of: Sound Unlimited/National, Lieberman/Denver, Dan Jay/Denver, Mile Hi/Denver, Licorice Pizza/Los Angeles, Tower/Los Angeles, All Record Service/Oakland, Radio Doctors/Milwaukee, Wilcox/Oklahoma City, Turtles/Atlanta, Record & Tape Collector/Baltimore.

MERCHANDISING AIDS: 1x1 Flats.



ECHOES OF AN ERA • VARIOUS ARTISTS • ELEKTRA E1-60021

Breaking out of: Harvard Coop/Boston, Disc-O-Mat/New York, Webb's/Philadelphia, Record & Tape Collector/Baltimore, Poplar Tunes/Memphis, Tape City/New Orleans, Leisure Landing/New Orleans, Turtles/Atlanta, Tower/Los Angeles/Sacramento, All Record Service/Oakland.

MERCHANDISING AIDS: 1x1 Flats, 2x3 Poster.

ANYONE CAN SEE • IRENE CARA • NETWORK/ELEKTRA E1-60003

Breaking out of: Record Bar/National, Sound Unlimited/National, Everybody's/Northwest, Record Factory/San Francisco, Tower/Los Angeles, Mile Hi/Denver, Leisure Landing/New Orleans, Tape City/New Orleans, Radio Doctors/Milwaukee, Peaches/Cleveland.

MERCHANDISING AIDS: 1x1 Flats.



BILLY BOB REVIEW — Following her two-hour plus concert recently at Billy Bob's Texas in Ft. Worth, Mercury/PolyGram artist Reba McEntire was greeted by Lieberman reps and the PolyGram staff. Pictured are (l-r): Tom Sambola, national account executive, Lieberman; Jim Sinclair, branch manager for Dallas, Lieberman; McEntire; Rick Underberg, sales manager, Lieberman; Paul Lucks, vice president for southern region, PolyGram; and Joe Polidor, country marketing director for Nashville, PolyGram.

WHAT'S IN-STORE

THE NEWS IN TOWN IS CITY SOUND — After much gossip on the New York streets, Inner City Records, an affiliate of the Music Minus One Music Group, Inc. has bowed City Sounds Distribution as a one-stop and distribution arm. Under the direction of Gary Hall, City Sounds has acquired a wide array of specialty labels, with a strong emphasis on reggae, although blues and new wave are featured prominently. Among the labels being offered by City Sounds are: Joe Gibbs, Third World, Red Lightnin', Rough Trade, Trojan, Surprise, Mooncrest, Greensleeves, Y and Mute. In addition, City Sounds will of course carry all MMO labels, including Inner City, Classic Jazz, Guitar World and Aural Explorer. Artists featured in the wide catalog include: Buddy Guy, Ike Turner, John Lee Hooker, Screamin' Jay Hawkins, Bob Marley and the Wailers, Jimmy Cliff, Gregory Isaacs, Ranking Joe, the Paragons, Rita Marley, Black Uhuru, Cabaret Voltaire, Delta 5, Stiff Little Fingers, Blood Ulmer, Pere Ubu, Link Wray and Depeche Mode. Also available are numerous seven-inches on a wide variety of labels including releases by Joy Division, Fad Gadget, Buzzcocks, A Certain Ratio and Pig Bag. Coming at a time when most one-stops and distributors are cutting back on their deep catalog and thinking twice before adding labels to their rosters, the addition of City Sounds to the Northeast market is a welcome development. MMO president Irv Kratka said the company's decision to enter the distribution scene came "not from a weakening of the jazz market, but from a conviction that there's a growing worldwide interest in reggae." Kratka added that the company has been buying discs direct from Jamaica, and will be at the MIDEM convention, looking to acquire more labels while offering American reggae and disco product to European outfits. "We're loaded for bear," he said.

WE PROMOTE YOU MADLY — In conjunction with the Jan. 27 Los Angeles opening of *Sophisticated Ladies*, RCA Records has released a promotional "Hooked On Ellington" single. Featuring excerpts from 34 different tracks on the *Sophisticated Ladies* cast album, the single is being distributed to West Coast radio stations and will be used as a giveaway by dealers in the L.A. area. Drawings have already been organized by radio station KJLH and local retailers, with show tickets and dinners being awarded. Elliot Horne, manager, publicity, black music, RCA Records and executive producer of the single, said that activity will not be limited to the L.A. region, with the record already being distributed nationally. However, with the L.A. opening fast approaching, an all-out effort has been launched in that region, with the RCA merchandising staff blanketing Southern California with posters and flats for additional support. Horne was confident that the single would prove to be a major aid for the campaign nationally. "Contests are a natural with the single," he said. "Our hope is that radio stations will hook-in with dealers on promotions."

THE WAYS OF WEA — Over the holiday season, WEA's Boston branch got together with radio station WXKS (KISS-108) and the *Strawberries Records* chain for a "Twelve Days of Kissmas" promotion. Following two weeks of radio promotion, the contest kicked off on Dec. 7, offering listeners a chance to win a prize a day for 12 days. Prizes included a Sony Walkman, a 19" color TV, an Atari video game, gift certificates, a car stereo, luggage and other devices and treasures. On each of the 12 days, WXKS featured a different WEA artist, and listeners phoning the station were eligible to win the featured album of the day, which included releases by Quarterflash, Al Jarreau, George Benson, Rod Stewart, the Cars, Lindsey Buckingham, Grover Washington, Jr., Foreigner, Stevie Nicks, Genesis, Chic and Stevie Woods. Each daily prize winner was selected from a pool of postcards mailed directly to the station and from the winners of the daily featured album call-ins. In addition, a grand prize valued at over \$10,000 was placed under the "Kissmas" tree in the window of the Boylston St. Strawberries. The grand prize included all 12 daily prizes plus an all-expenses paid trip to the Grammy Awards show in Los Angeles. The drawing was made during a live broadcast from the store. . . A recent Doors promotion in Philadelphia, in cooperation with the Listening Booth/Beaky's chain, offered a custom-made Doors jacket as first prize. Heavy merchandising in all 24 outlets and video party at Ripley Hall were used to usher in the promotion. Over 1,000 Doors fans attended the video show, and WEA marketing coordinator Ray Milanese reports that over 3,000 entries were received for the jacket.

PICTURE THIS — I.R.S. Records will release a seven-inch picture disc by the Go-Go's featuring "We Got the Beat" and "Our Lips Are Sealed." The limited-edition single will hit during the first week in March. Packaged in a clear plastic sleeve, the record will list for \$4.98 and be merchandised with counter-top browser boxes.

FOR QUICK COVERAGE — Send photos and items to **What's In-Store**, Cash Box, 1775 Broadway, New York, N.Y. 10019.

fred goodman

COUNTRY

MCA Sues To Stop Marketing Of Fake Mandrell LP

by Jennifer Bohler

NASHVILLE — Attorneys for MCA Records, Inc. filed a lawsuit in U.S. District Court here last week against Album Globe Distribution Co., Inc. W&W Records and the F.W. Woolworth Company (Woolco in the state of Tennessee) for the manufacturing and distribution of an album entitled "Barbara Mandrell 'Come On, Come On.'" Although the album jacket cover features a line drawing of Mandrell and the back liner notes refer to her, both MCA and Mandrell contend that the singer on the album is an imposter.

MCA is seeking \$500,000 in compensatory and punitive damages, a temporary restraining order and a permanent injunction barring the defendants from manufacturing and selling the album.

The jacket and label of the 10-song album (AG 2301) indicate it is distributed through defendant Album Globe and that W&W Records claims the copyright to the sound recordings contained in the album, according to the lawsuit. Album Globe is a Tennessee corporation based in Hendersonville. At presstime, the principals behind W&W Records could not be located. The lawsuit states that W&W is either a subsidiary of or is operated and controlled by Album Globe.

Discovered By Chance

According to Aubrey Harwell, Jr., of the Neal and Harwell Law Office here and attorney for MCA, the company first learned of the record when a fan in West Virginia purchased the release and contacted MCA. According to one source, the fan called to complain of the inferior quality of the recording. "It was from that source that we determined there was a fraudulent album," Harwell said.

The lawsuit states that the album has been sold to the public at retail establishments operated by F.W. Woolworth Co., specifically Woolco Store in 100 Oaks Shopping Center here and Woolco in Fairfax, Va. The plaintiff charged in the suit that copies of the album continue to be marketed at other establishments operated by the Woolworth Co. and other unknown parties throughout the United States. Additionally, the lawsuit alleges that Album Globe has also sold copies of the album to the public via telephone and mail orders.

Harwell said he doesn't know how many copies of the album have been sold and was told only 500 copies were pressed. "I find that very hard to believe because the Woolco store in 100 Oaks must have had 20 to 30 copies," he said.

The suit states that "the quality of the musical performances contained on the subject album are inferior to recordings of Barbara Mandrell," and further contends that consumers who purchase the recording will be "disappointed by the inferior product (and) will be less likely to purchase Barbara Mandrell's recordings produced by plaintiff."

Charles Beaty, Nashville attorney for Album Globe, did not comment on the lawsuit since he has not yet seen it.

Datsun To Sponsor Syndicated Show

NASHVILLE — Bentley Syndication Services of New York has signed Datsun as its first sponsor for a series of live concerts under the banner *Country On The Road*.

Ray Bentley, president of the firm, expects to have approximately 150 stations carrying the two-hour prime-time segments when the first telecast airs in March, with further broadcasts anticipated in July, September and November.



GAYLE HONORED BY CHAMBER OF COMMERCE — Columbia recording artist Crystal Gayle was recently presented with an award by the Nashville Chamber of Commerce Music Industry Relations Committee in recognition of major improvements made to her Music Row building, which now houses Crystal Gayle Enterprises. Pictured during the award ceremony in Gayles' office are (l-r): Mayor Richard Fulton; Donna Hilley, chairman of the committee, Gayle; and Terry Clements, Chamber of Commerce.

Country Cable TV Web Bows

(continued from page 6)

will eventually expand into a 24-hour service. Network programming will include the first regularly scheduled nightly live entertainment programming in cable television history, titled *Nashville Tonight*. The program, a 90-minute country variety and interview situation, will be hosted by Ralph Emery.

Additional programs currently being developed for the network include the following:

The Stars Offstage — a 30-minute interview program with guests from the country music industry, including singers, musicians, producers and other executives;

From the Record Rack — a nightly 30-minute update of country music record chart leaders that will feature videotaped performances of the artists;

I-40 Paradise — a country comedy that features country music. The program is set in a restaurant/roadhouse located outside Nashville that caters to performers on their

TV Syndicator Set To Produce Country Series

NASHVILLE — With a budget of over \$5 million backing it, Showbiz-Multimedia Inc., a leading producer of syndicated country TV shows, will produce a series of nine country music specials this year. Kris Kristofferson is the first artist to be signed for one of the shows.

Working from the overall title *Country Comes Alive*, the 17-and-a-half hours of programming is the biggest budgeted package in the history of syndicated TV. Talent for the programs will include some of the biggest names in country music, says Reg Dunlap, president of Showbiz-Multimedia. Agreements have also been reached with Dick Clark and Bob Precht, producer of the annual Country Music Assn. (CMA) awards show, to produce a total of four of the programs.

Five of the specials will be produced by Jim Owens Enterprises here, a company that produces the annual *Music City News Awards* show. This program will kick off the series June 7. Others are *The Music City News Top Country Hits of the Year Awards Show*, hosted by Kris Kristofferson; *Ernest Tubb: An American Original*; *The Great American Singalong*, hosted by Steve Allen; *Texas and Tennessee: A Musical Affair*; *Conway Twitty on the Mississippi*; *Around the World in '82*; a tribute to an as-yet-unnamed country music entertainer; and *The Christmas Legend of Nashville*.

Proctor and Gamble will sponsor all of the specials.

way in or out of Nashville;

Fan Dango — a 30-minute game show pitting teams of country artists and their fans against each other;

Tennessee Two Steps — through a western style nightclub, viewers will learn the latest western dances;

The Opryland Gang — a 30-minute musical/variety series being developed by the entertainment department of the Opryland U.S.A. theme park, it will feature up-and-coming country music artists recruited from across the nation for Opryland's numerous shows;

Yesteryear In Nashville — a program to focus on Nashville's musical past; and

Nashville After Hours — a program that features a live tour of Nashville night spots.

Weekend programming will include special concerts, "entertainment spectacles" and gospel music shows. GWSC, a division of Westinghouse Broadcasting, will be responsible for the sales, marketing and distribution of The Nashville Network. The company is also involved with two other new cable broadcasting projects — The Satellite News Channels, a joint venture with ABC Video Enterprises, and the Disney Channel, a joint venture with Walt Disney Prods.

Tom Griscorn, WSM's senior vice president of broadcasting, and David Hall, general manager of Opryland Prods., will oversee program production.

Country Arbitron Ratings Drop In Major Markets

by Tom Roland

NASHVILLE — While the figures from one Arbitron survey period are hardly enough to constitute a definite trend, the numbers in 12 markets — Boston, Chicago, Cleveland, Dallas, Detroit, Houston, Los Angeles, New York, Philadelphia, San Francisco, Seattle and Washington, D.C. — may indicate that country has peaked in some of the largest markets in the nation.

While the country share held steady in San Francisco, country's share of radio listeners dropped in six markets (Chicago, Dallas, Detroit, Houston, New York and Washington, D.C.) and gained in only three (Cleveland, Los Angeles and Seattle). WDLW, the only country station in Boston, for the second consecutive book grabbed less than a 1.0 share of the market, and WFIL/Philadelphia, which turned to a country format just prior to the start of the Fall survey period, cannot be compared fairly to its previous book.

In New York, (**Cash Box**, Jan. 23) mainstay WHN slipped from a 2.8 share in the Summer ratings period to a 2.1 in the Fall survey (Sept. 24-Dec. 16). WKHK-FM, meanwhile, held steady at 1.5 from its tower location atop the Empire State building. Thus, the total country share of the Big Apple slumped from a 4.3 mark to 3.6.

In Chicago, country fell mostly because of a major drop in WMAQ's score. The "most listened to" station in the country lost 0.6 of a share in posting a 4.2 figure, while WJEZ-FM was off 0.1 at an even 3.0. WJEZ's sister AM outlet, WJJD, was, however, able to get back up above a full share, settling at 1.1.

In Detroit, departed program director Dene Hallam (now with WHN/New York) closed out his last book at WWWW-FM with a 5.1 effort, up from a previous 4.6 figure. Longtime country-formatted WCXI, however, lost a full 1.1 share in turning out a 2.8 mark, dropping the Motor City's overall country hold by 0.6.

Stable Market

The Washington, D.C. market was fairly stable with a 0.2 loss in market share among the three country outlets. While WPKX kept its 0.6 record, sister WVKX slipped from a 3.6 showing in the Summer ratings period to a 3.2 mark, and WMZQ-

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GIBBS BROADCAST FROM THE PALOMINO — MCA recording artist Terri Gibbs' performance at the Palomino Club in Los Angeles was recently broadcast live by KLAC/Los Angeles and recorded by DIR Broadcasting for later syndication. Gibbs made the appearance in support of her latest single, "Mis'ry River." Pictured backstage after the show are (l-r): Paul Lovelace, West Coast regional country promotion director, MCA; Bob Schneiders, West Coast country promotion and marketing manager, MCA; Gibbs; and Mike Glynn, **Cash Box**.

COUNTRY

TOP 75 ALBUMS

	Weeks On 1/23 Chart	Weeks On 1/23 Chart
1 FANCY FREE OAK RIDGE BOYS (MCA-5209)	3 34	
2 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	1 45	
3 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	4 9	
4 JUICE JUICE NEWTON (Capitol ST 12136)	5 46	
5 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	2 19	
6 ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	6 28	
7 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	7 21	
8 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	10 6	
9 LIVE BARBARA MANDRELL (MCA-5243)	11 22	
10 BIG CITY MERLE HAGGARD (Epic FE 37593)	9 13	
11 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	15 15	
12 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	12 22	
13 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	13 23	
14 HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	14 19	
15 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	16 66	
16 FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL 1-4135)	17 8	
17 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL 1-4127)	20 9	
18 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	28 70	
19 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	33 82	
20 GREATEST HITS OAK RIDGE BOYS (MCA-5150)	22 64	
21 WITH LOVE JOHN CONLEE (MCA-5213)	21 27	
22 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	24 16	
23 HURRICANE LEON EVERETTE (RCA AHL 1-4152)	23 8	
24 GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151)	8 14	
25 STRAIT COUNTRY GEORGE STRAIT (MCA-5248)	26 16	
26 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	27 46	
27 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	25 39	
28 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	29 45	
29 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	30 11	
30 MIDNIGHT CRAZY MAC DAVIS (Casablanca/PolyGram NBLP 7257)	19 15	
31 MR. T CONWAY TWITTY (MCA-5204)	18 30	
32 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	35 65	
33 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	36 69	
34 GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	32 24	
35 FINALLY T. G. SHEPPARD (Warner/Curb BSK 3600)	— 1	
36 URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027)	37 32	
37 TOWN & COUNTRY RAY PRICE (Dimension DL 5003)	44 20	
38 HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	38 4	
39 WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	46 2	
40 ELVIS PRESLEY'S GREATEST HITS VOL. 1 ELVIS PRESLEY (RCA AHL 1 2347)	40 3	
41 I LOVED 'EM ALL T. G. SHEPPARD (Warner/Curb BSK-3528)	41 3	
42 I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	42 47	
43 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL. 1 NASHVILLE RHYTHM SECTION (Koala KOA 15001)	43 11	
44 TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327)	58 26	
45 SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	57 26	
46 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	— 1	
47 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	31 13	
48 YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	34 32	
49 STARDUST WILLIE NELSON (Columbia JC 35305)	49 187	
50 FRAGILE — HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	45 15	
51 RODNEY CROWELL (Warner Bros. BSK 3587)	53 16	
52 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	52 144	
53 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	48 7	
54 CHRISTMAS KENNY ROGERS (Liberty LOO-5115)	47 9	
55 CHRISTMAS WISHES ANNE MURRAY (Capitol SN 16232)	50 11	
56 CARRYIN' ON THE FAMILY NAME DAVID FRIZELL & SHELLY WEST (Viva/Warner Bros. BSK 3555)	51 7	
57 RODEO ROMEO MOE BANDY (Columbia FC 37568)	63 10	
58 CHRISTMAS AT GILLEY'S MICKEY GILLEY (Epic FE 37595)	54 7	
59 ONE TO ONE ED BRUCE (MCA-5188)	59 8	
60 MEL & NANCY MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	60 11	
61 LIVE HOYT AXTON (Jeremiah JH5002)	65 37	
62 YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	62 19	
63 KING OF THE ROAD BOXCAR WILLIE (Main Street SN73000)	69 9	
64 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	55 57	
65 ASK ANY WOMAN CON HUNLEY (Warner Bros. BSK 3617)	59 8	
66 LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	61 15	
67 NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	67 33	
68 FAMILY TRADITION HANK WILLIAMS, JR. (Elektra/Curb 6E-194)	66 8	
69 THE VERY BEST OF MEL TILLIS MEL TILLIS (MCA-3274)	70 10	
70 HIGH TIME DOTTIE WEST (Liberty LT 51114)	39 6	
71 MORE GOOD 'UNS JERRY CLOWER (MCA-5215)	71 23	
72 HORIZON EDDIE RABBITT (Elektra 6E-276)	64 20	
73 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	73 36	
74 PRETTY PAPER WILLIE NELSON (Columbia JC-36189)	68 5	
75 HEART TO HEART REBA McENTIRE (Mercury SRM1-6003)	75 7	

New 'Til '82

Razzy Bailey



"She Left Love All Over Me" PB 13007
BB 22** CB 22* RW 24*

AHL1-4228

Louise Mandrell
"You Sure Know Your Way
Around My Heart" PB 13039 Just Shipping

LOUISE MANDRELL and R C BANNON ME AND MY RC



AHL1-4059

R C Bannon
"Till Something Better
Comes Along" PB 13029 Just Shipping



CASH BOX TOP 100 COUNTRY

January 30, 1982

	Weeks On 1/23 Chart		Weeks On 1/23 Chart		Weeks On 1/23 Chart
1 THE SWEETEST THING (I'VE EVER KNOWN)	JUICE NEWTON (Capitol P-A-5046) 2 14	35 ALL I'M MISSING IS YOU	EDDY ARNOLD (RCA PB-13000) 36 8	68 SOME DAY MY SHIP'S COMIN' IN	JOE WATERS (New Colony NC-6812) 78 4
2 LONELY NIGHTS	MICKEY GILLEY (Epic 14-02578) 3 12	36 LOVE WAS BORN	RANDY BARLOW (Jamex J-45-002) 41 6	69 HEADED FOR A HEARTACHE	GARY MORRIS (Warner Bros. WBS 49829) 31 15
3 LORD, I HOPE THIS DAY IS GOOD	DON WILLIAMS (MCA-51207) 6 10	37 WHERE THERE'S SMOKE, THERE'S FIRE	R.C. BANNON & LOUISE MANDRELL (RCA PB-12359) 37 10	70 LAY BACK DOWN AND LOVE ME	RICH LANDERS (AMI 1301) 75 3
4 BLAZE OF GLORY	KENNY ROGERS (Liberty P-A-1441) 5 11	38 LOVE NEVER COMES EASY	HELEN CORNELIUS (Elektra E-47237) 40 8	71 MISTER GARFIELD	MERLE KILGORE & FRIENDS (Elektra E-47252) 83 4
5 RED NECKIN' LOVE MAKIN' NIGHT	CONWAY TWITTY (MCA-5119) 1 13	39 LET'S GET TOGETHER AND CRY	JOE STAMPLEY (Epic 14-02533) 39 8	72 FOURTEEN CARAT MIND	GENE WATSON (MCA-51183) 43 17
6 ONLY ONE YOU	T.G. SHEPPARD (Warner/Curb WBS 49858) 9 10	40 THE CLOWN	CONWAY TWITTY (Elektra E-47302) — 1	73 COTTON FIELDS	CREEDEENCE CLEARWATER REVIVAL (Fantasy 920) 48 8
7 HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE)	JIM REEVES & PATSY CLINE (RCA PB-12346) 8 12	41 INNOCENT LIES	SONNY JAMES (Dimension DS-1028) 45 6	74 A MARRIED MAN	JUDY TAYLOR (Warner Bros. WBS 49859) 74 6
8 WATCHIN' THE GIRLS GO BY	RONNIE McDOWELL (Epic 14-02614) 10 11	42 IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE)	BURRITO BROTHERS (Curb ZS 50246) 46 7	75 EVERYBODY LOVES A WINNER	DICKEY LEE (Mercury 76129) 81 2
9 SOMEONE COULD LOSE A HEART TONIGHT	EDDIE RABBITT (Elektra E-47239) 11 10	43 TENNESSEE ROSE	EMMYLOU HARRIS (Warner Bros. WBS 49892) 49 3	76 THE HIGHLIGHT OF '81	JOHNNY PAYCHECK (Epic 14-02684) 93 2
10 SHINE	WAYLON JENNINGS (RCA PB-12367) 13 10	44 I WOULDN'T HAVE MISSED IT FOR THE WORLD	RONNIE MILSAP (RCA PB-12342) 4 13	77 I'M JUST THE LEAVIN' KIND	MICHAEL MEYERS (MBP 1980) 82 4
11 IT TURNS ME INSIDE OUT	LEE GREENWOOD (MCA-51159) 12 15	45 ANOTHER SLEEPLESS NIGHT	ANNE MURRAY (Capitol P-A-5083) 54 3	78 FROM LEVIT TO CALVIN KLEIN JEANS	BRENDA LEE (MCA-51230) — 1
12 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD	ED BRUCE (MCA-51210) 14 9	46 SWEET YESTERDAY	SYLVIA (RCA PB-13020) 52 3	79 LUSTFUL LADY EYES	STEVE MANTELLI (Picap P-0006) 84 2
13 I JUST CAME HOME TO COUNT THE MEMORIES	JOHN ANDERSON (Warner Bros. WBS 49860) 15 11	47 I CAN'T SAY GOODBYE TO YOU	TERRY GREGORY (Handshake WS9 02563) 47 8	80 NOW I LAY ME DOWN TO CHEAT	DAVID ALLEN COE (Columbia 18-02678) 87 2
14 MIDNIGHT RODEO	LEON EVERETTE (RCA PB-12355) 16 11	48 BE THERE FOR ME BABY	JOHNNY LEE (Full Moon/Asylum E-47301) 77 2	81 THE REVEREND MR. BLACK	JOHNNY CASH (Columbia 18-02669) 88 3
15 MOUNTAIN OF LOVE	CHARLEY PRIDE (RCA PB-13024) 17 5	49 I LIE	LORETTA LYNN (MCA-51226) 58 2	82 I SEE AN ANGEL EVERY DAY	BILLY PARKER (Soundwaves NSD/SW4659) 89 5
16 PREACHING UP A STORM	MEL McDANIEL (Capitol P-A-5059) 18 11	50 LIES ON YOUR LIPS	CRISTY LANE (Liberty P-A-1443) 57 4	83 THE CUBE	BOB JENKINS & 3 YEAR OLD DAUGHTER MANDY (Liberty P-A-1448) — 1
17 IT'S WHO YOU LOVE	KIERAN KANE (Elektra E-47228) 19 12	51 OKLAHOMA CRUDE	THE CORBIN/HANNER BAND (Alfa ALF-7010) 51 8	84 DON'T COME KNOCKIN'	CINDY HURT (Churchill CR 7780) — 1
18 DIAMONDS IN THE STARS	RAY PRICE (Dimension DS-1024) 20 11	52 YOU LOOK LIKE THE ONE I LOVE	DEBORAH ALLEN (Capitol P-A-5080) 59 4	85 LADY LAY DOWN (LAY DOWN ON MY PILLOW)	GARY GOODNIGHT (Door Knob DK81-169) 86 4
19 DO ME WITH LOVE	JANIE FRICKE (Columbia 18-02644) 23 7	53 PLAY ME OR TRADE ME	MEL TILLIS & NANCY SINATRA (Elektra E-47247) 55 5	86 WRITTEN DOWN IN MY HEART	RAY STEVENS (RCA PB-13038) — 1
20 ONLY YOU (AND YOU ALONE)	REBA McENTIRE (Mercury 57062) 22 10	54 A COUNTRY BOY CAN SURVIVE	HANK WILLIAMS, JR. (Elektra/Curb E-47257) 76 2	87 AIN'T NOBODY GONNA GET MY BODY BUT YOU	DEL REEVES (Koala KOS-339) 90 3
21 BLUE MOON WITH HEARTACHE	ROSANNE CASH (Columbia 18-02659) 24 6	55 YOU'RE MY BESTEST FRIEND	MAC DAVIS (Casablanca/PolyGram 2341) 7 14	88 BEST OF FRIENDS	THE THRASHER BROTHERS (MCA-51227) 91 2
22 SHE LEFT LOVE ALL OVER ME	RAZZY BAILEY (RCA PB-13007) 25 6	56 DON'T EVER LEAVE ME AGAIN	VERN GOSDIN (AMI 1302) 65 3	89 TIL SOMETHING BETTER COMES ALONG	R.C. BANNON (RCA PB-13029) 92 2
23 IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)	THE KENDALLS (Mercury/PolyGram 76131) 26 7	57 THROUGH THE YEARS	KENNY ROGERS (Liberty P-A-1444) — 1	90 TOOK IT LIKE A MAN CRIED LIKE A BABY	CEADAR CREEK (Moon Shine MS 3003) — 1
24 THE VERY BEST IS YOU	CHARLY McCLAIN (Epic 14-02656) 30 6	58 I DON'T WANT TO WANT YOU	LOBO (Lobo 1) 83 6	91 BLUE EYES DON'T MAKE AN ANGEL	ZELLA LEHR (Columbia 18-02677) 95 2
25 BOBBIE SUE	OAK RIDGE BOYS (MCA-51231) 32 2	59 CASCADE MOUNTAIN MEMORIES	WICKLINE (Cascade Mountain CMR 2425A) 62 7	92 NO PLACE TO HIDE	GAIL ZEILER (Equa B.S.P. 670) 96 2
26 WILD TURKEY	LACY J. DALTON (Columbia 18-02637) 27 8	60 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)	GEORGE STRAIT (MCA-51228) — 1	93 ONE DAY SINCE YESTERDAY	COLLEEN CAMP (Moon Pictures mpm S0001) — 1
27 STUCK RIGHT IN THE MIDDLE OF YOUR LOVE	BILLY SWAN (Epic 14-02601) 28 9	61 DON'T LEAD ME ON	WYVON ALEXANDER (Gervasi S.P. 671) 61 8	94 WHO DO YOU KNOW IN CALIFORNIA	EDDY RAVEN (Elektra E-47216) 50 15
28 BIG CITY	MERLE HAGGARD (Epic 14-02686) 34 3	62 GUILTY EYES	BANDANA (Warner Bros. WBS 49872) 70 5	95 YEARS AGO	THE STATLER BROTHERS (Mercury/PolyGram 57059) 53 14
29 LADY LAY DOWN	TOM JONES (Mercury/PolyGram 75125) 29 10	63 IT'S HIGH TIME	DOTTIE WEST (Liberty P-A-1436) 21 13	96 TELL ME WHY	EARL THOMAS CONLEY (RCA PB-12344) 56 14
30 MIS'RY RIVER	TERRI GIBBS (MCA-51225) 35 5	64 CRYING MY HEART OUT OVER YOU	RICKY SKAGGS (Epic 14-02692) 79 2	97 CHEROKEE COUNTRY	SOLID GOLD BAND (NSD-110) 60 8
31 WHEN YOU WERE BLUE AND I WAS GREEN	KIN VASSY (Liberty P-A-1440) 33 7	65 BUT IT'S CHEATING	THE FAMILY BROWN (RCA PB-13015) 68 3	98 PLAY SOMETHING WE CAN LOVE TO	DIANA PFEIFER (Capitol P-A-5080) 64 9
32 EVERYBODY MAKES MISTAKES	LACY J. DALTON (Columbia 18-02637) 42 6	66 RUNNING ON LOVE	DON KING (Epic 14-02674) 71 3	99 THE WOMAN IN ME	CRYSTAL GAYLE (Columbia 18-02523) 66 17
33 NO RELIEF IN SIGHT	CON HUNLEY (Warner Bros. WBS 49887) 44 5	67 NEW CUT ROAD	BOBBY BARE (Columbia 18-02690) 80 2	100 A GIRL LIKE YOU	SONNY THROCKMORTON (MCA-51214) 67 7
34 WHEN A MAN LOVES A WOMAN	JACK GRAYSON (Koala KOS 340) 38 6				

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Country Boy (Bocephus — BMI) 54	Headed For A (New Albany/BMI/Hoosier — ASCAP) 69	Midnight Rodeo (Denny — ASCAP) 14	Tell Me Why (Blue Moon/Easy Listening/April — ASCAP) 96
A Girl Like You (Buzz Cason/Young World — ASCAP/BMI) 100	I Can't Say (Al Gallico — BMI) 47	Mis'ry River (Chiplin — ASCAP) 30	Tennessee Rose (Warner-Tamerlane/Babbling Brooks — BMI/Drunk Monkey — ASCAP) 43
A Married Man (Tree Pub. — BMI) 74	I Don't Want (Guyasuta — BMI) 58	Mister Garfield (Rightsong — BMI) 71	The Clown (Mammoth Spring/Rose Bridge — BMI) 40
Ain't Nobody (United Artists — ASCAP) 87	I Just (Contemation — SESAC) 13	Mountain Of Love (Morris (Adm. by Unichappell) — BMI) 15	The Cube (Robchris — BMI) 83
All I'm Missing (Bibo c/o Welk Music — ASCAP) 35	I Lie (Coal Miners — BMI) 49	New Cut Road (World Song — ASCAP) 67	The Highlight Of '81 (Tree — BMI) 76
Another Sleepless Night (Chappell — ASCAP) 45	I See An Angel (HitKit — BMI) 82	No Place To Hide (Mick Lloyd — SESAC/Jerrimac — BMI) 92	The Reverend Mr. Black (U.S. Songs/Bexhill/Jac/Blue Seas Inc. — ASCAP) 81
Be There (Chappell/Intersong — ASCAP) 48	I Wouldn't Have (Hall-Clement/Welk — BMI/Jack & Bill/Welk — ASCAP) 44	No Relief (Chappell — ASCAP) 33	The Sweetest Thing (Sterling/Addison Street — ASCAP) 1
Best Of Friends (Duchess (MCA) — BMI) 88	If Something Should (Atlantic — BMI) 42	Now I (Fame — BMI/Rick Hall — ASCAP) 80	The Very Best (Aoudad — ASCAP/Ibex — BMI) 24
Big City (Shade Tree — BMI) 28	If You're Thinking (Jack and Bill/Welk — ASCAP) 60	Oklahoma Crude (Sabal — ASCAP) 51	Through The Years (Peso/SwaneeBRAVO! — BMI) 97
Blaze Of Glory (House Of Gold — BMI) 4	If You're (Hall-Clement c/o Welk Music — BMI) 23	One Day Since (House of Cash — BMI/Moon Pix — ASCAP) 93	Til Something Better (Warner Tamerlane/Sweet Harmony — BMI) 89
Blue Eyes (September — ASCAP) 91	I'm Just The Leavin' Kind (Mike Borchetta/ATV — BMI) 77	Only One You (Cross Keys — ASCAP/Tree — BMI) 6	Took It Like (Chappell — ASCAP/Tri-Chappell — SESAC) 90
Blue Moon (Hotwire/Atlantic — BMI) 21	Innocent Lies (Marson — BMI) 41	Only You (TRO-Hollis — BMI) 20	Watchin' Girls (Tree/Strawberry Lane — BMI) 8
Bobbie Sue (House of Gold — BMI/Bobby Goldsboro — ASCAP) 25	It Turns Me (Duchess-MCA/Red Angus — BMI) 11	Play Me Or Trade Me (Prater — ASCAP) 53	When A Man Loves (Cottillion/Quinzy — BMI) 34
But It's Cheating (Terrace — ASCAP) 65	It's High Time (Welbeck/Blue Quill/Random Notes — ASCAP) 63	Play Something (Strawberry Patch — ASCAP) 98	When You Were (Blue Moon/Easy Listening — ASCAP) 31
Cascade Mountain Memories (Cascade Mtn. — ASCAP) 59	It's Who You (Cross Keys/Chappell — ASCAP) 17	Preaching Up (Blackwood/Magic Castle — BMI) 16	Where's There's Smoke (Hall-Clement) 37
Cherokee Country (Trail Of Tears — BMI) 97	Lady Lay Down (Tree/Cross Keys — BMI/ASCAP) 29	Red Neckin' (Blue Lake/Warner-Tamerlane/Face the Music/Blue Lake/Plum Creek — BMI) 5	Who Do You Know (Milene — ASCAP) 94
Cotton Fields (TRO-Folkways — BMI) 73	Lady, Lay Down (Door Knob — BMI) 85	Running On Love (Blackwood — BMI) 66	Wild Turkey (Song Biz — BMI) 26
Crying My Heart (Cedarwood — BMI) 64	Lay Back Down (Nub-Pub/Washington Girl/Bagdad Music — ASCAP) 70	She Left Love (House of Gold — BMI) 22	Written Down (Grand Avenue — ASCAP) 86
Diamonds In The Stars (Almarie — BMI) 18	Let's Get Together (Honeytree/Tellum — ASCAP) 39	Someone Could Lose (Briarpatch/DebDave — BMI) 9	Years Ago (American Cowboy — BMI) 95
Do Me With (Jack & Bill c/o Welk Music — ASCAP) 19	Lies On Your Lips (Cristy Lane/New Albany — BMI) 50	Stuck Right (Southern Nights — ASCAP) 27	You Look Like (Duchess (MCA)/Posey/Unichappell/VanHoy — BMI) 52
Don't Come Knockin' (Cedarwood — BMI) 84	Lonely Nights (Blackwood — BMI) 2	Sweet Yesterday (Tom Collins — BMI) 46	You're My Bestest Friend (Songpainter — BMI) 55
Don't Ever Leave Me Again (Blue Lake — BMI) 56	Lord, I Hope (Sabal — ASCAP) 3		You're The Best Break (Bibo/Vogue (Welk Music) — ASCAP/BMI) 12
Don't Lead Me On (Gervasi — BMI) 61	Love Never Comes Easy (Southern Nights — ASCAP) 38		
Everybody Loves (Hall-Clement c/o Welk — BMI) 75	Love Was Born (Frebar/Music Co. — BMI) 36		
Everybody Makes Mistakes (Algee Music — BMI) 32	Lustful Lady Eyes (Robchris — BMI) 79		
Fourteen Carat Mind (Acuff-Rose — BMI) 72			
From Levis To (Tree — BMI/Cross Keys — ASCAP) 78			
Guilty Eyes (New Albany — BMI/Hoosier — ASCAP) 62			
Have You Ever (Shapiro, Bernstein — ASCAP) 7			



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Exceptionally heavy sales activity this week

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LARRATT**



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COWBOY IN
THE SADDLE...
(AND ANOTHER ONE
HOLDING MY HORSE)"**

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NEW SINGLE

**"TOOK IT LIKE A
MAN, CRIED LIKE A BABY"**

MS 3003

From The New Forthcoming LP

"CEDAR CREEK"

MS70034

**MARIJOHN
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NEW LP

**"A LITTLE
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MS 70035

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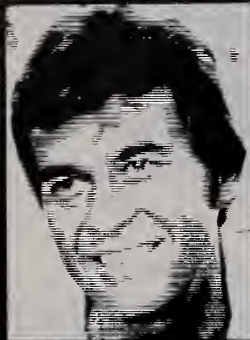
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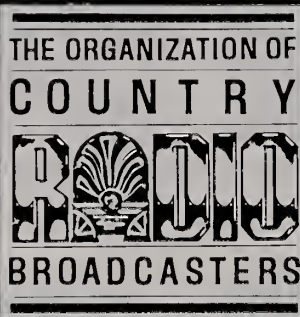
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COUNTRY

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SINGLES REVIEWS NEW AND DEVELOPING ARTISTS

TOMMY PIERSOL (RCI R-2358-1)
I'll Be Alright (2:10) (Mountain Creek Music — SESAC) (T. Piersol) (Producer: T. Piersol)

The simple production and lilting melody of this song is a totally refreshing change of pace from the heavy strings and backing vocal production that often comes out of Nashville. Although the lyrics are a little repetitive, in this case, that's not bad. It makes the tune one of those that has the listener humming along.



EAGLE CREEK BAND (Night Hawk NH 3103)
Falling Back In Love (3:12) (Filly-BMI) (S. Roberts) (Producer: A. Skidmore)

Love songs with a solid hook are what made country music what it is today. Six-member Eagle Creek has certainly come up with one in its debut release. Stan Roberts' vocal work is the focal point here, with remaining band members laying a solid instrumental backing.

HITS OUT OF THE BOX

KENNY ROGERS (Liberty P-A-1444)
Through The Years (4:24) (Peso Music/SwaneeBRAVO! Music-BMI) (S. Dorff, M. Panzer) (Producer: L. Richie, Jr.)

TOMPALL & THE GLASER BROTHERS (Elektra E-47405)
It'll Be Her (2:36) (Baron Music Pub./Hat Band Music-BMI) (B.R. Reynolds) (Producer: J. Bowen)

GAIL DAVIES (Warner Bros. WBS50004)
'Round The Clock (3:42) (Chappell Music-ASCAP/Tri-Chappell Music-SESAC) (R. Bourke, K.T. Oslin) (Producer: G. Davies)

FEATURE PICKS

FREDDY FENDER (MCA MCA-52003)
Across The Borderline (2:54) (Duchess Music Corp. (MCA)-BMI) (R. Cooder, J. Hiatt, J. Dickson) (Producer: R. Cooder)

POCO (MCA MCA-52001)
Sea Of Heartbreak (3:29) (Shapiro Bernstein & Co.-ASCAP) (H. David, P. Hampton) (Producer: M. Flicker)

LOUISE MANDRELL (RCA PB-13039)
(You Sure Know Your Way) Around My Heart (2:35) (Bibo Music Pub. c/o Welk Music Group/Chappell Music Company-ASCAP) (T. Rocco, R. Bourke, C. Black) (Producer: E. Kilroy)

HOOT HESTER (NSD 114)
Old Kentucky Fiddle (Plays A Texas Melody) (2:30) (Buck Run Music-BMI) (H. Hester) (Producer: S. Lavender)

TOM CARLILE (Door Knob DK 81-170)
Lover (Right Where I Want You) (3:08) (Opa-Locka Music-ASCAP) (T. Carlile) (Producer: G. Kennedy)

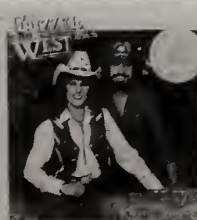
BOBBY SMITH (Liberty P-B-1452)
And Then Some (3:42) (House of Gold Music, Inc./Chinnichap Pub., Inc. (adm. in U.S. and Canada by Careers Music, Inc.)-BMI) (J. Slate, L. Henley, M. Gray) (Producer: B. Montgomery)

REEL PEOPLE (Marbil MR 8101)
Tennessee Whiskey (Mobile Lady) (3:27) (Bent Tree Music-BMI) W.B. Turpin (Producers: Reel People)

THE FOUR GUYS (J&B JB 1001)
Made In The U.S.A. (2:59) (Baby Chick Music-BMI/Vogue Music (Welk)-BMI) (C. Moman, B. Emmons) (Producer: W. Haynes)

RALPH MAY AND THE OHIO RIVER BAND (AMI 1901)
In A Strangers Eyes (3:09) (Jensong Music Inc./Choskee Bottom Music-ASCAP) (C. Rains) (Producer: R.J. Jones)

ALBUM REVIEWS



THE DAVID FRIZZELL AND SHELLY WEST ALBUM — Warner Bros./Viva BSK 3643 — Producers: Snuff Garrett and Steve Dorff — List: 8.98 — Bar Coded

Last year's Country Music Assn. Duo of the Year comes back with a potent album that should do much to help them win the same award again this year. Producers Garrett and Dorff have concocted an interesting array of songs for Frizzell and West, including the haunting "Dark Side Of The Moon" (no, not Pink Floyd's), "I Just Came Here To Dance," "Another Honky Tonk Night On Broadway" and the classic "Our Day Will Come."

COUNTRY

THE COUNTRY COLUMN

FORGOT SOMETHING — We think it's great that the NLT Corp. and Group W Satellite Communications have seen fit to produce and distribute The Nashville Network (see separate story). The fact that this network is going to build itself around Nashville music will really give the city some well-deserved exposure. However, we feel the producers of the nine programs already in the developmental stages have made a major error. Every program deals with country music, and nothing but country music, thus making it appear that this is all Nashville has to offer, when quite the opposite is true. The network's current programming can only hinder the NMA's efforts to make Nashville known as a total music community. Sure, Nashville is proud of its country heritage, but there are other types of music flourishing in Music City, USA. Let's hope the producers reconsider and showcase Nashville as the thriving, all-kinds-of-music center that it is.



HOW SWEET IT IS — Ray Stevens (l) guested on the Jan. 16 segment of the Barbara Mandrell and the Mandrell Sisters show on NBC-TV. The RCA artist had the opportunity to sing the old Marvin Gaye classic "How Sweet It Is" on the show with labelmate Louise Mandrell.

"take care of George and get some material for some songs" . . . AMI Records, headed by Michael Radford, is looking for a manufacturing and distribution deal. Artists on the label include Vern Gosdin and Rich Landers . . . Steve Davis of Dick James Music has signed with Arista Records. David Malloy will be producing his first effort . . . Gail Zeiler and the Gamblers won the California Wrangler Star Search Competition . . . Gary Gentry, Helen Cornellus, Earl Thomas Conley, Mac Wiseman and Little Jimmy Dickens appeared on Nashville Alive Jan. 16 . . . Tom T. Hall's first novel, *The Laughing Man Of*

(continued on page 38)

HERE AND THERE — The Wright Brothers are in Soundshop Studio with producer Buddy Killen working on an upcoming Warner Bros. single . . . Deadly Ernest and the Honky Tonk Heroes is currently in the midst of a tour of winter ski resorts. The group also has a new album scheduled for release in March. It's titled "The Modern Dance Sounds Of Deadly Ernest," released on Wheeler Records . . . Ted Kirby has reactivated TEM Records in Nashville. Billy Arr has been appointed general manager of the company, as well as director of A&R. Kirby's publishing catalog, Voluptuous Music, contains approximately 40 songs written by Terri Gibbs . . . Dean Dillon recently played three dates with George Jones. According to Dillon, he went on the road to

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 K. Jennings

LOVER

(RIGHT WHERE I WANT YOU)

(DK-81-170)



ALTHOUGH THERE ARE 3 OTHER SINGLES BY TOM CARLILE CURRENTLY BEING PLAYED ON RADIO STATIONS: (CATCH ME IF YOU CAN • FEEL • WALK AROUND THE BLOCK DEANNA) THE NEW AND CURRENT SINGLE IS **LOVER (RIGHT WHERE I WANT YOU)**. ALL OF THE ABOVE SONGS ARE INCLUDED IN THE BRAND NEW "THE TOM CARLILE FEEL" LP ON DOOR KNOB RECORDS DK LPS 81-1006
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COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. **THE CLOWN** — CONWAY TWITTY — ELEKTRA — 70 ADDS.
2. **BE THERE FOR ME BABY** — JOHNNY LEE — FULL MOON/ASYLUM — 42 ADDS.
3. **IF YOU'RE THINKING YOU WANT A STRANGER** — GEORGE STRAIT — MCA — 41 ADDS.
4. **THROUGH THE YEARS** — KENNY ROGERS — LIBERTY — 36 ADDS.
5. **A COUNTRY BOY CAN SURVIVE** — HANK WILLIAMS, JR. — ELEKTRA/CURB — 31 ADDS.
6. **I LIE** — LORETTA LYNN — MCA — 22 ADDS.
7. **FROM LEVIS TO CALVIN KLEIN JEANS** — BRENDA LEE — MCA — 20 ADDS.
8. **CRYING MY HEART OUT OVER YOU** — RICKY SKAGGS — EPIC — 18 ADDS.
9. **THE CUBE** — BOB JENKINS — LIBERTY — 17 ADDS.
10. **DON'T COME KNOCKIN'** — CINDY HURT — CHURCHILL — 16 ADDS.

MOST ACTIVE COUNTRY SINGLES

1. **BIG CITY** — MERLE HAGGARD — EPIC — 52 REPORTS.
2. **MOUNTAIN OF LOVE** — CHARLEY PRIDE — RCA — 52 REPORTS.
3. **BLUE MOON WITH HEARTACHE** — ROSANNE CASH — COLUMBIA — 51 REPORTS.
4. **BOBBIE SUE** — OAK RIDGE BOYS — MCA — 50 REPORTS.
5. **THE VERY BEST IS YOU** — CHARLY McCLAIN — EPIC — 50 REPORTS.
6. **SHE LEFT LOVE ALL OVER ME** — RAZZY BAILEY — RCA — 45 REPORTS.
7. **ANOTHER SLEEPLESS NIGHT** — ANNE MURRAY — CAPITOL — 41 REPORTS.
8. **IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)** — THE KENDALLS — MERCURY — 39 REPORTS.
9. **MIS'RY RIVER** — TERRI GIBBS — MCA — 39 REPORTS.
10. **TENNESSEE ROSE** — EMMYLOU HARRIS — WARNER BROS. — 36 REPORTS.

Country Arbs Drop In Major Markets

(continued from page 26)

FM regained 0.2 of a share in rising to a 3.3 figure.

Surprisingly, the two largest Texas markets, Dallas and Houston, traditionally lucrative for the country genre, both experienced drops in the overall country share of the market, Houston slipping 2.3 and Dallas dropping 1.5.

In Houston, KIKK-FM reconquered its position as the #1 country station in the market with a 7.4 share, up from 5.9; while KILT-FM's "continuous country" format dropped from an 8.8 share to 6.7. KIKK's AM outlet dropped 0.3, keeping its share under a full point, and KILT-AM lost a 0.1 share in maintaining a 2.2 score. KNUZ slipped from a 1.1 rating to 0.6, and KENR lost almost a full point, trimming its 2.8 mark to a 2.0.

The Dallas book showed KSCS-FM still leading the way with an 8.3 rating, though down from a previous 8.9 posting in the Spring book, while the AM counterpart, WBAP, moved from a 6.5 share to a 6.8. While promotion-minded KIXX (KIX 106) turned in an impressive gain from 0.9 to 1.6, KPLX plummeted from 5.1 to 3.4. KBOX

lost 0.3 of a point in obtaining a 2.4 figure, and KXOL edged up 0.1 to 0.5.

Impressive Gains

In Cleveland, WHK showed strong improvement in tacking an additional 0.5 share onto the previous book's 6.2 figure, registering a 6.7 mark, while WKSX-FM held steady at 3.7, giving the market an overall gain of 0.5 in country. In Seattle, both KMPS-AM and KMPS-FM were up from 2.6 shares, the former posting a 2.9 and the latter managing a 2.7, bringing that market up 0.4.

The Los Angeles market (Cash Box, Jan. 23) had a total country share up more than one full point — 1.2. While KLAC slipped again from a 2.9 share to 2.7, KZLA-FM added 0.5 to post a 2.5 score, and KHJ-FM made a similar move to 1.8.

KSAN-FM/San Francisco stole 0.1 from Bay Area rival KNEW to give the FM station a 2.0 share next to the AM foe's 2.9. In Philadelphia, the city bestowed a little brotherly love on WFIL, a newcomer to the country format, which posted a 2.3 mark as the only country outlet in the area. The mark improved on a 2.1 score under its previous discarded format.

THE COUNTRY MIKE

DEVELOPMENTS AT WSM — Although WSM/Nashville had originally reported that it would be the flagship station for the upcoming World's Fair in Knoxville from May through October, general manager **Tom Cassidy** reports that the station was unable to reach an agreement with fair officials. Apparently, the station wanted a location in the U.S. pavilion, but space had already been allocated to other interests and an alternate location could not be found. Although Cassidy was uncertain as to the fate of radio involvement at the fair, he believes that fair officials have decided to go with a "guest station" plan that would allow a guest station of the day or week to cover fair events for its hometown audience. The WSM Satellite Network, scheduled to kick off April 1, has already signed approximately 25 stations. Through association with AP, the service will provide a heavy amount of information

in its 10 p.m.-5 a.m. operating period. Though the network will use a country format, Cassidy emphasizes that it will not be a "trucker's show" and that it will feature celebrity guests and interviews with top-name entertainers. Listeners will also be able to call on a toll-free number and talk with the stars.



Janet Fort

PERSONALITY PROFILE — Janet Fort, music director at WSM, began her radio career when she knew somebody that knew somebody in the WSM sales office. Acquiring a secretarial position in the department, Fort worked her way up to sales assistant and eventually operations manager of sales. Two years ago in April, when **Harold Hensley** took over the programming reins, he asked Fort to act as music director, a post which she took reluctantly, since it was "something she didn't know anything about." Fort quickly picked up on the business, however, and now has added to her MD role the title of assistant program director. A member of the agenda committee for the Country Radio Seminar, Fort feels that her non-country background (she listened to rock as a youngster and adult/contemporary before landing her post with WSM) has been a tremendous aid to her in selecting music in these times of changing and expanding boundaries within the country medium, because she is more open to new sounds and mass appeal records. Fort also maintains a strong sense of advancement opportunity within the WSM corporation as the firm is currently delving into such other associated fields as TV production, satellite radio and cable operations.

MORE CHANGES AT KFJH — **Don Walton** is not the only new director at KFJH/Wichita (Cash Box, Jan. 16). While Walton was named to the PD post, replacing the departed "Lady Outlaw," **Jessica James**, who jumped ship and resurfaced at **WRJZ/Knoxville**, afternoon drive jock **Bill Collins** has taken on the added responsibility of station promotions director, and **Bill Hickman** will supplement his shift with the public service director duties. The new titles for Collins, Hickman and Walton, who was nominated for the Country Music Assn. (CMA) Medium Market DJ of the Year award five times in his 16 years with rival **KFDI**, took effect at the beginning of January. The station's line-up now features **Chuck "Sugar Bear" Robson**, program director, 5:30-9 a.m.; **Jason Drake**, operations manager, 9 a.m.-noon; Walton, noon-3 p.m.; Collins, 3-6 p.m.; Hickman, 6-11 p.m.; and "Shotgun" **Al Jamieson**, 11 p.m.-5:30 a.m. Weekenders at the station include **Carol Moore** and **John Salem**, a former member of the **Gail Davies Band**.

KCKN DROPS COUNTRY FORMAT — **KCKN/Kansas City** has dropped the country format on its AM outlet in favor of a rock hits approach. Along with the change in format comes a change in call letters to **KRKR**. The FM, however, remains staunchly country, although it, too, is adopting new call letters — **KFKF**.

STATION CHANGES — **Steve Sauder** has been named the new music director at **KSSS/Colorado Springs**, replacing **Dan Cowen**. Station **WLAB/St. Pauls, N.C.**, was recently purchased by the United States Broadcasting Corp., effecting a change in call letters to **WNCR**. While the station is waiting for approval to boost its power to 5,000 watts in the spring, station officials are begging for country service from the appropriate labels. The station, which keeps a 60-record rotation in the greater Fayetteville area, can be reached by contacting **Rick Brooks** at (919) 865-3131 weekday mornings before noon or Thursdays from 1-3 p.m. eastern time.

ANDERSON NAMED AT DRAKE-CHENAULT — **B.J. Anderson** has been named vice president of marketing for **Drake-Chenault Enterprises**, according to **James Kefford**, the syndicator's president. In assuming the newly created position, Anderson will aid the firm's regional managers in format and feature sales. She has been with the company since 1964, climbing up the corporate ladder from traffic director at **KYNO/Fresno** to regional manager and to director of marketing, the position she held prior to her current promotion. Anderson will remain based in Los Angeles.

FREDDY, FISHSTICKS BAFFLE WEST PALM BEACH — **WIRK/West Palm Beach** ran a promotion on **Elvis Presley's** birthday, asking listeners to identify the "Elvis Imitator" on the **Freddy & the Fishsticks** record. MCA regional promotion man **Joe Deters** fed clues beginning with the morning drive shift and announced the winner, who clocked in with a correct answer at 12:55 p.m. The imitator is, of course, **Jimmy Buffett**, but listeners were riddled until they were clued into the fact that "the artist spends a lot of time in Margaritaville." According to station MD **Terry Wunderlin**, incorrect guesses ranged from **Mac Davis** to **Tiny Tim**. The winner got to tiptoe through the fishsticks with the latest Buffett offering, "Somewhere Over China" and a set of Presley LPs.

country mike



CLAWSON VISITS WSM — Triangle recording artist **Cynthia Clawson** was in Nashville recently and dropped in on the staff of WSM Radio to discuss the release of her new country single, "Someday This Old Road." Pictured standing are (l-r): Clawson; Tana Lonon, radio promotions for Clawson; Janet Fort, music director, WSM-AM; Elwyn Raymer, executive vice president, Triangle; and Linda Miller, Clawson's manager. Pictured seated is **Charley Chase**, air personality, WSM-AM.

PROGRAMMERS PICKS

Paul Thorne	KUGN/Eugene	Finally Falling — Johnny Lee — Full Moon/Asylum
Steve Gary	KOKE/Austin	Pretending Fool — Michael Ballew — Liberty
Ed Russ	WQIK/Jacksonville	Could It Be Love — Jennifer Warnes — Arista
Mike Hinrichs	KHEY/El Paso	Through The Years — Kenny Rogers — Liberty
Bill Manders	WTOD/Toledo	The Clown — Conway Twitty — Elektra
Mike Lee	KVOC/Casper	Another Sleepless Night — Anne Murray — Capitol
Mark Thomas	WCXI/Detroit	I Lie — Loretta Lynn — MCA

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On 1/23 Chart		Weeks On 1/23 Chart
1 RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548)	1	12	
2 SOMETHING SPECIAL KOOL & THE GANG (DeLite/PolyGram DSR 8502)	2	16	
3 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	3	20	
4 THE POET BOBBY WOMACK (Beverly Glen BG 1000)	7	12	
5 NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	5	12	
6 SKYLINE SKYY (Salsoul/RCA SA-8548)	10	13	
7 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	4	13	
8 I AM LOVE PEARO BRYSON (Capitol ST-12179)	11	10	
9 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	9	11	
10 LIVE THE JACKSONS (Epic KE2 37545)	8	10	
11 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	13	8	
12 THE TIME (Warner Bros. BSK 3598)	14	23	
13 IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	12	18	
14 CONTROVERSY PRINCE (Warner Bros. BSK 3601)	6	13	
15 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	16	8	
16 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	20	6	
17 THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	15	20	
18 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	19	7	
19 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	18	11	
20 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	21	7	
21 GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Phila. Int'l./CBS FZ 37627)	23	9	
22 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	32	3	
23 REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506)	27	17	
24 BREAKIN' AWAY ALJARREAU (Warner Bros. BSK 3576)	22	24	
25 SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	25	17	
26 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5266)	29	7	
27 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	24	10	
28 CAMOUFLAGE RUFUS with CHAKA KHAN (MCA-5270)	28	13	
29 TAKE IT OFF CHIC (Atlantic SD 19323)	26	8	
30 LOVE MAGIC L.T.D. (A&M SP-4881)	17	10	
31 IN THE POCKET COMMODORES (Motown M8-955M1)	31	30	
32 TOM TOM CLUB (Sire SRK 3628)	42	3	
33 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	30	41	
34 CENTRAL LINE (Mercury/PolyGram SRM-1-4033)	44	6	
35 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	53	3	
36 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	36	32	
37 LOVE IS THE PLACE JURTIIS MAYFIELD (Boardwalk NB1 33239)	39	16	
38 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	48	3	
39 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	40	22	
40 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	34	14	
41 GO FOR IT SHALAMAR (Solar/RCA BXL 1-3984)	37	16	
42 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	35	18	
43 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	33	14	
44 THE DUDE QUINCY JONES (A&M SP-3721)	43	44	
45 MORE OF THE GOOD LIFE T.S. MONK (Mirage/Atlantic WTG 19324)	47	6	
46 COMPUTER WORLD KRAFTWERK (Warner Bros. HS 3549)	41	13	
47 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	49	17	
48 KEEP ON MOVING STRAIGHT AHEAD LAKESIDE (Solar/RCA BXL1-7762)	38	9	
49 ALL THE GREAT HITS DIANA ROSS (Motown M13-96002)	45	15	
50 CAN'T SHAKE THIS FEELIN' SPINNERS (Atlantic SD 19318)	52	8	
51 THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON (A&M SP-4880)	51	7	
52 FANCY DANCER ONE WAY (MCA 5247)	46	18	
53 NEW YORK CAKE KANO (Mirage/Atlantic WTG 19327)	54	9	
54 GWEN McCRAE (Atlantic SD 19308)	50	14	
55 LOVE ALL THE HURT AWAY ARETHA FRANKLIN (Arista AL 9552)	55	23	
56 DENROY MORGAN (Becket BKS 015)	61	6	
57 LOVE BYRD DONALD BYRD & 125TH ST., N.Y.C. (Elektra 5E-531)	56	19	
58 JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE (Elektra 5E-551)	63	3	
59 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	58	18	
60 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	—	1	
61 GIGOLO FATBACK (Spring/PolyGram SP-1-6734)	62	2	
62 FACE TO FACE GQ (Arista AL 9547)	57	12	
63 I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-052M1)	60	20	
64 SHOCK (Fantasy F-9613)	65	6	
65 THE BEST OF MINNIE RIPPERTON Capitol ST-12189)	68	2	
66 SET MY LOVE IN MOTION SYREETA (Tamla/Motown T 376)	66	7	
67 WATCH OUT BRANDI WELLS (WMOT FW 37668)	—	1	
68 TONIGHT! THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	59	22	
69 WEST STREET MOB (Sugar Hill SH 263)	—	1	
70 STANDING TALL CRUSADERS (MCA-5254)	64	17	
71 CARL CARLTON (20th Century-Fox/RCA T-628)	67	28	
72 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	72	17	
73 WHAT A WOMAN NEEDS MELBA MOORE (EMI America ST-17060)	73	11	
74 IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004M1)	70	34	
75 I WANT YOU BOOKER T. (A&M SP-4874)	69	8	



SHE GOT ONE — Qwest/Warner Bros. Records, in conjunction with Atlanta station V-103 and the Music Scene Record Store, recently sponsored a promotion on behalf of Patti Austin's Qwest album, "Every Home Should Have One." The contest offered a 16-cubic foot home freezer stocked with 75 pounds of beef and 25 pounds of frozen vegetables. Pictured are (l-r): Ted Astin, Warner Bros.; Scottie Andrews, V-103 operations manager; Patricia Myers, contest winner; brother Derick Myers; mother Francis Myers; Gerald Richardson, owner, Music Scene; and father James Myers.

THE RHYTHM SECTION

BIRTHDAY RALLY — The Jan. 15 Washington D.C. rally organized by artist Stevie Wonder and friends, the second in as many years, to support making Dr. Martin Luther King, Jr.'s birthday a national holiday succeeded in attracting more than 50,000 participants despite 20 degree and below icy weather and an air tragedy which claimed the lives of 78 earlier that day. Spokesmen for Wonder said that a crowd of 10,000 was more likely expected given the weather and the fact that the Air Florida jet crash had impaired traffic on the 14th St. Bridge stretching over the Potomac. But a strong turn-out transcended omnipresent hardships. Music industry brethren joining Wonder on the platform during the rally included Diana Ross, Gladys Knight, Peaches & Herb, Gil Scott-Heron, Kenny Gamble, Larkin Arnold and members of Third World. Ross opened up the proceedings with a rendering of the National Anthem, while Knight sang the black National Anthem, "Lift Every Voice And Sing." A powerful speech came from Rev. Jesse Jackson, who beseeched the rally participants not to let the spirit of the late Dr. King's work die and to support a day to be set aside in honor of the ideals of peace and brotherhood he strove to realize. Jackson's emotional speech was underscored later by Wonder who said that King's presence, was never needed more than at the present, given the current circumstances in the country's economy and, more importantly, the obvious lack of world peace efforts. He urged those at the rally to keep King's spirit alive in the practice of their own lives, and to also support federal legislation that would make Dr. King's birthday (Jan. 15) a symbol of what he stood for and of what the U.S. ideals were constructed to uphold. After the rally, Wonder spoke with participants in meeting Atlanta led by Coretta King, widow of the fallen civil rights leader. The leader's wife had invited Wonder to join in a meeting of the nation's black leadership, which included representatives from 16 black organizations. In reflection, observers might say that the second Wonder rally was better organized and received more media attention. It was certainly as successful as last year's rally, although the total participancy during the 1981 rally was from 150,000 to 200,000. With the weight of the national media pushing the event beyond its geography, perhaps much of the nation joined the rally in spirit.

AIRWAVES — Lionel Richie, the composer/producer/performer who nabbed six Grammy nominations recently, will be profiled on the TV show *Entertainment Tonight*. . . PolyGram group **Kool and the Gang** has been busy recently on the vidwaves with American Music Awards, Jan. 25; and the *Merv Griffin Show* (Jan. 22). Their swift schedule will also lead them to appearances on *Solid Gold* (Feb. 5) and the *Solid Gold Top Hits of 1981* (Feb. 12).

TRIBUTE — A film tribute to late reggae superstar **Bob Marley** has been developed through performance and interviews by another Rasta godfather, **Jimmy Cliff**. Filmed May 17, 1981 during a show in Miami, Cliff performed music from his *The Harder They Come* soundtrack and material from his current MCA LP "Give The People What They Want." But he capped the performance with a rendering of Marley's theme, "No Woman No Cry." Produced by San Francisco-based **Robert B. Ford**, the footage also includes interviews with Cliff while in Jamaica where he attended Marley's funeral. Ford told **Cash Box** that the film, titled *Jimmy Cliff: A Tribute To Bob Marley*, would eventually become a TV special and that final arrangements are pending between the film maker and Cliff's management. Acting as sales agents on the project will be the firm of Ballato, Jones & King, consultants and distributors to international film and TV markets. Footnote: Let's hope that Cliff will be able to maintain some kind of American distribution for his product as MCA is considering a pass on his U.S. distribution option. Though Cliff's product continues to be a viable sales item internationally, the Stateside market has never met the label's sales expectations.

COVERS — Rarely does an artist of **Jean-Luc Ponty's** stature decide that someone can write a song to suit his tastes. But the virtuoso fusion violinist will be including a remake of Stevie Wonder's "As" on his upcoming Atlantic LP, "Mystical Adventures." Co-produced by Ponty and **Arif Mardin**, the song was also co-arranged by Ponty and Mardin. The remainder of the material is, as usual, by Ponty. The band on this vinyl features some faces that may be unfamiliar to Ponty fans, including veteran sessionist **Paulinho Da Costa** on percussion, and **Rayford Griffin** on drums.

SHORT CUTS — MCA Records will be offering a pair of LPs for the B/C airwaves including the label debut from the L.A. Boppers. The West Coast quartet, produced by **Augie Johnson** (chief proponent behind *Side Effect*), is serving up "Make Mine Bop!", which includes the single, "Where Do The Bop Go?". Hampered by lack of exposure last year, one of the most engaging sleepers came from Japanese based pop/jazz outfit **Native Son**. The group's new live album, "Coast To Coast," was recorded in Los Angeles and New York and produced by **Akira Taguchi**.

michael martinez

CASH BOX TOP 100

January 30, 1982

		Weeks On Chart			Weeks On Chart			Weeks On Chart			
		1/23			1/23			1/23			
1	CALL ME SKYY (Salsoul/RCA S7 2152)	4	14	33	FUNGI MAMA/ BEBOPAFUNKADISCOLYPSO TOM BROWNE (GRP/Arista GS 2518)	34	9	66	THERE'S A WAY RONNIE LAWS (Liberty P-A-1442)	66	8
2	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA JB-12361)	2	11	34	MAKE UP YOUR MIND AURRA (Salsoul/RCA S7 7017)	42	9	67	HOT ON A THING (CALLED LOVE) THE CHI-LITES featuring EUGENE RECORD (20th Century-Fox/RCA TC-2600)	80	3
3	TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)	1	14	35	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN (Polydor/PolyGram PD 2191)	35	10	68	YOU ARE THE ONE AM-FM (Dakar/Brunswick DK 103)	76	3
4	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619)	7	12	36	TOO MUCH TOO SOON T.S. MONK (Mirage/Atlantic WTG 3875)	37	10	69	LET ME SET YOU FREE THE FOUR TOPS (Casablanca/PolyGram NB 2344)	49	7
5	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK (Beverly Glen 2000)	10	10	37	WANNA BE WITH YOU EARTH, WIND & FIRE (ARC/Columbia 18-02688)	55	2	70	TIME FOR LOVE THE B.B. & Q. BAND (Capitol P-A-5071)	70	7
6	HIT AND RUN BAR-KAYS (Mercury/PolyGram 76123)	5	14	38	CAN'T HOLD BACK (YOUR LOVING) KANO (Mirage/Atlantic STG 3878)	30	11	71	LOVE IN THE FAST LANE DYNASTY (Solar/Elektra 47946)	43	13
7	LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065)	8	15	39	MIRROR, MIRROR DIANA ROSS (RCA PB-13021)	50	3	72	IF YOU COME WITH ME DUNN & BRUCE STREET (Devaki/Mirus DK 4005)	85	3
8	LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)	3	17	40	WE'LL MAKE IT MIKE AND BRENDA SUTTON (Sam 81-5023)	46	9	73	STEAL THE NIGHT STEVE WOODS (Cotillion/Atlantic 46016)	65	18
9	TAKE MY HEART KOOL & THE GANG (De-Lite/PolyGram DE 815)	6	18	41	BREAKIN' AWAY AL JARREAU (Warner Bros. WBS 49842)	27	11	74	RAINBOW MADAGASCAR (Arista AS 0654)	88	3
10	COOL (PART 1) THE TIME (Warner Bros. WBS 49864)	11	9	42	I WANT TO HOLD YOUR HAND LAKESIDE (Solar/Elektra S-47354)	53	6	75	WATCH OUT BRANDY WELLS (WMOT WS9 02654)	78	6
11	WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA PB-12349)	9	15	43	OH NO COMMODORES (Motown M 1527F)	15	19	76	HONEY, HONEY MANHATTANS (Columbia 18-02666)	—	1
12	THAT GIRL STEVIE WONDER (Tamla/Motown 1602TF)	23	3	44	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387)	54	7	77	LOVE CONNECTION (RAISE THE WINDOW DOWN) THE SPINNERS (Atlantic 3882)	77	8
13	BE MINE (TONIGHT) GROVER WASHINGTON, JR. (Elektra E-47246)	18	10	45	"B" MOVIE GIL SCOTT-HERON (Arista AS 0647)	52	7	78	LET'S WORK PRINCE (Warner Bros. WBS 50002)	—	1
14	KICKIN' BACK L.T.D. (A&M 2382)	12	13	46	SOMETHING ABOUT YOU ANGELA BOFILL (Arista AS 0636)	36	8	79	TOO THROUGH BAD GIRLS (BC BC4011)	79	6
5	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD (Boardwalk NB7-11-132)	16	8	47	LOVE MESSAGE LOWRELL SIMON (Zoo York Records AE7 1324)	48	9	80	LET'S GO ALL THE WAY CHOCOLATE MILK (RCA PB-13026)	—	1
16	WALKING INTO SUNSHINE CENTRAL LINE (Mercury/PolyGram 76126)	13	16	48	STAGE FRIGHT CHIC (Atlantic 3887)	61	6	81	HYDRAULIC PUMP P-FUNK ALL STARS (Hump H-1)	89	2
17	APACHE SUGAR HILL GANG (Sugar Hill SH 567)	21	9	49	THE PLANET FUNK JOHNNY GUITAR WATSON (A&M 2383)	56	8	82	MAKE IT EASY ON YOURSELF MICHAEL HENDERSON (Buddah/Arista BDA 630)	—	1
18	YOU'RE THE ONE FOR ME "D" TRAIN (Prelude PRL 8043-AS)	19	9	50	SWEET TENDER LOVE DENROY MORGAN (Becket BKD 506)	51	10	83	LET YOUR BODY DO THE TALKIN' SHOCK (Fantasy 922)	86	6
19	LOVE FEVER GAYLE ADAMS (Prelude PRL 8040-AS)	20	12	51	IN THE RAW WHISPERS (Solar/Elektra S-47961)	63	2	84	ROCK YOUR WORLD WEEKS AND CO. (Chaz Ro 2519)	84	3
20	DO IT TO ME VERNON BURCH (Spector Records Int'l. SRI-A00019)	25	9	52	MAMA USED TO SAY JUNIOR (Mercury/PolyGram 76132)	64	3	85	GIGOLO MARY WELLS (Epic 14-02664)	90	2
21	WAIT FOR ME SLAVE (Cotillion/Atlantic 46028)	36	8	53	SHARING THE LOVE RUFUS WITH CHAKA KHAN (MCA 51203)	31	14	86	WORK THAT SUCKER TO DEATH XAVIER (Liberty P-A-1445)	—	1
22	(I FOUND) THAT MAN OF MINE THE JONES GIRLS (Philadelphia Int'l./CBS ZS8 02618)	22	12	54	LET'S STAND TOGETHER MELBA MOORE (EMI America P-A-8104)62	73	6	87	HELP IS ON THE WAY THE WHATNAUTS (Harlem International H.I.R. 110)	—	1
23	BLUE JEANS CHOCOLATE MILK (RCA PB-12335)	14	17	55	WE NEED LOVE TO LIVE MAZE featuring FRANKIE BEVERLY (Capitol P-A-5072)	73	3	88	YOU GIVE LIFE TO ME JOE SIMON & CLARE BATHE (Posse POS 5018)	93	2
24	NUMBERS KRAFTWERK (Warner Bros. WBS 49795)	24	7	56	MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000)	87	2	89	GOT TO GIVE IT UP WEST STREET MOB (Sugarhill SH-773)	95	2
25	CONTROVERSY PRINCE (Warner Bros. WBS 49808)	17	19	57	A LITTLE MORE LOVE T-CONNECTION (Capitol P-A-5076)	67	6	90	WHERE DO THE BOB GO? L.A. BOPPERS (MCA 51232)	—	1
26	DON'T YOU KNOW THAT? LUTHER VANDROSS (Epic 14-02658)	41	7	58	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWE 49854)	58	9	91	I BELIEVE IN LOVE ROCKIE ROBBINS (A&M 2380)	75	11
27	BAD LADY CON FUNK SHUN (Mercury/PolyGram 76128)	29	8	59	TWINKLE EARL KLUGH (Liberty P-A-1431)	59	12	92	SWEETER AS THE DAYS GO BY SHALAMAR (Solar/RCA YB-12329)	44	15
28	DO IT ROGER ROGER (Warner Bros. WBS 49883)	45	7	60	BIG FAT BOTTOM REDD HOTT (Venture V-148)	60	7	93	MUST BE THE MUSIC SECRET WEAPON (Prelude PRL 8036-AS)	—	1
29	TELL ME TOMORROW — PART 1 SMOKEY ROBINSON (Tamla/Motown 1601TF)	47	3	61	STRUT YOUR STUFF LIVE (TSOB TS-2006)	69	6	94	THIS BEAT IS MINE VICKY "D" (Sam 81-5024)	92	6
30	JAM THE BOX BILL SUMMERS And SUMMERS HEAT (MCA 51221)	39	8	62	FUNKY SENSATION GWEN MCRAE (Atlantic 3853)	32	22	95	THE GIGOLO O'BRYAN (Capitol 5067)	—	1
31	QUICK SLICK SYREETA (Tamla/Motown T 5433F)	38	10	63	STEPPIN' OUT KOOL & THE GANG (De-Lite/PolyGram DE 816)	—	1	96	SHAKE GQ (Arista AS 0603)	81	13
32	I WILL FIGHT GLADYS KNIGHT & THE PIPS (Columbia 18-02549)	28	15	64	GENIUS OF LOVE TOM TOM CLUB (Sire/Warner Bros. SRE 49882)	82	2	97	GET ON DOWN TO THE MUSIC COLORS (Becket BKA-45-9A)	—	1
				65	BEWARE BARRY WHITE (Unlimited Gold/CBS ZS5 02580)	57	13	98	YOUR LOVE SKOOL BOYZ (Destiny D-2001)	68	11
								99	I WANT YOU BOOKER T (A&M 2374)	33	14
								100	IT'S MY TURN ARETHA FRANKLIN (Arista AS 0646)	74	12

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

A Little More (T-Con (admin. by Irving — BMI) — BMI) 57	Honey, Honey (Sheryl — BMI) 76	Love In The Fast (Spectrum VII/Sylver Sounds — ASCAP) 71	Tell Me (Chardax — BMI) 29
Apache (Sugar Hill — BMI) 17	Hot On A Thing (Angelshel/Six Continents — BMI) 67	Love Message (Ensign — BMI/Growth — BMI) 47	That Girl (Jobete & Black Bull — ASCAP) 12
Bad Lady (Val-je-Joe/Dis 'N' Dat/Extra Foxx — BMI) 27	How Can Love (Dark Cloud/H.A.B./We Got Music — BMI/ASCAP) 35	Make It Easy (Famous — ASCAP) 82	That Man (Mighty Three — BMI) 22
"B" Movie (Brouhaha — ASCAP) 45	Hydraulic Pump (Bridgeport/Malbiz — BMI) 81	Make Up (Lucky Three/Fied Aurra — BMI) 34	The Gigolo (Cortez — ASCAP) 95
Beware (Stone Diamond — BMI) 65	I Believe (Almo — ASCAP) 91	Mama Used To Say (Pressure/Aves/EMI Music — PRRS) 52	The Planet Funk (Sumac/Irving/Virjon — BMI) 49
Big Fat Bottom (Barcam — BMI/Smegedith — BMI) 60	I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents — BMI) 42	Mirrors, Mirror (Bandier-Koppelman/Jay Landers/-Gravity Raincoat/Rosstown — ASCAP) 39	There's A Way (Colgems — EMI/Boruff/Sweetbeat — ASCAP) 66
Blue Jeans (Cessess/Electric Apple/Le-Ha — BMI) 23	I Want To Hold (Duchess — BMI) 2	Must Be The Magic (Trumar/Smoottee — BMI) 93	This Beat (Mideb/Joga — ASCAP) 94
Breakin' Away (Aljarreau/Desperate/Garden Rake — BMI) 41	I Will Fight (Nick-O-Val — ASCAP) 32	My Guy (Jobete — ASCAP) 56	Time For Love (Little Macho/Intersong — ASCAP) 70
Call Me (One To One — ASCAP) 1	If You Think (Ashtray — BMI) 5	Numbers (No Nonsense — ASCAP) 24	Too Much (Linzer/Sumac — BMI) 36
Can't Hold Back (Greenstar/Emergency — ASCAP) 38	In The Raw (Spectrum VII/Silver Sounds/Satellite III — ASCAP) 51	Oh No (Jobete & Commodores — ASCAP) 43	Toot An' Toot (M&M — BMI) 15
Controversy (Ecnirp — BMI) 25	It's My Turn (Unichappell — BMI) 100	One Hundred Ways (State of The Arts/Eliza M./Ritesonian — ASCAP/kidada/Mr. Melody — BMI) 44	Walking Into Sunshine (Central Line — PRRS) 21
Cool (Tionna — license pending) 10	Jam The Box (Punch Delite/Bilum — BMI) 30	Quick Slick (Jobete — ASCAP) 31	Wanna Be (Saggitfire/Yougoulei — ASCAP) 37
Do It Roger (Troutman's Music (admin. by Bumpershoot) — BMI) 28	Kickin' Back (Almo/McRovscood — ASCAP) 14	Rainbow (Madagascar — ASCAP) 74	Watch Out (Framingreg — BMI) 75
Do It To Me (Sand — BMI (admin. by Bayard — BMI) 20	Let Me Set (Songs of Manhattan Island/Unichappell/-Sandy Linzer — BMI) 69	Rock Your World (Revenue/Om — ASCAP) 84	We'll Make It (Colgems/Milbren — ASCAP) 40
Don't You Know (Uncle Ronnie's — ASCAP) 26	Let The Feeling (WB Music/Peabo — ASCAP) 7	Shake (Slim Jim/Middle Melodie — ASCAP) 96	We Need Love (Amazement — BMI) 55
Every Home (Blackwood — BMI) 58	Let Your Body (MacMan — ASCAP) 83	Sharing The Love (Bean Brooke — ASCAP) 53	Where Do The Bop (L.A. Boppers/What You Need — BMI) 90
Fungi Mama (Blue Horizon/Thomas Browne/Roaring Fork — BMI) 33	Let's Go (Chocolate Milk — BMI) 80	Something About You (ATV/Irving/Patamos/Charleville — BMI) 46	Work That Sucker (Terry Phillips — ASCAP) 86
Funky Sensation (Kenix — ASCAP) 62	Let's Groove (Saggitfire/Yougoulei — ASCAP) 8	Stage Fright (Chic (admin. by Warner-Tamerlane — BMI) 48	Why Do Fools (Patricia — BMI) 11
Genius Of Love (Metered (Admin. by Ackee — ASCAP) 64	Let's Stand Together (Assorted (admin. by Mighty Three — BMI/Epentember — ASCAP) 54	Steal The Night (Edition Sunrise — BMI) 73	You Are (Lena/Boogie People — BMI) 68
Get On Down (Big Seven/Woodburne/Head-Cheese — BMI) 97	Let's Work (Controversy — ASCAP) 78	Steppin' Out (Delightful/Second Decade — BMI) 83	You Give Life (More Alessi/Wilkesong — BMI) 68
Gigolo (AirRuby — ASCAP) 85	Love Connection (Frozen Butterfly — BMI) 77	Strut Your Stuff (DeGreg-license pending) 61	Your Love (De Note/Skool Boyz/Easley — BMI) 98
Got To Give It Up (Sugarhill — BMI) 89	Love Fever (Trumar — BMI/Diamond In The Rough — BMI) 19	Sweet Tender Love (Planetary/Ron Miller — ASCAP/Bert Reid — BMI) 50	Your're My Latest (Mighty Three — BMI) 4
Help Is On (Song World — ASCAP/James Car — BMI) 87		Sweeter As (Spectrum VII/Silver Sounds — ASCAP) 92	You're The One (Trumar/Hueman — BMI) 18
Hit And Run (Bar-Kays/Warner Tamerlane — BMI) 6		Take My Heart (Delightful/Second Decade — BMI) 9	

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. MY GUY — SISTER SLEDGE — COTILLION/ATLANTIC**
WLEL, KSOL, WCIN, KGFJ, WSOK, WJMO, WENZ, WDIA, KDKO, WNHC, WYLD, WAWA, KPRS, WAMO
- 2. STEPPIN' OUT — KOOL & THE GANG — DE-LITE/POLYGRAM**
WPAL, WIGO, V103, WDAS, WOKB, WCIN, KGFJ, WSOK, WDAO, WDIA, WTLC, KDKO, WGIV, WRAP
- 3. TELL ME TOMORROW — PART 1 — SMOKEY ROBINSON — TAMLA/MOTOWN**
WDAS, WCIN, WBMX, OK100, WENZ, WTLC, KMJM, WAWA, WAMO, WGPR-FM
- 4. LET'S WORK — PRINCE — WARNER BROS.**
WPAL, KSOL, WIGO, WRBD, WBMX, WEDR, WDIA, WHRK, WGIV, WNHC
- 5. IN THE RAW — WHISPERS — SOLAR/ELEKTRA**
WIGO, WCIN, WSOK, KATZ, WTLC, KDKO, WWDM
- 6. HONEY, HONEY — MANHATTANS — COLUMBIA**
WEDR, WUFO, KDKO, WAWA, KPRS, WRBD, WGPR-FM
- 7. WHERE DO THE BOP GO? — L.A. BOPPERS — MCA**
WIGO, WGCI, KGFJ, WRBD, WEDR, KATZ, WAMO
- 8. GENIUS OF LOVE — TOM TOM CLUB — SIRE/WARNER BROS.**
KSOL, WIGO, WOKB, WCIN, WENZ, WHRK

MOST ADDED ALBUMS

- 1. LOVE IS WHERE YOU FIND IT — THE WHISPERS — SOLAR/ELEKTRA**
KDAY, WDAS, WSOK, WEDR, WENZ, KDKO, WHRK, WWDW, WYLD-FM
- 2. ECHOES OF AN ERA — VARIOUS ARTISTS — ELEKTRA**
KDAY, WEDR, WLUM, WTLC, WWDW
- 3. OBJECTS OF DESIRE — MICHAEL FRANKS — WARNER BROS.**
WSOK, WHRK, WWDW, WYLD, WJLB

UP AND COMING

- IMAGINARY PLAYMATES — RENE & ANGELA — CAPITOL**
ANGEL — STARPOINT — CHOCOLATE CITY/POLYGRAM
SHOULD I DO IT — POINTER SISTERS — PLANET/ELEKTRA
TIME — STONE — WEST END
RIGHT IN THE MIDDLE (OF FALLING IN LOVE) — BETTYE LAVETTE — MOTOWN

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — HALL & OATES
 HOTS: Skyy, Roger, B. Womack The Time, Chocolate Milk, Bar-Kays, Lakeside, Earth, Wind & Fire, T. Pendergrass, G. Benson, G. Knight, E. King, S. Wonder, Aurra. ADDS: Kool & The Gang, C. Mayfield, S. Woods, Police, D. Dejean, Chocolate Milk, E. King, K. Young, Pointer Sisters, RGB. LP ADDS: Imagination, Fatback.

WIGO — ATLANTA — QUINCY JASON, PD — #1 — WHATNAUTS
 JUMPS: 9 To 2 — Roger, 13 To 5 — M. Wells, 15 To 7 — T. Browne, 16 To 8 — "D" Train, 21 To 17 — Shalamar, 23 To 18 — Al Jarreau, 40 To 21 — S. Wonder, 30 To 23 — B. Womack, 34 To 28 — Jones Girls, Ex To 31 — Earth, Wind & Fire, Ex To 32 — S. Robinson, Ex To 33 — D. Ross, Ex To 35 — Sister Sledge. ADDS: Brenda Watts, Kryptik Krew, Prince, Tom Tom Club, Trouble Funk, S. Brown, Maze, Flash, Whispers, Fuse 1, L.A. Boppers, Xavier, Kool & The Gang. LP ADDS: P. LaBelle.

WILD — BOSTON — BUTTERBALL, JR., PD — #1 — SKYY
 JUMPS: 10 To 3 — B. Womack 8 To 4 — T. Pendergrass, 18 To 15 — C. Mayfield, 20 To 16 — V. Burch, 24 To 17 — Sugar Hill Gang, 23 To 18 — A. Bofill, 26 To 20 — Aurra, 32 To 23 — Junior, 31 To 24 — D. Ross, 34 To 29 — Kool & The Gang, 35 To 30 — Whatnauts, 39 To 31 — AM-FM, 38 To 32 — E. Klugh, HB To 33 — J.G. Watson, HB To 34 — L. Vandross, HB To 38 — Chocolate Milk, HB To 40 — L. Simon. ADDS: Mighty Clouds Of Joy, GQ.

WUFO — BUFFALO — DAVE MICHAELS, MD — #1 — J. CARR
 HOTS: D. Ross, Tom Tom Club, GQ, Slave, G. Benson, Vicki "D", G. Washington, V. Mason, Chic, RGB, Junior, Secret Weapon, M. Moore, Con Funk Shun, "D" Train, S. Wonder, AM-FM. ADDS: Maze, T-Connection, Lowell Simon, Chas Jenkel, Bliss, Manhattans. LP ADDS: L. Dozier.

WBMX — CHICAGO — MARCO SPOON, MD
 HOTS: Skyy, B. Womack, G. McCrae, G. Adams, G. Benson, Earth, Wind & Fire, G. Knight, Hall & Oates, P. Bryson, Slave, Bar-Kays, E. King, "D" Train, The Time, Syreeta, Kool & The Gang, J. Jackson, Aurra, T. Pendergrass. ADDS: S. Brown, Prince, S. Robinson, Dunn & Bruce Street.

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. LP ADDS: Gemini, L. Wilson, ZZ Hill, Fuse 4, Whispers. ADDS: Lakeside, Madagascar, Sugar Hill Gang, J. Simon & C. Bathe, J.G. Watson, L.A. Boppers, B. Summers, B. Walker, Y. Gage. LP ADDS: B. Summers.

WCIN — CINCINNATI — MIKE ROBERTS, MD
 HOTS: LTD, T. Browne, Bar-Kays, Jones Girls, The Time, Skyy, T. Pendergrass, A. Bofill, Slave, Lakeside, C. Mayfield, B. Summers, Syreeta. ADDS: M. Henderson, Kool & The Gang, S. Robinson, Live, Sister Sledge, Whispers, Roger, Tom Tom Club, M. & B. Sutton. LP ADDS: T. Browne, B. Summers.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — EARTH, WIND & FIRE
 HOTS: Kool & The Gang, G. Benson, Skyy, P. Bryson, Commodores, D. Ross, Shalamar, Bar-Kays, Booker T., G. Knight, Central Line, T. Pendergrass, Al Jarreau. ADDS: Sister Sledge, L. Simon, Dunn & Bruce Street, D. Ross. LP ADDS: A. Bofill, L. White, B. Wells, P. Bryson.

KDKO — DENVER — BYRON PITTS, PD
 HOTS: Earth, Wind & Fire, Olivia Newton-John, D. Ross, S. Wonder, Con Funk Shun, L. Vandross, Chic, Foreigner. ADDS: Earth, Wind & Fire, Whispers, Chocolate Milk, Dynasty, Kool & The Gang, Shalamar, Pointer Sisters, Manhattans. LP ADDS: Hall & Oates, Whispers.

WGPR-FM — DETROIT — JOE SPENCER, MD — #1 — LULU
 HOTS: T. Pendergrass, T. Browne, A. Bofill, G. Knight, G. Adams, Q. Jones, "D" Train, R. Laws, C. Mayfield, I. S. Monk, P-Funk All Stars, J.G. Watson, A. Franklin, O'Bryan, Hall & Oates, N. Connors, G. Dunlap, RGB, Junior, Aurra, Kano, D. Byrd, Tom Tom Club. ADDS: YBS, Sugar Hill Gang, S. Robinson, M. Henderson, J. Simon/C. Bathe, Chocolate Milk, L. Dozier, Jones Girls, Manhattans, B. Levette, Xavier.

WJLB — DETROIT — JOE SPENCER, MD
 HOTS: D. Ross, Hall & Oates, Aurra, G. Washington, G. Benson, J. Gells, G. McCrae, L. Vandross, Lulu, M. Moore, Perry & Sanlin, Syreeta, Tom Tom Club, Skyy, T. Pendergrass, Junior, B. White, G. Knight, S. Wonder. ADDS: Xavier, T-Connection. LP ADDS: Dells, B. Wells, LTD, M. Franks, E. Watts, L. Carlton.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — ROGER
 HOTS: Chocolate Milk, Skyy, Kraftwerk, The Time, V. Burch, Earth, Wind & Fire, D. Ross, B. Womack, G. Knight, G. Benson, T. Pendergrass, S. Wonder, Bar-Kays, Hall & Oates, Aurra, Live, Sugar Hill Gang.

WTIC — INDIANAPOLIS — KELLY CARSON, MD
 HOTS: Skyy, B. Womack, Sugar Hill Gang, "D" Train, Slave, T. Browne, Aurra, Roger, Lakeside, Junior, Q. Jones. ADDS: Con Funk Shun, Whispers, Earth, Wind & Fire, YBS, S. Robinson, Gang's Back, Kool & The Gang, Xavier, Dr. Jekyll & Mr. Hyde, P. Hyman. LP ADDS: Sugar Hill Gang, Echoes Of An Era, J. Lucien.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — SKYY
 HOTS: Hall & Oates, T. Pendergrass, G. Adams, Lakeside, T. Browne, G. Benson, Bar-Kays, Jones Girls, S. Wonder, A. Bofill, G. S. Heron, Al Jarreau, The Time, D. Ross. ADDS: Roger. LP ADDS: Whispers, T. Browne, Echoes Of An Era.

KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — SKYY
 HOTS: Earth, Wind & Fire, G. Benson, Slave, The Time, Bar-Kays, Shalamar, B. Summers, LTD, Central Line. ADDS: Tomorrow's Edition, Chocolate Milk, L.A. Boppers, P-Funk All Stars, Kool & The Gang, Sister Sledge, Kwick. LP ADDS: Madagascar, S. Woods, K. Rogers.

WDIA — MEMPHIS — CARL CONNOR, PD
 HOTS: Bar-Kays, B. Womack, Earth, Wind & Fire, Skyy, Kraftwerk, The Time, Hall & Oates, Chocolate Milk, Prince, T. Pendergrass, G. Benson, Sugar Hill Gang, LTD, Kool & The Gang, V. Burch, P. Bryson, G. Adams, C. Mayfield, L. Vandross, S. Wonder. ADDS: AM-FM, G. Washington, Kool & The Gang, Klique, Prince, Sister Sledge. LP ADDS: B. Womack.

WHRK — MEMPHIS — ROBERT VINSON, MD
 HOTS: B. Womack, T. Pendergrass, G. Benson, The Time, Kano, G. Washington, Hall & Oates, P. Bryson, A. Bofill, Earth, Wind & Fire, Prince, C. Mayfield, Slave, S. Wonder, S. Robinson. ADDS: S. Woods, Madagascar, Dream Machine, Prince, Chic, Four Tops, Rene & Angela, Tom Tom Club. LP ADDS: M. Franks, Whispers, E. Watts, O. Sain, Lakeside.

WEDR — MIAMI — GEORGE JONES, MD — #1 — THE TIME
 JUMPS: 8 To 2 — Bar-Kays, 13 To 8 — V. Burch, 14 To 7 — Dr. Jekyll & Mr. Hyde, 15 To 10 — C. Mayfield, 16 To 12 — T. Browne, 17 To 9 — "D" Train, 19 To 11 — Live, 20 To 14 — Redd Hott, 7 To 3 — Skyy, Ex To 5 — Ozone. ADDS: Kool & The Gang, Starpoint, Junior, Maze, E. Perkins, P. Funk All-Stars, Sister Sledge, Chocolate Milk, D. Ross. LP ADDS: RGB, J. Lucien, YBS. ADDS: Prince, Madagascar, Rene & Angela, Tomorrow's Edition, Manhattans, Vicki "D", L.A. Boppers, Take 5, B. Levette. LP ADDS: L. Clifford, Whispers, Echoes Of An Era, In Harmony II, Imagination.

WAWA — MILWAUKEE — JIMMY GOODTIME, MD — #1 — G. BENSON
 HOTS: Kool & The Gang, ZZ Hill, Earth, Wind & Fire, Booker T., The Time, T. Pendergrass, Shalamar, V. Burch, Prince, Bar-Kays, Roger, P. Bryson, Rene & Angela, Con Funk Shun, Chic, Al Jarreau, G. Dunlap, J. Carr. ADDS: C.M. Lord, Manhattans, Sister Sledge, M. Wells, S. Wonder, Aurra, S. Robinson. LP ADDS: T. Browne.

WLUM — MILWAUKEE — TYBELL, MD — #1 — HALL & OATES
 HOTS: Olivia Newton-John, Earth, Wind & Fire, G. Benson, The Time, Kool & The Gang, D. Ross, Chocolate Milk, Central Line, T. Pendergrass, Lulu, P. Bryson, Al Jarreau, P. Austin, L. Vandross, Lakeside, Booker T., J. Feliciano, B.B.&Q. Band, GQ, P. Davis, A. Franklin, Chic. ADDS: S. Wonder, E. Klugh, Sister Sledge, S. Woods, S. Robinson, B. Withers, F. Knight, B. Summers, B. Womack, D. Ross, Rolling Stones, Journey. LP ADDS: Madagascar, Echoes Of An Era, L. White.

WRKS — NEW YORK — BARRY MAYO, ASST. PD
 HOTS: Skyy, "D" Train, Tom Tom Club, Hall & Oates, Olivia Newton-John, T. Pendergrass, B. White, Earth, Wind & Fire, M.&B. Sutton, G. Benson, Slave, Kool & The Gang, Vicki "D", J. Day, P. Bryson, G. Adams, B. Womack, J. Feliciano. ADDS: Lakeside, Secret Weapon, V. Burch, T. Gonzales, Kamiko, Xavier.

WWLR — NEW YORK — WANDA RAMOS, MD
 HOTS: Hall & Oates, Al Jarreau, G. Washington, Chic, "D" Train, Skyy, M.&B. Sutton, C. Mayfield, B. Womack, S. Wonder, Bar-Kays, Whatnauts, G.S. Heron, Slave, Lakeside, Junior. ADDS: J. Jackson, Starpoint, D. Morgan, O'Bryan, B. James, M. Henderson, C. Cissell/M. King. LP ADDS: F. Knight, ZZ Hill, Baya, B. Summers, Rosalind & Charles.

WYLD — NEW ORLEANS — JAMES ALEXANDER, PD — #1 — G. BENSON
 HOTS: Hall & Oates, B. Womack, P. Bryson, Skyy, D. Ross, Earth, Wind & Fire, Kool & The Gang, T. Pendergrass, Commodores, LTD, Chocolate Milk, G. Washington, Slave, Rufus, Central Line, H. Hancock, RGB, C. Mayfield. ADDS: Earth, Wind & Fire, T-Connection, Rene & Angela, D. Ross, M. Moore, E. Whitaker, Sister Sledge. LP ADDS: Whispers, Imagination, M. Franks, Sharkey's Machine.

WRAP — NORFOLK — JIMMY WILLIAMS, MD
 HOTS: Slave, Skyy, T. Pendergrass, G. Washington, Kool & The Gang, The Time, Hall & Oates, Prince, Roger, Bar-Kays, B. Womack, P. Bryson, G. Benson, Earth, Wind & Fire, Commodores, Chocolate Milk, Central Line, LTD, Rufus, D. Ross. ADDS: Chi-Lites, B. Wells, Junior, Bar-Kays, Kool & The Gang, O'Bryan. LP ADDS: AKA Band.

WOKB — ORLANDO — BILLY LOVE, PD — #1 — THE TIME
 HOTS: Sugar Hill Gang, Con Funk Shun, LTD, V. Burch, B. Womack, Roger, J.G. Watson, G.S. Heron, Maze, J. Simon & C. Bathe, D. Morgan, C. Mayfield, Bar-Kays, T. Browne, T.S. Monk, G. Benson, G. Adams. ADDS: Tom Tom Club, Kool & The Gang, Four Tops, Aurra, Q. Jones, M. Henderson, Manhattans, Secret Weapon, S. Woods. LP ADDS: Ohio Players, L. White, Take 5, Rufus.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — HALL & OATES
 HOTS: B. Womack, G. Benson, Skyy, P. Bryson, T. Pendergrass, G. Washington, G. Adams, Sugar Hill Gang, Bar-Kays, Al Jarreau, T. Browne, J.G. Watson, The Time, Tom Tom Club, Junior, C. Mayfield, L. Vandross, Lakeside, D. Ross, "D" Train, Roger, S. Wonder, Earth, Wind & Fire, S. Robinson, P. Austin. ADDS: Maze, S. Wonder, S. Robinson, Earth, Wind & Fire, Kool & The Gang, E. Whitaker, T-Connection, G. Duke, Dunn & Bruce Street, Chi-Lites, Grandmaster Flash, AM-FM, Whatnauts. LP ADDS: Whispers.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — G. BENSON
 JUMPS: 17 To 10 — The Time, 19 To 15 — Hall & Oates, 21 To 17 — B. Womack, 23 To 20 — G. Washington, HB To 27 — A. Bofill, HB To 30 — V. Burch. ADDS: Sister Sledge, S. Robinson, Tom Tom Club, L. Simon, Chi-Lites, P-Funk All Stars, M. Moore, Junior. LP ADDS: Whispers, Chocolate Milk.

KATZ — ST. LOUIS — A.J. KEMP, PD — #1 — B. WOMACK
 JUMPS: Ex To 30 — B. Wells, Ex To 29 — R. Robbins, Ex To 17 — R. Franklin, Ex To 16 — T. Browne, Ex To 8 — D. Ross. ADDS: S. Wonder, S. Robinson, Sister Sledge, Earth, Wind & Fire, J. Jackson, B. Levette, Whispers. ADDS: Junior, Whispers, L.A. Boppers, Chi-Lites, C. Carlton. LP ADDS: Ohio Players.

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

KSOL — SAN FRANCISCO — BERNIE MOODY, PD — #1 — SKYY
 HOTS: Hall & Oates, G. Benson, B. Womack, Jones Girls, The Time, T. Pendergrass, V. Burch, Bar-Kays, M.&B. Sutton, LTD, Shock, Con Funk Shun, Ozone, G. Washington, C. Mayfield, L. Vandross, Slave, Aurra, Kano, Roger. ADDS: Prince, "D" Train, Sister Sledge, Tom Tom Club.

WSOK — SAVANNAH — JAY BRYANT, MD — #1 — SKYY
 JUMPS: 8 To 4 — P. Bryson, 9 To 5 — V. Burch, 11 To 7 — Midnite Star, 13 To 8 — R. Robbins, 17 To 9 — Dynasty, 18 To 11 — G.S. Heron, 19 To 14 — "D" Train, 24 To 16 — Slave, 22 To 17 — Chic, 21 To 18 — Con Funk Shun, 27 To 19 — Bad Girls, 25 To 20 — J. Knight, 28 To 22 — B. Wells, Ex To 23 — S. Wonder, Ex To 24 — D. Ross, Ex To 25 — S. Robinson, Ex To 28 — Aurra, Ex To 29 — Earth, Wind & Fire, Ex To 30 — Mynk. ADDS: B. Levette, Kool & The Gang, Lakeside, Sister Sledge, Colors, J. Jackson, Whispers. LP ADDS: Jones Girls, Whispers, M. Franks.

WWDW — SUMPTER — BARBARA TAYLOR, MD
 HOTS: Skyy, The Time, D. Morgan, P. Bryson, Hall & Oates, B. Womack, A. Franklin, S. Wonder, B. Wells, What Naughts, Junior. ADDS: Stone, Four Tops, Secret Weapon, C. Carter, Whispers, L. Vandross. LP ADDS: Sister Sledge, Baya, M. Franks, Echoes Of An Era, E. Watts, Central Line, I. Cara, J. Lucien, D. Morgan, Whispers.

OK100 — WASHINGTON — HARRY BOOMER, MD
 HOTS: Chic, V. Burch, AM-FM, G. Benson, D. Ross, Skyy, Slave, Jones Girls, S. Wonder, A. Bofill, RGB, E. Klugh, L. Vandross, C. Mayfield, G. Adams, B. Womack, Al Jarreau, G. Washington, The Time, Weeks & Company, Bar-Kays. ADDS: S. Robinson, Lakeside, "D" Train, Con Funk Shun, Roger, Chi-Lites, Live, Spinners, Q. Jones, Kano.

CASH BOX TOP 100 ALBUMS

January 30, 1982

		Weeks On Chart			Weeks On Chart			Weeks On Chart
		1/23			1/23			1/23
1	4	8.98	FOREIGNER (Atlantic SD 16999)	1	28	35	THE BEST OF BLONDIE	8.98
						(Chrysalis CHR 1337)		37 14
2	ESCAPE	—	JOURNEY (Columbia TC 37408)	2	26	36	SONGS IN THE ATTIC	—
						(Columbia TC 37461)		38 18
3	TATTOO YOU	8.98	ROLLING STONES	5	21	37	SKYYLINE	8.98
			(Rolling Stones/Atlantic COC 15052)			SKYY (Salsoul/RCA SA-8548)		42 13
4	PHYSICAL	8.98	OLIVIA NEWTON-JOHN (MCA-5229)	4	14	38	GREATEST HITS	8.98
						(Liberty LOO-1072)		39 68
5	FOR THOSE ABOUT TO ROCK WE SALUTE YOU	8.98	AC/DC (Atlantic SD 11111)	3	8	39	PERHAPS LOVE	—
						(CBS MF 37243)		30 14
6	MEMORIES	—	BARBRA STREISAND (Columbia TC 37678)	6	8	40	WORKING CLASS DOG	8.98
						RICK SPRINGFIELD (RCA AFL 1-3697)		46 44
7	FREEZE-FRAME	8.98	THE J. GEILS BAND (EMI America SOO-17062)	10	12	41	THE ONE THAT YOU LOVE	8.98
						AIR SUPPLY (Arista AL 9551)		48 34
8	HOOKED ON CLASSICS	8.98	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL-4194)	8	11	42	A COLLECTION OF GREAT DANCE SONGS	—
						(Columbia TC 37680)		33 8
9	PRIVATE EYES	8.98	DARYL HALL & JOHN OATES (RCA AFL-1-4028)	12	20	43	SOMEWHERE OVER CHINA	8.98
						JIMMY BUFFETT (MCA-5295)		76 2
10	BELLA DONNA	8.98	STEVIE NICKS (Modern/Atlantic MR 36-139)	11	25	44	LIVE	—
						THE JACKSONS (Epic KE2 37545)		40 10
11	GHOST IN THE MACHINE	8.98	THE POLICE (A&M SP-3730)	9	15	45	CIMARRON	8.98
						EMMYLOU HARRIS (Warner Bros. BSK 3603)		47 5
12	SHAKE IT UP	8.98	THE CARS (Elektra 5E-567)	13	10	46	I AM LOVE	8.98
						PEABO BRYSON (Capitol ST-12179)		52 10
13	RAISE!	—	EARTH, WIND & FIRE (ARC/Columbia TC 37546)	7	12	47	I LOVE ROCK 'N ROLL	8.98
						JOAN JETT AND THE BLACKHEARTS (Boardwalk NB1-33243)		68 8
14	TONIGHT I'M YOURS	8.98	ROD STEWART (Warner Bros. BSK 3802)	14	11	48	GIVE THE PEOPLE WHAT THEY WANT	8.98
						THE KINKS (Arista AL 9567)		50 21
15	WHY DO FOOLS FALL IN LOVE?	8.98	DIANA ROSS (RCA AFL-14153)	15	13	49	NIGHTCRUISING	8.98
						BAR-KAYS (Mercury/PolyGram SRM-1-4028)		41 12
16	GREATEST HITS	8.98	QUEEN (Elektra 5E-564)	16	12	50	CONTROVERSY	8.98
						PRINCE (Warner Bros. BSK 3601)		56 13
17	THE GEORGE BENSON COLLECTION	16.98	GEORGE BENSON (Warner Bros. 2HW 3577)	15	11	51	IF I SHOULD LOVE AGAIN	8.98
						BARRY MANILOW (Arista AL 9573)		49 16
18	QUARTERFLASH	8.98	(Geffen GHS 2003)	20	15	52	LAW AND ORDER	8.98
						LINDSEY BUCKINGHAM (Asylum 5E-561)		43 13
19	THE INNOCENT AGE	—	DAN FOGELBERG (Full Moon/Epic KE2 37393)	21	20	53	THE POET	8.98
						BOBBY WOMACK (Beverly Glen BG 10000)		60 12
20	SOMETHING SPECIAL	8.98	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	19	16	54	HI INFIDELITY	—
						REO SPEEDWAGON (Epic FE 36844)		59 60
21	GET LUCKY	—	LOVERBOY (Columbia FC 37638)	25	12	55	CHARIOTS OF FIRE	8.98
						ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)		61 16
22	ABACAB	8.98	GENESIS (Atlantic SD 19313)	23	16	56	FANCY FREE	8.98
						OAK RIDGE BOYS (MCA-5209)		51 35
23	BEAUTY AND THE BEAT	8.98	THE GO-GOS (I.R.S./A&M SP 70021)	24	27	57	GREAT WHITE NORTH	8.98
						BOB & DOUG McKENZIE (Mercury/PolyGram SRM-1-4034)		83 6
24	DIARY OF A MADMAN	—	OZZY OSBOURNE (J&F/CBS FZ 37492)	26	11	58	TAKE NO PRISONERS	—
						MOLLY HATCHET (Epic FE 37480)		36 9
25	DON'T SAY NO	8.98	BILLY SQUIER (Capitol ST 12146)	28	36	59	IT'S TIME FOR LOVE	—
						TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37481)		65 18
26	NINE TONIGHT	12.98	BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	27	19	60	ALLIED FORCES	8.98
						TRIUMPH (RCA AFL-1-3902)		64 20
27	ON THE WAY TO THE SKY	—	NEIL DIAMOND (Columbia TC 37628)	17	10	61	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	—
						(Columbia KC2 37542)		57 20
28	PRECIOUS TIME	8.98	PAT BENATAR (Chrysalis CHR 1346)	29	25	62	THE TIME	8.98
						(Warner Bros. BSK 3598)		71 23
29	JUICE	8.98	JUICE NEWTON (Capitol ST-12136)	35	45	63	YOU COULD HAVE BEEN WITH ME	8.98
						SHEENA EASTON (EMI America SW-17061)		70 10
30	FEELS SO RIGHT	8.98	ALABAMA (RCA AHL-1-3930)	31	47	64	MOB RULES	8.98
						BLACK SABBATH (Warner Bros. BSK 3605)		66 10
31	EXIT... STAGE LEFT	15.98	RUSH (Mercury/PolyGram SRM2-7001)	22	12	65	IN THE POCKET	8.95
						COMMODORES (Motown M8-955M1)		53 30
32	COME MORNING	8.98	GROVER WASHINGTON, JR. (Elektra 5E-562)	32	6	66	BREAKIN' AWAY	8.98
						AL JARREAL (Warner Bros. BSK 3576)		63 24
33	NEVER TOO MUCH	—	LUTHER VANDROSS (Epic FE 37451)	44	20	67	ALL THE GREAT HITS	15.98
						DIANA ROSS (Motown M13-960C2)		58 14
34	THE VISITORS	8.98	ABBA (Polar/Atlantic SD 19332)	45	3	68	SHARE YOUR LOVE	8.98
						KENNY ROGERS (Liberty LOO-1108)		72 30
69	TOM TOM CLUB	8.98	(Sire SRK 3628)	86	15	70	THE MANY FACETS OF ROGER	8.98
						ROGER (Warner Bros. BSK 3594)		73 20
71	RE-AC-TOR	8.98	NEIL YOUNG and CRAZY HORSE (Reprise HS 2304)	62	11	72	LOVE IS WHERE YOU FIND IT	8.98
						THE WHISPERS (Solar/Elektra S-27)		105 3
73	7	8.98	CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	55	8	74	STREET SONGS	8.98
						RICK JAMES (Gordy/Motown G8-1002M1)		78 41
75	YOUR WISH IS MY COMMAND	8.98	LAKESIDE (Solar/Elektra S-26)	82	7	76	CHRISTMAS	8.98
						KENNY ROGERS (Liberty LOO-51115)		34 11
77	STANDING HAMPTON	8.98	SAMMY HAGAR (Geffen GHS 2006)	123	2	78	MUSIC FROM "THE ELDER"	8.98
						KISS (Casablanca/PolyGram NBLP 7261)		54 8
79	CHANGESTWOBOWIE	8.98	DAVID BOWIE (RCA AHL-1-4202)	69	10	80	CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2	8.98
						(Vintage/Mirus VNI 7733)		93 7
81	BACK IN BLACK	8.98	AC/DC (Atlantic SD 16106)	87	75	82	TIME EXPOSURE	8.98
						LITTLE RIVER BAND (Capitol ST-12163)		84 21
83	AEROBIC DANCING	8.98	featuring DORIAN DAMMER (Parade/Peter Pan 100)	76	17	84	CRIMES OF PASSION	8.98
						PAT BENATAR (Chrysalis CHE 1275)		88 76
85	CHRISTOPHER CROSS	8.98	(Warner Bros. BSK 3383)	81	105	86	SHOW TIME	8.98
						SLAVE (Cotillion/Atlantic SD 5227)		91 17
87	GET AS MUCH LOVE AS YOU CAN	—	THE JONES GIRLS (Phila. Int'l/CBS FZ 37267)	90	9	88	TRUCE	8.98
						JACK BRUCE/ROBIN TROWER (Chrysalis CHR 1352)		97 3
89	CRAZY FOR YOU	8.98	EARL KLUUGH (Liberty LT-51113)	75	14	90	URBAN CHIPMUNK	8.98
						THE CHIPMUNKS (RCA AFL 1-4027)		92 36
91	TORCH	8.98	CARLY SIMON (Warner Bros. BSK 3592)	98	16	92	JAZZERCISE	8.98
						JUDI SHEPPARD MISSETT (MCA-5272)		95 9
93	LOVE MAGIC	8.98	L.T.D. (A&M SP-4581)	74	10	94	GREG LAKE	8.98
						(Chrysalis CHR 1357)		77 14
95	OBJECTS OF DESIRE	8.98	MICHAEL FRANKS (Warner Bros. BSK 3648)	—	1	96	PRINCE CHARMING	—
						ADAM AND THE ANTS (Epic ARE 37615)		85 8
97	YOURS TRULY	8.98	TOM BROWNE (GRP/Arista 5507)	99	8	98	THE BEST OF THE DOOBIES VOLUME II	8.98
						THE DOOBIE BROTHERS (Warner Bros. BSK 3612)		80 11
99	SHE SHOT ME DOWN	8.98	FRANK SINATRA (Reprise FS 2305)	67	9	99	SHE SHOT ME DOWN	8.98
								67 9
100	SOMETHING ABOUT YOU	8.98	ANGELA BOFILL (Arista AL 9576)	94	11	100	SOMETHING ABOUT YOU	8.98
								94 11

cash box top albums/101 to 200

January 30, 1982

	Weeks On 1/23 Chart		Weeks On 1/23 Chart		Weeks On 1/23 Chart
101 NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647)	8.98 114	131 BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812)	— 139	167 DENROY MORGAN (Becket BKS 015)	8.98 169
102 CAROL HENSEL'S EXERCISE AND DANCE PROGRAM (Vintage/Mirus VNI 7713)	8.98 108	132 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5226)	8.98 149	168 TEN YEARS OF HARMONY THE BEACH BOYS (Caribou/CBS Z2X 37445)	— 173
103 HANG ON FOR YOUR LIFE SHOOTING STAR (Virgin/Epic NFR 37407)	— 107	133 CENTRAL LINE (Mercury/PolyGram SRM-1-4033)	8.98 143	169 EL LOCO ZZ TOP (Warner Bros. BSK 3593)	8.98 171
104 COMPUTER WORLD KRAFTWERK (Warner Bros. HS 3549)	8.98 106	134 ALL OF THE ABOVE THE JOHN HALL BAND (EMI America SW-17058)	8.98 141	170 HEART ON A WALL JIMMY DESTRI (Chrysalis CHR 1368)	8.98 175
105 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	8.98 115	135 CLASSIC YES YES (Atlantic SD 19320)	8.98 138	171 PETER CETERA (Full Moon/Warner Bros. FMH 3624)	8.98 197
106 DIRTY DEEDS DONE DIRTY CHEAP AC/DC (Atlantic SD 16033)	8.98 109	136 MORE OF THE GOOD LIFE T.S. MONK (Mirage/Atlantic WTG 19324)	8.98 136	172 PIRATES RICKIE LEE JONES (Warner Bros. BSK 3432)	8.98 178
107 THE CATHERINE WHEEL DAVID BYRNE (Sire SRK 3645)	8.98 110	137 BIG CITY MERLE HAGGARD (Epic FE 37593)	— 145	173 ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	— 1
108 WANNA BE A STAR CHILLIWACK (Millennium/RCA 1-7759)	8.98 112	138 FAME ORIGINAL SOUNDTRACK (RSO/PolyGram RX1-3080)	8.98 —	174 WALK UNDER LADDERS JOAN ARMATRADING (A&M SP-4876)	8.98 194
109 LONG DISTANCE VOYAGER THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	8.98 101	139 THE DUDE QUINCY JONES (A&M SP-3721)	8.98 147	175 NEVER SAY NEVER ROMEO VOID (415 Records 415A-0007)	5.98 184
110 NEW TRADITIONALISTS DEVO (Warner Bros. BSK 3595)	8.98 111	140 COOL NIGHT PAUL DAVIS (Arista AL 9578)	8.98 144	176 GIGOLO FATBACK (Spring/PolyGram SP-1-6734)	8.98 181
111 20 AEROBIC DANCE HITS MARCY MUIR (Parade/Peter Pan 101)	8.98 140	141 CIRCLE OF LOVE THE STEVE MILLER BAND (Capitol ST-12121)	8.98 96	177 THE BLASTERS (Slash SH-109)	8.98 188
112 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	9.98 113	142 DROP DOWN AND GET ME DEL SHANNON (Network/Elektra 5E-568)	8.98 154	178 WASN'T TOMORROW WONDERFUL? THE WAITRESSES (Polydor/PolyGram PD-1-6346)	8.98 —
113 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	8.98 118	143 LOVERBOY (Columbia JC 36762)	— 148	179 VOICES DARYL HALL & JOHN OATES (RCA AOL 1-3646)	8.98 182
114 THE BEST OF THE MANHATTAN TRANSFER (Atlantic SD 19319)	8.98 116	144 HOT ROCKS THE ROLLING STONES (London 2PS 606)	12.98 104	180 SHARKY'S MACHINE ORIGINAL SOUNDTRACK (Warner Bros. BSK 3653)	8.98 —
115 AEROBIC DANCING BARBARA ANN AUER (Gateway GSLP-7610)	8.98 122	145 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	8.98 —	181 NO REFUGE EDDIE SCHWARTZ (Atco SD 38-141)	8.98 186
116 ANNE MURRAY'S GREATEST HITS (Capitol SOC-12110)	8.98 117	146 ANYTIME HENRY PAUL BAND (Atlantic SD 19325)	8.98 127	182 YOU WANT IT, YOU GOT IT BRYAN ADAMS (A&M SP-4864)	8.98 190
117 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	8.98 —	147 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	— 161	183 SHAKEDOWN LAMONT CRANSTON BAND (Waterhouse 15)	8.98 —
118 STILL THE SAME OLD ME GEORGE JONES (Epic FE 37106)	— 119	148 FREETIME SPYRO GYRA (MCA-5238)	8.98 132	184 CLOCKWORK ALEX DE GRASSI (Windham Hill C-1018)	8.98 185
119 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	— 100	149 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	8.98 156	185 PREMONITION SURVIVOR (Scotti Bros./CBS ARZ 37549)	8.98 155
120 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	8.98 126	150 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	8.98 102	186 TAKE IT OFF CHIC (Atlantic SD 19323)	8.98 142
121 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	8.98 —	151 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	8.98 —	187 KING COOL DONNIE IRIS & THE CRUISERS (Carousel/MCA-5237)	8.98 —
122 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	8.98 134	152 LOST IN LOVE AIR SUPPLY (Arista AL 9530)	8.98 153	188 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	— 152
123 AQUA DREAM McGUFFEY LANE (Atco SD 38-144)	8.98 125	153 DISCIPLINE KING CRIMSON (Warner Bros. BSK 3629)	8.98 133	189 REDS ORIGINAL SOUNDTRACK (Columbia BJS 37690)	— 192
124 SNEAKER (Handshake FW 37631)	8.98 128	154 SPIES OF LIFE FLAYER (RCA AFL1-4166)	8.98 —	190 CAPTURED JOURNEY (Columbia KC2 37016)	— 179
125 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	8.98 137	155 MICKEY MOUSE DISCO (Disneyland 2504)	4.98 151	191 ALMOST BLUE ELVIS COSTELLO (Columbia FC 37562)	— 165
126 THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98 121	156 HEAVY METAL ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004)	15.98 129	192 BELIEVERS DON MCLAN (Millennium/RCA BXL1-7762)	8.98 150
127 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. OWS 3591)	8.98 135	157 LIVING EYES THE BEE GEES (RSO/PolyGram RX-1-3098)	8.98 103	193 WATCH OUT BRANDI WELLS (WMOT FW 37668)	8.98 —
128 GREATEST HITS THE DOORS (Elektra 5E-515)	8.98 124	158 SHOCK (Fantasy F-9613)	8.98 164	194 THE BEST OF MINNIE RIPERTON (Capitol ST-12189)	8.98 176
129 ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	8.98 —	159 RUNAWAY BILL CHAMPLIN (Elektra 5E-563)	8.98 —	195 SOLO SAXOPHONE II — LIFE JOHN KLEMMER (Elektra 5E-566)	8.98 174
130 PENNIES FROM HEAVEN ORIGINAL SOUNDTRACK (Warner Bros. 2HW 3639)	15.98 131	160 GWEN McCRAE (Atlantic SD 19308)	8.98 146	196 GREATEST HITS VOL. II CHICAGO (Columbia FC 37682)	— 158

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABBA	34	Central Line	133	Hagar, Sammy	77	Le Roux	166	Player	154	Spyro Gyra	148
AC/DC	5,81,106	Cetera, Peter	171	Haggard, Merle	137	Little River Band	82	Police	11	Squier, Billy	25
Adam & The Ants	96	Champlin, Bill	159	Hall & Oates	9,179	Loverboy	21,143	Prince	50	Stewart, Rod	14
Adams, Bryan	182	Chic	186	Hall, John	134	L.T.D.	93	Prism	163	Streisand, Barbra	6
Aerobics (Auer)	115	Chicago	196	Harris, Emmylou	45	Manhattan Transfer	114	Quarterflash	18	Styx	164
Aerobics (Dammer)	83	Chilliwack	108	Hensel, Carol	80,102	Manilow, Barry	51	Queen	16	Sugar Hill Gang	125
Aerobics (Muir)	111	Chipmunks	90	Iris, Donnie	187	Mayfield, Curtis	149	Rabbitt, Eddie	150	Summers, Bill	132
Air Supply	41,152	Chocolate Milk	120	Isley Brothers	188	Maze	112	Ray, Goodman & Brown	122	Survivor	185
Alabama	30	Commodores	65	Jacksons	44	McKenzie, Bob & Doug	57	REO Speedwagon	54	Time	62
Armatrading, Joan	174	Con Funk Shun	73	James, Rick	74	McLean, Don	192	Riperton, Minnie	194	Tom Tom Club	69
Austin, Patti	127	Costello, Elvis	191	Jarreau, Al	66	McGuffey Lane	123	Roger	70	Triumph	60
Bar-Kays	49	Cranston, Lamont	183	Jazzercise	92	McLaughlin, John	197	Rogers, Kenny	38,68,76	Twitty, Conway	151
Beach Boys	168	Cross, Christopher	85	Jett, Joan	47	McRae, Gwen	160	Rolling Stones	3,144	Vandross, Luther	33
Bee Gees	157	Davis, Paul	140	J. Geils Band	7	Mickey Mouse Disco	155	Romeo Void	175	Waitresses	178
Benatar, Pat	28,84	De Grassi, Alex	184	Joel, Billy	36	Miller, Steve	141	Ross, Diana	15,67	Washington, Grover Jr.	32
Benson, George	17	Destri, Jimmy	170	Jones, George	118	Milsap, Ronnie	119	Royal Philharmonic Orchestra	8	Wells, Brandi	193
Black Sabbath	64	Devo	110	Jones Girls	87	Molly Hatchet	58	Rush	31,198	Whispers	72
Blasters	177	Diamond, Neil	27,126	Jones, Quincy	139	Monk, T.S.	136	Schwartz, Eddie	181	White, Barry	147
Blondie	35	Di Meola, Al	173	Jones, Rickie Lee	172	Moody Blues	109	Scott-Heron, Gil	105	Wishbone Ash	200
Boffill, Angela	100	Domingo, Placido	39	Journey	2,190	Morgan, Denroy	167	Seger, Bob	26	Womack, Bobby	53
Bowie, David	79	Doobie Brothers	98	King Crimson	153	Murray, Anne	116	Shannon, Del	142	Yes	135
Browne, Tom	97	Doors	128	Kinks	48	Nelson, Willie	61	Sheppard, T.G.	145	Young, Neil	71
Bruce/Trower	88	Earth, Wind & Fire	13	Kiss	78	Newton, Juice	29	Shock	158	ZZ Top	169
Bryson, Peabo	46	Easton, Sheena	63	Klemmer, John	195	Newton-John, Olivia	4	Shooting Star	103	SOUNDTRACKS	
Buckingham, Lindsey	52	Echoes Of An Era	121	Klugh, Earl	89	Nicks, Stevie	10	Simon, Carly	91	Chariots Of Fire	55
Buffett, Jimmy	43	Fatback	176	Knight, Gladys	161	Oak Ridge Boys	56	Sinatra, Frank	99	Fame	138
Byrne, David	107	Fogelberg, Dan	19	Kool & The Gang	20	Osbourne, Ozzy	24,131	Sky	37	Heavy Metal	156
Cara, Irene	129	Foreigner	1	Kraftwerk	104	Paul, Henry	146	Slave	86	Pennies From Heaven	130
Carlin, George	162	Franks, Michael	95	Lake, Greg	94	Pavarotti, Luciano	199	Sneaker	124	Ragtime	165
Carlton, Larry	117	Genesis	22	Lakeside	75	Pendergrass, Teddy	59	Soft Cell	101	Reds	189
Cars	12	Go-Go's	23	Laws, Ronnie	113	Pink Floyd	42	Springfield, Rick	40	Sharky's Machine	180

CLASSIFIEDS

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SHOOT OUT THE U.S. — Hannibal recording artist **Richard Thompson** returned to the U.S. after nine years and recently performed solo gigs in New York, Los Angeles and San Francisco in support of his forthcoming LP "Shoot Out the Lights," his first in four years. Pictured at New York's Bottom Line are (l-r): **Joe Boyd,** president of Hannibal and producer of the LP; **Brian Eno;** **Thompson;** **Loudon Wainwright III** and **Terre Roche.** The album is slated for release in February.

AOR Strong, AC And Top 40 Mixed In 1981 Fall Arbs

(continued from page 17)

could be said for B/C stations, as WCCI posted 6.9, and WVON gained a 1.6 share up from 1.4 in the Summer, while WBMX fell to 2.1 from 2.7, and WJPC fell to 2.5 from 2.7.

Moving down to Houston, B/C outlet **KMJQ** filled the #1 spot with 7.7, with country-formatted **KIKK** rising to #2 with 7.4, up from 5.9 the last book. The city's only apparent AOR outlet fared well this time too, as **KLOL** placed with 7.0, up from 6.6. **KRBE,** which switched from AOR to A/C, jumped to 6.3 from 4.8 and finished fourth in the overall running.

In Dallas/Ft. Worth, country-formatted **KSCS** fell to 8.3 from 8.9, but still remained #1. It was a good book for AOR, as **KZEW** leaped to 6.5 from 5.0, and **KTXQ** held steady at 4.6. Top 40 did well also, as **KVIL-FM** rose to 8.2 from 7.9, becoming #2 this

time around, and **KEGL** rose to 5.0 from 4.9. In contract, B/C stations declined, as **KKDA-FM** fell to 6.5 from 6.9, and **KNOK-FM** fell to 4.3 from 4.7 in the Spring book. The Dallas/Fort Worth market was not rated in the Summer 1981 sweep.

In San Francisco, **KGO** kept the #1 spot with its news/talk format, and AOR had a good book across the board as **KMEL** rose to 4.7 from 4.2, **KOME** gained 0.1 with its 2.0 rating, and **KSJO** rated 1.5 over 1.2 in the Summer book. In stark contrast, the B/C stations all lost points, as **KSOL** fell to 5.8 from 6.5, **KYA** from 2.6 to 2.0 and **KDIA** to 1.9 from 2.2. It was a mixed bag for the A/C stations, as **KSFU** fell to 2.9 from 3.2 and **K101** from 3.1 to 2.7, but **KNBR** rose to 3.5 from 3.0.

All figures quoted here represent average quarter hour shares 12+ 6 a.m. to midnight, Monday through Sunday.

THE COUNTRY COLUMN

(continued from page 31)

Woodmont Coves, will be published May 14 on Doubleday... **Margo Smith** has pacted with the **Joe Taylor Artist Agency**... **David Heavener** has embarked on a promotional tour that will include 35 radio stations... **John Anderson's** recent show at a club in **Duson, La.** turned into a potentially explosive affair when local police and members of the **SWAT team** swarmed the place. The problem was a bomb threat, phoned into the police station. A massive search, however, did not uncover any sort of bomb. But the search took so long, that there was no time left for the show. **Anderson** has been re-booked into the club at a later date... **Darryl DuGosh** has signed with **Chardon** for booking representation... **Steve Wariner** showcased for 50 talent buyers at **Paul Anka's** Jubilation club in **Las Vegas**... **Sylvia** will make her debut appearance on the **Barbara Mandrell and the Mandrell Sisters** program Jan. 30. Additionally, she has a series of concerts scheduled with the **Oak Ridge Boys** in **February**... **Denny Hilton,** founder and owner of the **Country Shindig** in **Osage Beach, Mo.,** has opened an office in **Nashville** at 38 Music Square East, Suite 111.

TRIBUTE FOR THE KILLER — Several of the entertainment world's biggest names gathered at the **Tennessee Performing Arts Center** in **Nashville** last week to pay tribute to legendary performer **Jerry Lee Lewis.** The tribute, which was taped by **HBO** for an upcoming special, featured **Johnny Cash,** the **Oak Ridge Boys,** **Carl Perkins,** **Kris Kristofferson** and **Lewis' cousin, Mickey Gilley.** We'd like to add our congratulations to the **Killer** for 25 years in the business.

CLARK AT THE ALADDIN — **Roy Clark** will open a 17-day run at the **Aladdin Hotel** in **Las Vegas** Feb. 15. The stand will feature **Rodney Lay** and the **Wild West, Fanci** and **Jimmy Henley** from **Clark's** road shows. **Clark** began performing in **Vegas** in 1960, first as a back-up guitarist at the **Golden Nugget.** Ten years later, he took country music to the world's most exciting strip for the first time during a co-headlining engagement with **Petula Clark** (who recently released her first country single, "Natural Love," on the **Scotti Brothers** label) at **Caesar's Palace.** In 1971, **Clark** cut his first live album while working at the **Landmark** and in recent years has played 12 weeks annually at either the **Desert Inn** or **Frontier Hotels.** **Clark** has been a persistent top draw in **Vegas.**

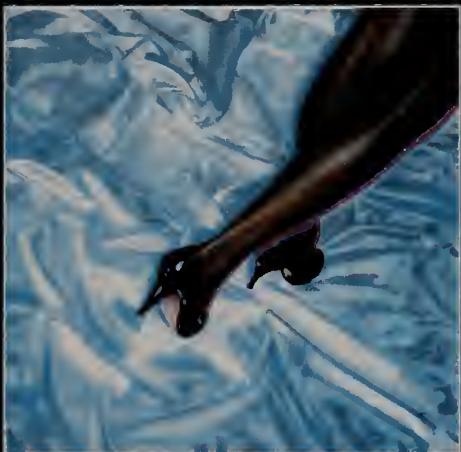
CHARLEY PRIDE NIGHT — **Billy Bob's,** that sprawling country nightspot in **Ft. Worth,** held a special **Charley Pride** night Jan. 16. The singer performed two shows for fans, as well as country, pop and A/C radio personnel invited to the shows. **Pride** will soon release his 38th album for **RCA.**

MEMPHIS HORNS — Remember the **Memphis Horns,** a group formed in the late '60s by **Wayne Jackson** and **Andrew Love?** (It was featured on albums by such acts as **Rod Stewart,** the **Doobie Brothers** and **Stephen Stills.**) After many a year of pursuing separate projects, the two musicians will be releasing a **Memphis Horns** album in **Europe** on **Pastafont Records** of **London.** **Jackson** and **Love** are now doing sessions in the tradition of the **Memphis Horns.**

HERE AND THERE — The phone number and address of **Kathy Hooper's** newly formed **South Side Management** are as follows: phone number — (615) 385-4748; address: **P.O. Box 121321, Nashville, Tenn. 37212**... **Ron Chancey** will be producing **Amy Wooley's** next **MCA** album in **Nashville**... **The Grass Roots,** featuring original root **Rob Grill,** will be at **Caentrell's** in **Nashville** Jan. 31... Independent producer **Scott Tutt** has been at **Sound Emporium** in **Nashville** recording singer/songwriter **Brice Hendersson.** **Jon "Mr. Big" D'Amello** was at the board.

CASH BOY

January 30, 1982



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in vending.



SHOOT OUT THE...
U.S. after nine year...
Francisco in supp...
Pictured at New Yo...
of the LP; Brian E...
 slated for release

AOR S Mixed

(continued from page 1...
could be said fo...
posted 6.9, and V...
up from 1.4 in the...
to 2.1 from 2.7, a...
2.7.
Moving down...
KMJQ filled the...
country-formatte...
7.4, up from 5.9...
only apparent A...
time too, as KLO...
6.6. KRBE, whic...
A/C, jumped to...
fourth in the over

In Dallas/Ft. Worth, country-formatted...
KSCS fell to 8.3 from 8.9, but still remained...
#1. It was a good book for AOR, as KZEW...
leaped to 6.5 from 5.0, and KTXQ held...
steady at 4.6. Top 40 did well also, as KVIL-...
FM rose to 8.2 from 7.9, becoming #2 this

stations, as KSFU fell to 2.9 from 3.2 and...
K101 from 3.1 to 2.7, but KNBR rose to 3.5...
from 3.0.

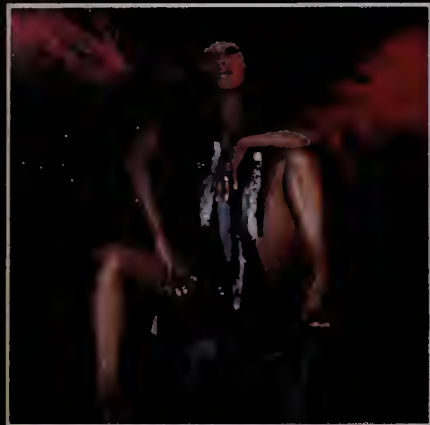
All figures quoted here represent...
average quarter hour shares 12+ 6 a.m. to...
midnight, Monday through Sunday.

"Take Me To Destiny..." The Mysterious Woman Commanded.

The black stiletto heels clicked rhythmically against the cold sidewalk on the deserted inner city street... the dark figure strode purposefully in the early morning mists. She approached a lone cab with its engine idling... its exhaust snorting iridescent blue fumes. The mysterious woman continued to move in the direction of the cab, the seams of her stockings punctuating each step as the sound ricocheted in the night. At the exterior of the cab she tapped smartly on the driver's window with a bejeweled left hand. He lowered the window only several inches... and was immediately taken in by her all knowing presence and her deep and dark sensuality. "Yes?..." he said, half

swallowing his words as a lump rose in his throat. She paused, her eyes mocking him... taunting him and with parted red lips, half whispering and half hissing she said simply: "...Destiny."

As the vehicle moved slowly from the curb, he glanced at her face through the rear view mirror, taking in her very essence. He then glanced up at the early morning sky and noticed the many new stars that had begun to miraculously appear... and then it hit him. "Of course," he said, in part to himself and in part to his remarkable fare, "...Destiny." He glanced once more in the mirror and a smile crossed his lips... it all made sense now...



Myrna Smith

Myrna Smith... beautiful and talented... a very special artist produced by Alan Abrahams (Tavares, Pure Prairie League, Mystic Merlin, Juice Newton, Memphis Horns) R&B punk/funk? for the 80's with some very special guest appearances. Myrna, you may recall, brought down the house on the recent Carl Wilson tour and earned some of her musical notches with the Sweet Inspirations backing up Aretha and Elvis. A February release. (DLA-10008)



St Tropez

St. Tropez... three hot ladies with unique international appeal... do it again (and again)... and this time more soulfully with the addition of Mona Young (Arpeggio, Joe Cocker, Bob Dylan)... previous albums "Je T'aime" and "Belle de Jour" with the pop hit "One More Minute" led the way to the new album, entitled "Hot and Nasty"... produced by W. Michael Lewis and Laurin Rinder for Rinlew Productions. Out this month. (DLA-10004)



Janix

This New York rock 'n' roll lady joins the special talents of Bill Dresher... well known for his work with Rick Springfield, Climax Blues Band and Pure Prairie League. Two cuts from this remarkable LP were produced by none other than Keith Olson. This entire project was produced in conjunction with Carmen Productions Inc.... "Jealous Lovers" a new LP from Janix... in March. (DLA-10010)



The Waters

Not just one... but two bad Mama Jamas and two very hip brothers... also known as the world reknowned "THE WATERS." And these fabulously talented (and obviously quite smart) people recently made their home at DESTINY. And the world's most successful session singers are being produced by none other than MR. LEON HAYWOOD (applause and congratulations all around)... a March release. (DLA-10009)



Clean, Athletic and Talented

Clean, Athletic and Talented: AOR bad babies... I mean the titles speak eloquently of their musical agnosticism... like "I Like To Touch Young Girls"... "Hollywood Band"... "If I Could Just"... and many more. Soon to be a household name side by side with ??? February release. (DLA-10011)



Joel Peskin FEATURING MERRY CLAYTON

What do the Doobie Brothers, Smokey Robinson, Kim Carnes and Stevie Wonder have in common?... The special horn talent of JOEL PESKIN! One of the top session players in the world now steps forward on his own album with the remarkable vocal talents of another legend... Miss Merry Clayton including a step into the 80's with Gimme Shelter... a sizzler. Produced by Tom Justin and Rudi Ruten for Martin Lawrence Productions. A February release. (DLA-10005)

Med South Side Management are...
dress: P.O. Box 121321, Nashville, Tenn. 37212... Ron Chancey will be producing...
Amy Wooley's next MCA album in Nashville... The Grass Roots, featuring original root...
Rob Grill, will be at Cantrell's in Nashville Jan. 31... Independent producer Scott Tutt...
has been at Sound Emporium in Nashville recording singer/songwriter Brice Hender-...
son. Jon "Mr. Big" D'Amello was at the board...
jennifer bohler

CASH BOX

January 30, 1982

AROUND THE ROUTE

by Camille Compasio

During the period of Jan. 8-11, the Chicago and suburban area experienced a spell of unbelievably cold weather with temperatures getting down as low as 25 degrees below zero (with a wind chill of 80 below zero) on Sunday, to set a new record for the Windy City. The freeze kept people indoors and generated a lot of business for towing companies, gas stations and the like who serviced the hundreds of vehicles that were stalled by the frigid weather. Needless to say, though, retail stores and a lot of other businesses suffered as a result of the extreme weather conditions . . . This is really some kind of winter all over the country — the midwest, the east, the west coast where heavy rains and mudslides have taken a toll on property and human lives; even sunny Florida had some not so warm temperatures. Guess the only place to be at a time like this is Acapulco or the South Sea Islands.

Dateline Hialeah, Fla., home of Centuri, Inc., where there's much happening these days, as we learned from **Ivan Rothstein**, vice president of sales and marketing. First off, by the end of January the trade will see a "very unique

(continued on page 41)



RIGID TESTING — GDI quality control inspectors are shown testing "Red Alert," the firm's first entry in the video game market, after a 24-hour burn-in period.

FACTORY FOCUS

GDI Expanding Into Video

CHICAGO — GDI, an IXcor International company, introduced its first video game "Red Alert" at the 1981 AMOA convention. The Chicago-based factory is noted primarily as a producer of slot machines and most recently introduced the microprocessor system in its slot machine line. Red Alert was licensed from Irem of Osaka, Japan and is being marketed by GDI in the United States, Canada and the Western Hemisphere, according to Bob Breither, the firm's director of marketing.

"We were relatively sure that Red Alert

would do well for our distributors and their operators from the start," Breither said. "The success comes from the universal appeal of the game as well as its progressive skill levels. It is just as challenging to the tournament level contestant as to a beginning player.

"Actually, you could call it six games instead of one," he continued describing the game's play theme. "The player may become the defender of six different countries, as enemy strike forces attack key targets in each country in increased difficult modes."

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COIN MACHINE

An Appropriate Rebuttal

by Joe Robbins

(Ed note: The following letter, written by Joe Robbins, president of the Amusement Device Manufacturers Assn., was sent to the Northbrook Star of suburban Northbrook, Ill. in response to an item condemning video game rooms and recommending that the Village Board refuse to license them, which appeared in a recent edition of the community newspaper.

Among the points referred to in Mr. Robbins letter are claims in the Northbrook Star item that game rooms draw "idle teenagers and young adults to an uncondusive atmosphere"; create the necessity for frequent police involvement with "disturbances"; and provide "ready access to many new customers" for drug dealers).

Ordinarily we, as will most industries, will refrain from responding to unsupported or undocumented complaints and accusations, but, we feel, the letter from Jane Shein with regard to "Video Games in Northbrook" requires an appropriate rebuttal.

The so-called "greedy entrepreneurs" of video game rooms include some rather prestigious names including Warner Communications, Columbia Pictures, Gulf & Western Industries, Bally Manufacturing Corporation, Pizza Time Theatre, etc.

There are thousands of game rooms throughout the United States operating successfully without any need for police protection. We have no idea of what her term "corruption" refers to, or where, or when. Since the present day game rooms are well designed and constructed, and the games are played by local residents, what does she mean by "uncondusive atmosphere"?

The accusation that children will no longer be safe in Northbrook is ludicrous in itself. The game rooms do not permit any smoking and most prohibit any food or beverage at all. Liquor is never a problem as it is never permitted. As for drugs, any teenager will tell Mrs. Shein that the schools are the major and easy source for the sale and procurement of drugs. Would she propose closing the schools?

The myth of disturbances and need for police involvement has been disproven almost without exception. Mrs. Shein would be pleased to note that teenagers and young adults are remarkably well behaved, given a decent place to be afforded any opportunity for entertainment and amusement.

For the same price, just about, as a six-pack of beer a young person can play the video games for up to two hours, and if they are very skillful, even more. Isn't this a pretty reasonable price to pay for so much fun?

As to the owners adjusting the games for free games, here Mrs. Shein demonstrates again her lack of knowledge of our industry. With very few exceptions, almost all video games do not give any free games.

The most exciting area on the Consumer Electronics market has been the video games for the home by Atari, Mattel, Magnavox, and others. Millions have been sold and estimates for home sales in 1982 are astronomical. The people who play these with delight in their homes are the same ones who play the newest offerings in the game rooms. The difference is that you pay to play in the game rooms. Later on you can buy the same game in cartridge form and play it at home.

It's a great industry, in both consumer and coin-operated divisions, and millions on millions of people, including more and more women and adults are falling in love with the fun of video games.

I wonder if Mrs. Shein has ever played "Pac Man"?

Regional Ops Meets Hosted By Gremlin

SAN DIEGO — A series of regional operators meetings, reported to be a "first" in the video games field, has been launched by Gremlin Industries here. The program is being held in cooperation with the respective factory distributors in each of the areas covered and is geared to focus on product, service and open dialog. Gremlin hopes to garner important feedback as a result of the effort.

Members of the Gremlin staff will assist director of sales Jack Gordon and director of marketing Bob Harmon, who will each conduct a number of the sessions.

The program began in Dallas on Jan. 18 and includes the following cities: Columbus (Jan. 20), Atlanta (Jan. 21), Chicago (Jan. 26), New York (Jan. 28), Boston (Feb. 2), San Francisco (Feb. 9) and Los Angeles (Feb. 12).

Further information may be obtained by contacting Gremlin Industries, Inc., 8401 Aero Drive, San Diego, Calif. 92123.

Set New Monroe Branch

CHICAGO — Monroe Distributing, Inc., of Cleveland, Ohio, announced the opening of a new branch office in Orlando, Fla. The new facility went into operation on Jan. 14 and is housed in 20,000 square feet of space for sales, service and parts, to offer a complete center for area customers.

John O'Connor, formerly with Monroe's Cleveland office, will be manager of the Orlando operation. William Arden, who is manager of the firm's Hialeah Lakes, Fla. branch, will assume the additional responsibilities of regional manager in Florida.

The address of the facility is Regency Industrial Park, 10705-12 Rocket Blvd.,

(continued on page 41)



FINAL CHECK — GDI's "Red Alert" video games get a final going over before being prepared for shipment to the factory's American and Canadian distributors.

GDI Expands Into Video

(continued from page 34)

He said future company plans include the introduction of games of their own design and development. GDI has 28,000 square feet of facilities in Chicago with extensive in-house capabilities and a proficient engineering staff. "Our engineers have considerable expertise in the state of the art circuitry," Breither pointed out. The firm's R&D department is currently working on plans and new ideas for future video game releases.

Breither represented the company at the Jan. 18-21 ATE convention in England, exhibiting Red Alert along with a new cocktail

table and upright video game. He also planned to attend the IMA show in Germany and, while overseas, will be meeting with potential distributors of GDI's video line, since the company intends to expand its representation in the European continent. GDI has already established a strong distributor network in the U.S. and Canada. Breither said, in line with its commitment to the video market.

The company is located at 5945 N. Rogers, Chicago, Ill. 60646. Inquiries about the product line may be addressed to Bob Breither at this location.

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 DE816)
8. GENIUS OF LOVE TOM TOM CLUB (Sire/Warner Bros. SRE 49882)
9. MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000)
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)

Frymire Returns To Exidy, Accepts Marketing Post

SUNNYVALE — Carrie Frymire, who previously served with the Exidy organization, has returned to the company in the position of marketing support. She will be working with Mike Wright, Exidy's national sales manager, and Chris Minarik, domestic sales, as well as serving as a stateside liaison for Lila Zinter, director of international marketing.

"Carrie has always been a part of the Exidy family," commented Wright, "and we feel fortunate to have her back with us again. She was dedicated to her work at Exidy Systems and her experience in the computer industry will add a new strength to our Exidy sales group. Her position will help strengthen the marketing team into a unified, responsive sales force."

Frymire first came to Exidy in 1979, as software support in the Data Products Division, whose chief product was the Sorcerer Computer. "I'm really excited about working with the 'old Exidy gang,'" she said. "I gained a lot of experience at Exidy Systems and look forward to putting it to good use here, and to making 1982 a terrific year for Exidy."



Carrie Frymire

AROUND THE ROUTE

(continued from page 39)

new game," which Centuri has licensed from Europe — and that's all Ivan would divulge on this subject. The factory's "2001" jukebox is scheduled for release shortly, possibly by early February. Centuri is currently in the process of licensing some of its games to the electronics people for the consumer market as well as the toy industry. And, Ivan noted that the company has about 10 licensed games out on test right now which it will be evaluating for future release. He also told us that "Challenger" has been licensed to ENV of Frankfurt, West Germany, which is headed by president **Walter Grinke**, on an exclusive basis for Germany, Austria and Switzerland. Among company officials who attended the recent ATE show in London were president **Ed Miller**; **Milton Koffman**, chairman of the board; **Martin Altman**, vice chairman of the board; along with Ivan, who then made a solo trip to Germany to attend IMA.

Williams president **Mike Stroll**, marketing director **Ron Crouse** and game designer **Steve Ritchie** made the trip overseas to participate in the ATE and IMA trade shows. Williams' product lineup was displayed by Ruffler & Deith (ATE) and Seevend (IMA) and one of the big attractions, of course, was "Hyperball," which made its European debut. This unique new piece was premiered for the American trade at AMOA Expo '81.

Wedding bells: Exidy's **Chris Minarik** (domestic sales) and **Howell Ivy** (vice president-engineering) were married on Jan. 10 in San Jose, Calif. A formal dinner and reception followed the ceremony, with friends and associates from the Exidy organization in attendance, and, as in the Exidy tradition, guests enjoyed a brief western dancing set during the festivities. The newlyweds are currently honeymooning in Tahiti — and will then resume their duties at Exidy. **Cash Box** felicitations to the happy couple.

Dateline El Cajon, Calif., home of Cinematronics, Inc. **Fred Fukumoto**, formerly vice president of finance, has been named president of the company; **Jim Pierce** is chairman of the board. . . . Factory is presently concentrating on delivering its current video game "Solar Quest." Kits for the model were shown at the ATE and IMA trade show, as we learned from **Mike Pugliese**, director of market research. Cinematronics marketing vice president **David Stroud** and sales manager **Steve Blattspieler** were scheduled to cover both conventions and also planned to realign the company's European distributor network while they were out there.

What a schedule: Midway Mfg. Co.'s service school program for the year 1981 included a total of 43 schools, as reported by service manager **Andy Ducay**. In addition, the factory was represented at seven trade shows in the U.S. and overseas, along with a number of various other meetings and factory service visits throughout the year. Midway intends to intensify its activities this year in the area of instruction and technical programs for distributors, operators and service personnel.

EDITORIAL

It's Unfair

It's a sad commentary when an industry that has worked so hard to achieve public recognition and acceptance, must at this stage of its progress be taken to task by certain elements of the public who seem to resent the popularity of video games among young people and are making unfair accusations with respect to the machines themselves (especially video games) and the locations that house them.

After reading a few of the articles (which recently appeared in the *New York Times* and *Chicago Tribune*, for example), it appears that what spurred some of the controversy is the number of new people, attracted by all of the publicity video games have been receiving, and with little or no operating experience, who are applying for game room licenses in the hope of cashing in on a quick profit. Of course, this is not to say that there aren't a few operators in the industry who would do well to pay closer attention to their locations and provide a play atmosphere that would leave no room for criticism by parents or community officials. Former AMOA president Norman Pink said it, in a recent statement — operators have to police themselves (**Cash Box**, Oct. 31, 1981); and Ira Bettelman, president of AVMDA said, at the association's October '81 meeting, "location owners must be educated on how to prevent undesirable from terrorizing their locations" (**Cash Box**, Nov. 28, 1981).

The *Chicago Tribune* article, while stating that the mayor of one suburban community felt that gathering places for young people "automatically" create a "problem" environment, also noted that other villages have experienced no adverse effects at all and actually discovered that video games can be a good source of revenue.

What seems to have escaped the critics is the fact that young people are not the only ones who are enjoying video games; businessmen, adults in all walks of life, and a growing number of women are playing them. And look at the growing consumer market for home video games. The television commercials during last year's holiday season focused almost as much on videos as on perfumes and other such items for holiday gift giving.

It is not our intention, here, to dwell on these incidents of negative publicity; after all, only three specific articles were brought to the attention of **Cash Box**, and that's not exactly a flood of protest, but something that should put us all on the alert, lest things worsen before the industry has an opportunity to present its side.

New Monroe Branch

(continued from page 40)

Orlando, Fla. 32809. Plans are currently underway to host a grand opening celebration at the new location.

Monroe Distributing is among the industry's most prominent distributorships, with headquarters in Cleveland and branch offices in Hialeah Lakes, Fla. (5301 N.W. 161 St.), Fairfield, Ohio (4820 Industry Drive) and now, Orlando, Fla.

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2 Defender	2 Missile Command
2 Galaga	2 Space Odyssey
23 Hustler	6 Moon Cresta
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1 Mahjong	16 Route 16

Cocktails and Uprights

Wizard of War	Missile Command
Asteroid	Pac-Man
Vanguard	Hustler
Plectides	Piranha
Space Odyssey	Galaxian
Space Fury	Defenders
Omega Race	Solar Quest
Centipedes	Galaga
Phoenix	Round-Up
Donkey Kong	Challenger
Frogger	Make Trax
Tempest	Qix
Scramble	StarGate

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Rolling Stones (5/80)
Mystic (6/80)
Hot Doggin' (7/80)
Viking (8/80)
Skateball (10/80)
Frontier (11/80)
Xenon (11/80)
Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)

GAME PLAN

Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB

Roller Disco, w.b. (1/80)
Torch (2/80)
Spider Man (3/80)
Circus, w.b. (4/80)
Panthera (6/80)
Counterforce (8/80)
Star Race, w.b. (9/80)
James Bond (10/80)
Time Line (11/80)
Force II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)

STERN

Big Game, w.b. (3/80)
Ali (4/80)
Seawitch (5/80)
Cheetah, w.b. (6/80)
Quicksilver (7/80)
Star Gazer (7/80)
Flight 2000 (9/80)
Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)

WILLIAMS

Gorgar (1/80)
Laser Ball, w.b. (1/80)
Firepower (3/80)
Blackout (9/80)
Scorpion, w.b. (9/80)
Alien Poker (10/80)
Black Knight (12/80)
Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

ATARI

Monte Carlo (4/80)
Asteroids Cabaret (5/80)
Missile Command (8/80)
Missile Command Cabaret (8/80)
Battlezone (11/80)
Battlezone Cabaret (11/80)
Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)
Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)

CENTURI

Eagle (10/80)
Eagle Maxi (10/80)
Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)

MANUFACTURERS EQUIPMENT

A compilation of current music and games equipment with approximate production dates included in most cases.

CINEMATRONICS

Tailgunner (3/80)
Rip Off (3/80)
Star Castle
Armor Attack (5/81)
Solar Quest (10/81)

EXIDY

Bandido (1/80)
Tailgunner 2 (2/80)
Targ (6/80)
Spectar (1/81)
Venture (8/81)
Mousetrap (12/81)

GAME PLAN

Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)

GDI

Red Alert (10/81)

GOTTLIEB

No Man's Land (12/80)
New York, New York (2/81)

GREMLIN/SEGA

Monaco GP (2/80)
Mini Monaco GP (5/80)
Astro Fighter (2/80)
Car Hunt (5/80)
Digger (7/80)
Carnival (8/80)
Tranquilizer Gun (8/80)
Moon Cresta (10/80)
Space Firebird (12/80)
Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)

MIDWAY

Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (2/81)
Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)

NINTENDO

Donkey Kong (9/81)

ROCK-OLA

Warp-Warp (9/81)

SIGMA

Launcher Z (12/81)
Rolling Star Fire (12/81)

STERN

Astro Invader (8/80)
Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)

TAITO AMERICA

Space Chaser (2/80)
Stratovox (9/80)
Polaris (12/80)
Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)

UNIVERSAL USA

Cheekie Mouse (5/80)
Magical Spot (10/80)
Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

Defender (12/80)
Stargate (10/81)
Make Trax (10/81)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Soccer (4/80)
Asteroids (4/80)
Missile Command (8/80)
Football (7/80)
Asteroids Deluxe (4/81)
Centipede (6/81)
Tempest (10/81)

CENTURI

Rip Off (8/80)
Targ (10/80)
Route 16 (4/81)
Pleiades (7/81)

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GOTTLIEB

New York, New York (3/81)

GREMLIN/SEGA

Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)

MIDWAY

Deluxe Space Invaders (3/80)
Galaxian (4/80)
Extra Bases (8/80)
Space Zap (10/80)
Pac-Man (11/80)
Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)
Galaga (11/81)

STERN

Astro Invader (11/80)
The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA

Space Invaders II (2/80)
Polaris (12/80)
Crazy Climber (5/81)
Zarzon (5/81)
Qix (10/81)

WILLIAMS

Defender (4/81)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rowe R-85 (10/80)
Rowe Jewel
Seeburg Phoenix (12/80)
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL TABLES

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar

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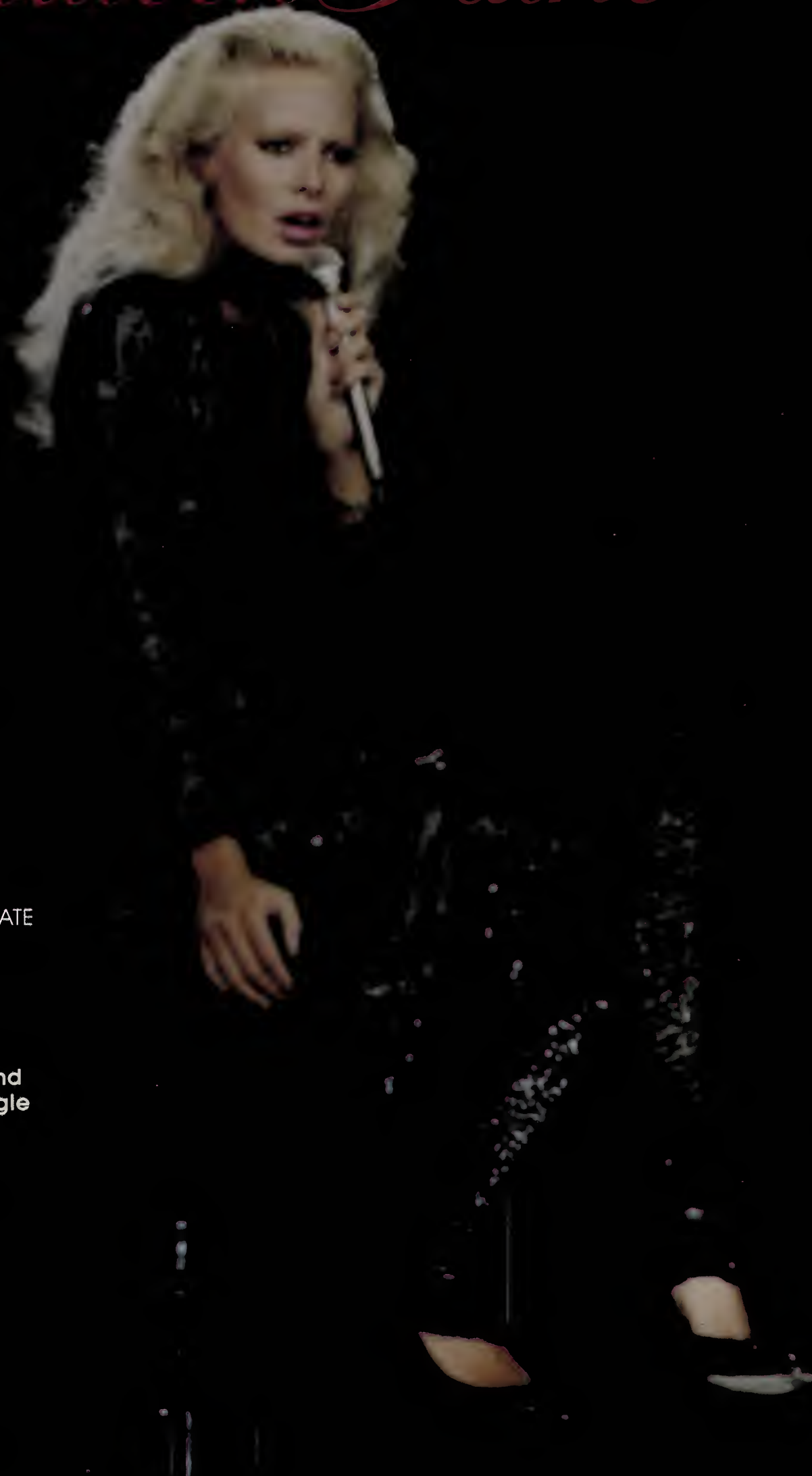
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