

# CASH BOX

March 13, 1982

NEWSPAPER

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# CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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## EDITORIAL The Horizon Is Here

In this era of alternatives, record dealers are now faced with what could become the next step into the future. As the music industry gradually evolves towards a total home entertainment center concept, the roll-out of the "Pac-Man" home video game and cartridge may become the most significant breakthrough in the retail sector in the last decade.

The popularity of Pac-Man cannot be disputed — as the most popular of the video arcade games, it is practically a symbol of the industry that has supposedly taken away all of our customers. If retailers realize what is truly at stake here — imagine having a lock on both the music and home video games markets — they should carefully consider their inherent advantages . . . and then move in.

Think about it. Home video game cartridges appeal to essentially the same demographics that records and tapes do, and they are about the same

size (keeping such mundane considerations as fixtures and storage space under control). And, as music, film and electronic fantasy merge in the home entertainment center concept, what better way to enter the market?

Record dealers already know what they need to know about the target market. They also know the economic rules of the music industry, and more importantly, how to avoid them. After all, how much has lowballing hit product done for the industry? Of these and other similar maladies that plague the music industry today, who needs them? And shouldn't we have learned something?

The future is here at our doorstep. We know what can go wrong because we've done it all before — so we should be better for it. Let's take what we've got and go for it — the future won't wait for us.

# NEWS HIGHLIGHTS

- Atari's 'Pac-Man' cartridge to provide key test for sales potential of home video games (page 5).
- Somber tone prevails at ITA Video meeting (page 5).
- Island Records switches to independent distribution (page 5).
- "Swing To The Right" by Utopia and O'Bryan's 'Doin' Alright' (new and developing artist) are the top **Cash Box** Album Picks (page 16).
- "My Heart Hurts" by Nick Lowe and the Buggles' "I Am A Camera (new and developing artist) are the top **Cash Box** Singles Picks (page 17).

## TOP POP DEBUTS

<b>SINGLES</b>	81	IF I HAD MY WISH TONIGHT — David Lasley — EMI America
<b>ALBUMS</b>	37	THE CONCERT IN CENTRAL PARK — Simon and Garfunkel — Warner Bros.

<b>POP SINGLE</b>
OPEN ARMS Journey Columbia
<b>B/C SINGLE</b>
SKYLINE Skyy Salsoul/RCA
<b>COUNTRY SINGLE</b>
BLUE MOON WITH HEARTACHE Rosanne Cash Columbia
<b>JAZZ</b>
THE GEORGE BENSON COLLECTION Warner Bros.

# NUMBER ONES



SKYY

<b>POP ALBUM</b>
FREEZE-FRAME The J. Geils Band EMI America
<b>B/C ALBUM</b>
THE POET Bobby Womack Beverly Glen
<b>COUNTRY ALBUM</b>
FEELS SO RIGHT Alabama RCA
<b>GOSPEL</b>
HIGHER PLANE Al Green Myrrh



# CASH BOX NEWS



The Generosity of the Music Inc. has made possible this research complex. It is devoted to the chemotherapy and immunotherapy of leukemia. The T.J. Martell Foundation was founded so that others might someday be spared of leukemia.

**HONOREES TOUR FACILITIES** — Chris Wright and Terry Ellis, co-chairmen, Chrysalis International Group, who will be honored by the T.J. Martell Foundation April 24 at the Waldorf Astoria in New York, recently visited the foundation-funded leukemia research laboratory. Pictured are (l-r): Tony Martell, president, T.J. Martell Foundation, and senior vice president/general manager, CBS Associated Labels; Wright; Ellis; and Floyd Glinert, chairman of the board, T.J. Martell Foundation, and executive vice president, Shorewood Packaging.

## Island To Go Independent; Label Leaves Warner Bros.

by Fred Goodman

NEW YORK — Island Records will return to independent distribution in the United States, effective April 1. The move, which will include conversion of Island's back catalog from Warner Bros. following a six-month sell-off period, was seen by indie distributors as the most profound development since Boardwalk Records renounced

its pressing and distribution agreement with CBS in favor of independent distribution last spring. "At heart, we've always been an independent," Island president Chris Blackwell told representatives of the trade press at a news conference here last week. The return to independent distribution marks the end of a four-year relationship with Warner Bros. Records, a parting that Blackwell described as "pretty much reached on both sides."

Denying that the label had shopped for any other branch distribution deals prior to opting for the independent route, Blackwell said he believed "if one can't work successfully with Warner Bros., there isn't another company we can work with." Although the label president said that "we appreciate the help Warners has given us and the friendships we've developed there," he added that "the majors direct all their energies to mega-platinum artists to pay their overhead. Only smaller companies can work effectively with the creative, experimenting artists just beginning to develop an audience. And only a small company can adapt quickly to the changes in audio and video technology."

### Reasons Listed

In particular, Blackwell singled out Warner Bros.' unwillingness to give guarantees on the size of budgets to be invested in promoting Island acts. "I was disappointed with the lack of success of Marianne Faithfull," he said, "I think there was a lack of confidence in her at Warners. And I don't think they believed as I do in Grace Jones." (continued on page 14)

## Bills To Legalize Vid, Audio Home Taping Introduced

WASHINGTON, D.C. — An expanded version of the Mathias amendment, S. 1758, which would establish royalties for home taping by taxing sales of hardware and blank tapes, was introduced last week. Sponsored by Senators Charles Mathias (R-Md.), Howard Baker (R-Tenn.), Robert Byrd (D-W. Va.), Ted Stevens (R-Alaska) and Alan Cranston (D-Calif.), the bill would create home use exemptions for both video and audio taping, while establishing hardware and software taxes to be determined by the Copyright Royalty Tribunal (CRT).

A similar bill was introduced in the House by Rep. Don Edwards.

### Betamax Controversy

An outgrowth of the controversial Sony "Betamax" court decision last year — which ruled that videotaping copyrighted programs off of television was a violation of copyright law and, therefore, illegal — S. 1758 initially sought only to amend the 1976 Copyright Act to create a home use exemption for videotaping and, thereby, render the Betamax decision moot. The latest amendments by Mathias and Edwards were expanded to include audio taping after vigorous lobbying by the Recording Industry Assn. of America (RIAA) and the National Music Publishers Assn. (NMPA). Under the provisions of the bills, off-air recording of video and audio material for home use would no longer be illegal with the home use exemption, but manufacturers and consumers would have to pay what would amount to a royalty in the form of a tax on any purchase of recording hardware and blank tapes — both video and audio. The exact nature of the tax would be determined by the CRT.

Opponents of the bill have claimed in the past that such a law could increase the price of a videocassette recorder by as much as \$125 and add four-to-five dollars to the price of a videocassette.

## 'Pac-Man' Roll-Out Testing Video Games' Sales Potential

by Michael Martinez

LOS ANGELES — The first major test of video game cartridges' viability as a sales item for record retailers begins this month with the release of the Atari home version of "Pac-Man," the most popular arcade game of all time.

While many retailers have been looking to video game cartridges as a major growth area in the development of their home entertainment merchandising mix, others will be making their initial foray into the home video market with release of Pac-Man.

The subject of numerous books and articles, as well as a Columbia Records album, Pac-Man has become a widely discussed cultural phenomenon. And record retailers report overwhelming demand for Atari's home version, although discount stores and mass merchandisers seem to have the inside track in ordering the product because of their history of high volume sales of video game hardware and software.

Many record retailers feel that competition with discount houses will force prices to dip below the \$37.95 suggested list on the Pac-Man game. But some of those contacted by **Cash Box** feel that by presenting a wider product spread, the traditional merchandising strength of record retailers, they will be able to offer consumers a greater variety of video game product at competitive prices.

Because of the youthful demographic that has purchased the bulk of video game hardware and software to date, it is a logical step for record retailers to begin merchandising such product, according to the survey.

But one pitfall dealers said they hope to avoid is deep discounting, selling the games at prices so low that retailers will face the same problem they have in recent years with records — an ever dwindling profit margin.

Competition with other outlets has

developed another major concern among record retailers, namely fill. Some of those contacted said the game cartridge pipeline currently is geared towards discount and mass merchandise outlets, many of which are already taking deposits on delivery of the soon-to-be-released Pac-Man game.

At present video game cartridges are being sold to mass merchandisers, record dealers and some record one-stops through designated distributors, while others are buying factory direct depending on when their initial requests for Atari product were made. Some dealers report, though it could not be confirmed, that purchase orders for all Atari titles to be stocked during 1982 had to be submitted as early as last December, whether buying from a distributor or factory direct.

Serving as a midwest distributor for all Atari product is Sound Video Unlimited based in Chicago. According to company marketing vice president Stan Meyers, "Pac-Man will be the biggest video software item as soon as it hits the streets." He added that the one-stop had placed an initial order of 90,000 to cover 800 accounts. "But there never seems to be enough of any Atari product to go around," Meyers said.

Uncertainty over the quantity of product they will be able to stock has prevented some record dealers from knowing what kind of advertising or merchandising budget they will have to support newly-bowed or stocked video game cartridge merchandise.

Whether going through a distributor or buying factory direct, Atari is apparently offering three to five percent in co-op dollars for advertising and merchandising the Pac-Man product.

Some of those contacted, however, said that in-store merchandising, small individual ads and inclusion in the overall ad mixture would be part of the marketing ar-

(continued on page 12)

## Supreme Court Allows Cities To Ban Paraphernalia Sales

by Jeffrey Ressler

LOS ANGELES — Despite a recent U.S. Supreme Court decision unanimously ruling that communities can regulate the sale of drug paraphernalia like roach clips, marijuana pipes and colored cigarette papers, local record retailers and industry spokespersons doubt that the ruling will have a major effect on business since so many large retail chains have abandoned their smoking accessory lines altogether

within the past two years. This decision is the most recent in a series of decrees handed down by courts across the land, causing many record store owners to decrease or altogether quit marketing the items. Currently in California, State Senator Newton R. Russell has been promoting a bill in Sacramento that would prohibit the sale and manufacture of drug paraphernalia in the state, and chains (continued on page 18)

## Somber Tone Prevails At ITA Vid Seminar

by Michael Glynn

SAN DIEGO — In comparison to the uniformly upbeat mood of past gatherings, the 12th annual International Tape/Disc Assn. (ITA) "Audio/Video Update — 1982" seminar at the Sheraton Harbor Island here last week was a bracing affair. Over the course of the event's four-day run, Feb. 28-March 1, attendees received the picture of a home video industry in a period of transition, learning to cope with such external factors as a still-ailing economy and dealing with the internal problem of a marketplace in turmoil — juggling the rental vs. sales issue, as well as facing the threat of pay per view and cable TV.

Even the ITA itself has been forced to adjust to economic realities. Executive vice president Henry Brief announced at the start of the proceedings that the trade organization's board of directors had

decided to drop the annual home video seminar in New York. (Brief did say that the ITA would continue to run its European Home Video Programming Conference, this year on Oct. 12-14).

The message was clear, however. As CBS Records senior vice president of manufacturing operations Sam Burger said in his welcoming address March 1, "Go forward with caution, but go forward." In his keynote address, "Can We Survive The '80s?," CBS News correspondent and 60 Minutes co-editor Harry Reasoner reminded, "There are plenty of reasons . . . for pessimism . . . but maybe there are some reasons for optimism."

Among the "reasons for optimism" detailed at the ITA: the promise of a flourishing foreign pre-recorded video market; the many hardware and software opportunities on the horizon offered by new

technologies, such as high definition TV; and word that the third quarter U.S. launch of the VHD disc system is continuing as planned.

The seminar kicked off, as it traditionally has, with the presentation of the ITA/Time Magazine "Man of the Year" award. U.S. JVC Corp. executive vice president Richard F. O'Brien, a 35-year veteran of the industry and an executive who has been instrumental in the introduction of all three VCR formats (VHS, Beta and 1/4-inch), was this year's recipient.

### Blunt Speech

In a provocative speech on "The Status Of The Recording Industry In Video," Warner Communications Record Group's Stan Cornyn opened the home video workshop sessions by indicating that record labels are extremely hesitant to become involved

(continued on page 15)

# Cornyn Address Downplays Importance of Music Video

by Michael Glynn

SAN DIEGO — In sharp contrast to the seemingly unbridled optimism with which home video executives have viewed the potential of music programming, Warner Communications Record Group executive vice president Stan Cornyn had some discouraging words and none of the usual positive prognostications during his speech on "The Status Of The Recording Industry In Video" March 1 at the 12th International Tape/Disc Assn. (ITA) seminar here.

Keeping the audience off-balance but at full attention with his less-than-upbeat observations, often couched in cleverly worded double entendres, Cornyn detailed the conclusions he had reached over an 18-month period studying music home video. When he first became involved, he said, "a large part of the Record Group's future, at the time, we felt might be in video." Now, however, he believes that "the frustration" he experienced might be characterized as "catches 1 through 21."

The most frustrating catch of all to Cornyn, perhaps, is the presently limited market for music home video. This, he noted, is graphically illustrated by the fact that a hit film such as *Superman* still outsells a videocassette by a top-selling recording artist such as Rod Stewart by a 10 to 1 margin, the Stewart tape selling "under 10,000 units."

The popularity of music video at this juncture lies "somewhere between used movies and Chinese cooking lessons or *Bjorn Borg's Secret To The Overhead Smash*," summed up Cornyn. While home video executives wouldn't refute the fact that music video still trails movies, but leads "how-to" programming, they would generally prefer to look at it as "the fastest growing programming segment."

## Rude Awakening

Cornyn pointed out that he wasn't always a non-believer. Like many, he was what he

described as a "consciousness one enthusiast," feeling that the future of music video was unbounded. But he soon moved to what he called "consciousness level two, or 'let's make a market projection,' where he became more aware of harsh realities. As a result, he now says "it's hard for me to project that music home video will overwhelm the U.S."

Cornyn says that he didn't give up at that point, however. He went to pay and cable TV programmers feeling that, as with radio, "exposure creates recognition with intent to buy" for music video. The problem there was much the same as one might encounter at radio.

"What they wanted was MOR with T&A," said Cornyn. "After that meeting, I thought I should get Dolly Parton to make *Spice On Ice*."

The executive also believed the home video industry is living under a number of delusions, which he listed at length, such as the fallacy that "there is a great need for programming to drive this medium" ("untrue... indeed, there will be a glut") and the fallacy that "interactive or deep storage capabilities of the disc will enhance music programming" ("incorrect... music goes in a straight line sequence").

There are also problems with the product itself. Cornyn cracked that what young video artists are coming up with in music video programming "passes as high school expressionism." Like Grammy winner Michael Nesmith, Cornyn believes that true video recording artists haven't yet been discovered.

He didn't belabor the point, feeling that this wasn't the appropriate forum to do so, but Cornyn suggested that the record industry was wary of investing a lot of money in programming for an industry that hasn't yet developed any safeguards against home taping.

"We in the record industry have mixed feelings about you guys," said Cornyn bluntly. "Don't expect us to plunge millions into new programs only to have our productions appropriated by home tape machines."

Instead, he believed that the audio industry should look inward to solve its internal problems and keep pace with other areas of consumer electronics.

"It's time for us in the audio industry to get our ass back in gear," said Cornyn. "Are we to become the 'Smellovision' of the '80s?'"

He hastened to add that the record industry is not totally abandoning music video. Indeed, within the WCI labels Cornyn pointed out that artist Tom Waits is scripting his next Elektra/Asylum LP for video as well as audio, and he himself will produce "a few videos," beginning with a project for Warner Bros. artist Emmylou Harris.

Cornyn concluded by saying "machines and technology don't make an industry... hits do."

# U.K. Court Voids ACC Deal With Holmes a'Court

LONDON — In the latest development in the battle for control of the Associated Communications Corp. (ACC), a British appeals court ruled that the corporation was not bound to a Jan. 13 decision to transfer control of a majority of voting shares to Australian businessman Robert Holmes a'Court. The court ruled that the ACC was not bound to Holmes a'Court's original \$65.9 million bid in light of a subsequent offer of \$85.1 million submitted by Gerald Ronson, chairman of the Heron Group of Companies.

While Holmes a'Court subsequently upped his bid to match Ronson's, the court ruled that the original agreement to transfer the shares to Holmes a'Court violated that ACC's articles of association. Holmes a'Court's bid was accepted Jan. 13 by Sir Lew Grade, who was subsequently replaced as chairman of the board and chief executive of the ACC by the Australian.

The court expressed the opinion that choosing the less attractive deal was contrary to the interests of the ACC stockholders and, therefore, was not binding. Ronson had appealed to the court for relief after his bid was originally rejected by the ACC board.

The ruling, which can be seen as a victory for Ronson, once again throws the question of control of ACC into confusion. Ronson and Holmes a'Court have waged a fierce

(continued on page 14)

# Dick James Organisation Relocates To Nashville

NASHVILLE — London-based Dick James Organisation will move its American headquarters to Nashville from New York, effective April 15. The decision to move follows the location of the company's creative base of operations in Nashville in September 1981.

"It makes more sense for the company to base itself in Nashville," said Arthur Braun, general manager of U.S. operations, "because we feel it is the place to be for all types of music."

Braun indicated that the company will soon be branching into production deals involving singer/songwriters not only in country, but pop, rock, and other forms of music as well. "There are so many things happening in Nashville that are non-country," he said. "We want to help fill the gap by working with these people."

The company will be located at 24 Music Square East. The telephone number will remain (615) 242-0600.

# RCA Ups McIntyre

NEW YORK — RCA Records has appointed Thomas W. McIntyre as division vice president, strategic planning, following a five-month stint as a director of strategic planning. In his new position, McIntyre will be responsible for developing strategy for RCA's worldwide involvement in both audio and video.

McIntyre joined RCA Corp. in 1971 as a corporate management information systems (MIS) trainee. He was transferred to RCA Records five months later as a systems analyst and became manager, financial systems, in 1973. Two years later he became manager, MIS, for RCA Records in Great Britain, returning to New York in 1977 as manager, financial planning, domestic. In 1978 he became director, financial planning and analysis, domestic operations, and in 1979 became director, international finance. In January 1981, he became director, distribution and inventory management, a position he held until becoming director of strategic planning last September.



Bob and Doug McKenzie have finally become a hot topic. Those lovable losers played by Rick Moranis and Dave Thomas have parlayed their routine from the *Great White North Show* of Canadian comedy program SCTV into a major hit on vinyl.

This pair of certifiable loons take the beauty of their peculiar brand of humor and mix it with rock/pop provided by Rush lead vocalist Geddy Lee for a Top 40 hit, "Take Off," which has soared to #22 bullet on the **Cash Box** Top 100 Singles chart. But the Mercury/PolyGram album named after their show, which features a 360 degree dose of the McKenzie comedy madness, is making its way up the **Cash Box** Top 200 Albums chart toward top 10, poised at #12 bullet.

So it seems as though Moranis and Thomas have turned late night comedy characters into a multi-media venture bringing them fame and fortune in prime time style, eh?

Bob (Moranis) and Doug (Thomas) McKenzie's *Great White North* segment of SCTV initially started as a tongue in cheek take-off on television rules demanding Canadian content. The result: two stereotypical characters who discuss everything from the virtues of back-bacon to the infinite uncoolness of hoseheads. Beer, burping and toques find laughs at the disposal of Bob and Doug.

The recurring SCTV characters have spawned a cultural awareness in the *Great White North*, however. It was recently announced that Regina would hold an annual Back-Bacon Festival.

Though Moranis and Thomas are versatile comedy performers who play an array of other characters during SCTV broadcasts, Bob and Doug are the subject of a movie treatment which could broaden the parameters and meaning of the *Great White North*.

Most recently, the dunderheaded duo has been bringing the great white north from Edmonton, Home of the Great Gretzky, down to the U.S. of A. as part of an extensive promotional tour in support of the album. While in L.A., in fact, a Bob & Doug McKenzie Day was proclaimed not long ago. If the album and single continue their climb up the charts, this could indeed be Bob & Doug McKenzie's Year.

Becoming stars merely because you comply with Canadian content rules must be a beauty of a way to go, Eh?

# House Committee Backs Stronger Piracy Bill

NEW YORK — The House Judiciary Committee last week approved stronger penalties for record and video piracy when it unanimously supported House Resolution 3530.

Under the new legislation, which offers a three-tiered system of penalties for copyright violations, large scale piracy will be treated as a felony for first offenders. Counterfeiters or pirates arrested for distributing more than 1,000 records would be liable for five years imprisonment and/or \$250,000 in fines. First offenders apprehended with between 100 and 999 counterfeit or pirate tapes could receive up to two years in prison and/or \$150,000 in fines. Small scale piracy would be punishable by one year or \$25,000.



**RCA PACTS LAMONT CRANSTON** — RCA Records recently signed the Lamont Cranston Band. The group's first LP for the label "Shakedown," will be released this week. Pictured celebrating the album's issue are (l-r): William McGarthy, director, album promotion, RCA; Gary Marx, president, Waterworks management; Joe Mansfield, division vice president, contemporary music, RCA Records; Dan Loggins, division vice president, A&R contemporary music, East Coast, RCA; and John Gourley, Waterworks Management.

Index	
Album Reviews .....	16
Black Contemporary .....	29
Classified .....	34
Coin Machine .....	35
Country Album Chart .....	23
Country .....	22
Country Radio .....	26
Country Singles Chart .....	24
East Coastings .....	13
Gospel .....	27
International .....	28
Jazz .....	12
Merchandising .....	18
Points West .....	14
Pop Album Chart .....	32
Pop Singles Chart .....	4
Radio .....	20
Rock Album Radio Report .....	21
Singles Reviews .....	17

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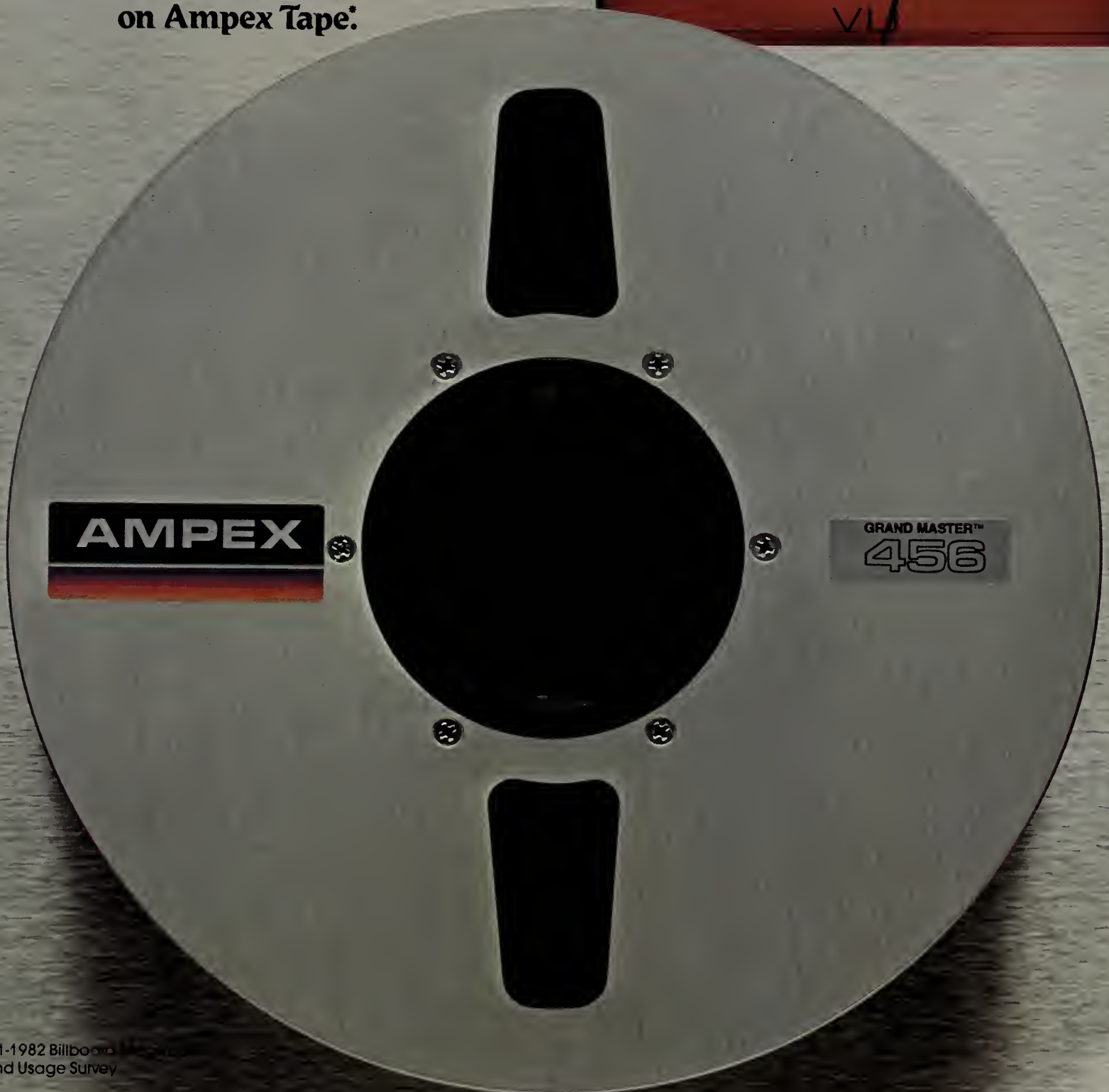
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## NEW FACES TO WATCH



### Bertie Higgins

He may be a newcomer to the Top 20, but Bertie Higgins, whose "Key Largo" is bulleting its way up the **Cash Box** chart, is hardly new to the music business. The 35-year-old singer/songwriter from Tarpon Springs, a small fishing village on the Gulf Coast of Florida, started when he was 16, drumming in a high school combo after halting a budding ventriloquist career when he and his dummy developed a stuttering habit. At 18, he was in a band called the Romans, which released six singles on ABC Paramount and charted with Buffy St. Marie's "The Universal Soldier."

After four years of the tour grind, Higgins, who descends directly from the great German writer Goethe and whose aunt is also a published songwriter, returned to the west coast of Florida to develop his songwriting talents and learn the guitar. He plied the club circuit as a solo act and achieved enough success to enable him to open his own club. Also at this time Higgins became friends with the late Richard Boone, best known as Palladin in the '50s TV series *Have Gun, Will Travel*.

"He walked into my club one night and started hangin' out," Higgins recalls fondly. "He taught me that acting is a very simple thing, that you become yourself within a role." Higgins will get a chance to put his knowledge to use in July when he debuts as an actor for Columbia Pictures. He then hopes to see his original script, *Through The Eye*, made into a movie and eventually would like to own a Florida-based film production company.

Higgins' love for movies spawned the song "Key Largo," also the title of the 1948 classic film starring Humphrey Bogart and Lauren Bacall. The romantic ballad, which pleasingly mixes Jimmy Buffett's warm gulfstream songwriting style with Gordon Lightfoot-type dark voicings, was inspired by the "special affection" Higgins feels for the on- and off-screen relationship between Bogart and Bacall.

The song was also written about Higgins' comparable relationship with Beverly Seiberg, which lasted four-and-a-half years before she left him two years ago. "We were very much into Bogie and Bacall and used to watch old movies all night on a black and white TV. *Key Largo* especially stuck in my mind. The song was basically a plea for her to come back. Like we had it all... as good as Bogie and Bacall had."

Higgins wrote the song with Sonny Limbo, who produced Alabama's first album as well as Higgins' Kat Family Records debut, "Just Another Day In Paradise." The Joel Katz-headed label is based in Atlanta, where Higgins had contacts going back to 1964. He moved there two years ago, hoping to better the success he'd found in Florida.

"'Key Largo' took four months to cut," he says. "I had no money and was literally starving, after I'd been making \$35,000 a year singing in Florida."

But Higgins' fortunes were about to change, and the release of "Key Largo" has indeed fulfilled his desire of bringing back his ex-love Seiberg, who heard the song on the radio and to whom Higgins is now engaged.

"I've come to one conclusion," he muses, unconsciously paraphrasing a band he once opened for, "You can pretty much have in life what you need and want, if you want and need it bad enough."



### 4 Out Of 5 Doctors

Washington, D.C.-based quartet 4 Out Of 5 Doctors garnered more than its share of favorable reviews with its debut album last year. Now, with some hard touring and a second album finished, the D.C. rockers feel they're ready to roll.

The foursome, which originated when bassist and lead vocalist Cal Everett placed an ad in a McLean, Va. newspaper six years ago, spent most of that time hammering out a sound and searching for the right drummer. "We built a studio and made tape after tape," recalls Everett, "and spent a lot of time auditioning drummers. Finally, Tommy Ballew showed up in '79, and it wasn't too long before we sent out the right tape."

The group, rounded out by keyboardist/guitarist Jeff Severson and guitarist George Pittaway, landed a deal with Nipper. But when it went on the road as an opening act for Pat Travers and Ritchie Blackmore, the members quickly discovered they needed more than an album deal in order to establish themselves.

"We were horrified on that tour," says Everett. "All you are is a target for the audience to throw things at when you're a nobody band opening up for acts like that."

Obviously, it's tough to see the silver lining when you're dodging beer bottles, but Everett feels that the experience had some very real and positive affects on the band. "As much as we all hated every minute we were alive on the tour," he says, "we feel we came away with experience. By the end we had developed some smarts and turned things around." Everett adds that some of the songs on the new album, "Second Opinion," grew out of the band's road experiences. "Not so much the music," he explains, "as the experience of having to put up with that kind of thing to make your career work."

Everett also notes a major change in the band's sound on "Second Opinion," giving much of the credit to producer Jeff Glixman.

"He really brought out what we sound like when we play live," says the bassist. "There was so much studio wizardry on the first record that when we went out to play, people would say, 'Why don't you sound like you do on the record?'" Jeff really made the difference."

The end result is a powerhouse album that showcases much of the group's maturation as a unit. Songs like "Breaking Rocks" and "Young World" chronicle the day-to-day challenge of just living, and the band's broad-based approach to material is starting to pay off in terms of a wider audience.

"We're taking a different approach to building our audience," says Everett. "Originally, we drew a middle-class, preppy crowd. Now, we're attracting just about everybody." He adds that the band did exceptionally well in college markets and hopes to go back and play those markets as a single. But he and the rest of the Doctors are shooting for bigger game than just college success.

"We're trying to give mainstream America what they want to hear without compromising what we want to say too badly," says Everett. "And that's a tough line to draw."

## Loverboy, Rush Top List Of '82 Juno Awards Contenders

TORONTO — Capping a successful year for Canadian acts breaking in the U.S., the Juno Awards nominations this year reflect a number of names familiar to American audiences. Loverboy, on CBS in Canada and Columbia in the U.S., leads the way with six nominations, followed by Rush, on Anthem in Canada and PolyGram in the U.S., with four.

In addition, such perennial favorites as Anne Murray, Gordon Lightfoot, Joni Mitchell, Burton Cummings, and Bruce Cockburn were joined by such other familiar acts as Bob & Doug McKenzie of SCTV fame, April Wine, Chilliwack and Prism as nominees.

Coming off a hot year, Loverboy is up for Group of the Year, with its self-titled LP nominated for Album of the Year and "Turn Me Loose" up for Single of the Year. In addition, Mike Reno and Paul Dean were nominated for Composer of the Year for "Turn Me Loose"; Dean and Bruce Fairbairn for Producer of the Year for "Working For The Weekend" and "It's Over"; and Keith Stein for Recording Engineer of the Year for his work on "It's Over" and "It's Your Life."

Rush scored two nominations for Album of the Year with its "Exit . . . Stage Left" and "Moving Pictures," one for Group of the Year and one for Recording Engineer of the Year for Paul Northfield's work on "Tom Sawyer" and "Red Barchetta."

In the international Album of the Year category, a tough field has been assembled, including "Crimes Of Passion" by Pat Benatar, "Double Fantasy" by John Lennon and Yoko Ono, "Guilty" by Barbra Strei-

sand, "Hi-Infidelity" by REO Speedwagon and "Stars On Long Play" by Stars On. Another strong field will compete for international Single of the Year, with "Bette Davis Eyes" by Kim Carnes, "Celebration" by Kool & The Gang, "Endless Love" by Lionel Richie and Diana Ross, "Stars On 45" by Stars On and "The Tide Is High" by Blondie in the running.

Nominations in four categories — jazz, classical and children's albums and album graphics — will be announced at a later date.

The Juno Awards will be held in Toronto April 14.

A complete list of nominees follows.

**Album:** "Exit . . . Stage Left," Rush (Anthem); "Loverboy," Loverboy (CBS); "Moving Pictures," Rush (Anthem); "The Great White North," Bob & Doug McKenzie (Anthem); "The Nature Of The Beast," April Wine (Aquarius).

**Single:** "Amour," Baron Longfellow (Polygram); "High School Confidential," Rough Trade (CBS); "My Girl (Gone, Gone, Gone)," Chilliwack (Solid Gold); "Thirsty Ears," Powder Blues (Capitol); "Turn Me Loose," Loverboy.

**International Album:** "Crimes Of Passion," Pat Benatar (Capitol); "Double Fantasy," John Lennon (WEA); "Guilty," Barbra Streisand (CBS); "Hi-Infidelity," R.E.O. Speedwagon (CBS); "Stars On Long Play," Stars On (Quality).

**International Single:** "Bette Davis Eyes," Kim Carnes (Capitol); "Celebration," Kool And The Gang (PolyGram); "Endless Love," Diana Ross and Lionel Richie

(continued on page 28)

## Rogers Donate \$1 Million To Start Hunger Awards

LOS ANGELES — Kenny and Marianne Rogers recently announced that they would donate \$1 million toward creation of "The World Hunger Awards" to be given annually to members of the media who bring attention to the hunger issue.

The fund is to be managed by World Hunger Year, an organization created by the late singer/songwriter Harry Chapin, who inspired Rogers to create the awards.

The World Hunger Awards are to be presented each Friday following Thanksgiving in eight categories and one special category honoring the outstanding individual or organization that does the most toward eliminating world hunger. Cash prizes, plaques or statuettes will be presented during the annual luncheons, which will be held in Los Angeles.

Categories the awards will be presented in include newspaper coverage, periodical coverage, college publication coverage, film coverage, television coverage, radio coverage, photojournalism and coverage in a book.

The first awards will involve the period from July 1, 1981 through June 30, 1982.

Commenting on establishment of the award, Rogers said that Chapin once told him that such honors would encourage journalists to continue exposing the issue of world hunger.

Rogers said, "This awards program provided us with the opportunity to effectively encourage, honor and reward those journalists and other people, professional and nonprofessional, who contribute substantially each year to the education of the public about the issue and its elimination."

Last year, the Rogers' donated more than \$180,000 from the proceeds of a Washington, D.C. concert to world hunger causes, in addition to raising more than \$100,000 for the Chapin Memorial Fund.

## Patti Captures Top Dove Award

by Jennifer Bohler

NASHVILLE — Sandi Patti, the self-proclaimed new kid on the block, was awarded the top Gospel Music Assn. (GMA) honor last week when she was named Artist of the Year during the 13th annual Dove Awards. Patti also took Female Vocalist of the Year honors during the two-and-a-half hour awards program at the Opryland Hotel here.

The Imperials were also honored with two awards: Gospel Group of the Year and Contemporary Gospel Album of the Year for its "Priority" album, produced by Michael Omartian.

The well-produced, smooth flowing awards program, hosted by humorist Grady Nutt, whose downhome sense of humor was one of the highlights of the evening, featured 18 awards presented and inductions into the Gospel Hall of Fame in two different categories, plus a special slate of inductees. In the living category, Thomas

(continued on page 27)

## NARAS Panel Set

LOS ANGELES — Development of new talent, marketing techniques and technologies are topics to be explored during a forum sponsored by the L.A. chapter of the National Academy of Recording Arts and Sciences (NARAS), Tuesday, March 16, 7-10 p.m. at the Continental Hyatt House in Hollywood. NARAS members will be admitted for one dollar and non-members for three dollars.

Moderating a panel of industry professionals will be NARAS L.A. chapter president Mike Melvin. Included on the panel will be Vic Faraci, executive vice president of marketing for Elektra/Asylum Records; songwriter Allee Willis; producer David Rubinson; Jac Holzman, founder of

(continued on page 14)



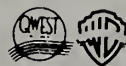
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making this old lady feel great!**

*Lena*



**LENA HORNE:**  
The Lady and Her Music

Original Cast Album on



## Norman Appointed Corporate VP For Keysor-Century

LOS ANGELES — Gary D. Norman was recently named corporate vice president of marketing for the Keysor-Century Corp. In his new position he will be responsible for sales, marketing and strategic planning, including direction of marketing research and product development.

Reporting directly to Richard B. Keysor, president and chief executive officer of the company, Norman will be involved in all corporate management decisions. Keysor is a supplier of vinyl resins and compounds to the recording industry.

Prior to joining Keysor, Norman served as director of marketing at B.F. Goodrich Chemical Group.

Commenting on Norman's appointment, Keysor said, "Gary Norman's 18 years in the industry and his strong background in sales and marketing, both domestically and internationally will be a great asset to Keysor."

"He will not only be working on enhancing our present business base," Keysor continued, "but will be making a very specific contribution to identifying product diversification opportunities and new business endeavors for the corporations."

## RCA Reduces Dividends

NEW YORK — RCA Corp.'s board of directors voted March 3 to reduce the quarterly dividend on common stock from 45 cents to 22.5 cents per share. According to chairman Thornton F. Bradshaw, the board's action reflected the uncertainties of the current economy and a desire to conserve capital and strengthen the company's balance sheet.

"The dividend action," Bradshaw said, "should be viewed as a further element of our previously announced company program to reduce costs, streamline operations, and position the company to capitalize on the future." He stated that RCA's goal was to strengthen its core businesses and to "seize new opportunities as they emerge in the growth areas of electronics, communications and entertainment."

The reduced 22.5 cent quarterly dividend is payable May 1, 1982 to stockholders of record March 15, 1982.

In addition, the directors declared dividends of 87.5 cents per share on the \$3.50 Cumulative First Preferred Stock, \$1 per share on the \$4 Cumulative Convertible Preference Stock, 91.25 cents per share on the \$3.65 Cumulative Preference Stock, and 53.125 cents per share on the \$2.125 Cumulative Convertible Preference Stock, all for the period from April 1, 1982 to June 30, 1982, and all payable July 1, 1982 to holders of record June 11, 1982.



Denny Diante

## Diante Named To A&R VP Slot At Columbia Records

NEW YORK — Denny Diante has been named vice president/executive producer, West Coast A&R, at Columbia Records. He will report to Michael Dilbeck, vice president, West Coast A&R, Columbia. In this position, Diante will be charged with producing Columbia artists, evaluating talent acquisitions and handling A&R responsibilities for several Columbia artists.

Diante joined CBS in 1981 as director, creative services, CBS Songs. Previously, he was vice president of A&R at RCA/Windsong Records. He also held the position of vice president, A&R, at United Artists Records. He has also produced albums for such artists as Maxine Nightingale, Paul Anka, Michel Colombier, Merrilee Rush, Dr. John, Sylvie Vartan and American Flyer. Diante began his music business career in 1968 as West Coast professional manager of the Peer-Southern Organization.

## Riccobono Named CBS Songs VP, Creative Services

NEW YORK — Rick Riccobono has been named vice president of creative services at CBS Songs. In this position, Riccobono will oversee CBS Songs' creative and professional offices in New York, Los Angeles and Nashville and also seek out and evaluate new talent acquisitions for CBS Songs. He will be based in Los Angeles and report to Mel Ilberman, vice president/general manager, CBS Songs, U.S.

Since 1980, Riccobono has been director of creative services and professional activities at Screen Gems/Colgems-EMI. Between 1978 and 1980, he was general professional manager at Interworld Music Group. During 1977, he served in the same capacity at A&M Records' Almo/Irving Publishing Co. Between 1972 and 1976, he was director, performing rights, at Broadcast Music, Inc. (BMI).



Pictured (l-r): CBS Songs president Mike Stewart and Riccobono.

## EXECUTIVES ON THE MOVE



Rota



Ginsberg



Stone



Vader

**Changes At PolyGram** — PolyGram's rock department has promoted Jim Sotet to national director, rock department. Formerly national promotion manager with the rock department, he has been with PolyGram for five years, starting national AOR promotion with Mercury Records in Chicago. Also announced was the appointment of Linda Walker to rock department promotion coordinator. She has served as secretary within the department for the past two years.

**Solar Names Rota** — Solar Records has announced the appointment of Jose A. Rota, as international sales and marketing consultant for Solar Records. Most recently he founded The Twenty Eight Company S.A., a Panamanian corporation based in Panama City. Previously he was vice president and international manager of Orfeon Videovox in Mexico City.

**PolyGram Names Ginsberg** — Sherry Ring Ginsberg has been promoted to director, press and artist relations for PolyGram Records. Formerly PolyGram's national press and artist relations manager, she came to PolyGram from Columbia Records, where she last served as a Tour Publicist.

**Stone Promoted At MCA** — MCA Music has announced the promotion of Jon Stone to director of creative services, west coast, MCA Music. He has been with the company for three years and was most recently manager of creative services, west coast.

**MCA Names Klemar** — Frank Kejmar has been named manager, recording services, for MCA Whitney Recording Studio. Kejmar, who has been with MCA Whitney for 20 years, previously was chief engineer for the recording facility.

**Tahir Named** — WEA International has announced the appointment of Ahmed Tahir to manager, video operations/east coast. He was formerly employed by Macmillan Inc. as general manager, Schirmer Music Inc. and as a merchant for the Brentano chain.

**UA Appoints Foster** — Jaymes Foster has joined the professional staff of United Artists Music as professional manager/west coast. She was previously a professional staff assistant at 20th Century-Fox Music.

**Levin Joins Barth** — Frank Barth, Inc., has announced the appointment of Lois Levin as public relations manager for the agency. She came to the Agency from National Video Clearinghouse, inc., where she was most recently editor-in-chief for Video Retailer Magazine.

**Ghent Named** — The Mandrell Management announced that it has retained Jeannie Ghent, owner of Jeannie Ghent Promotion, as coordinator of services for the Mandrell organization. She served for 8 years as national promotion coordinator for country product, Nashville division, for MCA Records, formerly ABC-DOT. She was also associated with the RCA label.

**Vader Appointed** — Alexandria House has announced the addition of Randy Vader to the Alexandria House staff as sales manager. He was formerly national music coordinator for Singspiration Music.

**Changes At Gold Sound** — Gold Sound Productions has promoted Bill Shostak, formerly an arranger for Gold Sound Records to musical director. Brian Baggs has been promoted to head of publishing. Ciro Graziano, formerly executive producer for Bridge Records in New York, has been appointed director of promotions for Gold Sound Records new promotion and distribution company, Music Artist Promotions.

## Humphrey Named VP, RCA Communications

NEW YORK — Alexander P. Humphrey has been named vice president/general attorney, Washington, D.C., at RCA Communications. In this capacity, Humphrey will be responsible for liaison with the Federal Communications Commission (FCC) and other governmental offices on regulatory matters. He will also be charged with tracking legislative activities in Congress.

Humphrey has been a general attorney for RCA Global Communications since 1980. Before joining RCA, Humphrey was an attorney in the Office of the General Counsel of the U.S. Dept. of Energy. Between 1976 and 1978, he served as an attorney in the Office of the General Counsel of the U.S. Dept. of Transportation.

## K-tel Income Down Slightly From 1980

NEW YORK — K-tel International last week reported net income of \$3.9 million, or \$1.17 per share, for the six month period ending Dec. 31, 1981. This marked a slight decline from the previous year's revenues of \$4.0 million, or \$1.21 per share.

Net sales also declined somewhat from the comparable period of 1980. They totaled \$101.4 million against \$109.9 million. The company attributed this decline to lowered currency values against the dollar during 1981, which was the source of many problems.

## Audiofidelity Sales Up, Income Down In 1981

NEW YORK — Audiofidelity Enterprises last week reported an increase in operating revenues to \$3,594,745 for the nine-month period ending Dec. 31, 1981 over \$1,955,712 for the comparable period in 1980. Its net income, however, fell from \$407,267 or 53 cents per share, in 1980 to \$233,966 or 16 cents per share. In the quarter ending Dec. 31, 1981, Audiofidelity reported revenues of \$2,390,665 and a net income of \$594,707, or 39 cents per share. This was also a slight decline from the 1980 net income figure of \$584,646, or 44 cents per share.

## Pincus Bows On Coast

NEW YORK — Irwin and Lee Pincus are now operating the Gil/Pincus music firm.

Copyrights owned by the firm, founded in 1953, include "Come Go With Me," "She Loves You," "Amore" and "I Saw Her Standing There."

A West Coast office, to be headed by Irwin Pincus, will soon bow. He can be reached at (213) 340-7198.

## T.J. Martell Foundation Dinner Set For April

NEW YORK — The annual awards dinner for the T.J. Martell Memorial Foundation for Leukemia Research will be held April 24 at New York's Waldorf Astoria hotel. Terry Ellis and Chris Wright, co-chairmen of the Chrysalis Group of Companies, will be honored.

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THEME FROM  
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Charles Aznavour \*  
Ralph Blane  
Jeannie Burns  
Irving Caesar  
Cab Calloway  
Martin Charnin  
J. Fred Coots

Benny Davis  
Craig Doerge  
Jimmy Dorsey  
Oscar Hammerstein II  
E.Y. Harburg  
Lorenz Hart  
Walter Hirsch  
Jerome Kern  
Ted Koehler

Herbert Kretzmer \*\*  
Paul Madeira  
Hugh Martin  
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**Quincy Jones**  
for winning five Grammys

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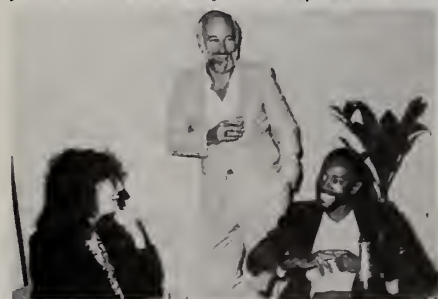
# JAZZ

## TOP 30 ALBUMS

	Weeks On 3/6 Chart		Weeks On 3/6 Chart
<b>1 THE GEORGE BENSON COLLECTION</b> (Warner Bros. 2HW 3577)	2 17	<b>17 LIVE AT THE SAVOY</b> RAMSEY LEWIS (Columbia FC 37687)	23 2
<b>2 COME MORNING</b> GROVER WASHINGTON, JR. (Elektra 5E-562)	1 14	<b>18 SILK</b> FUSE ONE (CTI 9006)	18 9
<b>3 ELECTRIC RENDEZVOUS</b> AL DI MEOLA (Columbia FC 37654)	3 6	<b>19 RIO</b> LEE RITENOUR (Musician/Elektra E1-60024)	— 1
<b>4 THE DUDE</b> QUINCY JONES (A&M SP-3721)	14 49	<b>20 YOURS TRULY</b> TOM BROWNE (GRP/Arista 5507)	20 13
<b>5 WEATHER REPORT</b> (ARC/Columbia FC 37616)	6 4	<b>21 FREETIME</b> SPYRO GYRA (MCA 5238)	21 28
<b>6 OBJECTS OF DESIRE</b> MICHAEL FRANKS (Warner Bros. BSK 3600)	4 7	<b>22 SOLID GROUND</b> RONNIE LAWS (Liberty LO-51087)	19 23
<b>7 CRAZY FOR YOU</b> EARL KLUGH (Liberty LT-51113)	5 20	<b>23 FEELING GOOD</b> ROY AYERS (Polydor/PolyGram PD-1-6348)	— 1
<b>8 MYSTICAL ADVENTURES</b> JEAN-LUC PONTY (Atlantic SD 19333)	9 5	<b>24 THE GREAT PRETENDER</b> LESTER BOWIE (ECM-1-1209)	24 3
<b>9 ECHOES OF AN ERA</b> VARIOUS ARTISTS (Elektra E1-60021)	7 7	<b>25 STANDING TALL</b> CRUSADERS (MCA 5254)	16 22
<b>10 SLEEPWALK</b> LARRY CARLTON (Warner Bros. BSK 3635)	10 7	<b>26 BELO HORIZONTE</b> JOHN McLAUGHLIN (Warner Bros. BSK 3619)	25 14
<b>11 WYNTON MARSALIS</b> (Columbia FC 37574)	11 6	<b>27 EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Owest/Warner Bros. QWS 3591)	30 20
<b>12 DREAM ON</b> GEORGE DUKE (Epic FE 37532)	17 2	<b>28 AMARCORO NINO ROTA</b> VARIOUS ARTISTS (Hannibal HNBL 9301)	22 6
<b>13 BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	12 30	<b>29 SIGN OF THE TIMES</b> BOB JAMES (Tappan Zee/CBS FC 37495)	26 27
<b>14 CHARIOTS OF FIRE</b> ERNIE WATTS (Owest/Warner Bros. OWS 3637)	15 7	<b>30 ENDLESS FLIGHT</b> RODNEY FRANKLIN (Columbia FC 37154)	27 21
<b>15 SOMETHING ABOUT YOU</b> ANGELA BOFILL (Arista AL 9576)	8 18		
<b>16 REFLECTIONS</b> GIL SCOTT-HERON (Arista AL 9566)	13 26		

## ON JAZZ

**YES VIRGINIA, THERE IS A WINCKELMANN** — For the last 10 years or so, jazz fans have sung the praises of Munich-based Enja Records. Since its inception in '72, the label has offered consistent, quality recordings by American and European jazz masters, including Mal Waldron, Charles Mingus, Franco Ambrosetti, Bennie Wallace, Phil Woods, Cecil Taylor and Tommy Flanagan to name just a few. The brainchild of partners Horst Weber and Matthias Winckelmann, Enja has recently gained even greater prominence here in the U.S., courtesy of its new import and distribution deal with PolyGram Classics. Yet despite its impact on the American marketplace, Enja remains something of a mystery to Stateside jazz fans. We recently had the pleasure to chat with Enja's Winckelmann when he came to



**MCFERRIN SIGNS WITH E/M** — Bruce Lundvall's Elektra/Musician label has signed San Francisco-based jazz singer Bobby McFerrin. Pictured at the signing are (l-r): Linda Goldstein, of Original Arts and McFerrin's manager and producer of his upcoming LP; Lundvall and McFerrin.

New York to oversee several recording sessions, and found his exuberance and love for the music quite contagious. A jazz fan in his university days, Winckelmann met fellow fanatic Weber in Frankfurt in 1970, while the latter was working as a fashion designer. When Weber's work took him to Japan, he discovered the large market in that country for jazz records and began to make connections. Returning to Germany, Weber convinced Winckelmann that it would prove relatively easy to license jazz albums to Japan, and the two decided to get serious. Indeed, their first album, by Mal Waldron, was licensed almost immediately, and using the advance, Enja was on its way. "After awhile, when we had 10 or 12 records, our European distribution began in earnest," recalled Winckelmann. "It got even better when we had 20 albums out there." Over the years, Enja has employed various distribution and licensing arrangements in the U.S., with the recent PolyGram pact giving an exclusive, high quality deal, Pressed in Germany and listing for \$9.98, the PolyGram/Enjas are comparable in quality and price to such European-manufactured, America-distributed PolyGram Classics product as Phillips and Deutsche Grammophon recordings. Delighted by the quality and availability, Winckelmann says his hook-up with PolyGram was something of a fluke. "I was talking with Chuck Nessa, who owns Nessa Records and distributes the Danish Steeplechase label, and he said, 'Run over to PolyGram — Guenter Hensler is looking to do something contemporary to go with the Verve's.' So I did, and that's how the whole thing happened. It's great, because this is the first time we've really been able to have a quality approach in the U.S." While the first batch of releases from the new deal have only recently

(continued on page 34)

## 'Pac-Man' Roll-Out Tests Video Games' Sales Potential

(continued from page 5)

accessories buyer said the stores will be fixtured with display racks developed by the chain to fit the Camelot stores' color theme.

He also said that most of the stores' advertising might be aimed at print ("most games players read the newspapers"), but that various advertising mixtures could be used to sell such items.

Montjar said that despite the demand for the Pac-Man game, the web would not price the product at full list price like many retailers reported contacted by Cash Box. He said that the Pac-Man video would probably sell for \$32.95 like other Atari videos in the same price range such as Space Invaders, Missile Command and Asteroids.

But while major chains like Camelot and the Record Bar anticipate major participation in the merchandising of video game cartridges, smaller chains like D.J.'s Sound City will be purchasing such product on a store-by-store basis.

Though he maintained that video game cartridges and other home entertainment items would not replace prerecorded music as a primary product, Lee Cohen, vice president of marketing for the 33-store Licorice Pizza chain in Los Angeles, said that including video game software into the product mix at Licorice Pizza was a "natural progression."

"With the economy going where it is, we have to emphasize all product lines so when we see a product line drying up we can move on to other merchandise," Cohen said.

He added that Licorice Pizza already includes the game cartridges in nine stores, noting the chain plans to expand such product lines to all stores within the year, especially if the hardware continues to saturate the marketplace where Licorice Pizza stores are located.

Like Licorice Pizza, Hastings Books, Records and Video plans to initially offer the Pac-Man video in a limited number of outlets, at only 12 of its 92 stores. According to Bruce Shortz, general manager of the chain, the web's merchandising of the product will be experimental since there was no precedent in the sales of such product for record retailers. He said in his markets, located throughout Texas and the southwest, discount stores were more apt to get their larger orders filled and that some were already putting up signs notifying the consumers that the Pac-Man video would be sold through that outlet.

But Ira Heilicher, head of the Minneapolis-based Great American Music chain said that two of the stores in his 10-outlet chain would be making a full commitment to stocking not just the Pac-Man video, but also a full line of the best selling Atari titles. He said that another three stores would be stocking the Atari Pac-Man in full. He said that he has ordered 300 pieces to cover all five stores.

On the other hand, Heilicher said he was aware of other retail outlets that had placed considerably larger orders, including one chain that bought as many as 3,000 of the Pac-Man games.

### Selection Is Key

Heilicher pointed out that "selection" is the key for record retailers success in the video games business. "The discount houses can sell the video game software at prices that just exceed cost," he said, "but the record retailer through his experience knows how to offer a spread of product which encompasses the top selling video games and the most consistent sellers, just like maintaining a record catalog."

But Heilicher cautioned, "Each individual dealer has to make a decision as to how much of a commitment they are going to make to this product and base that decision on the product price they can offer the consumer and fill."

"A lot of dealers are getting their feet wet now before the busy selling season comes along so that they won't make any huge mistakes when it really counts," Heilicher added.

Record dealers are getting involved in merchandising video game cartridges in varying degrees. Some major chains are buying-in substantially to cover more than 50% of their stores, while others only cover one or two stores.

At the 165-store+ midwest-based Camelot chain, 60 stores, up from 25, will be carrying the full line of video game software including Atari and Mattel's In-

telligence. Dwight Montjar, video and accessories buyer said the stores will be fixtured with display racks developed by the chain to fit the Camelot stores' color theme.

He also said that most of the stores' advertising might be aimed at print ("most games players read the newspapers"), but that various advertising mixtures could be used to sell such items.

Montjar said that despite the demand for the Pac-Man game, the web would not price the product at full list price like many retailers reported contacted by Cash Box. He said that the Pac-Man video would probably sell for \$32.95 like other Atari videos in the same price range such as Space Invaders, Missile Command and Asteroids.

But while major chains like Camelot and the Record Bar anticipate major participation in the merchandising of video game cartridges, smaller chains like D.J.'s Sound City will be purchasing such product on a store-by-store basis.

## Atari Wins Pac-Man Case In Appeals Court

**NEW YORK** — A unanimous ruling in favor of Atari, Inc. was issued last week by the United States Court of Appeals for the Seventh Circuit in Chicago, Ill. against North American Phillips, manufacturer of the Odyssey home video game. The court held that North American Phillips had infringed upon the rights of Atari, the exclusive home video market licensee of the popular video game "Pac-Man," through

(continued on page 14)

Steven Meffner, manager at the D.J.'s in Kirkland, Wash. (outside of Seattle), said his store has never been a full line video games cartridge outlet and has always stocked only the most popular Atari and Mattel titles. He said he would utilize posters and the recently released Buckner & Garcia album about Pac-Man to merchandise the Atari home cartridge in-store. He also said he would use dead space in the store to present a Pac-Man arcade model, where the home version would also be merchandised.

Cal Simpson, head of Simpson's Wholesale in Detroit, also plans to cut down on the space used by records to display the Pac-Man games in-store. Simpson said 400 pieces of the item would be bought to cover six stores. While the emphasis will be on in-store display, plans are to run a small print ad to support the product.

But Simpson feels the smaller dealer needs more than ad support to get started in merchandising video software. He pointed out that it takes several thousands of dollars to stock a store so that it could viably service consumers interested in this type of home entertainment.

According to Simpson, there is a market for such product. "There's a market for home entertainment and for concerts, but there's not much of a market for records at such high prices," he said, noting that consumers perceived the home cartridges a value, though they are priced in the \$20-30 range.

He said the major problem for a one-stop like Simpson's and others located in areas where many record shops have been struggling to stay open was that there is no adequate way to resell video game cartridges to such stores at a price profitable to the sub-distributor or one-stop.

But the move toward offering a wider product mix, even for the smaller record retailer, is inevitable, according to Simpson, who said, "I don't know what all the surprise is about. It leads me to believe that some people's perception of economic forces in this industry is nil."

# EAST COASTINGS

**FINGERPRINTZ FILE** — U.K. rockers and Stiff recording group **Fingerprintz** wrapped up a 16-date tour of the Northeast and Canada last week. A quick chat with guitarist **Cha Burnz** the morning after the band's farewell gig at the Peppermint Lounge found him in a celebratory, yet wistful, mood as he prepared to depart our shores. With no real agenda save "sorting out a few things," the band was already looking forward to scheduling a return trip to the States. While gabbing with Burnz, we couldn't resist asking about the use of **Charlie Parker's** "Ornithology" as the ride-out solo on the group's tune "The Chase." Seems the band was looking for "something bebopish" to use, and trumpeter **Dick Hanson** suggested they opt for the real thing. Saxophonist **John Earle** was only too happy to oblige, and the result is the slow cover of the Bird standard. Surprisingly, Burnz added that he's never heard the original and that no one with the exception of one or two of the band's friends had noticed the cop. Hang thine heads, rock critics.



**FIRST DIBBS** — Dibs Preston, vocalist with Island recording group *The Rockats* performs during the group's recent appearance at the Ritz.

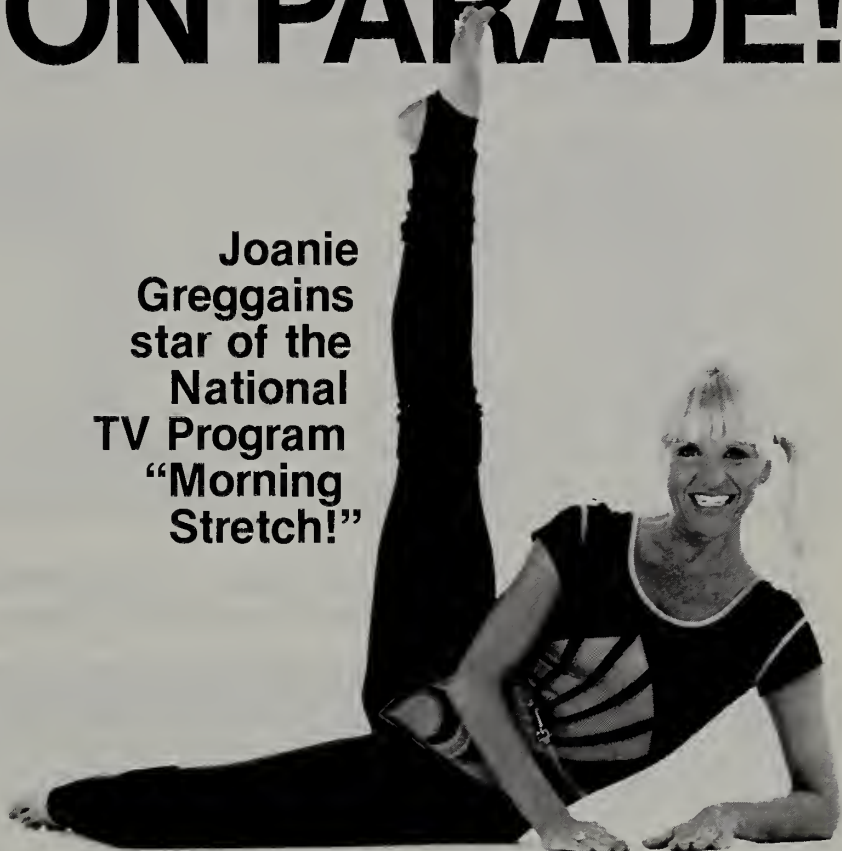
Cash Box photo by Hank Guild

at a recent Gotham press fete, the disc satisfied the hungriest of listeners, many of whom wound up participating in a video shoot. Our compliments to the chef.

**FROM THE NEWS DESK** — DJM Records will soon shutter its New York office . . . in its pre-Beatles days, Capitol Records was generally thought of as the label that **Nat "King" Cole** built, so it was only fitting that daughter **Natalie** should sign with Capitol when she launched her career. Alas, an era ends: the singer will soon be added to the Columbia roster . . . **Joe Cocker** has completed his album for Island Records. Cocker, who couldn't get himself arrested prior to his emotionally charged performance on the Grammy program, has since been pursued by hordes of A&R men. Island honcho **Chris Blackwell**, who produced the LP at Compass Point Studios with the Island all-stars, was seen last week in New York with the Cocker tape in hand and a Cheshire Cat grin on his face . . . And speaking of Island, **Grace Jones** has just cut "Apple Stretching" by **Melvin Van Peebles** as her next 12". The tune comes from Van Peebles's present theater production, *Waltz of the Stork*, which, although it got murdered in the reviews, Van Peebles has been able to swing deals for his productions, including *Ain't S'posed to Die A Natural Death*, *Don't Play Us Cheap* and *Sweet Sweetback's Baadass Song*, but so far the Jones cover is the only nibble we hear about for *Waltz* . . . All jazz/punk fusion folk are advised to mark March 24 and 25 on their calendars: **Ornette Coleman** and **Prime Time** rock the Ritz on the 24th, while the 25th heralds the debut of the **Golden Palominos** at Danceteria. The band features **Anton Feir**, **Jamaaladeen Tacuma**, **Arto Lindsay**, **Dave van Tiegham** and **John Zorn** . . . Ex-Platters vocalist **Sonny Turner** is back in the studio. He's deep in the heart of beach music country, cutting four tracks for Sand Castle Prods. in Grable, S.C. . . . **Regis**, a new band featuring former **Wings** drummer **Steve Holly**, **Sweet** keyboardist **Gary Moberly**, **Ginger Baker** bassist **Henry Thomas**, Aussie pop vocalist **Peter Doyle** and U.S. session guitarist **Kick Hitchcock**, has been recording at Db Studios in Florida under the auspices of manager **Rick Stevens**. The band will shop a complete album, produced by **Barry Mraz** . . . While recording at ALR Studios, heavy metal nasties **Nazareth** discovered one of the engineers to be distraught over a personal problem, i.e., his mother needed a spinal operation that neither he nor she could afford. The group convinced the studio to donate equipment, a local club to donate its facilities and a local accounting firm to donate its time to hold a benefit concert this past Saturday. At presstime, the group estimated it would raise in excess of \$5,000 . . . Philadelphia will play host to the country's first American Musical Festival this summer as part of that city's tricentennial. Executive producers for the summer-long bash, which plans shows at JFK Stadium, the Spectrum and the Academy of Music, are Electric Factory Concerts honcho **Larry Magid** and classical promoter **Moe Septee**. The festival's board of overseers included Philadelphia International's **Kenny Gamble** . . . In the wake of the single "Jenny (867-5309)" by **Tommy Tutone**, irate phone subscribers with the misfortune to have that number are being forced to change it. Now, from Rochester, N.Y. comes the news that two teenagers have actually managed to unearth a Jenny through calling said phone number. The lucky lads reported their success to local station WMJQ's **Roberta Haber**, who later heard from the unfortunate lady in question, wanting to know who all those people were who were calling her. Please don't call, the phone's been disconnected . . . **Matt Reld** of South Dennis, Mass. has formed One Man's Records to record local Cape Cod rock acts. The label's first single, "Be My Friend" b/w "Mill Hill Blues" by **Another Man's Treasure**, has just been released, and a 14-track compilation of local bands entitled "Splash!" will follow forthwith . . . Bluesman **Willie Dixon** recently sent a message to the White House via blue-tinted splatter vinyl. The seven-inch plea, emblazoned with "Why?" on the sleeve, featured two tracks, "It Don't Make Sense (You Can't Make Peace)" and "It's In the News." Featured musicians include **Big Walter Horton**, **Mighty Joe Young** and **Clifton James** . . . Our favorite Beantown madman, **Don Roze** of Eat Records, recently shipped two EPs, "Music For Car Radios" by **Tweeds** and the generic "Record" by **Family Fun**. Also out is a dandy seven-inch by **Vinny**, "Why Can't You Say Love" b/w "Hijacker" . . . **Robert Fish** is ready, but is America? The former music biz lawyer is set to bow the country's first all-heavy metal label later this month. The outfit, Cyclops Records, will be distributed by Importe/12 Records. First signing, **Guardian**, lives up to the label's logo, "Soundus Humongus." Don't be fooled by the acoustic intro to the first track — these boys is loud . . . The *New York Post* (not your most reliable source) reports that **Ron Delesner** has unloaded The Savoy . . . The Wisconsin rumor mill has it that **Ozzy Osbourne** recently promised to blow up a goat at a local show, but was stayed by local organizations that said that that kind of stuff was okay in New York or L.A., but not in the Dairy State . . . **Kate Jansen** and **Dana Lester** have formed Ground Control, a freelance music biz administration outfit. The address is 251 W. 89th St., Suite 4F, New York, N.Y. 10024. The telephone number is (212) 580-2218. fred goodman

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## Island Records Goes Indie

(continued from page 5)

of disagreement. "They never believed in 12" singles," he said. "I feel it's a potentially huge market."

Blackwell said that the move will give Island greater freedom to develop new acts and that this was the major impetus for the move. "It's difficult to try and break new things going through a large company like Warner Bros.," he said. "I think it's easier to get a focus on new acts going through independents." Blackwell conceded that the move might hinder Island's ability to keep established artists, but added that the label has no plans for "building the way an Arista has" and would limit its roster to about 12 acts.

Speculation that Island's controversial One Plus One cassette configuration had been the prime cause for the split between Warner Bros. and Island was quelled by Blackwell. "One Plus One was a major reason for us leaving," admitted Blackwell, "but not the reason."

### Faith In One Plus One

Blackwell again pledged that all future releases on Antilles and Mango will be available on the controversial cassette format as will Island's forthcoming releases. In addition, all titles on Island's back catalog will become available on One Plus Ones on or about Oct. 1. Two or three Island compilations, available on One Plus Ones only, will also be issued yearly. Blackwell termed the configuration "the most practical way to take advantage of home taping."

Termination of the distribution deal with Warner Bros. stipulates that Warner Bros. will receive four more albums from Island in the next year, including two by Steve Winwood, one by Robert Palmer and a soundtrack to a feature film documentary on the life of Bob Marley. Those albums will revert back to Island following an agreed upon sell-off period. Blackwell added that there are no stipulations in any of Island's artist contracts that prevent them from being distributed independently. In addition, albums presently on the Antilles label will switch to Island, with Antilles becoming a jazz label exclusively. Mango will continue primarily as a reggae label.

### Reorganization Coming

In order to handle the distribution of Island, Blackwell said the organization will "obviously extend the amount of people we have a little." New staff appointments, as well as two new artist signings, will be announced shortly. Blackwell added that Island will not establish regional field offices or representatives, but plans to use independent promoters and marketers on specific projects.

To facilitate the reorganization, Blackwell will be spending more time in the United States. He will meet with independent distributors at the upcoming NARM convention in Los Angeles.

Reaction from independent distributors that now handle the Antilles and Mango labels was extremely favorable, although some of those contacted by **Cash Box** declined to comment since they had received no specific notice of the move from Island.

"I think it's great," said Bob Blayney, LP buyer for Progress Records Distributing,

## NARAS Panel Set

(continued from page 8)

Elektra/Asylum Records and executive of several Warner Communications, Inc. division; producer Michael J. Jackson; Ron Fell, editor of *The Gavin Report* and artist/producer/songwriter Ray Parker, Jr.

In addition to the featured topics, panel also plans to discuss methods of producing records more efficiently and fighting retroactive taxation of the recording industry by the California State Board of Equalization.

Inc. in Elk Grove, Ill. "We do very well with their Antilles/Mango stuff, and I think it's just great that Island wants to be with us after being with a major like Warner Bros. I'm sure the product on Island will be comparable if not better than what's been on their other labels."

Gwen Kesler, president of Tara Records and Tapes Distributing Company in Atlanta, Ga., described the market for reggae in her region as "fantastic. We've done a remarkable business with Antilles/Mango, and we also sub-distribute Island and that does well." Kesler further praised Island for its decision, saying that "independent distributors are the ones who made the labels strong enough to go for themselves. We can take this kind of label back on and do a better job."

"This will be a very, very good thing for independent distributors," said Clayton Pasternak, president, Action Music Sales, Cleveland, Ohio. "The existing product on Mango/Antilles is very saleable, but it may not be saleable for a major branch. They can't sell 10,000 pieces of a Black Uhuru and be satisfied with it. We can. We sold 1,500 pieces of Black Uhuru with virtually no airplay. The reggae-type product is very strong, and I know Island has some catalog there, and they also have some AOR product that is very strong. It's going to be very good for both sides."

## 'Pac-Man' Ruling Backs Atari Copyright Claim

(continued from page 12)

the manufacturing of its "K.C. Muchkin" game.

In its opinion, the Court stated that "North American not only adopted the same basic characters, but also portrayed them in a manner which made K.C. Munchkin appear substantially similar to Pac-Man." In addition, the Court found that although North American had incorporated certain slight differences in its game, "The nature of the alterations on which North American relies only tends to emphasize the extent to which it deliberately copied from the plaintiff's work."

In a statement released to the press, Raymond E. Kassir, chairman of the board, Atari, Inc., said: "This ruling has enormous implications for the video game industry and especially for Atari. The Court has clearly come down on the side of protecting creativity. Atari will continue to commit substantial human and financial resources to research and development, secure in the knowledge that our efforts will be protected by the courts."

In the 29-page opinion, the United States Court of Appeals reversed a lower court ruling and expanded the copyright protection available to video games.

## ACC Deal Void

(continued from page 6)

battle for control of the British entertainment corporation in recent months. After word leaked out in 1981 that the corporation's film production and distribution would report massive losses at year's end, speculation centered on a possible sale of ATV Music, the corporation's music publishing wing, to raise cash. Lord Grade, still chairman and chief executive at that time, rejected bids of up to \$40 million for Northern Songs (an ATV Music subsidiary that represents much of the Beatles catalog) by such interested parties as Paul McCartney and Yoko Ono.

Holmes a'Court entered the picture at that juncture, submitting his bid and replacing Lord Grade. Holmes a'Court currently controls a majority of ACC common stock through his Bell Group of Companies, but only about three percent of the 150,000 voting shares.

**ONE MORE DESERVING WINNER** — Although nearly everything went like clockwork at the Grammy Awards ceremony a couple of weeks back, one winner apparently got lost in the shuffle. **Jack Douglas**, who produced **John Lennon & Yoko Ono's** "Double Fantasy," told **Cash Box** he was "really shocked" at what went on backstage following the announcement that the LP won the Album of the Year award. Traditionally, both the artist and producer make acceptance speeches after they're honored, but in this case the orchestra started jamming immediately following Ono's message. Douglas, more or less ignored and standing in the wings, hardly got a word in edgewise. While he doesn't hold any grudge against the show's crew or Ono for his non-appearance, he was glad the record was recognized by the awards committee, saying, "Most people probably think John would have shunned the Grammys, but I feel he would have enjoyed it. He wasn't interested in keys to the city, but he loved accepting things for his musical work." According to Douglas, there are five unreleased Lennon melodies "in the can" that he produced during the "Double Fantasy" sessions, all of them once slated to appear on the follow-up LP tentatively titled "Milk & Honey." The numbers are "harder rocking than the ones on 'Double Fantasy,' mostly straight-ahead tales of love, with the exception of one song he based on newspaper headlines, saying how funny some tragic circumstances could be." Douglas said that the lyric's key theme concerned "how strange the days were." Will these tunes ever see the light of day? There's a lot of renewed interest in unreleased Lennon on the West Coast, especially with the publication of a 9-part series in Los Angeles' *Herald Examiner* about the discovery of several rare Beatles tracks in studio vaults and on new bootlegs. Ono retains the "Double Fantasy" outtakes and "Milk & Honey" material, but Douglas heard through the grapevine last year that an album is in the works using the five songs together with spoken word segments from tapes, secretly made in a control room the producer



**THE HOWLING** — Poet/Musician **Allen Ginsberg** (l) raps with **Freeway Records** president **Harvey Kubernik** about the upcoming release of his narrative recital, "Spoken Words."

bugged, wherein Lennon weaves stories about his life and his music, "philosophizing, remembering and commenting on everything." More recently, Douglas finished work on **Graham Parker's** return to wax, "Another Grey Area," which should be in stores soon. "The Parker album has a kind of late 1960s R&B feel to it," said Douglas, coughing from a slight winter cold. "Graham's a wild man, and this is actually the first record he can be heard playing guitar on. With his other albums, the guitar got buried in the mix, but here his instrument became very important. We used a lot of live vocals with the band playing off him, and so the album's mood is really set around his rhythm." There are 11 songs in all scheduled to appear, among them two ballads, "Temporary Beauty" and "Dark Side of the Bright Lights," a hot dance song called "Hit the Spot," a "very strange blend of R&B and reggae," "No More Excuses," a wailer dubbed "Crying For Attention" and a "full, new-wave sounding rocker" titled "Big Fat Zero." Since he and **The Rumour** have parted company, Parker assembled a new crew of musicians to back him, including **Hugh McCracken** and **Dave Brown** on guitars, **Michael Braun** on drums, **Doug Stigmeyer** on bass, and **Nicky Hopkins** and **George Small** fingering keyboards. "I'd love to work with him some more," said Douglas. "He was very anxious to record again, full of so much energy. He cooked during the sessions, and I'm excited about the release." A studio whiz, Douglas also helped out the **Patti Smith Group** with its "Radio Ethiopia" transmission a few years back and has recording dates planned with **Aerosmith** and a Canadian band called **Harlequin**. What does the far future hold for the progressive producer?: "I'd like to work with the **Rolling Stones**, **Chrissie Hynde** and **Bowie** in the studio. And if I had a year or six months, I'd love to work with **Bruce Springsteen**."

**LONG PLAYERS** — "Street Rock," an LP highlighting winners of *Playboy's* 1982 Music Poll, features talent secured by nationwide search... **Todd Rundgren's** planning to produce the next **Psychedelic Furs**, while his own group, **Utopia**, splits Bearsville after "Swing to the Right" for Network Records, the E/A subsidiary led by former RSO head **Al Coury**... Look for **Richard Pryor's** "Live On the Sunset Strip" album in late March. Also stalk out the **Talking Heads'** double-record live LP taken from various concerts, which is due around the same time... Best sound quality lately was furnished by Windham Hill Prods., a five-year old West Coast company that puts out jazzy elevator music that has a classical tilt. **Scott Cossu's** "Wind Dance" and **Michael Hedge's** "Breakfast In The Field" are preem technica... Penthouse Records is supposedly spending over \$100,000 to promote the R-rated re-release of the **Malcolm McDowell** epic *Caligula*, including a push of its two-record soundtrack, with the theme song, "We Are One," in both ballad and dance versions... Speaking of re-releases, **The Kingston Trio** ushered in its 25th year with a new album on the Xeres label and a sushi-laden cocktail party/dinner at Yamashiro's hilltop Japanese palace in Hollywood last week. Too bad they didn't perform "Zombie Jamboree"... April Fool's Day will see the release of the original cast album for *Dreamgirls*, a Broadway musical based on the ascension of the **Supremes**. It's set to go on Geffen Records... Excitable boy **Warren Zevon's** latest, "The Envoy," could very well be as tough as an Ingram machine pistol with a Sionics silencer. Helping produce are **Waddy Wachtel** and **Greg Ladanyi**.

**LIVE JIVE** — Chrysalis artist **Billy Idol** and his new band gigged through an impromptu five-song set at the Whisky in L.A. during a break between **Roach and the White Boys** and **The Busboys**. The Idol sang "Mony, Mony" and "Dancing With Myself," among other numbers, and is currently here to record his debut solo LP following his work with **Generation X**.

**WHAM-BAM** — What do **Stan Getz**, **Romeo Void**, **Journey** and **Lacy J. Dalton** have in common? They're all winners of this year's Fifth Annual Bay Area Music (BAM) Awards, held March 3 at the San Francisco Civic Auditorium. Acts that also copped kudos at the show included the **Greg Kihn Band** and **Jefferson Starship**, for best song and best group, respectively. Kihn himself also won a write-in vote for Musician of the Year. The nominees for all but two write-in Bammys are chosen by Bay Area writers, critics and others, and readers of *BAM* magazine vote for the victors. Other artists who scored were "best guitarist," **Carlos Santa**; "outstanding jazz artist," **Richie Cole**; "outstanding blues/ethnic artis," **John Lee Hooker**; "best male vocalist," **Marty Balin**; "best female vocalist," **Juice Newton**; "best drummer," **Aynsley Dunbar**; and "best debut album," **Neal Shon** with **Jan Hammer** with "Untold Passion." **jeffrey resner**

# Grammy Photo Highlights



**NIGHT AT THE GRAMMYS** — Multi-talented Quincy Jones and Yoko Ono, who made a rare public appearance to accept the award for album of the year on behalf of herself and late husband John Lennon, shared the spotlight at the 24th annual Grammy Awards ceremony, held Feb. 24 at Los Angeles' Shrine Auditorium. Pictured in the **top row** are (l-r): Jones clutching an armload of Grammys, including awards for best producer and best vocal

and instrumental arranger; Ono and son Sean; and producer Val Garay and Kim Carnes with their award for record of the year, "Bette Davis Eyes." Shown in the **bottom row** are (l-r): the evening's two most dynamic presenters, soul greats Tina Turner and James Brown; Rick Springfield, best rock vocal performance, male; and Pat Benatar, best rock vocal performance, female.



**POST-AWARDS FESTIVITIES** — Following the Grammy Awards telecast, a number of record companies hosted parties honoring their nominees and winners. Pictured in the **top row** are (l-r): Joe Mansfield, division vice president, contemporary music, RCA Records; Barry Gross, RCA's west coast merchandising director; Grammy winner Rick Springfield; Joe Gottfried, Springfield's manager; RCA Records president Robert Summer; Jack Craigo, division vice president, RCA Records — U.S.A. & Canada; Summer; Jerry Weintraub, president of Management III; Grammy Awards host John Denver; Jerry Bradley, division vice president, RCA Records' Nashville Operations; Alabama member Randy Owen; and John Betancourt, RCA's division vice president, promotion, at the label's party at Le Bistro in Beverly Hills; and Motown vice president Skip Miller, recording artist Lionel Richie and Motown president Jay Lasker at the label's reception at Los Angeles' Biltmore Hotel. Shown in the **bottom row** are (l-r): Grammy winner James Ingram; California Gover-

nor Jerry Brown; multi-Grammy winner Quincy Jones; A&M Records vice chairman Herb Alpert; Gil Friesen, president, A&M Records & Films; A&M chairman Jerry Moss; Friesen; Moss; Ginger Canzonera, manager of I.R.S./A&M group the Go-Go's; and I.R.S. vice president Jay Boberg at the A&M party; and Deke and Jill Arlon, managers of EMI America/Liberty Records artist Sheena Easton; Don Grierson, vice president, A&R — EMIA/Liberty; EMIA/Liberty president Jim Mazza; Easton, Grammy winner for best new artist; Gary Gersh, director, A&R, EMIA/Liberty; Don Zimmermann, president, Capitol/EMIA/Liberty Records Group; Grammy winner Kim Carnes; Bhaskar Menon, chairman, EMI Music Worldwide; Mark Levinson, vice president, business affairs, EMIA/Liberty; and Joe Petrone, vice president, marketing, EMIA/Liberty at the label's party in Beverly Hills.

## Somber Tone Of ITA Video Meet Tied To Economic Woes

(continued from page 5)

in the creation of music video programming for the home market. The companies' wariness to commit large amounts to production, Cornyn suggested, was due in part to the fact that executives (Cornyn included) remain unconvinced of the music video medium's financial and artistic viability, as well as a lack of safeguards to protect copyrighted material (see separate story).

Bell & Howell/Columbia Pictures Video Svcs. president Robert Pfannkuch followed

with a video presentation of a consumer focus group's reactions to home video. As opposed to the upscale videophiles profiled last year, he said this group's dynamics were "very weak," displaying "timidity" and "hesitancy" in answering questions. The focus group members, who Pfannkuch said were "middle or lower middle class," did like projection TV; stressed the "control issue" of VCRs and other home video equipment; and saw TV as a "multipurpose device." There was "not much" market segmentation, as all mem-

bers preferred to watch feature film titles.

Pfannkuch added that, significantly, "there was conflict and confusion over technology," which he felt was a "problem the industry has to address." He pointed out that there was "a need for a glossary of terms between hardware and software people," which could be achieved through greater "cooperation."

On the subject of "New Software Opportunities" in equipment rentals, Superscope, Rentabeta International president and chairman Joseph Tushinsky, outlined the

advantages afforded by such new products as the forthcoming Superscope Video rental counter, which is capable of monitoring the number of plays for each title.

In answer to the topic "Has The Time Arrived For Original And Specialized Programming?," Cinema Assoc. president Roy Williams, an independent producer and marketer of program material, gave an emphatic "yes." Williams himself has produced such extremely specialized programming as "How To Make An Oboe

(continued on page 17)

**SWING TO THE RIGHT** — Utopia — Bearsville BRK 3666 — Producers: Todd Rundgren and Utopia — List: 8.98 — Bar Coded

This volatile disc may well be one of the first American protest albums in the '80s, with cuts like the title track and the closing "One World" calling for unity and an end to closed-minded conservatism. While the Runt and his crew continue to explore the realm of electronic pop on about half of the songs in this collection, the league of true stars come across best on the anthems of brother- and sisterhood. Based on an ancient Greek myth, "Lysistrata," in which Todd declares "I won't go to war no more," is especially apropos in this era of international turmoil. Strongly recommended.



**ALWAYS ON MY MIND** — Willie Nelson — Columbia FC 37951 — Producer: Chips Moman — List: None — Bar Coded

Willie Nelson is one of those rare entertainers who pays no heed to anything so mundane as musical boundaries, tags, labels or whatever little walls people like to construct to limit themselves or others. His music and albums have always demonstrated his philosophy — good music is good music, no matter if it's constructed around a twin fiddle and steel or searing electric guitar and synthesizer. For his latest release, notably produced by Chips Moman, Nelson has selected quite a variety of material, from Paul Simon's "Bridge Over Troubled Water" to "A Whiter Shade Of Pale" to "Let It Be Me," and it's all done in Nelson's inimitable style.



**ROGER DALTRY BEST BITS**



**BEST BITS** — Roger Daltrey — MCA MCA-5301 — Producers: Various — List: 8.98 — Bar Coded

The Who's mike-whirling dervish and g-g-get around lead vocalist is seen on the cover of this solo greatest hits package taking a power saw to an album on his group's British label. But the album sleeve's concept isn't half as interesting as the music contained inside — a selection of sonic rockers from four previous Daltrey excursions including the soundtrack for *McVicar*. With additional remixes by Jon Astley and Phil Chapman, the compilation's sound is clean and clear, and the natty hooligan's pipes absolutely bellow on two Leo Sayer compositions, "Giving It All Away" and "Hard Life."

**ROY AYERS**



**FEELING GOOD** — Roy Ayers — Polydor PD-1-6348 — Producer: Roy Ayers — List: 8.98

After delving back into his percussive roots on last year's "Africa, Center of the World" LP, jazzman Roy Ayers has surfaced with this funkfest of vibes, quadra- and mini-moog modulations, accompanied by vivacious vocals tailor-made for DOR and B/C. This is the mystic voyager's 41st album, and as the title track proclaims, he's in fine form here. "Let's Stay Together" and "Knock, Knock" are the powerhouse cuts, with "Our Time Is Coming" a close contender. Contributions by Vesty Maxey, Terri Wells, Ethel Beatty and former Futures members John and James King add to the festivities on this LP layering lusty R&B, jazz, pop, and Latin bossa nova.

FEATURE PICKS

**YOU'VE GOT THE POWER** — Third World — Columbia FC 37744 — Producers: Third World and Stevie Wonder — List: None — Bar Coded

A Jamaican six-piece ensemble that uses traditional reggae as a base for its unique synthesis of pop, rock and R&B, Third World is joined on this sojourn by Stevie Wonder on electric, acoustic and electronic piano and never before has the group sounded so accessible to the public. Crisp production and the right touch of dub and ska help this LP, which was supervised by group leader "Ibo" Cooper, succeed joyously.



**LIVE AND OUTRAGEOUS** — Millie Jackson — Spring SP-1-6735 — Producer: Millie Jackson and Brad Shapiro — List: 8.98

Whether performing soulful classics like "Passion" or engaging in hilarious XXX-rated raps, Millie Jackson emerges as a right-on lady who's nasty but noteworthy. The female equivalent of James Brown and Richard Pryor rolled into one, Ms. Millie cuts loose on this album with unrestrained sassiness and vocals loaded with spunk-funk.

**GRAM PARSONS AND THE FALLEN ANGELS** — LIVE 1973 — Sierra GP1973 — Producers: John Delgatto and Marley Brant — List: 8.98

Parsons, who died six months after this live concert was recorded, was primarily responsible for introducing country-flavored sounds into the ken of '60s rock 'n' roll music. The Rolling Stones during his career. This live date towards the end of his days is pure Parsons country-pop, an eminently listenable and historically vital work. Abetted on harmonies by a young Emmylou Harris, the man who's now mere ashes at Joshua Tree comes across on this album with a sincere, folkie style.



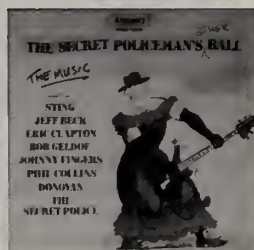
**LIVE — TANYA TUCKER** — MCA MCA 5299 — Producer: Snuff Garrett — List: 8.98 — Bar Coded

Raw energy and a rough and gravelly voice are Tucker's trademarks, and nowhere better can these characteristics shine through than in a live concert. Here she is captured in concert at the Nugget, performing songs like her first hit, "Delta Dawn," up through the most recent, "Can I See You Tonight," and the current single, "Somebody Buy This Cowgirl A Beer." The package features 11 songs, including the cowboy anthem, "Texas (When I Die)."



**THE SECRET POLICEMAN'S OTHER BALL** — Sting, Jeff Beck, Eric Clapton, Phil Collins, Donovan and others — Island ILPS 9698 — Producer: Martin Lewis — List: 8.98 — Bar Coded

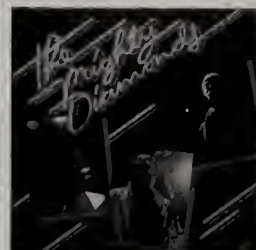
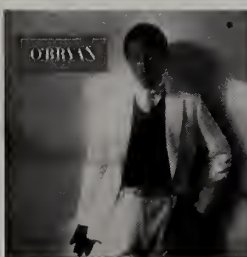
This all-star concert was produced to raise funds for the British branch of the worldwide human rights organization Amnesty International, and a portion of this record's royalties are also to be given to the charity. Policeman Sting opens up the set with intense acoustic guitar versions of "Roxanne" and "Message In A Bottle," followed by axemen Jeff Beck and Eric Clapton jamming with acuity on the wonderful "Cause We've Ended As Lovers."



NEW AND DEVELOPING ARTISTS

**DOIN' ALRIGHT** — O'Bryan — Capitol ST-12192 — Producer: Don Cornelius — List: 8.98 — Bar Coded

A discovery of *Soul Train's* Don Cornelius, who produced and co-wrote many of the songs on this album, O'Bryan Burnette II creates bristling fusions of DOR and R&B, infused with several synthesized instruments that buzz and zing from speaker to speaker. A contagious bass line evokes non-stop danceability, and O'Bryan's vocal apogees bear a slight resemblance to Rick James' recent crooning. B/C listeners should get turned on by "Right From The Start" and "The Gigolo" for starters.

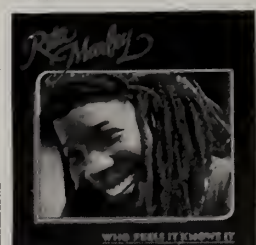
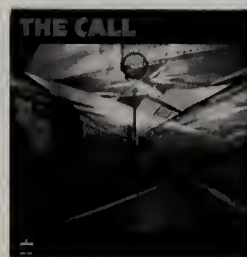


**INDESTRUCTIBLE** — The Mighty Diamonds — Alligator 8303 — Producer: Augustus "Gussie" Clarke — List: 8.98

Whether singing the praises of pipe smoking ("Pass the Kouchie"), or guerilla warfare ("Revolution"), the Mighty Diamonds' brand of reggae-rock has righteously been referred to as possessing the sound of a "velvet razor," penetrating and to the point. Aided by a bewitching brass section, a sure-fire harpist and the steady, flowing drumbeat of Sly Dunbar, the group performs admirably on each cut here, particularly romantic songs like "All I Have Is Love" and "Your Heart's Desire."

**THE CALL** — Mercury SRM-1-4037 — Producer: Hugh Padgham — List: 8.98

Pulverizing musical nightmares laced with a blast of new wave napalm, this Santa Cruz quartet's initial venture onto vinyl is wholly original, yet at times somewhat like Jim Morrison backed by Devo. Tales of man vs. metal, nuclear necromancy and the powers that be fill each track with a sense of urgency underpinned by odd time signatures. XTC and Police producer Hugh Padgham works the control room wonders, and former Band keyboardist Garth Hudson handles synth, piano and sax work.



**WHO FEELS IT KNOWS IT** — Rita Marley — Shanachie 43003 — Producers: Rita Marley and Grub Cooper — List: 8.98

Unfortunately, reggae has always been dominated by male recording artists, with women either absent from the scene or taking a role in the shadows as back-up singers. Now, however, with the debut solo release by rastaman Bob Marley's widow, Rita, in America, the field has opened up to females. This effort, full of swaying rhythms and enlightening lyrics, has prime crossover possibilities and should elicit a positive response from reggae, DOR, B/C, AOR and adventuresome gospel programmers.

**RIGGS** — Warner Bros. FMH 3655 — Producers: Andy Johns and Marty Cohn — List: 8.98 — Bar Coded

An opening act for AC/DC, Rush, Judas Priest and UFO, this blitzkrieg-rock band contributed two songs to the animated sci-fi flick *Heavy Metal* and now has come forth with an LP produced with the help of Andy Johns, who has handled previous production chores for the Stones and Led Zep. Guesting on this roaring disc are master keyboardist Nicky Hopkins and Quincy Jones' synth sideman, Robbie Buchanan.





## NEW AND DEVELOPING ARTISTS

## NEW AND DEVELOPING ARTISTS

**BUGGLES** (Carrere ZS5 02759)  
**I Am A Camera** (3:35) (Ackee Music, Inc.-ASCAP) (T. Horn, G. Downes) (Producers: T. Horn, G. Downes)

Like the Christopher Isherwood story of the same name, this disc offers an insightful look behind the shutters of a full-tilt personality crisis. A mid-tempo electronic ballad, previously recorded by the Buggles in Yes, the avant/garde entry into the field of dance-oriented techno-pop is again worth AOR's attention.



**ALDO NOVA** (Portrait 24-02799)  
**Fantasy** (3:13) (ATV Music Corp.-BMI) (A. Nova) (Producer: A. Nova)

Aldo (and not Cella, mind you) is a hard rock hybrid, and his music sounds a little like a lot of people (i.e. Foreigner, Billy Squier, et al.), but no one act in particular. Some would call this "clone" rock; AORs would probably term it "highly programmable."



**GAMMA** (Elektra E-47423)  
**Right The First Time** (3:47) (Montunes Music-BMI) (R. Montrose, M. Froom, J. Stahl) (Producer: R. Montrose)

A stealthy bass line gives way to Montrose's melodic riffing, new keyboardist Mitchell Froom's spacious synth work and Davey Pattison's Paul Rodgers-like blues rock vocals on this new effort from the "Gamma 3" LP. As usual, expect AOR play, but don't be surprised to see this go pop, too.



**LOUIS CLARK CONDUCTING THE ROYAL PHILHARMONIC ORCHESTRA** (RCA JB-13037)  
**Hooked on Tchaikovsky** (3:39) (Eaton Music, Inc. — BMI) (Producers: Jeff Jarratt, Don Reedman)

An Absolutely swashbuckling medley of the Russian composer's "greatest hits," this second single from the "Hooked on Classics" LP includes identifiable segments from "The Nutcracker Suite," "Swan Lake" and "Romeo & Juliet," all set to a drum box's 138 plus BPMs.

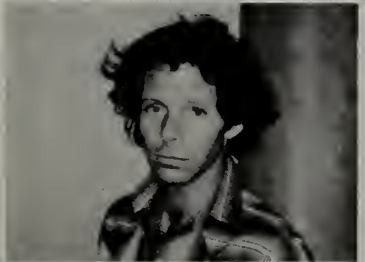
**NIKKI WILLS** (Bearsville BSS 50038)  
**Isn't It Always Love** (3:20) (Sky Harbor Music-BMI) (K. Bonoff) (Producer: J. Holbrook)

Wills sticks pretty close to the original arrangement and delivery of this Karla Bonoff tune, with a straightforward style that is so disarmingly simple and direct that it can't fail to attract pop's attention. The hook itself is instantly memorable. Also for A/C.



**BILL CHAMPLIN** (Elektra E-47429)  
**Take It Uptown** (3:29) (JSH Music/Milk Money Music-ASCAP) (B. Champlin, K. Loggins) (Producers: D. Foster, K. Loggins)

Swingin' sax rips out the intro to this bright bop-pin' collaboration between Champlin and Kenny Loggins, who contributes background vocals and co-produces here with David Foster. Stompin', echoed drum cracks out the jazzy pop feel of this festive selection.



**RON DANTE** (Handshake WS9 02552)  
**Letter From Zowle** (3:33) (Blackwood Music, Inc. — BMI) (F. Musker, D. Bugatti) (Producers: R. Dante, P. Shaffer)

Able keyboard work and a good sense of pop timing helps this romantic reminiscence by Dante, who helped perfect Barry Manilow's early vinyl productions. A far cry from his own solo disco projects of the past, this disc should fit nicely on rock and bubblegum stations looking for an uptempo, glossy sound and probing, lovelorn lyrics.



**HARARI** (A&M 2404S)  
**Party** (3:30) (Music Publishing Company of Africa admin. by Almo Music Corp.-ASCAP) (S. Mabuse) (Producers: S. Mabuse, Alec Khaoli, G. Cutler)

This song is simply about what its title suggests. A slow, easy but thoroughly danceable rhythm is urged along by tickling guitars, moody synth breaks and a steady, bopping mouth organ sound. Chant-like harmonies and relentless lead vocals make this a moving package for dance and B/C lists.

## FEATURE PICKS

**NICK LOWE** (Columbia 18-02813)  
**My Heart Hurts** (2:40) (Plangent Visions Music, Inc./Carlooney Tunes/Rare Blue Music, Inc.-ASCAP) (N. Lowe, C. Carter) (Producer: N. Lowe)

Power pop with a pulchritudinous edge has long been Lowe's trademark, and on this selection from his latest LP, "Nick the Knife," he flexes his vocal muscles with a neo-rockabilly sound.

**DUKE JUPITER** (Coast To Coast ZS5 02801)  
**I'll Drink To You** (3:32) (Frankly Music-BMI) (M.J. Styler) (Producer: G. Kolotkin)

The beat sounds a bit like a barrelhouse rock cross between "I Can't Help Myself" and "Love Will Keep Us Together," but the vocals and riffing here are more in the early Bob Seger mold.

**GROVER WASHINGTON, JR.** (Elektra/Asylum E-47425)  
**Jamming** (3:37) (Bob Marley Music Ltd./Almo Music Corp.-ASCAP) (B. Marley) (Producers: G. Washington, R. MacDonald)

The pop/jazz saxmaster himself pays tribute to the late reggae prophet Bob Marley on this cut, which opts for a smooth sound framing the lyrical stylings of Washington throughout. The music hints at the reggae influence and extrapolates with an easy R&B feel, enhanced by female backing vocals as spice.

**BOBBY CALDWELL** (Polydor/PolyGram PD 2202)  
**Jamalca** (3:59) (Bobby Caldwell Music/Happy Stepchild Pub. Corp.-BMI) (B. Caldwell) (Producer: B. Caldwell)

A smooth mid-tempo ballad, Caldwell's swooning vocals are set against shimmering strings and simple keyboard breaks. An easy Caribbean-influenced rhythmic groove allows Caldwell to manipulate the infectious melody for pop and some B/C playlists.

**FATBACK** (Spring/PolyGram SP 3023)  
**I'm So In Love** (4:25) (Clita Music, Inc./House of Gemini-BMI) (E. Henderson) (Producers: B. Curtis, G. Thomas)

A change of pace for this formidable grit 'n' funk band, sparkling female backing vocals frame heartfelt lead vocals on this ballad that finds the crooner painting a picture of his lady's love.

**BAR KAYS** (Mercury/PolyGram 76143)  
**Freaky Behavior** (3:55) (Cessess Publishing Company/Electric Apple Publishing Co.-BMI) (A.A. Jones/H. Redmond) (Producer: A.A. Jones)

Quirky, percussive breaks and swirling synth cuts and blasts combine with this Memphis band's patented romp horn shots and suggestive vocal to bring home a real dancer for clubs and B/C.

**THIRD WORLD** (Columbia 18-027744)  
**Try Jah Love** (3:54) (Jobete Music Company, Inc./Black Bull Music, Inc.-ASCAP) (S. Wonder, M.A. McCully) (Producer: S. Wonder)

The unmistakable touch of Stevie Wonder flows from this disc as a simple acoustic piano intro segues neatly into a provocative fusion of reggae and R&B.

**GORDON LIGHTFOOT** (Warner Bros. WBS 50012)  
**Baby Step Back** (3:24) (Moose Music-CAPAC) (G. Lightfoot) (Producers: G. Lightfoot, K. Friesen)

Closer to "Sundown" than "The Wreck Of The Edmund Fitzgerald" in rhythm and delivery, this moody, blues-tinged blend of folk and pop shows Canada's reclusive Lightfoot in much the same distinctive mode he created several hits ago.

**CAMEO** (Chocolate City/PolyGram CC 3231)  
**Just Be Yourself** (3:50) (All Seeing Eye Music-BMI) (C. Singleton, L. Blackmon, T. Jenkins) (Producer: L. Blackmon)

That gutty infectious funk aggregation known as Cameo embellishes its sound here with new wave and slap drum textures. But a jazzy bridge vamp hooks the music together with Cameo's falsetto harmonies and unabashed rhythmic energies, making this cut a sure bet for B/C and dance programmers alike.

**THE CONTROLLERS** (Juana JU 3701)  
**My Love Is Real** (3:21) (Every Knight Music-BMI) (D. Camon) (Producer: F. Knight)

The Controllers glide into a blissful ballad bearing the stamp of its gospel background, as well as a '60s vocal soul sound that only such close harmonizing as found here could approximate. A choice pick for B/C lists.

## ITA Video Meet

(continued from page 15)

Reed" and other titles for small amounts of money (\$10,000), believing that as the market expands, opportunities will become even greater.

"I believe we're coming to the time when the vidiots (videophiles) will stop buying, and we're going to have to start to appeal to the general public," said Williams, who added that all a producer such as himself needed to keep going was "a return on investment."

Sony Consumer Products national manager of video software operations John O'Donnell closed out the March 1 morning home video workshops by illustrating how Sony is one hardware manufacturer that is becoming involved in the software market. O'Donnell said that although Sony has been involved with software for the past 10 years, it has only been in the last few that the company has attained a "higher profile," going non-public last year with its Beta promotion in conjunction with Magnetic (20th Century) Video. He added that this spring, Sony will open up its distribution channels to software suppliers to handle what he called "Stage II software" or film titles.

March 1 afternoon home video workshops began on a very positive note, with Walt Disney Telecommunications president Jim Jimirro describing opportunities for software suppliers outside the U.S. as "enormous."

"At best, we have in America a troubled industry," said Jimirro. "It'll be at least two to three years before the American market develops an identity. However, the development of international markets gives us a chance to start over."

(continued on page 18)

# MERCHANDISING

## Supreme Court Allows Cities To Ban Paraphernalia Sales

(continued from page 5)

such as Music Plus, Licorice Pizza, the Warehouse and most Tower locations here have dropped their involvement with drug paraphernalia in response to controversy surrounding the subject.

John Bosshard, vice president of operations for Licorice Pizza stores, explained, "We at one time retailed that merchandise when the cultural context was appropriate, but now the mood of the country has shifted dramatically, and we don't want to handle products that have a stigma to them. We want to present ourselves as a positive force in the community, so we've gone back to the nuts and bolts software retailing. We're getting into video games and other merchandise, and that's very exciting. It's been over a year since we carried paraphernalia in our locations; its time has passed."

### Lost Business

A salesperson at one of Licorice Pizza's stores in Los Angeles, however, seems to feel that they've lost business as a result of not carrying the products. "It helped record sales because some people who came in for papers often stuck around the place and bought music. I guess the company just decided to drop the accessories for moral reasons," said the salesperson.

Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers (NARM) believes the ruling came about due to public pressure by local interest groups like the Parent-Teacher's Assn. (PTA). "A few years ago, retailers told me how profitable the merchandise was in their product mix," said Cohen, "but now, as I travel across the country, especially in rural areas, I rarely find stores carrying the items anymore."

However, one rural district, a small bedroom village called Hoffman Estates, just northwest of Chicago, was catapulted into the national spotlight last week when the Supreme Court decided against a retail record/clothing/smoking accessory boutique called Flipside and overturned a lower court finding that an anti-paraphernalia ordinance passed by the town was "unconstitutionally vague."

In effect, the 8-0 decision, with Justice John Paul Stevens disqualifying himself from voting, gave judiciary sanction to those areas trying to curb the sale of head shop items. Resurrecting a 1978 Hoffman Estates ordinance that controlled the sale of all items "designed or marketed for use with illegal cannabis (marijuana) or drugs,"

## RCA's Summer Will Speak Before NARM

NEW YORK — Robert Summer, president of RCA Records, will deliver a major speech at this month's National Assn. of Recording Merchandisers (NARM) convention on "Counterfeiting And Piracy: A New Action Program." Summer will speak at the Convention's Business Session on Sunday, March 28, as part of a program entitled "Face The Music: Let's Reverse The Downward Trend."

Other participants in the Sunday session will address other methods of protecting the industry's profits in today's economy. Among topics to be discussed are "Improving Communication Among Retailers" and "Wholesalers And Manufacturers," which will stress the use of standard business forms and UPC/Bar Coding. "Black Music Is Green: Today's Perspective," is another item on the agenda, as are discussions regarding the creative merchandising of cassettes, enhancing the use and distribution of manufacturers' display material, midline product's growth potential, and promotional alternatives to radio airplay.

Supreme Court Justice Thurgood Marshall denied that the decision restricted First Amendment rights. Said Marshall, "The ordinance is expressly directed at commercial activity promoting or encouraging illegal drug use. If that activity is deemed 'speech,' then it is speech proposing an illegal transaction, which a government may regulate or ban entirely."

According to some sources in the paraphernalia business, because of rulings like these, within half a year the entire industry may flounder, causing a change in profits for those record outlets carrying such supplies. Although the Hoffman Estates ordinance is civil and not criminal in nature, album/head shop retailers would be subjected to fines ranging from \$10 to \$500 if they did not keep up with regulation procedures required by the community. Requirements in this case involve refusing to sell any head merchandise to minors, a \$150 license to sell the material to adults and strict bookkeeping practices noting the purchases of the accessories. Every storeowner who deals in such items must maintain a register, open to any police officer at any time during business hours, which lists the name and address of the purchaser, name and quantity of the product bought, date and time of sale and the licensee's or agent's signature. These records are to be retained for a two-year period, and may be used as probable cause evidence for law enforcement officials to obtain search warrants.

Regarding the registering of customers' names, purchases and time of sale, NARM's Cohen remarked it "sounds like a videotape rental program" and that all the paperwork could "make it hard to make profits." But, added Cohen, "When you open a store, you're expected to comply with the laws of that municipality."

Reaction from the purveyors of recreational novelties was instant and radically incensed. A group of concerned businesspeople who primarily retail and distribute accessories have banded together and formed the American Businesses for Constitutional Rights (ABCR) to fight legislation dealing with the control or banning of head supplies and other "abuses of the free enterprise system." Robert Vaughn, the ABCR's executive director and legal adviser, said "The only way they can outlaw this stuff is to throw away a little packet containing my constitutional rights. What this ruling means is that Hoffman Estates' civil ordinance has been given the Good Housekeeping seal of approval by the Supreme Court. The products aren't necessarily items designed for drug use, and the ruling will have little effect on most record stores."

"But if you buy a pipe in a record shop in Hoffman Estates, you sign the line," he added. "What we have to worry about now is the Drug Enforcement Agency's (DEA) 'model act' that can send someone to jail for selling novelties. Last week in Idaho a guy was arrested for selling smoking equipment, and he faces a nine-year sentence!"

So far, 23 states and hundreds of localities have enacted the "model ordinance" of the DEA, which suggests a flat prohibition on the sale of products "intended for use or designed for use" with illicit drugs. With the ruling of March 3, it seems likely that the justices will tend to stand behind future anti-paraphernalia laws, including the outright banning of the products in many cases. "It's a major victory for those who oppose selling paraphernalia in public places," stated a DEA spokesperson when queried about the Supreme Court's judgement.

## Somber Tone At ITA Seminar

(continued from page 15)

Indeed, Disney is starting over, going all-renal in foreign markets ("we'll never sell a video tape outside the U.S."). Jimirro says that this all-rental approach has created "a synergism absolutely lacking in the U.S." although by going to a franchise system in Europe, "We're turning down substantial short-term revenues so that in the long-term, our dealers can make a good living off of Disney."

Characterizing the various markets, Jimirro called Sweden "smoothest, most orderly"; Germany "most underpriced"; England "most dangerous," ("people will lose their shirts there"); Japan "most overrated"; and, finally, said Italy had the "most long-term potential."

Paramount president Mel Harris disagreed sharply with Jimirro, stressing his belief that "video is a retail business operating under retail circumstances." Harris said the "biggest challenge" facing U.S. software suppliers is "to stimulate business on a worldwide level," adding that there is a need to encourage expansion "not stifling or restricting business practices."

WEA International's Lee Mendell said that his company is finding that "Internationally, consumer rental plans are being readily accepted" with feedback being "good to phenomenal." He stated that WEA will shortly be in 22 countries altogether, with Spanish-subtitled product in Mexico. Mendell said he believed the "potential for video outside the U.S. is larger than domestic."

CBS Video Enterprises' executive vice president Mickey Hyman, the last speaker, provided a balancing opinion on the rentals vs. sales issue outside the U.S. "We shouldn't lock ourselves into just sales or just rentals," he stated. "To have a preconceived notion (of what the market will be) in an industry that is just three years old is precipitous." He noted that "there is no international market" yet, "just opportunities to sell programs."

For the first time in its history, as vice president Larry Finley noted, the ITA recognized X-rated video by allowing TVX owner David Friedman to speak on the subject "X-Rated Video/In The Home Where It Belongs." Friedman detailed the startling profit picture for what he called "The Lust Picture Show," saying that the average porno film can return \$450,000 on an initial investment of some \$200,000 or so. He estimated that, annually, porno pulls in \$50 million on wholesale and \$80-90 million retail . . . and like legit producers "we are vigorously protecting our rights through the civil courts."

The consensus of a panel of home video journalists on "The Effect Of Cable On The Home Video Market, if there was a consensus, was that pay per view would have a far greater effect on the home video market than cable itself. Tim Baskerville of *Home Video Marketing* said pay per view "threatens to turn the (video) cassette and (video) disc market upside down," providing studios with "a much larger return than any other distribution system." Baskerville predicted that there would be some 34 million pay per view homes by 1990. Leslie Grey of *Home Video & Cable Report* stated that the "only thing holding pay per view back is lack of hardware."

### High Definition TV

The March 2 morning general session and home video workshops dealt primarily with new technologies, closing with a presentation of Imagevision high definition TV with a specially prepared 15-minute HD-TV "western."

Special assistant to the President and director of the U.S. Office of Consumer Affairs Virginia Knauer opened with a speech on "Self-Regulation," noting that while congressional legislation was important,

software suppliers "must explore new technological means of safeguarding" and must "enlist consumer support to catch thieves." After a presentation and reader profile by *Penthouse Magazine*, Joe Roizen of *Telegen* touched on the various new technologies, from HD-TV and Direct Broadcast Satellite (DBS) to teletext, computer graphics and electronic art.

A panel of executives mulling the question "Will New Technologies Obsolete Today's Marketing Opportunities?" generally agreed that the answer was "not necessarily" and added that new products could only create more marketing opportunities for new markets.

Copyright questions, from legal responsibilities and liabilities to infringement issues, took up the early part of March 2 afternoon home video workshop sessions. Ronald H. Gertz, Esq. of Clearinghouse Ltd. covered what can and can't be used, what must be paid and to whom it must be paid and stressed the fact that each medium is different in terms of copyright laws. He also touched on U.S. vs. foreign rights. Attorney David Goldberg, special counsel to ITA, explained how producers can protect themselves from copyright infringement.

Sandwiched between copyright topics and a dealer panel discussing where video rentals stand was Strategic Inc.'s Marsha Adams, discussing non-entertainment uses of home video and new technologies.

Atlanta's Steve Goodman (Video Warehouse), Portland's Tom Peterson (Peterson Co.) and George Atkinson, head of the national Video Station network of 400 stores, reiterated problems with concern over cable (lack of an adequate "window" for product), a glut of dealerships driving profit margins down and a lack of uniformity in rental plans playing havoc with the market.

However, the Mathias Amendment was paramount in each panelist's mind. Atkinson said, because the amendment would do away with the first sale doctrine, it "could be the death knell of video retailing and video rental as we know it." Portland's Peterson said if it passed, he'd "get out of business and sell sofas." Unlike the studio representatives and software suppliers, they all felt their businesses were in sales and rentals.

During the March 3 videodisc systems workshop session, VHD Programs president Gary Dartnall squelched rumors that the third disc format would be launched as planned throughout the world this year, first in Japan ("within the next two months"), then the U.S. ("in the third quarter") and, finally Europe ("in the fall"). While he expects "teething problems," Dartnall believes the market will settle over time. When VHD does debut, however, nearly one-third (30%) of opening catalog will be music programs (with another 51% movies); Dartnall expects 245 titles on the marketplace by the end of 1982, 31 titles of which will be original programming.

The big news from the Laserdisc camp, according to Pioneer Video president Ken Kai, is that Pioneer was in negotiations to purchase DVA's Carson, Calif. plant (he hoped to reach final negotiation late last week). That will allow Pioneer to manufacture many "R"- and some "PG"-rated features that couldn't be produced in Japan. Waht's more, Kai intimated that, with the new plant, Pioneer could custom press "virtually anything," leaving the door open for "X"-rated material. If that is the case, the Laser-disc format will have a distinct advantage over CED and VHD, neither of which have any plans to press porno.

The "Sony Case/Update" which closed the seminar sessions had expectedly little new information to reveal, but there were some emotional arguments on each side.

# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK



**MOUNTAIN MUSIC • ALABAMA • RCA AHL1-4229**  
**Breaking out of:** Handelman — National, Camelot — National, Record Bar — National, Lieberman — Dallas/Denver/Portland, Harmony Hut — East Coast, Soundtown/Hastings' Book — Southwest, Everybody's — Northwest, Oz — Atlanta, Turtles — Atlanta, Gary's — Virginia, Poplar Tunes — Memphis, Port O' Call — Nashville, Tape City — New Orleans, Leisure Landing — New Orleans, Sound Warehouse — San Antonio, Star's — Dallas, Wilcox — Oklahoma City, Musicland — St. Louis, Flipside — Chicago, Radio Doctors — Milwaukee, Dan Jay — Denver, Mile Hi — Denver, Licorice Pizza — Los Angeles.

**MERCHANDISING AIDS:** Posters.

## ALBUM BREAKOUTS

**GREEN LIGHT • BONNIE RAITT • WARNER BROS. BSK 3630**

**Breaking out of:** Record Bar — National, Wherehouse — National, Spec's — South Florida, Everybody's — Northwest, Lieberman — Portland/Denver, Tower — Los Angeles — Campbell/Sacramento, Record Factory — San Francisco, All Record Service — Oakland, Licorice Pizza — Los Angeles, Charts — Phoenix, Big Apple — Denver, Wilcox — Oklahoma City, Leisure Landing — New Orleans, Turtles — Atlanta, Gary's — Virginia, Waxie Maxie — Washington, Kemp Mill — Washington, Bee Gee — Albany, Harvard Coop — Boston, Lechmere Sales — Boston, Cavages — Buffalo, Peaches — Cleveland, Record Theatre — Cincinnati, Karma — Indianapolis.

**MERCHANDISING AIDS:** 1x1 Flats, Poster.



**BEAUTIFUL VISION • VAN MORRISON • WARNER BROS. BSK 3652**

**Breaking out of:** Record Bar — National, Sound Unlimited — National, Lieberman — Portland/Denver, Everybody's — Northwest, Tower — Campbell/Sacramento/Los Angeles, All Record Service — Oakland, Record Factory — San Francisco, Charts — Phoenix, Mile Hi — Denver, Big Apple — Denver, Leisure Landing — New Orleans, Flipside — Chicago, Cavages — Buffalo, Lechmere Sales — Boston, Harvard Coop — Boston, Disc-O-Mat — New York.

**MERCHANDISING AIDS:** 1x1 Flats, Streamer.

**DREAM ON • GEORGE DUKÉ • EPIC FE 37532**

**Breaking out of:** Sound Unlimited — National, Lieberman — Dallas/Portland, Gary's — Virginia, Turtles — Atlanta, Port O' Call — Nashville, Spec's — South Florida, Leisure Landing — New Orleans, Boatners — New Orleans, Sound Warehouse — San Antonio, Soul Shack — Washington, Kemp Mill — Washington, Record & Tape Collector — Baltimore, Webb's — Philadelphia, King Karol — New York, Stratford — Long Island, Central One Stop — Hartford, Cavages — Buffalo, Karma — Indianapolis, Radio Doctors — Milwaukee, Licorice Pizza — Los Angeles, Tower — Sacramento.

**MERCHANDISING AIDS:** Album Flats, Artist Poster.



**PURE & NATURAL • T-CONNECTION • CAPITOL ST-12191**

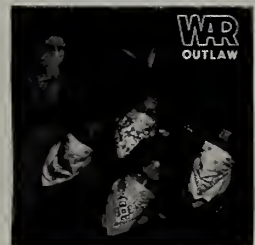
**Breaking out of:** Soul Shack — Washington, Kemp Mill — Washington, Waxie Maxie — Washington, Webb's — Philadelphia, Rose Records — Chicago, Chicago One Stop, Radio Doctors — Milwaukee, Boatners — New Orleans, Spec's — South Florida, Sound Warehouse — San Antonio, Port O' Call — Nashville, Charts — Phoenix.

**MERCHANDISING AIDS:** 1x1 Flats, 20x30 Poster.

**LIVE AND OUTRAGEOUS • MILLIE JACKSON • SPRING/POLYGRAM SP-1-6735**

**Breaking out of:** Record Bar — National, King Karol — New York, Kemp Mill — Washington, Soul Shack — Washington, Gary's — Virginia, Port O' Call — Nashville, Poplar Tunes — Memphis, Boatners — New Orleans, Leisure Landing — New Orleans, Sound Warehouse — San Antonio, Charts — Phoenix.

**MERCHANDISING AIDS:** Posters, Trim Fronts.



**OUTLAW • WAR • RCA AFL1-4208**

**Breaking out of:** Richman Bros. — Philadelphia, Webb's — Philadelphia, Cutler's — New Haven, Bib — Charlotte, Turtles — Atlanta, Tape City — New Orleans, Leisure Landing — New Orleans, Streetside — St. Louis, Radio Doctors — Milwaukee, Mile Hi — Denver, All Record Service — Oakland.

**MERCHANDISING AIDS:** Posters.

**SCUBA DIVERS • DWIGHT TWILLEY • EMI AMERICA ST-17064**

**Breaking out of:** Sound Unlimited — National, Tower — Sacramento/Campbell, Wilcox — Oklahoma City, Tape City — New Orleans, Karma — Indianapolis, Lechmere Sales — Boston.

**MERCHANDISING AIDS:** Posters, 1x1 Flats, Radio Spots, Buttons.



## WHAT'S IN-STORE

**SEEING STARS** — Millennium Records has come up with one of the more far out promotions this side of the equator. To push **Chilliwack's** current "Wanna Be A Star" LP, the label arranged with the International Star Registry to obtain the "international global rights" to christen some 150 unnamed stars with names chosen by winners of "Wanna Be A Star" contests at over 100 stores around the country, including **Camelot, Cur, Harmony House, Kemp Mill, Peaches, Penguin Feathers, Radio Doctors, Record Bar, Record Land and Turtles**. Millennium created an in-store display consisting of 12" die-cut foil stars emblazoned with the Chilliwack logo and campaign slogan, which is used with star charts and certificates, a 2'x2' LP cover poster and special streamers. To win stars, consumers fill out special "star ballots," with one winner being chosen at each store. Besides official notification from the International Star Registry, winners receive a 12"x16" parchment star certificate, a map of the constellations, a blow-up of the constellation in which the chosen star exists and a booklet about stars entitled *Our Place In The Cosmos*. Also, each winner's name will be inscribed in the Registry's volume listing all the named stars, which will be published in 1983.

**BRRRRAT** — **Radio Doctors** in Milwaukee was among the starstruck retailers to report a successful "Wanna Be A Star" promotion. According to merchandising coordinator **Wendy Birky**, radio station WKTJ broadcasted in-store for a week before three winners were culled from entrants at Radio Doctor's six **Minstream** outlets. General Manager **Michael Mower** said that label promotions have dropped off drastically this year, with the **Chilliwack** contest only the third so far, behind promotions for **Loveboy** and **Sneaker**. This compares with "usually one or two a week" from days gone by. But Birky added that Radio Doctors has just finished preparations for an **AC/DC** promotion in conjunction with Atlantic Records and radio station WQFM, which will give winners a trip for two to Michigan's Indianhead Ski Resort for a carnival week including free lodging, food, entertainment and ski lessons. In another cold weather promotion, Radio Doctors generated record breaking business to go with Brewton's worst January ever during a month-ending "Blizzard Barbecue." The event pitched tickets all week for free brats and Dr. Peppers outside Radio Doctors. The 600 brats available were wolfed down in less than two hours.

**ART AT THE MART** — There were lines around the block at **J&R Music World's Jazz Mart** in New York when **Art Blakey** made a rare in-store appearance on behalf of his new "Album Of The Year" LP for Timeless Records. The Rounder-distributed disc sold very well, reports J&R, as did Blakey's entire catalog.

**TAPES GROW ON TREES** — **BASF Systems Corp.**, which last month brought out a big 5'x4' floor display as the "workhorse" of its merchandising materials and display line, has just introduced a pair of ponies to go along with it. The two metal hang-rack display trees are designed to hold all BASF promotional bag and blister cards. The floor display stands six feet on a weighted base and is 14½" in diameter; it can hold 128 blister-carded packages or bags on 16 hooks. A smaller counter model has the same diameter, but is only 31" high and holds half as many pieces on half as many hooks. Both trees rotate freely and conform to the company's "show and tell" sales program, which utilizes displays, literature and packaging to directly inform and sell buyers on the quality of BASF products. This, it is believed, allows the sales folks more time to ring up receipts. The matching displays can be charged against accrued co-op advertising funds.

**MORE TAPE LEARNING** — **TDK Electronics Corp.** is also trying to educate retailers and consumers and has developed a new series of video tape teaching aids comprised of a training/demonstration video tape, two four-color pamphlets and a series of product-oriented technical bulletins. All materials are available to TDK dealers through sales offices and reps at no charge. TDK's national video products manager **Ed Pessara** says that the goal of the new programs is two-fold — first to educate dealers on the best ways to sell performance benefits of quality videotape, and second, to give consumers exciting in-store videotape demonstrations together with take-home material for further study. "It is unquestionably a far-reaching educational program that will generate additional sales for retailers, while building long term TDK brand loyalty," said Pessara. The in-store videotape is 20 minutes long and thoroughly explains video magnetic tape recording technology. The tape is entitled "RGB," the three initials of the primary colors used in color TV. The pamphlet *Video Tape Spoken Here* is designed for dealers, while *How To Get Great Returns From Your Video Investment* is aimed at consumers. Both pamphlets discuss video formats and worldwide video systems, as well as common symptoms of poor quality tape and how to correct them, and include a glossary of video terms.

**PAN-AER** — Ad to the spate of aerobic-related records "Aerobic Shape Up," out this week on Peter Pan Records, which also owns and distributes Parade Records and its two high-flying aerobic albums. **Joanie Greggains** is the exercise artist behind this latest disc. Her "Morning Stretch" is the only nationwide aerobic TV show, which should give retailers in the markets that carry the program an immediate jump.

**NARM NOTES** — The National Assn. of Recording Merchandisers has plenty for members' spouses and companions to do at the 1982 convention at the Century Plaza Hotel in Los Angeles, March 26-30. On Sunday, March 28, L.A. psychologists **Dr. Joan Dasteel** and **Dr. Dione Somers** will hold three hour-long seminars: "His Children," "My Children," "Our Children"; "The Opportunities And Responsibilities of Sexual Freedom"; and "The Two Job Family." After lunch, nutritionists **Harvey and Marilyn Diamond** will conduct a two-hour workshop detailing "The Diamond Method" for staying healthy through a better lifestyle. **Marilyn Diamond**, author of *A New Way Of Eating*, will also present a food demonstration. Mirus Music artist **Carol Hensel**, whose two exercise and dance LPs are holding down their spots on the **Cash Box** Pop Albums chart, will then host a dance/exercise program based on her well-known fitness regimen at 4:00 p.m. Monday's main event will be a shopping spree on Rodeo Drive, including stops at the more exciting shops and a gourmet luncheon at LeBistro. Convention business sessions are also open to all interested spouses, as well as all social functions that include Friday's (March 26) reception for first-time convention attendees and foreign registrants, and the gala WEA-hosted Welcoming Cocktail Reception. On Saturday, Elektra Records' **Richard Simmons** of weight-loss fame will highlight the Installation Luncheon, and CBS Records artists will perform at the Scholarship Dinner. Sunday's Country Music luncheon showcases MCA Records' **Don Williams**, while the movie of *Annie* will premiere at Mann's Chinese Theatre at night, courtesy of CBS Records. Monday's "Celebration" luncheon features De-Lite/PolyGram's **Kool & The Gang** and is open to those spouses not participating in the shopping spree. Finally, the convention climaxes with the NARM Awards Banquet, which will be emceed by Boardwalk Records' **Rich Little** and star RCA Records' **Rick Springfield**. Spouses not yet registered for the convention can still be included by calling the NARM office at (609) 795-5555.

jim bessman

## Small Labels Compensate For Progressive Radio's Decline

by Larry Riggs

NEW YORK — With the ascendency of tightly programmed, meticulously researched AOR stations over the past few years, the handful of progressive rock stations in secondary and major markets are disappearing. In the past, these stations had been the most likely outlets for small independent labels with limited promotion budgets to break product that mainstream AOR stations will not touch. However, as these stations continue to disappear, indie labels have begun to reconsider their commercial radio promotion strategies.

One prime example of a major market progressive station that has tightened its playlist is KROQ/Los Angeles. Originally a free-form FM progressive rock outlet, the station has changed its format to a Top 40 of new wave and punk rock over the past year-and-a-half. Between the Summer 1981 and Fall 1981 Arb books, the station's shares rose from 1.8 to 2.5. It is highly regarded by several Los Angeles area record companies.

"Their playlist has been very tight for the last year-and-a-half, and the situation on the whole is that KROQ is not as apt to play our stuff as they were three years ago," said Harold Bronstein, managing director of

## FCC Backs Marketplace Decision For AM Stereo

LOS ANGELES — Despite pleas from broadcasters to select a single system, the Federal Communications Commission (FCC) last week approved AM stereo transmission, by opening the door for five incompatible systems to be used.

The decision reverses an earlier determination by the Commission to grant the Magnavox transmission system as the sole system to be used in AM stereo broadcasts. When the FCC chose Magnavox in April, 1980, the other four competing systems threatened court appeal of the decision based on the Commission's selection process.

The other systems competing for the FCC nod were Kahn Communications, Inc., Harris Corp., Belar Electronics Lab, Inc. and Motorola, Inc.

For the past two years the National Assn. of Broadcasters (NAB) has advocated selection of a single system, a position advanced so the public and industry could avoid confusion over what system to support in the marketplace. As it stands, a marketplace could have two different AM stereo systems operating, but a consumer with one system could not pick up the signal from another.

The FCC decision also marks the first time the panel has not played a more active role in determining what technology standards should be used for a particular type of broadcasting, as was the case with color TV and FM stereo transmission.

The panel determined that the marketplace could do a more adequate job of determining what system was best than the commission's staff, although the FCC has been studying the question since 1978.



**BIG BAD WOLF** — EMI America recording artist Peter Wolf, lead singer of the J. Geils Band, paid a visit to Detroit's WGPR-FM during a break in his band's busy concert schedule. Pictured are (l-r): Jeb Hart, Krage & Co.; Wolf; and The Electrifying Mojo, DJ, WGPR.

Rhino Records, which is currently promoting such product as a Beatles' rap record and a novelty record called "Ringo For President."

California's Bomp Records has also been aided in the past on KROQ. "We broke Josie Cotton's 'Johnny Are You Queer' there last summer, and it's been in rotation ever since," said Greg Shaw, president of Bomp. "They have also been really consistent with Stiv Bators." Shaw is currently promoting "A Million Miles Away" by the Plimsouls at the station. "This record has been relatively painless to promote because it fits into the FM format nicely," said Shaw.

Hannibal Records also relied on KROQ airplay for its acts. "They played Joe King Carrasco last year, and they played Rumour quite heavily," said Joe Boyd, president of Hannibal. Affirming his belief that "most of our product is sex-oriented records that are too weird for airplay," Bomp's Shaw said, "It's really nice how KROQ opened up things for airplay. Just recently, 'Never Say Never' by Romeo Void was added by them. Slash Recording group The Blasters also have received airplay at KROQ.

One other progressive station that has recently tightened its playlist is WQBK/Albany, N.Y. "We've decided to make our format a little more accessible," said Ellen McKinnon, music director at WQBK. "When we first started the station six years ago, we had a record library and all the new records were just thrown into a bin. Now we've cleared out a lot of the junk from the 1960s like Happy the Man and we've started putting records into such categories as hot rotation, heavy rotation and hits out of the box."

As a result, several labels have changed their approach to promoting product at commercial radio stations. IRS Records of Los Angeles, whose current acts include the Go-Go's, Jools Holland and the Millionaires, and the Fleshtones, is starting out its records at such remaining progressive stations as KTIM/San Rafael, Calif., WERI/Westerly R.I. and WHFS/Washington D.C.

"You hit 20-40 progressive stations in a row and then you run into the Abrams chain, which is more concerned with programming image which the consumer is not aware of," said Michael Plen, national promotion director at IRS. "So what you've got to do is go to the black stations because they are more likely to see records as viable. Then you go to the Top 40 stations." He attributed the success of the Go-Go's and Sire act Soft Cell to this marketing approach. "The future of breaking new acts is on black and Top 40 radio," he added.

Stiff Records, on the other hand, is capitalizing on this idea of image programming to promote its act Girls School. "They're an all-girl act from the Motorhead school of heavy metal punk, and the Abrams Superstar stations have been calling me about it," said Jimmy Mack, national radio promotion director at Stiff. "They sound like a combination of the Go-Go's and AC/DC, and we've been getting good reaction to their album 'Hit and Run'."

Most of the labels surveyed are not optimistic about a comeback for the progressive rock format. "Last year, you could get up to 75 stations to play 'Sector 27' by the Tom Robinson band," said IRS's Plen. "Now, I doubt you could get more than 30 without running into the consultants."

"The only hopeful sign I see for progressive radio is that KROQ is planning to put its format into syndication based on research," said Shaw. "For the past six months, they've been signing up stations.

## AIR PLAY

**STATION TO STATION** — In an unusual move, AOR powerhouse WMMS/Cleveland decided to hire Sebastian-Casey as a consultant, on top of Burkhart/Abrams. But vice president and general manager **Walt Tibursky** maintains that his station — #1 in the past two Arb books — will still be programmed "independently" by PD **John Gorman**. "The theory behind our decision is simple," Tibursky told *AirPlay*. "We'll take the strengths of each of them to embellish our strong position. For instance, I feel that Burkhart/Abrams has the best lifestyle research going, and Sebastian has good information on people's listening habits." Tibursky nevertheless emphasized that WMMS will continue breaking new artists and won't become a Superstars or Sebastian-formatted station. . . . Meanwhile, in Chicago, **Tom Teuber** has exited the PD spot at AOR outlet **WMET** after the station declined from a 4.0 to 3.4 share over the last two Arb books. His replacement is major market veteran **Trip Reeb**, who hails most recently from **WCMP**/Rochester after cutting his teeth at such AOR powerhouses as **WYSP** and **WMMR**/Philadelphia and **WPLJ**/New York. Teuber's plans are unclear at the moment, although he reportedly may seek a job in syndication.

**ROCK RADIO AWARDS DATE SET** — On April 4, the 250 outlets of the ABC Rock Radio Network are broadcasting the fourth annual *Rock Radio (Crystal)* awards. Categories for awards include favorite male and female singers, favorite group, favorite debut album, favorite album, favorite in-concert act and favorite all-time album. The **Tom Donahue** award, named for the pioneer of the progressive FM format, will be presented to a contributor to the FM medium. The two-hour show, hosted by Capitol recording artist **Billy Squier** and **WPLJ**/New York air personality **Carol Miller**, is being produced by DIR Broadcasting.

**NETWORK NEWS** — In keeping with the development of Talknet, NBC Radio Network has signed veteran New York radio personality **Bernard Meltzer** for 10 hours of



**CHUBBY'S CHANGED** — MCA recording artist **Chubby Checker** (l) recently dropped by AOR outlet **WNEW-FM**/New York to support "The Change Has Come," his debut album for that label. Pictured with **Checker** is **Richard Neer**, PD at **WNEW-FM**.

weekend programming over the 48 stations currently accepting the Talknet feeds. Meltzer's show will be broadcast from 7 p.m. to midnight, with a repeat show overnight Saturdays and Sundays. The show will be a call-in program where experts in various fields, such as income tax preparation, will guest. Listeners will be able to call a toll-free 800 number to ask questions. Meltzer is currently an air personality on news/talk powerhouse **WOR**/New York. Talknet is offered to NBC web affiliates that have right of first refusal. NBC is also expecting to deliver Talknet via satellite within the next two months. . . . A/C-formatted **WHYI**/Miami recently joined the ABC-FM network. . . . Arista recording artist **Paul Davis** is the featured guest on the *MusicStar* special show airing March 15 and 16 over the affiliates of the RKO II web. His single, "65 Love Affair," charted at #34 in this week's **Cash Box** Top 100 singles chart. The following week, Grammy award winner **Rick Springfield** will be showcased.

**SYNDICATION INDICATIONS** — Narwood Prods. is producing a two-hour *Words and Music* special spotlighting Warner Bros. recording artist **Carly Simon**. In addition to talking about her life and career, Simon will sing songs from her latest LP, "Torch," which includes standards from the '30s and '40s. . . . In last week's column, we incorrectly identified the studios of **KGIL**/Los Angeles as the recording venue for Narwood's *Music Makers* show. The shows are taped at Narwood's New York studios. . . . Comworld Prods. of Los Angeles recently began taping for its series, *Rock and Roll: The First 25 Years*. The series will start off with a two-hour show hosted by **Pat Boone**, and six subsequent hour-long segments will feature such hosts as **Smokey Robinson**, the **Beachboys**, **Tina Turner**, **Alice Cooper** and **Frankie Avalon**. For more information, call (213) 278-1255. . . . And Pittsburgh-based syndicator **Sirius Prods.** is launching *Sidelights*, a four-minute feature profiling the history of rock 'n' roll that is targeted to A/C stations. Hosted by **Don Bombard**, it is available on barter, ready to run five times a week. For more information, call (212) 354-7875.

**FOR YOUR INFORMATION** — The International Film and Television Festival of New York recently formed the International Radio Festival to sponsor awards for radio programming and promotion. Open to stations, producers, syndicators, networks, advertising agencies and others involved with the medium, the festival will grant awards for radio programming (news, music, features), promotions (spots, contests, etc.) and commercials. The entry deadline is April 16, and the awards ceremony takes place June 4 at New York's Sheraton Centre hotel. For more information, call (212) 246-5133. . . . In an effort aimed at giving its affiliates a break on subscription fees, National Public Radio (NPR) last week inked a pact with Western Union to rent out its excess transponder space to commercial broadcasters. This nullifies a 1976 agreement prohibiting such a move. "We're going to lease out our excess capacity that is not being used for public radio," **Tom Bartunek**, NPR director of distribution services, told *AirPlay*; "It's going to be done on a cost-sharing basis, and it will cut into the subsidy paid by our affiliates." Under the plan, NPR will lease its unused channels on an hourly basis to potential customers, which are not difficult to come by. "I've got a list of callbacks a mile high on my desk," said Bartunek.

Larry Riggs

## NBC Web Appoints Woodyard As VP

NEW YORK — Meredith K. Woodyard has been named vice president of affiliate relations at the NBC Radio Network. She moves up from director of affiliate relations, a post she held since February 1981. Joining the NBC web's radio affiliate relations staff as a regional manager in November 1979, Woodyard rose to manager of affiliate development for the network.

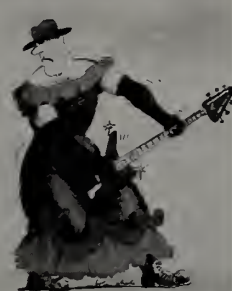
Prior to joining NBC, Woodyard had been a sales account executive at Major Market Radio since July 1979. She came to that post from Katz Radio, where she worked as an account executive since March 1976. Her next move was to KUPI/Portland, Ore., where she was a sales executive.

# CASH BOX ROCK ALBUM RADIO REPORT

## THE SECRET POLICEMAN'S BALL

### THE MUSIC

STING  
JEFF BECK  
ERIC CLAPTON  
BOB GELDOF  
JOHNNY FINGERS  
PHIL COLLINS  
DONOVAN  
THE SECRET POLICE



## — THE SECRET POLICEMAN'S OTHER BALL • THE MUSIC • VARIOUS • ISLAND

ADDS: WRNW, WCCC, WSHE, KEZY, WLIR, WMMS, KSHE, WNEW, WBAB, KROQ, WHFS, KMET. **HOTS:** None. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.



## 5 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK

ADDS: None. **HOTS:** KSFX, KMET, WBLM, WHFS, KNAC, KMG, WLWQ, KROQ, WBAB, WGRQ, WNEW, WYSP, WABX, WRNW, WCCC, KNCN, WCOZ, WKLS, WOUR, WSHE, WLIR, WMMS, KLOL, KSHE, WYFE, KOME, WPLR, WAAF, KZEW. **MEDIUMS:** KSJO, WKDF. **PREFERRED TRACKS:** Title, Crimson, Bits. **SALES:** Good in all regions.

### # 1 MOST ADDED

LP Chart Position

18 **AC/DC • FOR THOSE ABOUT TO ROCK WE SALUTE YOU • ATLANTIC**  
ADDS: None. **HOTS:** KSFX, KMET, KNCN, WCOZ, WOUR, WYFE, KOME, WGRQ, WLWQ, KMG. **MEDIUMS:** WBLM, KSJO, WLIR, WMMS, KLOL, KSHE, WPLR, WAAF, KROQ. **PREFERRED TRACKS:** Let's, Title, Evil, Venom. **SALES:** Good to moderate in all regions.

138 **BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M**  
ADDS: WCOZ. **HOTS:** KSFX, WBLM, WKDF, KMG, WOUR, WLIR, WMMS, WAAF, KZEW, WYSP, WNEW, WGRQ, WBAB. **MEDIUMS:** KSJO, WKLS, KEZY, KLOL, KSHE, WYFE, WLWQ. **PREFERRED TRACKS:** Lonely, Fits, Don't Look. **SALES:** Fair in East; weak in others.

14 **THE CARS • SHAKE IT UP • ELEKTRA**  
ADDS: None. **HOTS:** KMET, KNAC, KMG, KROQ, WBAB, WNEW, WYSP, WRNW, WCCC, KNCN, WCOZ, WOUR, WSHE, KEZY, WLIR, WMMS, KLOL, KSHE, WYFE, KOME, WPLR, KZEW, WABX. **MEDIUMS:** KSFX, WBLM, WLWQ, WGRQ. **PREFERRED TRACKS:** Title, Since, Victim. **SALES:** Good to moderate in all regions; weakest in South.

### # 5 MOST ADDED

186 **CHUBBY CHECKER • THE CHANGE HAS COME • MCA**  
ADDS: KZEW, WAAF, WYFE, WMMS, KNCN. **HOTS:** WRNW, WOUR. **MEDIUMS:** KZAM, WPLR, WLWQ, WKDF, KSJO, WBLM. **PREFERRED TRACKS:** Running. **SALES:** Fair in South and West; weak in others.

### # 3 MOST ADDED

— **ROGER DALTRY • BEST BITS • MCA**  
ADDS: WBAB, WNEW, WABX, WAAF, KSHE, WLIR, WRNW. **HOTS:** None. **MEDIUMS:** WBAB, WNEW, WLIR. **PREFERRED TRACKS:** Martyrs. **SALES:** Just shipped.

### # 2 MOST ADDED

— **JAY FERGUSON • WHITE NOISE • CAPITOL**  
ADDS: KSFX, WBLM, WKDF, WGRQ, WNEW, KLOL, KNCN. **HOTS:** None. **MEDIUMS:** KLOL, WRNW, WCCC, WOUR, KEZY, WMMS, KSHE, KZEW, WBAB. **PREFERRED TRACKS:** Title, Down. **SALES:** Fair initial response in East and Midwest; weak in others.

9 **FOREIGNER • 4 • ATLANTIC**  
ADDS: None. **HOTS:** KMET, WKDF, KMG, WRNW, WKLS, WLIR, WMMS, KOME, WAAF, WGRQ. **MEDIUMS:** WBLM, WCOZ, KEZY, KLOL, WABX, WNEW, WBAB, WLWQ. **PREFERRED TRACKS:** Juke, Waiting, Urgent. **SALES:** Good to moderate in all regions.

157 **GAMMA 3 • ELEKTRA**  
ADDS: WBLM, WKDF, WAAF, WCCC. **HOTS:** WLIR, KSJO. **MEDIUMS:** WRNW, KNCN, WOUR, WMMS, KLOL, KSHE, WYFE, KOME, KZEW, WYSP, WBAB, WLWQ, KSFX. **PREFERRED TRACKS:** Gone, Moving, Third. **SALES:** Fair initial response in all regions except South.

39 **GENESIS • ABACAB • ATLANTIC**  
ADDS: None. **HOTS:** KSJO, WRNW, WCOZ, WOUR, WLIR, WMMS, KLOL, WAAF, WYSP, WNEW. **MEDIUMS:** KSFX, KMET, WBLM, KMG, WCCC, KEZY, KSHE, KOME, WABX, WLWQ. **PREFERRED TRACKS:** Title, Reply, Dark. **SALES:** Moderate to fair in all regions; weakest in West.

— **GLASS MOON • GROWING IN THE DARK • RADIO RECORDS/ATLANTIC**  
ADDS: KOME. **HOTS:** None. **MEDIUMS:** WSHE, KEZY, WMMS, KZAM, WPLR, WAAF, KZEW, WLWQ, WKDF, KNX. **PREFERRED TRACKS:** Carousel, Take, Political. **SALES:** Weak in all regions.

LP Chart Position

4 **THE GO-GO's • BEAUTY AND THE BEAT • I.R.S./A&M**  
ADDS: WKDF, WYSP, WSHE. **HOTS:** KSFX, KNCN, WLIR, WMMS, KZEW, WNEW, WBAB, KROQ, KNAC, WHFS, KMET. **MEDIUMS:** WCOZ, KLOL, KOME, WPLR, WAAF. **PREFERRED TRACKS:** Beat, Lips, This Town. **SALES:** Good in all regions.

34 **SAMMY HAGAR • STANDING HAMPTON • GEFLEN**  
ADDS: None. **HOTS:** KSFX, KMET, WBLM, KSJO, KMG, WLWQ, WBAB, WGRQ, WNEW, WCCC, KNCN, WCOZ, WKLS, WSHE, WLIR, WMMS, KLOL, KSHE, WYFE, KOME, WPLR, WAAF, KZEW, WYSP. **MEDIUMS:** WKDF. **PREFERRED TRACKS:** I'll Fall, Piece, One. **SALES:** Moderate to fair in all regions.

1 **THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA**  
ADDS: None. **HOTS:** KSFX, KMET, WBLM, KSJO, WKDF, KMG, WLWQ, KROQ, WBAB, WGRQ, WNEW, WYSP, WABX, KZEW, WRNW, WCCC, KNCN, WCOZ, WKLS, WOUR, WSHE, KEZY, WLIR, WMMS, KLOL, KSHE, WYFE, WPLR, WAAF. **MEDIUMS:** KOME. **PREFERRED TRACKS:** Centerfold, Title. **SALES:** Good in all regions.

169 **JOHNNY & THE DISTRACTIONS • LET IT ROCK • A&M**  
ADDS: WSHE. **HOTS:** WAAF. **MEDIUMS:** WOUR, WMMS, KLOL, WYFE, KZAM, WPLR, KZEW, WYSP, WNEW, WGRQ, WBLM, KSFX. **PREFERRED TRACKS:** Shoulder, Now, Desire. **SALES:** Moderate in West; weak in others.

103 **LE ROUX • LAST SAFE PLACE • RCA**  
ADDS: WGRQ. **HOTS:** WBLM, KNX, KSJO, KEZY, WMMS, KLOL, KSHE, KZEW, WYSP. **MEDIUMS:** KSFX, KMET, WKDF, KMG, WLWQ, WGRQ, KNCN, WKLS, WOUR, WLIR, WPLR, WAAF, WNEW, WBAB. **PREFERRED TRACKS:** Addicted, Boys. **SALES:** Fair in East and South; weak in others.

84 **HUEY LEWIS & THE NEWS • PICTURE THIS • CHRYSALIS**  
ADDS: WGRQ, WCCC. **HOTS:** KNX, WHFS, WKDF, WBAB, KEZY, WMMS, KLOL, KZEW. **MEDIUMS:** KSFX, KMET, KNAC, KMG, KROQ, WGRQ, WRNW, KNCN, WOUR, WLIR, KSHE, KOME, KZAM, WPLR, WAAF, WYSP. **PREFERRED TRACKS:** Do You, Tell Me, Working. **SALES:** Moderate to fair in all regions; strongest in West.

— **LOVERBOY**  
ADDS: None. **HOTS:** KSFX, KMET, WBLM, KMG, KROQ, WBAB, WGRQ, WNEW, WYSP, KZEW, WCCC, KNCN, WCOZ, WKLS, WOUR, WSHE, WLIR, WMMS, KLOL, KSHE, WYFE, KOME, WAAF. **MEDIUMS:** KSJO, WKDF, WLWQ, WRNW, WPLR. **PREFERRED TRACKS:** Working, Over, Jump. **SALES:** Good to moderate in all regions; strongest in West.

58 **NICK LOWE • NICK THE KNIFE • COLUMBIA**  
ADDS: KSFX, KMET. **HOTS:** WRNW, WOUR, WLIR, WMMS, KROQ, KNAC, WHFS. **MEDIUMS:** KEZY, WPLR, WBAB. **PREFERRED TRACKS:** Burning, Heart Hurts, Stick, Raining. **SALES:** Weak in West; moderate to fair in others.

12 **BOB & DOUG MCKENZIE • GREAT WHITE NORTH • MERCURY/POLYGRAM**  
ADDS: None. **HOTS:** WSHE, W. 1S, KSHE, KZEW, WYSP, WBAB, SHS. **MEDIUMS:** WRNW, KNCN, WLIR, WAAF, WABX, WBLM, KMET. **PREFERRED TRACKS:** Take Off, Beerhunter, Donuts. **SALES:** Good in all regions.

19 **OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS**  
ADDS: None. **HOTS:** KMET, WBLM, KSJO, KNCN, WCOZ, WKLS, WSHE, WMMS, KLOL, WYFE, WAAF, WYSP, WGRQ. **MEDIUMS:** KSFX, KOME, WPLR, WBAB, KMG. **PREFERRED TRACKS:** Flying, Mountain. **SALES:** Moderate in all regions.

81 **ALDO NOVA • PORTRAIT/CBS**  
ADDS: None. **HOTS:** KMG, WLWQ, WGRQ, WCCC, WOUR, KEZY, WLIR, WMMS, KSHE, WPLR, WAAF, KZEW, WYSP. **MEDIUMS:** KSFX, KMET, WBLM, KROQ, WBAB, KNCN, WKLS, KLOL, WYFE, KOME. **PREFERRED TRACKS:** Fantasy, Fooling. **SALES:** Moderate to fair in all regions; weakest in South.

### # 1 MOST ACTIVE

LP Chart Position

6 **THE POLICE • GHOST IN THE MACHINE • A&M**  
ADDS: None. **HOTS:** KSFX, KMET, WHFS, KNAC, KMG, WLWQ, KROQ, WBAB, WGRQ, WNEW, WYSP, WAAF, WRNW, KNCN, WKLS, WOUR, WSHE, KEZY, WLIR, WMMS, KLOL, KSHE, WYFE, KOME, KZAM, WPLR. **MEDIUMS:** WBLM, KSJO, WABX, WCCC, WCOZ. **PREFERRED TRACKS:** Spirits, Every, Secret. **SALES:** Good to moderate in all regions.

56 **PRISM • SMALL CHANGE • CAPITOL**  
ADDS: None. **HOTS:** KSFX, WBLM, KMG, WLWQ, WBAB, WGRQ, WNEW, WYSP, KNCN, WKLS, WOUR, WSHE, KEZY, WMMS, KSHE, WAAF, KZEW. **MEDIUMS:** KMET, KSJO, WCCC, WCOZ, WLIR, KLOL, WYFE, WABX. **PREFERRED TRACKS:** Don't Let. **SALES:** Moderate to fair in all regions; weakest in South.

10 **QUARTERFLASH • GEFLEN**  
ADDS: None. **HOTS:** KMET, WKDF, KMG, WRNW, KNCN, WKLS, KEZY, WMMS, KOME, WPLR, WAAF, WABX, WNEW, WGRQ, WBAB. **MEDIUMS:** WBLM, KNX, KSJO, WLWQ, KLOL, WYFE. **PREFERRED TRACKS:** Harden, Fool. **SALES:** Moderate in all regions; weakest in South.

53 **BONNIE RAITT • GREEN LIGHT • WARNER BROS.**  
ADDS: WKDF. **HOTS:** WRNW, KEZY, KZEW, WBAB, WHFS, KNX. **MEDIUMS:** KNCN, WOUR, WLIR, WMMS, KZAM, WPLR, WNEW, KROQ. **PREFERRED TRACKS:** Open. **SALES:** Moderate to fair in all regions; strongest in West.

13 **THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC**  
ADDS: None. **HOTS:** WRNW, KEZY, WMMS, WABX, WNEW, KNAC, KMET. **MEDIUMS:** WCOZ, WOUR, KOME, KMG, KSJO, WBLM. **PREFERRED TRACKS:** Waiting, Start, Slave. **SALES:** Good to moderate in all regions.

165 **THIN LIZZY • RENEGADE • WARNER BROS.**  
ADDS: None. **HOTS:** KNCN. **MEDIUMS:** WSHE, WMMS, KLOL, WPLR, WAAF, KZEW, WYSP, WNEW, WGRQ, WBAB, WLWQ, KMG, KSFX. **PREFERRED TRACKS:** Hollywood, Leave, Angel. **SALES:** Weak in Midwest; fair in others.

116 **TOMMY TUTONE • TUTONE 2 • COLUMBIA**  
ADDS: WBLM, WMMS. **HOTS:** KMET, KNAC, KMG, WOUR, WLIR, KOME, WAAF, KZEW, WGRQ. **MEDIUMS:** KSFX, KSJO, KNCN, WKLS, KLOL, KSHE, KZAM, KROQ, WLWQ, KMG. **PREFERRED TRACKS:** Jenny, Man, Shadow. **SALES:** Moderate in West; fair in others.

136 **DWIGHT TWILLEY • SCUBA DIVERS • EMI AMERICA**  
ADDS: WSHE, KNCN. **HOTS:** WOUR, WMMS, WHFS. **MEDIUMS:** KSFX, WRNW, WLIR, KLOL, WPLR, WAAF, KZEW, KROQ, WLWQ, KMG, WKDF, KNAC. **PREFERRED TRACKS:** Somebody, I'm Back, Magic, Crying. **SALES:** Moderate to fair in all regions; strongest in West.

85 **UFO • MECHANIX • CHRYSALIS**  
ADDS: WNEW. **HOTS:** WMMS. **MEDIUMS:** KNCN, KSHE, WAAF, KZEW, WYSP, WBAB, WLWQ, KMET, KSFX. **PREFERRED TRACKS:** Back, Rain, Writer. **SALES:** Moderate to fair in all regions; strongest in Midwest.

### # 4 MOST ADDED

— **UTOPIA • SWING TO THE RIGHT • BEARVILLE**  
ADDS: WHFS, WBAB, WNEW, WMMS, WLIR, KEZY, WRNW. **HOTS:** None. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Lysistrata, Money, One World, Title. **SALES:** Just shipped.

144 **WRABIT • MCA**  
ADDS: None. **HOTS:** WMMS, KZEW, WYSP, KSJO. **MEDIUMS:** WKLS, KLOL, WAAF, WBAB, KMG, WBLM, KSFX. **PREFERRED TRACKS:** Anyway, Wrong. **SALES:** Fair in South and Midwest; weak in others.

# COUNTRY

## Country Radio Seminar Confronts Competition At 13th Annual Session

by Tom Roland

NASHVILLE — Some 578 registrants within the country radio field were on hand for the 13th annual Country Radio Seminar at the Opryland Hotel, where panelists throughout the two-day sessions seemed to indicate that although country is enjoying more acceptance than ever before, broadcasters should beware of competition from other formats and other mediums. Sixteen panels plus three keynote addresses and a rap session were offered to the attendees Feb. 26-27 in an attempt to strengthen the image of country radio as an industry.

"Competition," a panel mediated by Charlie Cook of KHJ/Los Angeles, featured panelists Ed Salamon of United Stations, Bob Elliott of Burkhart, Abrams & Assoc., and Jhan Hiber of Hiber & Hart. Salamon expanded on his previously expressed views that country radio competes with other adult-oriented mediums by noting the new range of ad mediums spurred on by the new technology, citing cable television as a threat and the future possibilities of portable wristwatch TVs.

Due in part to the growth of FM in the past decade, Salamon said that an increase in the number of stations has forced individual stations to settle for a smaller piece of the advertising budget and has created a dearth of talent at smaller market stations. Predictably, he offered the new satellite networks as a viable alternative to take advantage of radio's immediacy, stating that the satellites will survive by "doing what stations can't do for themselves." Though many cite radio's local effect as a necessity for productive programming, Salamon compared the advantages of satellite stations over locally programmed outlets to the popularity of Johnny Carson against local television talk shows. He also felt that the format left local stations with the opportunity to break away from the satellite signal for local programming.

Elliott noted that in reviewing Arbitron diaries, stations will find that they share 80% of their audience with adult/contemporary stations and only 10% with other country formats. He stressed that a station should not strive to be "all things to all people" and pointed out that the "off" button is still a station's biggest competition, citing a lack of variety as one of the biggest "tune-out factors."

Hiber said that the station should become aware of its listeners and their lifestyles — especially how they use their discretionary time.

Indeed, Dick Clark, in his opening keynote address, mentioned that country radio had won out in the short-run as it has become a "hot" format. But, comparing the immediate success of the format to the im-

mediate success of disco, he warned that programmers may need to find ways to slow the cooling process, reminding attendees of the quick death that the disco craze succumbed to.

### Research Discussed

Research became a major topic also at this year's seminar with an entire panel devoted solely to it, although the subject was referred to at length throughout other sessions. Hiber and Bill Moyes of the Research Group commented on "Programming Research," mostly outlining the pitfalls inherent in research.

Using catch phrases like "research doesn't win; strategy does" and "research gave us the Edsel; strategy gave us the Mustang," Moyes highlighted four major concerns in obtaining perceptual research designed to pinpoint the listeners' opinions of the radio station. Moyes cautioned that outside firms should have an understanding of radio before they are accepted to handle a research project. He also warned about overbuying and emphasized the importance of knowing how to apply the data once a research firm has tabulated it.

Hiber touched on behavior research in the form of Arbitron and the Burch system. While comparing the methodology of the two, Hiber felt it is worthwhile for program directors to examine the actual diaries for an APB book by visiting the service's headquarters in Maryland, saying that the book contains only 25% of the information that can be used effectively by a good program director and sales staff.

According to seminar officials, 40-50% of the registrants for the seminar were first-time attendees, one of which was John Marks, music director at WSAI/Cincinnati, who felt that his overview and understanding of the business and the people involved in it had been greatly enhanced. "It was very positive for the country music industry," he commented, "and for me individually because I got a chance to meet a lot of industry professionals and exchange a lot of ideas with my peers. The only drawback that I saw with the seminar was that so many times I saw the satellite networks, in addition to doing their informative lecture, used it as a forum to sell their products or services. I didn't feel that that was in the best of tastes on their part; I thought that they should have dealt with that business in the exhibitor suites or whatever. However, everything else I thought was positive — meeting the people, learning some new concepts and ideas, just trying to better the industry — I thought it was a very positive experience and I was glad to be a part of it."

John Brejot, music director at WKHK/New York, had equally laudatory

(continued on page 26)



**CMA AND GOVERNOR FIGHT HOME TAPING** — Representatives of the Country Music Assn. (CMA) met in February with Tennessee Governor Lamar Alexander to enlist his aid in gaining support for the current Senate and House bills that deal with the fight against home taping. Pictured are (l-r): Rick Blackburn, CMA board chairman; Jo Walker-Meador, executive director, CMA; Alexander; and CMA board members Brenda Lee and Buddy Killen.

## Alabama Tops List Of Nominees For ACM's 17th Annual 'Hat' Awards

LOS ANGELES — RCA recording group Alabama led the way with five nominations as the Academy of Country Music (ACM) released its final ballots for the 17th annual "Hat" Awards, set for April 29 at Knott's Berry Farm in Buena Park, Calif. MCA recording group the Oak Ridge Boys followed Alabama with four nominations, with MCA's Barbara Mandrell, Columbia's Rosanne Cash and Warner/Viva's David Frizzell & Shelly West garnering three apiece.

Alabama's hot year in 1981 was reflected by nominations in the Entertainer of the Year and Top Vocal Group categories, as well as bids for Song of the Year with "Feels So Right" and "Love In The First Degree," and Album of the Year with "Feels So Right."

The Oaks joined Alabama in the running for Entertainer of the Year — along with Mandrell, Dolly Parton and Kenny Rogers — and Top Vocal Group, with additional nominations coming for "Fancy Free" for Album of the Year and "Elvira" for Single of the Year.

Mandrell, in addition to her nomination for Entertainer of the Year, is also in the running for Top Female Vocalist and Single Record of the Year for "I Was Country (When Country Wasn't Cool)." Cash will compete with Mandrell in the Top Female Vocalist category — along with Lacy J.

### For The Record

In the Feb. 27 issue of *Cash Box*, Deano Day, winner in the Large Market Disc Jockey category of the Programmers Choice Awards, was incorrectly identified as a DJ at WDGY/Minneapolis. Day actually broadcasts from WCXI/Detroit.

Dalton, Emmylou Harris and Sylvia — and in the Single Record of the Year and Album of the Year categories for her "Seven Year Ache." Frizzell & West will compete in the Top Vocal Duet category, as well as Single Record of the Year and Song of the Year with "You're The Reason God Made Oklahoma."

The five final nominees in each category were voted on by members from a list of 10 selections in each category from the ACM nominations selection committee with the approval of the board of directors. Write-in nominations were possible in all categories on the initial ballot, except in the "Tex Ritter Award" for country motion picture of the year, where the selection committee only found four films to qualify.

Other awards to be presented this year include radio station of the year, disc jockey of the year, country night club of the year, awards which are determined by polls of

(continued on page 34)

## Shorty Lavender Dies

NASHVILLE — Music industry veteran Grover (Shorty) Lavender died of cancer at Parkview Hospital here March 1. Lavender, 49, had been involved in the music business for 28 years, most recently as head of his Shorty Lavender Talent Agency, booking such artists as George Jones and Hank Williams, Jr., among others. He was voted the National Assn. of Talent Directors (NATD) Man of the Year in October 1981.

Lavender is survived by his wife, Barbara, and sons Bob, Grover and Thomas. Funeral services were held March 4. Dan Wojcik will assume leadership of Lavender's talent agency.



**COUNTRY RADIO SEMINAR HIGHLIGHTS** — Boasting the largest registration in its 13-year history — topping at 578 — this year's Country Radio Seminar proved once again to be a valuable educational tool for the country radio industry. Drawing upon knowledgeable representatives from a variety of fields relevant to radio, the three-day seminar, held at



Opryland Hotel in Nashville, delved deeply into the concerns of today's country radio broadcaster. Pictured are (l-r): keynote speaker Dick Clark; panelists Chuck Cackel, KUGN; Kim Pyle WTQR-FM and Ed O'Connor, WZZK-FM during the Greatest Sales Ideas of the Year panel; and Epic artist Ricky Skaggs during the New Faces Show.



# COUNTRY

## TOP 75 ALBUMS

	Weeks On Chart	3/6	Chart
1	FEELS SO RIGHT	ALABAMA (RCA AHL 1-3930)	1 51
2	STILL THE SAME OLE ME	GEORGE JONES (Epic FE-37106)	9 15
3	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC2 37542)	3 25
4	SOUTHERN COMFORT	CONWAY TWITTY (Elektra E1-60005)	4 7
5	BIG CITY	MERLE HAGGARD (Epic FE 37593)	5 19
6	FINALLY!	T.G. SHEPPARD (Warner/Curb BSK 3600)	6 7
7	ESPECIALLY FOR YOU	DON WILLIAMS (MCA-5210)	8 34
8	BOBBIE SUE	OAK RIDGE BOYS (MCA 5294)	10 4
9	HOLLYWOOD, TENNESSEE	CRYSTAL GAYLE (Columbia FC 37438)	14 25
10	FANCY FREE	OAK RIDGE BOYS (MCA-5209)	2 40
11	GREATEST HITS	OAK RIDGE BOYS (MCA-5150)	19 30
12	CIMARRON	EMMYLOU HARRIS (Warner Bros. BSK 3603)	12 12
13	STEP BY STEP	EDDIE RABBITT (Elektra 5E-532)	13 29
14	THE PRESSURE IS ON	HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	7 27
15	JUICE	JUICE NEWTON (Capitol ST 12136)	15 52
16	FEELIN' RIGHT	RAZZY BAILEY (RCA AHL1-4228)	17 4
17	THE DAVID FRIZZELL AND SHELLY WEST ALBUM	(Warner Bros./Viva BSK 3643)	18 6
18	THERE'S NO GETTIN' OVER ME	RONNIE MILSAP (RCA AHL 1-4060)	16 28
19	BET YOUR HEART ON ME	JOHNNY LEE (Full Moon/Asylum 5E-541)	24 21
20	BLACK ON BLACK	WAYLON JENNINGS (RCA AHL 1-4247)	30 2
21	KENNY ROGERS GREATEST HITS	KENNY ROGERS (Liberty LOO 1072)	21 72
22	MY HOME'S IN ALABAMA	ALABAMA (RCA AHL 1-3644)	23 88
23	GREATEST HITS	JIM REEVES & PATSY CLINE (RCA AHL1-4127)	11 15
24	WAITIN' FOR THE SUN TO SHINE	RICKY SKAGGS (Epic FE 37193)	31 13
25	SEVEN YEAR ACHIE	ROSANNE CASH (Columbia JC-36965)	26 51
26	SHARE YOUR LOVE	KENNY ROGERS (Liberty LOO-1108)	20 45
27	NOT GUILTY	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	27 22
28	LIVE	BARBARA MANDRELL (MCA-5243)	28 28
29	STRAIT COUNTRY	GEORGE STRAIT (MCA-5248)	38 22
30	ME AND MY R.C.	LOUISE MANDRELL and R.C. BANNON (RCA AHL 1-4059)	33 4
31	I AM WHAT I AM	GEORGE JONES (Epic FE 36586)	25 16
32	GREATEST HITS	RONNIE MILSAP (RCA AHL 1-3722)	32 69
33	DESPERATE DREAMS	EDDY RAVEN (Elektra 5E-545)	41 19
34	I LIE	LORETTA LYNN (MCA 5293)	35 3
35	YOU DON'T KNOW ME	MICKEY GILLEY (Epic FE-37416)	22 38
36	GOOD TIME LOVIN' MAN	RONNIE McDOWELL (Epic FE 37399)	36 30
37	FIRE & SMOKE	EARL THOMAS CONLEY (RCA AHL1-4135)	37 14
38	WITH LOVE	JOHN CONLEE (MCA-5213)	29 33
39	MR. T	CONWAY TWITTY (MCA-5204)	34 26
40	I JUST CAME HOME TO COUNT THE MEMORIES	JOHN ANDERSON (Warner Bros. BSK 3599)	40 17
41	MOUNTAIN MUSIC	ALABAMA (RCA AHL1-4229)	— 1
42	GREATEST HITS	ANNE MURRAY (Capitol SO-12110)	46 75
43	GREATEST HITS	CHARLEY PRIDE (RCA AHL 1-4151)	43 20
44	LOVIN' HER WAS EASIER	TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	44 21
45	GREATEST HITS	WAYLON JENNINGS (RCA AHL 1-3378)	45 150
46	KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1	NASHVILLE RHYTHM SECTION (Koala KOA 15001)	47 17
47	SURROUND ME WITH LOVE	CHARLY McCLAIN (Epic FE-37108)	50 42
48	TOWN & COUNTRY	RAY PRICE (Dimension DL 5003)	52 26
49	KING OF THE ROAD	BOXCAR WILLIE (Main Street SN73000)	48 15
50	SLEEPING WITH YOUR MEMORY	JANIE FRICKE (Columbia FC 37535)	39 6
51	ONE TO ONE	ED BRUCE (MCA-5188)	62 14
52	HONEYBUCKLE ROSE	ORIGINAL SOUNDTRACK (Columbia S2 36752)	54 2
53	WHERE DO YOU GO WHEN YOU DREAM	ANNE MURRAY (Capitol SOO-12144)	53 8
54	MIDNIGHT CRAZY	MAC DAVIS (Casablanca/PolyGram NBLP 7257)	42 21
55	KIERAN KANE	(Elektra E1-60004)	— 1
56	HEART TO HEART	REBA McENTIRE (Mercury/PolyGram SRM-1-6003)	56 13
57	URBAN CHIPMUNK	THE CHIPMUNKS (RCA AFL-1-4027)	63 38
58	GIVIN' HERSELF AWAY	GAIL DAVIES (Warner Bros. BSK 3636)	— 1
59	ROUGH RIDER	DAVID ALLAN COE (Columbia FC 37736)	— 1
60	THE VERY BEST OF MEL TILLIS	MEL TILLIS (MCA-3274)	55 16
61	FRAGILE — HANDLE WITH CARE	CRISTY LANE (Liberty LT-51112)	60 21
62	YEARS AGO	STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	59 25
63	ROWDY	HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	58 52
64	LOOKIN' FOR LOVE	JOHNNY LEE (Full Moon/Asylum 6E-309)	64 5
65	ASK ANY WOMAN	CON HUNLEY (Warner Bros. BSK 3617)	68 14
66	HURRICANE	LEON EVERETTE (RCA AHL1-4152)	49 14
67	TAKIN' IT EASY	LACY J. DALTON (Columbia FC 37327)	67 32
68	HORIZON	EDDIE RABBITT (Elektra 6E-276)	70 26
69	RODNEY CROWELL	(Warner Bros. BSK 3587)	51 22
70	RODEO ROMEO	MOE BANDY (Columbia FC 37568)	73 16
71	SOME DAYS ARE DIAMONDS	JOHN DENVER (RCA AFL 1-4055)	71 32
72	I LOVED 'EM ALL	T.G. SHEPPARD (Warner/Curb BSK-3528)	75 9
73	I'M COUNTRYFIED	MEL McDANIEL (Capitol ST-12116)	57 53
74	STARDUST	WILLIE NELSON (Columbia JC 35305)	74 193
75	MEL & NANCY	MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	61 17

## THE COUNTRY COLUMN

**BUT, WHERE'S THE PARKING LOT?** — We must admit that when we first learned that the Country Radio Seminar was to be held at the Opryland Hotel this year, our first thought was great, no problem with parking. Little did we know that Opryland was engaged in digging up its mammoth parking lot to make room for more buildings, and parking was actually somewhere in the ozone. Then, once you parked and found the proper building that housed the meetings (which was an art in itself since different suites were so spread out throughout the several buildings), it was almost impossible to determine just where you should be. But, be that as it may, once you did determine just where everything was located, the seminar was great. It was informative, educational and will certainly benefit those who attended — which is just what a seminar should be. Certainly, one of the highlights of the seminar was, as expected, the New Faces show — particularly Kieran Kane, Ricky Skaggs, George Strait and Rodney Crowell. Also the United Stations suite following the New Faces show was packed, with hosts Dick Clark and Ed Salamon greeting such visitors as Skaggs, Crowell, Rosanne Cash — who made her first public appearance since the birth of her daughter some five weeks ago — Strait, Jim Ed Brown, Jack Grayson, Donna Hazard, Billy Walker and the Tennessee Express. We should also note that Nashville's own Gonzo Theater (an act along the lines of the former Not Ready For Prime Time Players) put together a hilarious presentation for the CMA — their interpretation of the 1983 Country Radio Seminar, which, according to the troupe, will feature such tasty tidbits as Red-neck Rapping. Sure to be a joy for all. We sort of picked on the Opryland Hotel earlier, but in its defense we should add that everything ran very smoothly, the meeting rooms were exceptionally large and accommodated the well over 570 registrants. The employees were always friendly and helpful in giving directions from one building to the other, and then back to the parking lot.



**ME AND MY RC** — RCA artists Louise Mandrell (l) and RC Bannon took to the telephones during a Press Day held in Nashville recently. The two artists were able to spend some time talking to disc jockeys — which Bannon used to be — via telephone.

**CLAUCH AND BILL CANTRELL** — Producer Jim Foglesong was in with MCA artists the Thrasher Brothers. Jim Williamson engineered the sessions . . . Producer Ed Penney was in with Churchill artist Jerry Dycke.

**ALABAMA NEWS** — It seems like Alabama has spent as much time in court the past few months as on the road. This time, the group has won an injunction preventing Al Cartee from releasing some tapes recorded at his studio in 1975. The group claims the tapes were merely demo sessions and if released would damage its current reputation, while Cartee says he has the right to package and release the recordings under the album title, "Alabama — Pride of Dixie." We recently learned that the SSS Corp. purchased some of the tapes and had plans to release an album under the title "Alabama — Wild Country." Since the ruling, however, SSS has shelved the idea for now. When you're hot . . .

**... YOU'RE HOT** — "Mountain Music," the group's third album for RCA, shipped gold last week, according to Dave Wheeler, director of national country sales for RCA, who noted that orders for the album are already over 500,000. Currently, Alabama's second album for the label, "Feels So Right," is #1 on the Cash Box Country Album chart, a position it has held for 28 weeks. The album was certified platinum in the fall of 1981, and by the end of the year, sales for the album had climbed past the 2 million mark. The group's first album, "My Home's In Alabama," was certified gold in June 1981. The group is currently on a tour of major markets and will be featured on the Salem Country Gold Tour '82, sponsored by the R.J. Reynolds Co. This tour will see the group on 16 dates — six in April, six in August and four in November.

**YOU SAW IT HERE FIRST** — There certainly wasn't the bravado that has accompanied other grand re-openings, but the Exit/In did rather quietly reopen its doors last week. Name act of the week was David Frizzell & Shelly West, who appeared in a benefit for the Nashville chapter of NARAS.

**COLUMBIA STUDIOS TO CLOSE** — Effective June 30, Columbia Studios A&B in Nashville will cease to operate, according to studio manager Norm Anderson. The 20-year-old operation will close because of a "business decision." And according to Cal Roberts, a CBS vice president in New York, the building that now houses the studios will be turned into office space for CBS, Nashville. Equipment will most likely be used in other CBS studio facilities in New York and around the world. The New York facility will not be affected by the decision to close the Nashville studio. Please note, the Nashville studio will continue business as usual until June 30.

**MAMMOTH CONCERT** — The Oak Ridge Boys are no strangers to setting trends and breaking records. Here's the latest: at a recent appearance at the Houston Livestock and Rodeo Show, the group broke the all-time attendance record of any night for a musical event, with 46,840 people attending the concert. That's the largest crowd the group has ever drawn on its own. And, if you take a look at the Cash Box Country Album chart, you'll find that the Oaks have three albums in the Top 15; "Bobbie Sue" at #8 bullet; "Fancy Free" at #10 and "Greatest Hits" at #11 bullet.

**CONDOLENCES** — Cash Box would like to extend its condolences to the family and friends of Shorty Lavender, a real talent of a man who passed away March 1 after a long bout with cancer. Lavender was a legend in the business and will be greatly missed by all those who knew him.

jennifer bohler

# CASH BOX TOP 100 COUNTRY

March 13, 1982

		Weeks On 3/6 Chart			Weeks On 3/6 Chart			Weeks On 3/6 Chart
<b>1</b>	<b>BLUE MOON WITH HEARTACHE</b> ROSANNE CASH (Columbia 18-02659)	3	<b>2</b>	<b>DO ME WITH LOVE</b> JANIE FRICKE (Columbia 18-02644)	2	<b>3</b>	<b>MOUNTAIN OF LOVE</b> CHARLEY PRIDE (RCA PB-13024)	1
<b>4</b>	<b>BOBBIE SUE</b> OAK RIDGE BOYS (MCA-51231)	5	<b>5</b>	<b>SHE LEFT LOVE ALL OVER ME</b> RAZZY BAILEY (RCA PB-13007)	6	<b>6</b>	<b>BIG CITY</b> MERLE HAGGARD (Epic 14-02686)	7
<b>7</b>	<b>THE VERY BEST IS YOU</b> CHARLY McCLAIN (Epic 14-02656)	8	<b>8</b>	<b>THE CLOWN</b> CONWAY TWITTY (Elektra E-47302)	9	<b>9</b>	<b>IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)</b> THE KENDALLS (Mercury/PolyGram 76131)	10
<b>10</b>	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY (Capitol P-A-5083)	12	<b>11</b>	<b>YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD</b> ED BRUCE (MCA-51210)	4	<b>12</b>	<b>TENNESSEE ROSE</b> EMMYLOU HARRIS (Warner Bros. WBS 49892)	13
<b>13</b>	<b>SAME OLE ME</b> GEORGE JONES (Epic 14-02696)	15	<b>14</b>	<b>THROUGH THE YEARS</b> KENNY ROGERS (Liberty P-A-1444)	17	<b>15</b>	<b>MIS'RY RIVER</b> TERRI GIBBS (MCA-51225)	16
<b>16</b>	<b>A COUNTRY BOY CAN SURVIVE</b> HANK WILLIAMS, JR. (Elektra/Curb E-47257)	18	<b>17</b>	<b>BE THERE FOR ME BABY</b> JOHNNY LEE (Full Moon/Asylum E-47301)	19	<b>18</b>	<b>I LIE</b> LORETTA LYNN (MCA-51226)	22
<b>19</b>	<b>SWEET YESTERDAY</b> SYLVIA (RCA PB-13020)	25	<b>20</b>	<b>NO RELIEF IN SIGHT</b> CON HUNLEY (Warner Bros. WBS 49887)	21	<b>21</b>	<b>IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)</b> GEORGE STRAIT (MCA-51228)	23
<b>22</b>	<b>CRYING MY HEART OUT OVER YOU</b> RICKY SKAGGS (Epic 14-02692)	27	<b>23</b>	<b>ANOTHER HONKY-TONK NIGHT ON BROADWAY</b> DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)	26	<b>24</b>	<b>WHEN A MAN LOVES A WOMAN</b> JACK GRAYSON (Koala KOS 340)	24
<b>25</b>	<b>IN LIKE WITH EACH OTHER</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)	31	<b>26</b>	<b>AFTER THE LOVE SLIPS AWAY</b> EARL THOMAS CONLEY (RCA PB-13053)	30	<b>27</b>	<b>LIES ON YOUR LIPS</b> CRISTY LANE (Liberty P-A-1443)	28
<b>28</b>	<b>NEW CUT ROAD</b> BOBBY BARE (Columbia 18-02690)	32	<b>29</b>	<b>SINGLE WOMEN</b> DOLLY PARTON (RCA PB-13057)	34	<b>30</b>	<b>'ROUND THE CLOCK LOVIN'</b> GAIL DAVIES (Warner Bros. WBS50004)	35
<b>31</b>	<b>BUSTED</b> JOHN CONLEE (MCA-52008)	40	<b>32</b>	<b>IT'LL BE HER</b> TOMPALL & THE GLASERS (Elektra E-47405)	36	<b>33</b>	<b>DON'T EVER LEAVE ME AGAIN</b> VERN GOSDIN (AMI 1302)	33
<b>34</b>	<b>FROM LEVIS TO CALVIN KLEIN JEANS</b> BRENDA LEE (MCA-51230)	37	<b>35</b>	<b>YOU NEVER GAVE UP ON ME</b> CRYSTAL GAYLE (Columbia 18-02718)	39	<b>36</b>	<b>A LITTLE BIT CRAZY</b> EDDY RAVEN (Elektra E-47413)	41
<b>37</b>	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA-PB-13019)	49	<b>38</b>	<b>DON'T LOOK BACK</b> GARY MORRIS (Warner Bros. WBS 50017)	44	<b>39</b>	<b>NATURAL LOVE</b> PETULA CLARK (Scotti Bros. ZS5 02676)	43
<b>40</b>	<b>VICTIM OR FOOL</b> RODNEY CROWELL (Warner Bros. WBS 50008)	45	<b>41</b>	<b>EVERYBODY MAKES MISTAKES</b> LACY J. DALTON (Columbia 18-02637)	14	<b>42</b>	<b>YOU'RE NOT EASY TO FORGET</b> DOTTIE WEST (Liberty P-B-1451)	53
<b>43</b>	<b>SHINE</b> WAYLON JENNINGS (RCA PB12367)	11	<b>44</b>	<b>WRITTEN DOWN IN MY HEART</b> RAY STEVENS (RCA PB-13038)	47	<b>45</b>	<b>DON'T COME KNOCKIN'</b> CINDY HURT (Churchill CR 94000)	48
<b>46</b>	<b>SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)</b> GENE WATSON (MCA-52009)	57	<b>47</b>	<b>SOMEDAY SOON</b> MOE BANDY (Columbia 18-02735)	58	<b>48</b>	<b>TOOK IT LIKE A MAN CRIED LIKE A BABY</b> CEDAR CREEK (Moon Shine MS 3003)	54
<b>49</b>	<b>(YOU SURE KNOW YOUR WAY) AROUND MY HEART</b> LOUISE MANDRELL (RCA-PB-13039)	56	<b>50</b>	<b>TIL SOMETHING BETTER COMES ALONG</b> R.C. BANNON (RCA PB-13029)	50	<b>51</b>	<b>IT'S A LONG WAY TO DAYTONA</b> MEL TILLIS (Elektra E-47412)	59
<b>52</b>	<b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia 18-02741)	68	<b>53</b>	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON (Warner Bros. WBS 49860)	20	<b>54</b>	<b>HONKY TONK TONIGHT</b> DAVID HEAVENER (Brent D.H. 1019)	55
<b>55</b>	<b>KANSAS CITY LIGHTS</b> STEVE WARINER (RCA PB-13072)	69	<b>56</b>	<b>AND THEN SOME</b> BOBBY SMITH (Liberty P-B-1452)	62	<b>57</b>	<b>LUCY AND THE STRANGER</b> BOBBY GOLDSBORO (Curb ZS5 02726)	63
<b>58</b>	<b>I'VE JUST SEEN A FACE</b> CALAMITY JANE (Columbia 18-02715)	67	<b>59</b>	<b>BORN WITH THE BLUES</b> JOHNNY RODRIGUEZ (Epic 14-02638)	61	<b>60</b>	<b>I FEEL IT WITH YOU</b> KIERAN KANE (Elektra E-47415)	78
<b>61</b>	<b>LOVE TAKE IT EASY ON ME</b> LA COSTA TUCKER (Elektra E-47414)	71	<b>62</b>	<b>I'D LOVE YOU TO WANT ME</b> NARVEL FELTS (Lobo 111)	68	<b>63</b>	<b>INNOCENT LIES</b> SONNY JAMES (Dimension DS-1026)	29
<b>64</b>	<b>BUT IT'S CHEATING</b> THE FAMILY BROWN (RCA PB-13015)	38	<b>65</b>	<b>GUILTY EYES</b> BANDANA (Warner Bros. WBS 49872)	42	<b>66</b>	<b>RUNNING ON LOVE</b> DON KING (Epic 14-02674)	46
<b>67</b>	<b>BANDERA, TEXAS</b> SOLID GOLD BAND (NSD 121)	73	<b>68</b>	<b>SEMI DIESEL BLUES</b> SUPER GRIT COWBOY BAND (Hoodswamp HS 8004)	74	<b>69</b>	<b>ONLY ONE YOU</b> T.G. SHEPPARD (Warner/Curb WBS 49858)	51
<b>70</b>	<b>EVERYBODY LOVES A WINNER</b> DICKY LEE (Mercury 76129)	52	<b>71</b>	<b>HOLDIN' ON</b> JESSI COLTER (Capitol P-A-5073)	77	<b>72</b>	<b>THERE GOES MY EVERYTHING</b> ELVIS PRESLEY (RCA PB-13058)	79
<b>73</b>	<b>BEST OF FRIENDS</b> THE THRASHER BROTHERS (MCA-51227)	60	<b>74</b>	<b>LOVE IS</b> ALLEN TRIPP (Nashville Records NR 1001)	80	<b>75</b>	<b>COULD IT BE LOVE</b> JENNIFER WARNES (Arista 0611)	75
<b>76</b>	<b>MOANIN' THE BLUES</b> KENNY DALE (Funderburg F 5001)	82	<b>77</b>	<b>ONLY YOU (AND YOU ALONE)</b> REBA McENTIRE (Mercury 57062)	64	<b>78</b>	<b>DIAMOND IN THE ROUGH</b> KAREN TAYLOR (Mesa M1111)	84
<b>79</b>	<b>JUST TO SATISFY YOU</b> WAYLON & WILLIE (RCA PB-13073)	—	<b>80</b>	<b>YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)</b> THE STATLER BROS. (Mercury 76142)	—	<b>81</b>	<b>TRAVELIN' MAN</b> JACKY WARD (Asylum E-47424)	—
<b>82</b>	<b>HOLED UP IN SOME HONKY TONK</b> JOE SUN (Elektra E-47417)	—	<b>83</b>	<b>IN LOVE WITH LOVING YOU</b> KEITH STEGALL (EMI America P-B-8107)	87	<b>84</b>	<b>DIVORCEE</b> DON HAYES (Adamas AD-101)	88
<b>85</b>	<b>PAIN IN MY PAST</b> THE ROVERS (Cleveland Int'l. 14-02728)	92	<b>86</b>	<b>THE BITTER WINDS OF TIME</b> RONNIE HUGHES (Axbar AX 6009)	93	<b>87</b>	<b>SAFE AND WARM</b> MAGGIE SWANK (Super Productions S.P. 675)	95
<b>88</b>	<b>I NEVER KNEW THE DEVIL'S EYES WERE BLUE</b> TERRY GREGORY (Handshake WS9 02736)	—	<b>89</b>	<b>KEY LARGO</b> BERTIE HIGGINS (Kat Family WS9 02524)	—	<b>90</b>	<b>PRETENDING FOOL</b> MICHAEL BALLEW (Liberty P-A-1447)	91
<b>91</b>	<b>BAD NEWS</b> BOXCAR WILIE (Main Street B951)	—	<b>92</b>	<b>MOONLIGHT ROBBERY</b> JOHN T. DOUGLAS (Meridian MR 1002)	96	<b>93</b>	<b>A WOMAN LIKE YOU</b> MONTANA SKYLINE (Snow SNW2022)	94
<b>94</b>	<b>SOMEBODY BUY THIS COWGIRL A BEER</b> TANYA TUCKER (MCA 52017)	—	<b>95</b>	<b>I'D RATHER LIE AWAKE WITH YOU</b> ANNE MARIE AND COMPANY (L.S. 186)	89	<b>96</b>	<b>THE FLAME</b> RITA REMINGTON (Plantation PL 207)	—
<b>97</b>	<b>I'LL MISS YOU</b> STELLA PARTON (TownHouse P-B-1056)	—	<b>98</b>	<b>MADE IN THE U.S.A.</b> THE FOUR GUYS (J&B JB 1001)	—	<b>99</b>	<b>NOW I LAY ME DOWN TO CHEAT</b> DAVID ALLEN COE (Columbia 18-02678)	65
<b>100</b>	<b>THE CUBE</b> BOB JENKINS & 3 YEAR OLD DAUGHTER MANDY (Liberty P-A-1448)	70						

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

A Country Boy (Bocephus — BMI)	16	Everybody Makes Mistakes (Algee Music — BMI)	41	Love Take It Easy (Combine — BMI)	61	Somebody Buy (Pesco — BMI)	94
A Little Bit Crazy (Milene — ASCAP)	36	From Levis To (Tree — BMI/Cross Keys — ASCAP)	34	Lucy And The Stranger (House of Gold — BMI)	57	Someday Soon (W.B. — ASCAP)	47
A Woman Like (Rattlesnake Skyline — BMI)	93	Guiltly Eyes (New Albany — BMI/Hoosier — ASCAP)	65	Made In The USA (Baby Chick/Vogue (Welk) — BMI)	98	Speak Softly (Booth and Watson — BMI)	46
After The Love (Blue Moon (adm. by April) Easy Listening — ASCAP)	26	Holdin' On (Waylon Jennings — BMI)	71	Mis'try River (Chiplin — ASCAP)	15	Sweet Yesterday (Tom Collins — BMI)	46
Always On (Screen Gems-EMI/Rose Bridge — BMI)	52	Holed Up In (Tree — BMI/Golden Opportunity — SESAC/G.I.D. — ASCAP)	82	Moanin' The Blues (Publicare — ASCAP)	76	Tennessee Rose (Warner-Tamerlane/Babbling Brooks — BMI/Drunk Monkey — ASCAP)	19
And Then Some (House of Gold/Chinnichap adm. in U.S. by Cannada By Careers — BMI)	56	Honky Tonk Tonight (I.S.P.D. — ASCAP)	54	Moonlight Robbery (Ariel — ASCAP)	92	The Bitter Winds (Axe Handle — ASCAP)	86
Another Honky-Tonk (Peso/Wallet — BMI)	23	I Feel It (Cross Keys/Litton — ASCAP)	60	Mountain Music (Maypop (Division of Wildcountry) — BMI)	37	The Clown (Mammoth Spring/Rose Bridge — BMI)	8
Another Sleepless Night (Chappell — ASCAP)	10	I Just (Contemetion — SESAC)	53	Mountain Of (Morris (adm. by Unichappell) — BMI)	3	The Cube (Robchris — BMI)	100
Bad News (Acuff/Rose — BMI)	91	I Lie (Coal Miners — BMI)	18	Natural Love (Flowering Stone — ASCAP/Holy Moley — BMI)	39	The Flame (Tree — BMI)	96
Bandera, Texas (Keithlee/Trail of Tears — BMI)	67	I Never Knew (Easy Listening — ASCAP/Galleon — ASCAP)	88	New Cut Road (World Song — ASCAP)	28	The Very Best (Aoudad — ASCAP/Ibex — BMI)	7
Be There (Chappell/Intersong — ASCAP)	17	I'd Love You (Famous — ASCAP)	62	No Relief (Chappell — ASCAP)	20	There Goes (Elvis Presley/Acuff-Rose/Husky — BMI)	72
Best Of Friends (Duchess (MCA) — BMI)	73	I'd Rather Lie (Cristy Lane — ASCAP)	95	Now I (Fame — BMI/Rick Hall — ASCAP)	99	Through The Years (Peso/Swanee BRAVO! — BMI)	14
Big City (Shade Tree — BMI)	6	If You're Thinking (Jack and Bill/Welk ASCAP)	21	Now I Lay Me Down To Cheat (Columbia 18-02678)	65	Til Something Better (Warner Tamerlane/Sweet Harmony — BMI)	50
Blue Moon (Hotwire/Atlantic — BMI)	1	If You're (Hall-Clement c/o Welk Music — BMI)	9	Only One You (Cross Keys — ASCAP/Tree — BMI)	69	Took It Like (Chappell — ASCAP/Tri-Chappell — SESAC)	48
Bobbie Sue (House of Gold — BMI/Bobby Goldsboro — ASCAP)	4	I'll Miss You (My Mama's — BMI)	97	Pain In My Past (ATV/Screen Gems-EMI — BMI)	85	Travelin' Man (4 Star — BMI)	81
Born With The Blues (Hallnote — BMI)	59	In Like With Each Other (Larry Gatlin — BMI)	25	Pretending Fool (Black Mtn Road/Worthmore — BMI)	90	Victim Or Fool (Coolwell/Granite — ASCAP)	40
But It's Cheating (Terrace — ASCAP)	64	In Love With (April/Blackwood — ASCAP/BMI)	83	'Round The Clock (Chappell — ASCAP/Tri-Chappell — SESAC)	30	When A Man Loves (Cotillion/Quinzy — BMI)	24
Busted (Tree — BMI)	31	Innocent Lies (Marson — BMI)	63	Running On Love (Blackwood — BMI)	66	Written Down (Grand Avenue — ASCAP)	44
Could It Be Love (Gee Sharp — BMI)	75	It'll Be Her (Baron/Hat Band — BMI)	32	Safe And Warm (Sir Dale — ASCAP)	87	You Never Gave (Michael O'Connor — BMI)	35
Could It Be Love (Gee Sharp — BMI)	75	It's A Long Way (Mel Tillis — BMI)	51	Same Ole Me (Silverline — BMI)	13	You Sure Know (Bibo c/o Welk Group/Chappell Company — ASCAP)	49
Crying My Heart (Cedarwood — BMI)	22	I've Just Seen (Maclen — BMI)	58	Semi Diesel Blues (Boll Weevil — BMI)	68	You'll Be Back (Bibo c/o Welk Group/Sunflower Country — ASCAP/BMI)	80
Diamond In The Rough (Bil-Kar — SESAC)	78	Just To Satisfy (Irving — BMI/Parody — BMI)	79	She Left Love (House of Gold — BMI)	5	You're Not Easy (ATV/Mann and Weil/Braintree/Snow — BMI)	42
Divorcee (Chappell — ASCAP)	84	Kansas City Lights (Tom Collins — BMI)	55	Shine (Waylon Jennings — BMI)	43	You're The Best Break (Bibo/Vogue (Welk Music) — ASCAP/BMI)	11
Do Me With (Jack & Bill c/o Welk Music — ASCAP)	2	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI)	89	Single Women (Least Loved/Velvet Apple — BMI)	29		
Don't Come Knockin' (Cedarwood — BMI)	45	Lies On Your Lips (Cristy Lane/New Albany — BMI)	27				
Don't Ever Leave Me Again (Blue Lake — BMI)	33	Love Is (I.S.P.D. — ASCAP)	74				
Don't Look Back (Gary Morris/WB Music — ASCAP/Warner-Tamerlane — BMI)	38						
Everybody Loves (Hall-Clement c/o Welk — BMI)	70						

⚡ = Exceptionally heavy radio activity this week

💰 = Exceptionally heavy sales activity this week



# COUNTRY

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS

**MIKE CAMPBELL** (Columbia 18-02810)  
**Just To Get To Your Love** (2:43) (Duchess Music Corp. — MCA — BMI) (M. Campbell) (Producer: J. Crutchfield)

Two should be the magic number for singer/songwriter Mike Campbell — it appears that his second release for Columbia has all the ingredients for success. It's got a snappy beat, a memorable melody that aches to be hummed along with and the lyrics to match. Jukebox operators should watch this one too.



### HITS OUT OF THE BOX

**MICKEY GILLEY** (Epic 14-02774)  
**Tears Of The Lonely** (Bibo Music c/o Welk Group — ASCAP) (W. Holyfield) (Producer: J.E. Norman)

**THE STATLER BROTHERS** (Mercury 76142)  
**You'll Be Back (Every Night In My Dreams)** (2:36) (Bibo Music Pub. c/o Welk Music Group/Sunflower County Songs Inc. — ASCAP/BMI) (W. Holyfield, J. Russell) (Producer: J. Kennedy)

**LEON EVERETTE** (RCA PB-13079)  
**Just Give Me What You Think Is Fair** (3:05) (Window Music — BMI) (R. Gosdin, V.L. Haywood, J. Twill) (Producers: R. Dean, L. Everette)

**THE BELLAMY BROTHERS** (Elektra E-47431)  
**For All The Wrong Reasons** (3:53) (Bellamy Bros. Music/Famous Music Corp. — ASCAP) (D. Bellamy) (Producers: D. Bellamy, H. Bellamy)

## FEATURE PICKS

**JOE STAMPLEY** (Epic 14-02791)  
**I'm Goin' Hurtin'** (2:02) (Baray Music, Inc./Mullet Music Corp. — BMI) (J. Dickens) (Producer: R. Baker)

**TAMMY WYNETTE** (Epic 14-02770)  
**Another Chance** (2:40) (First Lady Songs, Inc./Sylvia's Mothers Music Inc. — BMI) (B. Drawdy, J. Taylor, D. Knutson) (Producer: G. Richey)

**REX ALLEN, JR.** (Warner Bros. WBS50035)  
**Last Of The Silver Screen Cowboys** (3:21) (Peso Music — BMI) (M. Brown, S. Dorff, S. Garrett) (Producer: S. Garrett)

**JEANNIE C. RILEY** (MCA MCA-52018)  
**I Don't Have To Die To Get Into Heaven** (3:18) (Intersong Music, Inc./Satin Pony Music/Unichappell Music — ASCAP/BMI) (T. Daniels, G. Dobbins, T. Rocco) (Producer: E. Kilroy)

**KENNY EARL** (Lobo II)  
**Raindrops** (3:19) (Comrad Music — BMI) (D. Clark) (Producer: J. Morris)

**CLAY MAC** (Goldust GR-45-5101)  
**Don't Turn Out The Light** (2:47) (Jack Music — BMI) (B. McDill) (Producer: not listed)

**MARTY PARKER** (Mystery Train MT 1002)  
**If That's What Makes You Crazy** (3:25) (LoPine Music — BMI) (M. Parker) (Producer: J. Molette)

## ALBUM REVIEWS



**FROM THE HEART** — Terry Gregory — Handshake FW 37907  
 — Producer: Mark Sherrill — List: 8.98

Her commendable and exciting performance on the recent New Faces show, coupled with the tremendous reaction her new single, "I Never Knew The Devil's Eyes Were Blue," is getting, should be just what it takes to send Terry Gregory's career skyrocketing. The simple truth of the matter is she has a wonderful voice and does an excellent job on this album's worth of country/pop tunes. Definitely a "New Face To Watch."



## People keep coming back to the Statler Brothers.

The current Statler Brothers album, "Years Ago," keeps bringing them back for more. And each single keeps hitting higher and higher. Now "You'll Be Back (Every Night In My Dreams)" is here. And out of the box, it looks like the biggest hit, yet.

**"You'll Be Back (Every Night In My Dreams)"**<sup>76142</sup>

The new Statler Brothers hit from "Years Ago."<sup>SRM-1-6002</sup>



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# COUNTRY RADIO

## MOST ADDED COUNTRY SINGLES

- 1 MOUNTAIN MUSIC — ALABAMA — RCA — 25 ADDS
- 2 ALWAYS ON MY MIND — WILLIE NELSON — COLUMBIA — 25 ADDS
- 3 JUST TO SATISFY YOU — WAYLON & WILLIE — RCA — 25 ADDS
- 4 YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) — STATLER BROTHERS — 20 ADDS
- 5 TRAVELIN' MAN — JACKY WARD — ASYLUM — 20 ADDS

## MOST ACTIVE COUNTRY SINGLES

- 1 BUSTED — JOHN CONLEE — MCA — 48 REPORTS
- 2 YOU NEVER GAVE UP ON ME — CRYSTAL GAYLE — COLUMBIA — 45 REPORTS
- 3 SINGLE WOMEN — DOLLY PARTON — RCA — 42 REPORTS
- 4 ANOTHER HONKY TONK NIGHT ON BROADWAY — DAVID FRIZZELL & SHELLY WEST — WARNER/VIVA — 42 REPORTS
- 5 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) — GEORGE STRAIT — MCA — 40 REPORTS

## Radio Seminar Addresses Issues

(continued from page 22)

comments, though he was by no means a newcomer to the event. "I thought the quality of the seminar was excellent this year," Brejot remarked. "It's got to be hard to make it different every year, but I got a lot out of it this year from the panels and the motivation seminar by Fred Pryor. I also thought it was good that they had (WNBC's Don) Imus and Dick Clark, who aren't necessarily associated with country music, to give a more broad overview of radio in general. It was smoother than it had been the year before, and the execution was real good."

According to agenda committee chairman Bob English of WUBE/Cincinnati, one of the major goals of this year's agenda committee was to become more involved with small market stations than in previous years. Tim Wilson, who won the 1980 CMA disc jockey of the year award for small markets at WAXX/Eau Claire, Wisc., agreed that the seminar could have been productive for small market outlets, although it didn't necessarily stem from an effort to direct the discussions toward them.

"To a great extent," he noted, "it dealt with the problems of major markets, but a lot of it is pretty universal; it all gets back to doing the right thing for your situation and knowing what your market is, which is really applicable for small, medium and large. Some of it did deal specifically with large market stations, but, on the other hand, things such as the earlybird session on the agribusiness have mostly small markets involved heavily in that. I think there was indeed something for everybody."

### Cultivating Talent

Of particular interest to Wilson was the panel on "Career Development — Yours & Theirs." "One of the major problems small market stations have is hanging onto the good talent," he observed. "They'll develop a good talent so that he really shapes up into a good jock or air talent and they lose him to something bigger. The problem will always be there, but you could read into that session possibly how to keep your good people a little bit longer than many stations realize."

"If nothing else," he added, "it's a good refresher course and a good motivator. I attend the NAB seminars, too, and this, in my opinion, is much superior. It's more overall how to be a good station, not just necessarily a good country station."

Registration for the 1982 seminar, the first to be held in the Opryland complex, was up more than 26% over last year's final total. As mentioned by Biff Collie on numerous occasions from the platform, the seminar had taken on more of a business-like approach from past gatherings, and the abilities of programmers had created a situation where more than half of the attendees were #1 in their markets during some period of the broadcast day. At the initial

seminar, only one attendee could make that boast.

### Other Panels

Other panel sessions included "Myths of the 'Country Life Style'" in which Rob Balon, of Robert E. Balon & Assoc., effectively demonstrated that the country listener cannot be stereotyped into any specific categories. They don't necessarily drink beer, eat chili and barbeque, play pool, and wear boots and a 10-gallon hat. In fact, they may jog, or play golf or racquetball.

According to Balon, there are a few isolated areas in which the stereotyped image of the country listener is a reality, but that is the exception rather than the rule. He repeated that few country listeners actually lead the country life and that country itself is not a lifestyle. Rather, people listen to country stations simply because they like country music. In shooting down the stereotypes, he indicated that more students are becoming country listeners, and, in contrast to previous conceptions, more housewives and professionals are giving the genre a shot.

### Why People Listen

According to Balon, research indicates that the most common reasons people are listening to country are fourfold and that they match exactly to the most common reasons given for listening to rock 'n' roll in the '50s: 1) the simplicity of the music; 2) it deals with reality; 3) the characters and situations portrayed in country songs can be identified readily to the listener; and 4) it talks about love.

Further sessions included "Computers For All Applications," "FCC & EEO," "Selling Country Radio For Results In Good Times And Bad," "People Management & Motivation," "Building It & Building On It (100 Ways to Create and Maintain a Winner)," "Advertising & Promotion," "The Greatest Sales Ideas Of The Year" and the perennially controversial "Radio, Records & Trades." For the first time, "The Radio Doctor," a question-and-answer session with a select panel, was presented to provide answers to specific problems individual stations met with in their particular market.

For the first year, 20 exhibitor suites were allowed within the hotel to acquaint stations with further options to consider. Of special interest was a presentation made by the CMA before the Feb. 26 lunch by Louise Mandrell, featuring a humorous skit on country radio by Nashville's Gonzo Theater.

Besides the New Faces show Feb. 27, registrants were also able to meet some of country's performers at an artist/attendee reception Feb. 25. Among the artists to make themselves available to the radio personnel were Ronnie Milsap, Leon Everette, Cynthia Clawson, Cindy Hurt, Alabama, Marie Osmond, Louise Mandrell and R.C. Bannon.

## THE COUNTRY MIKE

**GROSBY, MORRIS TO ARB ADVISORY COUNCIL** — After final balloting in December's Arbitron Radio Advisory Council election, **Alfred G. Grosby, KRAK/Sacramento**, and **Lee Morris, WSOC-FM/Charlotte**, won country seats. Grosby will represent markets up to the 50 years old and below demographic, and Morris will represent country markets in the 50+ category. Grosby and Morris will join four other newly elected members, plus six incumbent members when the council holds its first 1982 meeting during the National Assn. of Broadcasters (NAB) Convention in April. Composed of 12 members, the Arbitron Radio Advisory Council represents the gamut of formats and market sizes, with members elected by station's clients to express their concerns and opinions to Arbitron. Other broadcasters elected to the board include: **George Green, KABC/Los Angeles**, representing news/talk stations and serving as council chairman; **Stephen Trivers, WQLR/Kalamazoo**, representing beautiful music stations, 51+; and council vice chairman **W. Cody Anderson, WDAS/Philadelphia**, representing black stations; and **Gerald S. Blum, WQXI-AM&FM/Atlanta**, representing contemporary stations.



Bill Pyne

**PERSONALITY PROFILE** — While earning a communications degree from Ohio University, **Bill Pyne** received his first on-the-air experience with country-formatted **WOUB/Athens, Ohio**, in 1971. In 1973, after graduation, Pyne moved to Middleport, Ohio and **WMPO**. With the AM having an A/C flavor, Pyne was hired as program director to make the FM band into a country winner. Although he was very successful in the market, he took a two year hiatus from the air waves and moved to Point Pleasant, W. Va., where he sold automobiles for approximately two years. Having radio in his blood, however, Pyne returned to the radio scene with **WHIS**, an A/C formatted station in Bluefield, W. Va., where he handled the middays. In 1979, Pyne was hired away by well-respected Top 40 programmer **John Lander** at **WLCT/Tampa, St. Petersburg**. When Lander made a move to the West Coast in that same year, Pyne headed crosstown to **WQYK-FM**, where program director **Joe Patrick** hired him for the 7:00 to midnight slot. In March of 1980, Pyne took over the middays and was elevated to the position of music director.

**MOONEY BROADCASTING TO PURCHASE US 107?** — Mooney Broadcasting Co. is currently negotiating with Nashville-based country outlet **US 107-FM (WUSW)** to purchase the financially floundering 100,000-watt station. Mooney Broadcasting recently sold its Top 40 outlet, **WMAK-FM**, to Phoenix Broadcasting, owner of B/C-formatted, **WVOL/Nashville**, thus leaving the company without a Nashville FM band. Speculation is that Mooney will purchase the 100,000 watt FMR and switch it to a more familiar A/C or Top 40 station, relieving the Nashville area of an overabundance of country-formatted stations.

**IN THE NEWS** — **Jack Davis**, general manager of **WVOJ/Jacksonville**, has announced that the country station will become a CBS affiliate, effective March 1. With the addition of **Dan Scanlan**, newly appointed news director, plus an emphasis on a strong local news team, the network will become "a major part of WVOJ's news commitment." CBS will provide hourly reports, special bulletins, sports coverage, and special features. Assistant news director **Laura Wilcox** will aid Scanlan in WVOJ's new news presentation. **KLIF/KPLX** newsman **David Coursey** has been awarded the prestigious School Bell Award for the best radio series, according to **Bob Baker**, president of the Classroom Teachers of Dallas. The School Bell Awards are given annually by the Texas State Teacher's Assn. to honor excellence in reporting on the state's educational system. Coursey won the award based on the merit of his offering, "DISD: Turning the Schools Around." Coursey has also been honored by the Press Club of Dallas and the Texas Associated Press Broadcasters for his coverage of the Dallas school system.

**KTOM POSITION AVAILABLE** — **KTOM/Salinas, Calif.** operations manager **Marc Hahn** is looking for an experienced jock for current and future openings. Send tape and resume to: **KTOM, P.O. Box 81380, Salinas, Calif. 93912**. The telephone number is (408) 422-7484. **CONGRATULATIONS** — To **Jeanie Perkins** of **WPLO/Atlanta** for being named "Employee of the Month" of the country powerhouse. Perkins received a \$100 savings bond for her efforts.

**SEMINAR SAYS IT ALL** — From the keynote address by **Dick Clark** to the last "humorous" jibe delivered by CBS Songs' **Charley Monk** at the New Faces show, the Country Radio Seminar proved to be bigger and better than ever. It was a pleasure seeing familiar faces as well as meeting new ones. Special thanks to the Agenda Committee once again.

Country Mike

## PROGRAMMERS PICKS

<b>Duke Hamilton</b>	<b>WUBE/Cincinnati</b>	<b>Kansas City Lights</b> — Steve Wariner — RCA
<b>Bill Manders</b>	<b>WTOD/Toledo</b>	<b>You'll Be Back (Every Night In My Dreams)</b> — Statler Brothers — Mercury
<b>John Brejot</b>	<b>WKHK/New York</b>	<b>Mountain Music</b> — Alabama — RCA
<b>Dale Elchor</b>	<b>KWMT/Fort Dodge</b>	<b>You'll Be Back (Every Night In My Dreams)</b> — Statler Brothers — Mercury
<b>Rick Stewart</b>	<b>KRAK/Sacramento</b>	<b>Just To Satisfy You</b> — Waylon & Willie — RCA
<b>Paula Hooper</b>	<b>WMC/Memphis</b>	<b>Tears Of The Lonely</b> — Mickey Gilley — Epic
<b>Janet Fort</b>	<b>WSM/Nashville</b>	<b>The Arms Of A Stranger</b> — Tennessee Express — RCA
<b>Brady McGraw</b>	<b>WQQT/Savannah</b>	<b>Pain In My Past</b> — Rovers — Cleveland International
<b>Tony Kidd</b>	<b>WZZK/Birmingham</b>	<b>Mountain Music</b> — Alabama — RCA
<b>Glen Garrett</b>	<b>WCOS/Columbia</b>	<b>You'll Be Back (Every Night In My Dreams)</b> — Statler Brothers — Mercury
<b>Al Hamilton</b>	<b>KEBC/Oklahoma City</b>	<b>Mountain Music</b> — Alabama — RCA

# GOSPEL

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	3/6 Chart
1 HIGHER PLANE AL GREEN (Myrrh MSB 6674)	1	16
2 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656)	4	13
3 GO SHIRLEY CAESAR (Myrrh MSB 6665)	3	19
4 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	5	23
5 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	2	45
6 LOOK TO JESUS PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042)	8	7
7 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	6	25
8 HE'LL GIVE YOU PEACE IN THE MIDST OF THE STORM O'NEAL TWINS (Savoy 14619)	10	2
9 SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373)	9	29
10 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	7	57
11 BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	12	4
12 LORD, I NEED A MIRACLE RIGHT NOW SOLOMON BURKE (Savoy SL 14660)	—	1
13 STANDING TALL STEELE FAMILY (Savoy SL 14650)	—	1
14 JAMES CLEVELAND WITH THE METRO MASS CHOIR (Savoy SGL 7067)	11	4
15 INTRODUCING THE WINANS (Light 5792)	15	29

### Inspirational

	Weeks On Chart	3/6 Chart
1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	1	29
2 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677)	3	9
3 UNFAILING LOVE EVIE TORNQUIST (Word WSB 8867)	4	13
4 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025)	5	9
5 PRIORITY IMPERIALS (Dayspring DST 4017)	7	55
6 I SAW THE LORD DALLAS HOLM (Greentree R 3723)	2	13
7 THE TRAVELER DON FRANCISCO (New Pax NP 33106)	6	21
8 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	14	5
9 JONI'S SONG JONI EARECKSON (Word WSB 8856)	9	19
10 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	10	65
11 AMY GRANT IN CONCERT (Myrrh MSB 6668)	8	39
12 COLLECTIONS KEITH GREEN (Sparrow SPR 1055)	11	15
13 NEW GAITHER VOCAL BAND (Dayspring DST 4024)	—	1
14 HOLM, SHEPPARD, JOHNSON (Greentree R 3583)	13	3
15 BUBBLING HINSONS (Calvary STAV 5178)	12	3



**A STELLAR GOSPEL LINE-UP** — Youth leaders, special speakers and performers and representatives of the gospel music industry from across the country met recently in Nashville for the Youth For Christ Mid-Winter Conference. During the gathering, three contemporary Christian artists — Benny Hester, Carman and Gary Chapman — were spotlighted in a special concert. Other gospel recording artists were also on hand for conference activities. Pictured prior to the concert are (l-r): Bob Bennett, Priority; Myrrh recording artist Hester; Priority artist Carman; Lamb and Lion artist Chapman; and Myrrh artist Russ Taff.

## Gospel Seminar Panelists Challenge Industry To Update Sales Methods

by Jennifer Bohler

NASHVILLE — "If ever there was a time to have both oars in the water, this is it." So stated Macey Lipman of Los Angeles-based Macey Lipman Marketing. He was addressing members of the Gospel Music Assn. (GMA) during the GMA-sponsored Gospel Music Seminar last week at the Opryland Hotel here in what proved to be an eye-opening session for many of the attendees. Lipman's attitude set the pace and tone for one of the most mass market-oriented gospel seminars yet, one that Word vice president of marketing and promotion Dan Johnson later described in quality as "beyond what was expected."

The panelists, specialists in their respective fields, were tapped specifically to embrace the nuts and bolts of infiltrating the "secular" field, from radio airplay to print and broadcast media to the retail level, and perhaps to provide a bit of a jolt to the gospel industry in that respect. With that in mind, Lipman told the trade point blank that it does have problems, but there is hope. He said that good marketing is the backbone of record sales, and the gospel industry needs to better its merchandising/marketing programs, thus eventually enhancing sales. The industry, he said, must adopt and practice good marketing techniques and fully cultivate and exploit a good relationship with the retail store.

He noted that gospel product sells more than classical and jazz, yet both those genres of music, in many cases, were more visible and have better displays in retail stores. This, he said, is one of the gospel industry's biggest problems. He suggested that in order to gain better displays within a store, it is necessary for a record company to be persistent and consistent and develop a good rapport with the retailer — introduce him to the music and solicit in-store play, accompanied with better visibility and displays.

### Area Of Growth

Lipman said there are three consumer groups, as he sees it: 1) the hard core non-buyer who "wouldn't be caught dead with gospel"; 2) the person who is already a fan and is a buyer of Christian music; and 3) the fence sitter, who may have an inclination for gospel music. The third consumer group is the market that can be counted on as the greatest growth sector, he said.

Adding that the "gospel music family" should work together to educate the retailer on the product and establish a good relationship, Lipman said knowing who and what the market is as far as gospel music is concerned is a key factor, and the only way to do that is through research. And one of

the most knowledgeable sources for that is the retailer.

"You need to put your time and energy where your conviction is, like the Country Music Assn. (CMA) had done," he said. "You must spread the word of the gospel — go out to the field and educate these people."

In much the same vein, Lynn Shults, vice president of the Capitol/EMI America/Liberty Nashville division, addressed the subject of secular airplay during another session. Dave Sholin of the *Gavin Report* was originally scheduled to address this topic, but was forced to cancel at the last minute. In a pinch hitter situation, Shults addressed the 50 or so members of the audience on the subject of secular airplay saying that the gospel industry is suffering from the "fear of the unknown" syndrome. Specifically, secular radio does not know what gospel is all about, and, like the retail sector referred to by Lipman, needs to be educated. He also said persistence in working radio stations and persuading them to play the product is a key element in success. Noting that in past years, a number of gospel-oriented songs have been successes at the secular radio level, specifically "One Day At A Time" by Cristy Lane and "You Light Up My Life" by Debby Boone, Shults said it can happen if record companies apply consistency in working with the secular radio stations.

Overall, the attendees of this year's seminar expressed satisfaction with the slate of panels and the panelists. However, it should be noted that actual attendance at most of the seminars was down. As the Benson Company's international director of marketing Mike Blines pointed out, past GMA seminars have been "shallow, fan-oriented seminars, while this year's was more industry-oriented, which resulted in fewer participants." He added that once the word got around about this year's success at tackling key industry topics, next year's attendance should pick up.

### Inspiring Sessions

Blines noted that the GMA made "one incredible giant step this year. The board and individuals did the industry a serious favor and benefit in steering the seminar in the direction it went," he said. Noting several highlights during the three-day event, Blines underscored Ed Liden's topic, Music Industry Advertising, and particularly his challenge to the industry to assume a higher level of professionalism and use of more professional talent.

"His speech really affected me," Blines said, "and as a direct result, I expect our radio spots to improve. It's hard to be satisfied with a level of mediocrity — I can't live with that now."

## Sandi Patti Named Artist Of Year At 13th Annual GMA Dove Awards

(continued from page 8)

A. Dorsey joined 11 other members in the Hall of Fame, while in the Deceased category, John T. Benson, Sr. was inducted. This year, for the first time in 10 years, there was also a special slate of inductees, which included Charles Gabriel, Haldor Lillenas, B.B. McKinney, Lowell Mason and John Newton.

The program featured several performers, including Phil Keaggy and Patti, whose performances evoked standing ovations. Awards were presented by five of gospel music's most prominent couples, including Laura Lee and Doug Oldham, Vestal and Howard Goodman, Cynthia Clawson and Ragan Courtney, Cheryl Prewitt and Terry Blackwood and Stormie and Michael Omartian. Pat Boone was also one of the presenters.

The complete list of awards and winners are as follows:

**Gospel Group of the Year:** The Imperials.  
**Gospel Song of the Year:** "We Shall Behold Him" — Dottie Rambo — John T. Benson Publishing (ASCAP).

**Male Vocalist of the Year:** Russ Taff.

**Female Vocalist of the Year:** Sandi Patti.

**Gospel Songwriter of the Year:** Dottie Rambo.

**Gospel Instrumentalist of the Year:** Dino Kartsonakis.

**Gospel Record Album Cover of the Year:** "Finest Hour" — Cynthia Clawson — Design: Bill Barnes; Photo: Matt Barnes, Pat Barnes.

**Contemporary Gospel Album of the**

**Year:** "Priority" — Imperials/Dayspring Records — Michael Omartian, Producer.

**Inspirational Gospel Album of the Year:** "Joni's Song" — Joni Eareckson/Word Records — Kurt Kaiser, producer.

**Gospel Album of the Year — Children's Music:** "Kids Under Construction" — Paragon Records — Bob MacKenzie and Ron Huff, producers.

**Gospel Album of the Year — Worship Music:** "Exhaltation" — Paragon Records — Ron Huff, producer.

**Gospel Album of the Year — Musicals:** "The Love Story" — New Dawn Records — Phil Brower, Don Wyrzten, producers.

**Gospel Album of the Year by a Secular Artist:** "Amazing Grace" — B.J. Thomas/Myrrh Records — Pete Drake, producer.

**Gospel Artist of the Year:** Sandi Patti.

**Traditional Gospel Album of the Year:** "One Step Closer" — Rex Nelon Singers/Cannan Records — Ken Harding, producer.

**Contemporary Gospel Album of the Year (Black):** "Walter Hawkins and Family Live" — Walter Hawkins Family/Light Records — Walter Hawkins, producer.

**Inspirational Gospel Album of the Year (Black):** "Edwin Hawkins Live" — Oakland Symphony Orchestra and Edwin Hawkins/Myrrh Records — Edwin Hawkins, Gil Askey producers.

**Traditional Gospel Album of the Year (Black):** "Go Shirley Caesar" — Myrrh Records — Tony Brown, Shirley Caesar, producers.

# INTERNATIONAL

## Rock Acts Top Nominees For Canadian Juno Awards

(continued from page 8)  
 (Quality); "Stars On 45," Stars On (Quality); "The Tide Is High," Blondie (Capitol).

**Female Vocalist:** Carroll Baker (RCA), Lisa Dal Bello (Capitol), Joni Mitchell (WEA), Anne Murray (Capitol), Carole Pope (CBS).

**Male Vocalist:** Bruce Cockburn (CBS), Burton Cummings (CBS), Gordon Lightfoot (WEA), Gino Vannelli (Capitol), Neil Young

## PRS To Press For Higher Fees From TV, Radio

LONDON — Starting the running in what promises to be a year of negotiations, Michael Freegard, chief executive of the Performing Rights Society (PRS), announced that the organization will press for increased license fees for independent television and radio, and possibly the BBC. "License fees paid by the broadcasters to the PRS for the use of music are too low," he said.

In addition, Freegard said, the PRS will also seek to persuade the government to revise the copyright law — with much activity centered on a lobbying effort to include a public relations film and coordinated moves with other organizations also pushing for copyright reform.

In the case of independent television, the PRS, according to Freegard, wants license fees increased to 1.5% of advertising receipts, up from the current rate of approximately 0.6%. Such a disparity currently exists, said Freegard, because during the previous negotiations, the projected income of the stations was significantly underestimated and the resulting lump sum payment came to only 0.6%.

Negotiations with independent radio, where there has been no formal agreement since 1978, will seek to redress license fees undervalued by up to 40%, said Freegard. Under the provisional agreement in effect since 1978, independent radio pays a sum based on a percentage of advertising revenue determined from the amount of protected music broadcast. Freegard maintains that PRS monitoring of independent stations shows that use of the society's members' music is underestimated by as much as 40%.

In the case of the BBC, with which the current PRS agreement expires March 31, the payments for the last 10 years have equalled two percent of its annual license income. However, indicative of the PRS mood to get a larger share of the industry's income, Freegard said, "The BBC's use of our members' material has increased both proportionately and in absolute terms."

(WEA).

**Composer:** Bill Henderson and Brian MacLeod, "My Girl (Gone, Gone)"; Jack Lavin, "Thirsty Ears"; Baron Longfellow, "Amour"; Carole Pope and Kevin Staples, "High School Confidential"; Mike Reno and Paul Dean, "Turn Me Loose".

**Group:** Loverboy, Rush, April Wine, Prism (Capitol), The Rovers (Attic).

**Country Female Vocalist:** Carroll Baker, Anne Murray, Marie Bottrell (Pickwick), Iris Larratt (Acclaim), Laura Vinson (Royalty).

**Country Male Vocalist:** Wilf Carter (RCA), Terry Carisse (Pickwick), Ronnie Hawkins (Quality), Harold MacIntyre (Burco), Lee Marlow (RCA).

**Country Group:** Family Brown (RCA), Showdown (RCA/Damon), The Good Brothers (Solid Gold), The Mercey Brothers (Pickwick), The Rovers.

**Most Promising Female Vocalist:** Salome Bey (Strong Entertainment), Terry Crawford (RCA), Rita Johns (JMR), Karen Silver (Quality), Shari Ulrich (A&M).

**Most Promising Male Vocalist:** Jim Brynes (PolyGram), B.B. Gabor (Anthem), Gary O (Capitol), Peter Pringle (A&M), Eddie Schwartz (A&M).

**Most Promising Group:** Goddo (Attic), Martha and The Muffins (PolyGram), Red Rider (Capitol), Saga (Maze), The Kings (WEA).

**Instrumental Artist(s):** Liona Boyd (CBS), Hagood Hardy (Attic), Frank Mills (Capitol), Andre Gagnon (CBS), The Emeralds (Boot).

**Folk Artist(s):** Gordon Lightfoot, Bruce Cockburn, Joni Mitchell, The Rovers, Valdy (A&M).

**Comedy Album:** "The Great White North," Bob & Doug McKenzie; "Charlie Faruharon's Bible Stories," Don Harron (Tapestry); "An Evening With Stephen Leacock," John Stark (Tapestry); "It's Not The Heat . . . It's The Humility," Ted Woloshyn (Boot).

**Producer:** Paul Dean and Bruce Fairbairn, "Working For The Weekend" and "It's Over," Loverboy; Kerry Crawford and Jon Goldsmith, "Take Off," Bob & Doug McKenzie; Fred Mollin, "Only The Lucky" and "Lodi," Ronnie Hawkins; Eddie Schwartz and Dave Tyson, "Tonight" and "All Our Tomorrows," Eddie Schwartz; Ian Thomas, "Hold On" and "Stringing A Line," Ian Thomas (Anthem).

**Recording Engineer:** Keith Stein, "When It's Over" and "It's Your Life," Loverboy; Paul Northfield, "Tom Sawyer" and "Red Barchetta," Rush; Hayward Parrott, "Plaisir D'Amour" and "Prelude To Romance," Frank Mills; Gary Gray, "Attitude" and "For Those Who Think Young," Rough Trade; David Greene, "Battlescar" and "Blue River . . . Shine," Max Webster (Anthem).

## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — **Jose Luis Gil**, topper of Spanish Hispavox label, came to Buenos Aires for talks with the ATC people regarding the 1982 releases on his company. Last year, both companies sponsored a new talent contest, which resulted in the inking of several artists.

The SRO performances of chanteuse **Mercedes Sosa** at the Opera Theatre have been the news of the month, since she returned by Buenos Aires after a long time and successful appearances in Brazil and Europe. The performances have been managed by local impresario **Daniel Grinbank**, who recently handled the **Menudo** tour and is emerging as a top rank name in the field. Sosa records for PolyGram and her latest album is selling briskly.

Spanish lark **Jeannette** born in England but living in Madrid, is expected here in a few days. She is coming from Bolivia as part of a Latin American tour, and the RCA people have been promoting her visit.

EMI is re-opening its offices after two weeks of holidays. The company decided recently to close its recording studios, since they required a strong investment to be up-dated and the cost of operating them was higher than the current market price for studio hours. However, EMI will continue working with the lacquer machine and the technical reconstruction of old recordings.

CBS is adding a new artist to its successful "Historia de un Idolo" series, which started with **Los Panchos** and is currently in the charts. The second name is local artist **Sandro** and, once again, there will be two albums in the medium-price bracket covering the best recordings of his career. The March releases feature also local recordings in the "Serie Joven," also in the medium price range and devoted to the teen audience.

**Los Panchos**, the kiddie group that topped the sales in Argentina during the past two years, is back again in the country to shoot a new movie. The first flick will be shown in Mexico in a few weeks, and there are other two productions made in Spain.

miguel smirnoff

### Italy

**MILAN** — The major record companies in Italy announced a rise in the prices to the dealer of records and tapes, effective Feb. 1. The new prices are up 10% for the singles and 13% for the LPs.

To celebrate the 25th anniversary of the departure of **Arturo Toscanini**, RCA announced 13 new albums by the great Maestro, to be published through 1982. Among the recordings are the complete edition of Beethoven symphonies and Verdi's "Messa da Requiem."

The Italian Assn. of Musical Instruments Importers and Wholesale Distributors (DISMA) was born in Milan. President of the association is **Roberto Furcht**, vice president **Antonio Monzino Jr.**

**Roberto Dane**, head of CCRC label, announced the signing of a distribution agreement with Dischi Ricordi. The company was previously distributed by CGD-MM.

marlo de luigi

### Japan

**TOKYO** — According to the Japan Phonograph Record Assn. (JPRA) president **Takami Shobochi**, the total sales of records in Japan have shown a big drop in comparison with both the prior month and the same month of the previous year in both volume and value. The volume of records produced in January of this year reached to 12.6 million copies, 13% and 12% down from the previous month and the same month of the prior year, respectively. On the other hand, the value of it was 11.3 billion yen (\$49.2 million), 30% and 11% down, respectively, from the prior month and the same month of the previous year.

kozo otsuka

### United Kingdom

**LONDON** — Scurrilous rumors department: Despite rumors that have made the press both sides of the Atlantic Ocean, there is absolutely no truth in stories about the break-up of **Public Image Ltd.** Guitarist and synthesizer player **Kelth Levine** refuted all of the claims being made about the band (except that he is currently in London). PIL is, in fact, about to record an album and single and is held up not only by financial negotiations, but more importantly, by the unavailability of various new synthesizer technologies. Claims have also been made the PIL has already made recordings that had to be scrapped. This is also untrue, as are the claims that the band left Warner Bros. owing \$60,000. Levine claims that the group's relationship with Warner Bros. was always unhappy, but no one lost sixty grand. As soon as the necessary equipment becomes available, PIL will be recording in either New York or San Francisco.

Rumor number two concerns **Orchestral Manoeuvres In The Dark** which is also not splitting up. This story is a result of the announcement by **Andy McClusky** that, following OMD's commitments in Europe and the USA, there would follow a lengthy sabbatical for members to radically rethink their approach to their music and live performances. McClusky never intended to imply that he would no longer be working with the other co-founder of OMD, **Paul Humphrys**.

True rumor department: After five years, **The Skids** split as **Richard Jobson** moved into a more theatrical career.

paul bridge

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Boby, No Me Extranés** — Graciela — RCA
- 2 **Ana, Yo No Soy Tu Principe . . .** — Silvestre — Music Hall
- 3 **Que Idea** — Pino D'Angio — Microfon
- 4 **Menta Y Limon** — Roque Narvaja — Discosa/Interdisc
- 5 **Gloca Jouer** — Laser — RCA
- 6 **Por Que Tu** — Hernaldo — PolyGram
- 7 **Yo Soy La Chica** — Ruben Carlo — Microfon
- 8 **En Ruta De Nuevo** — Barrabas — Discosa/Interdisc
- 9 **Ensename A Morir** — Daniel Lezica — RCA
- 10 **Relna De Corazones** — Julie Newton — CBS

#### TOP TEN LPs

- 1 **17 Top Hits** — various artists — PolyGram
- 2 **La Historia De Un Idolo** — Los Panchos — CBS
- 3 **Innamorati** — various artists — Interdisc
- 4 **Mix One** — Malvaho — Music Hall
- 5 **Star Show Golden** — various artists — Interdisc
- 6 **Greatest Hits** — Queen — EMI
- 7 **Hooked On Classics** — various artists — Interdisc
- 8 **Dame La Mano Y Vamos Ya** — Cuarteto Zupay — PolyGram
- 9 **Frente A Frente** — Humperdinck/Jones — ATC/PolyGram
- 10 **Marla Elena Walsh** — Maria Elena Walsh — ATC/K-tei — Prensario

### Italy

#### TOP TEN 45s

- 1 **Storie Di Tutti I Giorni** — Riccardo Fogli — CGD/Paradiso
- 2 **Felicità** — Al Bano e Romina Power — Baby
- 3 **Reality** — Richard Sanderson — Delta
- 4 **Il Ballo Del Qua Qua** — Romina Power — Baby
- 5 **5 O'Clock In The Morning** — Village People — CGD/Vip
- 6 **Ska Chou Chou** — Claudio Cecchetto — Fonit Cetra/Hitmania
- 7 **Solo Grazie** — Giuseppe Cionfoll — RCA
- 8 **Sharazan** — Al Bano e Romina Power — Baby
- 9 **Arthur's Theme** — Christopher Cross — Warner Bros.
- 10 **Soll** — Drupi — Fonit Cetra

#### Top Ten LPs

- 1 **Il Tempo Delle Mefe** — soundtrack — Delta
- 2 **30x60** — various artists — CGD
- 3 **Artide Antartide** — Renato Zero — RCA/Zerolandia
- 4 **Tutto Sanremo** — various artists — EMI
- 5 **. . . E Penso A Te** — Ricchi e Poveri — Baby
- 6 **Singolo** — Miguel Bose — CBS
- 7 **Buona Fortuna** — Pooch — CGD
- 8 **La Serenissima** — Rondo Veneziano — Baby
- 9 **Salome** — Mina — PDU
- 10 **La Voce Del Padrone** — Franco Battiato — EMI — Musica e Dischi

### Japan

#### TOP TEN 45s

- 1 **Akal Sweepee** — Selko Matsuda — CBS/Sony
- 2 **Kokoro No Iro** — Masatoshi Nakamura — Nippon Columbia
- 3 **Wedding Bell** — Sugar — For Life
- 4 **Jonetsu Neppu Serenade** — Masatoshi Kondo — RVC
- 5 **Yume No Tochu** — Takao Kisugi — Polydor
- 6 **Kimini Barbara To Yuukanji** — Toshihiko Tawara — CBS/Sony
- 7 **Saloruku To Kikanju** — Hiroko Yakushimaru — Polydor
- 8 **Koibitotachi No Caffeterrace** — Yoshie Kashiwabara — Nippon Phonogram
- 9 **Reljin** — Kenji Sawada — Polydor
- 10 **Suzume** — Kelko Masuda — Warner/Pioneer

#### TOP TEN LPs

- 1 **For You** — Tatsuro Yamashita — RVC
- 2 **Yume No Tochu** — Takao Kisugi — Polydor
- 3 **Yumemiru Koroo Sugitemo** — Junko Yagami — Disco
- 4 **Memorial** — Masatoshi Nakamura — Nippon Columbia
- 5 **Soft Wings** — Yasuko Agawa — Victor
- 6 **Over** — Of Course — Toshiba/EMI
- 7 **Nijiro No Tobira** — Olivia Newton-John — Toshiba/EMI
- 8 **Yoroshiku** — Greece — Nippon Columbia
- 9 **Kishotenketsu II** — Chiharu Matsuyama — News
- 10 **Tasogare No Kishi** — Chage & Asuka — Warner/Pioneer — Cash Box Japan

# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1	19	38	13
2	18	39	6
3	9	40	5
4	22	41	16
5	4	42	12
6	19	43	16
7	12	44	5
8	9	45	30
9	18	46	26
10	16	47	28
11	26	48	46
12	4	49	1
13	4	50	13
14	19	51	3
15	50	52	22
16	5	53	6
17	29	54	2
18	4	55	7
19	29	56	36
20	14	57	13
21	2	58	37
22	5	59	1
23	17	60	18
24	24	61	2
25	15	62	23
26	9	63	14
27	3	64	2
28	23	65	28
29	7	66	16
30	14	67	20
31	5	68	21
32	23	69	1
33	4	70	7
34	9	71	13
35	3	72	9
36	17	73	1
37	3	74	13
		75	26



**STRAIGHT LOVE** — Capitol recording artist Peabo Bryson recently did two sold-out nights at the Santa Monica Civic in support of his current LP, "I Am Love." Labelmate Sheree Brown opened the show for Bryson, performing material from her debut LP, "Straight Ahead." Pictured backstage following one of the shows are (l-r): artist/producer Johnny Bristol; Joni Sledge, member of recording group Sister Sledge; Bryson; and Brown.

## THE RHYTHM SECTION

**MUSIC MENU THAT ROCKS AND SWINGS** — When you're in the Marina del Rey area of Los Angeles, you may encounter a number of neighborhood dives, many of them featuring a guy doodling blues at a piano, wearing a yachting hat and Hawaiian shirt, with a three-day growth and a camel cigarette hanging from his jib. Some of them have blonde hair and interminable tans. But, if you go in to Hop Singh's, you're bound for some type of surprise. According to club owner **Rudy Onderwyzer**, who at one time was part-owner at Shelley's Manne Hole and proprietor of Redondo Beach's famous jazz bistro, The Lighthouse, Hop Singh's denies labeling and promotes variety. "If I had to sum up the booking philosophy for this room, it would be 'diversity,'" Onderwyzer told **Cash Box** during a recent visit there. "People who drive by and see the marquee will notice that nearly each night a group presenting a different kind of music is featured. We will not be identified as a jazz, rock or country club, just a center of entertainment." Indeed his bookings have varied, with acts such as **Kittyhawk**, the **Heath Brothers**, **James Cotton Band**, **Great Buildings**, **Swing Shift**, **Code Blue**, **Albert Collins**, **Osamu Kitajima** and a variety of local music and comedy talent gracing the Hop Singh's stage. Onderwyzer said that he realized such a booking attitude is subject to some rude marketing realities, but has developed a room that at once exudes the warm atmosphere of a neighborhood room, but is sophisticated and equally embraces sensibilities for the new wave, jazz or blues buff. Onderwyzer said that he won't know if his booking attitude is successful until the end of year ("after I add everything up and subtract the overhead"), but is presently certain that the several years of jazz bookings he did at the Lighthouse and Shelley's have prepared him for this experience. "I knew not to expect the record companies to come down here and begin buying showcase nights," Onderwyzer said. "Them days are dead, baby." But he said that there was a place for his type of venue, which can attract name talent of different kinds every night, "as long as it's quality, people can be interested."

**NABOB NEWS** — Communications attorney **James L. Winston** was recently named executive director of the National Assn. of Black Owned Broadcasters (NABOB). Most recently an assistant to Federal Communications Commissioner **Robert E. Lee**, Winston is based in Washington D.C. Winston told **Cash Box** that while it was difficult to set-up specific priorities among issues of importance to NABOB, there are a series of developments that the organization must react to. Winston said that the FCC is retrenching under the Reagan Administration and that one major area of concern was the fate of continued support by the FCC of programs that emphasize minority participation. He said one of the principal concerns was the FCC's processing of low power TV applications in such a way that minority broadcasters would be properly represented. He said a proposed plan whereby the FCC would select many of the late applications by lottery had been shelved and that no alternative plan had been developed. Meanwhile, many of the applications grow older. Another issue Winston said would be of prime concern to the NABOB is the current FCC freeze on processing applications for AM clear channel stations. He said that many of the applications are by minority broadcasters. Still another issue Winston said that NABOB must address is getting broadcasters to more substantially engage in the training of minorities in development of management and broadcast business skills, as well as creative jobs. "I plan to get NABOB more involved in a consistent lobbying campaign in Congress and at the FCC," explained Winston, who added that black broadcasters have unique problems requiring a more active presence in Washington D.C.

**GRAMMY PUSH** — It would seem as though the exposure **Quincy Jones** earned due to his record-tying five Grammy wins recently has rejuvenated sales of his "The Dude" album. After 50 weeks on the **Cash Box** Top 100 Pop Albums chart, the record has soared from #59 bullet to #29 bullet. On the **Cash Box** B/C charts, the album has jumped from #25 to #15 bullet. On the Jazz chart, "The Dude" has jammed from #14 to #4 bullet after 49 weeks on the chart.

**NEW LABEL** — Versepto Records was recently formed by **Otto Jackson**, who will head the label, and **Kim Jackson**, who will hold the post of general manager for the Panorama City-based label. R&B crooner **Clay Hammond** will debut on the label with the single "Women Are Human." An astounding discovery.

**SHORT CUTS** — Production work on **David Sanborn's** sixth Warner Bros. album, "As We Speak," was completed last week. At the control board were producer **Robert Margoueff** and engineer **Howard Siegel**. . . Reggaeists **Peter Tosh** and **Jimmy Cliff** will be booked in the U.S. by **Norby Walters** and Assoc. . . **Kevin Spencer**, lead singer for Solar group **Dynasty**, recently wed **Denise Washington** at Immanuel Presbyterian Church in Los Angeles. . . Columbia Records plans to re-release **Ramsey Lewis' "Sun Goddess"** LP in half-speed mastered form. And although **Earth, Wind & Fire's "Raise!"** LP is still selling strong, the label also plans to re-release it as a half-speed master.

michael martinez



# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- I'LL TRY SOMETHING NEW — A TASTE OF HONEY — CAPITOL**  
KSOL, KDAY, WZEN, KATZ, WSOK, WWDW, WYLD-FM, WRBD, WWIN, WOKB, WLUM, WAWA, WWRL, WDAS-FM, WTLC, WIGO, WHRK, WENZ, WZAK.
- FORGET ME NOTS — PATRICE RUSHEN — ELEKTRA**  
WATV, WPAL, KSOL, WGCI, KPRS, WWDW, WRBD, WWIN, WAWA, WBMX, WEDR, WGV, WIGO, WZAK
- MURPHY'S LAW — CHERI — VENTURE**  
WVVO, WENZ, WIGO, WTLC, WWRL, WBMX, WRBD, WDAS-FM, V103, WWDW, WZEN
- YOU GOT THE POWER — WAR — RCA**  
WDIA, WHRK, WWRL, WWIN, WAWA, WJLB, V103, WRKS, WATV, WYLD-FM
- LET YOUR MIND BE FREE — FERRARI — SUGAR HILL**  
WLOU, WDIA, WRBD, V103, WILD, WJMO, WPAL
- TASTE THE MUSIC — KLEER — ATLANTIC**  
WZAK, WENZ, WEDR, WRBD, V103, WSOK, WPAL, WDAS-FM
- LET IT WHIP — DAZZ BAND — MOTOWN**  
WGPR-FM, WAMO, KPRS, WAWA, WTLC

## MOST ADDED ALBUMS

- EARLAND'S JAM — CHARLES EARLAND — COLUMBIA**  
WIGO, WEDR, WTLC, WGV
- YOU'VE GOT THE POWER — THIRD WORLD — COLUMBIA**  
WZEN, WSOK, WGV, WIGO
- DREAM ON — GEORGE DUKE — EPIC**  
WGPR-FM, WPAL, WEDR, WENZ

## UP AND COMING

- CAN YOU SEE THE LIGHT — BRASS CONSTRUCTION — LIBERTY**  
**WHY DON'T YOU THINK ABOUT ME — INSTANT FUNK — SALSOUL**  
**TRY JAH LOVE — THIRD WORLD — COLUMBIA**  
**SENDING MY LOVE — PLEASURE — RCA**  
**TAKE ME DOWN — JOHNNY BRISTOL — HANDSHAKE**

## BLACK RADIO HIGHLIGHTS

**V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — S. WONDER**  
HOTS: Tom Tom Club, Lakeside, B. Womack, Sister Sledge, Chi-Lites, Secret Weapon, Skyy, S. Robinson, Commodores, Hall & Oates, Junior, D. Morgan, B. Summers, The Time, B. Wells. ADDS: One Way, Manhattans, Vangelis, Kleer, War, E. Whittaker, Cheri, Ferrari, Invisible Man's Band, M. Franks, E. Watts. LP ADDS: Shalamar.

**WIGO — ATLANTA — QUINCY JASON, PD — #1 — S. WONDER**  
JUMPS: 26 To 23 — Jones Girls, 27 To 24 — Mynk, 29 To 26 — C. Earland, 31 To 28 — R. Lewis, 35 To 31 — R. Smith, 38 To 32 — Chi-Lites, Ex To 35 — Dazz Band, Ex To 38 — St. Tropez. ADDS: Instant Funk, Al Jarreau, ADC Band, Taste Of Honey, Cheri, Komiko, P. Rushen, Reddings, The Next Movement, J. Bristol. LP ADDS: C. Earland, Third World.

**WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — ZOOM**  
HOTS: B. Wells, Cheri, Junior, Madagascar, B. Womack, Ferrari, S. Wonder, Stone, Q. Jones, L. Vandross, A. Bofill, West Street Mob, Jones Girls, Prince, Weeks & Company, S. Robinson, Tomorrow's Edition, Xavier, Tom Tom Club, "D" Train, Grand Master Flash. ADDS: War, Sun, Instant Funk, P. Rushen, A Taste Of Honey, A. Franklin, T.S. Monk, Yates Brothers & Sisters, B. Rollins, Nature's Creation, Pure Energy, P. Austin, Brass Construction, Skyy.

**WATV — BIRMINGHAM — STAN GRAINGER, PD — #1 — S. WONDER**  
HOTS: Skyy, B. Womack, D. Ross, The Time, Bar-Kays, Aurra, Sugar Hill Gang, "D" Train, Slave, B. Summers, Kool & The Gang, Tom Tom Club, Prince, Xavier, B. Wells, P. Bryson, L. Vandross, AM FM, Grand Master Flash. ADDS: P. Rushen, M. Wycoff, Chocolate Milk, Imagination, War, Pleasure, T. Browne, Tomorrow's Edition, R. Lewis, Con Funk Shun.

**WILD — BOSTON — STEVE CRUMBLEY, MD — #1 — JUNIOR**  
JUMPS: 12 To 8 — Whatnauts, 14 To 11 — L. Vandross, 15 To 12 — C. Jankel, 16 To 13 — Sister Sledge, 18 To 15 — Q. Jones, 19 To 16 — Lakeside, 23 To 17 — G. Knight, 22 To 19 — Xavier, 26 To 21 — Chi-Lites, 27 To 23 — G. Benson, Ex To 27 — R. Fields, Ex To 28 — Kool & The Gang, Ex To 29 — Zoom, Ex To 30 — T. Gonzalez. ADDS: Instant Funk, Brass Construction, Skool Boyz, Ferrari. LP ADDS: War, M. Wycoff.

**WGV — CHARLOTTE — CHRIS TURNER, PD — #1 — "D" TRAIN**  
HOTS: Tom Tom Club, D. Ross, G. Duke, Prince, B. Wells, Junior, S. Wonder, Fuse One, Earth, Wind & Fire, Jones Girls, C. Carlton, Xavier, G. Benson, Vicki "D", Aurra. ADDS: Instant Funk, Third World, M. Brooks, A. Bofill, P. Rushen, Brass Construction, T.S. Monk. LP ADDS: Third World, C. Earland, One-Way, T. Troutman.

**WBMX — CHICAGO — LEE MICHAELS, PD — #1 — S. WONDER**  
HOTS: Hall & Oates, Junior, Whispers, "D" Train, Aurra, Slave, Skyy, T. Pendergrass, S. Robinson, Xavier, Tom Tom Club, Sugar Hill Gang, Roger, L. White, D. Ross, B. Womack, L. Vandross, The Time. ADDS: Cheri, P. Rushen, Was (Not Was), G. Knight, One Way, Skool Boyz, Instant Funk. LP ADDS: IND, R. Lewis, J. Otis, C. Jankel, ZZ Hill.

**WGCI — CHICAGO — PAM WELLES, PD**  
HOTS: S. Wonder, Junior, Sugar Hill Gang, T. Pendergrass, Lakeside, Tom Tom Club, Xavier, Roger AM FM, D. Ross. ADDS: M. Franks, P. Austin, Whatnauts, J. Geils, P. Rushen, Was (Not Was), Vicki "D". LP ADDS: Asymuth.

**WCIN — CINCINNATI — EVERETT CORK, PD — #1 — WHISPERS**  
HOTS: Tom Tom Club, "D" Train, Sister Sledge, S. Robinson, L. Vandross, T-Connection, Junior, Prince, B. Womack, Lakeside, D. Ross, S. Wonder. ADDS: St. Tropez, Sun, R. Fields, Tomorrow's Edition, Midnite Starr. LP ADDS: Lakeside.

**WJMO — CLEVELAND — ERIC STONE, PD — #1 — S. WONDER**  
HOTS: Aurra, "D" Train, D. Ross, Dunn & Bruce Street, L. Vandross, Sister Sledge, Chi-Lites, Whispers, Prince. ADDS: R. Lewis, Grand Master Flash, Instant Funk, GQ, C. Cissell, Commodores, Xavier, Atlantic Starr, St. Tropez, Ferrari.

**KDKO — DENVER — BYRON PITTS, PD — #1 — S. WONDER**  
HOTS: B. Womack, S. Robinson, D. Ross, Skyy, Hall & Oates, G. Benson, Olivia Newton-John, J. Carr, Whispers. ADDS: Bar-Kays, Kool & The Gang, Con Funk Shun, D. Byrd, J. Lorber, Kano, Al Jarreau, J. Tracy, C. Simon. LP ADDS: J. Tracy.

**WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — TOM TOM CLUB**  
HOTS: Junior, S. Wonder, D. Ross, Was (Not Was), Whispers, Kwick, Commodores, S. Robinson, R. Fields, Stone. ADDS: Dazz Band, L. White, Al Jarreau, Brass Construction, Pleasure, Whatnauts, Pery & Sanlin, G. Dunlap, Central Line, Vogue, IND. LP ADDS: J. Tracy, G. Duke, G. Adams, T. Connection, T. Scott, B. Davis.

**WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — S. WONDER**  
HOTS: 13 To 9 — S. Robinson, 14 To 10 — B. Wells, 17 To 11 — I. Cara, 20 To 14 — G. Duke, 21 To 15 — Junior, 22 To 17 — Tomorrow's Edition, 26 To 21 — ADC Band, 36 To 23 — GQ, 40 To 24 — R. Fields, 32 To 29 — Invisible Man's Band, 35 To 30 — Chocolate Milk, 37 To 32 — Isley Brothers, 38 To 34 — LTD, 39 To 35 — War, 43 To 36 — R. Woods, 42 To 37 — Ebonee Webb, 45 To 38 — Atlantic Starr, 46 To 39 — Zoom, Ex To 41 — A. Bofill, Ex To 42 — R. Flack. ADDS: Cheri, A Taste Of Honey, Kleer, P. Austin, P. Rushen, Grand Master Flash, Reddings, AM FM, Ferrari, Search, Tierra. LP ADDS: Ferrari, Central Line.

**KMJQ — HOUSTON — ROSS HOLLAND, PD — #1 — S. WONDER**  
JUMPS: 19 To 11 — Xavier, 32 To 16 — Jones Girls, 40 To 32 — G. Benson, 35 To 26 — Kool & The Gang, 20 To 7 — Junior, 21 To 14 — Grand Master Flash. ADDS: "D" Train. LP ADDS: B. Womack.

**WTLC — INDIANAPOLIS — KELLY CARSON, PD — #1 — S. WONDER**  
HOTS: Skyy, "D" Train, Junior, Lakeside, D. Ross, S. Robinson, Xavier, Whispers, Dr. Jekyll & Mr. Hyde, Prince, AM FM, ADC Band, Dunn & Bruce Street. ADDS: Trouble Funk, R. Woods, IND, R. Lewis, R. Griffin, LTD, Leonard Seely's Heritage, Brass Construction, Dazz Band, Juicy, Skool Boyz, Taste Of Honey. LP ADDS: C. Earland, Mystic Merlin, Ferrari, B. Walker, Nolan & Crosley.

**KPRS — KANSAS CITY — DELL RICE, PD — #1 — B. WOMACK**  
HOTS: S. Wonder, T. Pendergrass, Hall & Oates, P. Bryson, Skyy, Olivia Newton-John, The Time, Sugar Hill Gang, Slave, Dunn & Bruce Street, Live, Junior, S. Robinson, O'Bryan, Chi-Lites, Earth, Wind

& Fire, Whispers, Lakeside, Xavier. ADDS: P. Rushen, Dazz Band, Skool Boyz, Third World, Controllers, C. Valentino, Zoom, E. Watts, M. Franks, J. Carr, T. Browne, St. Tropez, R. Griffin, T.S. Monk. LP ADDS: C. Carter.

**KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — S. ROBINSON**  
HOTS: Junior, S. Wonder, Prince, Chi-Lites, Whispers, One Way, O'Bryan, B. Lavette, Sister Sledge. ADDS: Taste Of Honey, Raydio, E. Watts, Isley Brothers, Imagination, Xavier, C. Cissell, Manhattans, Dunn & Bruce Street. LP ADDS: ZZ Hill, R. Fields.

**KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — "D" TRAIN**  
HOTS: Lakeside, O'Bryan, S. Wonder, S. Robinson, Junior, Whispers, Q. Jones, Prince, M. Wells. ADDS: C. Earland, G. Diamond, LTD, AM FM. LP ADDS: C. Cissell, Starpoint, M. Wycoff, M. Brooks.

**WLOU — LOUISVILLE — NEAL OREA, MD — #1 — XAVIER**  
HOTS: Skyy, V. Burch, Prince, S. Robinson, Whispers, Slave, Kool & The Gang, Aurra, Roger, Xavier, Dunn & Bruce Street, Chic, Sugar Hill Gang, D. Ross, C. Mayfield, Madagascar, GQ, G. Duke, O'Bryan. ADDS: Sun, Chi-Lites, Coffee, G.S. Heron, T. Gonzalez, G. Knight, Ferrari, R. Lewis, Zoom. LP ADDS: F. Knight.

**WHRK — MEMPHIS — RON OLSON, PD — #1 — S. WONDER**  
HOTS: G. Duke, Lakeside, Tom Tom Club, O'Bryan, Aurra, G. Benson, "D" Train, Earth, Wind & Fire, Sister Sledge, Junior, Prince, D. Ross, L. Vandross, S. Robinson. ADDS: Xavier, War, R. Fields, Taste Of Honey, Third World, Raydio, LP ADDS: C. Jankel, ADC Band.

**WAWA — MILWAUKEE — JIMMY GOODYME, PD — #1 — S. WONDER**  
HOTS: Skyy, V. Burch, Prince, S. Robinson, Whispers, Slave, Kool & The Gang, Aurra, Roger, Xavier, Lakeside, B. Lavette, B. Wells, Sister Sledge, Jones Girls, Dunn & Bruce Street, Junior, Manhattans, G. Benson. ADDS: Zoom, McCrarys, Taste Of Honey, Dazz Band, War, P. Rushen.

**WLOU — MILWAUKEE — JIMMY GOODYME, PD — #1 — S. WONDER**  
HOTS: Hall & Oates, B. Womack, S. Robinson, Q. Jones, Dunn & Bruce Street, Lakeside, Sister Sledge, Pointer Sisters, Rene & Angela, J. Jackson, Lulu, Kool & The Gang, Manhattans, Jones Girls, B. Wells, G. Knight, Four Tops. ADDS: Taste Of Honey, LP ADDS: B. Lavette, IND, Gemini.

**WYLD-FM — NEW ORLEANS — TONY BROWN, MD — #1 — S. WONDER**  
HOTS: Skyy, D. Ross, S. Robinson, L. Vandross, B. Womack, Hall & Oates, Q. Jones, P. Bryson, Whispers, G. Washington, Sister Sledge, Lakeside, Junior, Chi-Lites. ADDS: Raydio, G. Adams, J. Bristol, War, Isley Brothers, Taste Of Honey. LP ADDS: R. Ayers, G. Duke.

**WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — SECRET WEAPON**  
JUMPS: 9 To 6 — S. Robinson, 15 To 11 — Whatnauts, 16 To 13 — Komiko, 23 To 17 — Aurra, 28 To 20 — Shalamar, Ex To 30 — Kleer. ADDS: War, Pure Energy, E. Whitaker, Stars On 45, M. Brooks. LP ADDS: Shalamar.

**WWRL — NEW YORK — WANDA RAMOS, PD — #1 — S. WONDER**  
HOTS: Whatnauts, Lakeside, Junior, D. Ross, Chi-Lites, S. Robinson, Sister Sledge, Maze, Manhattans, Commodores, Whispers, Aurra, Jones Girls, Atlantic Starr, Shalamar. ADDS: Taste Of Honey, Third World, J. Lucien, B. Lavette, E. Watts, G. Dunlap, E. Whittaker, Kokomo, Ryze, Cheri, Brass Construction, War. LP ADDS: RGB.

**WOKB — ORLANDO — BILLIE LOVE, PD — #1 — TOM TOM CLUB**  
JUMPS: 13 To 6 — Junior, 18 To 15 — R. Woods, 20 To 17 — O'Bryan, 22 To 18 — Rene & Angela, 23 To 19 — Chocolate Milk, 27 To 21 — G. Benson, 28 To 22 — Manhattans, 34 To 23 — Jones Girls, 32 To 25 — Count Cool Out, 33 To 26 — Isley Brothers, 31 To 27 — LTD. ADDS: L. Clifford, Taste Of Honey, Al Jarreau, Commodores, G.S. Heron, J. Bristol. LP ADDS: Aurra.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — JUNIOR**  
HOTS: S. Wonder, Sugar Hill Gang, Tom Tom Club, S. Robinson, "D" Train, Aurra, Prince, Earth, Wind & Fire, G. Duke, Lakeside, Whispers, B. Wells, Whatnauts, Q. Jones. ADDS: Third World, Fat Larry's Band, Cheri, Starpoint, Kleer, LTD, Kool & The Gang, Taste Of Honey, Komiko, E. Whittaker.

**WLLE — RALEIGH — CHESTER DAVIS, PD — #1 — SUGAR HILL GANG**  
HOTS: D. Ross, B. Womack, S. Wonder, Grand Master Flash, Secret Weapon, P. Bryson, Skyy, Hall & Oates, S. Robinson. ADDS: J. Bristol, P. Funk All-Stars, B. Lavette, Gaston, C. Jankel, Kamiko, C. Earland. LP ADDS: B. Lavette, Echoes Of An Era, Kleer, J. Otis, Weather Report.

**WENZ — RICHMOND — PAUL CHILDS, PD — #1 — S. WONDER**  
JUMPS: 13 To 8 — S. Robinson, 15 To 10 — Junior, 16 To 12 — Lakeside, 17 To 14 — Tom Tom Club, 22 To 15 — Sister Sledge, 21 To 17 — Q. Jones, 24 To 20 — Whispers, 25 To 21 — Prince, 28 To 23 — Kool & The Gang, 30 To 25 — Chi-Lites, Ex To 28 — Jones Girls, Ex To 29 — Manhattans, Ex To 30 — Xavier. ADDS: Taste Of Honey, Kleer, Cheri, Starpoint, Chocolate Milk, ADC Band, L. Dozier, Grand Master Flash, Coffee, Zoom. LP ADDS: E. Watts, G. Duke, RGB, R. Lewis, T-Connection.

**KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — S. WONDER**  
HOTS: Aurra, D. Ross, S. Robinson, Whispers, Prince, Tom Tom Club, G. Duke, Junior, "D" Train. ADDS: T. Browne, Taste Of Honey, P. Rushen, Third World, Shalamar, Raydio, Electric Funk, J. Tracy.

**WSOK — SAVANNAH — JAY BRYANT, PD — #1 — S. ROBINSON**  
JUMPS: 16 To 13 — Tom Tom Club, 25 To 20 — T. Gonzalez, 30 To 22 — Junior, Ex To 27 — G. Benson, Ex To 29 — LTD, Ex To 30 — Rufus. ADDS: Taste Of Honey, R. Flack, Kleer, Brass Construction, W. Johnson, G.S. Heron. LP ADDS: R. Ayers, Third World.

**WWDW — SUMPTER — BARBARA TAYLOR, PD**  
HOTS: Kool & The Gang, Chi-Lites, T-Connection, Four Tops, Stone, S. Wonder, Manhattans, R. Fields, S. Woods. ADDS: P. Rushen, Brass Construction, T. Troutman, M. Brooks, Taste Of Honey, R. Flack, J. Carr, R. Ayers, Daniel, Juicy, Midnite Star, St. James, Third World, Dunn & Bruce Street, B. Walker, Cheri, D. Lasley, Al Jarreau, L.A. Boppers, Controllers. LP ADDS: R. Ayers, Aurra, Sylvia St. James, G. Adams, Starpoint.

**OK100 — WASHINGTON — HARRY BOOMER, PD — #1 — ROBERTA FLACK**  
HOTS: Kool & The Gang, "D" Train, B. Wells, O'Bryan, Aurra, Whispers, G. Benson, C. Earland, Tom Tom Club, S. Wonder, Earth, Wind & Fire, Chocolate Milk, Prince, Junior. ADDS: Taste Of Honey, Waldo, Reddings.

# CASH BOX TOP 100 ALBUMS

March 13, 1982

		Weeks On 3/6 Chart		Weeks On 3/6 Chart		Weeks On 3/6 Chart								
<b>1</b>	<b>FREEZE-FRAME</b> THE J. GEILS BAND (EMI America SOO-17062)	8.98	1	18	<b>35</b>	<b>WORKING CLASS DOG</b> RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	30	50	<b>68</b>	<b>CAROL HENSEL'S EXERCISE AND DANCE PROGRAM</b> (Vintage/Mirus VNI 7713)	8.98	69	56
<b>2</b>	<b>HOOKED ON CLASSICS</b> LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194)	8.98	2	17	<b>36</b>	<b>LOVE IS WHERE YOU FIND IT</b> THE WHISPERS (Solar/Elektra S-27)	8.98	40	9	<b>69</b>	<b>BEAUTIFUL VISION</b> VAN MORRISON (Warner Bros. BSK 3652)	8.98	83	2
<b>3</b>	<b>ESCAPE</b> JOURNEY (Columbia TC 37408)	—	3	32	<b>37</b>	<b>THE CONCERT IN CENTRAL PARK</b> SIMON AND GARFUNKEL (Warner Bros. 2BSK 3654)	15.98	—	1	<b>70</b>	<b>NINE TONIGHT</b> BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	12.98	54	25
<b>4</b>	<b>BEAUTY AND THE BEAT</b> THE GO-GO'S (I.R.S./A&M SP 70021)	8.98	4	33	<b>38</b>	<b>THE GEORGE BENSON COLLECTION</b> GEORGE BENSON (Warner Bros. 2HW 3577)	16.98	36	17	<b>71</b>	<b>MYSTICAL ADVENTURES</b> JEAN-LUC PONTY (Atlantic SD 19333)	8.98	79	5
<b>5</b>	<b>I LOVE ROCK 'N ROLL</b> JOAN JETT AND THE BLACKHEARTS (Boardwalk NB1-33243)	8.98	8	14	<b>39</b>	<b>ABACAB</b> GENESIS (Atlantic SD 19313)	8.98	29	22	<b>72</b>	<b>THE SISTERS</b> SISTER SLEDGE (Cotillion/Atlantic SD 5231)	8.98	73	5
<b>6</b>	<b>GHOST IN THE MACHINE</b> THE POLICE (A&M SP-3730)	8.98	6	21	<b>40</b>	<b>THE POET</b> BOBBY WOMACK (Beverly Glen BG 1000)	8.98	34	18	<b>73</b>	<b>PERHAPS LOVE</b> PLACIDO DOMINGO (CBS MF 37243)	—	60	20
<b>7</b>	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN (MCA-5229)	8.98	9	20	<b>41</b>	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY (Arista AL 9551)	8.98	32	40	<b>74</b>	<b>A LITTLE LOVE</b> AURRA (Saisoul/RCA SA 8551)	8.98	86	4
<b>8</b>	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES (RCA AFL1-4028)	8.98	5	26	<b>42</b>	<b>NEVER TOO MUCH</b> LUTHER VANDROSS (Epic FE 37451)	—	48	26	<b>75</b>	<b>TIME EXPOSURE</b> LITTLE RIVER BAND (Capitol ST-12163)	8.98	64	27
<b>9</b>	<b>4</b> FOREIGNER (Atlantic SD 16999)	8.98	7	34	<b>43</b>	<b>DON'T SAY NO</b> BILLY SOUIER (Capitol ST 12146)	8.98	38	44	<b>76</b>	<b>DREAM ON</b> GEORGE DUKE (Epic FE 37532)	—	125	2
<b>10</b>	<b>QUARTERFLASH</b> (Geffen GHS 2003)	8.98	10	21	<b>44</b>	<b>COME MORNING</b> GROVER WASHINGTON, JR. (Elektra 5E-562)	8.98	42	14	<b>77</b>	<b>GREATEST HITS</b> QUEEN (Elektra 5E-564)	8.98	51	18
<b>11</b>	<b>GET LUCKY</b> LOVERBOY (Columbia FC 37638)	—	12	18	<b>45</b>	<b>OBJECTS OF DESIRE</b> MICHAEL FRANKS (Warner Bros. BSK 3648)	8.98	46	7	<b>78</b>	<b>WASN'T TOMORROW WONDERFUL?</b> THE WAITRESSES (Polydor/PolyGram PD-1-6346)	8.98	89	7
<b>12</b>	<b>GREAT WHITE NORTH</b> BOB & DOUG MCKENZIE (Mercury/PolyGram SRM-1-4034)	8.98	15	12	<b>46</b>	<b>GREATEST HITS</b> KENNY ROGERS (Liberty LOO-1072)	8.98	39	74	<b>79</b>	<b>NIGHTCRUISING</b> BAR-KAYS (Mercury/PolyGram SRM-1-4028)	8.98	72	18
<b>13</b>	<b>TATTOO YOU</b> ROLLING STONES (Rolling Stones/Atlantic COC 16052)	8.98	11	27	<b>47</b>	<b>NON-STOP EROTIC CABARET</b> SOFT CELL (Sire SRK 3647)	8.98	52	8	<b>80</b>	<b>8TH WONDER</b> THE SUGAR HILL GANG (Sugar Hill SH-249)	8.98	81	9
<b>14</b>	<b>SHAKE IT UP</b> THE CARS (Elektra 5E-567)	8.98	13	16	<b>48</b>	<b>CONTROVERSY</b> PRINCE (Warner Bros. BSK 3601)	8.98	50	19	<b>81</b>	<b>ALDO NOVA</b> (Portrait/CBS ARR 37498)	—	104	4
<b>15</b>	<b>CHARIOTS OF FIRE</b> ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	8.98	21	22	<b>49</b>	<b>THE TIME</b> (Warner Bros. BSK 3598)	8.98	45	29	<b>82</b>	<b>ALLIED FORCES</b> TRIUMPH (RCA AFL1-3902)	8.98	76	26
<b>16</b>	<b>THE INNOCENT AGE</b> DAN FOGELBERG (Full Moon/Epic KE2 37393)	—	16	26	<b>50</b>	<b>SOMEWHERE OVER CHINA</b> JIMMY BUFFETT (MCA-5285)	8.98	43	8	<b>83</b>	<b>EXIT . . . STAGE LEFT</b> RUSH (Mercury/PolyGram SRM2-7001)	15.98	66	18
<b>17</b>	<b>BELLA DONNA</b> STEVIE NICKS (Modern/Atlantic MR 38-139)	8.98	17	31	<b>51</b>	<b>YOUR WISH IS MY COMMAND</b> LAKESIDE (Solar/Elektra S-26)	8.98	53	13	<b>84</b>	<b>PICTURE THIS</b> HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340)	8.98	96	3
<b>18</b>	<b>FOR THOSE ABOUT TO ROCK WE SALUTE YOU</b> AC/DC (Atlantic SD11111)	8.98	14	14	<b>52</b>	<b>I AM LOVE</b> PEABO BRYSON (Capitol ST-12179)	8.98	44	16	<b>85</b>	<b>MECHANIX</b> UFO (Chrysalis CHR 1360)	8.98	93	3
<b>19</b>	<b>DIARY OF A MADMAN</b> OZZY OSBOURNE (Jet/CBS FZ 37492)	—	20	17	<b>53</b>	<b>GREEN LIGHT</b> BONNIE RAITT (Warner Bros. BSK 3630)	8.98	70	2	<b>86</b>	<b>FANCY FREE</b> OAK RIDGE BOYS (MCA-5209)	8.98	74	41
<b>20</b>	<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS (RCA AFL1-4153)	8.98	18	19	<b>54</b>	<b>CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM VOLUME 2</b> (Vintage/Mirus VNI 7733)	8.98	55	13	<b>87</b>	<b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	8.98	91	30
<b>21</b>	<b>BOBBIE SUE</b> OAK RIDGE BOYS (MCA-5294)	8.98	31	4	<b>55</b>	<b>SHARE YOUR LOVE</b> KENNY ROGERS (Liberty LOO-1108)	8.98	57	36	<b>88</b>	<b>FRIENDS</b> SHALAMAR (Solar/Elektra S-28)	8.98	102	4
<b>22</b>	<b>FEELS SO RIGHT</b> ALABAMA (RCA AHL1-3930)	8.98	23	53	<b>56</b>	<b>SMALL CHANGE</b> PRISM (Capitol ST-12148)	8.98	62	7	<b>89</b>	<b>ECHOES OF AN ERA</b> VARIOUS ARTISTS (Elektra E1-60021)	8.98	78	7
<b>23</b>	<b>MEMORIES</b> BARBRA STREISAND (Columbia TC 37678)	—	22	14	<b>57</b>	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND (Columbia TC 37628)	—	47	16	<b>90</b>	<b>FAME</b> ORIGINAL SOUNDTRACK (RSO/PolyGram RX1-3080)	8.98	95	7
<b>24</b>	<b>TOM TOM CLUB</b> (Sire SRK 3628)	8.98	27	21	<b>58</b>	<b>NICK THE KNIFE</b> NICK LOWE (Columbia FC 37932)	—	65	4	<b>91</b>	<b>FAREWELL SONG</b> JANIS JOPLIN (Columbia PC 37569)	—	94	6
<b>25</b>	<b>SKYYLINE</b> SKYY (Saisoul/RCA SA-8548)	8.98	26	19	<b>59</b>	<b>ELECTRIC RENDEZVOUS</b> AL DI MEOLA (Columbia FC 37654)	—	61	7	<b>92</b>	<b>DARE</b> THE HUMAN LEAGUE (Virgin/A&M SP-6-4892)	8.98	121	3
<b>26</b>	<b>RAISE!</b> EARTH, WIND & FIRE (ARC/Columbia TC 37548)	—	19	18	<b>60</b>	<b>STREET SONGS</b> RICK JAMES (Gordy/Motown G8-1002M1)	8.98	58	47	<b>93</b>	<b>AEROBIC DANCING</b> featuring DORIAN DAMMER (Parade/Peter Pan 100)	8.98	82	23
<b>27</b>	<b>SOMETHING SPECIAL</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	8.98	28	22	<b>61</b>	<b>PRECIOUS TIME</b> PAT BENATAR (Chrysalis CHR 1346)	8.98	49	34	<b>94</b>	<b>SONGS IN THE ATTIC</b> BILLY JOEL (Columbia TC 37461)	—	77	24
<b>28</b>	<b>TONIGHT I'M YOURS</b> ROD STEWART (Warner Bros. BSK 3602)	8.98	24	17	<b>62</b>	<b>THE VISITORS</b> ABBA (Polar/Atlantic SD 19332)	8.98	56	9	<b>95</b>	<b>BLACK ON BLACK</b> WAYLON (RCA AHL1-4247)	8.98	112	2
<b>29</b>	<b>THE DUDE</b> QUINCY JONES (A&M SP-3721)	8.98	59	50	<b>63</b>	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229)	8.98	—	1	<b>96</b>	<b>ANYONE CAN SEE</b> IRENE CARA (Network/Elektra E1-60003)	8.98	80	7
<b>30</b>	<b>MESOPOTAMIA</b> THE B-52's (Warner Bros. MINI 3641)	5.98	33	4	<b>64</b>	<b>JAZZERCISE</b> JUDI SHEPPARD MISSETT (MCA-5272)	8.98	67	15	<b>97</b>	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	—	84	26
<b>31</b>	<b>YES IT'S YOU LADY</b> SMOKEY ROBINSON (Tamla/Motown 6001TL)	8.98	41	4	<b>65</b>	<b>WEATHER REPORT</b> (ARC/Columbia FC 37616)	—	68	4	<b>98</b>	<b>HI INFIDELITY</b> REO SPEEDWAGON (Epic FE 36844)	—	76	66
<b>32</b>	<b>JUICE</b> JUICE NEWTON (Capitol ST-12136)	8.98	25	54	<b>66</b>	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON (EMI America SW-17061)	8.98	63	16	<b>99</b>	<b>SLEEPWALK</b> LARRY CARLTON (Warner Bros. BSK 3635)	8.98	88	7
<b>33</b>	<b>THE FIRST FAMILY RIDES AGAIN</b> VARIOUS ARTISTS (Boardwalk NB1-33248)	8.98	37	5	<b>67</b>	<b>20 AEROBIC DANCE HITS</b> MARCY MUIR (Parade/Peter Pan 101)	8.98	71	9	<b>100</b>	<b>ARCHITECTURE &amp; MORALITY</b> ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic ARE 37721)	—	105	6
<b>34</b>	<b>STANDING HAMPTON</b> SAMMY HAGAR (Geffen GHS 2006)	8.98	35	8										



# Cash box top albums/101 to 200

March 13, 1982

	Weeks On 3/6 Chart		Weeks On 3/6 Chart		Weeks On 3/6 Chart
<b>101 IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	90 24	<b>136 SCUBA DIVERS</b> DWIGHT TWILLEY (EMI America ST-17064)	8.98	<b>168 CENTRAL LINE</b> (Mercury/PolyGram SRM-1-4033)	8.98
<b>102 STAY</b> RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	107 9	<b>137 SHADOWS</b> GORDON LIGHTFOOT (Warner Bros. BSK 3633)	8.98	<b>169 LET IT ROCK</b> JOHNNY & THE DISTRACTIONS (A&M SP-6-4884)	6.98
<b>103 THE LAST SAFE PLACE</b> LE ROUX (RCA AFL-1-4195)	8.98 108 7	<b>138 YOU WANT IT, YOU GOT IT</b> BRYAN ADAMS (A&M SP-4864)	8.98	<b>170 NIGHT ATTACK</b> ANGEL CITY (Epic ARE 37702)	—
<b>104 GET AS MUCH LOVE AS YOU CAN</b> THE JONES GIRLS (Phila. Int'l./CBS FZ 37267)	85 15	<b>139 AEROBIC DANCING</b> BARBARA ANN AUER (Gateway GSLP-7610)	8.98	<b>171 VOICES</b> DARYL HALL & JOHN OATES (RCA AOL 1-3646)	8.98
<b>105 THE JAZZ SINGER</b> NEIL DIAMOND (Capitol SWAV-12120)	9.98 117 65	<b>140 LIVE &amp; OUTRAGEOUS</b> MILLIE JACKSON (Spring/PolyGram SP-1-6735)	8.98	<b>172 YOURS TRULY</b> TOM BROWNE (GRP/Arista 5507)	8.98
<b>106 SOMETHING ABOUT YOU</b> ANGELA BOFILL (Arista AL 9576)	8.98 109 17	<b>141 JAM THE BOX</b> BILL SUMMERS & SUMMERS HEAT (MCA-5226)	8.98	<b>173 BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	—
<b>107 HANG ON FOR YOUR LIFE</b> SHOOTING STAR (Virgin/Epic NFR 37407)	— 98 30	<b>142 KING COOL</b> DONNIE IRIS & THE CRUISERS (Carousel/MCA-5237)	8.98	<b>174 FREETIME</b> SPYRO GYRA (MCA5238)	8.98
<b>108 CIMARRON</b> EMMYLOU HARRIS (Warner Bros. BSK 3603)	8.98 103 14	<b>143 LIVE</b> THE JACKSONS (Epic KE2 37545)	—	<b>175 ON GOLDEN POND</b> ORIGINAL SOUNDTRACK (MCA-6106)	8.98
<b>109 SOUTHERN COMFORT</b> CONWAY TWITTY (Elektra E1-60005)	8.98 111 7	<b>144 WRABIT</b> (MCA-5268)	8.98	<b>176 SHOOTING STAR</b> (Virgin/Epic PE 37720)	5.98
<b>110 FINALLY!</b> T.G. SHEPPARD (Warner/Curb BSK 3600)	8.98 110 7	<b>145 OUTLAW</b> WAR (RCA AFL-1-4208)	8.98	<b>177 ADVENTURES IN MODERN RECORDING</b> BUGGLES (Carrere/CBS ARZ 37926)	—
<b>111 TASTE THE MUSIC</b> KLEEVER (Atlantic SD 19334)	8.98 113 5	<b>146 NEVER SAY NEVER</b> ROMEO VOID (415 Records 415A-0007)	5.98	<b>178 ANNE MURRAY'S GREATEST HITS</b> (Capitol SOO-12110)	8.98
<b>112 WALK UNDER LADDERS</b> JOAN ARMATRADING (A&M SP-4878)	8.98 115 22	<b>147 THE BLUE MASK</b> LOU REED (RCA AFL 1-4221)	8.98	<b>179 SILK</b> FUZE ONE (CTI 9006)	8.98
<b>113 GIVE THE PEOPLE WHAT THEY WANT</b> THE KINKS (Arista AL 9567)	8.98 87 27	<b>148 COWBOYS AND ENGLISHMEN</b> POCO (MCA-5288)	8.98	<b>180 CAPTURED</b> JOURNEY (Columbia KC2 37016)	—
<b>114 KATHY SMITH'S AEROBIC FITNESS</b> (Muscle Tone MT 72151)	8.98 134 2	<b>149 SHARKY'S MACHINE</b> ORIGINAL SOUNDTRACK (Warner Bros. BSK 3653)	8.98	<b>181 LOVE FEVER</b> GAYLE ADAMS (Prelude PRL 14104)	8.98
<b>115 BACK IN BLACK</b> AC/DC (Atlantic SD 16108)	8.98 106 81	<b>150 EVITA</b> PREMIER AMERICAN RECORDING (MCA 2-11007)	15.98	<b>182 SPIES OF LIFE</b> PLAYER (RCA AFL 1-4186)	8.98
<b>116 TUTONE 2</b> TOMMY TUTONE (Columbia ARC 37401)	— 147 6	<b>151 FEELING GOOD</b> ROY AYERS (Polydor/PolyGram PD-1-6348)	8.98	<b>183 COOL NIGHT</b> PAUL DAVIS (Arista AL 9578)	8.98
<b>117 REFLECTIONS</b> GIL SCOTT-HERON (Arista AL 9566)	8.98 120 25	<b>152 7</b> CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	8.98	<b>184 LAW AND ORDER</b> LINDSEY BUCKINGHAM (Asylum 5E-561)	8.98
<b>118 CRAZY FOR YOU</b> EARL KLUGH (Liberty LT-51113)	8.98 119 20	<b>153 SATURDAY SATURDAY NIGHT</b> ZOOM (Polydor/PolyGram PD-1-6434)	8.98	<b>185 THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP (RCA AHL 1-4060)	—
<b>119 SHOW TIME</b> SLAVE (Cotillion/Atlantic SD 5227)	8.98 92 23	<b>154 LOVE MAGIC</b> L.T.D. (A&M SP-4881)	8.98	<b>186 THE CHANGE HAS COME</b> CHUBBY CHECKER (MCA-5291)	8.98
<b>120 TELEVISION THEME SONGS</b> MIKE POST (Elektra E1-60028 Y)	5.98 141 2	<b>155 LIVE AT THE SAVOY</b> RAMSEY LEWIS (Columbia FC 37687)	8.98	<b>187 SHAKEDOWN</b> LAMONT CRANSTON BAND (Waterhouse/RCA 15)	8.98
<b>121 STILL THE SAME OLE ME</b> GEORGE JONES (Epic FE 37106)	— 122 16	<b>156 QUESTIONNAIRE</b> CHAS JANKEL (A&M SP-64885)	6.98	<b>188 TIMES OF OUR LIVES</b> JUDY COLLINS (Elektra E1-6001)	8.98
<b>122 THE BLASTERS</b> (Slash SR-109)	8.98 129 9	<b>157 3</b> GAMMA (Elektra E1-60034)	8.98	<b>189 MICKEY MOUSE DISCO</b> (Disneyland 2504)	4.98
<b>123 CHRISTOPHER CROSS</b> (Warner Bros. BSK 3383)	8.98 101 111	<b>158 WATCH OUT</b> BRANDI WELLS (WMOT FW 37663)	8.98	<b>190 TOUCH</b> GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	—
<b>124 WYNTON MARSALIS</b> (Columbia FC 37574)	— 127 6	<b>159 SNEAKER</b> (Handshake FW 37631)	8.98	<b>191 A COLLECTION OF GREAT DANCE SONGS</b> PINK FLOYD (Columbia TC 37680)	—
<b>125 THE BEST OF BLONDIE</b> (Chrysalis CHR 1337)	8.98 99 20	<b>160 ME AND YOU</b> THE CHI-LITES (20th Century-Fox/RCA T-835)	8.98	<b>192 RUNAWAY</b> BILL CHAMPLIN (Elektra 5E-563)	8.98
<b>126 PURE &amp; NATURAL</b> T-CONNECTION (Capitol ST-12191)	8.98 146 2	<b>161 CHARIOTS OF FIRE</b> ERNIE WATTS (Owest/Warner Bros. OWS 3637)	8.98	<b>193 ALL THE GREAT HITS</b> DIANA ROSS (Motown M13-960C2)	15.98
<b>127 THE MANY FACETS OF ROGER</b> ROGER (Warner Bros. BSK 3594)	8.98 100 26	<b>162 IN THE POCKET</b> COMMODORES (Motown M8-955M1)	8.98	<b>194 TRUCE</b> JACK BRUCE/ROBIN TROWER (Chrysalis CHR 1352)	8.98
<b>128 MR. LOOK SO GOOD</b> RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	8.98 138 4	<b>163 JUST ANOTHER DAY IN PARADISE</b> BERTIE HIGGINS (Kat Family/CBS FZ 37901)	—	<b>195 PARADISE THEATER</b> STYX (A&M SP-3719)	8.98
<b>129 IF I SHOULD LOVE AGAIN</b> BARRY MANILOW (Arista AL 9573)	8.98 97 22	<b>164 SEASONS OF THE HEART</b> JOHN DENVER (RCA AFL1-4256)	8.98	<b>196 TORCH</b> CARLY SIMON (Warner Bros. BSK 3592)	8.98
<b>130 DANCE &amp; EXERCISE</b> LINDA FRATIENNE (Columbia BFC 37653)	— 142 4	<b>165 RENEGADE</b> THIN LIZZY (Warner Bros. BSK 3622)	8.98	<b>197 LOVE IS THE PLACE</b> CURTIS MAYFIELD (Boardwalk NB1 33239)	8.98
<b>131 BLIZZARD OF OZZ</b> OSZY OSBOURNE (Jet/CBS JZ 36812)	— 126 48	<b>166 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL1-3644)	8.98	<b>198 LIVE IN NEW ORLEANS</b> MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	9.98
<b>132 GREATEST HITS</b> THE DOORS (Elektra 5E-515)	8.98 114 72	<b>167 DOWN HOME</b> ZZ HILL (Malaco MAL 7408)	8.98	<b>199 THE BEST OF THE DOOBIES VOLUME II</b> THE DOOBIE BROTHERS (Warner Bros. BSK 3612)	8.98
<b>133 CRIMES OF PASSION</b> PAT BENATAR (Chrysalis CHE 1275)	8.98 123 82			<b>200 DROP DOWN AND GET ME</b> DEL SHANNON (Network/Elektra 5E-568)	8.98
<b>134 WANNA BE A STAR</b> CHILLIWACK (Millennium/RCA 1-7759)	8.98 137 28				
<b>135 LOVERBOY</b> (Columbia JC 36762)	— 135 60				

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABBA	62	Champlin, Bill	192	Hall & Oates	8,171	Little River Band	75	Queen	77	Styx	195
AC/DC	18,116	Checker, Chubby	186	Harris, Emmylou	108	Loverboy	11,135	Raitt, Bonnie	53	Sugar Hill Gang	80
Adams, Bryan	138	Chi-Lites	160	Hensel, Carol	54,68	Lowe, Nick	58	Ray, Goodman & Brown	102	Summers, Bill	141
Adams, Gayle	181	Chiliwack	134	Higgins, Bertie	163	L.T.D.	154	Read, Lou	147	T-Connection	126
Aerobics (Auer)	139	Collins, Judy	188	Human League	92	Maniow, Barry	129	REO Speedwagon	98	Thin Lizzy	165
Aerobics (Dammer)	93	Commodores	162	Iris, Donnie	142	Marsalis, Wynton	124	Robinson, Smokey	31	Time	49
Aerobics (Muir)	67	Con Funk Shun	152	Jackson, Millie	140	Mayfield, Curtis	197	Roger	127	Tommy Tutone	116
Aerobics (Smith)	114	Cranston, Lamont	187	Jacksons	143	Maze	198	Rogers, Kenny	46,55	Tom Tom Club	24
Air Supply	41	Cross, Christopher	123	James, Rick	60	McKenzie, Bob & Doug	12	Rolling Stones	13	Triumph	82
Alabama	22,63,166	Davis, Paul	183	Jankel, Chas	156	Mickey Mouse Disco	189	Romeo Void	146	Twilley, Dwight	136
Angel City	170	Denver, John	157	Jarreau, Al	87	Milsap, Ronnie	185	Ross, Diana	20,193	UFO	85
Armatrading, Joan	112	Diamond, Neil	57,105	Jazzercise	64	Morrison, Van	69	Royal Philharmonic Orchestra	2	Vandross, Luther	42
Aurra	74	Di Meola, Al	59	Jett, Joan	5	Murray, Anne	178	Rush	83	Waitresses	78
Ayers, Roy	151	Domingo, Placido	73	J. Geils Band	1	Nelson, Willie	97	Scott-Heron, Gil	117	War	145
B-52's	30	Doobie Brothers	199	Joel, Billy	94	Newton, Juice	32	Seeger, Bob	70	Washington, Grover Jr.	44
Bar-Kays	79	Doors	132	Johnny and the Distractions	169	Newton-John, Olivia	7	Shalamar	88	Watts, Ernie	161
Benatar, Pat	61,133	Duke, George	76	Jones, George	121	Nicks, Stevie	17	Shannon, Del	200	Womack, Bobby	40
Benson, George	38	Earth, Wind & Fire	26	Jones Girls	104	Nova, Aldo	81	Sheppard, T.G.	110	Worab	144
Blasters	122	Easton, Sheena	66	Jones, Quincy	91	Oak Ridge Boys	21,86	Shooting Star	107,176	Zoom	153
Blondie	125	Echoes Of An Era	89	Joplin, Janis	29	Orchestral Manoeuvres	100	Simon and Garfunkel	37	ZZ Hill	157
Bofill, Angela	106	Fields, Richard "Dimples"	128	Journey	3,180	Osbourne, Ozzy	19,131	Simon, Carly	196		
Browne, Tom	172	First Family	33	Kinks	113	Pendergrass, Teddy	101	Sister Sledge	72		
Bruce/Trower	194	Fogelberg, Dan	9	Kleever	111	Pink Floyd	191	Skyy	25		
Bryson, Peabo	52	Foreigner	16	Klugh, Earl	118	Player	182	Slave	119		
Buckingham, Lindsey	184	Franks, Michael	45	Knight, Gladys	190	Poco	148	Sneaker	159		
Buffett, Jimmy	50	Fratienne, Linda	130	Kool & The Gang	27	Police	6	Soft Cell	47		
Buggles	177	Fuse One	179	Lakeside	51	Ponty, Jean-Luc	71	Springfield, Rick	35		
Cara, Irene	98	Gamma	157	Le Roux	103	Post, Mike	120	Spyro Gyra	174		
Carlton, Larry	99	Genesis	39	Lewis, Huey	84	Prince	48	Squier, Billy	84		
Cars	19	Go-Go's	34	Lewis, Ramsey	155	Prism	56	Stewart, Rod	23		
Central Line	168	Hagar, Sammy	4	Lightfoot, Gordon	137	Quarterflash	10	Streisand, Barbra	23		

# CLASSIFIEDS

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## Alabama Tops List Of Nominees For ACM's 17th Annual 'Hat' Awards

(continued from page 22)

major music trade publications that cover country music and by country promotion personnel.

Two special awards will also be presented during the Hat ceremonies, including the Pioneer award, given for recognition of outstanding and unprecedented achievement in the field of country music, and The Jim Reeves Memorial award, given to the person or persons who made the most substantial contributions toward furthering country music abroad.

Final nominations in the nine instrumental/band categories are to be announced this week.

In order to be eligible, all ballots must be mailed to the Sherman Oaks, Calif. accounting firm of Dwight V. Call by Friday, April 2.

The following is a complete list of final nominees, excluding those in the instrumental/band categories.

**Entertainer of the Year:** Alabama, Barbara Mandrell, Oak Ridge Boys, Dolly Parton, Kenny Rogers.

**Top Female Vocalist:** Rosanne Cash, Lacy J. Dalton, Emmylou Harris, Barbara Mandrell, Sylvia.

**Top Male Vocalist:** Merle Haggard, George Jones, Ronnie Milsap, Kenny Rogers, Hank Williams, Jr.

**Top Vocal Duet:** Moe Bandy & Joe Stampley, R.C. Bannon & Louise Mandrell, David Frizzell & Shelly West, Emmylou Harris & Don Williams, Conway & Loretta Lynn.

**Top Vocal Group:** Alabama, Larry Gatlin

& The Gatlin Brothers, Oak Ridge Boys, Tompall & Glaser Brothers, Statler Brothers.

**Top New Female Vocalist:** Judi Bailey, Kippi Brannon, Terry Gregory, Tricia Johns, Juice Newton.

**Top New Male Vocalist:** Earl Thomas Conley, Lee Greenwood, Eddy Raven, John Schneider, Ricky Skaggs.

**Country Motion Picture Of The Year:** Any Which Way You Can, Coward Of The County, Stand By Your Man, Take This Job And Shove It.

**Single Record Of The Year:** (Awards presented to Artist, Producer and Record Label) "Elvira" by the Oak Ridge Boys, "I Was Country (When Country Wasn't Cool)" by Barbara Mandrell, "Seven Year Ache" by Rosanne Cash, "There's No Getting Over Me" by Ronnie Milsap, "You're The Reason God Made Oklahoma" by David Frizzell & Shelly West.

**Song Of The Year:** (Awards presented to Composer, Publisher and Artist) "Feels So Right" by Randy Owen, "Love In The First Degree" by Jim Hurt & Tim Dubois, "My Favorite Memory" by Merle Haggard, "It Turns Me Inside Out" by Jan Crutchfield, "You're The Reason God Made Oklahoma" by Larry Collins & Sandy Pinkard.

**Album Of The Year:** (Awards presented to Artist, Producer and Record Label) "Fancy Free" by the Oak Ridge Boys, "Feels So Right" by Alabama, "9 To 5 And Odd Jobs" by Dolly Parton, "Seven Year Ache" by Rosanne Cash, "Still The Same Ole Me" by George Jones.

## ON JAZZ

(continued from page 12)

been released, Winckelmann is looking forward to the next slew, which will include a digital recording by guitarist **John Scofield**, a **Hal Galper** group date featuring the **Brecker Bros.**, a **Mal Waldron** Quartet with **Clifford Jordan**, **Cecil McBee** and **Dannie Richman**, and a **Tommy Flanagan** trio with **George Mraz** and **Elvin Jones**. A little farther down the road will be the sessions he supervised on this trip, including an album by **Chet Baker** featuring **Dave Friedman**, **Buster Williams** and **Joe Chambers**; a **Woody Shaw** Quintet; the debut of vocalist **Pat Peterson** (sister of trumpeter **Hannibal**); a previously unissued **Jon Hendricks** LP from the '70s; and another Flanagan trio with Mraz and drummer **Al Foster** re-recording the selections from **John Coltrane's** "Giant Steps" album. Although based in Europe, Enja comes to the States to do most of its recording. "I don't think there are many Europeans that come up to the American standard," said Winckelmann. "There are a few, like **Albert Mangelsdorf** and **Franco Ambrosetti**, but jazz reflects the social climate of this country, and really, there aren't that many good young guys happening in Europe. As far as recording the American expatriates, I find that a lot of those guys lose the edge when they're living in Europe. There are exceptions, like pianist **Bob Degen**, but I don't think someone like **Johnny Griffin** plays with the same fire when he's recording in Europe." Obviously, the deal with PolyGram Classics is a step up to bigger and better things, but Winckelmann is cautious about the company expanding too much. "We're basically a small outfit," he said, "and we want to keep it that way."

**RECORDS RECORDS RECORDS** — New York indie Muse Records has just hit with four new titles: "Jazz Caper" by saxophonist **Bill Baron** with brother **Kenny** on piano, **Ed Blackwell** on drums, **Jimmy Owens** on trumpet and **Buster Williams** on bass. "Broadway" by organist **Groove Holmes** also features saxophonist **Houston Person**; "Politely" by trumpeter **Bill Hardman** with saxophonist **Junior Cook**, pianist **Walter Bishop, Jr.**, bassist **Paul Brown** and drummer **Leroy Williams**; and "In Style," a quartet date by saxophonist **Sonny Stitt** featuring pianist **Barry Harris**, bassist **George Duviver** and drummer **Jimmy Cobb**. . . Brooklyn exporter/wholesaler/mail order house Daybreak Express reports several new indie releases including two on Sackville; "I Know About The Life" by **Archie Shepp**; and "Thinking About You" by **Frank Rosolino**. Also in at Daybreak are "Our Night Together" by **Krystal Kleer** and the **Buels** on K2B2 Records and "Turning a Corner" by the **Leslie Drayton Orchestra** on the Esoteric label. . . JCOA/NMDS, Soho's supreme bastion of weirdness, is handling several new titles and labels, including drummer **Alvin Queen's** "Ashanti" on the Nilva label featuring **John Hicks**, **James Spaulding**, **Bill Saxton** and **Ray Drummond**. Also in at JCOA are "Is'm" by guitarist/hornman **Elliot Sharp** with **Olu Dara**, **Bill Laswell**, **Charles Noyes**, **Mark Miller** and **Diana Meckley**, and "Yo Mamma" by saxophonist **Luther Thomas** and **Dizzazz**, on Moers.

fred goodman

# CASH BOX

March 13, 1982

## AROUND THE ROUTE

by Camille Compasio

The Chicago office of AMOA will be relocating very shortly to new headquarters in suburban Oakbrook, Ill. If everything goes according to present plans, the move will take place the week of March 22. The new address is 2000 Spring Road, Suite 220, and the new facilities are right on target to accommodate AMOA's expanded staff of five full-time members and the computerization program now in progress. Latest addition to the staff is **Sandra Ann McNally**, membership services secretary, who is channeling her efforts into converting the association's membership records to data processing . . . The annual AMOA Mid-Year Board Meeting will convene March 17-18 at the Hyatt Hotel, Hilton Head Island, S.C. As in 1981, this year's agenda will focus not only on a review of last year's show and the format for Expo '82, but a full range of other very important internal business and general industry topics. The board will discuss cleaning up and changing some of the ongoing programs, as well as committee reports, membership, exhibitors, registration, insurance programs, education and other pertinent subjects. It is expected to be a very productive two-day session.

Dateline Dallas, Tex., where

(continued on page 37)

## Midway Takes Action Against 'Pac-Man' Modification Chips

LOS ANGELES — The fight against copyright infringement of video games took a new twist here recently when U.S. District Court Judge Terry J. Hatter granted Midway Mfg. Co.'s request for a temporary restraining order (TRO) and preliminary injunction in a case involving the factory's "Pac-Man/Puckman," "Galaxian" and Rally-X" games.

While numerous manufacturers, including Midway, have successfully defended their copyrights against unauthorized duplication of the games' audio-visual works and computer programs, it is understood that the latest Midway action is precedent-setting in that it marks the first time a factory has gone to court in an effort to block other parties from "modifying" or "tampering with" any of the games' components.

According to court documents, Midway's application for the TRO was granted on Jan. 26. Subsequently, during the period of Feb. 2-4, U.S. Marshals in a coordinated sweep of the greater Los Angeles area seized approximately 50 games that allegedly infringed on the factory's copyrights, according to news reports, which stated that 30 defendants had been cited for copyright violations.

Although some of the games seized were unauthorized copies of Midway product, it appears that the bulk of the units picked up by the Marshals contained bootleg "enhancement devices" designed to make the games harder. And therein lies the new wrinkle in the video game manufacturers' ongoing efforts to

protect their copyrights: Midway is contending that infringement extends beyond outright duplication of the machines and includes any alteration of the game program.

"Only the owner of the copyright has the  
(continued on page 36)



Chuck Arnold

## Arnold Appointed As President Of Bally Northeast

CHICAGO — Chuck Farmer, president of Bally Domestic Distributors, announced the appointment of Charles D. (Chuck) Arnold as president of Bally Northeast Distributing,

(continued on page 37)

### CONTENTS

Around The Route .....	35
Industry Calendar .....	36
Industry News .....	36
Jukebox Programmer .....	38
New Equipment .....	37

# COIN MACHINE

## 'Gray Area' Games Object Of AMOA Committee Study

CHICAGO — The AMOA board of directors appointed an Ad Hoc Committee on Gaming Machines to study whether "gray area" games, such as "Draw Poker" and "Twenty-One," should be classified as gaming machines. The board had previously adopted the following definition of gaming machines for purposes of the 1981 exposition: "Gaming machines are defined to include all those machines or devices whose primary purpose is the direct or indirect award of chance-determined prizes. (It should be noted that two key phrases in this definition are: 'primary purpose' and 'chance-determined,' as opposed to skill. Under this definition, video games such as 'Draw Poker' and 'Twenty-One,' etc. will be considered as gaming.)" This definition, however, was withdrawn when several AMOA members requested that they be given an opportunity to present their views on the subject.

The committee has requested, therefore, that interested persons submit written statements to it no later than March 8, 1982, addressing the subject of the classification of "gray area" machines, and specifically the following questions:

- How should "gray area" games be defined?
- Should the Association classify "gray area" machines as gaming devices? Why?
- If so, on what basis should the determination be made?
- What "gray area" games, if any, should be classified as gaming machines?

Those who reply are also encouraged to address any other matters relevant to the issue that they would like the committee to consider. After reviewing the comments submitted a report will be prepared and presented to the board for consideration at its mid-year meeting March 17-18.

All comments may be directed to the attention of Leo A. Droste, AMOA executive vice president and mailed to AMOA headquarters at: 35 E. Wacker Drive, Suite 1940, Chicago, Illinois 60601.

## Midway, Playmatic Agreement Told

CHICAGO — On the heels of the recent announcement of an agreement with Zaccaria of Italy, Dave Marofske, president of Midway Manufacturing Company, announced a licensing agreement with Playmatic S.A. of Bar-

(continued on page 37)



**GROUND-BREAKING** — Midway Mfg. Co. officially broke ground, Feb. 18, 1982, on a new multi-story office building in Franklin Park, Illinois. The new 40,000 sq. ft. facility will house an expanded engineering as well as research and development branch and will also consolidate office functions in Midway's three existing buildings, in the Chicago suburb. Officers of the Village of Franklin Park including Mayor Jack B. Williams joined with David Marofske, president of Midway, and his staff, in the double shovel ceremony. Completion of the new building is targeted for December 1982. Pictured in the accompanying photo are (l-r): Jack Hartman, vice president-finance, Midway; Stanley W. Jarocki, vice president-marketing, Midway; Franklin Park Mayor Jack B. Williams; David Marofske, Midway president; and Paul Vesper, vice president-manufacturing, Midway.

## AMOA Appoints New Legal Counsel

CHICAGO — Jenner & Block, a Chicago law firm with offices in Washington, has been selected by the AMOA Government Relations Committee to handle the full range of AMOA legal counseling, including assistance in legislative matters.

The firm has a tradition of association management and a list of clients that includes the Industrial Management Foundation, National Assn. of Advertising Publishers, National Trade Show Exhibitors Assn., Sporting Goods Manufacturers Assn., American Academy of Pediatrics, American College of General Practitioners in Osteopathic Medicine and Surgery and many other prominent organizations.

Jonathan (Jon) Howe, the Senior Partner in charge of association and administrative law department of Jenner & Block, will serve as AMOA's major contact. Howe is a graduate of Duke University.

Nick Allen, a recognized authority on copyright matters, who has served as the legal watch-dog of the industry for AMOA since he was first appointed in 1958 has taken on new duties as special consultant. He has participated in every major legislative battle that

has faced AMOA in both the Congress and the Judiciary during his impressive tenure of service and the association is pleased to announce that he will continue his relationship with AMOA in a new role.

## 'Pac-Man' Infringers

(continued from page 35)

right to make any changes (in the game program)," according to a company spokesman. "Only the owner of the copyright can license that right to anyone else, and Midway has not done so."

Interestingly, the controversy over altering video game programs by inserting unauthorized microprocessor chips comes at a time when the market is being flooded with books and articles on how to rack up large scores on Midway's hugely successful "Pac-Man" game. One such book, "Mastering Pac-Man" (Signet, \$1.95), contains 128 pages of tips and techniques for how to score in the millions. It also includes diagrams and schematics that illustrate how the player should maneuver around the maze. The book was written by blackjack expert Ken Uston, and 775,000 copies are now in print.

## OMAA Convention Set For May 7-8

CHICAGO — Plans are currently being finalized for the 8th annual OMAA (Ohio Music & Amusement Assn.) Exposition of Music & Games, which will be held May 7-8 at the University Hilton Inn in Columbus, Ohio. This year's Expo promises to feature an expanded product display showcasing the latest in coin-operated amusement equipment, including machines that have not previously been revealed in the Ohio market and will be earmarked for premier at this convention, as noted by association officials.

As one of the industry's leading state organizations, OMAA represents over 85% of Ohio's operators whose collective locations include games, music equipment and cigarette machines in all of Ohio's 88 counties. The state association actively represents its members in legislative matters and maintains a steady line of communication in its efforts to combat adverse legislation and promote a clean, wholesome image of the coin machine business.

Tommy Thompson, president of Tora Music (Columbus) and 1982 OMAA Exposition chairman, reports that all of the nation's top game manufacturers will be represented at this year's convention. Focusing on "family type" entertainment, the show will be open only to media, association members, industry operators and their guests. Exhibit hours will be held from 3 to 6:30 p.m. on Friday and from 1:30 to 6 p.m. on Saturday.

In addition to the exhibit, there will be several seminars taking place, dealing with industry problems, technical expertise and the future of the coin machine industry.

On Thursday, May 6, the day preceding Expo's official opening, the second annual Edward Shaffer Memorial Gold Tourney will be held at Hickory Hills Country Club with Dick Gilger (Central Ohio Sales and Marketing-Columbus) and Steve Shaffer (Shaffer Distg.-Columbus) serving as co-chairmen.

Among guest speakers scheduled to address this year's convention are the nationally renowned Reverend Richard J. Connelly, chaplain of the Cincinnati Bengals; AMOA president Leoma Ballard; AMOA executive vice president Leo Droste and M. Hurst Marshall legislative director of the Tobacco Tax Council.

The annual banquet on Friday evening will feature the installation of officers followed by entertainment. This year's floor show will spotlight an 11-member troupe called The Amusement Park Review.

Information on registration may be obtained by contacting OMAA, 16 E. Broad St., Suite 901, Columbus, Ohio 43215.

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## INDUSTRY CALENDAR

March 28-29: Amusement Operators Expo (AOE); annual convention; Hyatt Regency Hotel; Chicago.

April 2-3: AMOA Notre Dame Management Seminar (advanced); Notre Dame, Ind.

April 2-4: NAMA Western Convention; Brooks Hall; San Francisco, Calif.

April 15-18: Florida Amusement Vending Assn.; annual convention and trade show; Curtis Hixon Convention Center; Tampa.

May 7-8: Ohio Music & Amusement Assn.; annual convention; Columbus Hilton Inn; Columbus.

June 3-5: Amusement & Music Operators of Texas; annual convention; Americana Hotel; Fort Worth.

June 17-19: Illinois Coin Machine Operators Assn.; annual convention; Eagle Ridge Inn; Galena.

July 16-17: Montana Coin Machine Operators Assn.; annual convention; Outlaw Inn; Kalispell.

Sept. 10-12: North & South Carolina state associations joint meeting; Radisson Plaza Hotel; Charlotte.

Sept. 24-25: West Virginia Music & Vending Assn.; annual convention; Ramada Inn; South Charleston.

Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.

Nov. 18-20: AMOA international convention; Hyatt Regency Hotel; Chicago.

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

# INDUSTRY NEWS

## AROUND THE ROUTE

(continued from page 35)

Southwest Vending will be sponsoring a big trade gathering, March 13-14, at Market Hall Center — with **John Gatens** and **Tom Chatten** hosting. The bill of fare will include a lavish equipment showing with all of the manufacturers represented by Southwest expected to be present; a series of service schools conducted by members of the service and engineering staffs of the various manufacturers and buffet luncheon on both days. Over 6,000 invitations have been sent out — and, need we say, they're expecting a really big crowd out there.

Dateline Cleveland, Ohio, where Cleveland Coin International president **Ron Gold** announced the opening of a new branch in Lexington, Ky. in a 12,000 sq. ft. facility that will house marketing, warranty, parts & service and administration offices. The staff of the new branch is composed of Cleveland Coin veterans, Ron pointed out. **Charles Elkins** is general manager; **Jack Whitehead**, plant manager; **Tim Paukner** will head up the parts department; **Peter Guy** will head up special technical projects and **Victoria Guy** (Peter's wife) will be office manager. The Lexington branch will be in full operation by March 2 and a grand opening celebration has been scheduled for early May . . . In other developments, Ron noted that "our first shipment of games recently left by air for Saudi, Arabia," to be utilized at a military academy out there. The shipment consisted of about 30 units, predominantly video games. Of course, long distance shipments are nothing new for Cleveland Coin — in recent weeks the distrib has shipped equipment to Montevideo, Uruguay and Greenland . . . On Feb. 2, Ron was in the Dominican Republic to accept an award as distributor of the year (for the third consecutive year) from the Moyer-Diebel Corp. . . . Among new appointments at Cleveland Coin are **Tim Kiernan**, manager of special projects in the Columbus branch; and **Jim Horch**, who'll be in charge of industrial vending in the new Kentucky branch.

Midway Mfg. Co.'s field service manager **Andy Ducay** notes that the factory has added a few more classes to its February thru April service school program (Cash Box, Feb. 27). During the period of April 5 thru 8, Midway schools will be sponsored by Philip Moss & Co. in Omaha and Des Moines; and there'll be classes held, April 15-18 at the Florida Amusement & Vending Show in Tampa.

STATE ASSOCIATION NEWS: As part of its ongoing educational program, the Ohio Music & Amusement Assn. has scheduled three two-day "mini service schools" in three different sections of the state so that as many members as possible will be afforded the opportunity to attend. The dates are March 3-9 (Findlay, Ohio); March 19-20 (Cleveland area) and April 2-3 (Columbus). Schools are limited to 20 students each, at a cost of \$60 per person and the program will deal with advanced digital electronics, conducted by **Jim Sneed** of Kurz Kash.

## New Equipment

### Video Teamwork

Two rocket ships fuse into a powerful, agile Space Station and venture together into deep space to do battle with wave after wave of kaleidoscopic enemies in "Space Duel," the new coin-operated video game introduced by Atari, Inc.

According to Frank A. Ballouz, vice president of Atari's coin-operated games division, "Space Duel brings teamwork to video games. There's no more waiting around for your buddy to



finish his game — you join together and battle attacking forces."

Space Duel features the Atari QuadraScan color video display system which thrusts the player into a realistic three dimensional universe filled with countless waves of geometrically shaped enemies, like lethal flying saucers, explosive mines that relentlessly pursue their attacker refusing to be destroyed, spinning paddles, whirling cubes and pentagons, octahedrons, and even a rash of nuclear hexagons. Thrilling, heated action prevails throughout play.

A panel of control buttons allows the players to maneuver the space ships through their astral battles. The ships rotate left and right, wrap around the screen, and thrust away from danger at the touch of a button. Another button creates a protective shield that diminishes with use, but deflects saucer missiles and lethal collisions. For attacking, a fire button launches four shells that must strike a foe or travel their full distance before the next volley is launched.

The object of Space Duel is to destroy this rogue's gallery for points before they destroy the ship's three lives. It can be played by a single player and his solo space ship, but offers unique challenges to two players fused together.

In the first two-player version, the ships, connected by an astral umbilical cord, perform a space ballet as they dodge and destroy their mutual enemies. If either space ship is fired upon it is damaged but not destroyed. The crippled ship has limited firing ability and slow maneuverability. A second hit to either ship destroys that ship and sets to burning the fuse link between the two. The second ship is destroyed soon after.

In the second version, however, friendship disappears and the two ships become independent and attack each other, as well as the geometric foes.

When a player shoots his opponent's ship it is not destroyed, but disappears momentarily from the galaxy.

Aliens in each wave of attack split into two, becoming smaller and deadlier, after being struck by enemy fire. Successive enemy fire will eventually destroy the aliens. Each wave brings an increasing number of enemies, continuously gaining momentum.

If all enemies in a wave are destroyed, a special bonus wave is immediately awarded. A low humming sound is heard, with a flashing boundary line appearing at the edges of the playfield signaling the onset of the bonus round. The hum increases and the tension mounts when suddenly enemies are hurling toward the ship at increasingly high speeds. The bonus round ends when all of the objects are destroyed or the humming sound reaches its highest pitch.

To increase the challenge, a pair of saucers sweep the galaxy setting up a deadly cross-fire that destroys anything trapped between them.

When the game ends, if a score is eligible for the high score table a fireworks display lights up the screen and the player can enter his initials on the screen. The top five scores in each category, along with corresponding players' initials, are displayed when the game is not being played. A special non-volatile memory retains the top score, even if power goes out.

## Midway, Playmatic

(continued from page 36)

celona, Spain.

A prominent designer and manufacturer of video games, Playmatic is directed by Joaquin Gomis Estada. The company's sales manager is J.A. Moya.

In making the announcement, Marofski said, "During our recent trip to Europe we met with the principals of Playmatic and discussed their research and production models as well as some of their current game developments which we agreed to manufacture and market exclusively in the Western Hemisphere.

"These agreements," he continued, "are in keeping with our program to provide our customers and the public a worldwide array and variety of products that meet with the quality standards that we have set for the industry."

According to Stan Jarocki, vice president of marketing, the Playmatic video game is scheduled for release shortly.

## Arnold Appointed

(continued from page 35)

Inc. The post was formerly held by Arnold Kaminkow.

"We are happy to have a man of Chuck's ability to head up our Northeast Distributing organization," stated Farmer, in making the announcement.

Bally Northeast Distributing carries Bally and Midway products as well as the lines of Atari, Williams, Stern and Rock-Ola. It recently moved into a new 55,000 square foot facility in Norwood, Mass.

Arnold has spent the last five years as general manager of Rowe's Northeast Distributing organization.

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## POP

- 1 I LOVE ROCK 'N' ROLL  
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)
- 2 JUKE BOX HERO  
FOREIGNER (Atlantic 4017)
- 3 (OH) PRETTY WOMAN  
VAN HALEN (Warner Bros. WBS 50003)
- 4 WE GOT THE BEAT  
GO-GO's (I.R.S./A&M IR-9903)
- 5 MAKE A MOVE ON ME  
OLIVIA NEWTON-JOHN (MCA-52000)
- 6 THAT GIRL  
STEVIE WONDER (Tamla/Motown 1602 TF)
- 7 FIND ANOTHER FOOL  
QUARTERFLASH (Geffen GEF 50006)
- 8 EDGE OF SEVENTEEN  
STEVIE NICKS (Modern/Atlantic MR 7401)
- 9 OPEN ARMS  
JOURNEY (Columbia 18-02687)
- 10 SHOULD I DO IT  
POINTER SISTERS (Planet/Elektra P-47960)
- 11 FREEZE FRAME/FLAMETHROWER  
THE J. GEILS BAND (EMI America B-8108)
- 12 KEY LARGO  
BERTIE HIGGINS (Kat Family WS9 02524)
- 13 TAKE OFF  
BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)
- 14 MIRROR, MIRROR  
DIANA ROSS (RCA PB-13021)
- 15 ON THE WAY TO THE SKY  
NEIL DIAMOND (Columbia 18-02712)
- 16 BOBBIE SUE  
OAK RIDGE BOYS (MCA-52006)
- 17 TONIGHT I'M YOURS (DON'T HURT ME)  
ROD STEWART (Warner Bros. WBS 49886)
- 18 MAIN THEME FROM "CHARIOTS OF FIRE"  
VANGELIS (Polydor/PolyGram 2189)
- 19 MY GUY  
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 20 ANOTHER SLEEPLESS NIGHT  
ANNE MURRAY (Capitol P-A-5083)
- 21 NEVER GIVE UP ON A GOOD THING  
GEORGE BENSON (Warner Bros. WBS 50005)
- 22 POP GOES THE MOVIES (PART 1)  
MECO (Arista AS 0660)
- 23 MEMORY  
BARBRA STREISAND (Columbia 18-02717)
- 24 DON'T LET HIM KNOW  
PRISM (Capitol P-A-5082)
- 25 DO YOU BELIEVE IN LOVE  
HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)
- 26 BABY MAKES HER BLUE JEANS TALK\*  
DR. HOOK (Casablanca/PolyGram NB 2347)
- 27 867-5309/JENNY\*  
TOMMY TUTONE (Columbia 18-02646)
- 28 DON'T TALK TO STRANGERS\*  
RICK SPRINGFIELD (RCA PB-13070)
- 29 THEME FROM MAGNUM P.I.  
MIKE POST (Elektra E-47400)
- 30 '65 LOVE AFFAIR\*  
PAUL DAVIS (Arista AS 0661)

## COUNTRY

- 1 THE CLOWN  
CONWAY TWITTY (Elektra E-47302)
- 2 BIG CITY  
MERLE HAGGARD (Epic 14-02686)
- 3 ANOTHER SLEEPLESS NIGHT  
ANNE MURRAY (Capitol P-A-5083)
- 4 SAME OLE ME  
GEORGE JONES (Epic 14-02695)
- 5 ANOTHER HONKY-TONK NIGHT ON BROADWAY  
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)
- 6 I LIE  
LORETTA LYNN (MCA-51226)
- 7 SINGLE WOMEN  
DOLLY PARTON (RCA PB-13057)
- 8 YOU NEVER GAVE UP ON ME  
CRYSTAL GAYLE (Columbia 18-02718)
- 9 MOUNTAIN OF LOVE  
CHARLEY PRIDE (RCA PB-13024)
- 10 A COUNTRY BOY CAN SURVIVE  
HANK WILLIAMS, JR. (Curb/Elektra E-47257)
- 11 CRYING MY HEART OUT OVER YOU  
RICKY SCAGGS (Epic 14-02692)
- 12 AFTER THE LOVE SLIPS AWAY  
EARL THOMAS CONLEY (RCA PB-13024)
- 13 BUSTED  
JOHN CONLEE (MCA-52008)
- 14 ALWAYS ON MY MIND  
WILLIE NELSON (Columbia 18-02741)
- 15 NEW CUT ROAD  
BOBBY BARE (Columbia 18-02690)
- 16 'ROUND THE CLOCK LOVIN'  
GAIL DAVIES (Warner Bros. WBS 50004)
- 17 BOBBIE SUE  
OAK RIDGE BOYS (MCA-52006)
- 18 YOU'RE NOT EASY TO FORGET  
DOTTIE WEST (Liberty P-B-1451)
- 19 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)  
GEORGE STRAIT (MCA-51228)
- 20 BE THERE FOR ME BABY  
JOHNNY LEE (Full Moon/Asylum E-47301)
- 21 SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)  
GENE WATSON (MCA-52009)
- 22 SOMEDAY SOON  
MOE BANDY (Columbia 18-02735)
- 23 IN LIKE WITH EACH OTHER  
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)
- 24 MOUNTAIN MUSIC\*  
ALABAMA (RCA PB-13019)
- 25 IT'LL BE HER  
TOMPALL & THE GLASERS (Elektra E-47405)
- 26 A LITTLE BIT CRAZY  
EDDY RAVEN (Elektra E-47413)
- 27 IT'S A LONG WAY TO DAYTONA\*  
MEL TILLIS (Elektra E-47412)
- 28 LIES ON YOUR LIPS  
CHRISTY LANE (Liberty P-A-1443)
- 29 PAIN IN MY PAST\*  
THE ROVERS (Cleveland Int'l. 14-02601)
- 30 THE VERY BEST IS YOU  
CHARLY McCLAIN (Epic 14-02601)

## BLACK CONTEMPORARY

- 1 MAMA USED TO SAY  
JUNIOR (Mercury/PolyGram 76132)
- 2 WORK THAT SUCKER TO DEATH  
XAVIER (Liberty P-A-1445)
- 3 IN THE RAW  
WHISPERS (Solar/Elektra S-47961)
- 4 MIRROR MIRROR  
DIANA ROSS (RCA PB-13021)
- 5 NIGHTS OVER EGYPT  
THE JONES GIRLS (Philadelphia Int'l./CBS ZS5-02713)
- 6 SHINE ON  
GEORGE DUKE (Epic 14-02701)
- 7 MY GUY  
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 8 TONIGHT I'M GONNA LOVE YOU ALL OVER  
FOUR TOPS (Casablanca/PolyGram NB2345)
- 9 HONEY, HONEY  
MANHATTANS (Columbia 18-02666)
- 10 NEVER GIVE UP ON A GOOD THING  
GEORGE BENSON (Warner Bros. WBS 50005)
- 11 GENIUS OF LOVE  
TOM TOM CLUB (Sire SRE 49882)
- 12 WHY YOU WANNA TRY ME  
COMMODORES (Motown 1604 MF)
- 13 THE GIGOLO  
O'BRYAN (Capitol P-A-5067)
- 14 APRIL LOVE  
L.T.D. (A&M 2395)
- 15 LET'S WORK  
PRINCE (Warner Bros. WBS 50002)
- 16 GET DOWN ON IT/STEPPIN' OUT  
KOOL & THE GANG (Delite/PolyGram DE 818)
- 17 MUST BE THE MUSIC  
SECRET WEAPON (Prelude PRL 8036-AS)
- 18 WELCOME INTO MY HEART  
ISLEY BROTHERS (T-Neck/CBS ZS5-02705)
- 19 WANNA BE WITH YOU  
EARTH, WIND & FIRE (ARC/Columbia 18-02688)
- 20 A FRIEND OF MINE  
GLADYS KNIGHT & THE PIPS (Columbia 18-02706)
- 21 THAT GIRL  
STEVIE WONDER (Tamla/Motown 1602 TF)
- 22 LOVE SEASONS  
ZOOM (Polydor/PolyGram PD 2197)
- 23 TELL ME TOMORROW — PART 1  
SMOKEY ROBINSON (Tamla/Motown 1601TF)
- 24 BETTER TOGETHER  
RUFUS With CHAKA KHAN (MCA 52002)
- 25 MAKING LOVE\*  
ROBERTA FLACK (Atlantic 4005)
- 26 THE ONLY ONE  
CHARLES EARLAND (Columbia 18-02710)
- 27 CIRCLES\*  
ATLANTIC STARR (A&M 2392)
- 28 SHOUT ABOUT IT  
LAMONT DOZIER (M&M M-502)
- 29 HOT ON A THING (CALLED LOVE)\*  
THE CHI-LITES featuring EUGENE RECORD (20th Century/RCA TC-2600)
- 30 I THINK IT'S GONNA BE ALRIGHT  
CARL CARLTON (20th Century-Fox/RCA TC-2602)

## OPERATORS PICKS

Margot Green (Jones Music, Burbank)  
DON'T LET ME IN — Sneaker — Handshake

Patricia Burns (Black Hills Novelty Co., Rapid City)  
PAIN IN MY PAST — The Rovers — Cleveland Int'l.

Dan Tortorice (Modern Specialty, Madison)  
KEY LARGO — Bertie Higgins — Kat Family

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SLEEPWALK — Larry Carlton — Warner Bros.

BABY, COME TO ME — Patti Austin — Quest

JUST TO SATISFY YOU — Waylon & Willie — RCA

BAD NEWS — Boxcar Willie — Main Street

TAINTED LOVE — Soft Cell — Sire

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