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Salute To Country Radio





NARM '82 CHECKLIST

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- Hotel Reservations**
- Ad in Cash Box**

Your advertising message in the 1982 **Cash Box** NARM issue is the best way to reach the entire retail sector. The high-volume record/tape/video/accessory merchandisers will be on hand for the convention and tuned into **Cash Box's** timely coverage.

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CASH BOX

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EDITORIAL It Can Be Done

Home taping . . . Counterfeiters . . . Video games . . . Inflation . . . Tight radio playlists . . . A fragmented market . . . Self-centered artists . . . Shifting demographics . . .

We've all heard it before. Whenever the opportunity arises (like last week when the *Wall Street Journal* called), any of the above in any combination can be used to explain why the music industry is "slumping." The stock excuses are all so old that we accept them as comfortable truths — always available to explain why nothing is happening. What nonsense!

Real live proof that it doesn't have to be that way can be found at this week's Country Radio Seminar in Nashville. In this time of hardship for many sectors of the industry, country music has enjoyed unparalleled prosperity and popularity. Country smoothed the rough edges of its traditional

hillbilly/cowboy/truck driver image to reach the nation at large.

The lesson here is that those in the country music field — artists, labels, radio and everyone else — all realized what this industry is all about. Remember, this is the *music* industry. In the final analysis, the consumer is shelling out money for music — not hype, reputation, Arbitron numbers, advertising revenue or anything else. For everything to work, the music's got to be there.

Thus the salute to the country radio community. Much of the music's vitality today can be attributed to the constant influx of new blood — fostered in part by the open attitude at radio, which honors its heritage at the same time that it embraces new talent. This week's celebration in Nashville only reinforces the feeling that if we do it right, we won't need any of those old excuses.

NEWS HIGHLIGHTS

- Labels, retailers hopeful on future of \$6.98 mini-LPs (page 5).
- ASCAP receipts increase in 1981 (page 5).
- Tapes explode as dollar value of U.S. exports increased last year (page 5).
- 1982 Country Radio Directory (opposite page 20).
- "Get Down On It" by Kool & The Gang and Dwight Twilley's "Somebody To Love" (new and developing artist) are the top **Cash Box** Singles Picks (Page 9)
- "Beautiful Visions" by Van Morrison and Material's "Memory Serves" (new and developing artist) are the top **Cash Box** Album Picks (page 11).

TOP POP DEBUTS

SINGLES	78	BABY MAKES HER BLUE JEANS TALK — Dr. Hook — Casablanca/PolyGram
ALBUMS	109	PICTURE THIS — Huey Lewis And The News — Chrysalis

POP SINGLE

CENTERFOLD
The J. Geils Band
EMI America

B/C SINGLE

THAT GIRL
Stevie Wonder
Tamla/Motown

COUNTRY SINGLE

YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD
Ed Bruce
MCA

JAZZ

COME MORNING
Grover Washington, Jr.
Elektra

NUMBER ONES



Alabama

POP ALBUM

FREEZE-FRAME
The J. Geils Band
EMI America

B/C ALBUM

THE POET
Bobby Womack
Beverly Glen

COUNTRY ALBUM

FEELS SO RIGHT
Alabama
RCA

GOSPEL

HIGHER PLANE
Al Green
Myrrh

CASH BOX TOP 100 SINGLES

February 27, 1982

	Weeks On Chart	2/20	Chart
1 CENTERFOLD THE J. GEILS BAND (EMI America A-8012)	1	17	
2 I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA PB-12357)	2	16	
3 SHAKE IT UP THE CARS (Elektra E-47250)	4	15	
4 PHYSICAL OLIVIA NEWTON-JOHN (MCA-51182)	3	22	
5 OPEN ARMS JOURNEY (Columbia 18-02687)	6	7	
6 THAT GIRL STEVIE WONDER (Tamla/Motown 1602 TF)	7	7	
7 HARDEN MY HEART QUARTERFLASH (Geffen GEF 49824)	5	20	
8 SWEET DREAMS AIR SUPPLY (Arista AS 0655)	8	12	
9 LEADER OF THE BAND DAN FOGELBERG (Full Moon/CBS 14-02647)	9	14	
10 MIRROR, MIRROR DIANA ROSS (RCA PB-13021)	12	7	
11 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)	27	4	
12 YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America P-A-8101)	13	14	
13 WE GOT THE BEAT GO-GO'S (I.R.S./A&M IR-9903)	28	6	
14 TAKE IT EASY ON ME LITTLE RIVER BAND (Capitol P-A5057)	15	13	
15 THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444)	17	10	
16 PAC-MAN FEVER BUCKNER & GARCIA (Columbia 18-02673)	18	10	
17 THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)	10	20	
18 SPIRITS IN THE MATERIAL WORLD THE POLICE (A&M 2390)	20	7	
19 TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)	11	19	
20 KEY LARGO BERTIE HIGGINS (Kat Family WS9 02524)	23	17	
21 SOMEWHERE DOWN THE ROAD BARRY MANILOW (Arista AS 0658)	22	11	
22 TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART (Warner Bros. WBS 49886)	24	6	
23 LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288)	25	14	
24 MAKE A MOVE ON ME OLIVIA NEWTON-JOHN (MCA-52000)	44	3	
25 BOBBIE SUE OAK RIDGE BOYS (MCA-52006)	31	6	
26 SHOULD I DO IT POINTER SISTERS (Planet/Elektra P-47960)	29	7	
27 DADDY'S HOME CLIFF RICHARD (EMI America P-A-8103)	30	7	
28 MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS (Polydor/PolyGram 2189)	32	12	
29 WORKING FOR THE WEEKEND LOVERBOY (Columbia 18-02589)	26	16	
30 WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic 3868)	14	21	
31 CALL ME SKYY (Satsoul/RCA S7 2152)	35	7	
32 DO YOU BELIEVE IN LOVE HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)	43	4	
33 I BELIEVE CHILLIWALK (Millennium/RCA YB-13102)	37	7	
34 LOVE IS ALRIGHT TONITE RICK SPRINGFIELD (RCA PB-13008)	33	13	

	Weeks On Chart	2/20	Chart
35 WHEN ALL IS SAID AND DONE ABBA (Atlantic 3889)	38	7	
36 LOVE IS LIKE A ROCK DONNIE IRIS (MCA-51223)	36	11	
37 ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387)	41	7	
38 TAKE OFF BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)	46	5	
39 HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)	16	18	
40 COOL NIGHT PAUL DAVIS (Arista AS 0645)	21	17	
41 TELL ME TOMORROW — PART 1 SMOKEY ROBINSON (Tamla/Motown 1601TF)	45	7	
42 CRAZY (KEEP ON FALLING) THE JOHN HALL BAND (EMI America A8096)	42	10	
43 WAITING ON A FRIEND ROLLING STONES (Rolling Stones/Atlantic RS 21004)	19	13	
44 FREEZE FRAME/FLAMETHROWER THE J. GEILS BAND (EMI America B-8108)	75	2	
45 (OH) PRETTY WOMAN VAN HALEN (Warner Bros. WBS 50003)	63	3	
46 NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS) LE ROUX (RCA PB-73059)	66	3	
47 LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065)	47	10	
48 MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000)	53	5	
49 YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS 02619)	49	7	
50 I'LL FALL IN LOVE AGAIN SAMMY HAGAR (Geffen GEF 49881)	55	5	
51 ON THE WAY TO THE SKY NEIL DIAMOND (Columbia 18-02712)	58	3	
52 IF LOOKS COULD KILL PLAYER (RCA PB-13006)	52	6	
53 867-5309/JENNY TOMMY TUTONE (Columbia 18-02646)	59	6	
54 JUKE BOX HERO FOREIGNER (Atlantic 4017)	70	3	
55 DON'T LET HIM KNOW PRISM (Capitol P-A-5082)	62	4	
56 ANYONE CAN SEE IRENE CARA (Network/Elektra NW-47950)	61	14	
57 FIND ANOTHER FOOL QUARTERFLASH (Geffen GEF 50006)	71	3	
58 ABACAB GENESIS (Atlantic 3891)	48	10	
59 LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)	34	22	
60 EDGE OF SEVENTEEN STEVIE NICKS (Modern/Atlantic MR 7401)	80	2	
61 ALL OUR TOMORROWS EDDIE SCHWARTZ (Atco 7342)	39	12	
62 SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)	50	16	
63 LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)	40	19	
64 GENIUS OF LOVE TOM TOM CLUB (Sire SRE 49882)	67	5	
65 ANOTHER SLEEPLESS NIGHT ANNE MURRAY (Capitol P-A-5083)	73	3	
66 WANNA BE WITH YOU EARTH, WIND & FIRE (ARC/Columbia 18-02688)	60	6	

	Weeks On Chart	2/20	Chart
67 TROUBLE LINDSEY BUCKINGHAM (Asylum E-47223)	56	19	
68 THEME FROM MAGNUM P.I. MIKE POST (Elektra E-47400)	74	3	
69 WHY YOU WANNA TRY ME COMMODORES (Motown 1604 MF)	69	4	
70 ONLY ONE YOU T.G. SHEPPARD (Warner Bros. WBS 49858)	76	3	
71 POP GOES THE MOVIES (PART 1) MECO (Arista AS 0660)	78	3	
72 GOIN' DOWN GREG GUIDRY (Columbia 18-02691)	86	2	
73 VOICE ON THE RADIO CONDUCTOR (Montage P-A-1210)	68	5	
74 I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)	57	19	
75 APACHE SUGAR HILL GANG (Sugar Hill SH-774)	83	3	
76 MEMORY BARBRA STREISAND (Columbia 18-02717)	87	2	
77 OUR LIPS ARE SEALED GO-GO'S (I.R.S./A&M IR-9901)	65	27	
78 BABY MAKES HER BLUE JEANS TALK DR. HOOK (Casablanca/PolyGram NB 2347)	—	1	
79 SUMMER NIGHTS SURVIVOR (Scotti Bros./CBS ZS5 02700)	88	2	
80 '65 LOVE AFFAIR PAUL DAVIS (Arista AS 0661)	—	1	
81 TAINTED LOVE SOFT CELL (Sire SRE 49855)	84	5	
82 JUST CAN'T WIN 'EM ALL STEVIE WOODS (Cotillion/Atlantic 46030)	90	2	
83 SEA OF LOVE DEL SHANNON (Network/Elektra NW-47951)	51	13	
84 LET'S GET IT UP AC/DC (Atlantic 3894)	77	7	
85 NEVER GIVE UP ON A GOOD THING GEORGE BENSON (Warner Bros. WBS 50005)	—	1	
86 DON'T LET ME IN SNEAKER (Handshake WS9 02714)	—	1	
87 MAMA USED TO SAY JUNIOR (Mercury/PolyGram 76132)	—	1	
88 GET DOWN ON IT KOOL & THE GANG (De-Lite/PolyGram DE 818)	—	1	
89 SHINE ON GEORGE DUKE (Epic 14-02701)	—	1	
90 RUNNING CHUBBY CHECKER (MCA-52015)	93	3	
91 IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK (Beverly Glen 2000)	94	3	
92 HERE TO LOVE YOU THE DOOBIE BROTHERS (Warner Bros. WBS 50001)	72	4	
93 COME GO WITH ME THE BEACH BOYS (Caribou/CBS ZS5 02633)	54	15	
94 UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235)	79	17	
95 POWER PLAY MOLLY HATCHET (Epic 14-02680)	89	4	
96 COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia 18-02621)	64	16	
97 SHE'S GOT A WAY BILLY JOEL (Columbia 18-02628)	81	15	
98 COULD IT BE LOVE JENNIFER WARNES (Arista AS 0611)	85	12	
99 YOUNG TURKS ROD STEWART (Warner Bros. WBS 49843)	82	20	
100 BREAKIN' AWAY AL JARREAU (Warner Bros. WBS 49842)	91	14	

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abacab (Hit & Run — ASCAP)	58	Harden My Heart (Narrow Dude/Bonnie Bee	7	Memory (Really Useful/Faber/Trevor Nunn c/o Set	76	Someone Down (ATV/Mann & Weil/Snow — BMI)	21
All Our Tomorrows (ATV/Schwartzcake)	61	Good/Geffen Kaye — ASCAP)	7	Copyright/Adm. in U.S.+Can. By Koppelman —	76	Spirits in (Virgin/Adm. in U.S. by Chappell —	18
Another Sleepless (Chappell — ASCAP)	65	Here To Love You (Snug—BMI)	92	Bandier — BMI)	76	ASCAP)	18
Anyone Can See (Carub Proon's — ASCAP/	56	Hooked On Classic (Copyright Control)	39	Gravity Raincoat/Rosstown — ASCAP)	10	Summer Nights (Holy Moley/Rude — BMI/WB/Easy	79
Fedora — BMI)	56	I Believe (ATV Music Of Canada/Some Sung Songs/	33	My Guy (Jobete — ASCAP)	48	Action — ASCAP)	79
Apache (Sugar Hill — BMI)	75	Solid Gold — PRO-Canada)	33	Never Give Up (O'Lyric/Blackwood — BMI)	85	Sweet Dreams (Careers/Bestall Reynolds — BMI/	8
Baby Makes Her (Horse Hairs — BMI)	78	If Looks Could (Tuneworks/Big Stick/Careers —	2	Nobody Said (Screen Gems-EMI Music/Lemed —	46	Riva Music, Ltd. (PRS)	8
Bobbie Sue (House of Gold — BMI)	25	BMI)	52	One Hundred Ways (State Of The Arts/Eliza M./	46	Tainted Love (Equinox — BMI)	81
Breakin' Away (Al Jarreau/Desperate/	100	If You Think (Ashtray — BMI)	91	Ritesonian — ASCAP/Kidada/Mr. Melody — BMI)	37	Take It Easy On Me (Colgems-EMI — ASCAP)	14
Garden Rake — BMI)	100	I'll Fall In Love (WB/The Nine Music — ASCAP)	50	Only One You (Cross Keys — ASCAP/Tree — BMI)	70	Take Off (McKenzie Brothers — PRO Canada)	36
Call Me (One To One — ASCAP)	31	I Love Rock (Finchley—ASCAP)	11	On The Way (Stonebridge — ASCAP/Unichappell/	51	Tell Me Tomorrow (Chardax — BMI)	41
Centerfold (Center City — ASCAP)	1	I Wouldn't Have (Pi-Gem — BMI/Chess — ASCAP)	74	Begonia Melodies — BMI)	51	That Girl (Jobete & Black Bull — ASCAP)	6
Come Go With Me (Gil/See Bee Music — BMI)	93	Juke Box Hero (Somerset Songs/Evansongs —	54	Open Arms (Weed High Nightmare — BMI)	5	The Sweetest (Sterling/Addison St. — ASCAP)	17
Comin' In (Songs Of Bandier-Koppelman/Landers-	96	ASCAP)	54	Our Lips (Gotown/Plagent Visions — ASCAP)	77	Through The Years (Pesco/Swanee BRAVO! — BMI)	15
Whiteside/Emanuel — ASCAP)	96	Just Can't Win (Snapshot/Edition Sunrise/Interworld/	82	Pac-Man Fever (BGO — ASCAP)	16	Titles (Spheric B.V./WB Music — ASCAP)	28
Cool Night (Webb IV — BMI)	40	Mighty Mathieson/Vinyl — BMI)	82	Physical (Stephen A. Kloner/April/	4	Tonight I'm Yours (Riva/WB — ASCAP)	22
Could It Be Love (Gee Sharp — BMI)	98	Key Largo (Jen-Lee — ASCAP/Chappell —	20	Terry Shaddick — ASCAP/BMI)	4	Trouble (Now Sounds — BMI)	67
Crazy (Siren Songs/Clean Cut Tunes —	42	ASCAP/Lowery — BMI)	20	Pop Goes The Movies (Various — ASCAP/BMI)	71	Turn Your Love (Garden Rake — BMI/Rehtakul	19
BMI/ASCAP)	42	Leader Of The (Hickory Grove Adm. By	9	Power Play (Mister Sunshine—BMI)	95	Veets/JSH — ASCAP)	19
Daddy's Home (Big Seven — BMI)	27	April Music — ASCAP)	9	Pretty Woman (Acuff-Rose — BMI)	45	Under Pressure (BMI Queen Ltd./Beechwood/	94
Don't Let Him Know (MCA/Red Giant — ASCAP)	86	Leather And Lace (Welsh Witch — BMI)	63	Running (Rightsong — BMI)	90	Bewlay Bros./Fleur Ltd.)	94
Do You Believe (Zomba Enterprises — BMI)	32	Let's Groove (Saggfire/Yougoulei — ASCAP pend.)	59	Sea Of Love (Fort Knox — TEK — BMI)	83	Voice On The Radio (Frange Golde/Mac's Million/	73
Do You Believe (Zomba Enterprises — BMI)	32	Let's Get It Up (J. Albert Ltd., Marks Music — BMI)	84	Shake It Up (Lido Music — BMI)	3	Modern American — BMI/ASCAP)	73
Edge Of Seventeen (Welsh Witch — BMI)	60	Let The Feeling (WB Music/Peabo — ASCAP)	47	She's Got A Way (April/Impulsive — ASCAP)	97	Waiting For A (Somerset/Evansongs — ASCAP)	30
867-5309/Jenny (Tutone-Keller — BMI)	53	Love In The First (House Of Gold — BMI)	23	Shine On (Mycenae — ASCAP)	89	Waiting On A Friend (Colgems-EMI — ASCAP)	43
Find Another Dude/Bonnie Bee Good/	34	Love Is Love (Robbie Porter — BMI)	34	Should I Do It (Unichappell/Watch Hill — BMI)	26	Wanna Be With You (Saggfire/Yougoulei—ASCAP)	66
WB — ASCAP)	34	Love Is Like (Bema — ASCAP)	36	'65 Love Affair (Web IV — BMI)	80	We Got The Beat (Daddy — Oh Music)	13
Freeze Frame (Center City — ASCAP)	57	Magnum P.I. (MCA Music — ASCAP)	68	Someone Could (Briarpatch/DebDave — BMI)	62	When All Is Said (Countless Songs, Ltd. — BMI)	35
Genius Of Love (Metered Music Adm. By Ackee —	64	Make A Move (John Farrar/Snow — BMI)	24			Why Do Wanna (Jobete+Commodores — ASCAP)	69
ASCAP)	64	Mama Used To Say (Pressure/Aves/EMI Music —	—			Working For (Blackwood/Dean Of Music — BMI)	29
Get Down On It (Delightful/Second Decade — BMI)	88					You Could Have Been (ATV Music — BMI)	12
Goin' Down (World Song — ASCAP)	72					Young Turks (Riva/Nite-Stalk — ASCAP)	99
						You're My Latest (Mighty Three — BMI)	49



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



AN ALLIANCE ON A HANDSHAKE — Handshake Records recently signed Detroit-based group Alliance to a long-term recording contract. The group's first LP is due out in mid-March. Pictured after the signing are (l-r): Ron Alexenburg, president, Handshake; Bradley Davidson, Pat Hand, Mark Heckert, David Pridemore and Mark Bucchare of the group; and Stan Bernstein of Sid Bernstein Assoc., the group's management company.

CBS, Fox Announce Joint Cable, Home Video Venture

by Michael Glynn

LOS ANGELES — In what could be the largest joint venture in both the cable TV and home video industries, CBS Inc. and Twentieth Century Fox Film Corp. have agreed to become partners in a global enterprise that will involve a number of

diverse cable television operations, including CBS Cable, as well as the manufacture and distribution of program product for the home video market.

The CBS Studio Center, located in Studio City, Calif., will also be part of the joint venture for the use of both CBS and Fox, as well as other outside film or program production entities on a "leased-as-needed basis." At present, Fox is not planning to move production or other activities to Studio City, although the company will have full use of the Studio Center facilities. Fox also anticipates keeping its corporate headquarters at its present site.

According to published reports, the
(continued on page 34)

ASCAP Receipts Reached Record Levels In 1981

by Jeffrey Ressler

LOS ANGELES — The American Society of Composers, Authors and Publishers (ASCAP) celebrated another record-breaking year in 1981 as domestic and foreign revenues reached \$168,904,000 — a 9% gain in total receipts over 1980's \$154,121,000.

The year-end earnings were revealed by Hal David, president of the performing rights group, Feb. 17 at the Los Angeles membership meeting held at the Beverly Hilton Hotel.

In 1981 members of ASCAP and its foreign affiliates received a payout of \$107,774,000 (subtracting salaries and expenses), with the distribution from domestic and foreign sources totaling \$129,104,000, up from 1980's \$123,331,000.

Domestic receipts for 1981 increased to \$143,084,000 from \$126,392,000 in 1980. The total includes \$136,489,000 from the licensees, investment interest of \$6,021,000 and \$574,000 in membership dues.

Domestic distribution, made in four quarterly installments, rose to \$99,606,000 in 1981, up from 1980's \$88,147,000. Payouts to members totaled \$19,443,000 in March, \$22,011,000 in June, \$27,516,000 in September and \$30,636,000 in December.

In addition, ASCAP made a special payout in November of \$8,138,000 representing fees and interest received from the CBS Television Network for the period January 1970 through May 1981.

Receipts from foreign societies dropped to \$25,820,000 this year as compared to 1980's \$27,729,000. Foreign distribution to members totaled \$29,498,000 in 1981, an increase over 1980's \$25,914,000.

Foreign distributions were made in two installments. A July 27th disbursement of \$14,131,000 was distributed as follows: England, \$6,444,000; France, \$3,665,000; Germany, \$2,799,000; Sweden, \$671,000;

(continued on page 14)

Labels, Retailers Hopeful On Future For \$6.98 'Mini-LPs'

by Michael Glynn

LOS ANGELES — With average shelf prices continuing to climb toward the \$8.98 level and several labels upping their singles to \$1.99 in recent weeks, retailers across the U.S. are praising the introduction of new \$6.98 mid-priced product as a "positive step" toward helping the exposure of new and non-established acts. Already, RCA, A&M, E/A and Alfa have released LPs and mini-albums in the mid-price range and other labels are contemplating similar moves.

There are still concerns, however, among both executives of major retail chains and labels contemplating mid-price lines of their own. Retailers worry that those labels which have bowed mid-priced lines might not be fully committed to establishing the concept for the long term, viewing it as an experiment, or that companies will raise the cost once a certain number of units are sold or, perhaps, heavy airplay is garnered.

Label execs wonder if product will be merchandised properly in-store and whether product will be amply displayed, to create awareness among consumers.

While it's still much too early to judge whether the record buying public will find the mid-price a significant enough inducement to pick up on largely untested acts and thus establish these lines, those labels involved are already beginning to actively support selected product with full marketing programs — including merchandising, advertising and promotion — and some chains are starting supplemental or parallel plans to help promote new acts in general.

The 130-store Record Bar chain in Durham, N.C., for example, has begun a program called "Disc-covery", according to purchasing head Ed Berson. Under the

plan managers and salespeople are encouraged to give feedback, via questionnaire, on records by new acts, including personal reactions and activity in each market.

"With 'Disc-covery', we're trying to work with new acts on a regional level, where we can respond if something is happening in a particular market," said Berson. "The first act we chose for the program was a Warner Bros. artist named Bill LaBounty. We found that he was not a major priority in a recent album release of the label's, but we talked to Warner's representatives and convinced them to re-work the record in certain of our markets."

No Risk Sale

Pittsburgh's National Record Mart chain, which numbers more than 70 stores including the Oasis outlets, has run what vice president George Balicky called "try-it, you'll like it" programs; that is, retail specials on releases by new acts where the customer can return the record if he or she does not like it. He added that the chain also stresses in-store play on new acts. However, he indicated that he'd like to attempt a chain-generated program similar to the Record Bar's at some point.

While both the Record Bar's Berson and National Record Mart's Balicky felt \$6.98 lines would provide much-needed exposure for new acts in the absence of meaningful air play, they wished to reserve judgement until product had been in the stores longer.

"We've had a lot of success with \$5.98 product and we just ran a sale featuring three LPs for \$12," said the Record Bar's Berson. "My only hope is that they (labels) will leave the price for the life of the record and won't raise it as soon as they start

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Artists Set For New Faces Show

NASHVILLE — Ten artists have been set to perform at this year's New Faces Show, Feb. 27, during the Country Radio Seminar. Scheduled to begin at 8:00 p.m. in the ballroom of the Opryland Hotel, the show will feature Rodney Crowell (Warner Bros.), Diana (Sunbird), Ricky Skaggs (Epic), Terry Gregory (Handshake), Tennessee Express (RCA), George Strait (MCA), Bobby Smith (Liberty), Ronnie Rogers (Lifesong), Kieran Kane (Elektra) and Donna Hazard (Excelsior).

Dramatic Tape Increase Boosts Dollar Value Of U.S. Exports During 1981

by Michael Martinez

LOS ANGELES — The total dollar value of records and tapes exported by the U.S. in 1981 rose to \$64.7 million, an increase of eight percent over 1980's total of \$59.9 million, despite a drop in the number of records shipped, according to data compiled by the U.S. Department of Commerce.

The U.S. shipped 17 million record units in 1981, a decline of 2.3% compared to the previous year's total of 17.5 million. In 1980,

by comparison, record units sold had increased 37% from 12.5 million in 1979.

The dollar value of records sold overseas also decreased in 1981, dipping 4.8% to \$50.9 million from \$53.5 million in 1980.

Fewer units sold was due in part to the strength of the U.S. dollar on the international market, while some exporters also noted that home taping is continuing to proliferate around the world. The steadily decreasing dollar value of records shipped overseas was blamed on the growing shipments of cutouts, midrange and discounted product bought from the U.S. by foreign markets.

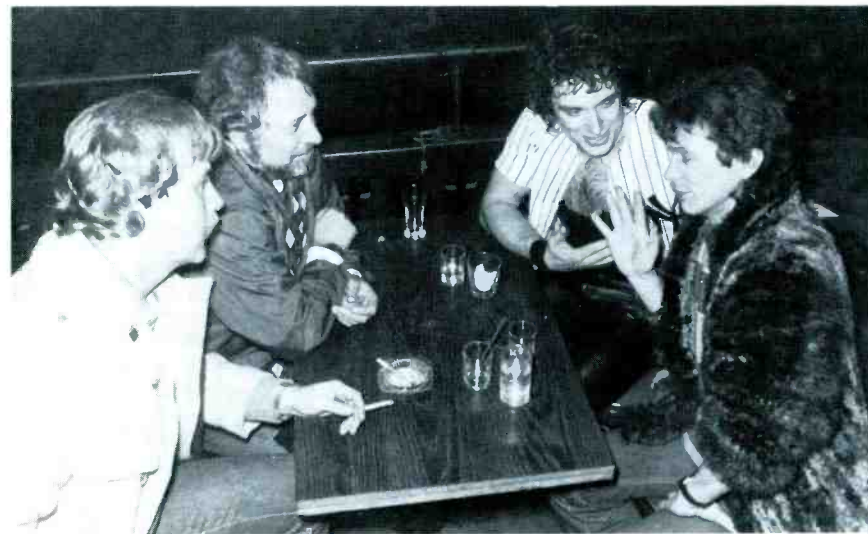
Tapes Explode

While the dollar value of records sold overseas declined dramatically, the dollar value of tapes exported by the U.S. increased dramatically to \$13.8 million from \$6.3 million in 1980, an increase of 119%. The 1980 dollar value of tapes exported by the U.S. had declined to a total of 27% from \$8.6 million in 1979.

Noting that several markets are finding it difficult to convert their currencies into American dollars, Ben Karol, head of New York-based King Karol, which handles volume export business, said, "Countries in South America, the Middle East, most of Asia and Africa are drying up." He added that in the last quarter of 1981 export business was off considerably and that his export business in the first two months of 1982 was down as much as 80%.

Karol attributed much of the drop off in business and the lower dollar value of product shipped to the rapidly growing

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WRABIT SHOW — Canadian-based rock group Wrabit recently performed to a SRO crowd at the Queensbury Arms in Toronto where it performed songs off their self-titled debut LP on MCA. Pictured following the show are (l-r): Don Wasley, national album promotion director, MCA; Al Bergamo, president, MCA Dist. Corp.; Lou Nadeau of the group; and Keith Elshaw, air personality, Q107.

Independent Producers Group To Battle California Taxes

by Michael Martinez

LOS ANGELES — Responding to a concern that independent producers, engineers, production companies and recording studios are being taxed unjustly, members of the music industry on the West Coast recently formed the California Entertainment Organization (CEO).

Following a series of meetings in Los Angeles and San Francisco, several industry professionals opted to form the group to challenge a State Board of Equalization interpretation of California Revenue and Taxation law calling for retroactive taxation of revenues received prior to 1976.

The intent of the CEO is to gain membership and financial support to challenge the State Board through the administrative process and court litigation.

According to the CEO statement, all monies, including royalties, collected by the concerned parties prior to 1976 are subject to a six percent sales tax, 10% penalty for failure to file and a one percent per month interest levy.

Retroactive To '76

The taxation would also presumably cover all production expenses between 1976 and the present connected with the manufacturing of a master tape and are also subject to the same tax, penalty and interest.

According to a statement from the CEO, independent music industry people are being told that they should have included California's six percent sales tax to their hourly service charges since 1976, a practice that could have an adverse effect on all service-producing professions.

The Board of Equalization's interpretation of California sales and use tax laws involves audits of about 20 record companies, including Capitol, Warner Bros., Chrysalis and A&M (**Cash Box**, Aug. 15, 1981). Each of the companies had been served the retroactive tax bills, which the companies paid but also contested through the Equalization Boards' administrative process and the courts.

The CEO statement claimed that during state audits of major record companies, information, through examination of invoices, royalty statements and contracts, is gathered on smaller companies that have dealt with the record companies.

Other features of the Equalization Board taxation is that non-residents of California are not exempt from the law, nor are productions carried out in California but

sold outside of the state.

A CEO spokesman said, "The situation is very real and very serious. The CEO is fighting on behalf of the smallest part-time independent engineer, as well as the major record companies."

Back Taxes

Some of the record companies embroiled in court battle to recoup the back taxes are fighting for as much as \$2 million. Warner Bros., for instance, is battling to regain \$1.7 million.

Because the State board's audits have turned to the smaller, independent record industry members, according to the CEO statement, many independents are flirting with the risk of real estate liens and/or loss of personal property.

"They think we're a bunch of unorganized hippie-types, swimming in millions of dollars, an easy and obvious target," the CEO spokesman said. "This is no joke."

Thelonius Monk, Jazz Iconoclast, Dead At Age 64

NEW YORK — Jazz great Thelonius Sphere Monk died Feb. 17 in Englewood Hospital in New Jersey. The pianist/composer had been admitted to the hospital on Feb. 5, suffering from a hemorrhage described by hospital officials as similar to a stroke. It was later revealed that Monk's condition was complicated by hepatitis. He was 64 years old.

A unique and original stylist, Monk rose to prominence as a pianist at Minton's Playhouse in Harlem during the forties. Although his rise coincided with the coming of the be bop era, Monk's angular and spacious music was not easily categorized.

The composer of some 60-odd pieces, Monk was well recorded, particularly by Blue Note, Riverside and Columbia Records. Many of his compositions, most notably "Round Midnight," "Bemsha Swing" and "Ruby, My Dear" became jazz standards, known and played by literally thousands of jazz artists.

Always iconoclastic and frequently reclusive, Monk almost never granted interviews. His last public performance was at Carnegie Hall in 1976.

Monk is survived by his wife Nellie; son Thelonius, Jr.; and daughter Boo-Boo. Funeral services will be held at St. Peter's Church in Manhattan on Feb. 22.

Holmes a'Court Ups ACC Bid To Over \$85 Million

by Paul Bridge

LONDON — Although Australian businessman Robert Holmes a'Court is now installed as chairman and chief executive of the Associated Communications Corp. (ACC) in place of Sir Lew Grade, his position is still not entirely secure. Following the recent High Court ruling upholding the ACC board's rejection of a bid of \$85.1 million by Gerald Ronson, chairman of the Heron Group of Companies, Holmes a'Court increased his own bid from \$65.9 million to an equivalent figure.

Holmes a'Court and Ronson have waged a fierce battle for control of the ailing entertainment corporation in recent weeks. After word filtered out in the latter months of 1981 that ACC had sustained massive losses in its film production and distribution division, speculation abounded that the corporation would sell ATV Music, its publishing wing, to bring in more cash. ATV Music owns Northern Songs, which represents much of the Beatles catalog. Bids up to \$40 million for Northern Songs by such people as Paul McCartney and Yoko Ono were rejected by Lord Grade prior to leaving his post.

Ronson, who has indicated that he will continue to challenge Holmes a'Court for control of ACC with an appeal, protested to the High Court that his bid, which was nearly \$20 million more than Holmes a'Court's original bid, was unfairly rejected by the board. While the High Court ruled that the ACC board had acted within its authority, it also determined that the board was not bound to sell its voting shares to Holmes a'Court's Bell Group of Companies. Holmes a'Court currently controls over half of ACC's common stock, but only three percent of the 150,000 voting shares.

Holmes a'Court replaced Sir Lew Grade as chairman and chief executive of ACC on Jan. 13, soon after reaching an agreement in principle to purchase a controlling amount of voting stock from the ACC board members. When the board accepted Holmes a'Court's offer, Ronson began the court proceedings to challenge the transfer.

Lord Justice Brightman, one of the three Law Lords hearing the case, described the fight for control of ACC as "absolutely dotty," adding that unless the ACC board was irreversibly bound to transfer the con-

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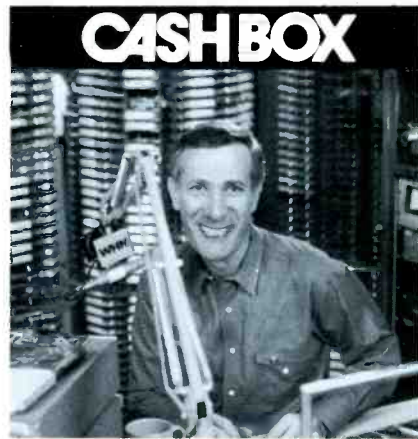
Yarnell Exits RIAA; Schoenfeld Takes Over

NEW YORK — Jules Yarnell resigned last week as chief of the anti-piracy intelligence unit of the Recording Industry Assn. of America (RIAA) due to illness. He had held the position for 12 years. Joel Schoenfeld has been named his successor.

Yarnell is most noted for his efforts at getting the Federal government involved in pursuing recording piracy cases. "When I came here 12 years ago, there were no state or federal laws prohibiting pirating of sound recordings," Yarnell told **Cash Box**. "I got the FBI, the IRS, the Royal Canadian Mounted Police and the U.S. Customs Service involved in this." Yarnell also claimed responsibility for getting anti-piracy laws passed in 49 of the 50 states. "The only one we haven't gotten is Vermont," he said.

Yarnell added that he would like to see the U.S. House of Representatives pass the anti-piracy law that has already been approved by the Senate. "I'd like to see that passed into law soon," he said.

Replacing Yarnell is Joel Schoenfeld, who most recently has worked as Yarnell's assistant at the RIAA. He has been with the association since 1976.



Country music — its legacy is as strong as its roots are deep. Likewise, country radio has a strong and deep heritage to boast of. Through the years, country radio has grown in stature and prominence, and today, it is one of the strongest mediums. In order to hold that position and expand upon it, the Organization of Country Radio Broadcasters yearly sponsors the Country Radio Seminar, a time when industry representatives gather in Nashville to discuss problems and potentials and recap the past year's progress.

This week, members of the country radio industry will come together in Nashville for the 13th Country Radio Seminar. In a letter to the country radio broadcasting community (included in the seminar registration packet), agenda committee chairman Bob English notes Seminar 13 will, among other things, attempt to show how "serious country radio broadcasters can maintain and improve their competitive position in the marketplace." And judging from pre-registration numbers, already topping the 500 mark, there is a pronounced interest this year in the annual broadcaster's event. In recognition of the seminar and country radio's influential position in the marketplace, **Cash Box** is proud to once again offer the Country Radio Directory to the industry.

Influential and professional are, without a doubt, two catch phrases that describe today's country radio. In an era of fragmentation and heavy competition, with the satellite age at hand, country radio is attempting to cope with a changing medium by searching for the answers in the best way possible — through research and pooled resources like that found at the annual seminar. With such an attitude toward its industry, it's no wonder country radio has become such an important medium.

Capturing the spirit of country radio today, Lee Arnold, midday air personality at WHN/New York (pictured on the cover), combines professionalism and enthusiasm. Recipient of numerous awards for his efforts in the country music field, Arnold is typical of those DJs that have done so much to further the cause of country radio. **Cash Box** genuinely takes pride in saluting Country Radio this week.

Cash Box cover photo by Christopher Little.



MIRACLE WORKERS — Columbia Records recently held a listening session in New York for ARC/Columbia artist Deniece Williams' new LP, "Niecy," featuring the single "Gonna Take A Miracle." Pictured at the session are (l-r): Dick Asher, deputy president/chief operating officer, CBS Records Group; Walter Yetnikoff, president, CBS Records Group; Williams; and Al Teller, senior vice president/general manager, Columbia.

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Score record sales with "Pac-Man Fever!" The one and only album for a video-crazed America.

The single, "Pac-Man Fever," is eating the competition alive as it bullets its way up the charts (22*BB, 18*CB, 6*RW), onto the radio and out of the stores!

Now, the "Pac-Man Fever" album is here! Like the single, the seven other songs on the album were inspired by the nationwide video game craze. Each song is devoted to a specific game and each contains sound effects of that game.

The four-color album graphic is a picture of Pac-Man himself (itself?), while the inner sleeve shows five winning Pac-Man patterns. A fact which will be prominently highlighted on a sticker.

So catch "Pac-Man Fever" now!
If you don't, it'll eat you up!



Buckner & Garcia's "Pac-Man Fever."
Music to keep you ahead of the Pac.
Featuring the hot, hot single,
"Pac-Man Fever."
On Columbia Records and Tapes.



"Pac-Man"™ Midway Mfg. Co., "Frogger"™ Sega Enterprises, Inc., "Centipede"™ Atari, Inc., "Asteroids"™ Atari, Inc., "Donkey Kong"™ Nintendo of America, Inc., "Defender"™ Williams Electronics, Inc., "Mouse Trap"™ Exidy, Inc., "Berzerk"™ Stern Electronics, Inc.

Produced by Jerry Buckner and Gary Garcia in association with the Buie Geller Organization.
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NEW FACES TO WATCH



Ricky Skaggs

While country music in recent years has given way to mass appeal crossover artists, a handful of others have brought country fans a guarantee that the genre's traditional forms will never die. Along with artists like John Anderson and Texan George Strait, Ricky Skaggs is maintaining a sound that many thought would be pushed aside in favor of the new country. In fact, Skaggs is bringing the old sounds to an entire new audience.

"I think a huge majority of the listening audience is getting so tired of pre-fab country music," says Skaggs, offering one reason why records like "Don't Get Above Your Raisin'" and "Crying My Heart Out Over You" have fared so well on country radio. "I think there's a lot of producers that come in and they already have a plan laid out with strings and some horns and background vocals and all kinds of stuff like that. Maybe the same musicians always play on the same sessions, so they know how a particular artist is going to sound. They turn them out sometimes like Ford Motor Co. turns out Mustangs."

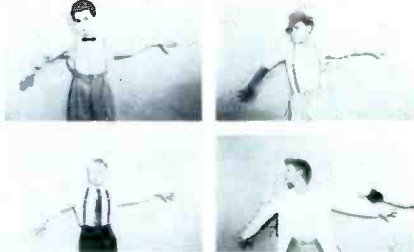
Skaggs, on the other hand, is a more spontaneous person, and his gut feelings are allowed to come through on vinyl since Epic Records has given him free reign over his studio output (Larry Gatlin is the only other CBS artist given that luxury by the label). "I think the reason that what I'm doing is being accepted is because it's real pure and real country, real natural," he comments. "It's something that I do with enthusiasm and enjoyment. I enjoy going in and making this kind of music because it's such a part of me, and it's such a part of America really. I feel like a lot of the buying public out there is looking for a real person and something that's natural and something that's not fake and put-on. I'm definitely not fake and put-on."

Born to a construction welder and country musician, Skaggs was raised in Cordell, a small town along Brushy Creek in the hills of eastern Kentucky. Skaggs made his television debut on Lester Flatt and Earl Scruggs' show from Nashville at age seven, and, not long after that, he was inspired for life when he witnessed a live performance by the Stanley Brothers, a legendary duo in bluegrass history.

At 15, following the death of Carter Stanley, Skaggs was hired by Ralph Stanley to join the act, where he honed his craft through constant travelling for low pay. After quitting the music profession, he moved to Washington, D.C., but he was easily enticed to rejoin the brotherhood when he became a member of the Country Gentlemen. From there he moved to J.D. Crowe and The New South and formed his own band, Boone Creek, before joining Emmylou Harris' Hot Band in 1977.

"(She) helped introduce Ricky Skaggs to a bigger number of audiences than I'd ever been introduced to before," he says.

Still a mere 27 years old, Skaggs' career took off in the last year with the release of his first solo album, "Waitin' For The Sun To Shine," which produced three singles, including "You May See Me Walkin'," which climbed into the Top 10 of the **Cash Box** country singles chart. In return for his efforts, radio programmers tabbed Skaggs' album as the #3 Top Album and named him the #5 Instrumentalist in the 1982 programmer's choice awards (see Country Radio Directory). With that kind of radio support behind him, Ricky Skaggs' records should be in good hands for years to come.



Depeche Mode

Sire recording group Depeche Mode got its start two years ago in March as a dance-oriented club band hailing from Basildon, England. Although it was originally a two-guitar, one synthesizer outfit, it soon changed to all-synthesizers, creating the futuristic computerized sound that has become its trademark. "We started out with two bases and a synth, and then we went to all synths," explains Andrew Fletcher, one of the group's synthesizer players. "I always liked that Kraftwerk stuff."

To round out its music, the group needed a steady backbeat, which it provided in an innovative way. "We got our tape machine with the drums on it," says Fletcher. "We only use it for our live gigs."

"We went to all the big record companies," adds Gahan, "but we decided to go with Mute even though we could have gotten a lot more money from one of the big labels." "That's the way it is in England," says Fletcher. "If one company wants to sign you, then they all want to sign you. A lot of those companies promised us all sorts of things like chart success, but Daniel promised us nothing." Adds Gahan, "They all saw us as part of a fad, part of a scene and they didn't want to be left out."

Taking its name from a French magazine, the group began playing such clubs as the Fad Gadget in Canning Town, a suburb of London, warming up for groups like Bridgehouse. This it did for the better part of a year. "We worked because we had all day jobs," continues Fletcher. "We were only playing a few clubs, and the gigs were mostly on Saturday."

The group's fortune began to change when it attracted the attention of Daniel Miller, president of Mute Records (Sire in the U.S.), who signed it in the fall of 1980 and released a single, "Dreaming of Me," the following February. "We went to a small label, and he (Miller) said to us, 'I can't pay you any money until your record starts earning royalties; and we said, 'Sounds like a good idea,'" says Fletcher. "I just trusted him because he was so honest."

The result of this mixture is a no-holds-barred dance music with enough special effects to create a sort of futuristic otherworldliness, but also enough human feeling to avoid the cold steely sound of fellow Warner Bros. distributed act Devo.

The single began earning royalties shortly thereafter as it shot up to the Top 40 in the U.K. and was even imported into the U.S. where it was added to the playlist of New York dance clubs.

The next two singles, "New Life" and "Just Can't Get Enough," last summer went into the Top 30 and the band became known through television appearances, radio airplay and press attention. Its first LP, "Speak & Spell," shipped last November, and has already achieved silver status (sales of 60,000) while reaching the #3 spot in the British album charts.

The group — despite overtones to the contrary — is quick to deny any gay leanings. "Those things were all because of Vince Clark, and we kicked him out of the group," explains Fletcher. "Maybe it's because we dressed up in leather, which was a fashion when we first started. This sort of thing is not taken as seriously over in England as it is in America."

Fresh from two dates at the Ritz in New York, Depeche Mode is back in England where it is preparing for a tour of The Netherlands, France, Scandinavia and Germany.

ARTIST PROFILE

Oak Ridge Boys: Reaching Out To An Ever-Growing Audience

by Tom Roland

NASHVILLE — For the second time in a decade, the Oak Ridge Boys are undergoing a major transition. Originally a gospel quartet, the group moved to a more country sound with the release of the "Ya'll Come Back Saloon" album in June of 1977. Now, with a solid country base, the group is attempting, with a high degree of success, to widen its appeal to the pop audience without letting go of its country following.

The Oak Ridge Boys' first crossover single, "Elvira," proved to be a highly successful venture, netting the #1 spot on the **Cash Box** Pop Singles chart last August, and the successor, "Bobbie Sue," has gained an equivalent reception with pop radio formats. The group's list of credentials has grown ridiculously lengthy, including six gold albums, one platinum album ("Fancy Free"), a platinum single ("Elvira"), 13 #1 country singles in 14 releases ("Bobbie Sue" hasn't peaked yet), seven **Cash Box** awards, three Country Music Assn. (CMA) awards, three Academy of Country Music (ACM) "Hats," four Grammys and 12 Dove awards.

The band could conceivably hang it up now and be content with its achievements, but the foursome — Joe Bonsall, Duane Allen, William Lee Golden and Richard Sterban — continues to strive for a wider audience and increased credibility and respect. According to Sterban, whose familiar bass voice provides the perfect underpinnings for the band's harmonies, producer Ron Chancey is a key figure in the Oaks' story. "Ron Chancey was the first producer we ever had that took a personal interest in our group," recalls Sterban. "He had never produced a group before, and he accepted it as a real challenge. He was the first producer we ever had that actually came out on the road with us and really lived with us for some time and got to know us individually as well as collectively, and, more important than that, he observed what kind of things we were doing that were going over to our audiences in person, and he observed the various commercial aspects of our group."

Many Opportunities

"Being a group, we have some advantages — we have a lot of different things to offer, where, say, a solo performer does not. I think he (Chancey) has taken those commercial aspects over the years and has learned to exploit them to their fullest. I think 'Elvira' and now 'Bobbie Sue' are perfect examples of how he has taken some of the ingredients that we contain in our group and has used them to the hilt to really create a commercial success."

Indeed, using a nostalgic '50s sound, complete with a choppy sax motif and stuttered vocal lines, "B-B-Bobbie Sue" may become country's answer to "M-M-My Sharona."

Says Sterban, "The five of us together (Chancey plus the group) have a knack of being able to tell what is a good song for us, and I think that's so very, very important. A lot of times there are a lot of good artists out there that can sing well and perform well, but they don't really have the hits — they can't recognize what's a good song."

In making the transition from headlining country act to pop hit, many acts have found trouble keeping a country base intact without some grumblings about having "sold out," but Sterban doesn't feel that that will happen with the Oak Ridge Boys. "I think the kind of music that we do is really mass appeal music," he notes. "When you look at our audience, the grandpas and the grandpas are out there singing 'Elvira' (alongside) the kids."

"Our music is structured in such a way



Oak Ridge Boys

that it doesn't really offend or alienate any part of our audience. We feel very strongly about that, and everything that we do is done in a calculated way as far as our image, the lyrics to our songs and everything else. We try not to offend any portion of our audience, and I think as long as we maintain that philosophy, the adults will always be there. If you listen to a total Oak Ridge Boys show or just listen to a total album, you'll hear an 'Elvira' on the album, but you're going to hear something else that the older folks will like on the same album. We try to do that in our live performance as well."

Careful With Endorsements

The group's "non-offensive" policy extends to its promotional endorsements, too. The members have done advertisements on behalf of Dr. Pepper and Bell Telephone and are the official spokesmen for the Boy Scouts of America, but the group has turned away endorsement opportunities extended to the band by breweries and cigarette manufacturers.

The current four Oak Ridge Boys (the group has been in existence for nearly 40 years) have spent a great deal of time together because of the hectic touring schedule imposed on any act that undergoes a building program like the Oaks have. Golden has been a member since 1964; Allen joined in 1966; Sterban made his debut in 1972; and Bonsall was the last to join, one year later. Grating personal relationships and misunderstandings are often the downfall of any touring group, but any problems that may have existed between the four were ironed out years ago.

"We have been together, the four of us now, for nine years without any changes," says Sterban, "and I think we have learned over this period of time how to live with each

(continued on page 27)



WORLD CLASS — CBS recording artists Earth, Wind & Fire recently received the Crystal Globe Award in recognition of foreign album sales in excess of five million units. Earth, Wind & Fire founder and leader Maurice White (r) is shown here accepting the custom-designed Tiffany crystal statue from Bunny Freidus, vice president, creative operations, CBS Records International at a dinner in San Francisco held after the group's recent SRO performance at the Cow Palace.

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

DWIGHT TWILLEY (Emi America 8109)
Somebody To Love (3:45) (Skyhill Pub. Co., Inc.-BMI) (D. Twilley) (Producers: D. Twilley, C. Plotkin)

Like his former Shelter label-mate Tom Petty, transplanted Tulsan Twilley has the Sixties Byrds cum Beatles guitar sound down to a science, which he again displays on this latest effort from the new "Scuba Diver" LP. His heavily-echoed vocal is perhaps one of the most distinctive in rock and pop, too.



ALABAMA (RCA JK-13019)
Mountain Music (3:48) (Maypop Music, a division of Wildcountry, Inc.-BMI) (R. Owen) (Producers: H. Shedd, Alabama)

If the last two platinum platters from the latest southern sensations didn't convince people that Alabama's music wasn't just for die-hard country fans, this one will. The title track from the group's forthcoming LP calls both the Marshall Tucker and Charlie Daniels bands to mind for its sheer mass appeal.



CHRIS CHRISTIAN (Boardwalk NB7-11-136)
Make It Last (3:35) (Marvin Gardens Music/-Home Sweet Home Music — ASCAP/John Charles Crowley Music — BMI) (C. Christian, J.C. Crowley) (Producer: B. Gaudio)

This sophomore single from Christian's self-titled LP features layered guitar riffs, the singer's urgent vocals and piercing background harmonies by Mike McDonald and Christopher Cross atop a solid pop/rock bottom.



PATTY WEAVER (Warner Bros. WBS 50023)
One Love Too Late (3:55) (Golden Clover Publishing/Mat Kat Music/Jumilla Music-ASCAP) (M. Price, D. Walsh) (Producer: S. Barri)

Add another name to the growing list of daytime drama stars to make the move from soap to wax, *Days Of Our Lives'* Patty Weaver, (she plays Trish Banning on the long-running series), digs into a melodramatic mid-tempo pop/rock on her debut here. Fiery, in the vein of Benatar's "Heartbreaker," though not as driving.

THE CAPRIS (Ambient Sound ZS5 02967)
Morse Code Of Love (2:38) (Sounds Ambient Music-ASCAP) (N. Santamaria) (Producer: M. Pekar)

The Capris were five young Italian kids from the streets of New York when they first started singing doo wop on street corners and brownstone stoops in the '50s. They're a little older now, as you can see, but their voices still have the youthful exuberance of those bygone days and the harmonies are quite wonderful.



CENTRAL LINE (Mercury/PolyGram 76140)
That's No Way To Treat A Lady (3:45) (Karter Songs/April Music Ltd./LTL Music-ASCAP) (L. Beckles, L. Francis, R. Carter) (Producer: R. Carter)

Brit funksters Central Line get into a bouncing groove on its second domestic single that bears a trace of backbeat blues mixed with the slightest hint of ska, straight-ahead R&B rock. The result is truly international and ... well, downright danceable.



DAZZ BAND (Motown 1609MF)
Let It Whip (3:58) (Ujima Music/Macvacalac Music-ASCAP) (R. Andrews, N. Cnacler) (Producer: R. Andrews)

As you might imagine from the title, the Dazz Band's latest has a nice snap to it. In fact, it utilizes a sharp percussion effect much like the one found on Devo's "Whip It" ... but while it's got a hip crackin' electronic groove, the sound is pure Dazz R&B. Ideal for dance club, as well as B/C radio, play.



DATELINE (Elektra E-47422)
Earth Angel (3:49) (Dootsie Williams Publications-BMI) (D. Williams) (Producer: G. Tobin)

The Penguins chestnut has become quite a popular cover of late. First, Richard "Dimples" Fields reworked it, and now, under the production skills of George Tobin, fresh from his latest with Smokey Robinson, new E/A act Dateline takes it on. True to the original, it's sweet and sugar-coated vocally, but the fuzz guitar provides contrast and a new dimension to the tune.

FEATURE PICKS

HITS OUT OF THE BOX

RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)
If It Ain't One Thing ... It's Another (3:55) (On The Boardwalk Music/Dat Richfield Kat-BMI/Songs Can Sing-ASCAP) (R. Fields, B. Wilson) (Producers: R. Fields, B. Wilson)

"Dimples" dedicates this swaying song to "all the people who, at times in their lives, feel bad ... you know, when you feel even the blues have blues." Timely references from Mr. Look So Good.

FRED PARRIS & THE FIVE SATINS (Elektra E-47411)
Medley: *Memories of Days Gone By — Sixteen Candles — Earth Angel — Only You (And You Alone) — A Thousand Miles Away — *Tears On My Pillow — *Since I Don't Have You — In The Still Of The Night (I'll Remember) — *Memories Of Days Gone By (Reprise) (4:20) (All selections BMI except *ASCAP) (Markiewicz — Dixon, Khent — Williams — Ram, Rand — Sheppard, Miller — Bradford, Lewis — Skyliners-Rock — Parris) (Producer: M. Markiewicz)

A medley of some of the great harmony hits of days gone by, strung together and sung by the Five Satins themselves. Nostalgic.

ARETHA FRANKLIN (Arista AS 0665)
Livin' In The Streets (3:46) (Rodsongs, admin. by Almo Music Corp.-ASCAP) (R. Temperton) (Producer: A. Mardin)

A slick slice of dance music, penned by the contemporary master of polished R&B, Rod Temperton, and filled with plenty of effects and busy arrangements. Lady Soul sits back and rides the groove out.

CARLY SIMON (Warner Bros. WBS50027)
I Get Along Without You Very Well (3:22) (Famous Music Corp.-ASCAP) (H. Carmichael) (Producer: M. Mainieri)

This is the reviewer's choice, since it was released on a double "A"-sided record with "Body and Soul," albeit a sentimental one. Can't think of a more fitting epitaph for the late, great Hoagland Carmichael than one of his own beautiful songs, sensitively sung by Ms. Simon. A "Torch" song to remember.

VAN MORRISON (Warner Bros. WBS 50031)
Cleaning Windows (4:18) (Essential Music-BMI) (V. Morrison) (Producer: V. Morrison)

It's telling that Van the Man invokes the names of such musical legends as Jimmie Rodgers, Leadbelly, Blind Lemon Jefferson and Muddy Waters all in the same song. The Belfast Cowboy conjures up images of the past and present while "cleaning windows" to some funky country on this cut from his great new "Beautiful Visions" LP.

ROBBIE DUPREE (Elektra E-47146)
Saturday Night (3:37) (Grandma Annie Music/Chrome Willie Music/Oozle Music-BMI/Big Eras Music, Inc./Bill Elliot Music — ASCAP) (R. Dupuis, B. Elliott) (Producers: P. Bunetta, R. Chudacoff)

Dupree continues to sound an awful lot like Michael McDonald on the third single from the "Street Corner Hero" LP and the instrumentals still sound Doobieous, to say the least.

AL MARTINO (Capitol 5094)
If I Should Fall In Love Again (3:30) (Manilow Music-BMI) (B. Manilow) (Producer: P. DeAngelis)

Aimed squarely at the A/C market, veteran Vegas act Martino's re-make of this Barry Manilow tune is "upper demo" music for the housewives of the heartland.

CHRIS REA (Columbia 18-02727)
Loving You (3:44) (Magnet Music Ltd., admin. by Interworld Music Group in the U.S. and Canada-ASCAP) (C. Rea) (Producers: J. Kelly, C. Rea)

Rea sounds a little more raspy-throated since the monster "Fool (If You Think It's Over)" in 1978 but his music still has that slick, thick production sound, like a pop blues.

MIDNIGHT STAR (Solar S-48003)
Can't Give You Up (3:48) (Hip-Trip Music/Mid-Star Music-BMI) (R. Calloway) (Producer: L. Sylvers, III)

Glowing female-male vocal trade-offs on this "let's make up, before we break up" tune are supported by feathery strings and a thick, downey rhythm track on this Star song. A shimmering slice of sexy soul for B/C.

KOOL & THE GANG (De-Lite/PolyGram DE-818)

Get Down On It (3:33) (Delightful Music Ltd./Second Decade Music-BMI) (R. Bell, J. Taylor, Kool & The Gang) (Producer: E. Deodato)

JIMMY BUFFETT (MCA MCA-52013)
It's Midnight And I'm Not Famous Yet (3:49)

(Coral Reefer Music/Big Ears Music/Red Pajamas Music-BMI/ASCAP) (J. Buffett, M. Utley) (Producer: N. Putnam)

DR. HOOK (Casablanca/PolyGram NB-2347)

Baby Makes Her Bluejeans Talk (3:39) (Horse Hairs Music, Inc.-BMI) (S. Weedman, D. Locorriere, R. Hafkine) (Producer: R. Hafkine)

AL JARREAU (Warner Bros. WBS 50032)
Teach Me Tonight (4:14) (MCA Music, a division of MCA Inc./Cahn Music Co./Hub Music Co.-ASCAP) (G. DePaul, S. Cahn) (Producer: J. Graydon)

Garland Named To MTV VP Post

NEW YORK — Les Garland has been named vice president of programming at Warner-Amex Satellite Entertainment Company's Music Television (MTV). In this post, Garland will oversee production, on-air promotion, artist relations, acquisitions and program operations.

Garland was most recently West Coast general manager of Atlantic Records, a position he held since May, 1980. He came to that spot from the program directorship of KFRC/San Francisco, and held similar positions at WRKO/Boston, KIQQ/Los Angeles and CKLW/Windsor, Ont.

Shoemaker Named To MCA Music VP Spot

NEW YORK — Rick Shoemaker has been named vice president, West Coast, at MCA Music. Shoemaker has been with MCA Music for the past two years, most recently as West Coast director of creative services.

Before joining MCA Music, he held executive positions with the Infinity Music Group and ABC Music.

He began his music business career in 1972 as a college promotion representative at Elektra/Asylum Records. Shoemaker will be based in Los Angeles and will report directly to Leeds Levy, president of MCA Music.

Osterer Named Finance VP At Columbia House

NEW YORK — Mark J. Osterer has been named vice president of finance at Columbia House. In this position, Osterer will be chief financial officer of the Columbia House Division of CBS Records group.

Osterer has served as director of business planning and analysis of the division since 1979. He has also held several positions of increasing responsibility in the management sciences area since joining CBS in 1976.

Herbert Named VP At First American Group

LOS ANGELES — Dennis Herbert has been named vice president of finance for First American Records, Inc. and First American Marketing, Inc. Herbert has worked many years in the areas of financial management for such companies as Sunstrand Data Control, The Bon Marche and Simpson Timber Co.

For The Record

NEW YORK — In an article on cross-promotion appearing in the Jan. 30 edition of **Cash Box**, it was reported that a joint promotion by CBS and 7 Up would involve more than 1,000 retailers. This was a typographical error. It will include more than 7,000 retailers.

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Barry Locke

Locke, Solomon Named To VSDA Professional Staff

LOS ANGELES — Barry Locke has been named to the post of executive director of the Video Software Dealers Assn. (VSDA), and Risa Solomon has been appointed vice president. As the new full-time professional executive staff members of the VSDA, Locke and Solomon will be responsible for developing a full VSDA program. They will report directly to Joe Cohen, executive vice president of the VSDA, as well as the National Assn. of Recording Merchandisers (NARM), of which VSDA is a division.

Locke was formerly regional sales manager for 20th Century-Fox Video. He has also served as sales and marketing consultant to a number of video enterprises, in addition to being involved in the formation of several new video wholesale and retail companies. Locke received an MBA in distribution from Temple University in 1976. Solomon directed the pre-recorded video software operations of the five unit Videoland of Texas chain of specialty stores prior to her appointment and has also written for *Dealerscope II* magazine.

The two new executive staff members will meet with the advisory committee of the VSDA for the first time during a gathering of the group Feb. 23 and 24 and the Century Plaza Hotel here. Locke and Solomon, along with Cohen, will report on the progress of VSDA programs already under way, as well as discuss the development of new activities. Current VSDA programs include the investigation of an association-sponsored bonding service; establishment of a toll-free 800 number for reporting illegally duplicated product; implementation of a market research study to determine industry trends; and action of VSDA legal counsel involving legislation that would affect video software dealers.

In addition, Locke and Solomon will both be working full time with Cohen on a membership campaign to attract new dealers for the organization.

Locke will be based at the NARM office at 1060 Kings Highway North, suite 200, Cherry Hill, New Jersey 08034. He can be reached at (609) 795-5555. Risa Solomon will remain based in Texas, handling her responsibilities out of VSDA/Dallas. She can be contacted at (214) 369-8961.

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EXECUTIVES ON THE MOVE



Oken

Gargano

Finch

Cox

Changes At WEA — The Warner/Elektra/Atlantic Corp. has announced the following three appointments: Gary Rolfe assumes the position as WEA's new director of financial planning. He joined WEA in August of 1979 as director of accounting. Previously, he had been with the Hydril Company as the manager of financial reporting. Sherry Tomura has been elevated to director of accounting. She started at WEA in 1980 as the manager of accounting. Stephen O'Donnell has been appointed the manager of accounting. He joined WEA in 1981 as an accounting supervisor. He was a financial statement analyst for several firms prior to starting at WEA.

Oken Appointed — A&M Records has announced the appointment of Alan Oken as director of artist development for the label. He joined A&M in 1979 as national tour coordinator after practicing as an entertainment attorney, and as tour manager for the Juice Newton Band.

Changes At Destiny — Destiny Records has announced the promotion of Fran Gargano to director of distribution and retail. She has served Destiny since its inception six months ago as executive assistant, and formerly was with Solar Records, RCA Records and 20th Century Fox Records. Also announced was the promotion of Duska Finch to the position of director of production/A&R administration. Prior to this she served as billing accountant for Destiny. Previously, she was with Boardwalk Records.

Changes At PolyGram — PolyGram Records has filled seven local promotion manager positions. Two of those seven, Cynthia Cox and David Leach, had been with PolyGram for some time. Cox, now Los Angeles local promotion manager/trade liaison, had previously served as national adult contemporary promotion manager. Leach, now Philadelphia promotion manager, had been a sales manager for PolyGram Distribution in Philadelphia. Lee Arbuckle, now Dallas local promotion manager, was most recently a partner in the Sunbuckle Promotion firm. George Luthin, now Miami local promotion manager, was most recently with WSHE Radio in Miami as an account representative. Ross Grierson, now Cincinnati local promotion manager, had served as Elektra/Asylum Records' Cincinnati local promotion manager, and prior to that had managed the Globe Records retail store. Marty Mooney, now Cleveland/Pittsburgh local promotion manager, had worked with Cleveland International Records as national promotion director. Jean MacDonald, now PolyGram's Detroit local promotion manager, had been with Arista Records in local promotion and marketing.

Gottlieb Named At Arista — Arista Records has announced the promotion of Alice Gottlieb to director, advertising, for the label. Prior to this appointment, she was Arista's associate director, advertising, a position she held since 1979.

Changes At Inner City — Inner City Records has announced the appointment of John Boulos, as national promotion & publicity director. He comes to Inner City with experience in regional and local positions at London Records, Vanguard Records and G&P Records. He will be assisted by Lester Collins, presently detailed to the East Coast region and Michael Fishman, a jazz writer.

Benson Names Balman — The Benson Company has announced the addition of Loren Balman to their staff as marketing manager. Prior to this, he worked as a Benson marketing representative.

Knittel Named At ASCAP — L. Barry Knittel has been named director of national sales for general licensing for the American Society of Composers, Authors and Publishers. He replaces James Cleary, who retired as of January 4, 1982. Knittel joined ASCAP in 1971 as a field representative in Cleveland, Ohio. He was promoted to east coast divisional manager in February of 1975, and became assistant national sales manager in 1976.

Changes At MHE — Media Home Entertainment has named Ed Loeb west coast regional sales director and Steve Payne assistant controller. Before joining MHE, Loeb was associated with Magnetic Video, which he served as market representative, first in Houston and then in the Los Angeles/Phoenix/Las Vegas territory. He attended Ohio University, where he majored in television production. Payne comes to MHE from Sandy Frank Productions, in New York, where he was production accountant. Prior to that, he developed computer systems for MCI Telecommunications.

Gray Joins TransWorld — Wayne Gray has joined the Trans World Artist, Inc. staff. He joins Trans World after fourteen months with the Buddy Lee Attractions Agency, and one year with Music Row Talent.

Wojcik Promoted — The Shorty Lavender Talent Agency, Inc. has announced the promotion of Dan Wojcik from vice president to president of the Nashville based agency. He joined the agency in 1978.

Changes At WASEC — Warner Amex Satellite Entertainment Company has promoted A. Scott Hulst to national director, sales, The Movie Channel (TMC); Mark Booth has been promoted to national director, sales, MTV: Music Television (MTV), and Helaine Ciporen has been promoted to national director, sales, Nickelodeon. Hulst joined WASEC in April, 1980 as director, sales, central region. Prior to that he was an account executive with Storer Broadcasting. Booth joined WASEC in July, 1980 as manager, sales, eastern region. Prior to that he was fund raiser, New York Chamber of Commerce and Industry. Ciporen was formerly director, sales, eastern region. She joined WASEC in May, 1980 as manager, sales, eastern region. Prior to joining WASEC she was communications marketing manager, Manhattan Cable Television.

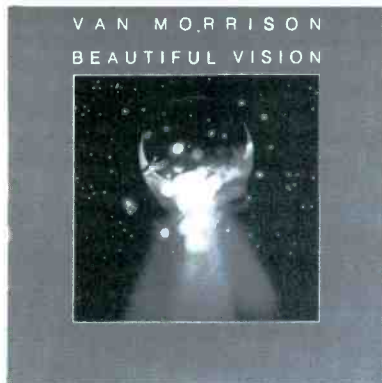
Gold Street Appoints Blackwood — Gold Street, Inc. has announced the appointment of Ron Blackwood as director of radio promotions. He has been associated with the Heartwarming, Impact, and Capitol record labels.

Levy Appointed — Audio Publishing Corporation has retained Lou Levy as special consultant. He had been sole owner of Leeds Music, World-Wide, which was sold and is now MCA Music.

Dill Promoted At MCA — MCA Music has announced the appointment of Deborah Dill to co-ordinator, creative services for the west coast. She has been with the company since 1979 and was previously assistant to the director, creative services.

BEAUTIFUL VISION — Van Morrison — Warner Bros. BSK 3652 — Producer: Van Morrison — List: 8.98 — Bar Coded

Van the Man has long been renowned for his harmonious, impressionistic ballads concerning love and mysticism, and on this album, perhaps his best since 1974's "Veedon Fleece," the Irish bard comes through once again. Assisted by Dire Straits' ace axeman Mark Knopfler on most cuts, the Moondancer continues his tradition of extrapolating on second-sight, spiritualism, ancient religions and other forms of phantasmagoria in a slightly bluesy, slightly folksy tone. The Belfast visionary crystallizes the stuff that dreams are made of on such mood-evoking tracks as "Celtic Ray," "Aryan Mist" and "Northern Muse (Solid Ground)."



SCUBA DIVERS — Dwight Twilley — EMI America ST-17064 — Producers: Dwight Twilley, Geoff Workman, Chuck Plotkin and others — List: 8.98 — Bar Coded

"Well, I was gone, but now I'm back again," sings Dwight Twilley on the first track of his new album, and rockers everywhere will be glad to hear it. Anyone who enjoys the beatific, hook-laden sound of the early Beatles or Byrds will find immediate gratification in Twilley's latest offering, which features all-original tunes that burst with youthful exuberance. A pristine production job, together with a clutch of seasoned session players, helps make this LP one that will withstand countless spins on the turntable.



GREEN LIGHT — Bonnie Raitt — Warner Bros. BSK 3630 — Producer: Rob Fraboni — List: 8.98 — Bar Coded

Ever since she blossomed out of the Cambridge, Mass. folk arena of the late-'60s, the fiery-voiced Raitt has been a musical force to be reckoned with. Brandishing one of the meanest slide guitar techniques this side of the Atlantic, Raitt's latest album finds her in top style performing her own inimitable blend of country, blues and rock. Backing vocals by Jackson Browne and ex-Band member Richard Manuel help flesh out some tracks here, but the best songs on the LP are actually those in which her impassioned "come-hither" voice shines alone.

DARE



DARE — The Human League — A&M SP-6-4892 — Producers: Martin Rushent and The Human League — List: 8.98 — Bar Coded

This artsy British-based synth-rock combo's LP has been topping the U.K. album charts for several weeks, and although some critics may claim the group copped Gary Numan's programmed pop sound, these Humans are in a league all their own. Whether you're into Star Wars-type spaceship whooshes, futuristic disco rhythms or avant-garde compu-pop, you're bound to be satisfied by this sextet, which dares to be different. Listeners not particularly excited by this brand of music may be surprised to find that the band's lyrics aren't meaningless dronings, but rather, verses that explore the very essence of personal relationships.

FEATURE PICKS

SPIES OF LIFE — Player — RCA AFLI 4186 — Producer: Dennis Lambert — List: 8.98 — Bar Coded

Influenced by the Eagles and Boz Scaggs, Player first made it big in the record business in 1978 with its top five RSO hit "Baby Come Back." Now recording for RCA, this group of soft pop rockers has bounced back with a disc chock-full of harmonic hooks, playfully pessimistic lyrics and randy yet refined vocals performed in a slick, easy style. AOR programmers should get a kick out of songs like "In Like Flynn," an ode to film-dom's swashbuckling hero, and "My Mind's Made Up."



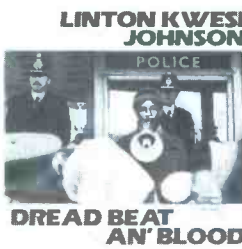
ADVENTURES IN MODERN RECORDING — The Buggles — Carrere ARZ 37926 — Producers: Trevor Horn, John Sinclair and Geoff Downes — List: None — Bar Coded

According to vocalist/guitarist/producer Trevor Horn, the group Buggles was formed because he and musician friend Geoff Downes wanted "to do something a bit out of the ordinary." What an understatement! This odd Euro-techno-rock act received widespread attention following the release of its "Video Killed the Radio Star" single from "The Age of Plastic" LP, and appears ready to bullet up the charts once again with this latest romp through electronic wonderlands.



DREAD BEAT AN' BLOOD — Linton Kwesi Johnson — Heartbeat 01 — Producer: Linton Kwesi Johnson — List: 8.98

Political poet and dub master Linton Kwesi Johnson sprang forth on the reggae scene during the late 1970s and since that time has achieved widespread acclaim for his outspoken views on racism, repression and street-fighting. The "songs of fire" heard on this LP are part hipster jazz poetry and part tribal war chant, but all of the numbers are vital, tremendously moving tales of struggle that speak to people of all nations. As Johnson himself says, "the rhythm jus' bubbling an' back-firing raging and rising..."



I AIN'T HONKY TONKIN' NO MORE — Joe Sun — Elektra E1-60010 — Producer: Brien Fisher — List: 8.98

Whatever he might be, Joe Sun is certainly not a conformist. He can take a country, pop or an R&B-flavored song and turn it into something uniquely his own. Last year, he scored on both the pop and country charts with "Shotgun Rider," and this album boasts some songs with potential to hit both charts favorably. Particularly note his version of "Gimme Some Lovin," which features some hot guitar work compliments of Kyle Frederick.



LAST TRAIN TO HEAVEN — Boxcar Willie — Main Street Records and Tapes — ST 73001 — Producer: Jim Martin — List: 8.98

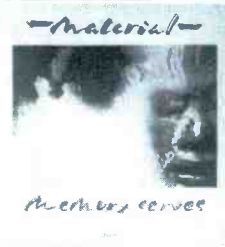
Like Slim Whitman, Boxcar Willie has found a mass appeal audience via TV mail order records. And, also like Whitman, Boxcar is a big star in England and other parts of Europe. This country is finally beginning to catch on and appreciate the man's wonderful tales of life on the train line, his heart-rending country ballads and his special style. "Last Train To Heaven" could very well be the album to firmly establish Boxcar as a major star in his homeland.



NEW AND DEVELOPING ARTISTS

MEMORY SERVES — Material — Elektra/Musician E1-60042 — Producers: Material with Martin Bisi — List: 8.98

One of the first releases from the new Elektra/Musician label, this jazz/rock fusion album is a brilliant, albeit discordant, musical tapestry of horns, percussion, synthesizers, tapes, guitars and vocals. Some of the more bizarre selections on this LP are so far out that they make John Cage sound like Barry Manilow. Progressive rock and free-form jazz aficionados alike will groove on the wacky cacophonous cadences, especially on cuts like "Metal Test" and the title track.



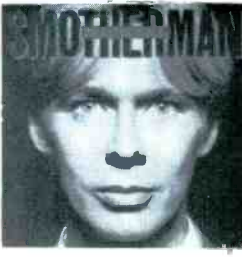
NEUROMANTIC — Yukihiro Takahashi — Alfa AAF-16009 — Producer: Yukihiro Takahashi — List: 6.98 — Bar Coded

As one of the Sadistic Mika Band's founding members, Takahashi was part of the first rock act from the Far East to stun Western audiences. Next, as a founding member of Yellow Magic Orchestra, he enjoyed success in the Top 40 and AOR radio. Now the vocalist/drummer/keyboardist has put out one of the most original solo albums so far this year. Aided by Roxy musicians Andy McKay and Phil Manzanera, with an assist from YMO's own "Harry" Hosono, Takahashi's latest opus sure sounds like a winner.



MICHAEL SMOTHERMAN — Epic ARE 37150 — Producers: Bill House and Michael Smotherman — List: None — Bar Coded

This self-titled debut LP from the blond-haired, blue-eyed Oklahoman cum Californian blends honky-tonk homeyness with upbeat rock rhythms, and the result is an outstanding compendium of love songs that are both lyrically and melodically powerful. Originally a tunesmith whose works have been covered by a diverse host of country artists, here Smotherman ladles out a festive gumbo of rockabilly, pop, and Cajun-flavored songs drenched with crossover appeal.



DUKE JUPITER 1 — Coast To Cost ARZ 37912 — Producer: Glen Kolotkin — List: 8.98 — Bar Coded

Although this band's moniker may conjure up thoughts of spacy, meandering guitar noodlings, Duke Jupiter 1 actually delivers a hard-driving, straight-from-the-hip brand of rock 'n' roll reminiscent of Lynyrd Skynyrd or the Allman Brothers. Jangling guitars combined with gut-bucket, street-smart vocals give an edge to this album that should stimulate the eardrums of AOR programmers everywhere.



BEAT NOIR — Fingerprintz — Stiff Records TEES 1001 — Producers: Chris Kimsey, Jimmie O'Neill and Chris Porter — List: 6.98

Drawing from early '60s pop, reggae, and sci-fi rock, this quartet first gained recognition in America as a back-up band and released its initial outing on Virgin, featuring the snappy single, "Tough Luck." This new collection of tunes from the U.K.-based group derives its strength from whirlybird guitar work, punky-funky bass action and mysteriously moody lyrics as haunting as they are catchy.





RCA ORDERS RICE — RCA Records has pacted twin brothers Steven and Sterling Rice. The duo's debut album is scheduled for April release. Pictured at the label's West Coast office are (l-r): Peter Van Brunt, attorney; Ray Harris, division vice president, black music, RCA; Marty Olinick, division vice president, business affairs, West Coast, RCA; the Rice twins; Tito Jackson, the duo's producer; Robert Wright, director, black music A&R, RCA; and Sid Lockitch, the group's business manager.

FCC Nixes Lottery System For Awarding Broadcast Licenses

NEW YORK — The Federal Communications Commission (FCC) last week refused to approve a lottery system for awarding new station licenses and asked Congress to simplify the lottery law. The FCC cited two reasons for its refusal:

Determining the qualifications of applicants before a lottery takes place would be equally as expensive as the comparative license process, which the lottery law is meant to improve.

Required preference for minorities, unions, women and other groups written into the law raises the possibility of legal challenges to every new license application.

The FCC's action "outraged" Rep. Tim Wirth (D-Colo.), chairman of the House Telecommunications Subcommittee. "The FCC has chosen to abrogate its Congressional mandate to implement the rules for the license lottery," said Wirth in a prepared statement. "The FCC is a creature of Congress, and six months ago Congress passed a bill — with full bi-partisan support — establishing the lottery," added Roberta Weiner, press aide to the House Telecommunications Subcommittee. "The FCC has discretion on whether or not to use one lottery system or another, but none whatsoever regarding use of the lottery itself."

Weiner said she expects the subcommittee to send a "strong letter" to the FCC asking it to detail what sort of lottery system it wants to establish. She added that such a letter probably would not be sent until the subcommittee has an opportunity to fully read the FCC's document regarding its decision.

The FCC's decision, however, was welcomed by both the major radio industry trade organizations. "We oppose the lottery system in all respects," said William Kenard, attorney for the National Assn. of Broadcasters (NAB). "But we don't support the comparative hearing process as it exists. We feel that there are abuses of the comparative process and it's very slow. We urge the FCC to streamline the process and find the best applicant for a license."

The position of the National Radio Broadcasters Assn. (NRBA) is not as rigid as the NAB's, although it supports the FCC's decision. "We absolutely agree with the FCC," said Abe Voron, executive vice president of the NRBA. "Not that we're against lottery systems, but this one was not thought through. I was at the budget reconciliation session last summer, and I saw how hastily the lottery system was thrown together." Voron, too, said he needed to read the text of the FCC decision before the NRBA can decide if it will make any further moves on this issue.

'Retailer' Convicted On Piracy And Theft In California Court First

NEW YORK — Leslie Szarvas, owner of Discontinued Records of Burbank, Calif., was convicted Jan. 29 on five counts of unauthorized reproduction of sound recordings and one count of petty theft, marking the first time the law was applied to a record piracy case. Sentencing is scheduled for March 1.

State statutes have been successfully applied to and upheld in record piracy cases in various other states since Feb. 15, 1972, but this was the first time a California statute was applied.

Szarvas, whose business was located at 444 S. Victory Blvd., Burbank, was arrested Sept. 14, 1981 when Burbank police officers seized 216,000 LPs and singles as evidence. Discontinued Records was operated as a record "library" where tapes of records were sold.

NARAS Sets Forum

LOS ANGELES — A forum on developing new talent, marketing techniques and technologies for the music industry will be presented by the L.A. chapter of the National Academy of Recording Arts and Sciences (NARAS) March 16, 7-10 p.m. at the Continental Hyatt House.

NARAS L.A. chapter president Mike Melvoin will moderate a panel of speakers including Vic Faraci, executive vice president, marketing, Elektra/Asylum Records; songwriter Allee Willis; David Rubinson, producer/manager; Jac Holtzman, founder and former president, Elektra Records and chief technologist, Warner Communications, and chief executive for other Warner companies; and Michael J. Jackson, producer.

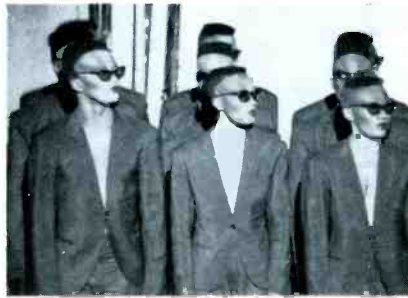
NMPA Publishes Guide To Copyright Laws

NEW YORK — The National Music Publishers Assn. (NMPA) has published a booklet detailing the workings of the U.S. Copyright laws. The 10 page pamphlet, written by Leonard Feist, NMPA president, spells out the fundamentals of the system as it relates to music publishers, songwriters and other non-lawyers concerned with music publishing.

Topics covered include what a copyright is when it exists, how publishers acquire it and income sources for music publishers. It also explains performance and mechanical royalties, sale of printed copies of music, "fair use" exemptions, length of copyright, the international market and penalties for infringement.

It is available from the NMPA for \$1.25. Included with the booklet is a copy of the Federal Copyright Office's brochure "Copyright Basics."

SOLO SIDES — Tight money may mean fewer and fewer releases coming from the labels, but economic variables have no effect on artists who feel they have something to say. Specialized labels are still taking on projects suited to their identities and small custom labels remain a viable solution for musicians with faith in their own work. Two members of established groups, guitarist **Phil Manzanera** of **Roxy Music** and saxophonist **Cornelius Bumpus** of the **Doobie Brothers**, will both bow new solo albums within the next few weeks. Manzanera's on the adventurous and often esoteric Editions E.G. label, and Bumpus' on the newly formed Broadbeach label. Although radically different, Manzanera's "Primitive Guitars" and Bumpus' "A Clear View" share the conviction that there's still room and demand for off-shoot projects. And while the two undertook their solo projects for dissimilar reasons, they agree that the albums offered them a valuable chance to step outside the established identities of their respective bands. "A Clear View" is Bumpus' first solo endeavor, done start-to-finish in two days, and he found it a welcome breather from the rigorous, carefully constructed sessions of the Doobie Brothers. "I loved it," said Bumpus. "With the Doobie Brothers, the sessions are usually very rigid, and I enjoyed the chance to do everything live without overdubs. As for the music," he added, "it was a good extension, allowing me more solo space." Manzanera is no stranger to solo projects, but "Primitive Guitars" is a highly personal, unique album for the Roxy Music guitarist. "I thought it was time to do something totally different from a solo point of view," he told *East Coastings*. "I wanted to do something personal as an instrumentalist, and as much as possible, as opposed to me having a good time in the studio with my friends." The result is an instrumental autobiographical outing, wherein Manzanera handles almost all chores. Combining tapes of conversation with ethnically oriented melodic themes, Manzanera charts his development from boyhood in Latin America, through his years with Roxy Music. "I wanted the album to have certain images," he said, "and I tried to tie it all together with a geographic theme, relating it to my childhood. The taped conversations come from different periods of my life, and I think it helps put it all in perspective. Additionally, the album showcases a style of guitar that is quite primitive in its approach. I'm trying to cut out the thought and just let the music flow out."



JONES CLONES — A dozen Grace Jones look-a-likes were recently assembled to take part in a film on the dance diva. A handful of the movie's masked marauders are shown here.

FROM THE NEWS DESK — Mirage Records has signed **Godley & Creme** to a long-term contract . . . The long-awaited *Urch: A Music War* is finally slated to open this month. The film features **the Police**, **the Go-Go's**, **Gary Numan** and **Devo** . . . **Joan Jett** has her first gold album for "I Love Rock 'n Roll." Special congrats to **Jake Hooker** and **Alan Merrill**, who penned the infectious title track . . . Composer **Philip Glass** recently previewed selections from his forthcoming CBS Masterworks LP "Glassworks" at the Public Theater. Glass and his ensemble also performed excerpts from "Music In 12 Parts," "Einstein On The Beach" and "Dance" . . . **Leon Huff** is at Sigma Sound Studios in Philly producing LPs by **Teddy Pendergrass** and the **O'Jays** . . . **The Shirts** are in the studio with **Genya Ravan** in New York . . . Vocalist **Fitz**, aka **Jim Fitzgerald** returns to Trax this week. The former agent, producer and promoter turned singer recently attracted some deserved attention by becoming one of the few unsigned artists to have a video aired on MTV . . . V.I.P. Connections has been formed by **Gaspar Damanti** and **John Morrissey** to act as exclusive bookers of Qonexions Custom Coaches, which operates executive and sleeper-type band buses. The new office is at 119 W. 57th St. New York, N.Y. (212) 247-4440 . . . **Eddy Offord** will produce the next album by **the Late Bronze Age** on Atlanta-based Landslide Records. Quite a change for Offord, whose credits include **Emerson Lake & Palmer**, **Yes** and **the Dixie Dregs** . . . **Stiff** has just hit with a new LP from **Simple Minds** entitled "Themes For Great Cities" and an EP by the infamous **Pigbag** dubbed "Getting Up" . . . The SWS Organization recently threw a little fete for Graf recording artists **Harlow** at the Fun House. The guest of honor was DJ **Steve Bandaronek** of the Garden State Record Pool, winner of a recent contest in support of the group's "Midnight Celebration" 12-inch . . . Hannibal Records releases "Too Late At 20" by **the Act** this week. The disc is co-produced by Hannibal honcho **Joe Boyd** . . . Keyboardist **Rick Wakeman** and his wife **Danielle** have called it quits. Things just haven't been going Wakeman's way since he ran into some financial difficulty a few years back. You may recall that he was forced to sell 11 of his Rolls Royces . . . If you think the record business is slow, you're not the only one. **David Geffen**, whose new film company recently released its first title "Personal Best," has pledged to release several film titles a year. Rumor has it that one film *Man Trouble* will star **Diane Keaton** and **Jack Nicholson** . . . **Paul Justman**, brother of **J. Geils** keyboardist **Seth Justman** just completed two video clips for the **Cars** . . . A concert by the **Cars** and **Nick Lowe** scheduled for Cleveland had to be cancelled recently when snow slowed the arrival of the bands. Seems the city's concert curfew would have forced the removal of Lowe from the bill, which the promoter refused to do. Lowe appeared instead at the Agora the following night . . . **Carlos Santana** and **Gregg Rollie** have apparently decided to kiss and make up. You'll recall that Rollie and guitarist **Neal Schon** originally split off from Santana to form **Journey**, reportedly over differences in musical direction. Now Rollie is in the studio producing the next Santana album . . . **Eddie Money** is at Criteria Studios with **Tom Dowd** producing.

fred goodman

Local 47 To Represent So. Cal. Orchestra Heads

LOS ANGELES — The L.A. Musician's Union Local 47 and the Southern California Leaders Foundation recently entered a two-year pact whereby the local would represent orchestra leaders in the casual engagement field. The agreement is retroactive to Jan. 1 and runs through Dec. 31, 1983.

First American Bows Los Angeles Office

LOS ANGELES — First American Records recently opened offices in the L.A. area where national sales manager Bill Metz and associated label Jazz Man's Dave Hubert will be headquartered. The offices are at 3015 Glendale Blvd., Suite 400C, Los Angeles, Calif. The telephone number is (213) 661-6068.

TALENT

Prince

SANTA MONICA CIVIC AUDITORIUM — The enigmatic Prince unveiled fragments of his ever-evolving persona here recently as an SRO audience could barely get enough of his controversial stuff during a 75-minute set of shrill energy and engrossing magnetism.

As usual, the 21-year-old wunderkind's music obliterated distinctions drawn between rock and funk with a searing high volume attack that was at once alluring and repulsive. But such is a fitting dichotomy and testament to the youthful performer's reliance on extremes to convey his very simple message of "do as you please."

Using a montage of equally exciting and disturbing images, Prince pranced about the stage, and with the use of a simple but marvelously effective light kit, struck poses built from both reverence and irreverence. His presence exuded the old rock and R&B showtime gaudiness of Jimi Hendrix and Mick Jagger, but suited the exuberance of his audience, an admittedly youthful, predominantly black and hip crowd that didn't seem to mind the artist's rock excursions.

Prince offered some of his more memorable, R&B/pop music that has earned him a universal audience, extrapolating, annihilating the sound captured on his records and lingering on familiar melodies only long enough to launch into improvised rock time and space.

It was evident that Prince could skillfully wield a guitar, whether blazing his libidinous woes on the fret board or fondling the axe dials. He more than amply showed his heartthrob crooning skills as young girls squealed for him to reveal more of his wiggling body.

One moment he could be found partially disrobing himself and exhorting the audience with the query, "Well, are you just gonna watch?" The next instance Prince might recite the Lord's Prayer. With the light work, Prince alternately created images of the tawdry antichrist rude boy and then allusions to the crucifix.

It was all part of the "controversy" of the show. And although his performance was a smattering of all the tried and proven conventions of the show time performer, in the hands of Prince, show time became the iconoclast.

michael martinez

Todd Rundgren

COUNTRY CLUB, Reseda, Calif. — The marquee read, "An Evening With Todd Rundgren," and, truly, it was two hours of just Todd, by himself, on stage. Alternating between acoustic piano, electric and acoustic guitars and occasional backing tapes, Rundgren redefined that "true star" cliché to read, "a wizard / a warm, human star." Anyone even vaguely familiar with the man's track record knew

before even entering that he could pull it off without the mega-wattage and space station drag. No, this show was like sitting in Todd's Bearsville studios witnessing him demo various songs from every phase of his post-Nazz career.

At certain moments during his set, he interjected examples of his video persona. His visual interpretation of Tomita's synthetic interpretation of Debussy was only as interesting to the listener as either the music involved was or wasn't to begin with. The video that initially promoted "Bag Lady" fared much better, though.

If Rundgren proved nothing else, he managed to illustrate what an extensive back catalog he owns ("Hello It's Me" and "Just One Victory" were noticeably absent for the more staid, traditional fans). Songs not often aired during previous Utopia or big bar band tours were afforded surprise slots during the evening. Rundgren's voice was top notch from beginning to end, and whatever fluffs and forgotten lyrics there were greeted with the same enthusiasm usually reserved for a dumbo superstar drum solo.

In essence this gig was a fan club meeting (but aren't all of his shows like this?); a private party hosted by one of America's true rock originals.

harald taubenreuther

Lamont Cranston Band

CLUB LINGERIE, Hollywood — If any band should draw inspiration from the recent success stories of Styx and REO Speedwagon — two solid Midwest rock bands that persevered for years before suddenly skyrocketing to the top of the national charts — it's got to be the Lamont Cranston Band. While the 11-year-old band from Minneapolis plays a more bluesy, boogie-oriented rock than Styx or REO, in other ways it is very similar to its Midwestern brethren, displaying a maturity and unity that can only come with time.

Performing here in support of its latest LP, "Shakedown" on Waterhouse, the band put on an explosive show that recalled Big Brother & The Holding Company at one moment and John Mayall the next, but all somehow fused into a sound distinctly its own. Featuring two saxophones, in addition to the standard complement of guitars, bass, keyboards and drums, the band's full instrumentation (for a modern day rock band) contributed to a powerful and energetic sound.

On stage, the band displayed all of the maturity and professionalism expected of such a veteran unit — it was almost too tight for words. Through such rockers as "Two Trains Runnin'," "Upper Mississippi Shakedown" and a rousing version of the Chuck Berry classic, "Nadine," with good friend Bonnie Raitt joining in; the smooth "Moonlight On The Broken Glass"; and the boogieing "Streets Around Here"; the band showed versatility and a comfortable, yet confident, command of its material.

For those looking for ballsy rock 'n' roll played with flair, the Lamont Cranston Band shouldn't be overlooked.

richard imamura

Gospel LP Producers See Significant Rise In Quality As Budgets Increase

by Susan Coker

NASHVILLE — With the aid of increased album budgets, talented recording artists and a higher quality of production overall, gospel music is beginning to sound more secular and is reaching out to wider audiences, according to four producers interviewed by **Cash Box**.

The four producers interviewed — Brown Bannister, Ken Harding, Shannon Williams and Jerry Crutchfield — represent various segments of the gospel industry — contemporary, traditional, inspirational and black inspirational — and have all produced albums nominated for 1982 Dove Awards.

"We're spending more money than we've ever spent before on albums in the country-gospel area," said Harding, who has produced the Rex Nelon Singers, the Florida Boys, Al Green and Shirley Caesar, among others. "We're spending more time on material, more time on vocal arrangements, and we're trying to produce better quality albums." Harding said they are spending "anywhere from \$20,000-40,000" on album projects now, especially those involving quartets.

Bannister, who has produced Amy Grant, David Meece and Debby Boone, agreed that the financial end of recording has improved, partly due to the growth of gospel music as an industry. "There have been more resources to put into albums," he said, "because unfortunately, money makes the world go 'round, and it makes the world of production go around, also. I've seen the quality of production of gospel albums go up because of the finances."

Another contributing factor to the growth of the gospel music industry has been the fluctuating styles of gospel music and several emerging trends. "I think we have emerged with a musical style that has become somewhat indigenous to this part of the country," said Crutchfield, who has produced Cynthia Clawson, Lee Greenwood and the Carter Family, as well as Tanya Tucker, Dave Loggins, and La

Quarterflash Gets Gold

LOS ANGELES — The self-titled debut LP by Geffen recording group Quarterflash was recently certified gold by the Recording Industry Assn. of America (RIAA), signifying sales of 500,000 units.

'Controversy' Goes Gold

LOS ANGELES — Prince's latest album, "Controversy," was recently certified gold by the RIAA signifying sales in excess of 500,000 units.

Costa. "We're not as pop-and-rock as California, and we're not as black-oriented as the northern part of the country and the deep South. We're also not as traditional as we used to be with the quartets.

'Good Music'

"We're making good music," continued Crutchfield. "We go into the studio, take good players who are excellent musicians, and we develop. In other words, we don't hold back. We don't say, 'No, we can't play that because it wouldn't be acceptable' or whatever. I don't think we ever think about that anymore."

"Country records are coming out more pop-oriented," said Harding. "We're trying to do the same thing in our field, and we're going for a more pop-country sound than the old traditional country sound. In black gospel, I'd say we're just trying to improve the overall quality of production by spending more time in the studio — pre-planning, making sure we do have the tunes that we feel will minister to the people."

Williams, who has produced over 50 acts, including Willie Neal Johnson, the Gospel Keynotes and Clara Ward, said the major change in the gospel industry in the past five years has been the move of the artists to contemporary fields. "We will keep on doing traditional music as long as the market allows and as long as that's what the record buying public wants," he said.

One example of this was his co-producing efforts on the "Sweet Revival" album by Willie Neal Johnson, which has been nominated for the Dove award for Gospel Album of the Year in Black Inspirational. "On that album, they were doing a different type of material than what they were used to doing," he said. "They were using different keys, and they were trying to reach an audience that they are presently not reaching."

In the contemporary Christian field, Bannister felt that gospel groups like the Imperials have undergone a sort of metamorphosis. "It's been incredible," he said. "I think you can take one group like that which has been willing to say, 'Hey, listen, just because we sing gospel music doesn't mean we have to sound like a piano and four guys standing in a church. We can have a more palatable sound to kids, which is the audience we're trying to reach out to anyway."

"In the past, I think we have been guilty of one thing," said Bannister, "and that is trying to imitate pop music, although there are certain principles of production and quality of production that we have learned just

(continued on page 27)



THE GENTZ ARE ALL STAR'S — All Star Records recently signed The Gentz. The first album, "Victory," was released recently. Pictured at the signing are (l-r): Bobby Savage and Dee Dee Bache of the group; Lisa Lane, the group's manager; Norman Schilt, president, All Star; and Philip Brina of the group.

ON STAGE

Dramatic Tape Increase Boosts Dollar Value Of U.S. Exports During 1981

(continued from page 5)

abundance of cutouts being shipped to foreign markets by U.S. overstock dealers.

Charles Lerner, vice president at the New York-based Cardinal Exports, noted that blank tape shipments to overseas markets have increased over the last two or three years, a trend coinciding to the decline of U.S. export of frontline record goods.

The dollar figure is based on the amount each overseas customer is charged minus shipping costs, according to the Commerce Department's International Trade Bureau.

Canada, Mexico, The Netherlands, the U.K. and Japan were the top foreign markets for U.S. export of records, with Japan topping out at 2.8 million units at a dollar value of \$12.8 million. The U.S. exported 2.1 million at dollar value of \$9.7 million to Japan in 1980.

The U.S. shipped 2.4 million units to The Netherlands last year at a dollar value of \$4.1 million compared to 2.4 million units and a dollar value of \$4 million in 1980. The U.K. registered 1.8 million units received from the U.S. last year at a dollar value of \$3.9 million. In 1980, the U.K. got 1.7 units

from the U.S. at a dollar value of \$3.7 million.

Canada received 1.3 million units from the U.S. in 1981 at a dollar value of \$3.9 million, compared to 1.4 million units at a dollar value of \$3.07 million in 1980. Mexico was shipped 1.1 million units from the U.S. in 1981 at a dollar tally of \$3.9 million, compared to 687,680 record units at a dollar value of \$2.5 million in 1980.

Japan, Australia, the U.K., Canada and Mexico spent the most money on U.S. exported tapes in 1981, with Canada spending \$2.4 million on tapes last year, compared to \$2.1 million in 1980.

Mexico spent \$1.7 million on U.S. exported tapes last year, up from \$1.1 million in 1980. U.S. tape shipments to Japan totalled \$1.3 million in 1981, compared to \$861,049 in 1980. The United Kingdom bought \$1.2 million in tapes from the U.S. in 1981, up from \$811,279 in 1980. Australia nearly doubled its purchase of tapes from the U.S. in 1981 to \$978,586 from \$502,929 in 1980.

Of all Third World countries, including parts of the Far East, Africa and South America, Nigeria spent the most money on records in 1981, \$1.05 million on 251,160 units.

ASCAP Announces Record '81 Totals

(continued from page 5)

Holland, \$256,000 (which dates back to money withheld from the December, 1980 distribution); South Africa, \$262,000; and Brazil, \$34,000.

On Dec. 24 another foreign distribution of \$15,367,000 was made for the following countries: Canada, \$5,195,000; Australia, \$1,994,000; Italy, \$1,487,000; Holland, \$1,339,000; Japan, \$1,373,000; Belgium, \$740,000; Austria, \$696,000; Switzerland, \$662,000; Denmark, \$398,000; Spain, 379,000; Argentina, \$283,000; Norway, \$246,000; and Finland, \$213,000. With the exceptions of Canada, Switzerland and Spain, all of these foreign distribution figures represented monies due for ASCAP members since 1979. Total foreign distribution included \$362,000 from other unspecified countries.

ASCAP's cost of operating in 1981 rose to 19.2% of receipts from 18.2% in 1980.

ASCAP also reported advances made to members to be recovered from future distributions due them. Total outstanding advances to members now stand at \$7,082,000 as compared to \$5,745,000 in the previous annum.

Rock Concert Salutes Griffey

LOS ANGELES — Dick Griffey, founder and president of Solar Records, will be saluted by Don Kirshner's *Rock Concert* in a special segment of the program slated to air Feb. 27 on NBC in Los Angeles and other major markets.

Interviews with Griffey will be mixed with performances and videos featuring Solar's top talents — including The Whispers, Shalamar, Lakeside, Dynasty, Midnight Star and Carlie Lucas — during the 90-minute *Rock Concert* segment.

Conductor 7" Issued

LOS ANGELES — Montage Records' Conductor featuring Judy Comden is the first group to be released on the multi-cut, 7" single format. The single features "Voice On The Radio" on the A side in its entirety; and the B side features four abbreviated tunes from the Conductor's self-titled debut LP — "Buried Alive," "Taken Away," "Love's Sake" and "Night After Night."

Top Nominees To Perform At Grammy Awards

LOS ANGELES — Some of the 24th Grammy Awards' top nominees — including the Oak Ridge Boys, Quincy Jones with James Ingram, Sheena Easton and Al Green — are set to perform during the nationally televised Grammy Awards presentation set for Feb. 24 at the Shrine Auditorium here.

The CBS live telecast will feature performances by Easton (Best Pop Vocal, Female), performing *For Your Eyes Only*; Rick Springfield (Best Rock Vocal, Male), performing "Jessie's Girl"; David Frizzell and Shelly West (Best Country Vocal, Duo), singing "You're The Reason God Made Oklahoma"; the Oak Ridge Boys (Best Country Vocal, Group), performing "Elvira"; Ingram (Best New Artist), performing "Just Once" with Quincy Jones; Rick James (Best R&B Vocal, Male), performing "Give It To Me Baby"; and Terri Gibbs (Best Country Vocal, Female), performing "Somebody's Knockin'."

Several featured performances, including a pair of medleys, one highlighting tunes nominated for Song of the Year and another featuring gospel performances, are scheduled for the event, along with a special focus on jazz.

A special highlight will be presented by the cast of Duke Ellington's *Sophisticated Ladies* (nominated in the Best Cast Album category) performing "It Don't Mean A Thing." A further spotlight on the jazz sound will be provided by Al Jarreau (Best Jazz Male Vocal), and Pepper Adams (Best Jazz Instrumental Solo).

The Song of the year will be presented as a medley by the songwriters nominated, including Peter Allen, Burt Bacharach, Carol Bayer Sager and Christopher Cross ("Arthur's Theme"); Jackie DeShannon (Bette Davis Eyes); Lionel Richie ("Endless Love"); and Bill Withers, William Salter and Ralph McDonald ("Just The Two Of Us").

Gospel and inspirational category nominees Green, The Archers and The Crusaders with Joe Cocker are scheduled to perform a medley of songs including "The Lord Will Make A Way," "Everyday" and "I'm So Glad I'm Standing Here Today."

The roster of Grammy presenters
(continued on page 34)

CANDID CARA — Adding a little spice to the day, Irene Cara of *Fame* fame dropped by the **Cash Box** Hollywood offices last week to chat about her future plans for theater, television, film and recording. Currently on a promotional tour in support of "Anyone Can See," her debut solo LP on Network Records and her first since taking part in the *Fame* project, Cara was in town to spread the word via such vehicles as *American Bandstand*, *Soul Train*, *Solid Gold* and other TV music programs. A lot has happened since her appearance in the **Alan Parker** film opened the doors to national recognition for the lithe and lissome 22-year-old, but much of her attention is currently focused on her new LP. "One of the best things about working on the album was that it gave me the chance to work with some great singers, such as **Luther Vandross** and **Gordon Grody**, to name a couple," she enthused. "I loved working with Luther. When I first started singing, he really took the time to take me in and help me out." Since the title cut from the LP has garnered across-the-board bullets in the national trades, she has little to worry about on that front — but she's not resting on her laurels. Coming up next is another film, *The Neighbor*, which will also star **George Segal**. "It's a dramatic murder mystery," she said, smiling. "I'm going to play a 19-year-old rock singer who lives in Greenwich Village's St. Mark's Place, and my boyfriend gets framed for the crime. In desperation, I ask my next-door-neighbor, a middle-aged man living off of his social security checks, for help and eventually a strong relationship develops." So with "Anyone Can See," a new film set to shoot, two other scripts on the back burner and yet another LP brewing, is the young dynamo ready to relax a bit? No way. In the realm of her "secret wishes" are the possibilities of playing head **Ronette Ronnie Spector** in a musical movie bio ("I look a little like her") and taking on the demanding lead role in a theatrical presentation of **Shakespeare's Romeo and Juliet** opposite someone like **Timothy Hutton**. Sounds like it could be wild.



DUKE, DUMMY GET A TASTE OF GOLD — Epic recording artist and producer **George Duke**, seen here with look-alike doll, received an Ampex Gold Reel for his work on *A Taste Of Honey's* hit single, "Sukiyaki." The track was recorded at Duke's studio, *Le Ginks West in L.A.*, and mixed at *Westlake Audio*.

always been a pretty closely-kept secret."

BOINGOS BANNED — Sexual hi-jinx seem to be the popular thing in musical videotapes these days, judging from the popularity of **J. Geils'** "Centerfold" and **Duran Duran's** "Girls On Film" vids. Not to be outdone, IRS schizo-rock act **Oingo Boingo** put together a tape based on its "Little Girls" single, with visuals kinky enough to make even a pervert drool. The vid, which features lead Boingo **Danny Elfman** facing a legion of pajama-clad new waifs embroiled in a pillow fight, was deemed too hot to handle by the top brass at Canadian Television Network (CTV) and consequently banned from airing. Originally slated to play on the popular *Live It Up* program in the Great White North, a media blitz surrounding a convicted mass murderer whose victims included young women caused the network execs to axe the spot.

IN THE STUDIO — **Tom Petty and the Heartbreakers** are laying down tracks in an L.A. recording studio with a new bass player, **Howie Epstein**. Replacing former Heartbreaker **Ron Blair**, Epstein has previously worked with the likes of **Del Shannon** and **John Hiatt**. It's not certain yet whether the bassist will become a full time member of the band. . . **Supertramp's** also in town doing overdubs for the forthcoming album, tentatively called "Brother, Where You Bound." Word has it that the disc is nearly completed and is set for an early summer release. . . Sparrow Records artist **Michele Pillar** is putting the finishing touches on her debut LP at Muscle Shoals East Avalon Recording Studio, with an assist from producers **J.L. Wallace** and **Lonnie Ledford**. . . **Billy Idol** has stopped dancing with himself just long enough to record his first solo album for Chrysalis Records, with sights set for a spring release.

SIGNED, SEALED, DELIVERED — John Hiatt, an L.A.-based country rocker whose tunes have been performed and recorded by **Dave Edmunds** and **Ry Cooder**, among others, has just been signed to a long-term exclusive contract with Geffen Records. Hiatt, who has helped soundtrack such films as *The Border*, *Cruisin'* and *American Gigolo*, is due to release his first LP on the Geffen label in late March. Entitled "All of a Sudden" and containing completely original material, the album was recorded in London and N.Y., with production chores handled by **Tony Visconti**, known for his work with David Bowie, **Sparks** and **T-Rex**. . . **Geza X** recently signed for exclusive management with **Bambi Byrens** of Back-to-Back Management. Geza X, who made major contributions to the **Dead Kennedy's** "Holiday in Cambodia" and **Josie Cotten's** "Johnnie Are You Queer," is currently in the studio with **Leisha Zukari**, former lead singer with **Tuxedo Junction**. . . Former **Knack** members **Berton Averre**, **Prescott Niles** and **Bruce Gary** have formed a new group with the help of keyboardist **Phil Jost** and vocalist **Stephan McNally**. Known as **The Game**, the new band will be managed by **Bobby Roberts** and represented by **Kenny Kerner's** PR firm. . . Motown recording artist **Bettye La Vette** has been signed to a long-term agreement with KII Management. . . Vocalist/percussionist **Levon Helm** has just signed an exclusive recording agreement with Capitol/Muscle Shoals Sound Records and is set to release his self-titled debut LP for that label on March 8. Helm, who lives in Woodstock, N.Y., was previously associated with Capitol as a vocalist/drummer/mandolin player with **The Band**, releasing nine studio albums and two compilation discs on the label during a decade-long run. On his new record, Helm is joined by **Bonnie Bramlett** and **Russell Smith** on vocals, with crack producers **Barry Beckett** and **Jimmy Johnson** twirling the knobs. Scheduled cuts on the rock/blues album include covers of "Money" and "Willie And The Hand Jive."

TINSELTOWN REBELLION — Actress **Debbie Winger**, who's received kudos for her performances in *Urban Cowboy* and the recently-released *Cannery Row*, could possibly wind up starring in a film based on the life of torch singer **Libby Holman**, which would be scripted by Cowboy director **James Bridges**.

jeffrey resner

JAZZ

TOP 30 ALBUMS

	Weeks On Chart	2/20		Weeks On Chart	2/20
1 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	1	12	17 FREETIME SPYRO GYRA (MCA 5238)	16	26
2 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	2	15	18 CHARIOTS OF FIRE ERNE WATTS (Qwest/Warner Bros. QWS 3637)	19	5
3 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3600)	3	5	19 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	14	11
4 ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	6	4	20 SILK FUSE ONE (CTI 9006)	24	7
5 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	4	18	21 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	18	32
6 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	5	16	22 AMARCORD NINO ROTA VARIOUS ARTISTS (Hannibal HNBL 9301)	23	4
7 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	8	5	23 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	21	25
8 WEATHER REPORT (ARC/Columbia FC 37616)	17	2	24 BELO HORIZONTE JOHN McLAUGHLIN (Warner Bros. BSK 3619)	25	12
9 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	9	5	25 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190)	22	37
10 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	11	3	26 THE GREAT PRETENDER LESTER BOWIE (ECM-1-1209)	—	1
11 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	7	28	27 FULL MOON featuring NEIL LARSEN & BUZZ FEITEN (Warner Bros. BSK 3585)	27	3
12 WYNTON MARSALIS (Columbia FC 37574)	15	4	28 ENDLESS FLIGHT RODNEY FRANKLIN (Columbia FC 37154)	26	19
13 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	10	21	29 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	29	18
14 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	13	24	30 SOLO SAXOPHONE II — LIFE JOHN KLEMMER (Elektra 5E566)	30	11
15 THE DUDE QUINCY JONES (A&M SP-3721)	12	47			
16 STANDING TALL CRUSADERS (MCA 5254)	20	20			

JAZZ ALBUM PICKS

ONE NIGHT IN WASHINGTON — Charlie Parker and The Orchestra — Elektra/Musician E1-60019 — Producer: Bill Potts — List: 8.98

Previously unreleased and outstanding Bird. This 1953 D.C. date finds the bop master in excellent form, as he guests with a local big band. No rehearsal, no charts — just pure Parker performances on seven tracks. A bit short (just under a half-hour), but who cares? This is the real thing. The LP concludes with a spoken track by trumpeter Red Rodney, recalling his association with the saxophone giant.

UNDER THE DOUBLE MOON — Anthony Davis and Jay Hoggard — Pausa 7120 — Producer: Joachim E. Berendt — List: 7.98

Released last year in Europe on the MPS label, this album of duets will only add to the American reputation of these two fine young musicians. Although they have played together since the mid-'70s, pianist Davis and vibraphonist Hoggard exude an air of exploration, as if each of these finely honed collaborations emerged spontaneous and complete.

FEEL YOUR DREAM — Roland Vazquez — Headfirst HF 9710 — Producer: Roland Vazquez — List: 8.98 — Half-Speed Master

Bringing a big band sound to his brand of percussive fusion, Vazquez joins the Headfirst fold with a stylistically diverse package featuring, along with Vazquez's tasty percussion work, a formidable line-up of L.A. sessionists, including Phil Upchurch on guitar, drummer Alex Acuna and bassist Nathan East, to name a few. The sinewy, moody nocturne titled "Giana" paces the sound on this vinyl, but the title track should get B/C and jazz airplay.

TURNING A CORNER — The Leslie Drayton Orchestra — Esoteric ER 1002 — Producer: Leslie Drayton — List: 8.98

Leslie Drayton's skillful arrangements fuse the personal energy of an ensemble setting with a big band sound on nearly every tune here. Drayton's style sensibilities travel from the rhythmic contemporary to the full-blown harmonic swing traditional. Using a wide array of predominantly L.A.-based players, Drayton's music creates a varied package held together by the bandleader/trumpet players' compositional identity. The title track and "Mellow Flight" can cover B/C or jazz lists.



ONE FOR THE DUKE — Epic recording artist George Duke recently gave a concert at the Dorothy Chandler Pavilion of the Los Angeles Music Center. His eighth LP, "Dream On," was released this month. After the show, Duke was visited by label executives. Pictured backstage are (l-r): Cliff O'Sullivan, product manager, West Coast, Epic/Por-trait/CBS Associated Labels (E/P/A); Duke; Myra Weston, local promotion manager, black music, West Coast, E/P/A; Herb Cohen, Duke's manager; and Maurice Warfield, director promotion, black music, West Coast, E/P/A.

ON JAZZ

THE GREAT PRETENDER — Amidst the highbrow and ritualized proceedings that characterize performances by the Art Ensemble Of Chicago (AEC), one can't help but notice trumpeter Lester Bowie. While most of his Ensemble-mates opt for traditional African garb, painting their faces like warriors, Bowie, clad in a lab smock, cavorts about the stage like the classroom cut-up. Using his trumpet like a graffiti artist's crayon, he colors the music, using levity to defuse any hint of pretention. But Bowie is as dead serious about the AEC's music as any other member of the quintet. While in New York to perform with the group at the Bottom Line, we spoke with Bowie about the AEC, his new ECM album "The Great Pretender," and how his solo projects dovetail with the Ensemble. "I think one of the reasons we've lasted as long as we have is because we've always allowed growth," he said.



A PRETENDER'S POSE — Art Ensemble of Chicago trumpeter Lester Bowie ponders the changes (or lack thereof) during a recent performance. The trumpeter's most recent solo album, "The Great Pretender," has just been released by ECM Records.

"The Art Ensemble is structured in such a way that we're apart for periods of time and have new experiences that you can't have as part of one group. It's expected that everybody in the Art Ensemble has their own group; it keeps us going when we come back together." A native of St. Louis, Bowie picked up the trumpet at an early age, playing in every and all situations. "I was in all the bands that a kid could get into," he recalled. "Old veteran bands, high school marching and jazz bands, all-city bands, just every kind of musical activity I could find." Although he was mad for music, Bowie never seriously considered becoming a professional musician until after he was out of school. "When I turned 21," he said, "I looked around and realized that that was all I could do! So I said I may as well be a pro." Although he's now associated with the contemporary jazz scene, Bowie began his career with R&B road bands. "I did a lot of that," he said. "I worked with Jackie Wilson, Joe Tex, Aretha, Jerry Butler, Gene Chandler, Rufus Thomas, Carla Thomas and Fontella Bass, who was my first wife." However, the trumpeter credits Kenny Dorham as one of the primary forces in his move into jazz. "K.D. was what really took me out there and turned me around," said Bowie. "He seemed so good — just so hip and tasty, and I wanted to be a musician like Kenny. So I was copying all of his stuff. I even got to meet him a few years later when we played together in a trumpet section right here at the Apollo." Debt to Dorham notwithstanding, Bowie is certainly one of the most original trumpet stylists playing today. And although his solo projects like "The Great Pretender" and his work with the AEC is frequently laced with humor, he is quick to dispense with the jokes when he discusses his work. "We're trying to get into a situation where we can research our material more, really get into the music and develop ideas. I would like to think that we're getting better at what we do. I don't think we've changed that much — we've been refining our style and putting things together from different periods and making a statement with it. We think about what we're doing a lot, because it's so difficult to survive. Otherwise, we could never make it, especially the way we play. It takes a lot of thought to get these messages across. 'The Great Pretender' is just the tip of the iceberg of other projects we have that we would like to get into. We're trying to tie all this stuff together, but it takes years."

RECORDS RECORDS RECORDS — PolyGram Classics, which has been handling the Verve reissue import series, will also be taking over the domestic Verve twofer series. Series coordinator Barry Feldman tells us that the company has just unearthed some previously unreleased and long-forgotten sessions by Lee Konitz, Bill Evans, Duke Ellington, Stan Getz and Jazz at the Philharmonic. It is not known yet which, if any, of these sessions will be part of the next twofer release, scheduled for June. In the meantime, the next batch of Verve imports will soon ship, including two albums by Oscar Peterson, "Something Warm" and West Side Story. Other titles include: "The Genius of Charlie Parker #7"; "Stay With Me" by Billie Holiday; "Goin' Out of My Head" by Wes Montgomery; "Getz/Gilberto" by Stan Getz and Astrid Gilberto; "Mel Torme with the Meltones"; "Jam Session #4" featuring Count Basie, Wardell Gray, Buddy DeFranco, Harry Edison, Buddy Rich, John Simmons, Freddie Green and others; and "Focus" by Stan Getz.

LIVE STUFF — The line-up for this year's Boston Globe Jazz Festival has been unveiled. Promoter George Wein's Beantown fest will feature Sonny Rollins, Larry Coryell, Arthur Blythe, Chico Freeman, Ella Fitzgerald, McCoy Tyner, Art Blakey and the Jazz Messengers, the Toshiko Akiyosky/Lew Tabackin Big Band, the Gerry Mulligan Big Band, Dave Brubeck, Spyro Gyra, Gato Barbieri, the Jimmy and Tommy Dorsey Orchestras and others. . . Dillon's in Westwood Village, Calif. will bow a new jazz club, monickered "Upstairs At Dillon's" on March 11. Opening act will be vocalist Joe Williams.

fred goodman

MERCHANDISING

Labels, Retailers Hopeful For Future Of \$6.98 'Mini-LPs'

(continued from page 5)

getting some key radio adds or sell a few thousand units."

National Record Mart's Balicki stated that although he "would have preferred a \$5.98 price," similar to the one instituted by CBS for new acts on a limited basis, he said he liked the concept and was already planning a promotion on the mid-priced LP by the Human League, "Dare," with the act's label, A&M.

Russ Solomon, of California's Tower Records, characterized the new lines as "a modest attempt in the right direction to price product at a more realistic level.

"They've (labels) got to have a lower, more desirable price for new product," stressed Solomon. "Our core market, the 18-20 year old, just won't take a chance on new product anymore if they have to pay the same as he or she would for a hit act."

Echoing Berson's concern, Solomon added, "Hopefully, that price won't change once the record starts doing something."

John Grandoni, of Buffalo Enterprises' Cavages chain, indicated that Cavages is presently singling out the Human League LP for a test, displaying the product prominently in the front of the store, emphasizing the price, keeping track of any regional airplay and monitoring sales closely. "We want to see these lines succeed, it's in the best interests of our business to help see that they do," said Grandoni. "We're not going to bury the Human League Record in the bins. I feel that if a customer comes into a store after hearing just one cut, he or she is more likely to take a chance on a reduced price."

Joe Bressi, of Ohio's Camelot Music, felt that while the proper acts must be chosen for the mid-price, saying a "judgement call" would have to be made by the label in each

case, he added that the new lines "just prove that there can be many different ways of marketing a group.

"It's very beneficial, I think, and could provide a whole new marketing angle for an act," Bressi said. "In particular, I think the Mike Post record of TV themes (on Elektra) has some marketability, via this concept."

Vic Faraci, E/A executive vice president/director of marketing, said the label is fully supporting the Post record and additional mid-price releases, due within the next 30-60 days, with point of purchase merchandising aids and "the usual types of advertising." However, although retail support is essential, he believes that, as is traditionally the case with most records, radio will sell the record.

"We're getting reaction with the Post record because we have the Joey Scarbury tune ("Theme From The Greatest American Hero") on there as well as the hit 'Theme From Hill Street Blues' and the current single, "Theme From Magnum P.I.," said Faraci. "We have to deliver hit singles to get the record off the ground. What else can we do to help the consumer?"

Marshall Blonstein, president of Capitol-distributed Montage Records which recently released its first mid-price LP for new act Conductor, said the label began considering a mid-price line for new acts in the first place because he saw "new acts having singles hit the Top 20 and not selling any albums.

"The commitment of \$8.98 was too much for people to make," according to Blonstein. "On the other hand, a five or six song package is within range. People can justify the investment. For two dollars difference, they'll take a chance. And five or six cuts for us, as opposed to nine or ten, limits our risk as well."

Blonstein said he was disturbed by a trend he saw in England toward singles. "I thought that 12-inch singles in picture sleeves were nice but the albums just weren't selling," said Blonstein. "I didn't want to see that happen here."

Some labels are still sitting it out, waiting to see how the new \$6.98 records fare. MCA, which was the first to introduce a reduced price line for a new artist when it debuted the "Rising Star" series some two years with two LPs by acts on the now-defunct Infinity label, is cautious now after that unsuccessful attempt.

According to MCA Distributing president Al Bergamo, the company is "holding meetings now on the possibility of launching another series for new acts" but Bergamo himself feels "there are still a number of question marks here.

"I think there's a need for a reduced price line for new artists," said Bergamo, "but I think both the retail community and the labels have to sell this together as a concept. We were out there all alone the first time and that didn't help; people were confused. But if you can sell the idea of new music at a reduced price — put it in people's heads — then we may have something."

Sound Video Unlimited Offers Dealer Seminar

LOS ANGELES — Sound Video Unlimited will sponsor a "Mini Product Show" for its accounts at its new headquarters in Niles, Ill. Feb. 22-28. Sound Video Unlimited, a distributor of records, audio tapes, video product and accessories, has made available space for 15 manufacturers to set up booths to display product.

While Sound Video Unlimited has held seminars for its accounts in the past, the

(continued on page 34)

SINGLE BREAKOUT OF THE WEEK

JUKE BOX HERO • FOREIGNER • ATLANTIC 4017

Breaking out of: Charts — Phoenix, Waxie Maxie — Washington D.C., Central South One Stop — Nashville, Tape City — New Orleans, Turtles — Atlanta, Vibrations — Miami, Poplar Tunes — Memphis, P.B. One Stop — St. Louis, Oz — Atlanta, Pickwick — Midwest, Sound Video Unlimited — Chicago.

SINGLES BREAKOUTS

MAKE A MOVE ON ME • OLIVIA NEWTON-JOHN • MCA-52000

Breaking out of: Peaches — Columbus, Waxie Maxie — Washington D.C., City One Stop — Los Angeles, Radio Doctors — Milwaukee, Sound Warehouse — San Antonio, Poplar Tunes — Memphis, Harmony House — Detroit, Lieberman — Kansas City, Disc-O-Mat — New York City, Pickwick — Midwest.

FIND ANOTHER FOOL • QUARTERFLASH • GEFFEN GEF 50006

Breaking out of: Tower — Sacramento, Waxie Maxie — Washington D.C., City One Stop — Los Angeles, Sound Video Unlimited — Chicago, Richman Brothers — Philadelphia, Poplar Tunes — Memphis, King Karol — New York City, Disc-O-Mat — New York City, Oz — Atlanta.

EDGE OF SEVENTEEN • STEVIE NICKS • MODERN/ATLANTIC MR7401

Breaking out of: Tower — Seattle, Waxie Maxie — Washington D.C., Radio Doctors — Milwaukee, Turtles — Atlanta, Poplar Tunes — Memphis, Record Theatre — Cleveland, Stratford — New York, Tower — San Diego, P.B. One Stop — St. Louis.

DO YOU BELIEVE IN LOVE • HUEY LEWIS AND THE NEWS • CHRYSALIS CHS 2589

Breaking out of: Peaches — Columbus, Tower — Sacramento, Waxie Maxie — Washington D.C., Potomac One Stop — Baltimore, Tower — San Francisco, Harmony House — Detroit, Record Theatre — Cincinnati, Tower — San Diego.

FREEZE FRAME • THE J. GEILS BAND • EMI AMERICA B-8108

Breaking out of: Potomac One Stop — Baltimore, Radio Doctors — Milwaukee, Poplar Tunes — Memphis, Record Theatre — Cleveland, Crazy Eddie — New York City, Disc-O-Mat — New York City, P.B. One Stop — St. Louis.

NEVER GIVE UP ON A GOOD THING • GEORGE BENSON • WARNER BROS. WBS 50005

Breaking out of: City One Stop — Los Angeles, Vibrations — Miami, Record Theater — Cleveland, P.B. One Stop — St. Louis, Oz — Atlanta, Tower — San Diego.

FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD-36151
- ↻ B-52's • Mesopotamia • Warner Bros. MINI 3641
- Beatles • Rock 'N Roll, Vol. I • Capitol SN/16020
- Beatles • Rock 'N Roll, Vol. II • Capitol SN/16021
- David Bowie • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843
- Doors • The Doors • Elektra EKS 74007
- Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- The Jam • Polydor/PolyGram PX-1-503
- Billy Joel • Piano Man • Columbia PC 32544
- ↻ Janis Joplin • Farewell Song • Columbia PC 37569
- Carole King • Tapestry • Columbia PE 34946
- Ted Nugent • Ted Nugent • Epic PE 33692
- ↻ Mike Oldfield • Tubular Bells • Virgin/CBS PE 34116
- Tom Petty and the Heartbreakers • MCA SR 52006
- Mike Post • Television Theme Songs • Elektra EL-60028-Y
- ↻ Shooting Star • Hang On For Your Life • Virgin/CBS NFR 37407
- ↻ Shooting Star • Shooting Star • Virgin/CBS PE 37720

COMPILED FROM: Charts — Phoenix • Big Apple — Denver • Dan Jay — Denver • Lieberman — Portland • Denver • Sound Video Unltd. — Chicago • Musicland — Minneapolis, St. Louis • Cutler's — New Haven • Peaches — Cleveland • Radio Doctors — Milwaukee • Cavages — Buffalo • Sound Warehouse — San Antonio • Licorice Pizza — Los Angeles • Tower Records — Sacramento, Seattle • Alta — Phoenix • Record Theatre — Cincinnati • Disc Records — Dallas.

TOP SELLING ACCESSORIES *

- Allsop VHS Head Cleaner
- Audio Technica Sonic Broom AT 6012
- Discwasher D-4 System
- Discwasher "Perfect Path" Cassette Cleaner
- ↻ Discwasher D-4 1 1/4 oz. Refill Fluid
- Dynasound Cassette Storage System 37000
- Eveready Alkaline D-Cell Battery 2/card
- Le-Bo Outer LP Covers
- ↻ Maxell UDXL II C-90
- Memorex EHS 120
- Memorex Hi Bias C-90 2/bag
- Memorex MRX I C-45
- Pickwick Cassette Head Cleaner
- Recoton Record Guard Anti-Static LP Inner Sleeve
- TDK Cassette Head Cleaner HC-01B
- TDK SA C-60
- ↻ TDK SA C-90
- TDK SA C-90 3/bag

COMPILED FROM: Radio Doctors — Milwaukee • Cavages — Buffalo • Lieberman — Denver, Portland • Sound Warehouse — San Antonio • Cutler's — New Haven • Licorice Pizza — Los Angeles • Tower Records — Seattle • Big Apple Records — Denver • Sound Video Unltd. — Chicago • Musicland — Minneapolis, St. Louis • Record Theatre — Cincinnati • Disc Records — Dallas.

* Excludes T-Shirts & Paraphernalia

↻ Heavy Sales



MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



BOBBIE SUE • OAK RIDGE BOYS • MCA-5294
Breaking out of: Musicland — National, Camelot — National, Record Bar — National, Handelman — National, Sound Unlimited — National, Soundtown/Hastings Book — Southwest, Lieberman — Dallas/Portland/Kansas City, Alta — Phoenix, Turtles — Atlanta, Port o' Call — Nashville, Vibrations — Miami, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, P.B. One Stop — St. Louis, Radio Doctors — Milwaukee, Harmony House — Detroit, Record Theatre — Cincinnati, Cavages — Buffalo, Lechmere Sales — Boston, Mile Hi — Denver, All Record Service — Oakland, Tower — Seattle.
MERCHANDISING AIDS: 1x1 Flats, 2x3 Poster.

ALBUM BREAKOUTS

FIRST FAMILY RIDES AGAIN • VARIOUS ARTISTS • BOARDWALK NBI-33248

Breaking Out Of: Camelot — National, Record Bar — National, Musicland — National, Handelman — National, Sound Unlimited — National, Lieberman — Dallas/Portland, Everybody's — Northwest, Alta — Phoenix, Bee Gee — Albany, Turtles — Atlanta, Oz — Atlanta, Disc — Dallas, Wilcox — Oklahoma City, Record + Tape Collector — Baltimore, Waxie Maxie — Washington, Great American Music — Minneapolis, Flipside — Chicago, Chicago One Stop, Tape City — New Orleans, City One Stop.
MERCHANDISING AIDS: Album Flats, Poster.

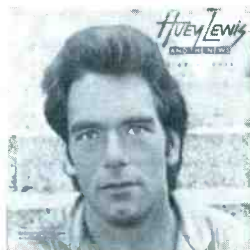


YES IT'S YOU LADY • SMOKEY ROBINSON • TAMLA/MOTOWN 600ITL

Breaking Out Of: National Record Mart — Midwest, Strawberries — New England, Lechmere Sales — Boston, King Karol — New York, Crazy Eddies — New York, Stratford — Long Island, Webb's — Philadelphia, Record + Tape Collector — Baltimore, Soul Shack — Washington, Waxie Maxie — Washington, Turtles — Atlanta, Vibrations — Miami, Leisure Landing — New Orleans, Tape City — New Orleans, Sound Warehouse — San Antonio, Alta —
MERCHANDISING AIDS: Album Flats, Poster

PICTURE THIS • HUEY LEWIS AND THE NEWS • CHRYSALIS CHR 1340

Breaking Out Of: Camelot — National, Sound Unlimited — National, Lieberman — Portland, Everybody's — Northwest, Tower — San Francisco/Sacramento, All Record Service — Oakland, Licorice Pizza — Los Angeles, Charis — Phoenix, Great American Music — Minneapolis, Radio Doctors — Milwaukee, Port O' Call — Nashville, Leisure Landing — New Orleans, Waxie Maxie — Washington, Crazy Eddies — New York.
MERCHANDISING AIDS: Album Flats, Poster, Streamer.

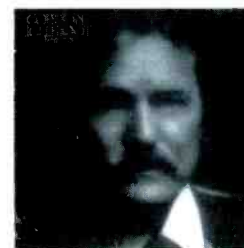
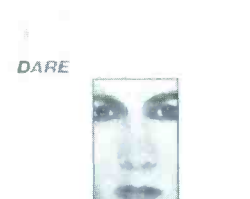


MECHANIX • UFO • CHRYSALIS CHR 1360

Breaking Out Of: Sound Unlimited — National, Soundtown/Hastings Book — Southwest, Licorice Pizza — Los Angeles, All Record Service — Oakland, Lieberman — Portland, Mile Hi — Denver, Flipside — Chicago, Radio Doctors — Milwaukee, Record Theatre — Cleveland, Leisure Landing — New Orleans, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, Record & Tape Collector — Baltimore.
MERCHANDISING AIDS: Album Flats, Poster, Radio Spots, Ad Mats, Minis.

DARE • THE HUMAN LEAGUE • VIRGIN/A+M SP-6-4892

Breaking Out Of: Record Bar — National, Flipside — Chicago, Radio Doctors — Milwaukee, Streetside — St. Louis, Leisure Landing — New Orleans, Harvard Coop — Boston, Stratford — Long Island, Waxie Maxie — Washington, Licorice Pizza — Los Angeles, Tower — San Francisco.
MERCHANDISING AIDS: 1x1 Flats, 24x36 Poster.

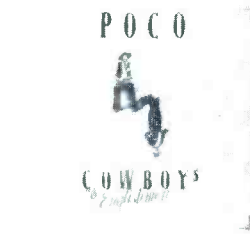


SHADOWS • GORDON LIGHTFOOT • WARNER BROS. BSK 3633

Breaking Out Of: Camelot — National, Everybodys — Northwest, Alta — Phoenix, Dan Jay — Denver, Great American Music — Minneapolis, Peaches — Kansas City, Turtles — Atlanta, Harvard Coop — Boston.
MERCHANDISING AIDS: 1x1 Flats.

COWBOYS AND ENGLISHMEN • POCO • MCA-5288

Breaking Out Of: Record Bar — National, Turtles — Atlanta, Port O' Call — Nashville, Radio Doctors — Milwaukee, Disc-O-Mat — New York, Wilcox — Oklahoma City, Mile Hi — Denver.
MERCHANDISING AIDS: 1x1 Flats, 2x3 Announcement Poster with Catalog Albums.



WHAT'S IN-STORE

AIRBORNE B-52'S — Warner Bros. has an appropriate in-store display to back the B-52's just-released, six-cut mini-LP "Mesopotamia." It's a mobile with the name of the group and disc printed on a blue oval piece from which the five-band members dangle and spin at different levels. Should be a perfect setting for rock's flightiest fivesome.

MORE GHOSTS — The Police continue to expand the minds of contest creators. This week we with 10 Nautilus SuperDiscs of the new Police album going to third prize winners. Entry Machine" contest is being presented in association with Record World/TSS. An Atari home computer is the first prize. Two second prize winners get handheld computer games, with 10 Nautilus super discs of the new Police album going to third prize winners. Entry forms are available at the stores or listeners can send postcards to the Police c/o WLIR.

MORE AEROBIC DANCING — Two weeks ago, it was a dance class awarded to winners to a Record Bar promotion. This week Gemcom Inc.'s Gateway Records, the dance/exercise line whose "Aerobic Dancing" LP by Barbara Ann Auer is highsteppin' its way up the charts, is helping push-up sales at Lieberman accounts with endcaps, mobiles and divider cards. It's all part of Gemcom's "Shape Up America" promotion, which includes Gateway's "Dance Exercise" LP (another Auer workout) and "Adult Physical Fitness," the debut by the President's Council on Physical Fitness. Gemcom also reports that it is awaiting Auer's upcoming follow-up LP, "Advanced Aerobic Dancing," breathlessly.

TRIUMPHANT FORCES — To promote Triumph's current winter tour and new single, "Say Goodbye" from the "Allied Forces" LP, RCA field merchandisers are fighting it out in a "Say Goodbye to Winter" contest to win a \$1,000 vacation to the spot of their choice. Frank O'Donnell, manager, national field merchandising, will pick the winner in April from the best displays, store tie-ins and Triumph contests submitted by his field forces.

RECORD BAR NOTES — A bouquet of roses, a chauffeured Valentine's Day dinner for two and an album from the Kenny Rogers, Sheena Easton and Juice Newton catalogs was the grand prize at a Norfolk, Va. Record Bar "Gift of Music Valentine's Day Giveaway." Twenty-four second prize winners received an album from each catalog. . . Twelve registered customers of the Oklahoma City and Norman, Okla. stores each won a pair of sneakers, courtesy of CBS Records, in a promotion of Sneaker's self-titled LP. Also at the Norman outlet, Pennies From Heaven ticket stub holders received \$1.00 off the soundtrack album. . . A "Quarterflash Computer Giveaway" at Record Bar in Knoxville, Tenn. awarded an Atari game and a football cartridge to the participant who correctly guessed the number of quarters in a jar. The weeklong event helped move 126 pieces of product. . . Record Bar customer surveys in Durham, N.C. were the source of radio station G-105's 105 most popular songs of 1981, which were played throughout a three-week promotion. Listeners who called in at specified times could win three albums of their choice, and the first caller that got through then became eligible for the grand prize drawing for a five-day ski trip to Snowshoe, W. Va.

CAMELOTS OF FIRE — A chain-wide cross-merchandising effort at Stark/Camelot has been distributing flyers in movie theaters that tell where to get the Chariots Of Fire soundtrack. In return, in-store displays tell where the movie is playing. Also at Camelot this month is a "No Strings Attached" sale on all classical records and tapes. Members of The Camelot Classical Club get extra discounts.

NARM NEWS — The National Assn. of Recording Merchandisers (NARM) Scholarship Committee has selected the 16 scholarship winners to be presented at the 1982 Scholarship Foundation Dinner, March 27, at the Century Plaza Hotel in Los Angeles during the 24th annual NARM Convention. The college scholarships, which provide grants of \$4,000 and \$6,000, are awarded on the basis of academic achievement, future potential and financial need, and are open to the nearly 200 employees of NARM Regular and Associate member companies, their children and spouses who applied this year. Over \$700,000 has been given to 194 students since the program began in 1967. Among this year's scholarships are the NARM-funded Harry Chapin Memorial Scholarship; American Can/Pickwick International's the American Can Company Scholarship; I. J. E. Distributing's "Kids Stuff" Records Scholarship; and Alpha Dist. Corp.'s Harry Apostoleris Memorial Scholarship. Twelve scholarships, which are awarded each year and made possible by \$10,000 and \$20,000 endowments by industry individuals and companies, include: the Joel Friedman Memorial Scholarship, contributed by Warner Communications; the Shelly Siegel Memorial Scholarship, contributed by Milton and John Salstone, M.S. Distributing; the Elvis Presley Memorial Scholarship, contributed by RCA Records; the Goddard Lieberman Memorial Scholarship, contributed by CBS Records; the Record World Scholarship, contributed by Robert Austin and Sid Parnes; the PolyGram Records Scholarship, contributed by PolyGram Records; the Heilicher Family Scholarship, contributed by Amos and Daniel Heilicher; the Capitol Records Scholarship, contributed by Capitol Records; the CBS Records Scholarship, contributed by CBS Records; the Leonard Goldenson Scholarship, contributed by ABC Records; the Theodore Izenstark Memorial Scholarship, contributed by Surplus Records and Tapes; and the David Kapp Memorial Scholarship, contributed by industry executives. The NARM Scholarship Committee, which makes the scholarship selections, is chaired by Joseph Simone, Progress Records, and past president of NARM. It also includes David Berkowitz, Show Industries; Noel Gimbel, Sound/Video Unlimited; Larry Goldberg, Largo Music; Jay Jacobs, Music Jungle; Sam Marmaduke, Western Merchandisers; Gerald Morris, Prime Wholesale; Merrill Rose, M&A Record Wholesalers; George Souvall, Alta Distributing; and Lynda Stone, Tone Distributors. The Foundation's academic advisor is William G. Owen, vice president of the University of Pennsylvania. . . The 1981 NARM Industry Survey began last week when confidential questionnaires were sent out to NARM retailer and wholesaler members. Survey results should be available in time for the March 1982 NARM Convention. This year the survey, which has compiled facts and figures regarding record and tape merchandising every year since 1961, will examine operational areas as well as such usual survey topics as sales volume and type of product sold by configuration and music category. New questions put to retailers this year concern shrinkage/theft percentage, numbers of store employees, inventory turns, number of units, titles, and inventory dollar value. Also sought is new information on video business in retail music outlets, specifically volume figures in sales and rentals. Joseph A. Cohen, NARM executive vice president, said that 1981 survey results will be much more meaningful to individual members. "Participants will be able to relate a rood deal of the data directly to their own stores," he said, adding that separate questionnaires for retailers, rack jobbers, one-stops and independent distributors will provide "a very valuable business tool."

jim bessman

COUNTRY

PROGRAMMERS SPEAK OUT

How 'Country' Is Country Radio And The Music It Plays?

by Jennifer Bohler

NASHVILLE — On the eve of the Country Radio Seminar here, **Cash Box** sought out 19 prominent representatives of the programming field to define how the field has changed with the recent changes in the music. Each was asked, "How much farther can country music go before it's no longer 'country,' and has this caused any changes in the way you program your station?"

Following are the answers given:

Duncan Stewart, WDLW/Boston —

There's not room for all these fragmented sounds in the Boston market, especially the real bubble gum country, which does not go over well. We even get complaints about it, whereas we'll play Poco or Jerry Jeff Walker or Guy Clark — not that they all fall into the same vein. But the basic thing that we have in Boston that nobody else has is over 350,000 college students and a lot of people who are really into progressive country, because that's what you get in a lot of clubs around here. We do program at the college market and the hangovers — those that are still here from the '60s and early '70s that listened to Gram Parsons and the Flying Burrito Brothers, and we give them that. It really works out well because that music does blend with what's coming out today. We do play traditional too, but not often. We wouldn't segue Hank Williams, Sr. and Sammi Smith's new song, probably. We tried pop/country before — it was more pop/country when I first came here and took over programming. I changed it because we had been going down and down and down — as low as a .1. This has brought us up to a 1.7.

Mark Hahn — KTOM/Salinas, Calif.

The only problem it poses is in my own mind and whether you can or can't play certain records. You have to make the distinction from the feedback you get from your audience. It's got to be the market that tells you what you can play. Salinas is the old West — you've got the California Rodeo here each year. This is a very, very country area, so I am not playing the Eddie Rabbitt "Someone Could Lose A Heart" record. I'm not going to play "Midnight Crazy from Mac Davis. Yet I will play "Bobbie Sue" — the difference I see between those records is this: I see "Bobbie Sue" as a '50s record. That's how I categorize it in my head. Whereas I see Eddie Rabbitt and Mac Davis as a Fleetwood Mac record. That's the sound I don't want on the radio station. The reason I will play the Oak Ridge Boys "Bobbie Sue" is because we do play Jerry Lee Lewis' "Whole Lotta Shakin' Going On"; and "Don't Be Cruel" and "Hound Dog" by Elvis. So I'm not hurting myself by putting another record of that genre on the radio station. I don't play anything like the Rabbitt or Davis record on the radio station.

Tim Rowe, WMNI/Columbus, Ohio

The fragmentation seems to come in spells. Currently there are a couple of records out that are by no means country



WELCOME TO NASHVILLE — Some of the staff of WJRB/Nashville recently gathered together to plan a welcome for the 500 or so participants expected at this week's Country Radio Seminar. Pictured in the studio are (l-r): Jack Mainard, news; Don Kieth, PD/morning drive DJ; Janet Bozeman, MD; Phillip Hunt, mid-day DJ; Mike Smith, news; and Ken Johnston, afternoon drive DJ.

records. I find that several of the other stations, particularly the Top 40 and even the A/C stations in the market, are playing two or three of the same records I am, and that does concern me. First and foremost, I want WMNI to be a country music radio station. There are times when it's very hard to keep that identity because of the product that comes from Nashville. It makes it difficult as a country music director to keep that identity strong at all times because of some of the product. There are times when people will say, "Well I heard a new record on another radio station. I thought they were a country act." It becomes very difficult for me when asked by record company promotion people, "Why aren't you all on this new record and breaking it in Columbus?" My response is, "Two other radio stations that are not country are on it, and I'm not going to be in a hurry — I don't want to

identify with them." It at times becomes a problem. WMNI is a country radio station, and that's the way I intend to keep it. It is difficult at times with some of the crossover sounds that we're having.

Buddy Covington, KNUZ/Houston

I think it's gone too far already — you just don't get enough twin fiddle anymore. There's room for both of them, but mixing them is awful touchy if you want to stay country. We generally stay clear of the "pop" sounding records until they are just practically forced on us.

Jay Phillips, WMAQ/Chicago

There's definitely room for both kinds of music because no two markets are the same. There are several markets where traditional music is more popular than the pop sound. I think we need both of them. Some of the traditionals don't work very

well here, but we try to spend a lot of time in finding out if they do work, and if they do, we definitely want to use them.

Don Walton, KFH/Wichita

I think it is already too pop for a traditional audience. However, it's still, in most cases, continuing to hold the traditional audience and picking up some of the pop crossover, or whatever you want to call it. It's more mass appeal now, and how far it can go, I don't know. The listener is going to decide that.

Coyote Calhoun, WAMZ/Louisville

In my opinion, it is playing what the mass public wants. We still play George Jones and Conway Twitty, but I think there's also a definite area where we can play a Rodney Crowell or a Hank Williams, Jr., who you don't really classify as traditional country. I want to program what the public here wants to listen to. I think the great thing about country music is, to take a quote here from Tompall Glaser, 'probably the most diversified music format we have right now,' because there are so many areas of the music that aren't country, and you can blend them into your format. I'm not saying Eddie Rabbitt followed by Barbara Mandrell followed by Ronnie Milsap back to back. If you mix the music right, it's going to sound good.

Al Hamilton, KEBC/Oklahoma City

I do think it's becoming very fragmented, but I also feel there is room for it all within limitations. I would say country can go further now than it could before because of the intelligence of the labels. For instance, it has been a slow, gradual process. If you look at the Top 10 songs on the **Cash Box** charts for the past 15 years, you will see a trend where slowly, very slowly, these crossover records have come into dominance. And of course, with that crossover, they have brought some new fans into country music. And those people, because they are willing to accept a form of country music that they didn't like before, have opened up new avenues for the traditional country artists. It has also broadened the taste of the traditional country music fan at the same time. So this has been very healthy, and because of the way it has been done, I think it has been very successful and can continue. However, I think we have reached the saturation point — we are getting so many stations into country music, I think you are going to see the same fragmentation in country music that was in pop back in the '60s. I do find it a problem when it comes to programming my own station. Case in point, the Oak Ridge Boys and "Elvira." I knew it was a hit record, but I did not want to play it because it's not the sound that KEBC wants to put out. However, we are here to play the music our people want, and I misgessed the taste of our listeners. I thought the 35+ demographic would not accept it. The problem it's caused me is I can't use my gut feel now as much as I could. I now have to heavily rely on research, and I've expanded my research tools, not only into stores, but actually some of our listeners, which I have a list of.

Bill Manders, WTOD/Toledo

I think it can still be done, but I think it got to the point some time ago where it was getting very out of hand. We were forced to rely on oldies, especially '70s and '60s oldies to help the format along some to form a traditional country flavor. I'm always anxious to see traditional country records come out and see them at least get Top 10. We sometimes don't play the more pop records. For instance we haven't played a few Eddie Rabbitts, a few Anne Murrays, a few Crystal Gayles — those types of records. It's not necessarily because it's

(continued on page 21)

Country Radio Seminar Agenda

February 25

3:00-9:00 p.m. — Registration — Nashville Lobby — Opryland Hotel
7:30-10:30 p.m. — Artist/Attendee Cocktail Reception — Memphis Ballroom — Opryland Hotel

February 26

7:30-8:45 a.m. — Earlybird "Daytimers Session" — Opryland Hotel
9:00-9:45 a.m. — Keynote Address With Dick Clark — Opryland Hotel
9:45-10:15 a.m. — "Hot Topics" Presentation — Opryland Hotel
10:30 a.m.-12:30 p.m. — "Competition" — Opryland Hotel
12:30-1:00 p.m. — CMA Sponsored Presentation — Opryland Hotel
1:00-1:45 p.m. — CMA Hosted Luncheon — Opryland Hotel
2:00-3:00 p.m. — Country Life Style — Opryland Hotel
3:00-4:00 p.m. — Career Development-Yours and Theirs — Room 1 — Opryland Hotel
3:00-4:00 p.m. — FCC and EEO — Room 2 — Opryland Hotel
4:00-5:00 p.m. — Radio-Records-Trades — Room 1 — Opryland Hotel
4:00-5:00 p.m. — Selling Country Radio For Results In Good Times And Bad — Room 2 — Opryland Hotel
5:15-6:00 p.m. — Computers For All Applications — Opryland Hotel
8:00 p.m. — Rap Room Discussions

February 27

8:00-9:00 a.m. — Earlybird "Agribusiness Session" — Opryland Hotel
9:30-10:00 a.m. — Personality In Radio — Opryland Hotel
10:00-11:00 a.m. — People Management and Motivation — Opryland Hotel
11:00 a.m.-12:30 p.m. — Building It And Building On It — Opryland Hotel
12:30-1:45 p.m. — Lunch and Presentation Sponsored by The Academy of Country Music
2:30-3:00 p.m. — Advertising and Promotion — Opryland Hotel
3:00-4:00 p.m. — Programming Research — Room 1 — Opryland Hotel
3:00-4:00 p.m. — The Greatest Sales Ideas of the Year — Room 2 — Opryland Hotel
4:00-5:00 p.m. — The Radio Doctor — Opryland Hotel
5:00-5:30 p.m. — Closing Remarks
6:45-8:00 p.m. — Cocktail Reception (Cash Bar) — Nashville Lobby
8:00-11:00 p.m. — Banquet and New Faces Show — Memphis and Tennessee Ballrooms

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COUNTRY

TOP 75 ALBUMS

	Weeks On Chart	2/20		Weeks On Chart	2/20
1 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	1	49	39 SLEEPING WITH YOUR MEMORY JANIE FRICKE (Columbia FC 37535)	40	4
2 FANCY FREE OAK RIDGE BOYS (MCA-5209)	2	38	40 GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	50	28
3 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	3	10	41 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	52	15
4 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	9	23	42 MIDNIGHT CRAZY MAC DAVIS (Casablanca/PolyGram NBLP 7257)	31	19
5 LIVE BARBARA MANDRELL (MCA-5243)	5	26	43 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	46	17
6 BIG CITY MERLE HAGGARD (Epic FE 37593)	6	17	44 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	41	148
7 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	4	25	45 LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	62	19
8 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	8	27	46 I LIE LORETTA LYNN (MCA 5293)	—	1
9 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	7	13	47 HEART TO HEART REBA McENTIRE (Mercury/PolyGram SRM-1-6003)	37	11
10 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	17	5	48 KING OF THE ROAD BOXCAR WILLIE (Main Street SN73000)	42	13
11 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL 1-4127)	13	13	49 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	49	73
12 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	12	70	50 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	47	50
13 JUICE JUICE NEWTON (Capitol ST 12136)	10	50	51 RODNEY CROWELL (Warner Bros. BSK 3587)	54	20
14 HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	16	23	52 TOWN & COUNTRY RAY PRICE (Dimension DL 5003)	38	24
15 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	15	43	53 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	59	40
16 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	11	26	54 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1 NASHVILLE RHYTHM SECTION (Koaia KOA 15001)	57	15
17 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	21	5	55 THE VERY BEST OF MEL TILLIS MEL TILLIS (MCA-3274)	61	14
18 ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	18	32	56 FRAGILE — HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	56	19
19 GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151)	19	18	57 WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	63	6
20 GREATEST HITS OAK RIDGE BOYS (MCA-5150)	29	68	58 LIVE HOYT AXTON (Jeremiah JH5002)	58	41
21 BOBBIE SUE OAK RIDGE BOYS (MCA-5294)	44	2	59 YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	45	23
22 YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	22	36	60 MEL & NANCY MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	60	15
23 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	14	86	61 NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	48	37
24 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	20	19	62 ONE TO ONE ED BRUCE (MCA-5188)	68	12
25 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	23	14	63 TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327)	51	30
26 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	26	4	64 LOOKIN' FOR LOVE JOHNNY LEE (Full Moon/Asylum 6E-309)	53	3
27 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	25	20	65 I'M A LADY TERRI GIBBS (MCA-5255)	55	4
28 WITH LOVE JOHN CONLEE (MCA-5213)	28	31	66 URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027)	66	36
29 FEELIN' RIGHT RAZZY BAILEY (RCA AHL 1-4228)	43	2	67 SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	64	30
30 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	30	67	68 HIGH TIME DOTTIE WEST (Liberty LT 51114)	65	10
31 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	34	11	69 STARDUST WILLIE NELSON (Columbia JC 35305)	67	191
32 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	32	49	70 HORIZON EDDIE RABBITT (Elektra 6E-276)	69	24
33 MR. T CONWAY TWITTY (MCA-5204)	33	34	71 HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	70	8
34 ME AND MY R.C. LOUISE MANDRELL and R.C. BANNON (RCA AHL 1 4059)	39	2	72 ELVIS PRESLEY'S GREATEST HITS VOL. 1 ELVIS PRESLEY (RCA AHL 1 2347)	71	7
35 I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	35	51	73 RODEO ROMEO MOE BANDY (Columbia FC 37568)	72	14
36 HURRICANE LEON EVERETTE (RCA AHL 1-4152)	36	12	74 ASK ANY WOMAN CON HUNLEY (Warner Bros. BSK 3617)	74	12
37 FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL 1-4135)	24	12	75 I LOVED 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528)	73	7
38 STRAIT COUNTRY GEORGE STRAIT (MCA-5248)	27	20			

THE COUNTRY COLUMN

CANNED MUSIC FROM SCRATCH — As we mentioned last week, the **Scratch Band** featuring **Danny Flowers** (the four-piece band that backs **Don Williams**) and **John Scott Sherrill** and **Wolves In Cheap Clothing** showcased recently at the Cannery in Nashville to what turned out to be quite a large audience. Sherrill and company proved to be an extremely versatile band and, if handled properly, could be a success not only in the country market, but pop as well. The group's first single, "Out Of The Blue" on Portrait, shipped Feb. 18. As for the Scratch Band, there is no doubt that this talented foursome is going to experience a good deal of success. Its material, penned mostly by lead guitarist/vocalist Danny Flowers, exhibits a wide variety of influences, from country to pop to rock to a touch of reggae. Since the band had been experiencing some difficulty in selecting a name earlier this year, we later asked Flowers where they came up with the rather unusual Scratch Band. "As unglamorous as it sounds, that's the only name we could all agree on," he said. "We had a lot of good suggestions, but everyone was real opinionated about it. Everyone seems comfortable with this one, though." The band's first MCA single, "To Be Your Man," was co-written by Flowers and Williams and was co-produced by Williams and **Garth Fundis**. It should be out within the next few weeks, so be on the lookout for it.

ON THE ROAD AGAIN — It's time for a progress report on **Willie Nelson**. It looks as if he has completely recovered from the collapsed lung condition that put him in the hospital and off the road late last year, if his recent flurry of activity is any indication. He recently completed a week's engagement at Harrah's in Lake Tahoe; as well as filming *Austin City Limits* and *Entertainment Tonight*. As if that weren't enough, he used his recuperative period to amass enough material on his own and with other artists to produce seven albums. Nelson recently told **Pete Oppel** of the *Dallas Morning Star*, "I had all this time on my hands, so I went into the studio and started recording. It felt great, I felt great, and I believed it to be good for my lungs." The first LP to be released from these sessions is titled "Always On My Mind" and will ship by the end of the month. Nelson collaborated with producer **Chips Moman** on this LP. (For trivia buffs, Moman is only the second producer to work with Nelson since he began producing his own material back in 1975. The first was **Booker T. Jones**, with the 1978 "Stardust" release.) A highlight of this album should prove to be a Nelson/Waylon Jennings duet of the **Procol Harum** hit, "A Whiter Shade Of Pale." Future album projects include two albums with Jennings, one to be released on RCA and the other on CBS; a CBS duet album with **Merle Haggard** titled "Poncho and Lefty" and one with **Roger Miller** and a solo concept album along the lines of "Red Headed Stranger." That one will be called "Tougher Than Leather." Looks like some good potentials to add to Nelson's six gold, four platinum and one double platinum LPs. Meanwhile, Nelson has wrapped up work on the CBS-TV movie *Coming Out Of The Ice* and begun another movie project, this one titled *Write Your Own Songs*, scripted by Nelson and **David Anderson**. *Barbarosa*, Nelson's third major film, is beginning regional rounds of showings this month, so watch for it in your area.



A WORTHY CAUSE — Warner Bros. artist **T.G. Sheppard** (r) and **WZTV/Nashville TV** personality **Rita Whitfield** (l) have been selected to co-host the *Easter Seal Society's 11th annual Telethon in Nashville*. *Whitfield and Sheppard recently accepted their appointments at the Easter Seal Society in Nashville, where they visited with many of the Center's patients, including the beaming Chad Chadwick.*

ROGER MILLER and a solo concept album along the lines of "Red Headed Stranger." That one will be called "Tougher Than Leather." Looks like some good potentials to add to Nelson's six gold, four platinum and one double platinum LPs. Meanwhile, Nelson has wrapped up work on the CBS-TV movie *Coming Out Of The Ice* and begun another movie project, this one titled *Write Your Own Songs*, scripted by Nelson and **David Anderson**. *Barbarosa*, Nelson's third major film, is beginning regional rounds of showings this month, so watch for it in your area.

A COMMAND PERFORMANCE — **Merle Haggard** has been invited by **President Reagan** to perform at the White House March 7. The occasion? The President and Mrs. Reagan's anniversary, so let's break out the good china.

NEW NAME — Effective with this year's presentation, the Academy of Country Music's Motion Picture of the Year Award is being renamed **The Tex Ritter Award**, in recognition of Ritter's involvement in both country music and motion pictures. The winner will be announced during the award's program telecast April 29.

CONGRATULATIONS — To **David and Janet Bellamy** on the birth of their third son, **Cole Abraham**, Feb. 6. And also, congratulations to **Mike and Barbara Campbell** on the birth of their third daughter, **Courtney Leigh**, Feb. 9 in Nashville.

SAW IT ON THE VIDEO — If you want to learn some of those snappy country dance steps, **Waring Enterprises** may have something that appeals to you. The company has just issued "Volume 1 — Country Music," the first in a series of **Waring's Choreo Collection** instructional video programs designed for teachers and students of choreography. The video features four couples demonstrating steps for a choreographed production of the song "Rocky Top" (said song, by the way, was recently named an official Tennessee state song). Volume two of the collection series will feature "Broadway" choreography.

HERE AND THERE — **Ricky Skaggs** entertained at a Washington, D.C. reception Feb. 18, honoring **Kathryn Whitmore**, Houston's first female Mayor. . . **Rounder** has released **Steve Young's** new album, "To Satisfy You" . . . **Laredo Western Boots** spokesman **Jerry Reed** entertained some 300 guests at a party and concert hosted by Laredo for retailers throughout the country. The event was held at the Denver International Western Apparel and Equipment Market. . . And while on the subject of boots, you may recall that **RCA's Sylvia** was selected by **Georgia Boot Co.** of Franklin, Tenn. to represent its Durango Boot division as the Durango Boot Girl. The promotional campaign involved the printing and distribution of 15,000 posters of Sylvia wearing Durango Boots. That poster has been chosen by the Nashville Advertising Foundation to receive a Diamond Award for creativity in an advertising poster. Congratulations. . .

Terri Gibbs will begin a brief Alaskan tour in early June. . . **The Rangers** made a return engagement at the Lumber Company in Aberdeen, S.D. Feb. 1-6. . . **Archie Campbell** entertained a group of 2,500 members of the car racing profession and their families at a private party in Charlotte, N.C. A few of the famous names in attendance included **Richard Petty, Cale Yarborough, Junior Johnson, Neil Bonnet** and **Darrell Waltrip**.

WELCOME — We'd like to extend a big welcome to all the industry people in town for the Country Radio Seminar. If we at **Cash Box** can be of any help to you while you are in town, don't hesitate to call. Our telephone number is 244-2898. Have fun.

jennifer bohler

CASH BOX TOP 100 COUNTRY

February 27, 1982

	Weeks On 2/20 Chart		Weeks On 2/20 Chart		Weeks On 2/20 Chart
1 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE (MCA-51210)	4	34 AFTER THE LOVE SLIPS AWAY EARL THOMAS CONLEY (RCA PB-13053)	42	69 I'D LOVE YOU TO WANT ME NARVEL FELTS (Lobo 111)	80
2 SHINE WAYLON JENNINGS (RCA PB12367)	3	35 DON'T EVER LEAVE ME AGAIN VERN GOSDIN (AMI 1302)	37	70 THE CUBE BOB JENKINS & 3 YEAR OLD DAUGHTER MANDY (Liberty P-A-1448)	72
3 MOUNTAIN OF LOVE CHARLEY PRIDE (RCA PB-13024)	5	36 NEW CUT ROAD BOBBY BARE (Columbia 18-02690)	41	71 THE REVEREND MR. BLACK JOHNNY CASH (Columbia 18-02669)	71
4 DO ME WITH LOVE JANIE FRICKE (Columbia 18-02644)	7	37 IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS (Curb ZS 502461)	38	72 SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) GENE WATSON (MCA-52009)	—
5 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. WBS 49860)	6	38 IN LIKE WITH EACH OTHER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)	46	73 SOMEDAY SOON MOE BANDY (Columbia 18-02735)	—
6 BLUE MOON WITH HEARTACHE ROSANNE CASH (Columbia 18-02659)	8	39 BUT IT'S CHEATING THE FAMILY BROWN (RCA PB-13015)	43	74 IT'S A LONG WAY TO DAYTONA MEL TILLIS (Elektra E-47412)	—
7 BOBBIE SUE OAK RIDGE BOYS (MCA-51231)	10	40 YOU LOOK LIKE THE ONE I LOVE DEBORAH ALLEN (Capitol P-A-5080)	40	75 SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)	21
8 ONLY ONE YOU T.G. SHEPPARD (Warner/Curb WBS 49858)	1	41 FROM LEVIT TO CALVIN KLEIN JEANS BRENDA LEE (MCA-51230)	47	76 LONELY NIGHTS MICKY GILLEY (Epic 14-02578)	23
9 SHE LEFT LOVE ALL OVER ME RAZZY BAILEY (RCA PB-13007)	13	42 GUILTY EYES BANDANA (Warner Bros. WBS 49872)	44	77 BLUE EYES DON'T MAKE AN ANGEL ZELLA LEHR (Columbia 18-02677)	77
10 ONLY YOU (AND YOU ALONE) REBA McENTIRE (Mercury 57062)	11	43 IT'LL BE HER TOMPALL & THE GLASERS (Elektra E-47405)	49	78 BANDERA, TEXAS SOLID GOLD BAND (NSD 121)	81
11 BIG CITY MERLE HAGGARD (Epic 14-02686)	14	44 'ROUND THE CLOCK LOVIN' GAIL DAVIES (Warner Bros. WBS50004)	51	79 SEMI DIESEL BLUES SUPER GRIT COWBOY BAND (Hoodswamp HS 8004)	82
12 THE VERY BEST IS YOU CHARLY McCLAIN (Epic 14-02656)	15	45 SINGLE WOMEN DOLLY PARTON (RCA PB-13057)	—	80 HOLDIN' ON JESSI COLTER (Capitol P-A-5073)	83
13 IF YOU'RE WAITING ON ME (YOU'RE BACKING UP) THE KENDALLS (Mercury/PolyGram 76131)	16	46 RUNNING ON LOVE DON KING (Epic 14-02674)	48	81 COULD IT BE LOVE JENNIFER WARNES (Arista 0611)	85
14 THE CLOWN CONWAY TWITTY (Elektra E-47302)	17	47 YOU NEVER GAVE UP ON ME CRYSTAL GAYLE (Columbia 18-02718)	53	82 I'VE JUST SEEN A FACE CALAMITY JANE (Columbia 18-02715)	—
15 EVERYBODY MAKES MISTAKES LACY J. DALTON (Columbia 18-02637)	18	48 BUSTED JOHN CONLEE (MCA-52008)	62	83 LOVE TAKE IT EASY ON ME LA COSTA TUCKER (Elektra E-47414)	—
16 ANOTHER SLEEPLESS NIGHT ANNE MURRAY (Capitol P-A-5083)	19	49 WRITTEN DOWN IN MY HEART RAY STEVENS (RCA PB-13038)	52	84 THERE GOES MY EVERYTHING ELVIS PRESLEY (RCA PB-13058)	—
17 TENNESSEE ROSE EMMYLOU HARRIS (Warner Bros. WBS 49892)	22	50 DON'T COME KNOCKIN' CINDY HURT (Churchil CR 94000)	58	85 LOVE IS ALLEN TRIPP (Nashville Records NR 1001)	—
18 MIS'RY RIVER TERRI GIBBS (MCA-51225)	20	51 A LITTLE BIT CRAZY EDDY RAVEN (Elektra E-47413)	73	86 LET'S GO ALL THE WAY CLAUDE GRAY & NORMA JEAN (Granny White GW 1009)	90
19 SAME OLE ME GEORGE JONES (Epic 14-02696)	24	52 EVERYBODY LOVES A WINNER DICKY LEE (Mercury 76129)	55	87 WILD TURKEY LACY J. DALTON (Columbia 18-02637)	25
20 LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA-51207)	9	53 TIL SOMETHING BETTER COMES ALONG R.C. BANNON (RCA PB-13029)	61	88 AN AFTERNOON OF LOVE CLIFFORD RUSSEL & MARY LOU TURNER (Sugarfree ST-0501)	88
21 THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444)	28	54 NATURAL LOVE PETULA CLARK (Scotti Bros. ZS5 02676)	65	89 MOANIN' THE BLUES KENNY DALE (Funderburg F 5001)	93
22 BE THERE FOR ME BABY JOHNNY LEE (Full Moon/Asylum E-47301)	29	55 VICTIM OR FOOL RODNEY CROWELL (Warner Bros. WBS 50008)	64	90 KISS THE HURT AWAY MACK WHITE (Commercial COM 1381)	95
23 A COUNTRY BOY CAN SURVIVE HANK WILLIAMS, JR. (Elektra/Curb E-47257)	33	56 DON'T LOOK BACK GARY MORRIS (Warner Bros. WBS 50017)	—	91 ACROSS THE BORDERLINE FREDDY FENDER (MCA-52003)	91
24 NO RELIEF IN SIGHT CON HUNLEY (Warner Bros. WBS 49887)	26	57 MISTER GARFIELD MERLE KILGORE & FRIENDS (Elektra E-47252)	57	92 DIVORCEE DON HAYES (Adamas AD-101)	94
25 WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOS 340)	27	58 HONKY TONK TONIGHT DAVID HEAVENER (Brent D.H. 1019)	60	93 I'D RATHER LIE AWAKE WITH YOU ANNE MARIE AND COMPANY (L.S. 186)	—
26 I LIE LORETTA LYNN (MCA-51226)	31	59 TOOK IT LIKE A MAN CRIED LIKE A BABY CEDAR CREEK (Moon Shine MS 3003)	66	94 MIDNIGHT RODEO LEON EVERETTE (RCA PB-12355)	45
27 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) GEORGE STRAIT (MCA-51228)	34	60 BEST OF FRIENDS THE THRASHER BROTHERS (MCA-51227)	63	95 IT'S WHO YOU LOVE KIERAN KANE (Elektra E-47228)	50
28 SWEET YESTERDAY SYLVIA (RCA PB-13020)	32	61 (YOU SURE KNOW YOUR WAY) AROUND MY HEART LOUISE MANDRELL (RCA-PB-13039)	69	96 NIGHTTIME HIGHS, DAYTIME LOWS BOOT HILL EXPRESS (Stargen SG 2124)	96
29 INNOCENT LIES SONNY JAMES (Dimension DS-1026)	30	62 YOU'RE NOT EASY TO FORGET DOTTIE WEST (Liberty P-B-1451)	76	97 STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN (Epic 14-02601)	54
30 ANOTHER HONKY-TONK NIGHT ON BROADWAY DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)	36	63 DIAMONDS IN THE STARS RAY PRICE (Dimension DS-1024)	12	98 WHEN YOU WERE BLUE AND I WAS GREEN KIN VASSY (Liberty P-A-1440)	56
31 LIES ON YOUR LIPS CRISTY LANE (Liberty P-A-1443)	35	64 BORN WITH THE BLUES JOHNNY RODRIGUEZ (Epic 14-02638)	70	99 ALL I'M MISSING IS YOU EDDY ARNOLD (RCA PB-13000)	59
32 CRYING MY HEART OUT OVER YOU RICKY SKAGGS (Epic 14-02692)	39	65 NOW I LAY ME DOWN TO CHEAT DAVID ALLEN COE (Columbia 18-02678)	68	100 I SEE AN ANGEL EVERY DAY BILLY PARKER (Soundwaves NSDsw4659)	74
33 WATCHIN' GIRLS GO BY RONNIE McDOWELL (Epic 14-02614)	2	66 LUCY AND THE STRANGER BOBBY GOLDSBORO (Curb ZS5 02726)	86		
		67 THE HIGHLIGHT OF '81 JOHNNY PAYCHECK (Epic 14-02684)	67		
		68 AND THEN SOME BOBBY SMITH (Liberty P-B-1452)	87		

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Country Boy (Bocephus — BMI)	23	Don't Look Back (Gary Morris/WB Music — ASCAP/Warner-Tamerlane — BMI)	56	Lucy And The Stranger (House of Gold — BMI)	66
A Little Bit Crazy (Milene — ASCAP)	51	Everybody Loves (Hall-Clement c/o Welk — BMI)	52	Midnight Rodeo (Denny — ASCAP)	94
Across The Borderline (Duchess (MCA) — BMI)	91	After The Love (Blue Moon (adm. by April) Easy Listening — ASCAP)	15	Mis'ry River (Chiplin — ASCAP)	18
All I'm Missing (Bibo c/o Welk Music — ASCAP)	99	From Levis To (Tree — BMI/Cross Keys — ASCAP)	41	Mister Garfield (Rightsong — BMI)	57
An Afternoon (Nashcal — BMI/Booby Fischer — ASCAP)	88	Guilty Eyes (New Albany — BMI/Hoosier — ASCAP)	42	Moanin' The Blues (Publicare — ASCAP)	89
And Then Some (House of Gold/Chinnichap (Adm. In U.S. by Cannada By Careers — BMI)	68	Holdin' On (Waylon Jennings — BMI)	80	Mountain Of Love (Morris (Adm. by Unichappell) — BMI)	3
Another Honky-Tonk (Peso/Wallet — BMI)	30	Honky Tonk Tonight (I.S.P.D. — ASCAP)	58	Natural Love (Flowering Stone — ASCAP/Holy Moley — BMI)	54
Another Sleepless Night (Chappell — ASCAP)	16	I Just (Contemnation — SESAC)	5	New Cut Road (World Song — ASCAP)	26
Bandera, Texas (Keithlee/Trail of Tears — BMI)	78	I Lie (Coal Miners — BMI)	26	No Relief (Chappell — ASCAP)	34
Be There (Chappell/Intersong — ASCAP)	22	I See An Angel (HitKit — BMI)	100	Now I (Fame — BMI/Rick Hall — ASCAP)	65
Best Of Friends (Duchess (MCA) — BMI)	60	I'd Rather Lie (Cristy Lane — ASCAP)	93	Nighttime Higs (Tree — BMI)	96
Big City (Shade Tree — BMI)	11	If Something Should (Atlantic — BMI)	37	Only One You (Cross Keys — ASCAP/Tree — BMI)	8
Blue Eyes (September — ASCAP)	77	If You're Thinking (Jack and Bill/Welk ASCAP)	27	Only You (TRO-Holls — BMI)	10
Blue Moon (Hotwire/Atlantic — BMI)	6	If You're (Hall-Clement c/o Welk Music — BMI)	13	'Round The Clock' (Chappell — ASCAP/Tri-Chappell — SESAC)	44
Bobbie Sue (House of Gold — BMI/Bobby Goldsboro — ASCAP)	7	In Like With Each Other (Larry Gatlin — BMI)	38	Running On Love (Blackwood — BMI)	46
Born With The Blues (Hallnote — BMI)	64	Innocent Lies (Marson — BMI)	29	Same Ole Me (Silverline — BMI)	19
But It's Cheating (Terrace — ASCAP)	39	It'll Be Her (Baron/Hat Band — BMI)	43	Semi Diesel Blues (Boll Weevil — BMI)	79
Busted (Tree — BMI)	48	It's A Long Way (Mel Tillis — BMI)	74	She Left Love (House of Gold — BMI)	9
Could It Be Love (Gee Sharp — BMI)	81	It's Who You (Cross Keys/Chappell — ASCAP)	95	Shine (Waylon Jennings — BMI)	2
Crying My Heart (Cedarwood — BMI)	32	I've Just Seen (Maclen — BMI)	82	Single Women (Least Loved/Velvet Apple — BMI)	45
Diamonds In The Stars (Almarie — BMI)	63	Kiss The Hurt Away (Chu-Fin — BMI)	90	Someday Soon (W.B. — ASCAP)	73
Divorcee (Chappell — ASCAP)	92	Let's Go All The Way (Unichappell — BMI)	86	Someone Could Lose (Briarpatch/DebDave — BMI)	75
Do Me With (Jack & Bill c/o Welk Music — ASCAP)	4	Lies On Your Lips (Cristy Lane/New Albany — BMI)	31	Speak Softly (Booth and Watson — BMI)	72
Don't Come Knockin' (Cedarwood — BMI)	50	Lonely Nights (Blackwood — BMI)	76	Stuck Right (Southern Nights — ASCAP)	97
Don't Ever Leave Me Again (Blue Lake — BMI)	35	Lord, I Hope (Sabal — ASCAP)	20	Sweet Yesterday (Tom Collins — BMI)	28
		Love Is (I.S.P.D. — ASCAP)	85	Tennessee Rose (Warner-Tamerlane/Babbling Brooks — BMI/Drunk Monkey — ASCAP)	1
		Love Take It Easy (Combine — BMI)	83	The Clow (Mammoth Spring/Rose Bridge — BMI)	14
				The Cube (Robchris — BMI)	70
				The Highlight Of '81 (Tree — BMI)	67
				The Reverend Mr. Black (U.S. Songs/Bexhill/Jac/Blue Seas Inc. — ASCAP)	71
				The Very Best (Aoudad — ASCAP/lbex — BMI)	12
				There Goes (Elvis Presley/Acutt-Rose/Husky — BMI)	84
				Through The Years (Peso/SwaneeBRAVO! — BMI)	21
				Til Something Better (Warner Tamerlane/Sweet Harmony — BMI)	53
				Took It Like (Chappell — ASCAP/Tri-Chappell — SESAC)	59
				Victim Or Fool (Coolwell/Granite — ASCAP)	55
				Watchin' Girls (Tree/Strawberry Lane — BMI)	33
				When A Man Loves (Cotillion/Quincy — BMI)	25
				When You Were (Blue Moon/Easy Listening — ASCAP)	98
				Wild Turkey (Song Biz — BMI)	87
				Written Down (Grand Avenue — ASCAP)	49
				You Look Like (Duchess (MCA)/Posey/Unichappell/VanHoy — BMI)	40
				You Never Gave (Michael O'Connor — BMI)	47
				You Sure Know (Bibo c/o Welk Group/Chappell Company — ASCAP)	61
				You're Not Easy (ATV/Mann and Weil/Braintree/Snow — BMI)	62
				You're The Best Break (Bibo/Vogue (Welk Music) — ASCAP/BMI)	1

⊖ = Exceptionally heavy radio activity this week

⊕ = Exceptionally heavy sales activity this week

COUNTRY RADIO

THE COUNTRY MIKE

TALENT SET FOR SUMMER JAMBOREE — The stellar line-up of talent for the 6th annual Jamboree In The Hills has been set for the July 17-18 outdoor country music festival, according to **J. Ross Felton**, vice president of Columbia Pictures Industries, Inc. The two-day extravaganza will feature a total of 23 artists, providing a cross-section of music that will cover the entire country spectrum. Artists gracing the stage on the 150-acre site on Saturday July 17, include **Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell & Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Victory, Eddy Raven, Mel McDaniel and Sandy Powell.** Sunday's performers include the **Oak Ridge Boys, the Kendalls, Helen Cornelius, Johnny Rodriguez, Tompall and the Glaser Brothers, Jimmy C. Newman, Cal Smith, Billy Joe Shaver, Sylvia and Peggy Forman.** Due to the tremendous increase in the cost of talent, sound equipment and auxiliary personnel, ticket prices have been raised to \$40 per person for the two days, \$25 for one day. Tickets will go on sale beginning April 1 and can be ordered with VISA or Master Card via telephone at (800) 624-5486.



Don Boyles

PERSONALITY PROFILE — In 1954 **Don Boyles** began a broadcasting career in television production in his home town of Oklahoma City. His production career led him to Fort Worth, where, in 1962, Boyles determined it was time to change his focus and concentrate on radio. With the encouragement of a friend, Boyles applied for, and was hired in a sales capacity for country-formatted **KCUL/Fort Worth.** After he gained two years of valuable experience, earning a good bit of notoriety along the way, Basic Communications of New York asked Boyles to become sales manager of its Birmingham outlet, **WYDE.** Between '64 and '68 Boyles, promoted to PD, worked with **George Faulder** until Faulder took a position with **KCNW,** the first country-formatted station in Tulsa proper. Boyles was asked to head the sales department for the station, and he accepted. During his six-year tenure, the station fared extremely well, earning Boyles yet another feather for his cowboy hat. Lured by the challenge of a larger market, plus a feeling that the station would soon turn to country, Boyles headed for the Tampa/Saint Petersburg area and managed the sales department for **WSUN,** then an MOR-formatted station. As he expected, **WSUN** switched to a country format in 1974. He was promoted to general manager early in 1975, and the station took off. For five years Boyles handled the GM duties at the Florida powerhouse until he was approached by **Al Greenfield,** president of Viacom Radio, late in 1980. Boyles accepted the position of general manager of **WKHK-FM/New York Jan. 4, 1981.** He also serves as president of the Organization of Country Radio Broadcasters, in addition to his GM duties with **WKHK-FM.**

CONGRATULATIONS — To **Chris Taylor** and new bride, **Monique.** Taylor, music director of **KYNN/Omaha,** and his wife were married Feb. 13 in Omaha. Performing at the ceremonies was none other than Warner Bros. recording artist **Gary Morris.**

KNEW SEARCHING FOR NEWS DIRECTOR — **KNEW/Oakland** is presently interviewing interested applicants to fill the vacant news director chair. Interested parties should send a resume and tapes to: **Jim Wood, KNEW Radio, P.O. Box 910, Oakland, Calif. 94604.**

WAXX'S ROGERS SETS BROADCAST RECORD — **WAXX/Eau Claire, Wisc.** music director and morning drive air personality **Rusty Rogers** set a new record for continuous live broadcasting on **WAXX,** completing a marathon air shift spanning 80 hours. The event served as an educational and fund-raising vehicle for the Poison Prevention Center, whose funding has been discontinued by the state. Rogers, who will be leaving the station to pursue interests in Tennessee, stated he wanted to depart in a "blaze of glory."

WWQM-FM HOSTS RADIOTHON — **WWQM-FM/Madison** held a 24-hour radiothon from 6 p.m. Jan. 16 to 6 p.m. the 17th at Madison's Hilldale Shopping Center to benefit United Cerebral Palsy efforts, despite freezing temperatures which fell to -20 degrees. The Madison Area Builders Assn., whose members were manning the pledge phones, brought in huge kerosene heaters to keep all the events from freezing up. And what better time to have country bands perform two shows than 2 and 4 a.m.? The first Radiothon for Cerebral Palsy enjoyed a sizeable increase in local pledges over the previous year's tv-only fund raiser.

WELCOME SEMINAR REGISTRANTS — **Cash Box** would like to welcome participants to Nashville and this year's Country Radio Seminar. Feel free to drop by the office to say hello if time permits. If not, well, see you at Opryland!

country mike

PROGRAMMERS PICKS

Mark Andrews	KWJJ/Portland	Single Women — Dolly Parton — RCA
Don Walton	KFH/Wichita	Speak Softly (You're Talking To My Heart) — Gene Watson — MCA
Pam Green	WHN/New York	Single Women — Dolly Parton — RCA
Bill Warren	KNOE/Monroe	Lucy And The Stranger — Bobby Goldsboro — Curb
Al Hamilton	KEBC/Oklahoma City	Single Women — Dolly Parton — RCA
Tom Wayne	KXOL/Dallas	Busted — John Conlee — MCA
Terry Wunderlin	WIRK/West Palm Beach	It's A Long Way To Daytona — Mel Tillis — Elektra
Rita Basnight	WBXB/Edenton	Busted — John Conlee — MCA
Bert O'Brien	WAXX/Eau Claire	Single Women — Dolly Parton — RCA
Bob Grayson	WIST/Charlotte	Don't Look Back — Gary Morris — Warner Bros.
Dave Wolfe	WHOO/Orlando	Speak Softly (You're Talking To My Heart) — Gene Watson — MCA
Dan Williams	WCMS/Norfolk	Don't Look Back — Gary Morris — Warner Bros.

MOST ADDED COUNTRY SINGLES

1. SINGLE WOMEN — DOLLY PARTON — RCA — 54 ADDS.
2. DON'T LOOK BACK — GARY MORRIS — WARNER BROS. — 43 ADDS.
3. SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 28 ADDS.
4. SOMEDAY SOON — MOE BANDY — COLUMBIA — 26 ADDS.
5. BUSTED — JOHN CONLEE — MCA — 26 ADDS.
6. IT'S A LONG WAY TO DAYTONA — MEL TILLIS — ELEKTRA — 25 ADDS.
7. YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 19 ADDS.
8. I'VE JUST SEEN A FACE — CALAMITY JANE — COLUMBIA — 17 ADDS.
9. LOVE TAKE IT EASY ON ME — LA COSTA TUCKER — ELEKTRA — 17 ADDS.
10. LUCY AND THE STRANGER — BOBBY GOLDSBORO — CBS/CURB — 17 ADDS.

MOST ACTIVE COUNTRY SINGLES

1. SAME OLE ME — GEORGE JONES — EPIC — 71 REPORTS.
2. THE CLOWN — CONWAY TWITTY — ELEKTRA — 65 REPORTS.
3. IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) — GEORGE STRAIT — MCA — 65 REPORTS.
4. A COUNTRY BOY CAN SURVIVE — HANK WILLIAMS, JR. — ELEKTRA/CURB — 60 REPORTS.
5. THROUGH THE YEARS — KENNY ROGERS — LIBERTY — 58 REPORTS.
6. BE THERE FOR ME BABY — JOHNNY LEE — FULL MOON/ASYLUM — 56 REPORTS.
7. I LIE — LORETTA LYNN — MCA — 54 REPORTS.
8. ANOTHER HONKY-TONK NIGHT ON BROADWAY — DAVID FRIZZELL & SHELLY WEST — WARNER/VIVA — 51 REPORTS.
9. CRYING MY HEART OUT OVER YOU — RICKY SKAGGS — EPIC — 48 REPORTS.
10. TENNESSEE ROSE — EMMYLOU HARRIS — WARNER BROS. — 47 REPORTS.

Country Programmers Speak Out

(continued from page 18)

those artists, but if they want to produce a country record again, we'll be happy to put it on the radio.

Ron West, KSON/San Diego

First of all, you have to keep up with the times. Cars change models. They keep up with trends and fads, and I think music goes through that, too. I think you can mix both (traditional and pop) if you do it correctly. You obviously cannot play an Eddie Rabbitt song and then put a Hank Snow song next to it and have either one flow in either direction. It depends on your format and how you present the songs. We underline the old traditional songs by giving history and facts about them. The newer country releases have attracted a younger audience. Some of that audience hasn't been exposed to the older stuff. It's a matter of educating your audience at the same time. I think there eventually could be three different types of country stations — there could be rock and country, traditional country and then a mix station that tracks an overall audience.

Tiny Hughes, WROZ/Evansville

It can't go much further. It's right on the edge right now. Although, people are still coming out with good country music, there are a lot of songs being played by country stations that just stone aren't country, as "Bobbie Sue" by the Oak Ridge Boys, etc.

Don Keith, WJRB/Nashville

I think you run the danger of sounding too much like everyone else. Homogenization is great for milk, but I don't think it's that great for radio. In Nashville, with 31 radio signals, we're all playing the same music, we have no identification whatsoever. I think there's even room for diversification from one country station to another. There maybe should be one station playing a lot of pop, one playing a lot of oldies, and another that has a mix. If people can't tell what station they're listening to until they hear the ID, then you're you're going to have a tough time getting any identification at all.

Stan Davis, WVAM/Altoona

I think that's a matter that could be left up to the audience. I don't think that it's up to a radio programmer to dictate taste to an audience. If an audience perceives something to be country, then it's country. We should not be in a position to tell them what it is and what it is not. I think it's a matter of letting the people wait and see what they consider it to be before a radio programmer can make that decision.

John Marks, WSAI/Cincinnati

I'm of the opinion that a country song is a country song, regardless of the sound. If you present it as a country song, it can be considered country. I don't think that

(continued on page 22)

Country Music Radio Seminar

Lookin' Forward To Seein' Ya in Nashville!

Bob Saporiti Promotions
Suite 107-A City Square
Hendersonville, Tn. 37075
(615) 824-9560
February 26th — 27th 1982

COUNTRY

Country Radio Programmers Speak Out On The State Of The Industry

(continued from page 21)

"Someone Could Lose A Heart Tonight" by Eddie Rabbitt is not as country as a more traditional tune, say, John Anderson's "I Just Came Home To Count The Memories." I think both are equally as country because both artists have a country base and are identified with that form of music. The production, I don't think, will make a big difference.

Stegall 45 Bows EMI Country Push

by Jennifer Bohler

NASHVILLE — With the release of "In Love With Loving You" two weeks ago, Keith Stegall became EMI America's first country artist, a major step not only in his own young career, but also in the label's long-range scheme to enter the country field as strongly as it has the pop market. Already, the label has utilized initial special promotions for the single, including the mailing of "heart" cards and candy to tie in with the single's title. There is also talk of a proposed showcase tour, which will be reinforced by CBS Songs' (Stegall publishing company) involvement.

Additionally, the artist will have the opportunity to crack the international market via a proposed sampler album, still in the planning stages. Stegall, along with a dozen other American acts, will be featured on the album, which will be marketed through EMI's Sweden office.

The artist and management are also taking promotional matters into their own hands via a special radio promotion blitz, which will concentrate efforts on breaking Stegall on the West and East Coasts, which he says are his weakest areas.

Tough Going

Prior to joining EMI America, Stegall was with Capitol Records and had released a total of four singles — records that reflected the rather diverse influences that are also inherent in his songwriting. In other words, he had admittedly found it difficult establishing a solid country base because of the pop sound of some of his releases.

"My problem has been the writer influence on my artistry," he said. "People don't know what to call me. I've been called everything from pop to MOR to country. Now, I'm looking mainly to set that country base."

"I've been labeled a schizophrenic already because of my different sounds, and that's the truth," he continued. "I've had people say, 'Well, if you'd just decide what you want to do, you'd be great.' The first record I released was stone country. The second was like Glen Campbell's 'Gentle On My Mind.' The third was back to a Milsap ballad and the last one absolute pop. That's part of the reason I've taken on the production myself, because I had depended on somebody else to tell me what I should be, and I know what I should be."

Stegall has already established quite a reputation for himself as a songwriter. His name, in fact, has appeared on every possible chart except for one — gospel, which is unusual considering he has a bachelor's degree in theology from Centenary College in Shreveport, La. But that chart too should soon fall to him since he is currently working with some of the writers at Priority, CBS's gospel wing.

The entire Capitol/EMI America/Liberty web is noted for its mass appeal acts, such as Kenny Rogers, Anne Murray, Sheena Easton and Dottie West, and it is conceivable that eventually the label will launch Stegall on such a course, considering his own diverse background.

Jim Stricklan, KBRQ/Denver

I think that depends on the integrity of the programming people involved at the particular stations. But of course, if they don't have the product — people who still believe in traditional country music in the sense of the Merle Haggards, Moe Bandys and Hank Williams' — then there's nothing to program. So I believe it takes a combined effort on the part of programmer and the industry itself to maintain traditional country music, whether it be original music or at least music that is influenced by traditional roots like Ricky Skaggs. He's good at maintaining that. I think he bridges the gap between Roy Acuff and modern day and still maintains country music integrity.

Rhubarb Jones, WLWI/Montgomery

We've had to draw the line on certain, quote, country records, that went #1 nationally that we didn't touch. Case in point, Eddie Rabbitt. We really felt that didn't fit the sound of . . . keeping the identity of country. There's nothing wrong with anything being a tad on the pop side, but we've got to remember our obligation to that country listener. We're doing what we've always done here in Montgomery to make us #1 and that's playing artists like Ricky Skaggs — the hottest selling album in the city now is Ricky Skaggs, and he's not your typical crossover artist. There's nothing wrong with playing crossover music as long as you maintain your identity and balance.

John Breljot, WKHK/New York

That's a pretty good question, especially with us being here in New York — one that we confront almost every day. I think you can go as far as you want. There are always going to be narrow-minded people who set parameters . . . and say this instrument's not a country instrument, therefore if the record has that instrument in it, it can't be a country record. The same with lyrics, melodies or anything. I think it was Kris Kristofferson who said, if it sounds country, it is. Each person has their own definition, so I really don't think you can even attempt to say we're no longer country because we play Placido Domingo, which we do now. I don't think it can be defined. It's up to each individual person whether they consider it country or not.

Terry Wunderlin, WIRK/West Palm Beach

Let me answer that from our local market standpoint. I think they might be running into a few problems as far as adding a particular record. We're finding that we have to hold more and more on certain country/pop records, that are good records, because we don't have enough traditional hardcore to balance our mix. Because of that, we are having to pick up the slack by adding records from quote, unquote, small independent labels and maybe playing a few more hardcore oldies to balance it. If the trend continues, I think we may have some problems, but for the moment, things are basically balanced well. But I would like to see some more hardcore records.

Dean Hallam, WHN/New York

I think it comes down to a matter of where the base of the artist is. If the artist has a country base a la Dolly Parton and Eddie Rabbitt, then I think they can go a lot further than somebody coming out of the box. But even those artists can only go so far. Where do you draw the line? I think that's up to the listener. I think if it's a country artist, then you have to present their material and let the listener decide. I think Willie Nelson has ruined himself, at least temporarily. You can only get away with the scam so long. You've got to keep your roots there, and if you want to branch out, that's fine. I think that it's up to the artist to know where to draw the line.

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



TERRY ADEN (AMI 1303)

She Doesn't Belong To You (2:32) (Pettibone Music — BMI) (C. Hill) (Producer: M.R. Radford)

The uncomplicated arrangement and engaging steel guitar, coupled with a solid country attitude and delivery, make Terry Aden's latest single a sure shot for airplay and a welcome sight to those stations crying out for more traditional country product. This also sounds like a sure shot for jukebox operators.

KEVIN AUGUST (Antler 3003)

Angel (With A Broken Wing) (2:52) (Bee Bee Music — ASCAP) (B. Ram) (Producer: B. Ram)

A tinkling piano arrangement and full backing vocals effectively complement August's fine voice and make this first release for the singer a hot potential for "new add" status at any country radio station. The single reveals an artist with a bright future in country music.



HITS OUT OF THE BOX

ALABAMA (RCA PB-13019)

Mountain Music (3:48) (Maypop Music (Division of Wildcountry, Inc.) — BMI) (R. Owen) (Producers: H. Shedd, Alabama)

WILLIE NELSON (Columbia 18-02741)

Always On My Mind (3:33) (Screen Gems -EMI Inc./Rose Bridge Inc. — BMI) (J. Christopher, W. Thompson) (Producer: C. Moman)

FEATURE PICKS

JOE SUN (Elektra E-47417)

Holed Up In Some Honky Tonk (2:12) (Tree Pub. Co. Inc. — BMI/Golden Opportunity Music — SESAC/G.I.D. Music, Inc. — ASCAP) (Producer: B. Fisher)

FRED KNOBLOCK (Scotti Bros. ZS5 02752)

I Had It All (3:44) (Flowering Stone Music — ASCAP/Legendsongs Music — BMI) (T. Moretti, F. Knoblock, S. Allen) (Producer: J. Stroud)

JACKY WARD (Asylum E-47424)

Travelin' Man (2:59) (4 Star Music Co., Inc. — BMI) (J. Fuller) (Producer: M. Post)

THE SHOPPE (NSD 122)

She Loves My Troubles Away (2:42) (Screen Gems/EMI Music Inc. — BMI/Welbeck Music Corp. — ASCAP) (M.D. Barnes, R. Anthony) (Producer: C. McCoy)

NOEL (Deep South A.G. 681)

Lyng Myself To Sleep (2:38) (Blue Lake Music/King Cole Music — BMI) (M. Johnson) (Producer: A. Cash)

TERRY DALE (Lanedale LD-711)

Loving You Is Always On My Mind (2:42) (Southern Nights Music — ASCAP) (J. MacRae, B. Morrison) (Producer: J. Gilmer)

DIANA TRASK (Kari 125)

Never Gonna' Be Aright (2:59) (Widmont Music/April Music — ASCAP) (J. McBride) (Producer: D. Barnes)

JIMMY WATFORD (F&L 516)

Love At First Sight (2:59) (Window Music — BMI/Petewood Music — ASCAP) (H. Sanders, R. Scott) (Producers: H. Henry, L. Hudson)

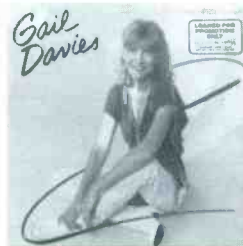
JOHNNY BUSH & FRIEND (Delta DS11391-P)

You Sure Tell It Like It Is George Jones (3:15) (Johnny Bush Music — BMI) (J. Beck) (Producers: J. Bush, D. Stallings)

DON LEE (Crescent 101)

I'm In Love With A Memory (3:49) (Faniork Publ. — BMI) (D. Lee, G. White) (Producers: D. Lee, G. White)

ALBUM REVIEWS



GIVIN' HERSELF AWAY — Gail Davies — Warner Bros. BSK 3636 — Producer: Gail Davies — List: 8.98 — Bar Coded

By many accounts, Gail Davies is one of the most talented women in the music business today. A writer, producer, arranger and performer, her overall talent will make her one of the most important persons in the music business in the coming years. This album truly demonstrates her versatility and special ability. Just one listen to "All The Fire Is Gone," Joni Mitchell's "You Turn Me On I'm A Radio" or the title track, and there will be no doubt — Gail Davies is a performer for the '80s.

AIR PLAY

TIME HAND-OUTS — In an off-beat contest, B/C-formatted **KDIA/San Francisco** is giving away free 30 second spots to local businesses that call in within 1,310 seconds (a little over 20 minutes) after hearing their names called out over the air. The station will announce the name of the business over the air three times each day between the hours of 9 a.m. and 5 p.m. "This idea was thought up by our general manager, **Earnest L. James**, to try to get retailers who don't usually advertise to start doing so," **Estela Torres**, promotion assistant at KDIA, told *Air Play*. "We started receiving business cards about two weeks ago, and we expect the contest to run another couple of months." The first contest winner was a local delivery service. "The contest," Torres added, "is meant to show the retailer just how efficient radio advertising is so they'll start to buy time."

NAB NEWS — A senior official from the National Assn. of Broadcasters (NAB) recently told the Copyright Royalty Tribunal (CRT) that broadcasters are entitled to a share of the syndication award granted to the Motion Picture Assn. of America (MPAA) during the 1979 copyright award hearing. In an official statement, **Larry Patrick**, NAB senior vice president for research, said that since broadcasters produce literally hundreds of hours of entertainment, documentary and sports programs, they deserve at least a five percent share of the syndicated royalty pool, which would amount to around \$500,000. While the CRT would collect the royalties from the users of syndicated programming, the NAB wants the honor of distributing those royalties to those who produced syndicated programming after 1979. The NAB feels these fees may help offset the anticipated negative impact of cable television on the broadcasting industry.

SYNDICATION INDICATIONS — California-based syndicator **Drake-Chenault** is launching its new *Hit Parade* format Apr. 4. The format, targeted to the 35+ demographic group, is another in the newly developing area of MOR formats based on pop hits of the 1950s, '60s, '70s and maybe the '80s. Sources say that the average listener in the targeted group may consider a current non-rock hit to be a song that is actually a few years old. This format also differs from the other recently launched ones in that it features no big band music. In addition, Drake-Chenault is launching this format complete with promotion, sales and marketing packages to enable individual stations to sell it to both listeners and advertisers. . . . While we're on the subject of MOR formats, **Narwood Prods.' Music Makers**, a weekly hour-long show with a star of yesterday hosted by **Skitch Henderson**, is featuring interviews with **Larry Elgart** March 1, **Theresa Brewer** the following week, followed by **Lionel Hampton**



SULTON OF SWING — **WPLJ/New York** recently hosted a party at a New York club where **EMI America** artist **Kasim Sulton**, in town promoting his recent LP, "*Kasim*," stopped by. Pictured at the party are (l-r): **Sulton**; **Dorothy Vanturini**, **WPLJ MD**; and **Marc Coppola**, **DJ**, **WPLJ**.

March 15 and **Margaret Whiting** March 22. Shows are taped at the studios of **KGIL/Los Angeles** and air on over 160 stations nationwide, including **WPEN/Philadelphia**, **WHLI/New York**, **WRTN/New York** and **CKJY/Detroit**.

THE NUMBERS GAME — In the wake of the death of Mediastat president **Jim Seiler**, the *Birch Report*, a fellow research service, announced plans to acquire the company. Negotiations for this takeover reportedly were under way while Seiler was still alive. The combination of the two will allow for reporting in 246 markets across the country on a quarterly, annual and semi-annual basis. Broken down, the reports will be in 46 major markets and 200 small and medium-sized markets. Under the merger plan, which takes effect March 1, all Mediastat contracts will be assigned to **Radio Marketing Research, Inc.**, the parent company of *Birch*. In addition, *Birch* hopes to add monthly measurements in the top 50 markets by mid-summer, 1982. . . . The board of directors of the Broadcast Rating Council (BRC) recently passed a resolution that rating services evaluating people living in group quarters, such as military barracks, college dormitories and homes for the aged, spell out exactly how they plan to measure group quarters and disclose figures for distribution of group quarters in all reports. The BRC has had a special ad hoc committee study this problem for the last two years. The BRC also resolved to call for a special audit of Arbitron's Differential Survey Treatment (DST) methodology for measuring black households. The BRC plans to publicly disclose the results of this audit when it comes out. The BRC is an independent organization that monitors the procedures of the established broadcast rating services to assure their credibility. Its members include representatives from **ABC**, **NBC**, the **NAB**, the **RKO Radio Networks**, the **National Radio Broadcasters Assn. (NRBA)**, the **Radio Advertising Bureau (RAB)**, the **Station Representatives Assn.** and the **Television Bureau of Advertising**.

CALL LETTER CHANGE — Oldies-formatted **KRAV/Tulsa** recently received approval from the Federal Communications Commission (FCC) to switch its call letters to **KGTO**, which stands for "greater Tulsa oldies." A daytime only station, **KRAV** reportedly skyrocketed up from an 0.5 share to a 4.5 in the Fall 1981 ARB book with its format of '50s, '60s and '70s songs.

NETWORK NEWS — Capitol recording artist **Steve Miller** is giving a concert the weekend of March 12-14 over the 200 affiliates of **NBC's Source**. . . . The Mutual Broadcasting System recently opened a repair facility for the earth stations of its 650 affiliates. It will handle mostly routine maintenance chores that were previously carried out by outside contractors. But the web decided it should take care of basic repairs on its own as an added feature for Mutual affiliates. So when a station manager spots trouble on his receiving dish, he can call a special toll-free number where he'll receive instructions from a Mutual staff technician or engineer who will also tell him how to get by until a crew or a spare part arrives at the station. . . . Warner Bros. recording artist **George Benson** is the featured guest on **RKO's MusicStar** special March 1 and 2.

NEW JOBS — Music researcher **Tawnyta Townsend** recently joined country-formatted **WHN/New York**. She formerly was music director at **WRIF/Detroit**, where she also produced public affairs and talk shows. This post is a first at **WHN**. . . . And veteran Big Apple air personality **Meg Griffin** recently took a full-time slot at **AOR** station **WNEW-FM**. She will be on air from 10 p.m.-2 a.m. weeknights and Sundays from 8 p.m.

larry riggs

Radio Stations Urged To Expand Into Cable Television, Related Areas

by Jennifer Bohler

NASHVILLE — Stressing the importance of the satellite age that is at hand, **Al Parinello** of **American Media Ventures** urged radio to "get involved" with cable television on the local level by purchasing and/or programming a channel within its respective community, for cable TV is, "whether you know it or not, a major competitor." Parinello's remarks came during the "Satellites" panel, held during the *Feedback*-sponsored **National Radio and Record Industry Convention** at the **Mariott Hotel** here. Parinello's discussion was one of seven panel discussions offered during the three-day event (Feb. 11-13).

Parinello, who is considered a pioneer in the satellite delivery field, expressed his concern for the radio industry and its lack of

FCC Radio Profits Report Amended

NEW YORK — The Federal Communications Commission (FCC) recently withdrew its report on financial figures for radio in 1980 because of errors in its calculations. "At first we thought we only had mistakes in the **San Francisco**, **Detroit** and **Chicago** markets, but when we looked again, we noticed more errors," said **Jim Green**, chief of policy analysis and research in the **FCC's Broadcast Bureau**. "We're currently looking at all the data to see if it's worth redoing the report." Green added that even if some data is changed, the general conclusion of the report will most likely stand.

That conclusion was that radio's profits had fallen 33.6% to \$153,700,000 from 1979's total of \$231,400,000.

The report stated further that only 58% of **AM** stations and **AM-FM** combinations and only half of independent **FM** outlets, posted a profit in 1980. These figures apparently reflect a decline that has been occurring for the past several years. Sixty-seven percent of the **AM** and combined **AM-FM** stations reported profits in 1979 and 67% reported in 1978. Fifty-two percent of the **FM** independents made money in 1979.

The data also show that larger stations were better able to absorb the shock of the decline in profits: 437 out of 591 stations with budgets of \$1 million or higher cleared a profit in 1980 and 277 reported profits of between \$250,000 and \$500,000.

At the same time, 1980 was not a good year for network radio, as all eight of the nationwide networks measured by the **FCC** posted combined net revenues of \$108 million, a 71% decrease from the previous year. This was attributed to escalating costs and capital expansion into satellite distribution systems.

But all was not bleak with radio revenues in 1980, as advertisers reportedly spent \$3.5 billion for radio time in 1980, a 10.6% increase from the 1979 figure. Network advertising made up \$157,300,000 of that figure. In addition, \$734 million was spent on spot advertising and \$2.6 billion on local radio advertising.

The figures are compiled by the Commission every year for the preceding year.

RCA Satellites OK'd

NEW YORK — **RCA American Communications** has awarded a contract to **RCA Astro-Electronics** for four satellites. The first satellite in the series is slated for launching next October. The second will be put into orbit in March 1983 and will replace **Satcom 1**, which has been in use since 1975. The advanced **RCA Satcom** satellites have a 10-year life span and weigh 2,480 pounds, compared with the 2,000 pound weight of their predecessors.

knowledge where satellites are concerned. His 30-minute presentation concerned itself primarily with satellite's involvement in cable television and how that directly translates into yet another competitor for radio. "That guy watching **HBO** is a negative situation," he said. "He could have been listening to your station."

According to Parinello, radio stations programming local TV channels is a natural extension and step for radio stations, since they know the market better than any outside source could. Noting that the print media is already heavily involved in the purchasing and programming of community stations, Parinello said that radio is "throwing away opportunities" to compete in the market.

Cautioning that the industry "better educate itself" on satellites, Parinello concluded by saying programmers could do video versions of "what you do on the radio." He added, "It's going to take innovative programmers to program these channels."

Following his presentation, Parinello was asked how the advent of satellite programming will affect the job market for on air personalities. His feeling is that it should not hinder the job market at all. "I do not feel that a radio station should carry a large amount of satellite programming," he said. "Satellite is not attempting to take over the programming of a radio station. Rather, it can supplement what the station already offers through news, sports and other music specials. I don't see any shortage of jobs."

The seminar, which boasted some 350 registrants from across the country, is an extension of the annual **Southeastern Radio Conference**, which for the first time this year was expanded to a national rather than regional convention. According to **Barry Fiedel**, one of the co-sponsors of the event, **Nashville** was chosen as the site of the first national convention because it is "musically, the capital of the South and one of the major music centers of the world."

Law Named To Wider VP Post At NBC Radio

NEW YORK — **Al Law** has been named vice president of programming and audience development at **NBC Radio Stations**. Holding the position of vice president of programming since October 1981, Law's new audience development responsibilities include marketing the **NBC** stations to advertisers and listeners. "He will make decisions about the timely effect of on-air promotions, show stations how to market themselves and what outside media they should use if they make a subtle musical change," **Bob Sherman**, executive vice president of the **NBC Radio Stations**, told *Cash Box*.

Law is also responsible for program development and strategy at the **NBC Radio Stations**, which include **WNBC** and **WYNY/New York**, **WMAQ** and **WKQX-Chicago**, **WRC** and **WKYS/Washington D.C.** and **KNBR** and **KYUU/San Francisco**.

Law, professionally known as **Al Brady**, served as vice president and general manager of **WYNY** since December 1980. He came to that post from the program directorship of **WHDH/Boston**, a job he also held between 1976 and 1979. Between March 1979 and May 1980, Law served as operations director at **WABC/New York** and program director at **WRQX-FM/Washington, D.C.**

Between 1974 and 1976, Law was assistant program director and on-air talent at **WNBC/New York**. His previous positions include the program director spot at **KIMN/Denver** and program manager and station manager posts at **WWDJ/New York**.

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	CENTERFOLD THE J. GEILS BAND	17
2	2	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES	16
4	3	SHAKE IT UP THE CARS	15
3	4	PHYSICAL OLIVIA NEWTON-JOHN	22
6	5	OPEN ARMS JOURNEY	7
7	6	THAT GIRL STEVIE WONDER	7
5	7	HARDEN MY HEART QUARTERFLASH	20
8	8	SWEET DREAMS AIR SUPPLY	12
9	9	LEADER OF THE BAND DAN FOGELBERG	14
12	10	MIRROR, MIRROR DIANA ROSS	7
27	11	I LOVE ROCK'N ROLL JOAN JETT & THE BLACKHEARTS	4
13	12	YOU COULD HAVE BEEN WITH ME SHEENA EASTON	14
28	13	WE GOT THE BEAT GO-GO'S	6
15	14	TAKE IT EASY ON ME LITTLE RIVER BAND	13
17	15	THROUGH THE YEARS KENNY ROGERS	10
18	16	PAC-MAN FEVER BUCKNER & GARCIA	10
10	17	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON	20
20	18	SPIRITS IN THE MATERIAL WORLD THE POLICE	7
11	19	TURN YOUR LOVE AROUND GEORGE BENSON	19
23	20	KEY LARGO BERTIE HIGGINS	17
22	21	SOMEWHERE DOWN THE ROAD BARRY MANILOW	11
24	22	TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART	6
25	23	LOVE IN THE FIRST DEGREE ALABAMA	14
44	24	MAKE A MOVE ON ME OLIVIA NEWTON-JOHN	3
31	25	BOBBIE SUE OAK RIDGE BOYS	6
29	26	SHOULD I DO IT POINTER SISTERS	7
30	27	DADDY'S HOME CLIFF RICHARD	7
32	28	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS	12
26	29	WORKING FOR THE WEEKEND LOVERBOY	16
14	30	WAITING FOR A GIRL LIKE YOU FOREIGNER	21

LAST WEEK	THIS WEEK		WEEKS ON CHART
35	31	CALL ME SKYY	7

ADDS: KTSA, WPGC 23 To 20, WBBQ 23 To 16, Q105 23 To 18, FM102.8 To 3, KCPX Ex To 37, 13K 12 To 7, KFI 7 To 5, WTX 36 To 28, Z93 Ex To 27.
SALES: Moderate in the South. Fair in all other regions.

HIT BOUND

43	32	DO YOU BELIEVE IN LOVE HUEY LEWIS AND THE NEWS	4
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ADDS: 92X, 96KX, WSKZ-25, WCAO-30, WZZP, WPRO-FM, KZZX-25, WPGC, JB105-35, WAKY-24, Q105-31, KRTH. **Day-Part:** WMAK-FM. **JUMPS:** KHFI Ex To 30, WWKX 30 To 27, Z102 31 To 28, WBEN-FM 36 To 26, WGH Ex To 22, WBCY 27 To 24, KFMD Ex To 29, WAYS Ex To 16, WFLY Ex To 27, WSPT Ex To 28, KFI 29 To 25, KBEQ 28 To 23, WL0L-FM 28 To 18, WBBQ 25 To 21, KJR Ex To 25, KEGL 26 To 23, WKXX Ex To 25, KEEL Ex To 34, KC101 29 To 26, KLUC 29 To 22, WSEZ Ex To 32, WRFC 30 To 27, WTX 37 To 29, KKXX Ex To 29, WANS-FM Ex To 30, KYYX 28 To 21, KOFM Ex To 30, WSGN Ex To 25, KZZP 25 To 19, KFRC 36 To 31, WZZR 30 To 25, WTIC-FM 29 To 24, WAXY Ex To 29, Q106 Ex To 28, KIQQ 34 To 24, KIMN 30 To 26, 94Q 30 To 26, KOPA Ex To 30, Y103 Ex To 33, WBSB 30 To 25, KCPX 32 To 24, WFI Ex To 27.
SALES: Breakouts in the West, East and Midwest.

PRIME MOVER

37	33	I BELIEVE CHILLIWACK	7
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ADDS: WZZP, WBLI, WZUU-24. **JUMPS:** WFLY 27 To 24, 94Q 22 To 19, KYYX 20 To 14, Z93 Ex To 28, WSKZ 19 To 13, WBSB 22 To 16, KOPA 21 To 18, WFI 23 To 19, WCAO 15 To 12, WMAK-FM 25 To 18, KCPX 19 To 15, KBEQ 12 To 8, WKXX 27 To 21, WBCY 11 To 9, Z102 30 To 27, KLUC 24 To 20, WSEZ Ex To 33, WSPT 30 To 27, KFMD 29 To 26, WZZR 29 To 26, WPGC 26 To 23, WTX 31 To 26, Q106 18 To 14, WAKY 24 To 21, KIMN Ex To 29, WRVQ 18 To 12, KEEL 27 To 24, KINT 29 To 21.
SALES: Weak in all regions.

33	34	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD	13
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38	35	WHEN ALL IS SAID AND DONE ABBA	7
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ADDS: WBBF, KEZR, KTSA, WHB-23. **JUMPS:** WGH 8 To 6, KCPX 21 To 18, WCAO 24 To 19, KFMD 23 To 20, KRAV 11 To 9, WBBQ 12 To 10, WSGN 17 To 14, KINT 10 To 8, WBSB 21 To 18, Z93 Ex To 29, WMAK-FM 21 To 14, WISM 9 To 7, WNCI 30 To 27, KRQ 28 To 21.
SALES: Fair in the Midwest and South. Weak in the West and East.

36	36	LOVE IS LIKE A ROCK DONNIE IRIS	11
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41	37	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM	7
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ADDS: WZZP, WKXX, WBLI, WBBQ, 13K, KOFM, WHBQ, KOAQ, Z93, Y103. **JUMPS:** KHFI Ex To 25, KC101 30 To 27, WSEZ 34 To 22, WAXY 29 To 23, WSGN 22 To 19, KSLQ 23 To 16, WKJJ Ex To 17, WDRQ 17 To 13, WNCI 18 To 14, KFMD 26 To 21, WAKY 12 To 9, WISM 30 To 20, KEEL 33 To 28, WOKI 11 To 7, WRFC 21 To 18, WMC-FM 17 To 14, KEYN Ex To 28, KYYX 15 To 11, KFI Ex To 28.
SALES: Fair in the East. Weak in all other regions.

46	38	TAKE OFF BOB & DOUG McKENZIE	5
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ADDS: WGH, Q106, WWKX, WPGC-24, KEEL, Q105-26, KIQQ, KFI, KOFM, 92X, Z93-25. **Day-Part:** JB105. **JUMPS:** 96KX 30 To 26, KKXX 25 To 17, WSEZ Ex To 34, WOKI 15 To 10, WANS-FM 16 To 11, WLS 25 To 11, 195 Ex To 13, WLS-FM 25 To 11, KYYX Ex To 26, KRQ 11 To 3, KCPX 23 To 20, Z102 21 To 12, BJ105 39 To 35, KJRB 15 To 11, KINT 8 To 2, KEGL 14 To 8.
SALES: Good in the Midwest. Moderate in the East. Fair in the West and South.

16	39	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA	17
21	40	COOL NIGHT PAUL DAVIS	17

45	41	TELL ME TOMORROW (PART 1) SMOKEY ROBINSON	7
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ADDS: KHFI, Y100. **JUMPS:** B97 24 To 20, WRFC 24 To 20, WTIC-FM 22 To 19, KFI 30 To 23, KFRC 30 To 21, WAXY Ex To 28, KRTH 19 To 13, WDRQ 19 To 15.
SALES: Moderate in the West. Weak in all other regions.

42	42	CRAZY (KEEP ON FALLING) THE JOHN HALL BAND	10
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19	43	WAITING ON A FRIEND ROLLING STONES	13
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HIT BOUND

75	44	FREEZE FRAME/FLAMETHROWER THE J. GEILS BAND	2
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ADDS: KLUC, WKTI, WTRY, WOKI, BJ105-38, 13K, KOFM, KFRC-38, KIMN, KOAQ, KINT, 92X, Z93, WFI, WBEN-FM-39, KHFI, WGH, WL0L-FM, WPRO-FM, Q106, Y100, WWKX, KEEL, KYYX, Q105-29, KCPX. **Day-Part:** KBEQ, WMAK-FM. **JUMPS:** 96KX Ex To 28, Z102 34 To 30, WSKZ Ex To 24, WTX Ex To 38, KEZR Ex To 30, Y103 Ex To 31, WANS-FM Ex To 27, KEGL Ex To 25, WRVQ 6 To 4, KKXX 29 To 20, B97 Ex To 28, WBCY 7 To 2, WGCL Ex To 30, KZZP 29 To 23, KRQ Ex To 29, WXKS 24 To 18, KIQQ Ex To 35.
SALES: Breakouts in the East and Midwest.

CASH SMASH

63	45	(OH) PRETTY WOMAN VAN HALEN	3
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ADDS: WSKZ, 195, KIQQ, Y103, WOKI. **JUMPS:** WKXX Ex To 30, Q106 Ex To 29, WGCL 26 To 9, BJ105 Ex To 37, WFI Ex To 30, KKXX Ex To 32, WLS-FM 33 To 15.
SALES: Good in the South. Moderate in all other regions.

HIT BOUND

66	46	NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS) LE ROUX	3
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ADDS: KFI, WHHY-FM, KOFM, KIMN, WFI, WBEN-FM, KLUC, WL0L-FM, WANS-FM, WPRO-FM, WZZR, WRVQ, WMAK-FM, WRFC, KEYN, KYYX, KFMD, 13K. **Day-Part:** WMC-FM. **JUMPS:** WFLY Ex To 29, 94Q Ex To 30, WBSB Ex To 28, KZZP Ex To 26, WTX Ex To 40, Y103 Ex To 35, KBEQ Ex To 28.

47	47	LET THE FEELING FLOW PEABO BRYSON	10
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53	48	MY GUY SISTER SLEDGE	5
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ADDS: WKXX, JB105-33, WRFC. **Day-Part:** KBEQ. **JUMPS:** KHFI Ex To 28, KC101 21 To 17, WGH 13 To 1, WTX Ex To 36, WCAO 29 To 26, WISM 25 To 19, WSEZ Ex To 28, WSGN Ex To 26, WZZR Ex To 28, WKJJ Ex To 19, KXOK 27 To 21, WMAK-FM 24 To 17, KZZP 30 To 27, WGSV 27 To 23, KIQQ 31 To 27.
SALES: Fair in the West and South.

49	49	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS	7
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BRING THE TALENTS OF DICK CLARK TO YOUR STATION.



"The Dick Clark Show" National

PRESENTED BY... HEARD ON... A WEEKLY... RE...

RADIO CHART

TOP 100 SINGLES

February 27, 1982

LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART	LAST WEEK	THIS WEEK	WEEKS ON CHART
55	50	I'LL FALL IN LOVE AGAIN SAMMY HAGAR ADDS: WANS-FM, KOFM, WKTI. JUMPS: WRVQ Ex To 26, KFMD 22 To 19, KEGL 21 To 14.	67	64	GENIUS OF LOVE TOM TOM CLUB JUMPS: I95 Ex To 20, KIQQ Ex To 34. SALES: Fair in all regions.	90	82	JUST CAN'T WIN 'EM ALL STEVIE WOODS ADDS: WSGN, Day-Part: KBEQ. JUMPS: KHFI 17 To 11, WZZR 27 To 24, WNCI 22 To 19, WAKY 19 To 16, KZZP Ex To 29, WTXI 38 To 33, WHBQ 11 To 8, KINT 27 To 24, KKXX 31 To 25, WISM 11 To 8.
58	51	ON THE WAY TO THE SKY NEIL DIAMOND ADDS: KGW, Z93, Y103. JUMPS: WGH 18 To 10, WZZR Ex To 30, KXOK 29 To 26, WRFC Ex To 30, KIQQ Ex To 33, Z102 29 To 23, KJR Ex To 24, KC101 27 To 23, WHBQ Ex To 20, KFMD Ex To 28.	73	65	ANOTHER SLEEPLESS NIGHT ANNE MURRAY ADDS: KFI, WTXI. JUMPS: WSEZ 29 To 23, WSGN 19 To 15, WKJJ Ex To 20, WMAK-FM Ex To 30, KCPX Ex To 38, KOFM Ex To 29, WROR 19 To 16, WVBV 28 To 23, KFMD Ex To 27, WISM 24 To 18.	51	83	SEA OF LOVE DEL SHANNON
52	52	IF LOOKS COULD KILL PLAYER	60	66	WANNA BE WITH YOU EARTH, WIND & FIRE	77	84	LET'S GET IT UP AC/DC
59	53	867-5309/JENNY TOMMY TUTONE ADDS: WTXI, KLUC, WKTI. JUMPS: WSPT Ex To 30, KZZP 21 To 14, KRQ 24 To 16, KIQQ 11 To 7, KCPX Ex To 40, KFI Ex To 27, KFRC 31 To 23, KINT 25 To 20, KEGL 8 To 5, WIKS Ex To 26, KKXX Ex To 28. SALES: Good in the West. Weak in all other regions.	56	67	TROUBLE LINDSEY BUCKINGHAM	—	85	NEVER GIVE UP ON A GOOD THING GEORGE BENSON ADDS: KIQQ, KRTH, WAXY, WISM-30. JUMPS: WXKS Ex To 28, Y103 Ex To 32. ON: WANS-FM, WGSV, WRFC, WSEZ.
70	54	JUKE BOX HERO FOREIGNER ADDS: KEEL, Y103, WLS-FM. JUMPS: Q102 22 To 19, 13K Ex To 23, 96KX 25 To 22, WBEN-FM 31 To 20, Q106 30 To 27, B97 26 To 22, WSPT 28 To 22, WBBQ 24 To 17, WGCL 12 To 6, KEYN Ex To 27, Q105 22 To 19, Z102 8 To 6, KFMD Ex To 27, BJ105 38 To 29. SALES: Breakouts in all regions.	74	68	THEME FROM MAGNUM P.I. MIKE POST ADDS: WZZR, WTXI. JUMPS: WSEZ 21 To 16, WBCY 16 To 12, KEEL Ex To 35, WRFC Ex To 28, KIQQ Ex To 25, KFI Ex To 30, KINT 19 To 15. SALES: Fair in the West and East.	—	86	DON'T LET ME IN SNEAKER ADDS: KEZR, WSEZ, BJ105, KBEQ, KKXX. JUMPS: WRVQ Ex To 25. ON: WGH, WBCY, KEGL.
62	55	DON'T LET HIM KNOW PRISM ADDS: WANS-FM, WXKS, KFMD, KEGL. Day-Part: JB105. JUMPS: KEZR 22 To 19, KINT 28 To 25, KKXX Ex To 31, WLS-FM 34 To 26.	69	69	WHY YOU WANNA TRY ME COMMODORES	—	87	MAMA USED TO SAY JUNIOR ADDS: Y100, WTIC-FM-30, WDRQ-18. JUMPS: CKLW Ex To 26. ON: WXKS, KIQQ. SALES: Fair in the South and West.
61	56	ANYONE CAN SEE IRENE CARA ADDS: KEEL. Re-add: KFI. JUMPS: WXKS 26 To 20.	76	70	ONLY ONE YOU T.G. SHEPPARD ADDS: WISM-29. Day-Part: KBEQ. JUMPS: WSEZ 32 To 24, WHHY-FM Ex To 30, KFMD Ex To 30, WOKI 33 To 28. SALES: Fair in the South.	—	88	GET DOWN ON IT KOOL & THE GANG ADDS: WMAK-FM, WXKS-14, B97, KTSA. JUMPS: Y100 Ex To 25. ON: FM102.
71	57	FIND ANOTHER FOOL QUARTERFLASH ADDS: CKLW, Z102-34, KFMD, WHHY-FM, Y103. JUMPS: KHFI Ex To 23, 96KX 24 To 19, WBSB Ex To 27, WWKX Ex To 30, KYYX Ex To 25, KZZP Ex To 28, KRQ 25 To 22, KEGL 24 To 19, KLUC Ex To 29, WIKS 13 To 10, KKXX 23 To 15, WOKI 31 To 23. SALES: Breakouts in all regions.	78	71	POP GOES THE MOVIES (PART 1) MECO ADDS: CKLW-30. JUMPS: WCAO 26 To 23, WSGN Ex To 27, Q105 26 To 22, WGSV 34 To 30, WBEN-FM 34 To 13, WAYS Ex To 18. SALES: Breakouts in the East and South.	93	90	RUNNING CHUBBY CHECKER JUMPS: KBEQ Ex To 30, KEGL Ex To 28, KLUC 26 To 23.
48	58	ABACAB GENESIS	86	72	GOIN' DOWN GREG GUIDRY ADDS: 94Q, WNCI-29, KZZP-30, KCPX, BJ105, KJR, WHBQ, KINT, KLUC. JUMPS: WMAK-FM 30 To 27.	94	91	IF YOU THINK YOUR LONELY NOW BOBBY WOMACK JUMPS: WDRQ 14 To 10. SALES: Fair in the South.
34	59	LET'S GROOVE EARTH, WIND & FIRE	68	73	VOICE ON THE RADIO CONDUCTOR	72	92	HERE TO LOVE YOU THE DOOBIE BROTHERS
HIT BOUND			57	74	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP	54	93	COME GO WITH ME THE BEACHBOYS
80	60	EDGE OF SEVENTEEN STEVIE NICKS ADDS: WFLI, KKXX, WFLY-30, WLOL-FM, KEZR, Q106, B97, WAKY-25, KEEL, KIQQ, KFMD, KOAQ, Y103. Day-Part: WMAK-FM. JUMPS: 96KX 22 To 17, WOKI Ex To 34, WSKZ 25 To 22, WLS-FM 42 To 37, WLS 42 To 37, 94Q Ex To 28, WNCI 29 To 24, CKLW Ex To 28, KEYN 23 To 19, KOPA Ex To 28, Z102 33 To 29, KIMN 20 To 17, WBEN-FM 40 To 34, KLUC 17 To 13, WKTI Ex To 22. SALES: Breakouts in all regions.	83	75	APACHE SUGAR HILL GANG ADDS: I95, KEEL. JUMPS: KIQQ 35 To 30. SALES: Moderate in the South. Fair in the West.	79	94	UNDER PRESSURE QUEEN & DAVID BOWIE
39	61	ALL OUR TOMORROWS EDDIE SCHWARTZ	87	76	MEMORY BARBRA STREISAND ADDS: Q106, KJR, WFLI, WIFJ. JUMPS: WKJJ Ex To 21, WGSV Ex To 32.	89	95	POWER PLAY MOLLY HATCHET
50	62	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT	65	77	OUR LIPS ARE SEALED GO-GO'S	64	96	COMIN'IN AND OUT OF YOUR LIFE BARBRA STREISAND
40	63	LEATHER AND LACE STEVIE NICKS (with DON HENLEY)	—	78	BABY MAKES HER BLUE JEANS TALK DR. HOOK ADDS: KCPX, Z102-33, KFRC, KINT, Z93, WBEN-FM, WOKI, WWKX, 94Q-29, WSGN, WANS-FM, WSEZ, WSKZ, Q106, WZZR, WBBQ, CKLW, KYYX. Day-Part: WMAK-FM. SALES: Just shipped.	81	97	SHE'S GOT A WAY BILLY JOEL
			88	79	SUMMER NIGHTS SURVIVOR ADDS: KFI, WIFJ. JUMPS: WLS 45 To 41, WLS-FM 45 To 41.	85	98	COULD IT BE LOVE JENNIFER WARNES
			—	80	'65 LOVE AFFAIR PAUL DAVIS ADDS: WNBC-30, KRTH, WOKI, WSPT, WPGC-28, WBCY, WMAK-FM, WBSB, WCAO, WFLY, WZZR, WAKY-18, WBBQ, CKLW, WGSV. SALES: Just shipped.	82	99	YOUNG TURKS ROD STEWART
			84	81	TAINTED LOVE SOFT CELL JUMPS: Y100 20 To 17. SALES: Fair in the East and Midwest.	91	100	BREAKIN' AWAY AL JARREAU

LOOKING AHEAD

DON'T YOU WANT ME THE HUMAN LEAGUE
ADDS: 94Q, WBCY. JUMPS: KEGL Ex To 27. ON: WXKS

THE LONGER YOU WAIT GINO VANNELLI
ADDS: KEYN, KZZP, KBEQ. ON: 94Q, WBBQ

MAKE IT LAST CHRIS CHRISTIAN
ADDS: WGH, KCPX, KINT

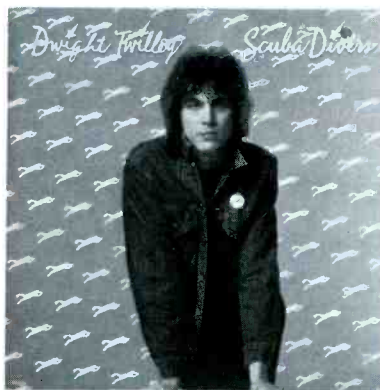
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CASH BOX ROCK ALBUM RADIO REPORT



— DWIGHT TWILLEY • SCUBA DIVERS • EMI AMERICA
ADDS: WRNW, KSJO, WHFS, WKLS, KNAC, WOUR, KSFX, WPLR, KZEW, KSHE, KLOL, WLIR, WMMS. **HOTS:** None. **MEDIUMS:** KZEW. **PREFERRED TRACKS:** Somebody, I'm Back, Dion, Touch.
SALES: Just shipped.

1 MOST ADDED

LP Chart Position

- 9 AC/DC • FOR THOSE ABOUT TO ROCK WE SALUTE YOU • ATLANTIC
ADDS: None. **HOTS:** WMMS, WLIR, KZEL, WKLS, KROQ, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMG, KLOL. **MEDIUMS:** WCCC, WCOZ, WRNW, KSJO, KSHE, WBLM. **PREFERRED TRACKS:** Let's, Evil, Venom, Title.
SALES: Good to moderate in all regions.
- 130 BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M
ADDS: None. **HOTS:** WMMS, WNEW, WAAF, WOUR, KSFX, WGRQ, KMG, KLOL, WBLM, WLIR. **MEDIUMS:** KSJO, KZEL, WYSP, WKLS, WSHE, KEZY, KSHE. **PREFERRED TRACKS:** Lonely, Fits, Don't Look.
SALES: Fair in East and West; weak in others.
- 13 THE CARS • SHAKE IT UP • ELEKTRA
ADDS: None. **HOTS:** WMMS, WLIR, WABX, KLOL, KSHE, KEZY, WCOZ, WRNW, WHFS, WKLS, WNEW, KROQ, KNAC, WAAF, WOUR, WGRQ, WSHE, WPLR, KMG, KZEW, KZAM. **MEDIUMS:** WBLM, WCCC, WYSP, KSFX. **PREFERRED TRACKS:** Title, Since, Victim.
SALES: Good to moderate in all regions.
- 144 PETER CETERA • FULL MOON/WARNER BROS.
ADDS: None. **HOTS:** WLIR, KSJO, WYSP, WAAF, WOUR, KMG, KZEW, KLOL. **MEDIUMS:** WCOZ, WRNW, KZEL, WNEW, KROQ, WGRQ, WPLR, KEZY, WBLM. **PREFERRED TRACKS:** Limelight.
SALES: Fair in South; weak in others.

5 MOST ADDED

- CHUBBY CHECKER • THE CHANGE HAS COME • MCA
ADDS: WBLM, KNAC, WYSP, WCOZ. **HOTS:** WRNW, KZAM. **MEDIUMS:** WHFS, WNEW, WPLR. **PREFERRED TRACKS:** Running.
SALES: Weak in Midwest; fair in others.
- PAUL COLLINS' BEAT • THE KIDS ARE THE SAME • COLUMBIA
ADDS: KROQ. **HOTS:** None. **MEDIUMS:** WNEW, WOUR, KSFX, WPLR, KZEW, KLOL, WBLM, WMMS. **PREFERRED TRACKS:** Highway, Crying.
SALES: Weak initial response in all regions.
- 4 FOREIGNER • 4 • ATLANTIC
ADDS: None. **HOTS:** WRNW, WAAF, WGRQ, KMG, WABX, WLIR, WMMS. **MEDIUMS:** WCOZ, KSJO, WNEW, WOUR, KEZY, KSHE, KLOL, WBLM. **PREFERRED TRACKS:** Juke, Waiting, Urgent.
SALES: Good to moderate in all regions.
- 25 GENESIS • ABACAB • ATLANTIC
ADDS: None. **HOTS:** WCOZ, WRNW, KSJO, KZEL, WAAF, WGRQ, KEZY, KLOL, WLIR, WMMS. **MEDIUMS:** WCCC, WYSP, WNEW, KSFX, KMG, KSHE, WBLM. **PREFERRED TRACKS:** Title, Dark, Reply.
SALES: Moderate in all regions; weakest in South.

3 MOST ADDED

- GLASS MOON • GROWING IN THE DARK • RADIO RECORDS/ATLANTIC
ADDS: WABX, KZEW, WPLR, WOUR, WAAF, WYSP. **HOTS:** KZAM. **MEDIUMS:** WRNW, WSHE, KEZY, WLIR, WMMS. **PREFERRED TRACKS:** Carousel, Take, Political.
SALES: Weak initial response in all regions.
- 8 THE GO-GO's • BEAUTY AND THE BEAT • I.R.S./A&M
ADDS: None. **HOTS:** WHFS, WNEW, KROQ, KNAC, KSFX, KZEW, WLIR, WMMS. **MEDIUMS:** KSJO, WKLS, WAAF, WPLR. **PREFERRED TRACKS:** Beat, Lips, Town.
SALES: Good in all regions.



11 JOAN JETT & THE BLACK HEARTS • I LOVE ROCK 'N ROLL • BOARDWALK
ADDS: None. **HOTS:** WMMS, WLIR, WABX, WBLM, KLOL, KSHE, KZEW, WCCC, WRNW, KSJO, KZEL, WYSP, WHFS, WKLS, WNEW, KROQ, KNAC, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMG. **MEDIUMS:** WCOZ. **PREFERRED TRACKS:** Title, Crimson.
SALES: Good in all regions.

1 MOST ACTIVE

LP Chart Position

- 38 SAMMY HAGAR • STANDING HAMPTON • GEFKEN
ADDS: None. **HOTS:** WMMS, WLIR, WCOZ, KSJO, KZEL, WYSP, WNEW, WAAF, KSFX, WGRQ, WSHE, KMG, KZEW, KSHE, KLOL, WBLM. **MEDIUMS:** WABX, WCCC, WKLS, WPLR. **PREFERRED TRACKS:** Fall, One, Piece.
SALES: Moderate in Midwest and West; fair in others.
- 1 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA
ADDS: None. **HOTS:** WMMS, WLIR, WABX, WBLM, KLOL, KSHE, KEZY, WCCC, WCOZ, WRNW, KSJO, KZEL, WYSP, WKLS, WNEW, KROQ, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMG, KZEW. **MEDIUMS:** None. **PREFERRED TRACKS:** Centerfold, Rage, Title.
SALES: Good in all regions.
- 182 JOHNNY & THE DISTRACTIONS • A&M
ADDS: WLIR. **HOTS:** KZEL, WAAF, KZAM. **MEDIUMS:** WOUR, KSFX, WGRQ, WPLR, KZEW, KLOL, WMMS. **PREFERRED TRACKS:** Shoulder, Now, Desire.
SALES: Moderate in West; fair in others.
- 97 JANIS JOPLIN • FAREWELL SONG • COLUMBIA
ADDS: KLOL, WKLS. **HOTS:** WPLR, WMMS. **MEDIUMS:** WRNW, WAAF, KSFX, KZAM, KSHE, WLIR. **PREFERRED TRACKS:** Stand, Tell, Misery'n.
SALES: Fair in all regions; strongest in East.
- 3 JOURNEY • ESCAPE • COLUMBIA
ADDS: None. **HOTS:** WAAF, KZAM, KEZY, KLOL. **MEDIUMS:** KSJO, WKLS, WOUR, KMG, WABX, WMMS. **PREFERRED TRACKS:** Stop, Crying, Stone.
SALES: Good in all regions.
- 118 LE ROUX • LAST SAFE PLACE • RCA
ADDS: None. **HOTS:** KZEW, KZAM, KSHE, WMMS. **MEDIUMS:** KSJO, KZEL, WKLS, WNEW, WAAF, WOUR, KSFX, WPLR, KEZY, KLOL, WBLM. **PREFERRED TRACKS:** Addicted, Boys.
SALES: Weak in West; fair in others.

- 135 ALDO NOVA • PORTRAIT/CBS
ADDS: KEZY, KROQ. **HOTS:** WCCC, WAAF, WGRQ, WPLR, KZEW, KSHE, WMMS. **MEDIUMS:** KEZY, KSJO, KZEL, WKLS, WOUR, KSFX, WSHE, KMG, KLOL, WLIR. **PREFERRED TRACKS:** Fantasy, Fooling.
SALES: Moderate in East and Midwest; fair in others.
- 21 OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS
ADDS: None. **HOTS:** WCCC, WCOZ, KSJO, KZEL, WKLS, WAAF, WGRQ, WSHE, WPLR, KMG, KZEW, KLOL, WBLM, WMMS. **MEDIUMS:** KSFX. **PREFERRED TRACKS:** Flying, Mountain.
SALES: Good to moderate in all regions; strongest in Midwest.
- 7 THE POLICE • GHOST IN THE MACHINE • A&M
ADDS: None. **HOTS:** WMMS, WLIR, KSHE, KEZY, KZAM, WRNW, KZEL, WYSP, WHFS, WKLS, WNEW, KROQ, KNAC, WAAF, WOUR, KSFX, WGRQ, WSHE, WPLR, KMG. **MEDIUMS:** WABX, KLOL, WCCC, WCOZ, KSJO. **PREFERRED TRACKS:** Magic, Spirits, Secret.
SALES: Good in all regions.
- 88 PRISM • SMALL CHANGE • CAPITOL
ADDS: None. **HOTS:** WMMS, WBLM, KSJO, WYSP, WKLS, WNEW, WAAF, WOUR, KSFX, WGRQ, KMG, KZEW, KEZY. **MEDIUMS:** WLIR, KLOL, WCCC, KZEL, WSHE, WPLR, KZAM. **PREFERRED TRACKS:** Don't Let.
SALES: Moderate in all regions.
- 12 QUARTERFLASH • GEFKEN
ADDS: None. **HOTS:** WMMS, WRNW, KZEL, WAAF, WGRQ, WPLR, KMG, KZEW, KZAM, KEZY, WABX. **MEDIUMS:** WCOZ, KSJO, WNEW, KLOL, WBLM. **PREFERRED TRACKS:** Fool, Harden, Cruisin'.
SALES: Good to moderate in all regions.

2 MOST ADDED

- BONNIE RAITT • GREEN LIGHT • WARNER BROS.
ADDS: WMMS, WLIR, KEZY, KZAM, KZEW, WOUR, WNEW, WHFS, WYSP, WRNW. **HOTS:** None. **MEDIUMS:** KZEW, WRNW. **PREFERRED TRACKS:** Open.
SALES: Just shipped.
- 6 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC
ADDS: None. **HOTS:** WRNW, WNEW, KROQ, KNAC, WGRQ, KEZY, WBLM, WABX, WMMS. **MEDIUMS:** WCOZ, KSJO, WOUR, KMG, KSHE, WBLM. **PREFERRED TRACKS:** Friend, Start, Hang.
SALES: Good to moderate in all regions.
- 60 SOFT CELL • NON-STOP EROTIC CABARET • SIRE
ADDS: KSFX, WCOZ. **HOTS:** WHFS, KROQ, KNAC, WPLR, WLIR, WMMS. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Tainted, Dwarf.
SALES: Moderate in East and West; fair in others.
- 176 THIN LIZZY • RENEGADE • WARNER BROS.
ADDS: KLOL, KSHE. **HOTS:** None. **MEDIUMS:** WRNW, KZEL, WNEW, WAAF, KSFX, WGRQ, WSHE, WPLR, KMG, KZEW, WLIR, WMMS. **PREFERRED TRACKS:** Hollywood, Leave, Angel.
SALES: Moderate breakouts in all regions.
- 171 TOMMY TUTONE • TUTONE 2 • COLUMBIA
ADDS: KLOL, WGRQ. **HOTS:** WYSP, WOUR, KSFX, KZEW, KZAM. **MEDIUMS:** KROQ, KNAC, WAAF, KMG, WLIR. **PREFERRED TRACKS:** Jenny, Man, Shadow.
SALES: Moderate in West; fair in others.
- 153 WRABIT • MCA
ADDS: None. **HOTS:** KLOL, WMMS. **MEDIUMS:** KSJO, KZEL, WYSP, WKLS, WAAF, WOUR, KSFX, KMG, KZEW, KSHE, WBLM. **PREFERRED TRACKS:** Anyway, Wrong.
SALES: Moderate in Midwest; fair in others.

4 MOST ADDED

- VAN MORRISON • BEAUTIFUL VISION • WARNER BROS.
ADDS: WLIR, KEZY, WNEW, WHFS, WRNW. **HOTS:** None. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

GOSPEL

TOP 15 ALBUMS

Spiritual

	Weeks On Chart
1 HIGHER PLANE AL GREEN (Myrrh MSB 6674)	1 14
2 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	5 43
3 GO SHIRLEY CAESAR (Myrrh MSB 6665)	2 17
4 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	3 21
5 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	4 23
6 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656)	7 11
7 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	8 55
8 LOOK TO JESUS PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042)	6 5
9 I LOVE JESUS MORE TODAY TRINITY ALL-NATIONS CHOIR (Savoy SL 14599)	9 3
10 SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373)	15 27
11 JAMES CLEVELAND WITH THE METRO MASS CHOIR (Savoy SGL 7067)	13 2
12 BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	12 2
13 AMEN LEONARD GIVENS & THE LITTLE ROCK MASS CHOIR (Savoy 14633)	— 1
14 INTRODUCING THE WINANS (Light 5792)	10 27
15 LORD, I NEED A MIRACLE RIGHT NOW SOLOMON BURKE (Savoy SL 14660)	11 5

Inspirational

	Weeks On Chart
1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	1 27
2 I SAW THE LORD DALLAS HOLM (Greentree R 3723)	3 11
3 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677)	6 7
4 UNFAILING LOVE EVIE TORNQUIST (Word WSB 8867)	4 11
5 THE TRAVELER DON FRANCISCO (New Pax NP 33106)	5 19
6 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025)	7 7
7 PRIORITY IMPERIALS (Dayspring DST 4017)	2 53
8 AMY GRANT IN CONCERT (Myrrh MSB 6668)	9 37
9 COLLECTIONS KEITH GREEN (Sparrow SPR 1055)	8 23
10 JONI'S SONG JONI EARECKSON (Word WSB 8856)	10 17
11 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	14 63
12 BUBBLING HINSONS (Calvary STAV 5178)	— 1
13 HOLM, SHEPPARD, JOHNSON (Greentree R 3583)	— 1
14 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	12 3
15 FORGIVEN DON FRANCISCO (New Pax NP 33042)	11 169

Gospel LP Producers See Significant Rise In Quality As Budgets Increase

(continued from page 1)

from observing it. I think even my production has gone more towards a pop sound."

Harding disagreed that production of albums was moving toward a more secular sound. "I don't think we're trying to make it sound more secular," he said. "We're trying to keep the message there, but we're also trying to improve the quality of production as the secular people are also doing."

"Personally, I think our records compare to that quality," he continued. "But the secular people, they still play the quartets and southern gospel music on Sunday mornings, although some of the material now has more of a crossover potential."

"In the gospel song, the message is what counts," added Crutchfield, "so you've got the lyric content which is a separate entity completely from the music. What we're doing is retaining the message and enhancing that with whatever musical form it takes to make it palatable and acceptable to the general public."

Crutchfield pointed out that today there are people listening to gospel product who didn't even consider it in the past. "The reason is that the message hasn't changed but the music has changed and is more suitable to the musical tastes of other people," he said.

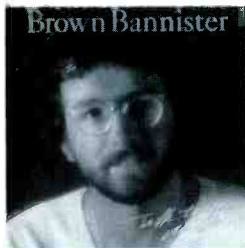
All of the producers interviewed felt that gospel music would enjoy a tremendous growth in the next few years and pointed out several reasons. "Within the next five years, I think we're going to see two or three super-stars that will emerge from the ranks of gospel music, and that's what you have to have," said Crutchfield. "You have to have real strong personalities that the general public relates to."

Bannister pointed out another reason. "We haven't really developed the potential that God wants us to develop," he said. "We should be setting the trends of creativity because we're being plugged into the only Creator. The rest of us are just rearrangers. We're just rearranging what God had already done."

ALBUM REVIEWS

TALK TO ONE ANOTHER — Brown Bannister — Newpax Records — Producer: Brown Bannister — List: 7.98

Although this is his debut album as an artist, Brown Bannister is no novice in the realm of Christian music. He has produced Grammy and Dove award-winning albums and was awarded the 1981 "Song of the Year" Dove Award. On this LP, he gathers up his many talents, surrounds himself with excellent musicians and sensational songs, and the result is an album brimming with spiritual sensitivity. Best cuts include "Talk to One Another," "I Loved You Once" and "Nature Of Love."



Oak Ridge Boys Reach Out To A Widening Audience

(continued from page 8)

other. We have been through many lean years together, and I think the lean years kind of drew us together and made us a very closely knit group. Our togetherness is one of the chief ingredients for our success today.

"We were under a transition period around seven or eight years ago and spent some time in a gray area where we were really no longer a full-time gospel group, but we were not really established in country or pop-oriented music yet because we had not had any hit records. We were really actually in the middle; we were nowhere. We had a couple of rough years there with very, very little money coming in, and I think that that's where we built some strong character. We spent many days wondering if we would even have a group, but I think we had a strong belief in ourselves and the fact that we could make it."

Top Flight Bookings

Jim Halsey also had a belief in the band's talents and began assigning road dates with top-name country acts where the band was able to gain initial exposure in front of 10-15,000 people a night fronting for acts like Johnny Cash, Freddy Fender and Kenny Rogers.

It's all been a part of a carefully designed plan to build the act, and now that the band has achieved sell-out performances on the strength of its own name and platinum albums, it feels challenged to go even further, filling bigger halls and attaining multiple platinum status. "I think if you asked any of us what we'd like to be doing down the road, we'd probably all say basically the same thing," generalizes Sterban, "that we'd like to be doing what we're

Registration Open For Annual MSMA Confab

NASHVILLE — Registration is now open for the fifth annual Muscle Shoals Records and Producers Seminar, set for May 19-22 at the nearby Joe Wheeler Resort. Sponsored by the Muscle Shoals Music Assn. (MSMA), advance registration is mandatory for the seminar, which will address the theme, "Music Business In The '80s — New Concepts — New Problems."

The registration fee is \$100 for non-MSMA members and \$75 for members, with room charges at \$75 per day. Additional rooms are available at the new \$6.7 million Holiday Inn in Colbert County. Transportation between the hotel and the Wheeler Resort will be provided by the MSMA.

The deadline for registration reservations is May 1. For more information, contact Buddy Draper at P.O. Box 2009, Muscle Shoals, Ala. 35660, or telephone (205) 381-1442.

LaRue-Webb Bows

NEW YORK — Producer D.C. LaRue and entertainment consultant Roy Webb have established LaRue-Webb Ltd., an American company headquartered in New York offering foreign labels regional control over product by new and established disco artists. Foreign companies will also be able to sub-license product to other labels by special agreement with the company.

Financial risk to foreign labels will be limited to a small percentage of total production costs on each album or single issued on their own labels. In addition, the company has established a point system as an incentive to actively promote product. Artists will also work with the companies in the cooperative regarding promotional tours and publishing.

LaRue-Webb is located at 63 Perry St., New York, N.Y. 10014. The telephone number is (212) 741-1414.

doing today on a bigger and a better scale. We would like to make a real impact on the music industry worldwide. That sounds like a tall goal, but I think you have to think big if you're going to accomplish big things."

Thus, the Oak Ridge Boys' move into the pop field is just the placement of one more stone upon the foundation already created through the efforts of the band, MCA Records, Chancey, Halsey and the band's manager, Shelly Davis.

Sterban emphasizes that the building process will not neglect the band's roots. "I think we have made a conscientious effort to have the crossover records without offending the country audience," he insists. "We work very, very hard at that. I'm sure there are some real purists that have complained, but, for the most part, I think we still have a pretty good reputation in the country music industry, which I think is indicated by the fact that we're still having #1 country records every time out. Our song 'Elvira' was a big crossover record — the most-played record on jukeboxes last year it was voted Single of the Year by the Country Music Assn., so that indicates that we still have a very good working relationship with the vast majority of the country music industry."

"Number one records are great," he continues, "and it provided us with a good living for several years. We hope to continue to always have #1 country records, and, if that's all we had, we would be very, very happy. But there's no comparison between a #1 country record and a #1 pop record. It just propels you to a different level of the business. It makes everything bigger in every area — more money, more people, there are more pressures placed upon you, it's more difficult to have privacy — but by far the advantages outweigh the disadvantages, and we've just had to make some adjustments."

Learning To Cope

"You have to learn where to draw the line; everyone wants an interview now, and you can't give all the interviews, so you choose the ones that you feel will be most advantageous to your career and do those and try not to offend anybody. I think that we're mature enough men that we have learned to live with that and roll with it."

The Oak Ridge Boys members have been able to glean quite a substantial bit from their intrusion into the country and pop idioms, but they try to give back to their fans in the way of social and charitable causes. Bonsall is the chairman for the "Stars For Children" campaign to support a drive for the prevention of child abuse. This year the benefit raised \$200,000. In addition, Golden held the Harvest Jam in his hometown of Brewton, Ala., to "give something back" to the town. Indeed, the concert drew some 30,000 fans to the community of 10,000, and those fans left additional capital in the town in exchange for gas, food, shelter, souvenirs and other services.

"(We) believe in the biblical principle that the more you give, the more you're going to receive," says Sterban. "I think we have proved that that ideal or that philosophy definitely does work. We feel like we have a responsibility to affect young people and adults' lives in a positive direction, because people now are looking up to us, and they're going to follow our example."

"We can have news in the paper about being busted for drugs or tearing up hotel rooms, or else we can have this good publicity about promoting the Boy Scouts and about raising money for the prevention of child abuse and that sort of thing," he summarizes. "I think if we have positive news about us and affect people in a positive direction, it's going to help us as well as our fans and the public in general."

CBS U.K. Hits New Heights With Diverse Mix Of Artists

by Fred Goodman

NEW YORK — In 1981, CBS U.K. had a banner year. Garnering eight platinum, 14 gold and seven silver albums, as well as 13 gold and 11 silver singles, the company emerged as one of the dominant forces in its market. In a recent interview with **Cash Box**, Maurice Oberstein, chairman, CBS U.K. attributed much of the company's success to its ability to actively work a diverse roster of British and international acts despite a harsh economic climate.

"I think we've had an incredible success mainly because we've drawn on a variety of sources," said Oberstein. "There's a genuine interest and investment in talent, mainly British, but also American and international."

Among the artists topping the CBS U.K. roster were such homegrown acts as Adam & the Ants, the Nolans, Altered Images, and Shakin' Stevens. But also contributing to the company's success were international artists like Julio Iglesias, Barbra Streisand, Bruce Springsteen and ABBA.

Although an American, Oberstein has been with the British outfit for 17 years and has come to appreciate certain advantages of the smaller U.K. market. "Whenever I go back to America," said Oberstein, "I recognize the problem of getting to the record buyer. When I came to the U.K., I saw that on a lot of levels it was light years behind the U.S. But I would certainly say now that the U.K., perhaps because of its innovative music, has carried with it merchandising, marketing and promotion things that I think at this point puts it ahead of the U.S."

National Advertising

Oberstein places particular emphasis on the value of the British radio and television networks, as well as the national and musical press.

"We don't have narrow broadcasting," declared Oberstein when queried about CBS U.K.'s ability to sell such diverse artists. "We have access to the public through a variety of musical formatted programs, and through the BBC and the commercial stations, we have an opportunity to test a lot of different things on the public. So the great opportunity we have here is that we can do almost anything. We can break an REO Speedwagon or an Adam & the Ants — we can get it on the radio, get it on television, and let the public say yes or no."

Speaking to the power of the British press, Oberstein noted that the size of the country was key. "We have a national press," he said, "and that makes it fundamentally different than in the U.S. Here, papers like *The Daily Mail* or *The Sun* or *The Mirror* have daily circulation figures of five million. Along the same lines, we have a music press that probably attracts 10 million readers nationally with publications like *New Musical Express*, *Sounds*, *Melody Maker* and so on. The musical press is incredibly important to us. And we can easily reach people who are interested in music through print, radio and television, all on a national level."

Although CBS U.K. has the networks through which to give almost any artist a shot, Oberstein is quick to point out that not every established artist from another market will score in Great Britain.

"You make records in America for America," he said, "and America is doing less well overseas than it used to. REO Speedwagon and Journey are great acts — great for America. If they don't sell the same way in other countries, it only means the rest of the world has slightly different tastes.

"It may be self-serving for me to say this,"



Maurice Oberstein

Oberstein added, "but we in the U.K. have converted more American acts to best-sellers in our own market than any other company with American sources. But REO was the only American act to wind up in the British Top 20 in 1981. So tastes are different.

"Perhaps at the moment your stuff is a little less interesting to the U.K. because of the political scene and the unemployment, have meant that the indigenous music of the British has become the folk/protest music of the period," mused Oberstein. "It has a very specific meaning here, the same way I would never put out Chicago's Harry Truman record in the U.K. because it doesn't mean anything to the British."

While the troubled British economy may be grist for the popular music mill, it has also had some very real effects on the record industry. While Oberstein concedes that tough economic times can hit entertainment companies particularly hard, he is unwilling to see the industry as a select victim.

"Britain now has the highest unemployment it's had since the '30s," he said. "When so many young people are unemployed, we really have a problem since that's our traditional market. But it really hasn't been the fault or particular problem of the record industry. Everybody's in trouble. I'm tired of the record industry feeling that somehow we've been singled out, that we're poorer managed or profligate with our money. It's because times are hard, not because we're silly or spent too much money on our parties."

Another major difference between the American and British markets is the power of small, independent labels to make inroads in the market. While Oberstein maintains that "the mystique of the indies is overdone," he sees them exerting very real pressures on a major company like CBS U.K.

"The indies represent a force that keeps us from being complacent," he said. "There is no ownership of the market because the small indies continue to prove that talent can come from anywhere. You don't control anything, you don't have the pop singer, the rock band, anything. They keep you alive and alert and force you to work harder."

Working harder seems very much to be the game plan at CBS U.K. While it may seem the company couldn't hope to repeat the kind of success it had in '81, Oberstein is excited and optimistic.

"Guessing what's going to be hot next year is always an insidious business," said Oberstein, "because the ones you don't mention always come back to kill you. We're very excited about a lot of projects — Bonnie Tyler, Altered Images and the next Clash album just to name a few. As far as American acts, we will sell Journey in the U.K. in '82 over everybody's feelings that they're yesterday's heroes. We already have a home run in the U.K. with George Duke's 'Shine On' single, and I'm sure we'll do very well with Luther Vandross. So I'm grateful for the work done by the people in America. They make it easy for me to sit back and be a hero."

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — The operation of the Records Supermarket by a joint society formed by the six major companies developed into unexpected intricacies when the main downtown dealers decided to boycott one of these companies, not selling its product, as a protest against the Supermarket, which has one location near Corrientes Avenue and a few blocks away from most of them.

Not surprisingly, the dealers (who also formed a society) selected *Sicamericana* as its first target, since the company headed by **Nestor Selasco** has the lowest participation in the market of the six (the other are RCA, EMI, CBS, Microfon and PolyGram) and hence could be affected most by the move. From the label's viewpoint, the main worry was that **Rodolfo Gonzalez**, owner of the Centro Cultural del Disco and one of the most brilliant minds in the trade, joined the boycott. The Centro Cultural is one of the most important accounts in the industry.

Next thing to come, after a hard month for *Sicamericana*, was that EMI and RCA (which also distributes PolyGram and Microfon) decided not to sell records or tapes to any account who didn't buy from *Sicamericana*. This helped to end the hostilities, at least for the moment, and the situation returned to "business as usual."

In the meantime, the Records Supermarket is steadily increasing its sales and participation in the market, although its profile of product is mainly composed by catalog items. In January, it may have been more than one percent of the whole country. One of the companies, *Interdisc* — not included traditionally among the majors, although its share of the total volume is high — decided not to sell its product through it, probably as a way to avoid conflict with the downtown dealers. Thus, the Records Supermarket gets some of the *Interdisc* titles through one of the distributors, to please its customers.

The experience will undoubtedly continue and the labels are satisfied with it, but the relation with dealers, both in this zone and in other parts of the country, still has some room for improvement. At least one of the majors has been applying strict rules in the case of non-payment or delay by dealers and suspending the mailing of merchandise in case of dissent. Its share of the market may have dropped, but the financial shape of the company has improved a lot.

miguel smirnoff

Australia

MELBOURNE — **Split Enz** and **Cold Chisel** are both in the studio working up their next LPs, while **Angel City** has just released its newest, produced by **Ed Thacker** and titled "Night Attack." **Split Enz** has flown in English heavyweight **Hugh Padgham** to produce its next at Sydney's Paradise Studios. Padgham produced the new **Police** LP, "Ghost In The Machine," and the recent **Genesis** LP, among many others. Paradise Studios is the complex owned and operated by Mr. Bad Habits, **Billy Field**, whose self-produced LP, "Bad Habits," has been released in numerous countries. **Split Enz** has Paradise booked throughout February.

The *Rocky Horror Show* lives again... and again... and again... (more time warps than one can deal with)... While the *Rocky Horror Picture Show* has been doing great business for a long time now, a new production of the stage show opened in Sydney, produced by Englishman **Wilton Morley** (son of actor **Robert Morley**). Festival Records has just released an Australian cast recording (that's the 1981 cast) of six tracks in 12" configuration at a budget price.

Kamahl, the Malaysian-born singer who

is second only to country artist **Slim Dusty** in terms of Australian record sales, has just released his 21st LP, "My Love For You." Following a four week promo tour of the U.S. that included several TV and radio appearances, he came back particularly to make his 27th appearance at Sydney's prestigious Opera House (he's played there more times than anyone else) for a Royal Command Performance for the Duke and Duchess of Kent, currently visiting the antipodes.

allan webster

Italy

MILAN — **Riccardo Fogli**, CGD recording artist, won the 32nd edition of the Sanremo Festival — which took place from Jan. 28-30 — with the song "Storie Di Tutti I Giorni" (published by Come Il Vento-Parking-Sugarmusic). At the second position were **Al Bano & Romina Power** with "Felicità" (published by Televis-Maialino, released on Baby), followed by **Drupi** with "Soli" (published by Usignolo-Sensazione, released on Fonit Cetra label).

Producer **Claudio Fabi** announced the creation of his own label, *Aleph*, distributed by CGD-MM. Among the recording artists are the **Mercenaries** (A new Italian rock group) and singer **Enzo Malepasso**.

Giuseppe Gramitto Ricci, president of the Carosello record company, announced the appointment of **Mario Rapallo** as general manager of the group, replacing **Lucho Salvini**, who left the company. In addition, **Alda Faldutti** is the new head of the press office.

The 16th edition of the SIM (Music Instruments and Hi-Fi Fair) will be connected to the IVES (International Video and Electronic Consumer Show.) The fair is scheduled for Milan from Sept. 2-6, 1982. It is being organized by **Roberto Pinna Berchet**.

A new classical midline, *Viva*, has been studied by Decca Dischi Italia. The first releases will be on the market in March.

mario de luigi

United Kingdom

LONDON — Following three years at Charisma Records as general manager, **Michael Watts** joined Chrysalis Records in December as international manager. Now, with the departure of **Des Brown**, Watts has been made international director. Brown has left Chrysalis to join with video producer **Scott Millaney** to form their own company, Premier Programming Ltd. Watts' position at Charisma has been filled by **Steve Weltman**, previously with RCA in London. He is joined at Charisma by **Judy Lipsey**, who is press officer. Lipsey joins from CBS U.K. . . **John M. Hewlett** has been appointed manager, talent acquisition, at A&M Records, effective immediately. Hewlett recently returned to the U.K. after three years in America, where he managed and produced **The Dickies**, a chart act for A&M, and a new act, **Four Squares**. Previous to that, he had been in publishing with Apple and in management with Sparks and Gallagher and Lyle.

Chris Wright, co-chairman of the Chrysalis Group, has announced that Chrysalis Publishing Ltd. has concluded a deal for the U.K. representation of the Combine Music catalog. The deal was negotiated in Nashville between Combine Music Corp. president **Bob Beckham** and Chrysalis Music director **Stuart Slater**. Combine, which was previously represented by EMI Music, publishes **Billy Swann**, **Larry Gatlin**, **Tony Joe White** and **Lee Clayton**. The deal also includes Resaca Music, who publishes **Kris Kristofferson**, including such songs as "Help Me Make It Through The Night" and "Me And Bobby McGee."

paul bridge

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
	2/20		2/20
1 THE POET BOBBY WOMACK (Beverly Glen BG 1000)	1	38 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	39
2 SKYLINE SKYY (Salsoul/RCA SA-8548)	2	39 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	35
3 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	4	40 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648)	40
4 RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548)	3	41 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	42
5 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	5	42 DOWN HOME ZZ HILL (Malaco MAL 7406)	50
6 I AM LOVE PEABO BRYSON (Capitol ST-12179)	6	43 LOVE MAGIC L.T.D. (A&M SP-4881)	36
7 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	8	44 ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	49
8 TOM TOM CLUB (Sire SRK 3628)	9	45 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	44
9 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	7	46 SET MY LOVE IN MOTION SYREETA (Tama/Motown T 376)	48
10 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	12	47 FEELING GOOD ROY AYERS (Polydor/PolyGram PD-1-6348)	—
11 YES IT'S YOU LADY SMOKEY ROBINSON (Tama/Motown 600TL)	17	48 TELL ME A LIE BETTIE LAVETTE (Motown 6000 ML)	54
12 NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	10	49 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	38
13 THE SISTERS SISTER SLEDGE (Cotillion/Atlantic SD 5231)	16	50 IN THE POCKET COMMODORES (Motown M8-955M1)	43
14 THE TIME (Warner Bros. BSK 3598)	13	51 LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735)	—
15 CONTROVERSY PRINCE (Warner Bros. BSK 3601)	11	52 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	45
16 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	14	53 ME AND YOU THE CHI-LITES (20th Century-Fox/RCA T-635)	59
17 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	15	54 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	47
18 GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Philadelpia Int'l./CBS FZ 37627)	19	55 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	56
19 FRIENDS SHALAMAR (Solar/Elektra S-28)	30	56 SATURDAY SATURDAY NIGHT ZOOM (Polydor/PolyGram PD-1-6434)	57
20 SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	20	57 TAKE IT OFF CHIC (Atlantic SD 19323)	51
21 IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	18	58 PURE & NATURAL T-CONNECTION (Capitol ST-12191)	—
22 CENTRAL LINE (Mercury/PolyGram SRM-1-4033)	22	59 ALL THE GREAT HITS DIANA ROSS (Motown M13-96002)	58
23 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	23	60 JUST LIKE DREAMIN' TWEENYNINE with LENNY WHITE (Elektra 5E-551)	61
24 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	24	61 SEND IT OZONE (Motown M8-962M1)	62
25 A LITTLE LOVE AURRA (Salsoul/RCA SA 8551)	33	62 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	52
26 THE DUDE QUINCY JONES (A&M SP-3721)	28	63 BEST OF PATTI LABELLE (Epic FE 36997)	63
27 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	25	64 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	55
28 TASTE THE MUSIC KLEER (Atlantic SD 19334)	34	65 BODY TALK IMAGINATION (MCA 5271)	—
29 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	26	66 THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON (A&M SP-4880)	64
30 7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	29	67 WEST STREET MOB (Sugar Hill SH 263)	67
31 LIVE THE JACKSONS (Epic KE2 37545)	21	68 GWEN McCRAE (Atlantic SD 19308)	68
32 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	46	69 FANCY DANCER ONE WAY (MCA 5247)	74
33 REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506)	27	70 TONIGHT! THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	71
34 THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	32	71 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	66
35 WATCH OUT BRANDI WELLS (WMOT FW 37668)	41	72 DENROY MORGAN (Becket BKS 015)	69
36 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5266)	31	73 I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-052M1)	73
37 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	37	74 GIGOLO FATBACK (Spring/PolyGram SP-1-6734)	65
		75 MORE OF THE GOOD LIFE T.S. MONK (Mirage/Atlantic WTG 19324)	70



HOT THING — Chi-Sound recording group the Chi-Lites recently played two sold-out nights at Danzey's Retreat in Long Island, N.Y., where the group was out supporting its current record, "Hot On A Thing (Called Love)." Pictured on the dance floor at Danzey's are (l-r): Ricky Ricardo, music director, WBLS; and Marshall Thompson and Eugene Record of the group.

THE RHYTHM SECTION

A WHOLE LOTTA BULL — The Platters and their soothing doo wopped lauding of smooth beer is brashly interrupted by **Kool & The Gang's** touting of Schlitz Malt Liquor beer, much to the chagrin of all involved as an irate bull thrashes through the walls of the saloon where this libation debate is in progress. Schlitz commercials have been effective enough to direct the black consumer to Schlitz Malt in his quest to quench his thirst. Joining the Platters and the Gang in musical endorsement of that ribald brew is the **Gap Band**, **Teddy Pendergrass** and the oh-so funky **Millie Jackson**. Pendergrass will be doing both television and radio, while the Gappers and Millie will be doing it on the radio airwaves. Pendergrass' TV spot has proven to be hilarious. A trio of fine young women are politely singing the virtues of beer drinking in a bar, sporting the *Casablanca* motif, when a rakish Pendergrass saunters down some stairs huffing and puffing how beer drinkers should become bullish on Schlitz Malt Liquor. That familiar male bovine beast bursts through the saloon's walls and everyone is on the lam. As the singing damsels take a powder, one grabs Pendergrass, cooing "Come on, Teddy." Of the three B/C artists in the Schlitz Malt campaign, Pendergrass is perhaps the most tame (perhaps accounting for the fact he's the only one to be captured on video), so the radio spots including the Gap Band and the irrepressible Jackson might be even more, ah, how should we say, funky? Regardless, Schlitz has targeted its most substantial paying demographic and is marketing to that consumer with artists that the Bull buyer can identify with. Good show.

DREAD RHYTHM, MAHN — For the not-so-faint of heart and lovers of roots music, Heartbeat Records taps out the dread beat for the rebel rocker. Through Rounder Records, Heartbeat recently re-released some blistering, vintage sounds from dub master **Linton Kwesi Johnson**, **Mikey Dread** and the tireless **Big Youth**. Steeped in the political groove that has made his sound both alluring and ominous is "Dread Beat & Blood" by Johnson. Though culled from a Virgin Records release of 1978, Kwesi Johnson's soothsaying poems about social unrest among the various factions of the United Kingdom's youth are quite timely. The Mikey Dread LP, "Beyond World War III," was released in 1980 on Stiff Records. Like the title, the music leaves a trail of horrific speculation in its wake. The Dread mike man leaves us with two new cuts on the LP, "Warrior Stylee" and "Rockers' Delight." Not to go unnoticed is "Some Great Big Youth," a compilation of Big Youth's work from the "Isiah," "Progress" and "Rock Holy" LPs released on Negusa Negast. Big Youth also laments "World War III" as an added treat on this package. But this is just the first dread wave to come from Heartbeat. Mikey Dread is to have an LP released in spring. Also to come is a live LP taken from recent recordings at Kingston's Skateland, where the country's hottest dubbbers and artists gathered for a frolic. . . Thank Jah for the Heartbeat, but blessed is the Mango. The New York-based Jamaican music label is coming with tough propositions in the upcoming months, including an album by reggae sessionist supreme **Sly Dunbar**, with co-hort **Robble Shakespeare**. Due at the end of March, "Sly-Go-Ville" features a reggae dub version of **War's** now classic voodoo tune, "Slippin' Into Darkness," and a cosmic dub song titled "Unlimited Taxi." The album will be released on Mango through Dunbar and Shakespeare's Taxi Records Prods. Also coming on Mango through Taxi is **Jim Riley's** "Rhythm Driven". . . Perhaps one of the more truly touching and spiritual offerings from the reggae vinyl pipeline comes from **Rita Marley**, widow of the late rasta music proponent **Bob Marley**. Rita, who recently signed an exclusive contract with Shanachie Records, a New Jersey-based label, just released an LP, titled "Who Feels It, Knows It." From that LP will be the single, "One Draw," which has already mustered airplay around the U.S. horn of black radio. This is nothing new for Rita. Once a member of the **I Threes**, known as Jamaica's **Supremes**, the trio (consisting of **Marcia Griffiths**, **Judy Mowatt** and Rita) backed the late Bob starting in 1974, but also maintained a separate recording career. Perhaps because it is Black History Month, but for whatever reason, reggae music is much more prominent on some trendsetting black playlists.

SHORT CUTS — Cotillion Records recently signed crooner **Ronnie Dyson** to an exclusive recording pact. Dyson is to release "Phase 2" as a debut LP for the label the first week of March. "When You Get Right Down To It" perhaps stands out as his most successful record after he made his world debut in the original Broadway cast of the musical *Hair*, singing the worldwide hit "Aquarius." His career has encompassed a variety of mediums, including film, television and commercials. . . A recent landmark session brought together some of jazz's rarer talents. For an album to be released by Contemporary Records, vibist **Bobby Hutcherson** will be joined by pianist **McCoy Tyner**, bassist **Herbie Lewis** and drummer **Billy Higgins**. This not only marks the label's first digital recording (executed at Ocean Way Recording in Hollywood), but also the first time in some several years that Tyner will serve as a sideman. Two new Hutcherson compositions will be featured on the album, "Old Devil Moon" and "My Foolish Heart." The remainder of the LP will feature Hutcherson dubbing himself on several instruments. . . **Peaches & Herb's Linda Green**, who is undoubtedly one of the more voluptuous thrushes on the music scene, is featured as one of the Top 10 Sexiest Black Women in America by *Players* magazine. She'd be Top 10 in most men's magazines, quiet as it's kept. . . **Jerry Boulding**, who for the last year has served as MCA Records director of Black music marketing, has resigned that position, effective Feb. 12, and is currently handling programming chores at WJPC/Chicago. **michael martinez**

CASHBOX TOP 100

February 27, 1982

	Weeks On Chart	2/20		Weeks On Chart	2/20		Weeks On Chart	2/20
1 THAT GIRL	1	7	STEVE WONDER (Tamla/Motown 1602TF)			66 WELCOME INTO MY HEART	72	3
2 IF YOU THINK YOU'RE LONELY NOW	2	14	BOBBY WOMACK (Beverly Glen 2000)			67 WHO'S FOOLIN' WHO	73	2
3 CALL ME	3	18	SKYY (Salsoul/RCA S7 2152)			68 IF IT AIN'T ONE THING... IT'S ANOTHER	78	2
4 MIRROR, MIRROR	4	7	DIANA ROSS (RCA PB-13021)			69 THE ONLY ONE	76	2
5 TELL ME TOMORROW — PART 1	7	7	SMOKEY ROBINSON (Tamla/Motown 1601TF)			70 BETTER TOGETHER	74	3
6 COOL (PART 1)	6	13	THE TIME (Warner Bros. WBS 49864)			71 U TURN ME ON	79	3
7 I CAN'T GO FOR THAT (NO CAN DO)	5	15	DARYL HALL & JOHN OATES (RCA JB-12361)			72 YOU GOT THE POWER	—	1
8 YOU'RE THE ONE FOR ME	8	13	"D" TRAIN (Prelude PRL 8043-AS)			73 TIME	80	4
9 MAKE UP YOUR MIND	12	13	AURRA (Salsoul/RCA S7 7017)			74 A FRIEND OF MINE	84	2
10 I WANT TO HOLD YOUR HAND	14	10	LAKESIDE (Solar/Elektra S-47954)			75 JUST CAN'T WIN 'EM ALL	82	3
11 LET THE FEELING FLOW	9	19	PEABO BRYSON (Capitol P-A-5065)			76 I THINK IT'S GONNA BE ALRIGHT	83	2
12 YOU'RE MY LATEST, MY GREATEST INSPIRATION	10	16	TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619)			77 GIGOLO	77	6
13 MAMA USED TO SAY	16	7	JUNIOR (Mercury/PolyGram 76132)			78 TAKE MY HEART	42	22
14 GENIUS OF LOVE	21	6	TOM TOM CLUB (Sire SRE 49882)			79 SHOUT ABOUT IT	90	2
15 IN THE RAW	20	6	WHISPERS (Solar/Elektra S-47961)			80 BURNIN' UP	87	2
16 DON'T YOU KNOW THAT?	17	11	LUTHER VANDROSS (Epic 14-02658)			81 LOVE SEASONS	—	1
17 WANNA BE WITH YOU	19	6	EARTH, WIND & FIRE (ARC/Columbia 18-02688)			82 GOT TO GIVE IT UP	85	6
18 APACHE	13	13	SUGAR HILL GANG (Sugar Hill SH 567)			83 STAY IN MY CORNER	89	2
19 MY GUY	24	6	SISTER SLEDGE (Cotillion/Atlantic 47000)			84 GLOW LOVE	86	2
20 WAIT FOR ME	11	12	SLAVE (Cotillion/Atlantic 46028)			85 TREAT YOURSELF TO MY LOVE	—	1
21 ONE HUNDRED WAYS	25	11	QUINCY JONES featuring JAMES INGRAM (A&M 2387)			86 ROLL WITH THE PUNCHES	—	1
22 STEPPIN' OUT	26	5	KOOL & THE GANG (De-Lite/PolyGram DE 816)			87 BIG FAT BOTTOM	47	11
23 DO IT TO ME	15	13	VERNON BURCH (Spector Records Int'l. SRI-A00019)			88 SHAKE TILL YOUR BODY BREAK	—	1
24 TURN YOUR LOVE AROUND	22	18	GEORGE BENSON (Warner Bros. WBS 49846)			89 QUICK SLICK	52	14
25 LET'S WORK	35	5	PRINCE (Warner Bros. WBS 50002)			90 THIS FEELING MUST BE REAL	—	1
26 SHINE ON	29	4	GEORGE DUKE (Epic 14-02701)			91 GLAD TO KNOW YOU	94	2
27 DO IT ROGER	18	11	ROGER (Warner Bros. WBS 49883)			92 GET ON DOWN TO THE MUSIC	92	5
28 WORK THAT SUCKER TO DEATH	40	5	XAVIER (Liberty P-A-1445)			93 RAINBOW	60	7
29 HOT ON A THING (CALLED LOVE)	31	7	THE CHI-LITES featuring EUGENE RECORD (20th Century-Fox/RCA TC-2600)			94 GENIUS RAP	97	2
30 A LITTLE MORE LOVE	32	10	T-CONNECTION (Capitol P-A-5076)			95 REALLY WANNA SEE YOU	—	1
31 HIT AND RUN	27	18	BAR-KAYS (Mercury/PolyGram 76123)			96 LOVE FEVER	54	16
32 NIGHTS OVER EGYPT	39	3	THE JONES GIRLS (Philadelphia Int'l./CBS ZS5 02713)			97 WHY DO FOOLS FALL IN LOVE?	64	19
						98 YOU NEVER KNOW	—	1
						99 "B" MOVIE	57	11
						100 KICKIN' BACK	55	17
33 WE NEED LOVE TO LIVE	34	7	MAZE featuring FRANKIE BEVERLY (Capitol P-A-5072)					
34 LET'S GO ALL THE WAY	37	5	CHOCOLATE MILK (RCA PB-13026)					
35 JAM THE BOX	23	12	BILL SUMMERS And SUMMERS HEAT (MCA 51221)					
36 HONEY, HONEY	41	5	MANHATTANS (Columbia 18-02666)					
37 THE GIGOLO	45	5	O'BRYAN (Capitol 5067)					
38 BE MINE (TONIGHT)	28	14	GROVER WASHINGTON, JR. (Elektra E-47246)					
39 YOU ARE THE ONE	44	7	AM-FM (Dakar/Brunswick DK 103)					
40 NEVER GIVE UP ON A GOOD THING	—	1	GEORGE BENSON (Warner Bros. WBS 50005)					
41 IF YOU COME WITH ME	46	7	DUNN & BRUCE STREET (DeWaki/Mirus DK 4005)					
42 STRUT YOUR STUFF	43	10	LIVE (TSOB TS-2006)					
43 TONIGHT I'M GONNA LOVE YOU ALL OVER	49	4	THE FOUR TOPS (Casablanca/PolyGram NB 2345)					
44 IMAGINARY PLAYMATES	48	4	RENE & ANGELA (Capitol 5081)					
45 WATCH OUT	51	10	BRANDI WELLS (WMOT WS9 02654)					
46 ANGEL	50	4	STARPOINT (Chocolate City/PolyGram 3230)					
47 TOOT AN' TOOT AN' TOOT	33	12	CURTIS MAYFIELD (Boardwalk NB7-11-132)					
48 APRIL LOVE	53	3	L.T.D. (A&M 2395)					
49 STAGE FRIGHT	30	10	CHIC (Atlantic 3887)					
50 HELP IS ON THE WAY	59	5	THE WHATNAUTS (Harlem International H.I.R. 110)					
51 WHERE DO THE BOB GO?	56	5	L.A. BOPPERS (MCA 51232)					
52 LET'S GROOVE	36	21	EARTH, WIND & FIRE (ARC/Columbia 18-02536)					
53 HOLDIN' OUT FOR LOVE	65	2	ANGELA BOFILL (Arista AS 0662)					
54 CIRCLES	—	1	ATLANTIC STARR (A&M 2392)					
55 IT'S NASTY (GENIUS OF LOVE)	63	4	GRAND MASTER FLASH & FURIOUS FIVE (Sugar Hill SH-775)					
56 THIS BEAT IS MINE	61	10	VICKY "D" (Sam 81-5024)					
57 IF I HAD THE CHANCE	62	4	CHUCK CISSEL & MARVA KING (Arista AS 0650)					
58 HYDRAULIC PUMP	58	6	P-FUNK ALL STARS (Hump H-1)					
59 WHY YOU WANNA TRY ME	69	3	COMMODORES (Motown 1604 MF)					
60 TAKE ME TO HEAVEN	70	3	REN WOODS (Elektra E-47403)					
61 SPIRIT OF THE DANCER	67	4	EVELYN KING (RCA PB-13017)					
62 LET'S STAND TOGETHER	38	10	MELBA MOORE (EMI America P-A-8104)					
63 SAD GIRL	66	4	GQ (Arista AS 0659)					
64 RIGHT IN THE MIDDLE (OF FALLING IN LOVE)	75	4	BETTYE LAVETTE (Motown M 1532F)					
65 MUST BE THE MUSIC	71	5	SECRET WEAPON (Prelude PRL 8036-AS)					

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

A Friend Of Mine (Warner-Tamerlane/Renleigh — BMI)	74	Hit And Run (Bar-Kays/Warner Tamerlane — BMI) 31	Love Seasons (Sextel/Zoom Eight — BMI)	81	That Girl (Jobete & Black Bull — ASCAP)	1
A Little More (T-Con (admin. by Irving — BMI) — BMI) 30		Holdin' Out (ATV/Mann+Weil Songs/Braintree/Snow — BMI — ASCAP)	Make Up (Lucky Three/Red Aurra — BMI)	9	The Gigolo (Cortez — ASCAP)	37
Angel (Lionel Job Harrindur/Llcyndiana/admin. by Ensign)—BMI)	46	I Want To Hold (Duchess — BMI)	Mama Used To Say (Pressure/Aves/EMI Music — PRS)	13	The Only One (Better Nights — ASCAP)	69
Apache (Sugar Hill — BMI)	18	Honey, Honey (Sherlyn — BMI)	Mirror, Mirror (Bandier-Koppelman/Jay Landers/-Gravity Raincoat/Rosstown — ASCAP)	4	This Beat (Mideb/Joga — ASCAP)	56
April Love (Almo/McRovscod/Key of G — ASCAP/Irving/McDorsbov — BMI)	48	Hydraulic Pump (Bridgeport/Malbiz — BMI)	Must Be The Music (Trumar/Smootie — BMI)	65	This Feeling (De Nite/Skool Boyz/Easley — BMI)	90
"B" Movie (Brouhaha — ASCAP)	99	I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents — BMI)	My Guy (Jobete — ASCAP)	19	Time (Finway—ASCAP)	73
Be Mine (Antisia — ASCAP)	38	I Think It's (Jim — Edd — BMI/Nickel — ASCAP)	Never Give Up (O'Lyric/Blackwood — BMI)	40	Tonight I'm Gonna (Koota—BMI)	43
Better Together (Shoi Shoi/Elainea — ASCAP)	70	I Want To Hold (Duchess — BMI)	Nights Over Egypt (Mighty Three — BMI)	32	Toot An' Toot (M&M — BMI)	47
Big Fat Bottom (Barcam — BMI/Smegedith — BMI) 87		If I Had (Almo — ASCAP/Daremoly — BMI)	One Hundred Ways (State of The Arts/Eliza M./-Ritesonian — ASCAP/kidada/Mr. Melody — BMI) 21	21	Treat Yourself (Fools Prayer/Crown Heights Affair — BMI)	85
Burnin' Up (Red Bus/MCA — ASCAP)	80	If It Ain't (On The Boardwalk/Dat Richfield Kat — BMI/Songs Can Sing — ASCAP)	Quick Slick (Jobete — ASCAP)	89	Turn Your Love Around (Garden Rake — BMI/Rehtakul Veats/ISH — ASCAP)	24
Call Me (One To One — ASCAP)	3	If You Come (Dunn Pearson/Moving World/-Davahkee/Murios — ASCAP)	Rainbow (Madagascar — ASCAP)	93	U Turn Me On (Mel-O-Mel — ASCAP)	71
Circles (Almo/Jodaway — ASCAP)	54	If You Think (Ashtray — BMI)	Really Wanna See You (All In All/Unforeseen)	95	Wait For Me (Cotillion — BMI)	20
Cool (Tionna — license pending)	6	Imaginary Playmates (A LaMode/Arista-ASCAP)	Right In The Middle (Unichappel—BMI)	64	Wanna Be (Saggi/fire/Yougoulei — ASCAP)	17
Do It Roger (Troutman's Music (admin. by Bumpershoot) — BMI)	27	In The Raw (Spectrum VII/Silver Sounds/Satellite III — ASCAP)	Roll With The Punches (Bus — BMI)	86	Watch Out (Framingore — BMI)	45
Do It To Me (Sand — BMI (admin. by Bayard — BMI) 23		It's Nasty (Metered-ASCAP)	Sad Girl (Jastone—BMI)	83	We Need Love (Amazement — BMI)	33
Don't You Know (Uncle Ronnie's — ASCAP)	16	Jam The Box (Pure Delite/Bilsum — BMI)	Shake Till Your Body (Quicksong/Cessess — BMI) 88	68	Welcome Into My Heart (April/Bovina — ASCAP)	66
Genius Of Love (Metered (Admin. by Ackee) — ASCAP)	14	Just Can't Win'em All (Snapshot/Edition Sunrise/-Interworld/Mighty Mathleson/Vinyl — BMI)	Shine On (Mycenae—ASCAP)	26	Where Do The Boo (L.A. Boppers/What You Need — BMI)	51
Genius Rap (Metered — ASCAP)	94	Kickin' Back (Almo/McRovscod — ASCAP)	Shout About It (Beau-Di-O-Do/Goraleb/Doozer — BMI)	79	Who's Foolin' Who (Perk's/Duchess (MCA) — BMI) 67	
Get On Down (Big Seven/Woodburne/Head-Cheese — BMI)	92	Let The Feeling (WB Music/Peabo — ASCAP)	Spirit Of (Duchess/MCA)—BMI/Mighty M—ASCAP) 61	61	Work That Sucker (Terry Phillips — ASCAP)	28
Gigolo (AIRuby — ASCAP)	77	Let's Go (Chocolate Milk — BMI)	Stage Fright (Chic (admin. by Warner-Tamerlane) — BMI)	49	Why Do Fools (Paicia — BMI)	97
Glad To Know You (AVIR — BMI/Warner Bros — ASCAP)	91	Let's Groove (Saggi/fire/Yougoulei — ASCAP)	Stay In My Corner (Conrad/ARC — BMI)	83	Why You Wanna Try Me (Jobete/Commodores Entertainment — ASCAP)	59
Glow Love (Robo — ASCAP)	84	Let's Stand Together (Assorted (admin. by Mighty Three) — BMI/Eptember — ASCAP)	Steppin' Out (Delightful/Second Decade — BMI)	22	You Are (Lena/Boogie People — BMI)	39
Got To Give It Up (Sugarhill — BMI)	82	Let's Work (Controversy — ASCAP)	Strut Your Stuff (DeGreg-license pending)	42	You're My Latest (Mighty Three — BMI)	12
Help Is On (Song World — ASCAP/James Car — BMI)	50	Love Fever (Trumar — BMI/ Diamond In The Rough — BMI)	Take Me To Heaven (Little Mama/Kevin Moore/Tammi — BMI)	60	You're The One (Trumar/Huemar — BMI)	8
			Take My Heart (Delightful/Second Decade — BMI) 78	78	You Got The Power (Far Out — ASCAP/Milwaukee — BMI)	72
			Tell Me (Chardax — BMI)	5	You Never Know (Paper Boy/Vitasia/Lewis + Sons — BMI)	98

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. NEVER GIVE UP ON A GOOD THING — GEORGE BENSON — WARNER BROS.**
WJMO, WLLE, WWDW, WUFO, WEDR, KATZ, KDAY, WAMO, WWRL, WTLC, WDIA, WBMX, WOKB, V103, WAWA, WIGO, KPRS, WYLD-FM, KDKO
- 2. CIRCLES — ATLANTIC STARR — A&M**
WRKS, WAIL, WYLD-FM, WIGO, WAWA, WWIN, WRBD, WBMX, WDIA, WJLB, WWRL, WEDR, WWDW
- 3. YOU GOT THE POWER — WAR — RCA**
WLLE, KGFJ, WZAK, WBMX, WDAS-FM, WRBD, OK100, KATZ, KDKO
- 4. HOLDIN' OUT FOR LOVE — ANGELA BOFILL — ARISTA**
WGPR-FM, KPRS, OK100, WZAK, WPAL, KSOL, WSOK
- 5. WHY YOU WANNA TRY ME — COMMODORES — MOTOWN**
KOKA, KMJM, KSOL, WTLC, WDAS-FM, WIGO, KPRS
- 6. RIGHT IN THE MIDDLE (OF FALLING IN LOVE) — BETTYE LAVETTE — MOTOWN**
WENZ, KOKA, WWDW, KSOL, KGFJ, WWIN, KDAY
- 7. TAKE ME TO HEAVEN — REN WOODS — ELEKTRA**
WEDR, WZAK, WCIN, WRBD, WGPR-FM, WAIL

MOST ADDED ALBUMS

- 1. PURE + NATURAL — T-CONNECTION — CAPITOL**
WIGO, WRBD, WOKB, WTLC, WPAL, WGCI, WLLE, KACE, WEDR
- 2. YES IT'S YOU LADY — SMOKEY ROBINSON — TAMLA/MOTOWN**
KDKO, KATZ, V103, WTLC, KGFJ, WLLE, WEDR, WGPR-FM
- 3. FRIENDS — SHALAMAR — SOLAR/ELEKTRA**
WWDW, WWRL, WTLC, WBMX, WIGO, WGPR-FM, KATZ, KDKO
- 4. SHINE ON — GEORGE DUKE — EPIC**
WIGO, V103, WRBD, WDAS-FM, WTLC, WWRL, WWDW

UP AND COMING

- WORKING DAY AND NIGHT — THE JACKSONS — EPIC**
CALL ON ME — SWITCH — MOTOWN
FUNTAZTIK — EDWIN BIRDSONG — SALSOU
I'VE GOT SOMETHING — JUICY — ARISTA

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — TOM TOM CLUB

HOTS: B. Womack, S. Wonder, Lakeside, Skyy, S. Robinson, Sister Sledge, V. Burch, Q. Jones, Hall & Oates, Prince. ADDS: Four Tops, Zoom, O'Bryan, Stone, Whispers, L. Dozier, LP ADDS: G. Duke, S. Robinson.

WIGO — ATLANTA — QUINCY JASON, PD — #1 — S. WONDER

JUMPS: 6 To 3 — S. Robinson, 12 To 8 — "D" Train, 14 To 9 — B. Womack, 16 To 11 — Tom Tom Club, 26 To 22 — Sister Sledge, 27 To 23 — Secret Weapon, 19 To 26 — G. Duke, Ex To 36 — R. Lewis. ADDS: RGB, Slave, S. Woods, Commodores, Atlantic Starr, Zoom, LTD, G. Benson, Search, Starpoint. LP ADDS: Imagination, Shalamar, T-Connection, L.A. Boppers, G. Duke, T. Troutman.

WWIN — BALTIMORE — CURTIS ANDERSON, MD — #1 — B. WELLS

HOTS: B. Womack, S. Wonder, Tom Tom Club, Grand Master Flash, The Time, Zoom, Aurra, S. Robinson, Junior, Whatnauts. ADDS: W. Shad, E. King, Chocolate Milk, ADC Band, Atlantic Starr, R. Fields, Shalamar, B. Lavette, C. Earland. LP ADDS: T.S. Monk.

WATV — BIRMINGHAM — STAN GRAINGER, PD

HOTS: Hall & Oates, B. Womack, S. Wonder, D. Ross, P. Bryson, The Time, S. Robinson, Bar-Kays, Skyy, Sugar Hill Gang, Junior, "D" Train, Q. Jones, Kool & The Gang, Whispers, Olivia Newton-John, Tom Tom Club, Prince, G. Duke, AM FM, Grand Master Flash, Dunn & Bruce Street. ADDS: Stone, L. Dozier, Starpoint, Live, B. Wells.

WUFO — BUFFALO — MICHAELS, PD — #1 — "D" TRAIN

HOTS: Junior, Chic, S. Wonder, S. Robinson, L. Vandross, Tom Tom Club, G. Duke, B. Womack, Secret Weapon, Aurra, D. Ross. ADDS: R. Fields, G. Knight, Manhattans, Stylistics, G. Benson, R. Ayers, C. Earland, Starpoint.

WPAL — CHARLESTON — DON KENDRICKS, MD — #1 — LAKESIDE

HOTS: Grand Master Flash, D. Ross, Junior, J. Jackson, S. Wonder, Maze, B. Summers, Roger, Trouble Funk, Chic, Chi-Lites, S. Brown, Aurra, Prince, O'Bryan, S. Robinson, Xavier, Earth, Wind & Fire, Dr. Jeckl & Mr. Hyde. ADDS: Juice, Fantasy, Next Movement, A. Bofill, C. Staton, Kano, Jacksons, Stone, C. McCormic, Cameron. LP ADDS: Aurra, T-Connection, B. Lavette, L. Carlton, Weather Report, C. Dyson, C. Cissel.

WGIV — CHARLOTTE — CHRIS TURNER, MD — #1 — B. WOMACK

HOTS: Skyy, B. Wells, Whispers, D. Ross, Tom Tom Club, Hall & Oates, S. Wonder, Prince, Sugar Hill Gang. ADDS: Zoom, J. Geils Band, Vicky "D", G. Benson, Chuck Cissel, Juicy. LP ADDS: Fuse One, E. Watts.

WBMX — CHICAGO — LEE MICHAELS, MD — #1 — HALL & OATES

HOTS: Skyy, "D" Train, G. Knight, B. Womack, Aurra, S. Wonder, T. Pendergrass, Slave, L. Vandross, The Time. ADDS: G. Benson, Tierra, Stylistics, Atlantic Starr, Sister Sledge, War, Jacksons, J. Bristol. LP ADDS: Shalamar, R. Fields, Con Funk Shun.

WGCI — CHICAGO — PAM WELLES, PD

HOTS: ZZ Hill, Kano, D. Morgan, S. Wonder, G. Benson, Tom Tom Club, Junior, L. Vandross, E. King, Skyy, Earth, Wind & Fire, Roger, Whispers, T. Pendergrass, G. Knight, Hall & Oates, T-Connection, Aurra. ADDS: J.L. Ponty, Chocolate Milk, C. Cissel, L. Carlton, Isley Brothers. LP ADDS: T-Connection.

WCIN — CINCINNATI — EVERETT CORK, PD — #1 — WHISPERS

HOTS: Tom Tom Club, "D" Train, Sister Sledge, The Time, L. Vandross, T-Connection, V. Burch, Slave, B. Womack, Lakeside. ADDS: E. King, Jones Girls, Manhattans, R. Woods. LP ADDS: Sister Sledge.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — B. WOMACK

HOTS: F. Bryson, Hall & Oates, Aurra, S. Wonder, T. Pendergrass, Bar-Kays, Dunn & Bruce Street, The Time, V. Burch. ADDS: G. Duke, Four Tops, B. Wells, Manhattans, G. Benson, Rene & Angela, West Street Mob.

WZAK — CLEVELAND — ERIC FAISON, MD — #1 — HALL & OATES

HOTS: Tom Tom Club, B. Womack, S. Wonder, Skyy, D. Ross, L. Vandross, G. Benson, Manhattans, The Time. ADDS: R. Woods, C. Richard, A. Bofill, Xavier, T. Gonzales, C. Williams, War, Whatnauts, Imagination. LP ADDS: L. Wilson, R. Lewis, R. Lee, E. Klugh.

WGPR-FM — DETROIT — #1 — "D" TRAIN

HOTS: O'Bryan, Hall & Oates, Junior, Aurra, C. Mayfield, Tom Tom Club, D. Ross, S. Wonder, L. Vandross. ADDS: Stone, War, ADC Band, T. Gonzales, M. Wycoff, R. Woods, McCrarys, Zoom, A. Bofill, J. Ross, C. Singleton, 5 Special. LP ADDS: St. Tropez, R. Fields, Shalamar, T.S. Monk, S. Robinson, L.A. Boppers, C. Jankle, B. Lavette, L. Clifford, Whispers, Skyy.

WJLB — DETROIT — JOHN EDWARDS, MD — #1 — D. ROSS

HOTS: Hall & Oates, "D" Train, Aurra, G. Washington, Q. Jones, S. Robinson, Whispers, L. Vandross, Chocolate Milk, Tom Tom Club, S. Wonder, Xavier, AM FM, Sister Sledge, Olivia Newton-John, Skyy, One Way, Junior, C. Jankle. ADDS: Atlantic Starr, R. Fields.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — TOM TOM CLUB

JUMPS: 14 To 8 — E. Perkins, 19 To 12 — Prince, 20 To 13 — Whispers, 26 To 17 — B. Wells, 29 To 18 — Manhattans, 30 To 20 — G. Duke, 32 To 21 — Q. Jones, 39 To 24 — I. Cara, 40 To 28 — One Way, 41 To 29 — Junior, 44 To 31 — ADC Band, 45 To 33 — C. Cissel/M. King, 46 To 35 — Invisible Man's Band, Ex To 37 — G. Benson, Ex To 40 — Chocolate Milk. ADDS: Zoom, Atlantic Starr, R. Woods, War, Isley Brothers. LP ADDS: G. Duke, T-Connection, C. Cissel, G. Adams.

KMJQ — HOUSTON — ROSS HOLLAND, PD — #1 — S. WONDER

JUMPS: Ex To 17 — Junior, 14 To 9 — Grand Master Flash, 40 To 33 — "D" Train, 38 To 29 — Sister Sledge, 35 To 30 — Whispers, Ex To 18 — Xavier, 26 To 14 — S. Robinson, 25 To 11 — T. Pendergrass, 13 To 7 — V. Burch, 28 To 23 — Slave, 33 To 24 — Kool & The Gang.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — S. WONDER

HOTS: Time, E. Klugh, D. Ross, B. Summers, S. Robinson, Junior, Prince, Whispers, Chi-Lites. ADDS: One Way, G. Benson, Madagascar, LTD, Switch, Rene & Angela, Jones Girls, B. Lavette, Kwick, Tom Tom Club.

KGFJ — LOS ANGELES — J.B. Stone, PD — #1 — AURRA

HOTS: The Time, "D" Train, Lakeside, Chic, B. Wells, O'Bryan, T. Pendergrass, L. Dozier, S. Wonder. ADDS: War, Waldo, R. Cameron, B. Lavette, One Way, D. Ross, ADC Band, R. Smith. LP ADDS: G. Benson, S. Robinson, Whispers, Mighty Clouds Of Joy, Yates Brothers & Sisters.

WDIA — MEMPHIS — CARL CONNER, PD — #1 — S. WONDER

HOTS: Junior, Tom Tom Club, Grand Master Flash, Lakeside, O'Bryan, Sugar Hill Gang, S. Robinson, Prince, Aurra, V. Burch, Xavier. ADDS: Atlantic Starr, B. Wells, G. Benson, Isley Brothers, Kano, R. Fields. LP ADDS: Rufus.

WAWA — MILWAUKEE — JIMMY GOODTIME, PD — #1 — S. WONDER

HOTS: Time, Skyy, D. Ross, V. Burch, Slave, S. Robinson, Prince, Roger, J. Jackson, Aurra. ADDS: Atlantic Starr, Switch, G. Knight, G. Benson.

WAIL-FM — NEW ORLEANS — BARRY RICHARDS, PD — #1 — SKYY

JUMPS: 8 To 6 — Grand Master Flash, 19 To 9 — Prince, 16 To 11 — Xavier, 17 To 14 — Sister Sledge, 20 To 16 — Sugar Hill Gang, 29 To 19 — J. Knight & Premium, 31 To 23 — Aurra, 36 To 24 — J. Geils Band, Ex To 26 — C. Richard, Ex To 28 — ADC Band, 33 To 29 — Starpoint, Ex To 31 — A. Bofill, Ex To 33 — G. Duke. ADDS: Junior, C. Jankel, R. Woods, Atlantic Starr, M. Moore, Kano, Human League.

WYLD-FM — NEW ORLEANS — TONY BROWN, MD — #1 — SKYY

HOTS: S. Wonder, Hall & Oates, B. Womack, D. Ross, S. Robinson, P. Bryson, L. Vandross, G. Washington, G. Benson, C. Mayfield, Slave, Lakeside, Q. Jones, Whispers. ADDS: G. Benson, Jones Girls, Atlantic Starr, LP ADDS: R. Fields, J.L. Ponty.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — SKYY

HOTS: Secret Weapon, Womack, P. Bryson, T. Pendergrass, Junior, B. White, S. Wonder, D. Ross, "D" Train, Vicky "D", S. Robinson. ADDS: C. Williams, Chi-Lites, Atlanta Starr. LP ADDS: B. Womack.

WWRL — NEW YORK — WANDA RAMOS, MD — #1 — B. WOMACK

HOTS: S. Wonder, Whatnauts, Lakeside, Junior, D. Ross, L. Vandross, Earth, Wind & Fire, Chi-Lites, Dells, Four Tops, S. Robinson, Sister Sledge, Maze, Manhattans, Commodores. ADDS: T. Gonzales, Positive Express, Originals, Skool Boyz, G. Benson, Rufus, Atlantic Starr. LP ADDS: G. Benson, Kleeer, R. Fox, G. Duke, F. Hubbard, Shalamar, L. Ritenour, Rufus, L. Wilson.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — LAKESIDE

JUMPS: 8 To 2 — S. Wonder, 10 To 3 — S. Robinson, 11 To 5 — RGB, 15 To 6 — Tom Tom Club, 14 To 8 — D. Ross, 21 To 11 — Chi-Lites, 34 To 15 — Grand Master Flash, 38 To 17 — Sister Sledge, 26 To 18 — Junior, 33 To 19 — Four Tops, 28 To 20 — Q. Jones, 31 To 21 — Earth, Wind & Fire, 35 To 23 — Kool & The Gang, 37 To 28 — Luther, 39 To 29 — O'Bryan. ADDS: T. Gonzales, G. Benson, L. Dozier, Flash, Jones Girls, Whispers, R. Fields. LP ADDS: R. Fields, Kleeer, T-Connection.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — JUNIOR

HOTS: B. Womack, S. Wonder, Sugar Hill Gang, "D" Train, The Time, Tom Tom Club, P. Bryson, G. Washington, S. Robinson, Slave. ADDS: Skool Boyz, War, Commodores, T. Webber, Kwick, Search, Waldo, J. Bristol, Jacksons, C. Cissel/M. King. LP ADDS: G. Duke, Delfonics.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — S. WONDER

JUMPS: 7 To 3 — D. Ross, 8 To 4 — Con Funk Shun, 10 To 5 — S. Robinson, 11 To 7 — Aurra, 12 To 9 — Earth, Wind & Fire, 14 To 10 — Lakeside, 15 To 11 — Kool & The Gang, 17 To 12 — J. Jackson, 18 To 14 — Sister Sledge, 20 To 16 — Secret Weapon, 25 To 17 — Prince, 25 To 20 — D. Morgan, 30 To 24 — Tom Tom Club, Ex To 27 — Jones Girls, Ex To 29 — One Way, Ex To 30 — Four Tops. ADDS: ADC Band, Terry & Sanlin, A. Bofill, T-Connection, Atlantic Starr. LP ADDS: L. Clifford.

KATZ — ST. LOUIS — A.J. KEMP, PD — #1 — S. WONDER

JUMPS: 13 To 3 — L. Vandross, 10 To 6 — Lakeside, Ex To 12 — Chi-Lites, Ex To 20 — G. Duke, Ex To 21 — C. Staton, Ex To 22 — L.A. Boppers, Ex To 23 — Four Tops, Ex To 24 — Dunn & Bruce Street, Ex To 25 — Isley Brothers, Ex To 26 — Jones Girls. ADDS: R. Fields, R. Lewis, G. Knight, D. Renee, G. Benson, O'Bryan, Secret Weapon, L. Dozier, C. Earland, War. LP ADDS: L.A. Boppers, R. Fields, B. Lavette, S. Robinson, Shalamar.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — THE TIME

HOTS: S. Wonder, Aurra, B. Womack, L. Vandross, Q. Jones, D. Ross, S. Robinson, Whispers, Prince. ADDS: Pleasure, Commodores, Bar-Kays, A. Bofill, Skyy, B. Lavette. LP ADDS: Tom Tom Club.

WWDW — SUMTER — BARBARA TAYLOR, PD

HOTS: Kool & The Gang, Chi-Lites, T-Connection, Four Tops, GQ, Stone, B. Wells, S. Wonder, Junior, Lakeside. ADDS: G. Benson, Positive Express, G. Dunlap, R. Cameron, A. Starr, ADC Band, Xavier, B. Lavette, Juicy, Live, Skool Boyz. LP ADDS: Shalamar, G. Dunlap, D. Duke.

When it comes to black music,

CASH BOX is on the one!

CASH BOX TOP 100 ALBUMS

February 27, 1982

	Album	Price	Weeks On Chart			Album	Price	Weeks On Chart			Album	Price	Weeks On Chart			
			2/20	Chart				2/20	Chart				2/20	Chart		
1	FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062)	8.98	1	16		36	PRECIOUS TIME PAT BENATAR (Chrysalis CHR 1346)	8.98	33	32		68	IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37491)	—	64	22
2	HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194)	8.98	3	15		37	COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	8.98	35	12		69	JAZZERCISE JUDI SHEPPARD MISSETT (MCA-5272)	8.98	76	13
3	ESCAPE JOURNEY (Columbia TC 37408)	—	2	30		38	STANDING HAMPTON SAMMY HAGAR (Geffen GHS 2006)	8.98	46	6		70	GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Phila. Int'l/CBS FZ 37267)	—	72	13
4	4 FOREIGNER (Atlantic SD 16999)	8.98	4	32		39	GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	8.98	40	72		71	ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	—	82	5
5	PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	8.98	6	24		40	MESOPOTAMIA THE B-52's (Warner Bros. MINI 3641)	5.98	54	2		72	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM (Vintage/Mirus VNI 7713)	8.98	73	54
6	TATTOO YOU ROLLING STONES (Rolling Stones/Atlantic COC 16052)	8.98	5	25		41	I AM LOVE PEABO BRYSON (Capitol ST-12179)	8.98	38	14		73	SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	8.98	75	21
	GHOST IN THE MACHINE THE POLICE (A&M SP-3730)	8.98	8	19		42	NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	—	39	24		74	WEATHER REPORT (ARC/Columbia FC 37616)	—	86	2
8	BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021)	8.98	9	31		43	THE VISITORS ABBA (Polar/Atlantic SD 19332)	8.98	43	7		75	20 AEROBIC DANCE HITS MARCY MUIR (Parade/Peter Pan 101)	8.98	77	7
9	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC (Atlantic SD 11111)	8.98	7	12		44	CONTROVERSY PRINCE (Warner Bros. BSK 3601)	8.98	45	17		76	TRUCE JACK BRUCE/ROBIN TROWER (Chrysalis CHR 1352)	8.98	74	7
10	PHYSICAL OLIVIA NEWTON-JOHN (MCA-5229)	8.98	10	18		45	LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	8.98	49	7		77	CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	8.98	78	12
11	I LOVE ROCK 'N ROLL JOAN JETT AND THE BLACKHEARTS (Boardwalk NB1-33243)	8.98	14	12		46	YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America SW-17061)	8.98	47	14		78	FANCY FREE OAK RIDGE BOYS (MCA-5209)	8.98	71	39
12	QUARTERFLASH (Geffen GHS 2003)	8.98	12	19		47	ON THE WAY TO THE SKY NEIL DIAMOND (Columbia TC 37628)	—	42	14		79	HANG ON FOR YOUR LIFE SHOOTING STAR (Virgin/Epic NFR 37407)	—	81	28
13	SHAKE IT UP THE CARS (Elektra 5E-567)	8.98	11	14		48	THE TIME (Warner Bros. BSK 3598)	8.98	48	27		80	ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	8.98	87	5
14	GET LUCKY LOVERBOY (Columbia FC 37638)	—	15	16		49	GREATEST HITS QUEEN (Elektra 5E-564)	8.98	41	16		81	NICK THE KNIFE NICK LOWE (Columbia FC 37932)	—	96	2
15	BELLA DONNA STEVIE NICKS (Modern/Atlantic MR 38-139)	8.98	13	29		50	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	8.98	51	45		82	ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	8.98	88	5
16	RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548)	—	16	16		51	OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648)	8.98	55	5		83	8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	8.98	85	7
17	THE INNOCENT AGE DAN FOGELBERG (Full Moon/Epic KE2 37393)	—	17	24		52	NINE TONIGHT BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	12.98	44	23		84	AEROBIC DANCING featuring DORIAN DAMMER (Parade/Peter Pan 100)	8.98	84	21
18	GREAT WHITE NORTH BOB & DOUG MCKENZIE (Mercury/PolyGram SRM-1-4034)	8.98	21	10		53	YES IT'S YOU LADY SMOKEY ROBINSON (Tama/Motown 6001TL)	8.98	65	2		85	THE DUDE QUINCY JONES (A&M SP-3721)	8.98	92	48
19	WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA AFL1-4153)	8.98	19	17		54	EXIT . . . STAGE LEFT RUSH (Mercury/PolyGram SRM2-7001)	15.98	50	16		86	THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	8.98	83	24
20	MEMORIES BARBRA STREISAND (Columbia TC 37678)	—	18	12		55	THE FIRST FAMILY RIDES AGAIN VARIOUS ARTISTS (Boardwalk NB1-33248)	8.98	79	3		87	THE BEST OF BLONDIE (Chrysalis CHR 1337)	8.98	66	18
21	DIARY OF A MADMAN OZZY OSBOURNE (Jet/CBS FZ 37492)	—	20	15		56	YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	8.98	57	11		88	SMALL CHANGE PRISM (Capitol ST-12148)	8.98	94	5
22	JUICE JUICE NEWTON (Capitol ST-12136)	8.98	22	52		57	SONGS IN THE ATTIC BILLY JOEL (Columbia TC 37461)	—	52	22		89	REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	8.98	90	23
23	FEELS SO RIGHT ALABAMA (RCA AHL1-3930)	8.98	24	51		58	GIVE THE PEOPLE WHAT THEY WANT THE KINKS (Arista AL 9567)	8.98	53	25		90	THE SISTERS SISTER SLEDGE (Cotillion/Atlantic SD 5231)	8.98	97	3
24	TONIGHT I'M YOURS ROD STEWART (Warner Bros. BSK 3602)	8.98	23	15		59	CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2 (Vintage/Mirus VNI 7733)	8.98	59	11		91	IF I SHOULD LOVE AGAIN BARRY MANILOW (Arista AL 9573)	8.98	69	20
25	ABACAB GENESIS (Atlantic SD 19313)	8.98	25	20		60	NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647)	8.98	67	6		92	SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	8.98	95	5
26	SKYYLINE SKYY (Salsoul/RCA SA-8548)	8.98	27	17		61	NIGHTCRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	8.98	56	16		93	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	8.98	70	28
27	SOMEWHERE OVER CHINA JIMMY BUFFETT (MCA-5285)	8.98	28	6		62	ALLIED FORCES TRIUMPH (RCA AFL1-3902)	8.98	58	24		94	LAW AND ORDER LINDSEY BUCKINGHAM (Asylum 5E-561)	8.98	80	17
28	THE GEORGE BENSON COLLECTION GEORGE BENSON (Warner Bros. 2HW 3577)	16.98	26	15		63	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	8.98	60	34		95	CHRISTOPHER CROSS (Warner Bros. BSK 3383)	8.98	89	109
29	CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	8.98	36	20		64	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	—	61	24		96	BACK IN BLACK AC/DC (Atlantic SD 16108)	8.98	91	79
30	TOM TOM CLUB (Sire SRK 3628)	8.98	32	19		65	PERHAPS LOVE PLACIDO DOMINGO (CBS MF 37243)	—	63	18		97	FAREWELL SONG JANIS JOPLIN (Columbia PC 37569)	—	106	4
31	WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	31	48		66	HI INFIDELITY REO SPEEDWAGON (Epic FE 36844)	—	62	64		98	BOBBIE SUE OAK RIDGE BOYS (MCA-5294)	8.98	123	2
32	SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	8.98	29	20		67	TIME EXPOSURE LITTLE RIVER BAND (Capitol ST-12163)	8.98	68	25		99	MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	8.98	105	3
33	THE ONE THAT YOU LOVE AIR SUPPLY (Arista AL 9551)	8.98	34	38							100	FAME ORIGINAL SOUNDTRACK (RSO/PolyGram RX1-3080)	8.98	101	5	
34	THE POET BOBBY WOMACK (Beverly Glen BG 10000)	8.98	37	16												
35	DON'T SAY NO BILLY SQUIER (Capitol ST 12146)	8.98	30	42												

Cash Box Top Albums/101 to 200

February 27, 1982

		Weeks On 2/20 Chart			Weeks On 2/20 Chart			Weeks On 2/20 Chart	
101	A LITTLE LOVE AURRA (Salsoul/RCA SA 8551)	8.98	110	2	135	RUNAWAY BILL CHAMPLIN (Elektra 5E-563)	8.98	137	5
102	AEROBIC DANCING BARBARA ANN AUER (Gateway GSP-7610)	8.98	103	32	136	LOVERBOY (Columbia JC 36762)	—	136	58
103	WASN'T TOMORROW WONDERFUL? THE WAITRESSES (Polydor/PolyGram PD-1-6346)	8.98	113	5	137	WYNTON MARSALIS (Columbia FC 37574)	—	147	4
104	A COLLECTION OF GREAT DANCE SONGS PINK FLOYD (Columbia TC 37680)	—	93	12	138	LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	8.98	138	10
105	STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	8.98	99	7	139	THE BLASTERS (Slash SR-109)	8.98	150	7
106	LIVE THE JACKSONS (Epic KE2 37545)	—	100	14	140	THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98	141	63
107	JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5226)	8.98	111	10	141	WANNA BE A STAR CHILLIWACK (Millennium/RCA 1-7759)	8.98	128	26
108	SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	8.98	107	15	142	COOL NIGHT PAUL DAVIS (Arista AL 9578)	8.98	132	11
109	PICTURE THIS HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340)	8.98	—	1	143	DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892)	8.98	—	1
110	ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic ARE 37721)	—	120	4	144	PETER CETERA (Full Moon/Warner Bros. FMH 3624)	8.98	146	6
111	TORCH CARLY SIMON (Warner Bros. BSK 3592)	8.98	108	20	145	TAKE NO PRISONERS MOLLY HATCHET (Epic FE 37480)	—	117	13
112	ALL THE GREAT HITS DIANA ROSS (Motown M13-960C2)	15.98	102	18	146	DROP DOWN AND GET ME DEL SHANNON (Network/Elektra 5E-568)	8.98	139	13
113	LOVE MAGIC L.T.D. (A&M SP-4881)	8.98	114	14	147	THE BEST OF THE DOOBIES VOLUME II THE DOOBIE BROTHERS (Warner Bros. BSK 3612)	8.98	135	15
114	SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	8.98	116	5	148	WILDER THE TEARDROP EXPLODES (Mercury/PolyGram SRM-14035)	8.98	148	4
115	GREATEST HITS THE DOORS (Elektra 5E-515)	8.98	118	70	149	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	8.98	159	2
116	THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	—	109	27	150	KING COOL DONNIE IRIS & THE CRUISERS (Carouse/MCA-5237)	8.98	155	5
117	FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	8.98	121	5	151	SHARKY'S MACHINE ORIGINAL SOUNDTRACK (Warner Bros. BSK 3653)	8.98	153	5
118	THE LAST SAFE PLACE LE ROUX (RCA AFL1-4195)	8.98	127	5	152	THE BLUE MASK LOU REED (RCA AFL 1-4221)	8.98	162	2
119	FRIENDS SHALAMAR (Solar/Elektra S-28)	8.98	133	2	153	WRABIT (MCA-5268)	8.98	157	4
120	WALK UNDER LADDERS JOAN ARMATRADING (A&M SP-4876)	8.98	131	20	154	SHOCK (Fantasy F-9613)	8.98	152	10
121	CENTRAL LINE (Mercury/PolyGram SRM-1-4033)	8.98	122	10	155	NEVER SAY NEVER ROMEO VOID (415 Records 415A-0007)	5.98	156	6
122	MECHANIX UFO (Chrysalis CHR 1360)	8.98	—	1	156	RAGTIME ORIGINAL SOUNDTRACK MUSIC BY RANDY NEWMAN (Elektra 5E-565)	8.98	154	6
123	STILL THE SAME OLD ME GEORGE JONES (Epic FE 37106)	—	124	14	157	SHOOTING STAR (Virgin/Epic PE 37720)	5.98	167	2
124	TASTE THE MUSIC KLEEEER (Atlantic SD 19334)	8.98	134	3	158	FREETIME SPYRO GYRA (MCA5238)	8.98	160	27
125	7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	8.98	112	12	159	RE-AC-TOR NEIL YOUNG AND CRAZY HORSE (Reprise HS 2304)	8.98	145	15
126	SPIES OF LIFE PLAYER (RCA AFL1-4186)	8.98	129	5	160	SHADOWS GORDON LIGHTFOOT (Warner Bros. BSK 3633)	8.98	173	2
127	CRAZY FOR YOU EARL KLUUGH (Liberty LT-51113)	8.98	115	18	161	PRINCE CHARMING ADAM AND THE ANTS (Epic ARE 37615)	—	143	12
128	CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	8.98	98	80	162	BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	8.98	149	14
129	BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812)	—	126	46	163	PARADISE THEATER STYX (A&M SP-3719)	8.98	158	57
130	YOU WANT IT, YOU GOT IT BRYAN ADAMS (A&M SP-4864)	8.98	140	6	164	MOB RULES BLACK SABBATH (Warner Bros. BSK 3605)	8.98	142	14
131	SNEAKER (Handshake FW 37631)	8.98	119	14	165	CHARIOTS OF FIRE ERNIE WATTS (Qwest/Warner Bros. QWS 3637)	8.98	166	4
132	ALDO NOVA (Portrait/CBS ARR 37498)	—	144	2	166	ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110)	8.98	151	104
133	YOURS TRULY TOM BROWNE (GRP/Arista 5507)	8.98	125	12	167	VOICES DARYL HALL & JOHN OATES (RCA AOL 1-3646)	8.98	168	81
134	IN THE POCKET COMMODORES (Motown M8-955M1)	8.98	104	34	168	SHAKEDOWN LAMONT CRANSTON BAND (Waterhouse/RCA 15)	8.98	169	5

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABBA	43	Champlin, Bill	135	Hall, John	188	Little River Band	67	Rabbitt, Eddie	194	Styx	163
AC/DC	9.96	Chilliwack	141	Harris, Emmylou	77	Loverboy	14,136	Ray, Goodman & Brown	105	Sugar Hill Gang	83
Adam & The Ants	161	Chipmunks	190	Hensel, Carol	59.72	Lowe, Nick	81	Reed, Lou	152	Summers, Bill	107
Adams, Bryan	130	Chocolate Milk	162	Higgins, Bertie	178	L.T.D.	113	REO Speedwagon	66	Sykes, Keith	192
Aerobics (Auer)	102	Commodores	134	Human League	143	Manilow, Barry	91	Robinson, Smokey	53	Teardrop Explodes	148
Aerobics (Dammer)	84	Conductor	187	Iris, Donnie	150	Marsalis, Wynton	137	Roger	86	Thin Lizzy	176
Aerobics (Muir)	75	Con Funk Shun	125	Jacksons	106	Mayfield, Curtis	138	Rogers, Kenny	39.63	Time	48
Air Supply	33	Cranston, Lamont	168	James, Rick	50	Maze	184	Rolling Stones	6	Tommy Tutone	171
Alabama	23	Cross, Christopher	95	Jankel, Chas	175	McKenzie, Bob & Doug	18	Romeo Void	155	Tom Tom Club	30
Armatrading, Joan	120	Davis, Paul	142	Jarreau, Al	93	Mickey Mouse Disco	196	Ross, Diana	19,112	Triumph	62
Aurra	101	Diamond, Neil	47,140	Jazzercise	69	Milsap, Ronnie	116	Royal Philharmonic Orchestra	2	Twitty, Conway	114
Austin, Patti	191	Di Meola, Al	71	Jett, Joan	11	Molly Hatchet	145	Rush	57	UFO	122
Bar-52's	40	Domingo, Placido	65	J. Geils Band	1	Moody Blues	200	Schwartz, Eddie	174	Vandross, Luther	42
Bar-Kays	61	Doobie Brothers	147	Joel, Billy	57	Murray, Anne	166	Scott-Heron, Gil	89	Waitresses	103
Benatar, Pat	36,128	Doors	115	Johanny and the Distractions	182	Nelson, Willie	64	Seeger, Bob	52	Washington, Grover Jr.	37
Benson, George	28	Earth, Wind & Fire	16	Jones, George	123	Newton, Juice	22	Shalamar	119	Watts, Ernie	165
Black Sabbath	164	Easton, Sheena	46	Jones Girls	70	Newton-John, Olivia	10	Shannon, Del	146	Weather Report	74
Blasters	139	Echoes Of An Era	82	Jones, Quincy	85	Nicks, Stevie	15	Shppard, T.G.	117	Wells, Brandi	169
Blondie	87	Fields, Richard "Dimples"	149	Joplin, Janis	97	Nova, Aldo	132	Shock	154	Whispers	45
Bofill, Angela	108	First Family	55	Journey	3,183	Oak Ridge Boys	78.98	Shooting Star	79,157	White, Barry	197
Bowie, David	186	Fleshtones	172	Kasim Sultan	180	Orchestral Manoeuvres	110	Simon, Carly	111	Wishbone Ash	195
Browne, Tom	133	Fogelberg, Dan	17	Kinks	58	Osbourne, Ozzy	21,129	Sister Sledge	90	Womack, Bobby	34
Bruce/Trower	76	Foreigner	4	Kleeer	124	Pendergrass, Teddy	68	Sky	26	Wrabit	153
Bryson, Peabo	41	Franks, Michael	51	Klugh, Earl	127	Pink Floyd	104	Slave	73	Young, Neil	159
Buckingham, Lindsey	94	Fratianna, Linda	174	Knight, Gladys	193	Player	126	Sneaker	131	Zoom	179
Buffett, Jimmy	27	Frizzell/West	185	Kool & The Gang	32	Poco	170	Soft Cell	60	ZZ Hill	173
Cara, Irene	80	Genesis	25	Kraftwerk	199	Police	7			SOUNDTRACKS	
Carlton, Larry	92	Go-Go's	8	Lakeside	56	Ponty, Jean-Luc	99	Springfield, Rick	31	Chariots Of Fire	29
Cars	13	Hagar, Sammy	38	Laws, Ronnie	198	Prince	44	Spyro Gyra	158	Evita	181
Central Line	121	Haggard, Merle	189	Le Roux	118	Prism	88	Squier, Billy	35	Fame	100
Cetera, Peter	144	Hall & Oates	5,167	Lewis, Huey	109	Quarterflash	12	Stewart, Rod	24	Ragtime	156
				Lightfoot, Gordon	160	Queen	49	Streisand, Barbra	20	Sharky's Machine	151

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CBS, Fox Announce Joint Venture

(continued from page 5)

combined assets between CBS and Fox involved are projected to amount to some \$100 million, although neither CBS nor Fox spokespersons would confirm this amount. It is known, however, that while the joint

ACC Ownership

(continued from page 6)

trolling shares to Holmes a'Court, it should refuse the bid in light of Ronson's more lucrative offer.

If Ronson's latest appeal before the High Court is rejected, he could tie up the case for months with a trial.

In a separate matter, ACC has also disclosed that it is investigating the purchase of a \$2 million Cessna jet for Jetsave, an 85%-owned subsidiary. The jet was ordered on the basis of a \$600,000 deposit last summer.

Explaining his opposition to the purchase, Jetsave managing director Reginald Pycroft, who owns the remaining 15% of the company and opposed the transaction from the beginning, said, "Executive jets are the ultimate in corporate decadence. They cost 500 pounds (\$905) an hour to keep in the air, and they do not fit in with an ailing company. Although the aircraft is in Jetsave's name, I want nothing to do with it."

Sound Video Unlimited

(continued from page 16)

Mini Product Show will mark the first time such an event will be held at the firm's headquarters. As an aid to participating accounts, the booths will be manned by manufacturers' representatives "who are offering special promotions and prices especially for the show," according to a Sound Video Unlimited spokesman.

venture will involve both CBS Video Enterprises, which presently falls under the CBS Records Group, and Twentieth Century Fox Home Video, the Farmington Hills, Mich.-based pre-recorded videocassette supplier under Twentieth Century-Fox Telecommunications. MGM/CBS Home Video is not included at present.

"MGM/CBS Home Video will not be a part of the joint venture unless MGM wishes to be," said Cy Leslie, president of CBS Video Enterprises. "That has to be negotiated at this point. MGM has a very important set of priorities to consider at this point."

While those same published reports last week pointed to CBS and Fox combining as a single home video operation under the venture, based in New York and headed by CVE's Leslie, Leslie himself said that this, as well as any other details, was "pure conjecture."

"We haven't decided on a lot of things yet," added Leslie. "Management structure, locations, financing are just some of the things we haven't worked out."

"All I can tell you is that an agreement has been reached to form a joint venture which is a composition of three different things: a real estate venture involving CBS Studio Center; a cable TV venture, which will involve sports, music and special events programming, in addition to feature films and CBS Cable itself; and a home video venture.

"However," according to Leslie, "the agreement has yet to be finalized."

'Centerfold' Gets Gold

LOS ANGELES — The J. Geils Band's EMI America single "Centerfold," from the "Freeze Frame" LP, was recently certified gold by the Recording Industry Assn. of America (RIAA).



Wilde Signs — Kim Wilde recently signed with EMI America/Liberty Records. Her internationally released, self-titled debut LP features the single "Kids In America." Pictured seated at the signing are (l-r): Bill Burks, art director, EMIA/Liberty; Don Grierson, vice president, A&R, EMIA/Liberty; Wilde; and Jim Mazza, president, EMIA/Liberty. Pictured standing are (l-r): Dick Williams, vice president, promotion, EMIA/Liberty; Joe Petrone, vice president, marketing, EMIA/Liberty; Jack Satter, director, promotion, EMIA/Liberty; Ken Benson, director, AOR promotion, EMIA/Liberty; Frenchy Gautier, director, merchandising, EMIA/Liberty; and Clay Baxter, director, artist development, EMIA/Liberty.

Grammy Show Performers Set

(continued from page 14)

will not be without luminaries, among them Adam of Adam and the Ants, Herb Alpert, Pat Benatar, James Brown, Shirley Caesar, George Carlin, Mickey Gilley, Harry James, Jerry Lee Lewis, Kenny Loggins, Melissa Manchester, Chuck Mangione, Anne Murray, Ted Nugent, The Pointer Sisters, Reba Rambo, Tina Turner, John Williams and other unannounced celebrities.

Prior to the Grammy telecast, which will be produced by Ken Erlich, directed by Walter Miller and scripted by Marty Farrell, 43 Grammy awards will be presented

beginning at 4:15 p.m. from the Shrine.

Mike Melvoin, president of the Los Angeles chapter of the National Academy of Recording Arts and Science (NARAS), which sponsors the awards, will chair the pre-telecast activities. He will introduce Bill Ivey, national president of NARAS.

KMPC radio personality Gary Owens will present the 33 non-classical music awards; while William Craft, assistant conductor and composer in residence for the L.A. Philharmonic Orchestra, will present 10 classical music awards.

CASH BOX

February 27, 1982

AROUND THE ROUTE

by Camille Compasio

Paul Calamari, Bally Pinball Division's vice president-sales, notes that the factory's recently released "Elektra" pinball is in full production and domestic delivery. Next up is "Vector", which has already been prototyped and is garnering some very encouraging test reports, according to Paul. The model is the "first pinball game ever produced with a dollar bill acceptor," he said, explaining that the cosmetics of the machine have been designed to house two separate front doors; the left for the dollar bill acceptor and the right for the quarter slot mechanism. While the dollar bill acceptor will be optional on the piece, reports from test locations reveal that it is generating a lot of dollar bills into the cash boxes — making for increased earnings.

Loewen America vice president **Rus Strahan** happily reports that the new NSM "2401" phonograph was quite a hit at the recently held ATE and IMA conventions, with plenty of "volume orders written in England and Germany." Rus, along with company president **Bert Davidson** and engineer **Paul Kasson** will be in attendance at the March 26-28 AOE

(continued on page 37)

Jukebox Profits Remain Stable Despite Mounting Obstacles

by Jeffrey Ressler

LOS ANGELES — Despite the coast-to-coast preoccupation with video games, increased overhead and a downward slide in the national economy, a majority of jukebox operators report that the coin-operated phonograph business is holding its own in 1982 with revenues matching those of the same period last year, according to a Cash Box survey.

Operators who reported a decline in collections cited several factors, including a worse-than-usual winter, heavy state and local taxation, the rising cost of records and the popularity of background music systems and live entertainment over coin-operated jukeboxes. Even so, none claimed revenues dropped more than 15% — and most ops interviewed predicted a stable profit margin for the remainder of the year.

In an effort to promote increased jukebox play, operators are taking a number of innovative measures. Some have begun spotlighting artists who have a strong following in certain locations through the use of large display photographs and the programming of a series of that artist's hit songs. Other operators are finding success experimenting with different musical formats other than pop, such as new wave and reggae.

According to Bradley Hamma of Rolling Meadows, Ill.'s A.H. Entertainers, Inc., "Last year we had a lot of problems finding acceptance of new wave. Now, with the

success of the Go-Go's and The Police, this brand of music is finally breaking out."

Another method operators have implemented to meet the onslaught of inflation has been

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Rosen Named To Paramount Board

LOS ANGELES — David Rosen, chairman of the board and chief executive officer of Sega Enterprises, Inc., has been named a director of Paramount Pictures Corp., a member of the Leisure Time Group of Gulf + Western Industries, Inc. Rosen, one of the pioneers in developing the commercial amusement games market in Japan during the mid-1950s, expanded Sega's marketplace to the United States in the 1970s, establishing the company as one of the world's leading designers and manufacturers of video games.

"The emerging video cassette and video game segments of our respective companies are two of the fastest growing businesses in the entertainment industry today," commented Barry Diller, chairman and chief executive officer of Paramount, who announced the appointment. "Both Paramount and Sega are committed to these businesses, and we are certain the insights, experience and interaction between our companies will help both Paramount and Sega to continue to be industry leaders."

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COIN MACHINE

Jukebox Earnings Holding Steady Despite Mounting Pressure

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to raise the price per play. In 1980 a lion's share of ops reported utilizing 2/25 as the predominant pricing code on jukeboxes. A poll taken the next year showed that about 55% of the operators continued 2/25 pricing, with a good 45% leaning towards straight quarter play. This year's survey revealed that 75% of operators queried are charging 25 cents for a single play, with the remainder keeping the 2/25 fee. Some of those ops opting for the 25 cent price are giving customers the option of selecting three plays for 50 cents and between seven and nine plays for a dollar. Most of those surveyed maintained that the pricing structure they used wasn't considered radical in their region, with most boxes in their area priced accordingly.

Many route men reported a growing concern over the widespread trend of taverns booking live entertainment or switching over to elaborate sound systems employing tapes made by the saloon owners themselves. "It seems that every little bar these days has live performers and that's definitely cutting into our business," said Patricia Burns of Rapid City, S.D.-based Black Hills Novelty Company. "All kids need today is a couple of guitars and a drum and they've got a band. But I think that the growing interest in a more rounded 'big band' sound featuring a lot of instruments will eventually do away with many of these small groups. That's when jukeboxes will come back strong."

Dan Tortorice, a full-time programmer working for Madison, Wis.'s Modern Specialty firm, also believes that releases geared especially towards phonographs will offset any live bands that may be cutting into the music machines' revenues. "The past few

months have seen the best music in years to hit the jukebox industry," said Tortorice. "These songs appear to be uniquely suited for box play — Joan Jett and the Blackhearts, ZZ Top, the Rolling Stones and so forth. Jukeboxes have always relied on the down and dirty type music with a big beat that contrasts sharply to the mellow, easy-listening tunes people hear on the radio or during live gigs."

Video Competition

Another component that may be cutting into jukebox profits is the immense popularity of video games. Although many ops maintained bistro patrons "want to hear music while they're playing games" and that the jukebox industry as a whole managed to stay afloat during the electronic game barrage of 1981, several ops tended to believe that the vids are "stealing both the thunder and the quarters from jukeboxes."

According to Russ Mawdsley Jr. of Holyoke, Mass.-based Russell-Hall, Inc., the video game boom probably has had some effect in drawing away customers from jukeboxes. "When people play these electronic games they tend to really get involved with the sounds the machines generate," he said, "and that doesn't encourage them to listen to music at the same time."

But the biggest single element distressing jukebox operators these days isn't video games or live entertainment — it's the price hike of singles that went into effect at the beginning of February. Those ops interviewed were nearly unanimous in voicing their concern over the escalating cost of vinyl. Raising the suggested list price of 45s from \$1.69 to \$1.99 has met with heated opposition by many operators who now feel compelled to cut back on the amount of discs replaced in their

machines.

"This jump in prices amounts to a 17% increase in record costs, and anytime you have an increase that large it's going to affect the bottom line profits at the end of the year by quite a bit, especially if you try to buy an average of two to three records per box per week," said Milton Hobbs, an op working for Hickory, N.C.'s Southern Automated Music. "A lot of the ops I've spoken to are putting a stop to buying even a minimum of a few records each week. Some are just putting in two or three new releases every three or four weeks, and a great many are cutting back about 50% of what they were spending not so long ago."

Along with the leap in singles prices, many ops were disgruntled by the costs of new phonographs, which one operator called "outrageous." Despite the increasing fees, though, a large number of ops conceded that they still plan to buy several boxes this year, seeing them as a much better long-term investment than similarly priced video games for the simple reason that the life of a vid machine is approximately two years, while a jukebox can last about 10 years' time with proper upkeep.

"I'll say one thing about the current jukeboxes offered for sale," said Burns:

"Their looks are improving, but their prices sure aren't."

Hobbs concurred with Burns. "I just don't see how these manufacturers can justify their prices," he fumed. "Labor and parts haven't gone up that much over the past few years, and with the evolution of solid-state machines it should be much cheaper to build the product anyway. Of course the companies have to pay for their research and development costs, but is a 50% increase fair? In the long run it becomes a vicious cycle anyway; when you increase prices you get decreased sales."

Jim Stansfield, head of Stansfield Vending, Inc. in LaCrosse, Wis., perhaps best summed up the current state of the jukebox industry. "Jukeboxes are still a good investment," he stressed, "even though video games seem to be getting all the attention these days. The types of places where jukeboxes are most popular, the local neighborhood pubs, look as if they're dwindling away. People are doing most of their drinking at home these days what with the price of alcohol at bars and such. The business will probably never be what it was years ago, and it may not be all that prominent today, but there will always be a place for jukeboxes in America."

New Equipment

Outer Space Action

"Victory" is the latest space theme video game released by Exidy, Inc. and it offers players thrilling action in a colorful space combat environment. The player controls Battlestar, which can fly in any direction and at any speed to overcome a fierce enemy squadron and earn promotions ranging from Cadet to Flier to Squadron Leader, to the highest level Ace, along with more powerful capabilities to destroy more threatening enemies.

As an added danger, enemy ships drop up to 10 Paratroopers aimed to release deadly Quarks confined in land bunkers. If released, the Quarks immediately charge straight for Battlestar. The object is to stop the Paratroopers with the aid of such defense mechanisms as a Doomsday Device (in limited supply) to destroy all enemies seen from the Cockpit Window; a shield which will protect Battlestar for three seconds (in limited supply) and an unlimited supply of bullets or lasers.

For the first time, Exidy is including a large quantity of pocket-sized manuals in each game, titled "How to Master Victory, A Pilot's Guide to Game Strategy". The manual reveals fresh tactics to interest video game players.

Victory features the new high speed color video system which produces colorful, detailed graphics; Battery Backup Memory for complete ac-



counting statistics, and Software-Controlled Options that allow the operator to tailor the game to the specific needs of the location. The game also has vivid speech, and complete self-diagnostic testing.

The new model is available through factory distributors and further information may be obtained by contacting Exidy, 390 Java Drive, Sunnyvale, Calif. 94086.

Midway Announced Date, Locations In Ongoing Service School Program

CHICAGO — A number of factory service schools have been scheduled by Midway Manufacturing Co. from February through April, as part of the company's efforts to expand its service program and provide much needed instruction for distributor and operator service personnel. The classes will be conducted alternately by service manager Andy Ducay and field engineers Bob Norton

and Kevin Moeller.

The schedule includes individual sessions at the following distributorships: Rowe International-West Columbia, S.C. (Feb. 10); Empire Distributing, Inc.-Indianapolis, Ind. (Feb. 26); Birmingham Vending Co.-Birmingham, Ala. (March 3); Brainerd A.V.T.I.-Brainerd, MN. (March 12); Ad-

(continued on page 37)

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AROUND THE ROUTE

(continued from page 35)

convention in Chicago (Hyatt Regency) where the new model will be featured in the Loewen exhibit. Rus said domestic deliveries from the German factory are expected around March or April.

The local AMOA staff is hard at work getting the floor plans ready for Expo '82 at the Hyatt Regency and will soon start making space assignments. **John Schoff**, director of meetings & conventions, tells us the trade has reacted very favorably to the move into the Hyatt. . . The AMOA Notre Dame Seminar at the University campus March 4-6 is almost sold out, with only a few openings remaining at presstime. Reservations are still available for the Advance Seminar, April 2-4. . . The computerization of the AMOA headquarters office out here is in full progress with membership records topping the priority list. A membership secretary will be added to the local staff — and all departments will ultimately be totally computerized, which will take some time but will be well worth the effort.

"Hyperball", Williams' unique new pin/video amusement game, enjoyed a very enthusiastic reception at the ATE and IMA conventions, as we learned from company president **Mike Stroll** and marketing director **Ron Crouse**. Ron passed along the additional good news that the machine has been officially classified as a "game of skill," under a ruling by the Gaming Commission of England. As he explained, the country places certain limitations on various types of equipment, relative to earnings and location installations. The aforementioned ruling, however, places "Hyperball" in the category of few, if any, limitations, so Ron sees it as a "fantastic" seller in England. Factory is currently producing samples for the European market and it is possible that by the time this column makes print "Hyperball" will be in the process of sample shipment domestically. Watch for it.

Dateline Santa Clara, Calif., home of Universal USA where president **Paul Jacobs** tells us "Lady Bug" has been experiencing a resurgence of interest — with significant re-orders coming in and, considering the present state of the economy, he said he couldn't be more pleased over the additional orders. A sales incentive promo tie-in with the E.F. MacDonald premium/promotion firm is also contributing to the increased activity with "Lady Bug." The program is open to factory distributor personnel, with every "Lady Bug" sold earning a certain number of points which are redeemable towards various quality merchandise prizes. Paul said a lot of salesmen have signed up. Universal premiered its upcoming new "Snap Jack" video game (which was shown in prototype at AMOA) at the recent ATE show. The piece is now being tested in the U.S. and sample shipments are scheduled for around mid-March or so. It will be featured in the Universal exhibit at the March AOE convention in Chicago.

Exidy Video Games Shown At School

SAN JOSE, Calif. — On Feb. 5, the De Vargas Elementary School hosted a Science Day, in which several community services and industries were asked to "show and tell". Exidy was chosen to represent the video game industry and, in keeping with the popularity of video games, was quite the hit of the show. Exidy's field service manager Terry Cunningham and materials manager Pete Harper had kindergartners and first and second graders spellbound as they brought the industry to their level, explaining the development of electronics from vacuum tubes to transistors to IC chips.

A brief and simplified explanation of the various skills and abilities involved in the business of video games manufacturing was surprisingly well understood by the youngsters. "Hopefully they will remember a few real world options in the video games industry the next time they're asked, 'what do you want to be when you grow up?'" remarked Harper. "Germinating the seeds of tomorrow's technological talent amidst fascinating young minds sometimes begins simply with the ability to relate to a task," he added. "A large dose of imagination, a modicum of reason, and a little luck will do the rest."

Cunningham observed, "I was amazed by the general knowledge that these very young people had about computers and computer games. They knew what RAMs and ROMs were. Many of them had home computers and home video games," he continued. "With their great enthusiasm for more information they almost didn't let us leave school. I don't know who had more fun — the kids or me."

After the lecture, questions were asked and then the children were allowed to play the various games Exidy provided for the occasion including "Spectar", "Venture" and "Mousetrap". Exidy also gave students Winky buttons, Victory Ace buttons and Dipperdoo airplanes.

Micropin Acquires Elcon Industries

LOS ANGELES — Micropin Corporation, a publicly owned company exclusively engaged in the manufacturing and operation of electronic amusement games, has acquired Elcon Industries, a Michigan-based manufacturer of video games. Elcon will be operated as a wholly-owned subsidiary of Micropin and will continue to be headed by its founder, Andre R. Dubell.

Micropin, headquartered in Pasadena, Calif., operates amusement games throughout Los Angeles and Orange counties. Through Elcon, Micropin will market video games nationwide. Elcon's present customers include Leisuretron Corporation, Pizza Time Theaters, Showbiz Pizza Place and other major operators of video games.

"The video game industry continues to be one of the true growth industries of the 1980s," said Micropin president R. Bruce Stewart of the acquisition. "Analysts of the industry have expressed the view that it is still in its infancy. Through the acquisition of Elcon, Micropin has positioned itself to participate to a considerably greater extent in the industry's future growth."

Midway Schools Set

(continued from page 36)

vance Automatic Sales-Honolulu, Hawaii (March 11-12); Advance Automatic Sales-San Francisco, Calif. (March 18-19); Empire Distributing, Inc.-Green Bay and Rhinelander, Wis. (March 22-24); New Way Sales-Toronto, Canada (April 20-21).



SCHOOL IN SESSION — To help familiarize distributor service personnel with the new Seeburg "Video Music Center" phonograph, Stern Electronics, Inc. recently sponsored a series of service seminars at the Hyatt Regency O'Hare in suburban Chicago. More than 40 technicians from various areas of the country attended the classes which thoroughly dealt with all aspects of servicing the new phonograph. The seminars were conducted by members of the Stern/Seeburg engineering team. Students unwound after classes at a cocktail hour hosted by the factory. Pictured in the top row are (l-r): Tony Miller, director of engineering for Stern subsidiary Universal Research Laboratories (URL); Lou Rudolf, director of field service; Tom Campbell, Stern director of marketing; Paul Ziehm, Seeburg technician; Al Woodman, director of engineering, URL; Tony DiStefano, field engineer; Larnell Green, World Wide Distributors; (Chicago); Nick Galiano, Tack Amusements (Metairie, La.); Charles Clark, Mountain Coin (Salt Lake City, Utah); Campbell; and Jervis Robinson of World Wide. Shown in the bottom row are (l-r): Rudolf; Joe Guidry and Galiano, Tack Amusements; Jim Schmied, Mountain Coin (Denver); Steve Lucas, Betson-Pacific (San Francisco); Steve Chandler, Cleveland Coin (Columbus); Woodman; Dick Donlan, Bally Northeast Distributing; Jean Robillard, Laniel Automatic (Canada); Dan Ludwig, Bally Northeast; Jerry Aiello, World Wide Distributors (Michigan); and Jervis Robinson.

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THE JUKEBOX PROGRAMMER

February 27, 1982

POP

- 1 I LOVE ROCK 'N' ROLL
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)
- 2 THAT GIRL
STEVIE WONDER (Tamla/Motown 1602 TF)
- 3 JUKE BOX HERO
FOREIGNER (Atlantic 4017)
- 4 OPEN ARMS
JOURNEY (Columbia 18-02687)
- 5 TONIGHT I'M YOURS (DON'T HURT ME)
ROD STEWART (Warner Bros. WBS 49886)
- 6 MAKE A MOVE ON ME
OLIVIA NEWTON-JOHN (MCA-52000)
- 7 WE GOT THE BEAT
GO-GO's (I.R.S./A&M IR-9903)
- 8 PRETTY WOMAN
VAN HALEN (Warner Bros. WBS 50003)
- 9 DADDY'S HOME
CLIFF RICHARD (EMI America P-A-8103)
- 10 SHOULD I DO IT
POINTER SISTERS (Planet/Elektra P-47960)
- 11 MIRROR, MIRROR
DIANA ROSS (RCA PB-13021)
- 12 BOBBIE SUE
OAK RIDGE BOYS (MCA-52006)
- 13 SPIRITS IN THE MATERIAL WORLD
THE POLICE (A&M 2390)
- 14 MY GUY
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 15 ANOTHER SLEEPLESS NIGHT
ANNE MURRAY (Capitol P-A-5083)
- 16 FIND ANOTHER FOOL
QUARTERFLASH (Geffen GEF 50006)
- 17 PAC-MAN FEVER
BUCKNER & GARCIA (Columbia 18-02673)
- 18 EDGE OF SEVENTEEN
STEVIE NICKS (Modern/Atlantic MR 7401)
- 19 ON THE WAY TO THE SKY
NEIL DIAMOND (Columbia 18-02712)
- 20 FREEZE FRAME/FLAMETHROWER
THE J. GEILS BAND (EMI America B-8108)
- 21 LOVE IS LIKE A ROCK
DONNIE IRIS (MCA-51223)
- 22 TAKE OFF
BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)
- 23 TELL ME TOMORROW — PART 1
SMOKEY ROBINSON (Tamla/Motown 1601 TF)
- 24 DON'T LET HIM KNOW
PRISM (Capitol P-A-5082)
- 25 MEMORY
BARBRA STREISAND (Columbia 18-02717)
- 26 NEVER GIVE UP ON A GOOD THING
GEORGE BENSON (Warner Bros. WBS 50005)
- 27 POP GOES THE MOVIES (PART 1)
MECO (Arista AS 0660)
- 28 MAIN THEME FROM "CHARIOTS OF FIRE"
VANGELIS (Polydor/PolyGram 2189)
- 29 I'LL FALL IN LOVE AGAIN
SAMMY HAGAR (Geffen GEF 49881)
- 30 KEY LARGO
BERTIE HIGGINS (Kat Family WS9 02524)

COUNTRY

- 1 BOBBIE SUE
OAK RIDGE BOYS (MCA-52006)
- 2 MOUNTAIN OF LOVE
CHARLEY PRIDE (RCA PB-13024)
- 3 BIG CITY
MERLE HAGGARD (Epic 14-02686)
- 4 THE CLOWN
CONWAY TWITTY (Elektra E-47302)
- 5 ANOTHER SLEEPLESS NIGHT
ANNE MURRAY (Capitol P-A-5083)
- 6 TENNESSEE ROSE
EMMYLOU HARRIS (Warner Bros. WBS 49892)
- 7 SAME OLE ME
GEORGE JONES (Epic 14-02696)
- 8 ANOTHER HONKY-TONK NIGHT ON BROADWAY
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)
- 9 I LIE
LORETTA LYNN (MCA-51226)
- 10 BE THERE FOR ME BABY
JOHNNY LEE (Full Moon/Asylum E-47301)
- 11 THE VERY BEST IS YOU
CHARLY McLAIN (Epic 14-02601)
- 12 SHE LEFT LOVE ALL OVER ME
RAZZY BAILEY (RCA PB-13007)
- 13 LIES ON YOUR LIPS
CHRISTY LANE (Liberty P-A-1443)
- 14 A COUNTRY BOY CAN SURVIVE
HANK WILLIAMS, JR. (Curb/Elektra E-47257)
- 15 SINGLE WOMEN
DOLLY PARTON (RCA PB-13057)
- 16 YOU NEVER GAVE UP ON ME
CRYSTAL GAYLE (Columbia 18-02718)
- 17 NEW CUT ROAD
BOBBY BARE (Columbia 18-02690)
- 18 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053)
- 19 CRYING MY HEART OUT OVER YOU
RICKY SCAGGS (Epic 14-02692)
- 20 BUSTED
JOHN CONLEE (MCA-52008)
- 21 'ROUND THE CLOCK LOVIN'
GAIL DAVIES (Warner Bros. WBS 50004)
- 22 IN LIKE WITH EACH OTHER
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)
- 23 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)
GEORGE STRAIT (MCA-51228)
- 24 ALWAYS ON MY MIND
WILLIE NELSON (Columbia 18-02741)
- 25 YOU'RE NOT EASY TO FORGET
DOTTIE WEST (Liberty P-B-1451)
- 26 VICTIM OR FOOL
RODNEY CROWELL (Warner Bros. WBS 50008)
- 27 THROUGH THE YEARS
KENNY ROGERS (Liberty P-A-1444)
- 28 A LITTLE BIT CRAZY
EDDY RAVEN (Elektra E-47413)
- 29 SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)
GENE WATSON (MCA-52009)
- 30 IT'LL BE HER
TOMPALL & THE GLASERS (Elektra E-47405)

BLACK CONTEMPORARY

- 1 SHINE ON
GEORGE DUKE (Epic 14-02701)
- 2 IN THE RAW
WHISPERS (Solar/Elektra S-47961)
- 3 GENIUS OF LOVE
TOM TOM CLUB (Sire SRE 49882)
- 4 TONIGHT I'M GONNA LOVE YOU ALL OVER
FOUR TOPS (Casablanca/PolyGram NB2345)
- 5 MAMA USED TO SAY
JUNIOR (Mercury/PolyGram 76132)
- 6 MIRROR MIRROR
DIANA ROSS (RCA PB-13021)
- 7 WORK THAT SUCKER TO DEATH
XAVIER (Liberty P-A-1445)
- 8 MY GUY
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 9 STEPPIN' OUT
KOOL & THE GANG (De-Lite/PolyGram DE 816)
- 10 WANNA BE WITH YOU
EARTH, WIND & FIRE (ARC/Columbia 18-02688)
- 11 NIGHTS OVER EGYPT
THE JONES GIRLS (Philadelphia Int'l./CBS ZS5-02713)
- 12 HONEY, HONEY
MANHATTANS (Columbia 18-02666)
- 13 THAT GIRL
STEVIE WONDER (Tamla/Motown 1602 TF)
- 14 NEVER GIVE UP ON A GOOD THING
GEORGE BENSON (Warner Bros. WBS 50005)
- 15 WHY YOU WANNA TRY ME
COMMODORES (Motown 1604 MF)
- 16 TELL ME TOMORROW — PART 1
SMOKEY ROBINSON (Tamla/Motown 1601TF)
- 17 LET'S GO ALL THE WAY
CHOCOLATE MILK (RCA PB-13026)
- 18 APRIL LOVE
L.T.D. (A&M 2395)
- 19 THE GIGOLO
O'BRYAN (Capitol P-A-5067)
- 20 WATCH OUT
BRANDI WELLS (WMOT WS9 02654)
- 21 LET'S WORK
PRINCE (Warner Bros. WBS 50002)
- 22 SPIRIT OF THE DANCER
EVELYN KING (RCA PB-13017)
- 23 WELCOME INTO MY HEART
ISLEY BROTHERS (T-Neck/CBS ZS5-02705)
- 24 RIGHT IN THE MIDDLE
BETTYE LAVETTE (Motown M 1532F)
- 25 BETTER TOGETHER
RUFUS With CHAKA KHAN (MCA 52002)
- 26 A FRIEND OF MINE
GLADYS KNIGHT & THE PIPS (Columbia 18-02706)
- 27 I THINK IT'S GONNA BE ALRIGHT
CARL CARLTON (20th Century-Fox/RCA TC-2602)
- 28 THE ONLY ONE
CHARLES EARLAND (Columbia 18-02710)
- 29 SHOUT ABOUT IT
LAMONT DOZIER (M&M M-502)
- 30 I WANT TO HOLD YOUR HAND
LAKESIDE (Solar/Elektra S-47954)

OPERATORS PICKS

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 Gary Snortum (Cigarette Service, Inc., Appleton)
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 Dan Tortorice (Modern Specialty, Madison)
TUBE SNAKE BOOGIE — ZZ Top — Warner Bros.

RECORDS TO WATCH

GET DOWN ON IT — Kool & The Gang — Delite/PolyGram
WORKING DAY AND NIGHT — The Jacksons — Epic
SOMEDAY SOON — Moe Bandy — Columbia
IT'S A LONG WAY TO DAYTONA — Mel Tillis — Elektra
DO YOU BELIEVE IN LOVE — Huey Lewis and the News — Chrysalis

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