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March 6, 1982

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GEORGE ALBERT
President and Publisher

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TIM STICHNOTH
TOM ROLAND

Art Director
LARRY CRAYCRAFT

Circulation
THERESA TORTOSA, Manager

PUBLICATION OFFICES
NEW YORK
1775 Broadway, New York NY 10019
Phone: (212) 586-2640
Cable Address: Cash Box NY
Telex: 666123

HOLLYWOOD
6363 Sunset Blvd. (Suite 930)
Hollywood CA 90028
Phone: (213) 464-8241

NASHVILLE
21 Music Circle East, Nashville TN 37203
Phone: (615) 244-2898

CHICAGO
CAMILLE COMPASIO, Coin Machine, Mgr.
1442 S. 61st Ave., Cicero IL 60650
Phone: (312) 863-7440

WASHINGTON, D.C.
EARL B. ABRAMS
3518 N. Utah St.,
Arlington VA 22207
Phone: (703) 243-5664

MIGUEL SMIRNOFF
Director of South American Operations

ARGENTINA — MIGUEL SMIRNOFF
Belgrano 3252, Piso 4 "B"
Buenos Aires, Argentina
Phone: 89-6796

AUSTRALIA — ALLAN WEBSTER
23 Young Street
Neutral Bay N.S.W. Australia 2089

BRAZIL — CHRISTOPHER PICKARD
Av. Borges de Medeiros, 2475
Apt. 503, Lagoa
Rio de Janeiro, Brasil
Phone: 246-8349

CANADA — KIRK LaPOINTE
420 Gloucester Street, #107
Ottawa, Ontario, Canada, K1E 7T7
Phone: (613) 235-7743

GERMANY — GERHARD AUGUSTIN
Oettlingenstrasse 66
8 Munich 22
Phone: 089-221363
Telex: 5-29378

ITALY — MARIO DE LUIGI
"Musica e Dischi" Via Giannone 2
20154 Milan, Italy
Phone: (02) 389-059/389-936

JAPAN — Adv. Mgr. SACHIO SAITO
Editorial Mgr. KOZO OTSUKA
3rd Floor of Chuo-Tatemono bldg.
2-chome, 11-1, Shinbashi, Minato-ku,
Tokyo Japan, 105
Phone: 504-1651

NETHERLANDS — CONSTANT MEIJERS
P.O. Box 1807
1200 BV Hilversum
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Lopez de Hoyos 178, 5 CD
Madrid — 2 Spain
Phone: 415 23 98

UNITED KINGDOM — PAUL BRIDGE
27 Moreton Place, London SW1 England
Phone: 01-834-1120

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EDITORIAL Rising To The Occasion

In this time of confusion and doomsaying in the industry, the Grammy Awards last week provided a positive highlight, displaying much of what has made music such an enduring part of the human condition. It was certainly inspiring to see such a living legend as Lena Horne take home the prize, to be there when highly respected Quincy Jones finally won for his production efforts and to witness the moving scene with Yoko and Sean accepting what would have been the late John Lennon's first solo Grammy.

On Grammy night, in spite of all of the current talk about recession and such, the NARAS membership rose to the occasion, bestowing its highest honors on some of those for whom this recognition has been long overdue. The fact that each won for albums that stand out as career highlights will blunt all but the most petty critics — there is no way that

the academy membership can be accused of giving Grammys based on sympathy or some other such excuse.

Recognition of such talents as Horne, Jones and Lennon — whose contributions to modern music have certainly left their mark — was complemented by the attention given to some of the most promising new artists to come along in a while. Such talents as Sheena Easton, Rick Springfield and James Ingram can certainly be counted among those who will carry on the traditions established by Horne, Jones and Lennon for many years to come.

This year's Grammys showed the music industry at its best. Great veteran talents and bright newcomers shared the spotlight in a celebration of the art. While businessmen make many of the decisions on the day-to-day basis, Grammy night showed where the real class in this industry is.

NEWS HIGHLIGHTS

- ITA meet explores future directions in video (page 5).
- Quincy Jones and Yoko Ono share spotlight at 24th Grammy Awards (page 5).
- Gospel Music Assn. seminar underway in Nashville (page 5).
- "Don't Talk To Strangers" by Rick Springfield and Lou Ann Barton's "Brand New Lover" (new and developing artist) are the top **Cash Box** Singles Picks (page 9).
- "The Concert In Central Park" by Simon and Garfunkel and Buckner & Garcia's "Pac-Man Fever" (new and developing artists) are the top **Cash Box** Album Picks (page 11).

TOP POP DEBUTS

| | |
|----------------|--|
| SINGLES | 56 DON'T TALK TO STRANGERS — Rick Springfield — RCA |
| ALBUMS | 70 GREEN LIGHT — Bonnie Raitt — Warner Bros. |

POP SINGLE

CENTERFOLD
The J. Geils Band
EMI America

B/C SINGLE

THAT GIRL
Stevie Wonder
Tamla/Motown

COUNTRY SINGLE

MOUNTAIN OF LOVE
Charley Pride
RCA

JAZZ

COME MORNING
Grover Washington, Jr.
Elektra

NUMBER ONES



Stevie Wonder

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

March 6, 1982

| | Weeks On Chart | 2/27 | | Weeks On Chart | 2/27 | | Weeks On Chart | 2/27 |
|---|----------------|------|--|----------------|------|--|----------------|------|
| 1 CENTERFOLD THE J. GEILS BAND (EMI America A-8012) | 1 | 18 | 34 THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046) | 17 | 21 | 68 ABACAB GENESIS (Atlantic 3891) | 58 | 11 |
| 2 OPEN ARMS JOURNEY (Columbia 18-02687) | 5 | 8 | 35 SOMEWHERE DOWN THE ROAD BARRY MANILOW (Arista AS 0658) | 21 | 12 | 69 APACHE SUGAR HILL GANG (Sugar Hill SH-774) | 75 | 4 |
| 3 SHAKE IT UP THE CARS (Elektra E-47250) | 3 | 16 | 36 TELL ME TOMORROW — PART 1 SMOKEY ROBINSON (Tamla/Motown 1601TF) | 41 | 8 | 70 WAITING ON A FRIEND ROLLING STONES (Rolling Stones/Atlantic RS 21004) | 43 | 14 |
| 4 THAT GIRL STEVIE WONDER (Tamla/Motown 1602 TF) | 6 | 8 | 37 WORKING FOR THE WEEKEND LOVERBOY (Columbia 18-02589) | 29 | 17 | 71 SUMMER NIGHTS SURVIVOR (Scotti Bros./CBS ZS5 02700) | 79 | 3 |
| 5 I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA PB-12357) | 2 | 17 | 38 LOVE IS ALRIGHT TONITE RICK SPRINGFIELD (RCA PB-13008) | 34 | 14 | 72 LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536) | 59 | 23 |
| 6 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS ((Boardwalk NB7-11-135) | 11 | 5 | 39 TURN YOUR LOVE AROUND GEORGE BENSON ((Warner Bros. WBS 49846) | 19 | 20 | 73 JUST CAN'T WIN 'EM ALL STEVIE WOODS (Cotillion/Atlantic 46030) | 82 | 3 |
| 7 PHYSICAL OLIVIA NEWTON-JOHN (MCA-51182) | 4 | 23 | 40 NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS) LE ROUX (RCA PB-73059) | 46 | 4 | 74 TAINTED LOVE SOFT CELL (Sire SRE 49855) | 81 | 6 |
| 8 MIRROR, MIRROR DIANA ROSS (RCA PB-13021) | 10 | 8 | 41 MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000) | 48 | 6 | 75 WHY YOU WANNA TRY ME COMMODORES (Motown 1604 MF) | 69 | 5 |
| 9 SWEET DREAMS AIR SUPPLY (Arista AS 0655) | 8 | 13 | 42 ON THE WAY TO THE SKY NEIL DIAMOND (Columbia 18-02712) | 51 | 4 | 76 MAMA USED TO SAY JUNIOR (Mercury/PolyGram 76132) | 87 | 2 |
| 10 WE GOT THE BEAT GO-GO'S (I.R.S./A&M IR-9903) | 13 | 7 | 43 LOVE IS LIKE A ROCK DANNIE IRIS (MCA-51223) | 36 | 12 | 77 NEVER GIVE UP ON A GOOD THING GEORGE BENSON (Warner Bros. WBS 50005) | 85 | 2 |
| 11 PAC-MAN FEVER BUCKNER & GARCIA (Columbia 18-02673) | 16 | 11 | 44 JUKE BOX HERO FOREIGNER (Atlantic 4017) | 54 | 4 | 78 GET DOWN ON IT KOOL & THE GANG (De-Lite/PolyGram DE 818) | 88 | 2 |
| 12 YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America P-A-8101) | 12 | 15 | 45 EDGE OF SEVENTEEN STEVIE NICKS (Modern/Atlantic MR 7401) | 60 | 3 | 79 DON'T LET ME IN SNEAKER (Handshake WS9 02714) | 86 | 2 |
| 13 TAKE IT EASY ON ME LITTLE RIVER BAND (Capitol P-A5057) | 14 | 14 | 46 I'LL FALL IN LOVE AGAIN SAMMY HAGAR (Geffen GEF 49881) | 50 | 6 | 80 SHINE ON GEORGE DUKE (Epic 14-02701) | 89 | 2 |
| 14 THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444) | 15 | 11 | 47 FIND ANOTHER FOOL QUARTERFLASH (Geffen GEF 50006) | 57 | 4 | 81 ALL OUR TOMORROWS EDDIE SCHWARTZ (Atco 7342) | 61 | 13 |
| 15 KEY LARGO BERTIE HIGGINS (Kat Family WS9 02524) | 20 | 18 | 48 867-5309/JENNY TOMMY TUTONE (Columbia 18-02646) | 53 | 7 | 82 OUR LIPS ARE SEALED GO-GO'S (I.R.S./A&M IR-9901) | 77 | 28 |
| 16 SPIRITS IN THE MATERIAL WORLD THE POLICE (A&M 2390) | 18 | 8 | 49 DON'T LET HIM KNOW PRISM (Capitol P-A-5082) | 55 | 5 | 83 SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239) | 62 | 17 |
| 17 LEADER OF THE BAND DAN FOGELBERG (Full Moon/CBS 14-02647) | 9 | 15 | 50 ANYONE CAN SEE IRENE CARA (Network/Elektra NW-47950) | 56 | 15 | 84 WANNA BE WITH YOU EARTH, WIND & FIRE (ARC/Columbia 18-02688) | 66 | 7 |
| 18 HARDEN MY HEART QUARTERFLASH (Geffen GEF 49824) | 7 | 21 | 51 WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic 3868) | 30 | 22 | 85 I'VE NEVER BEEN TO ME CHARLENE (Motown 1611 MF) | — | 1 |
| 19 MAKE A MOVE ON ME OLIVIA NEWTON-JOHN (MCA-52000) | 24 | 4 | 52 COOL NIGHT PAUL DAVIS (Arista AS 0645) | 40 | 18 | 86 MAKING LOVE ROBERTA FLACK (Atlantic 4005) | — | 1 |
| 20 TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART (Warner Bros. WBS 49886) | 22 | 7 | 53 CRAZY (KEEP ON FALLING) THE JOHN HALL BAND (EMI America A8096) | 42 | 11 | 87 DON'T YOU WANT ME THE HUMAN LEAGUE (Virgin/A&M 2397) | — | 1 |
| 21 LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288) | 23 | 15 | 54 GOIN' DOWN GREG GUIDRY (Columbia 18-02691) | 72 | 3 | 88 SHANGHAI BREEZES JOHN DENVER (RCA PB-13071) | — | 1 |
| 22 BOBBIE SUE OAK RIDGE BOYS (MCA-52006) | 25 | 7 | 55 ANOTHER SLEEPLESS NIGHT ANNE MURRAY (Capitol P-A-5083) | 65 | 4 | 89 RUNNING CHUBBY CHECKER (MCA-52015) | 90 | 4 |
| 23 SHOULD I DO IT POINTER SISTERS (Planet/Elektra P-47960) | 26 | 8 | 56 DON'T TALK TO STRANGERS RICK SPRINGFIELD (RCA PB-13070) | — | 1 | 90 IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK (Beverly Glen 2000) | 91 | 4 |
| 24 MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS (Polydor/PolyGram 2189) | 28 | 13 | 57 '65 LOVE AFFAIR PAUL DAVIS (Arista AS 0661) | 80 | 2 | 91 VOICE ON THE RADIO CONDUCTOR (Montage P-A-1210) | 73 | 6 |
| 25 DADDY'S HOME CLIFF RICHARD (EMI America P-A-8103) | 27 | 8 | 58 BABY MAKES HER BLUE JEANS TALK DR. HOOK (Casablanca/PolyGram NB 2347) | 78 | 2 | 92 LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR 7341) | 63 | 20 |
| 26 TAKE OFF BOB & DOUG MCKENZIE (Mercury/PolyGram 76134) | 38 | 6 | 59 THEME FROM MAGNUM P.I. MIKE POST (Elektra E-47400) | 68 | 4 | 93 I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342) | 74 | 20 |
| 27 DO YOU BELIEVE IN LOVE HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589) | 32 | 5 | 60 GENIUS OF LOVE TOM TOM CLUB (Sire SRE 49882) | 64 | 6 | 94 LET'S GET IT UP AC/DC (Atlantic 3894) | 84 | 8 |
| 28 FREEZE FRAME/FLAMETHROWER THE J. GEILS BAND (EMI America B-8108) | 44 | 3 | 61 HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304) | 39 | 19 | 95 TROUBLE LINDSEY BUCKINGHAM (Asylum E-47223) | 67 | 20 |
| 29 CALL ME SKYY (Salsoul/RCA S7 2152) | 31 | 8 | 62 POP GOES THE MOVIES (PART 1) MECO (Arista AS 0660) | 71 | 4 | 96 HERE TO LOVE YOU THE DOOBIE BROTHERS (Warner Bros. WBS 50001) | 92 | 5 |
| 30 I BELIEVE CHILLIWACK (Millennium/RCA YB-13102) | 33 | 8 | 63 LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065) | 47 | 11 | 97 SEA OF LOVE DEL SHANNON (Network/Elektra NW-47951) | 83 | 14 |
| 31 (OH) PRETTY WOMAN VAN HALEN (Warner Bros. WBS 50003) | 45 | 4 | 64 IF LOOKS COULD KILL PLAYER (RCA PB-13006) | 52 | 7 | 98 POWER PLAY MOLLY HATCHET (Epic 14-02680) | 95 | 5 |
| 32 WHEN ALL IS SAID AND DONE ABBA (Atlantic 3889) | 35 | 8 | 65 YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619) | 49 | 8 | 99 UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235) | 94 | 18 |
| 33 ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387) | 37 | 8 | 66 MEMORY BARBRA STREISAND (Columbia 18-02717) | 76 | 3 | 100 COME GO WITH ME THE BEACH BOYS (Caribou/CBS ZS5 02633) | 93 | 16 |
| | | | 67 ONLY ONE YOU T.G. SHEPPARD (Warner Bros. WBS 49858) | 70 | 4 | | | |

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|-----|---|----|---|----|--|----|
| Abacab (Hit & Run — ASCAP) | 68 | I Believe (ATV Music Of Canada/Some Sung Songs/PRS) | 30 | Mama Used To Say (Pressure/Aves/EMI Music — PRS) | 76 | '65 Love Affair (Web IV — BMI) | 57 |
| All Our Tomorrows (ATV/Schwartzcake) | 81 | Solid Gold — PRO-Canada) | 30 | Memory (Really Useful/Faber/Trevor Nunn c/o Set Copyright/Adm. in U.S.+Can. By Koppelman — Bandier — BMI) | 66 | Someone Could (Briarpatch/De/Dave — BMI) | 83 |
| Another Sleepless (Chappell — ASCAP) | 55 | I Can't Go (Fust Buzza/Hot-Cha Six Continents — BMI) | 5 | My Guy (Jobete — ASCAP) | 41 | Somewhere Down (ATV/Mann & Weil/Snow — BMI) | 35 |
| Anyone Can See (Carub Proun's — ASCAP/Fedora — BMI) | 50 | If Looks Could (Tuneworks/Big Stick/Careers — BMI) | 64 | Never Give Up (O'Lyric/Blackwood — BMI) | 77 | Spirits In (Virgin/Adm. in U.S. By Chappell — ASCAP) | 16 |
| Apache (Sugar Hill — BMI) | 69 | If You Think (Ashtray — BMI) | 90 | Nobody Said (Screen Gems-EMI Music/Lemed — BMI) | 40 | Summer Nights (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP) | 71 |
| Baby Makes Her (Horse Hairs — BMI) | 58 | I'll Fall In Love (WB/The Nine Music — ASCAP) | 46 | One Hundred Ways (State Of The Arts/Eliza M./Ritesonian — ASCAP/Kidada/Mr. Melody — BMI) | 33 | Sweet Dreams (Careers/Bestall Reynolds — BMI/Riva Music, Ltd. (PRS) | 9 |
| Bobbie Sue (House of Gold — BMI) | 22 | I Love Rock (Finchley — ASCAP) | 4 | Only One You (Cross Keys — ASCAP/Tree — BMI) | 67 | Tainted Love (Equinox — BMI) | 74 |
| Call Me (One To One — ASCAP) | 29 | I've Never Been (Stone Diamond — BMI) | 85 | On The Way (Stonebridge — ASCAP/Unichappell/Begonia Melodies — BMI) | 42 | Take It Easy On Me (Colgems-EMI — ASCAP) | 13 |
| Centerfold (Center City — ASCAP) | 1 | I Wouldn't Have (Pi-Gem — BMI/Chess — ASCAP) | 93 | Open Arms (Weed High Nightmare — BMI) | 2 | Take Off (McKenzie Brothers — PRO Canada) | 26 |
| Come Go With Me (Gli/See Bee Music — BMI) | 100 | Juke Box Hero (Somerset Songs/Evansongs — ASCAP) | 44 | Our Lips (Gotown/Plagent Visions — ASCAP) | 82 | Tell Me Tomorrow (Chardax — BMI) | 36 |
| Cool Night (Webb IV — BMI) | 52 | Just Can't Win (Snapshot/Editon Sunrise/Interworld/Mighty Mathieson/Vinyl — BMI) | 73 | Pac-Man Fever (BGO — ASCAP) | 11 | That Girl (Jobete & Black Bull — ASCAP) | 4 |
| Crazy (Siren Songs/Clean Cut Tunes — BMI/ASCAP) | 53 | Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI) | 15 | Physical (Stephen A. Kipner/April/Terry Shaddick — ASCAP/BMI) | 7 | The Sweetest (Sterling/Addison St. — ASCAP) | 34 |
| Daddy's Home (Big Seven — BMI) | 25 | Leader Of The (Hickory Grove Adm. By April Music — ASCAP) | 17 | Pop Goes The Movies (Various — ASCAP/BMI) | 62 | Through The Years (Pesco/Swanee BRAVO! — BMI) | 14 |
| Don't Let Him In (MCA/Red Giant — ASCAP) | 79 | Leather And Lace (Welsh Witch — BMI) | 92 | Power Play (Mister Sunshine — BMI) | 98 | Titles (Spheric B.V./WB Music — ASCAP) | 24 |
| Don't Talk (Super Ron/Robie Porter — BMI) | 56 | Let's Groove (Sagfire/Yougoulei — ASCAP pend.) | 72 | Pretty Woman (Acuff-Rose — BMI) | 31 | Tonight I'm Yours (Riva/WB — ASCAP) | 20 |
| Do You Want (Virgin/Dinsong — ASCAP) | 87 | Let's Get It Up (J. Albert Ltd., Marks Music — BMI) | 94 | Running (Rightsong — BMI) | 89 | Trouble (Now Sounds — BMI) | 95 |
| Do You Believe (Zomba Enterprises — BMI) | 27 | Let The Feeling (WB Music/Peabo — ASCAP) | 63 | Sea Of Love (Fort Knox — TEK — BMI) | 97 | Turn Your Love (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP) | 39 |
| Edge Of Seventeen (Welsh Witch — BMI) | 45 | Love In The First (House Of Gold — BMI) | 21 | Snake It Up (Lido Music — BMI) | 3 | Under Pressure (BMI Queen Ltd./Beechwood/Bewlay Bros./Fleur Ltd.) | 99 |
| 867-5309/Jenny (Tutone-Keller — BMI) | 48 | Love Is Like (Bema — ASCAP) | 43 | Shanghai Breezes (Cherry Lane — ASCAP) | 88 | Voice On The Radio (Frannie Golde/Mac's Million/Modern American — BMI/ASCAP) | 91 |
| Find Another (— arrow Dude/Bonnie Bee Good/WB — ASCAP) | 47 | Magnum P.I. (MCA Music — ASCAP) | 59 | Shine On (Mycenae — ASCAP) | 80 | Waiting For A (Somerset/Evansongs — ASCAP) | 51 |
| Freeze Frame (Center City — ASCAP) | 28 | Make A Move (John Farrar/Snow — BMI) | 19 | Should I Do It (Unichappell/Watch Hill — BMI) | 23 | Waiting On A Friend (Colgems-EMI — ASCAP) | 70 |
| Genius Of Love (Metered Music Adm. By Ackee — ASCAP) | 60 | Making Love (20th Century Fox Film Corp./New Hidden Valley — ASCAP/Begonia Melodies/Fedora — BMI) | 86 | | | Wanna Be With You (Sagfire/Yougoulei — ASCAP) | 84 |
| Get Down On It (Delightful/Second Decade — BMI) | 78 | | | | | We Got The Beat (Daddy — Oh Music) | 10 |
| Goin' Down (World Song — ASCAP) | 54 | | | | | When All Is Said (Countless Songs, Ltd. — BMI) | 32 |
| Harden My Heart (Narrow Dude/Bonnie Bee Good/Geffen Kaye — ASCAP) | 18 | | | | | Why Do Wanna (Jobete+Commodores — ASCAP) | 75 |
| Here To Love You (Snug — BMI) | 96 | | | | | Working For (Blackwood/Dean Of Music — BMI) | 37 |
| Hooked On Classic (Copyright Control) | 61 | | | | | You Could Have Been (ATV Music — BMI) | 12 |
| | | | | | | You're My Latest (Mighty Three — BMI) | 65 |



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

CASH BOX NEWS



GHOSTS ON THE LOT — The soundstage at the A&M Records lot was the site of a recent platinum presentation honoring the Police's "Ghost In The Machine" LP. Pictured are (l-r): A&M chairman Jerry Moss; Police members Andy Summers, Stewart Copeland and Sting; Herb Alpert, vice chairman of A&M; and Gil Friesen, president of A&M Records and A&M Films.

Wyman Tells Analysts CBS To Push Ahead Despite Economy

by Fred Goodman

NEW YORK — Long-term commitments to developmental projects, the bulk of them in the broadcasting sphere, will dominate CBS activity in the coming decade, according to Thomas H. Wyman, president, CBS Inc. Wyman made his comments at the company's annual analysts meeting held here last week.

"The entertainment and information field is undergoing profound and rapid change," Wyman told the more than 75 assembled analysts. "We're determined that in 1990 we will be the preeminent provider of entertainment. The centerpiece will be broadcast, and the centerpiece of the center-

piece, if you will, will continue to be network broadcasting."

During 1981, revenues and operating profits for the CBS/Broadcast Group reached record levels (**Cash Box**, Feb. 13). The Group's operating profits for the year rose 21% on a revenue increase of 13%, with the television network, television stations and radio operations all contributing to the gains. While the CBS television network led the industry in primetime ratings with a revenue growth exceeding that of the three-network market, Wyman's remarks come amid speculation that the proliferation of cable and pay television will erode the revenues of traditional network broadcasting in the coming years.

Looking Ahead

Terming 1981 "a year of excitement and achievement as well as some disappointments," Wyman reviewed the '81 figures and outlines '82 plans for the five CBS Groups. For 1981, CBS Inc. reported a 2.7% hike in operating revenues and nearly equal profits when discounting losses suffered from discontinued operations. Operating revenues of \$4.12 billion were reported, in comparison with \$4.01 for 1980. Discounting the over \$26 million in losses from discontinued operations, profits nearly matched those of '80 by reaching \$190.4 million, as compared to \$190.5 in the preceding year.

Following the presentation, Wyman fielded questions from the analysts. Also on hand to answer questions were outgoing senior vice president of finance and chief financial officer Charles S. LaFollette (see related story) and Group presidents Gene Jankowski, Broadcast; Walter Yetnikoff, Records; Thomas Kirwan, Columbia; Peter Derow, Publishing; and Michael Levy, Theatrical Films.

Discussing the CBS Records Group, which experienced a drop in revenues in 1981 of 7.7%, coupled with a drop in profits of 23.6% from 1980, Wyman attributed the decline to disappointing domestic sales, which he said "reflected slow growth, weak release schedules and a very competitive marketplace." Adding that there is "no question that the industry is in the process of adjusting to a less dynamic marketplace," Wyman cited the shuttering of the Santa Maria, Calif. record plant and "a more focused development" of artist relations and release schedules as having impact on the Records Group in 1982. However, Wyman termed '82 projections for the Group "flat."

Less 'Flash'

Fielding questions from the floor, Yetnikoff further stressed the value of cost-saving maneuvers within the Records

(continued on page 15)

(continued on page 12)

Future Directions In Video To Be Explored At ITA Meet

by Michael Glynn

SAN DIEGO — The future of the three videodisc formats, the status of video software rental programs in the marketplace, the impact of cable TV on home video and the battle over the home videotaping issue are expected to be among the principal topics of discussion at the International Tape/Disc Assn. (ITA) "Audio/Video Update — 1982," under way here at the Sheraton Harbor Island Hotel.

Approximately 400-500 representatives of the audio and video industries attended the opening of the ITA's 12th annual seminar, according to ITA executive vice president Henry Brief. The four-day event runs Feb. 28-March 3.

Dramatic changes in the direction of home video since the last ITA seminar was held are unquestionably evident here. The shift from a sales to rental market for prerecorded videocassettes is chiefly responsible for the drop in ITA Golden Videocassettes awarded from a high of 30 at the 1981 gathering to none this year. As a result, ITA's Brief said, "I think we will be announcing new criteria (for Golden Videocassette awards), if the board approves it." Like RIAA/VIDEO's recently revised criteria for its awards, the ITA is expected to recognize both sales and rentals.

Recent developments on the videodisc front — such as Pioneer Video's full acquisition of Universal Pioneer Corp. following closure of the Discovision Assoc., Carson, Calif. plant and the drop in RCA's CED player price after less-than-expected first

year sales — will undoubtedly be among the subjects of particular interest during the "Home Video Tape/Disc" workshop on "Videodisc Systems" the morning of March 3.

One of the speakers on the topic "Laser Optical Disc/Where It's At," John Messerschmitt, vice president of videodisc

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Jones, Ono Share Spotlight At 24th Annual Grammys

by Michael Martinez

LOS ANGELES — The 24th Annual Grammy awards provided a few surprises and overdue recognition, as Quincy Jones copped five awards and watched two artists he worked with last year win two more. And Yoko Ono made an appearance to accept album of the year honors in behalf of herself and late husband John Lennon.

The Manhattan Transfer won three awards during last week's Grammy ceremonies held at Los Angeles' Shrine Auditorium, while Al Jarreau, Lena Horne, Dolly Parton, the Police and Mike Post won two awards apiece.

Ono and Lennon's award for best album of the year for "Double Fantasy" earned the evening's most spontaneous and rousing standing ovation. Obviously moved by the award and audience response, Ono, who

(continued on page 8)

GMA Seminar To Tackle Problems Facing Industry

by Jennifer Bohler

NASHVILLE — With a pronounced emphasis on tackling the key issues facing the gospel music industry today — such as reaching the secular market, adopting more creative and effective merchandising campaigns and setting up a multi-priced product line — the Gospel Music Assn. (GMA)-sponsored seminar will be held here this week, Feb. 28-March 3, possibly besting last year's attendance of 300 registrants. Pre-registration figures last week were at 225, compared to 185 the same time last year.

Taking a more educational and informative approach this year, agenda committee members have pieced together what they feel is one of the best series of instructional panels to participate in a seminar yet. According to Dan Johnson, vice president, marketing and promotion, Word, who was involved in selecting instructors, the seminars are geared towards educating participants on the art and science of gospel music.

"Of course, we are involved more with the science aspect of it because of the marketing, the graphics, the design, the sound, public relations, merchandising and airplay," he said. "Someone has to address these key topics, and the GMA is the ideal choice."

Expounding upon the potentials of this year's three-day event, Johnson said, "I feel very strongly that we are scratching where people are itching. Compared to years past, this seminar is going to be much more specific because of the series of instructors. And the presence of Joe Cohen from NARM and his 'Gift of Music' presentation is very significant." This year marks the first

PolyGram Will Market And Distribute Simmons' New Total Experience Label

LOS ANGELES — Total Experience Records was recently formed under a new contract between Total Experience Prods. and PolyGram Records, Inc. Terms of the new pact allow PolyGram to release all artists signed to the record company, which will be headed by label president Lonnie Simmons.

Coming from the label's initial releases are new albums by The Gap Band, Yarbrough and Peoples and a debut by Robert "Goodie" Whitfield. "The Gap Band III" LP netted a platinum award for the band last year, while the Yarbrough and Peoples' "Don't Stop The Music" single pushed the duo's debut LP, "The Two Of Us," to gold status.

Commenting on the new arrangement between PolyGram and Total Experience, Guenter Hensler, president and chief operating officer for PolyGram, said, "I'm very pleased that our relationship with Lonnie and the Gap Band, Yarbrough and Peoples and Robert "Goodie" Whitfield is back

on track and that we will be handling Lonnie's record label.

"Lonnie is one of the business' best producers," Hensler continued, "and his record of successes with PolyGram is outstanding. Now we can look forward to working with more fine music from him and his artists, and to seeing his label become one of the most prominent in the industry."

Simmons said, "I was very happy to have had the opportunity to meet with Harvey Schein (president, PolyGram Corp.) and Guenter Hensler, and reach a new understanding that gave birth to Total Experience Records."

"Both my company," Simmons added, "and artists are excited about our new arrangement with PolyGram. . . We know it will be fruitful for all of us."

"I'm very thankful," the new label president continued, "for the patience displayed by the staffs of PolyGram and The Total Experience, our artists and much of the industry in waiting for our label to be formed."



Guenter Hensler



Lonnie Simmons

Midline Sales Have Become Lifeblood For U.S. Exporters

by Jim Bessman

NEW YORK — In the wake of discouraging exchange rates, exporters have come to rely increasingly on midlines for the bulk of their quantity sales. Many of the U.S. exporters contacted in a **Cash Box** survey reported that the \$5.98 price is even more attractive to overseas customers than to those in the U.S., and that midline sales have become the lifeblood of the export industry. Some even report that without the midlines there would be little business, if any. It is these exporters who are responding to rumors of midline price hikes with the most fear.

The strengthening of the dollar throughout the last year against foreign currency is cited as the major factor in making midlines the most attractive and affordable item for European and Japanese buyers. Because of the high dollar value,

MCA Records Profits Soar In '81

LOS ANGELES — MCA Records Group profits increased by 58% in 1981, although fourth quarter profits were off slightly from the previous year.

For the year ended Dec. 31, 1981, Records Group profits were \$25.2 million on revenues of \$175.2 million. This compares with profits of \$15.9 million on revenues of \$184.9 million in 1980.

For the fourth quarter, profits dipped to \$7.05 million from \$8.04 million in the similar 1980 period. Records Group revenues declined by 12% for the quarter, to \$49.7 million from \$56.8 million the previous year.

Despite a strong showing by the music division, MCA Inc.'s profits were off for both the year and quarter. Net income for the year slipped to \$89.8 million, or \$3.77 a share, from \$119.04 million, or \$5.04 a share, in 1980. The 1980 figure includes extraordinary income of \$12.3 million, or 52 cents a share.

Revenues for the year increased by two percent to \$1.328 billion from \$1.297 billion in 1980.

For the fourth quarter, overall net income dipped to \$14.1 million from \$16.9 million in the previous year's period. Revenues increased to \$338.8 million from \$337.5 million in the similar period of 1980.

exporters say, American product becomes too expensive to compete with locally manufactured titles.

"Midlines are keeping us alive," said Bill Medeot, owner of New York's Wamid Inc. "For example, the French franc used to pay 3½ to four per American dollar. Now they pay more than six. So the dollar is too high for foreign consumers to buy frontline exports. Midlines at the moment are the only affordable export product."

A New York-based Stratford Distributors Inc., export manager Brien Fletcher reports that on a recent trip to Europe, he found considerable interest in midline product, far more than with new releases.

Strong In Europe

"Overseas licensees and companies are getting quicker with parallel releases, and consequently the overseas buyers are now looking for product not available in their own catalogs," said Fletcher. "This is where midlines come in. In fact, tomorrow I'm shipping an order of 6,000 midlines to one customer in Germany. We recently filled a \$2,500 order for a customer in Italy which was totally midline. We're selling all labels, but by and large, it's rock product deleted in the overseas catalogs."

Tone distributors in Hialeah, Fla., exports to Japan and South America as well as Europe. Ray Gutierrez, export manager, also finds that rock and R&B midlines are big in Europe, mainly because many countries have not pressed early product released in the U.S. Both he and Fletcher agree that this gap is narrowing with the midline product being released overseas, but that there are still plenty of titles available here exclusively.

Bernardo Golden, export manager at Cardinal Export Corp. in Long Island, sees his midline sales as mostly old titles being bought by teenagers taking advantage of the low price. "They're paying the same price now as their older brothers and sisters did for the same selections 10 years ago," said Golden, noting that the current crop of \$5.98's are comparable with the frontline pricings of a decade ago.

Werner Glaeser, president of New York's Eltron Export Co., states that his buyers overseas prefer midlines. "As an exaggeration, I would say that midlines is about the only thing that sells," he said.

The exporting of records to Europe has

(continued on page 28)



BROWN MAGIC — Ervin (Magic) Johnson, the ever-smiling star of the Los Angeles Lakers basketball club, recently spent an off night at the Roxy Theater checking out Capitol recording artist Sheree Brown's act. Brown performed material from her debut LP, "Straight Ahead," including the single "Get Down, I'm So Bad."

Capitol Mounts Multi-Faceted Push Behind Beatles LP

LOS ANGELES — A special seven-inch single for retail and a 12-inch promotional disc for AOR featuring a Beatles medley on one side and a rare Beatles interview on the flip side are among the many marketing tools Capitol Records is issuing in support of the upcoming release of its new Beatles album, "Reel Music."

"Reel Music" contains 14 Beatles songs from the group's five feature-length films: "A Hard Day's Night," "I Should Have Known Better," "And I Love Her" and "Can't Buy Me Love" from *A Hard Day's Night*; "Help!" and "You've Got To Hide Your Love Away" and "Ticket To Ride" from *Help!*; "Magical Mystery Tour" and "I Am The Walrus" from *Magical Mystery Tour*; "Yellow Submarine" and "All You Need Is Love" from *Yellow Submarine*; and "Let It

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Acts To Perform During NARM Convention Named

LOS ANGELES — A variety of entertainment will be featured during the upcoming 1982 National Assn. of Recording Merchandisers (NARM) Convention, including shows by Rick Springfield, Kool & the Gang, Don Williams, Carol Hensel, Richard Simmons and Rich Little, who will serve as master of ceremonies during the NARM Awards Banquet that will climax the confab.

Set to run March 26-30 at the Century Plaza Hotel in Los Angeles, the NARM convention luncheon format will feature music of various genres each day.

At the installation and awards luncheon set to follow the opening business session on March 27, Richard Simmons, who hosts an exercise program daily on television, will entertain. Simmons will soon release a debut LP on Elektra/Asylum.

The now annual NARM Country Music Luncheon Sunday, March 28, will feature MCA Records' Williams while the closing luncheon Monday, March 29, will be a "Celebration" featuring De-Lite/PolyGram's Kool & the Gang.

Little, who recently released "The First Family" on Boardwalk Records, will host activities as NARM's Best Seller Awards for 1981 will be presented. Guest artist for the evening will be RCA's Springfield, who will perform music from his current LP, "Working Class Dog."

A soon-to-be announced CBS artist will perform at NARM's scheduled Scholarship Foundation Dinner.

CASH BOX



"Small town girl makes good" stories have always been favored topics of discussion, but Liberty recording artist Cristy Lane's tale of success is much the sweeter because she never took the easy way out or the quick path to a fame that comes and goes as quickly as a meteor in the night. Thanks to enterprising husband/manager Lee Stoller, Lane's path to success was paved with the kind of thoughtful, methodical steps that insures a long lasting sort of fame. Even after eight albums and 15 singles, including her biggest hit, "One Day At A Time," she's still going strong. Her current single, "Lies On Your Lips," is currently bulleting at #28, on the **Cash Box** country singles chart, while the album that spawned that single, "Fragile — Handle With Care," is at #60 on the **Cash Box** Country Albums chart, after 20 consecutive weeks.

Hailing from the midwestern city of Peoria, Ill., Lane began her singing career in her hometown, singing her songs in a club she co-owned with Stoller, appropriately titled *Cristy's, Inc.* As her career began to blossom, the family decided Nashville was the place to be if Lane were to continue to build upon what was shaping up to be a bright future in the entertainment business. But to reach a wider audience, a record deal was needed, and label shopping was in order. After talking with a few of the major labels in town, Stoller was convinced the only way to properly promote his wife and give her career the attention it needed was to do it himself, which he did by forming LS Records.

Lane released eight singles and two albums on LS. In 1979 she was voted Top New Female Artist by the Academy of Country Music. One month later, Liberty Records signed her to its roster.

Since then, her success has continued its steady climb with the release of six more albums, including the much talked about TV package released last year and titled after her biggest hit, "One Day At A Time." It is a 18-song collection of inspirational tunes that has already sold more than 700,000 copies via mail order, which gave Lane her first gold album. This week, Liberty is releasing a condensed 10-song version of the package, titled "Amazing Grace." It too will feature the popular "One Day At A Time."

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CBS SONGS PACTS JOBETE MUSIC — CBS Songs has signed a sub-publishing agreement with Jobete Music, the publishing arm of Motown Records. Under the agreement, Jobete's catalog of over 12,000 copyrights will be administered by CBS Song's wholly owned subsidiaries in France, Germany, Holland, Spain, Sweden, Italy, Israel, Greece and Belgium, as well as companies in Australia, Argentina, Brazil, Mexico and Costa Rica. Pictured standing at the signing are (l-r): Jay S. Lowy, vice president and general manager, Jobete; Lee Young, Jr., vice president, business affairs, Motown; Jay Lasker, president, Motown, and director, Jobete International; and Michael Stewart, president, CBS Songs. Pictured seated is Robert L. Gordy, executive vice president/general manager, Jobete Music.

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NEW FACES TO WATCH



Aldo Nova

A nova is a star that explodes suddenly, becoming thousands of times brighter before gradually fading. Aldo Nova, the brash heavy metallist whose self-titled debut LP has just been released by Portrait, is also exploding at 104 bullet on the **Cash Box** Album chart, but he is too confident and assured to worry about ever fading.

"I never had a doubt in my mind about what I wanted to do," says the newly settled San Franciscan. "You have ambition, you can go somewhere. I definitely have ambition. I want to move up."

Born Aldo Scaporuscio 24 years ago in Montreal, Nova has been fighting just about anyone who has tried to interfere with his artistic independence. On his album he plays all guitars, all keyboards, half of the bass guitar parts, and sings all vocals except on one tune where he permits assistance from two back-up singers. He even produced, arranged and engineered the all-original material. "I don't like using many people," he explains. "Too many communication problems."

A first generation Canadian, Nova was encouraged by his father to become a garbage man or a steel worker instead of pursuing the love affair with rock music that began when he heard Jimi Hendrix.

Nova left home at 15, and while he and his father "didn't get together for a long time," he now respects his dad. "If he hadn't been like that, I wouldn't be half as aggressive as I am now," he admits. Five years ago, Nova worked for his father as a welder. "It gave me a sense of ethics about working. But after two years, I figured there's got to be a better way to make a living."

That better way was rock 'n' roll. Nova did demo work at a studio three days a week and credits Yves Godin and Alain Deland at Bobinason Studios in Montreal, where much of "Aldo Nova" was recorded, with giving him his start by fronting studio time. He also donned a wig four nights a week to play the George Harrison role in a *Beatlemania*-type act. By 1980, he was working 20 hours a day and was also a staff writer for ATV Music in Montreal. "I'm basically a songwriter," says Nova.

Val Azzoli, ATV vice president, and Bernie Solomon, president of ATV Canada, recognized the potential in Nova's demo tape and backed the album production. Terry Brown, producer of Canada's *Rush*, was slated to produce the record, but he, nobly as it turns out, refused when he heard the quality of the self-produced demo.

When the album was 80% complete, ATV began label shopping. Solomon handed a copy of the tape to Sandy Pearlman, manager of Blue Oyster Cult, who was looking for a guitarist to join *Rush* and B.O.C. members on a rock opera project. Pearlman was so impressed that he chose instead to manage Nova and made the record deal with Lennie Petze, vice president and general manager of Portrait.

Now it's all systems go for Aldo Nova, who says he has found "the best looking band in the world" in guitarist Kevin Carlson, drummer Billy Carmassi, bass guitarist David Sikes and keyboard player Paul Horowitz.



Lou Ann Barton

Listeners who try to classify Lou Ann Barton's unique sound will find themselves dumbfounded. She hails from Fort Worth, Tex. so her voice has a sexy twang, but it's not merely country. As a little girl she sang in church choirs, yet her songs can hardly be considered gospel. In her teens she ingested a steady diet of Albert King and Ike and Tina Turner, although her intonations really can't be pigeonholed as R&B. So what kind of music does Lou Ann Barton sing? Well, the answer to that one is actually quite simple: great music.

Influenced by a potpourri of styles, Barton's vocal work is sultry yet sensitive, rowdy, but romantic. With the help of two topflight producers, Eagles' guitarist Glenn Frey and legendary soundman Jerry Wexler, she's delivered an album called "Old Enough," which is drawing raves from both reviewers and the public. *New York Times* music critic Robert Palmer called the LP "the freshest, most emotionally compelling pop debut in the last year."

By the time she was an adolescent, Barton knew she was destined to become a singer. A self-admitted "hell-raiser" in the classroom, she ditched her high school career for jobs in honky-tonk roadhouses and down-home saloons singing with countless bar bands.

"I knew what I wanted to do," Barton, 28, exclaims. "I wanted to be a singer and I thought school was a waste of time so I just left at 16 and started singing with these horrible little bands to get my voice in shape. I did some Rolling Stones songs, some Delaney and Bonnie — rock and R&B type stuff, things that were popular and things I liked. Up until the time I joined a good band and really started traveling I just played the Texas, Oklahoma and Louisiana circuit."

In the early 1970s, while still in her teens, she crooned with such groups as Robert Ealey and His Five Careless Lovers and The Fabulous Thunderbirds, the famous blues outfit. Her audiences during this period were as varied as her current repertoire. At rock clubs she played before white punk kids and at blues halls she performed for older black folks. As an opening act in the Lone Star State, she gained the admiration of such bluesmasters as Muddy Waters, Lightnin' Hopkins, John Lee Hooker and Jimmy Reed. It was obvious from the very start that she was no ordinary barroom singer. Moxie, charm, charisma — call it what you will, Lou Ann Barton had it.

Following her tenure with the Fabulous T-Birds, she went on to sing with a host of other groups, including The Triple Threat Revue and Roomful of Blues. It was with the latter group that she came to Wexler's attention and, from there, it was just a matter of time before she put her special brand of music down on vinyl. Barton's versions of ballads like "Maybe" and "It's Raining" are nothing short of heart-rending, and her emotional level on rockers like the disc's title track may conjure up memories of such emotional song stylists as Janis Joplin. But when it comes right down to the bottom line, Lou Ann Barton shouldn't really be compared to any other female vocalist. She's something rare in the music industry: a true original.

Jones, Ono Share Spotlight At 24th Grammy Awards Fete

(continued from page 5)

was joined on stage by son Sean, fought back tears as she thanked the audience of the CBS nationally televised live event.

She went on to say, "Both John and I were always very proud and happy that we were part of the human race and that we made good music for the earth and the universe."

Bringing his total of career Grammy wins to 12, Jones finally won the coveted producer of the year award, then iced his evening's victories with Grammys for his work as producer on Lena Horne's Broadway show album; best R&B vocal by a duo or group for his "The Dude" album; "Velas" from "The Dude" album taking best arrangement on an instrumental recording; and "Ai No Corrida" winning best arrangement with accompanying vocals.

"One Hundred Ways," a track from Jones' LP, won James Ingram a Grammy for best male R&B vocal performance, while, in a major surprise, Lena Horne's "Lena Horne: The Lady and Her Music Live on Broadway," won best pop female vocal performance honors. Horne also won best show cast album of the year with the Jones-produced LP.

Dual awards also went to Dolly Parton for country female vocal performance and best country song for her "9 to 5"; the Police for best rock vocal performance by a duo or group for "Don't Stand So Close To Me" and "Behind My Camel," which won best rock instrumental; and Mike Post for best instrumental composition and best pop instrumental performance for "The Theme From *Hill Street Blues*."

Perhaps the most colorful and surprising award winner of the evening was Al Jarreau, who won best pop male vocalist kudos for his "Breakin' Away" and top jazz male vocalist for the Dave Brubeck Classic, "Blue Rondo A La Turk." During both acceptance speeches, Jarreau fairly bubbled with joy and managed to slip in a verse or two of his special vocal magic in thanking the Academy, which sponsors the Grammys.

Three Grammys

The only three-time winner this year was the Manhattan Transfer, which won top pop and jazz vocal awards in jazz and pop ("Until I Met You" and "Boys From New York City," respectively) and third for best vocal arrangement for two or more voices for "A Nightingale Sang In Berkeley Square."

Kim Carnes scored a Grammy for best record of the year along with producer Val Garay for "Bette Davis Eyes," which also won a best song award for composers Donna Weiss and Jackie DeShannon.

Sheena Easton copped the first award during the televised portion of the Grammy Awards, winning in the best new artist category.

Best rock performance by a female was won by Pat Benatar for her "Fire and Ice" single, while "Jessie's Girl" won Rick Springfield best rock performance by a male.

Aretha Franklin's "Hold On, I'm Comin'" won the soul songstress her eighth Grammy for best R&B female vocals.

Joining Parton as a winner for best country vocals was Ronnie Milsap for best country vocal performance by a male and the Oak Ridge Boys who won for best country duo or group.

In addition to Jarreau and the Manhattan Transfer, other top jazzists to win Grammys included Ella Fitzgerald for her "Digital III At Montreux" and the late John Coltrane winning best jazz instrumental by a soloist for his "Bye, Bye Blackbird."

Comedy album of the year went to Richard Pryor for his "Rev. Du Rite" LP, while best classical album went to Sir

George Solti conducting the Chicago Symphony Orchestra and Chorus in "Mahler: Symphony No. 2 in C Minor."

Following is a complete list of winners.

General Categories

Record of the Year: "BETTE DAVIS EYES," Kim Carnes, Val Garay (producer).

Album of the Year: "DOUBLE FANTASY," John Lennon-Yoko Ono, John Lennon, Yoko and Jack Douglas (producers).

Song of the Year: "BETTE DAVIS EYES," Donna Weiss and Jackie DeShannon, songwriters.

Best New Artist: SHEENA EASTON.

Pop Field

Best Pop Performance, Female: "LENA HORNE: THE LADY AND HER MUSIC," Lena Horne.

Best Pop Performance, Male: "BREAKIN' AWAY," Al Jarreau.

Best Pop Vocal Performance by a Duo or Group with Vocal: "BOY FROM NEW YORK CITY," The Manhattan Transfer.

Best Pop Instrumental Performance: "THE THEME FROM HILL STREET BLUES," Mike Post.

Rock Field

Best Rock Vocal Performance, Female: PAT BENATAR, "Fire and Ice."

Best Rock Vocal Performance, Male: "JESSIE'S GIRL," Rick Springfield.

Best Rock Performance by a Duo or Group with Vocal: "DON'T STAND SO CLOSE TO ME," The Police.

Best Rock Instrumental Performance: "BEHIND MY CAMEL," (Track from "Zenyatta Mondatta") The Police.

Rhythm & Blues Field

Best R&B Vocal Performance, Female: "HOLD ON I'M COMIN'" (Track from "Love All The Hurt Away"), Aretha Franklin.

Best R&B Vocal Performance, Male: "ONE HUNDRED WAYS" (Track from Quincy Jones' "The Dude"), James Ingram.

Best R&B Performance by a Duo or Group with Vocal: "THE DUDE," Quincy Jones.

Best R&B Instrumental Performance: "ALL I NEED IS YOU," David Sanborn.

Best Rhythm & Blues Song: "JUST THE TWO OF US," Bill Withers, William Salter, Ralph MacDonald (songwriters).

Best Jazz Fusion Performance, Vocal or Instrumental: "WINELIGHT," Grover Washington Jr.

Country Field

Best Country Vocal Performance, Female: "9 TO 5," Dolly Parton.

Best Country Vocal Performance, Male: (THERE'S) NO GETTIN' OVER ME," Ronnie Milsap.

Best Country Performance by a Duo or Group with Vocal: "ELVIRA," Oak Ridge Boys.

Best Country Instrumental Performance: "COUNTRY — AFTER ALL THESE YEARS," Chet Atkins.

Best Country Song: "9 TO 5," Dolly Parton (songwriter).

Gospel Field

Best Gospel Performance Contemporary or Inspirational: "PRIORITY," Imperials.

Best Gospel Performance, Traditional: "THE MASTERS V," J.D. Sumner, James Blackwood, Hovie Lister, Rosie Rozell and Jake Hess.

Best Soul Gospel Performance, Contemporary: "DON'T GIVE UP," Andrae Crouch.

Best Soul Gospel Performance, Traditional: "THE LORD WILL MAKE A WAY," Al Green.

Best Inspirational Performance: "AMAZING GRACE," B.J. Thomas.

Miscellaneous

Best Ethnic or Traditional Recording: "THERE MUST BE A BETTER WORLD"

(continued on page 14)

NEW AND DEVELOPING ARTISTS

LOU ANN BARTON (Elektra E-47432)
Brand New Lover (2:25) (Belwin-Mills Publishing Corp. — ASCAP) (M. Crenshaw) (Producers: G. Frey, J. Wexler)

A distinctive new entrant on the pop scene, Barton has a voice that's part grit and part growl, with a blues edge to it. On her E/A debut, a Marshall Crenshaw tune, she sets that sound to a southern-styled rock rhythm, with the aid of the Muscle Shoals Rhythm and Horn Sections.



DAVID LASLEY (EMI America 8111)
If I Had My Wish Tonight (3:29) (Chappell Music/Ironside Music-ASCAP) (R. Goodrum, D. Loggins) (Producer: D. Lasley)

With a string of background singing credits longer than Luther Vandross's and a vocal style that approaches the early Chi-Lites and Delfonics, Lasley is certainly the new blue-eyed soul phenomena. Arif Mardin's shimmering string arrangements frame this floating mid-tempo R&B ballad. The crossover sleeper of the year.



DEPECHE MODE (Sire SRE 50029)
Just Can't Get Enough (3:42) (Stainless Music — BMI) (V. Clarke) (Producers: Depeche Mode, D. Miller)

Synth pop units such as Soft Cell, The Human League and Depeche Mode are just now making their way to our shores with a bright, buzzing electronic dance sound. Depeche Mode's first domestic single is a perky affair, paced by some sharp percussive sequencer patterns.



STEVE CARLISLE (Sweet City/MCA MCA-52021)
I'll Fall In Love Again (2:23) (Let There Be Music-ASCAP) (A. Roberts, T. Cerney) (Producers: C. Maduri, S. Carlisle)

The midwesterner who sings the *WKRP In Cincinnati* theme is back with a big ballad, powered by electronic strings and an unusual rock guitar crescendo. Carlisle stretches for the grand dramatic vocal gestures, and they come off, with a little help from co-producer Carl Maduri.



NEW AND DEVELOPING ARTISTS

JUNIOR (Mercury/PolyGram 76132)
Mama Used To Say (3:35) (Pressure Music/Aves Music/EMI Music Pub. Ltd.-PRS) (J. Giscombe, B. Carter) (Producer: B. Carter)

You'll no doubt be hearing from Junior Giscombe quite a bit, as this adventurous piece of R&B has already jumped up the pop charts. A bright new light on the international scene, he's got the vocal range to go from a Stevie Wonder-like growl to a Michael Jackson-styled coo.



ATLANTIC STARR (A&M 2391)
Circles (3:58) (Almo Music Corp./Jodaway Music — ASCAP) (D. Lewis, W. Lewis) (Producer: J. A. Carmichael)

The first single from Atlantic Starr's new "Brilliance" LP has exploded on the B/C charts like a super nova, entering last week at #54 bullet as the #2 most added record. It's a smart piece of mid-tempo dance music that can't help but remind one of Rufus' best, with Sharon Bryant putting on a Chaka-like performance.



BOW WOW WOW (RCA JB-13060)
Orang-Outang (2:43) (Copyright Control) (Ashman, Barbarossa, Gorman) (Producers: Bow Wow Wow, B. Tench)

If you think Bow Wow Wow looks like punk, what with the mohawk hairdos, then you'll most likely be surprised by the music here, which answers the question "What would it sound like if Morricone's music from the Sergio Leone spaghetti westerns was laced with slightly savage surf rock?"



JEANIE TRACY (Fantasy 924)
Your Old Standby (3:45) (Jobete Music Co., Inc.-ASCAP) (Bradford, Robinson) (Producer: H. Fuqua)

A hit for Mary Wells in '63, this Smokey Robinson tune seems perfectly matched to Tracy's gospel-rooted vocal intonations, which also bear a marked Aretha Franklin influence. The electronic instrumentation is appropriately lush and gauzy for Sylvester's former background singer.



FEATURE PICKS

CON FUNK SHUN (Mercury/PolyGram 76141)
Body Lovers (3:53) (Val-ie-Joe Music/Bee Germaine — BMI) (M. Cooper, P. McKissack) (Producers: Con Funk Shun)

Party sounds open the newest single from the "7" LP, as the Con Funk Shun group kicks into a largely percussive paean to body loving on the dance floor. Group uses some vocoderized vocals and other unique effects here.

PATRICE RUSHEN (Elektra E-47427)
Forget Me Not (3:38) (Baby Fingers Music — ASCAP/Freddie Dee Music — BMI) (P. Rushen, F. Washington, T. McFadden) (Producers: C. Mims, Jr., P. Rushen)

Rushen sings one "Straight From The Heart" here, asking her lover to "baby, please forget me not." The "let's make up" message is underlined by a thick bass, handclaps and steady dance beat.

SYLVERS (Solar S-48002)
Take It To The Top (3:42) (Spectrum VII/Satellite III — ASCAP) (C. Sylvers) (Producer: R. Sylvers)

From the "Concept" LP, the Sylvers' newest is a funky dancer built on a pretty straight forward mid-tempo groove. Party is the message here, and the clubs will immediately get it, as will B/C.

JOAN ARMATRADING (A&M 2400)
I Wanna Hold You (3:11) (Rondor Music (London) Ltd., admin. in the U.S. and Canada by Irving Music, Inc. — BMI) (J. Armatrading) (Producer: S. Lillywhite)

This is Armatrading's rockier side — choppy guitar riffs, sharp snare slashes and a heavy bottom behind her husky English-West Indian vocal. Producer Steve Lillywhite (U2, Psychedelic Furs, etc.) gives it a decidedly "new rock" edge.

GRAHAM PARKER (Arista AS 0652)
Temporary Beauty (3:35) (Carbert Music, Inc. — BMI) (G. Parker) (Producers: J. Douglas, G. Parker)

Parker admonishes a girl (lover?) for relying on things impermanent (hence "Temporary Beauty") on one of his softer songs in some time. Reminiscent of the tone of his "Howlin' Wind" album way back, it's still for AOR, prog pop.

TERESA BREWER (Project 3 PJ 100)
Come Follow The Band (2:38) (Notable Music Co., Inc.-ASCAP) (Cy Coleman, M. Stewart) (Producer: B. Thiele)

The boisterous Brewer creates a rousing rendition of the song from the Broadway musical *Barnum*, starring Jim Dale, with appropriately festive Dixieland accompaniment. With *Barnum* at the Pantages in L.A. now, western retailers should stock up.

UFO (Chrysalis CHS 2590)
Back Into My Life (3:49) (Rare Blue Music, Inc.-ASCAP) (P. Way, P. Mogg, G. Lyons) (Producer: G. Lyons)

What's this, a slight country tinge to hard rockin' UFO's latest? Well, just a very little in the guitars, organ and Phil Mogg's voice on this melodic tune from the "Mechanix" LP. Can't help but remind one of Bob Seger or perhaps Van Morrison, though.

NEIL YOUNG & CRAZY HORSE (Reprise RPS 50014)
Opera Star (3:35) (Silver Fiddle-ASCAP) (N. Young) (Producers: D. Briggs, T. Mulligan, N. Young)

Blistering fuzz guitar and a marching rock beat pace this raw, raucous effort from the "Re-ac-tor" LP. It's as punky as Young gets, with the line "You were born to rock/you'll never be an opera star." 'Nuff said.

SYREETA (Tamla 1610TF)
I Must Be In Love (3:38) (Unart Music Corp./MCA Music, a division of MCA Inc.-BMI) (K. Hirsch, M. Mueller) (Producer: O.E. Brown)

Sax blows breezily at the intro to this feathery love song, setting the soft 'n' supple rhythm for Syreeta's new offering from the "Set My Love In Motion" LP. Reminiscent of Dionne Warwick's material. For A/C, pop and B/C.

PATTI AUSTIN (Qwest QWE 50036)
Baby, Come To Me (3:30) (Rodsongs, (PRS), all rights adm. by Rondor Music (London) Ltd. (PRS, adm. in the U.S. and Canada by Almo Music Corp.-ASCAP) (R. Temperton) (Producer: Q. Jones)

Austin duets with James ("Just Once") Ingram on this sultry Rod Temperton tune from the "Every Home Should Have One" LP. Easy late night B/C, pop fare for the romantics.

HITS OUT OF THE BOX

RICK SPRINGFIELD (RCA JH-13070)
Don't Talk To Strangers (3:00) (Super Ron Music/Robie Porter Music — BMI) (R. Springfield) (Producer: K. Olsen)

A TASTE OF HONEY (Capitol 5099)
I'll Try Something New (3:45) (Jobete Music Co., Inc. — ASCAP) (W. Robinson) (Producer: A. McKay)

LINDSEY BUCKINGHAM (Asylum E-47408)
It Was I (2:39) (The Hudson Bay Music Co./Desert Palms Publishing Co., all rights adm. by the Hudson Bay Music Co. — BMI) (G. Paxton) (Producers: L. Buckingham, R. Dashut)

EXECUTIVES ON THE MOVE

Brescia Named Senior VP At CBS Radio Webs

NEW YORK — Richard M. Brescia has been named senior vice president of the CBS Radio Networks. Brescia, who moves up from vice president and general manager of the CBS Radio Network, will now also oversee the operations of Radioradio, CBS's new young adult radio network which debuts in April.

Brescia was in charge of the CBS Radio Network since 1978. Since 1974, he worked as vice president of sales for the web. Joining CBS in 1967 as an account executive, he rose to eastern sales manager by 1970.

Before joining CBS, Brescia served the Mutual Broadcasting System for five years in such capacities as manager of station relations and account executive. He began his radio broadcasting career in 1958 at WDEW/Westfield, Maine, where he later became station manager.

Jive, Arista Pact

NEW YORK — Jive Records, the record arm recently formed by the London-based Zomba group of companies, has pacted with Arista Records for manufacture, distribution and marketing of all Jive product in the U.S.

Already released under the new agreement are the first album by the Starfighters and a five-cut EP by A Flock of Seagulls. Forthcoming releases include a Flock of Seagulls debut LP, a 12" single by Richard Jon Smith and a remake of "The Lion Sleeps Tonight," by Tight Fit.

Altman Named To VP Post At RCA

NEW YORK — Paul J. Altman has been named division vice president, business affairs, RCA Records. He will report to Jose Menendez, division vice president, staff operations and finance, RCA Records.

In making the announcement, Menendez said, "I am very pleased that within the ranks of RCA Records' own management team we have a man of such executive capabilities and potential to elevate to this vital position. Altman, with a thorough knowledge of RCA Records' operations and the goals of the Division, will give us strength as we move aggressively forward to face the challenges of growth and expansion in the 1980s."

Altman, who joined RCA Records in 1960, had most recently been director of talent affairs, a position he held for over two years and which he worked closely with senior management to bring new and established artists to the RCA Roster.

Joining RCA Records as a credit analyst in 1960, Altman became manager, talent payments and recording cost controls in 1969. In 1971 he was elevated to manager, domestic royalty accounting, and in 1975 became manager, royalties.



Ed Gilreath

Gilreath Named VP, Black Music Sales, For Warner Bros.

LOS ANGELES — Ed Gilreath, formerly national sales manager/black music, has been named vice president, black music sales for Warner Bros. Records. Gilreath will be headquartered at the label's New York offices.

Gilreath, a 10-year veteran of Warner Bros., joined the label as regional marketing manager for Atlanta, a post he held for three years. Subsequently he was named east coast sales manager and national marketing director/black music, before being appointed to the national sales post.

Commenting on the appointment, Warner Bros. president and chairman Mo Ostin said, "It's indeed a pleasure to have a man of Ed's experience assume a position so vital to Warner Bros. overall black music effort."

Peters Named GM For Pasha Group

LOS ANGELES — Carol Peters has been named general manager of Pasha Records and group of companies. In her new position, Peters will direct all marketing and promotional efforts for Pasha artists, working directly with the E/P/A executive and field staffs.

Peters comes to Pasha from Warner Bros. Records, where she served as assistant to the vice president of promotion. Previously she worked at Planet Records, Capitol Records, Elektra Records, United Artists and West Coast Music Sales. She entered the music industry in 1965 as director of business affairs and marketing for Ampex Stereo Tapes.

Commenting on the appointment, Pasha president Spencer Proffer said, "An executive with the professionalism, experience and integrity of Carol would be a major addition to any company in our industry. I'm sure glad she joined us at Pasha/CBS."



Paul Altman



Carol Peters



Shulman

Murray

Pardo

Cleary

Changes At PolyGram — PolyGram Records has appointed Derek Shulman and Drew Murray national rock music promotion managers. Shulman was previously both a member and manager of the band Gentle Giant. Murray has been PolyGram's Houston promotion representative for the past year and before that did local and regional promotion for Casablanca Records.

Pardo Named At Boardwalk — The Boardwalk Entertainment Company has announced the appointment of Rick Pardo to controller for the firm's music division. He has worked for six years in the PolyGram organization, both on the corporate level as controller, and for the record company in two financial directorships.

Changes At Wax Museum — Keith Krokyn has joined the Wax Museum as booking and talent director. For seven years he was director of production for Cellar Door Concerts. Also joining the Wax Museum as production coordinator/technical director, is David Sless. He has been with the Cellar Door organization for eight years, most recently as technical director of the Bayou.

Cleary Appointed — Robert T. Cleary has been appointed director, inventory management and administrative services for Columbia House. He joined CBS in 1968 as a financial analyst on the corporate staff and moved to Columbia House in 1972 as director, financial analysis. Since that time he has served in a variety of management positions and was named director, inventory management, in 1980.

Becker Named At E/A — Sari Becker has been named New York publicity director for Elektra/Asylum Records. In 1973, she joined Polydor Records' New York publicity/artist relations department.

Changes At CBS — Susan Burns has been appointed manager, A&R, CBS Records Nashville. She started in the company's marketing division in 1976 as promotion secretary. A year later, she was named promotion coordinator. In 1981, she moved into the A&R division as A&R coordinator. Margie Ullrich has also been appointed manager, A&R, CBS Records Nashville. She began with CBS Records Nashville in 1976 in the A&R division as A&R secretary and in 1981, she was named as A&R coordinator.

Martin Promoted At Capitol — Scott Martin has been promoted to Los Angeles promotion manager, secondary markets, for Capitol Records Inc. He has spent the past five years in the Capitol marketing division. He started with the company as customer service representative in Los Angeles, was moved to San Diego territory manager in 1978, then named Los Angeles territory manager in 1980.



Becker

Burns

Ullrich

Martin

Altomare To I.R.S. — Keith Altomare has been hired by the International Record Syndicate as national director of college promotion. He comes to I.R.S. from Thirsty Ear Productions where he was director of station relations and was also in charge of the retail marketing division.

Changes At MSI — MSI Press, Inc. has announced the promotion of William H. Rayborn to general manager, replacing Bill Flanders who has been promoted to work in advanced management of several areas at MSI. Rayborn formerly served MSI Press as sales and marketing manager. Before coming to MSI he was director of music publications for Tempo Music in Kansas City and was Vice President of Christian Artists Corporation in Thousand Oaks, California.

Sasaki Named — Namihiko Sasaki has been appointed general manager, music publishing department, April Music, Inc. (Japan). He was formerly associate general manager, international relations department, CBS/SONY.

Walker To Scene Three — Ralph L. Walker has joined the Scene Three, Inc. staff as video editor. He comes to Scene Three from Denver, Colorado where he was CMX editor for Image 9 Post Production Facility.

McKenney Appointed — Jan Rhees Marketing in Nashville has announced the appointment of Annette McKinney as assistant sales coordinator. She was formerly employed by LSI Sound Studio as assistant engineer and most recently worked in conjunction with PolyGram Records in promotion and sales.

Helm Leaves Flying Fish — Chris Heim has resigned from Flying Fish Records in Chicago. She joined Flying Fish in September, 1980 after working at WJKL, Elgin. She leaves to pursue freelance writing and continues as a part time announcer at WXRT, Chicago.

Handleman Reports 3rd Qtr. Sales Off

NEW YORK — Handleman Company of Clawson, Mich., last week reported third quarter sales of \$59,307,000 for this fiscal year as compared to \$63,930,000 in 1981. The \$4,623,000 difference represents a 7.2 percent decrease from last year.

Net sales for the third quarter and nine months of 1981 were restated to reflect the provisions of the recently issued Statement of Financial Accounting Standards No. 48. Reported net sales for the third quarter last year prior to restatement were \$58,860,000.

This year's third quarter net income was \$2,152,000, or 48 cents per share. This

compares to \$2,130,000, also 48 cents per share in 1981.

Sales for the first nine months of this fiscal year were \$176,255,000; earnings for this period were \$6,566,000. In 1980, sales for the first nine months were \$165,023,000 (as restated), while earnings for that period were \$5,583,000. Earnings per share for the first nine months this year were \$1.47 as compared to \$1.25 in 1981.

Last year's earnings included four cents per share which resulted from the sale of capital assets in the first quarter.

HITS OUT OF THE BOX

HITS OUT OF THE BOX

THE CONCERT IN CENTRAL PARK — Simon and Garfunkel — Warner Bros. 2BSK 3654 — Producers: Simon and Garfunkel, Phil Ramone and Roy Halee — List: 14.98 — Bar Coded

On a late September evening last year, about half a million people gathered in Manhattan's Central Park to hear the reunited folk/rock duo perform its classic songs from the '60s and '70s, including "Mrs. Robinson," "The Sounds of Silence" and "Bridge Over Troubled Water." This double-album chronicles that historic night with a technical artistry that surpasses almost every other live recording set down on wax. Many of Simon's best solo songs, such as "Me and Julio Down By The Schoolyard" and "Slip Slidin' Away," are also in the collection.



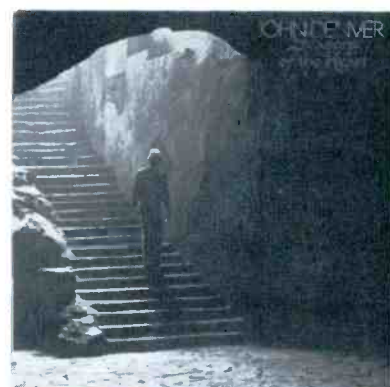
MOUNTAIN MUSIC — Alabama — RCA AHL1-4229 — Producers: Harold Shedd and Alabama — List: 8.98 — Bar Coded

"Oh, play me some mountain music like grandma and grandpa used to play," sings the quartet on the title track of its new album, and these good old boys deliver all that and much more. Highlighting their strong front voices, this southern group effectively compounds kickass country rock melodies with a sincere gospel heritage and manages to escape classification as just another clone country act. There's nothing flashy or fortuitous about these sweet home boys, only a loyalty to reliable harmonies and a hard-driving backwoods beat. Particularly enticing cuts are "Words At Twenty Paces" and "Green River."



TIMES OF OUR LIVES — Judy Collins — Elektra/Asylum EL-60001 — Producers: Lewis Hahn and Judy Collins — List: 8.98

Folksinger cum contemporary pop artist Judy Collins offers a mixed bag of mood-evoking melodies on her latest album, ranging from a T.S. Eliot-inspired tune to a Latin-spiced number about a father's relationship with his son. The blue-eyed, vivid-voiced soprano has been recording for over three decades, and although her musical formats may have changed over the years, her vocals maintain their well-known integrity and emotional range. This is an album that should find favor with both MOR and pop programmers for its easy listening up- and mid-tempo ballads.



SEASONS OF THE HEART — John Denver — RCA AFL1-4256 — Producers: John Denver and Barney Wyckoff — List: 8.98 — Bar Coded

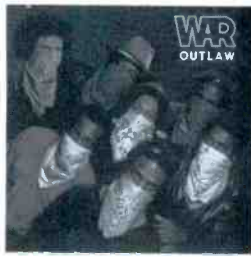
One of the world's top-selling recording artists, John Denver has given listeners basic, no-frills country ballads for well over a decade, and on his latest release, he continues to sing touching tunes with simple lyrics about his affairs with love, life and nature. Accompanying himself on flute and saxophone on some numbers, Denver's tranquil, soothing vocals are made to order for MOR and A/C programmers. Perhaps the best cut on the album is the inspiring "What One Man Can Do," which is dedicated to free-thinker R. Buckminster Fuller.

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

OUTLAW — War — RCA AFL1-4208 — Producers: Jerry Goldstein and Lonnie Jordan — List: 8.98 — Bar Coded

Originally relying on a no-jive, street-tough rock/blues sound, WAR went disco in the late 1970s and met with heated opposition. Well, going into the '80s, it has dropped the disco beat in favor of a reggae-funk groove, and the music it is currently creating is a skillful blend of African and Caribbean influences that's just right for DOR and AOR listeners. Especially spicy tracks are "You Got The Power" and a medley entitled "The Jungle."



PAC-MAN FEVER — Buckner & Garcia — Columbia XRC-37941 — Producers: Jerry Buckner and Gary Garcia — List: None — Bar Coded

Making the most out of their phenomenal single success, Jerry Buckner and Gary Garcia have fashioned an entire album revolving around popular video games, with each cut describing different vid action, accompanied by the sound effects from that machine. Utilizing bouncy pop tones combined with electronic beeps, buzzes and blasts, this novelty album should zap its way into the hearts of DOR and AOR PDs alike.



FROGS FOR SNAKES — John Hammond — Rounder 3060 — Producer: John Hammond — List: 8.98

Hammond's second outing for Rounder serves up some sensational acoustic guitar and harp work by the seasoned performer on a number of folk/blues classics like Arthur Crudup's "My Baby Left Me" and Joe Williams' "Mellow Peaches." Hammond, who's been recording since the 1960s and has worked with such blues masters as Mike Bloomfield and John Mayall, is accompanied on several songs by saxophone and washboard here, and the resulting sound is absolutely soul-wrenching.

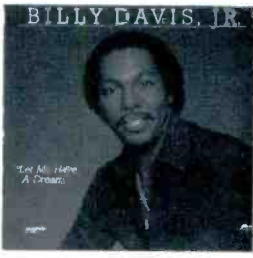
A CLEAR VIEW — Cornelius Bumpus — Broadbeach Number Two — Producers: Cornelius Bumpus and C. Randolph Nauert — List: 8.98

Keyboardist and horn man for the Doobie Brothers, Cornelius Bumpus gets the chance in this excellent album to come out into his own with a selection of jazz tunes, some of which recall the masterpieces of the 1950s. Although electric guitar and synthesizers are used on a few cuts, overall Bumpus' work is straight-ahead, right-on bop with light overtones of reggae and soul. As a vocalist, the cat is more than adequate but he really shines on instrumental numbers such as "Saul's Afar."



BOBBI WALKER — Alfa AAB-1016 — Producer: Steve Tyrell — List: 8.98 — Bar Coded

This is the second LP from the lovely Ms. Walker, a satisfying selection of up- and mid-tempo ballads emphasizing the joys and heartaches of romantic relationships. Although at times the orchestral arrangements tend to border on the lush side, overall the production is clear and energetic. A/C as well as B/C radio PDs will latch onto cuts like "We All Have A Star" and "Are You Ready For Love."



LET ME HAVE A DREAM — Billy Davis, Jr. — Savoy SL-14661 — Producer: Rev. James Cleveland — List: 7.95

Formerly a member of the effervescent Fifth Dimension singing group, Billy Davis, Jr. continues to soar up, up and away, but on his latest solo album he's traded in his beautiful balloon for a halo. This gospel LP expressing Davis' unabashed love of God is blessed with top production values and heavenly keyboard action courtesy of producer Rev. James Cleveland. The best cathartic cut is Davis' duet with wife Marilyn McCoo, entitled "Praise Ye The Lord."

COME FOLLOW THE BAND — Teresa Brewer — Project 3 PR-5108 — Producer: Bob Thiele — List: 8.98

Ever since she put her first nickel in the nickelodeon, Teresa Brewer has been singing the praises of Americana through pop, country, swing, jazz and other musical styles. This recent offering from the woman who has recorded with Duke Ellington, Count Basie and Stephane Grappelli includes such durable chestnuts as "Hey, Look Me Over" and the Gershwins' "I've Got A Crush on You." Musical arrangement and conducting on the disc is by Horace Ott.



LOVE CONQUERS ALL — Michael Wyckoff — RCA NFL1-8004 — Producer: Webster Lewis — List: 6.98 — Bar Coded

Responding to his roots in gospel, jazz, funk and rock, singer/songwriter/keyboardist Michael Wyckoff's second album is filled with a sense of undulating urgency that is nothing short of galvanizing. A polished, well-produced production job by Webster Lewis, a major B/C artist in his own right, helps smooth the rough edges and allows Wyckoff to bust out with well-controlled energy.



KEEP IT LIVE — Dazz Band — Motown 6004ML — Producer: Reggie Andrews — List: 8.98

This third LP from the Dazz Band is dazzling ultrafunk that seems to have the word party etched in every groove. Perpetual motion music with elements of jazz fusion, R&B (boogie, not blues) and dance music, this LP should keep DOR and B/C fans hopping until the sun comes up. A strong dose of horns gives the disc its soul, while the steady rhythm section keeps things in line so the music doesn't venture too far out of control. Scintillating stuff, here.

BLUEPRINT — X-15 — Precision PRC-LP-2101 — Producers: Tom Cossle and David Cross — List: 8.98

Lovers of groups like Styx, Foreigner, Kansas and Journey should flip head over heels when they cue up this debut album by New York-based X-15. Named for the Air Force's supersonic rocket plane, this combo sounds so heavy metal it's a wonder the disc wasn't pressed on titanium. With an able assist from brassman Michael Breckner, this sextet reeks with excitement, power and precision. AOR people should relate to selections such as "Danger Zone" and "Cold Shivers."



Wyman Tells Analysts CBS To Push Ahead Despite Economy

(continued from page 5)

Group, espousing the end of "show business flash" in the record business. "We're aiming to get a bigger bang out of our buck by cutting costs," said Yetnikoff. In addition to closing the Santa Maria facility and beefing up release schedules, the Group president predicted an impact from roster and corporate reorganization, and projected continued success for midline product. He was also hopeful that second quarter releases by Billy Joel, Paul McCartney and possibly R.E.O. Speedwagon, along with the soundtrack from *Annie*, could boost the company's figures.

In answer to queries concerning the erosion of the record market by video games, Yetnikoff conceded that "there has been an impact," but predicted that the industry "will see an adjustment."

Reviewing the other CBS Groups, Wyman predicted a strengthening of CBS Publishing, largely due to the decision to discontinue its mass-market paperback book operation. Wyman characterized the decision as "not a difficult one to make," based on the operation's loss of \$12 million in '81, with projections for "more of the same in '82."

More Films

Despite the failure of the Theatrical Films Group's first feature production, *Back Roads*, Wyman said that the Group plans to produce four films in 1982. Allowing that filmmaking is a high-risk business, Wyman nevertheless maintained that it could offer "substantial, relatively quick returns."

Speaking briefly on the Columbia Group, which oversees CBS Musical Instruments, CBS Toys and CBS Specialty Stores, Wyman attributed the Group's decline in '81 to a softness in the musical instrument market. He added that the specialty stores had "gained ground but didn't break even" during the last year.

T.J. Martell Board Elects 1982 Officers

NEW YORK — The board of the T.J. Martell Memorial Foundation for Leukemia Research recently elected officers for 1982. They include: Floyd S. Glinert, executive vice president, Shorewood Packaging Corp., chairman; Tony Martell, vice president/general manager, CBS Associated Labels, president; Aaron W. Levy, senior vice president, finance, Arista Records, executive vice president of the foundation; Paul Marshall, senior partner, Marshall Morris, Wattenberg, Powell & Pearlstein, secretary; and George Levy, vice president, Musicland Group, treasurer.



SPECIAL COMMENDATION — One of America's all-time favorite songs, "Rocky Top," was recently named an official Tennessee State Song by the Governor of the state, Lamar Alexander. In honor of the proclamation, Frances Preston, vice president of BMI, hosted a reception for Felice and Boudleaux Bryant, the writers of that and many other hit songs to present them with a special commendation. Pictured at the reception are (l-r): Del Bryant, Jim Sharp, **Cash Box**; Felice Bryant; Boudleaux Bryant; Preston; Dane Bryant; and Sonny Osborne of the Osborne Brothers, the group that first recorded the song.

In overview, Wyman remarked that the profits of the Broadcast Group had "compensated for the other groups" during 1981 and termed many of the problems being experienced by the other groups as "manageable, solvable softness in some segments of our business." He added that "we are hopeful that the second half of 1982 will be brighter, but we're running our company as if it will not be."

In line with these expectations, CBS has committed itself to long-term projects predominantly in the video and broadcast areas. Affecting both the Broadcast Group and the Video Enterprises, which is under the auspices of the Records Group, will be the recently announced joint venture with 20th Century-Fox Films, which is expected to result in both cable television and home video programs. "We're excited about the Fox venture," remarked Wyman, "as it will allow us to develop in several directions. Our prospects will be enhanced." He added that through the pact with 20th Century-Fox, CBS will be sharing the loss on CBS Cable, as well as the profits on 20th-Fox Video. Most of '82 will be devoted to planning the joint venture.

Other long-term developmental projects include Venture One, a videotext service to be test marketed late this year in conjunction with AT&T, a High Definition Television satellite system described as "very long-range," a home video club to be undertaken this year by Columbia House, and Extravision, a teletext system.

In total, Wyman assessed these projects as essential to CBS's development and defended the investments as necessary. "In this recessionary climate," he said, "we have considered lesser development, but have decided against it. We're looking beyond this climate, and are in the process of preparing ourselves. Part of taking risks is spending money. We believe we are making thoughtful moves."

Smith Named VP, 3M A/V Division

NEW YORK — Alfred E. Smith has been named vice president of 3M magnetic audio/video products division, succeeding John E. Povolny who becomes industry relations vice president, memory technologies group, at 3M.

Smith, who served as general manager of the data recording products division for the last six years, began his career at 3M in 1957, holding down a variety of engineering and marketing posts.

Also reporting to Smith are the professional audio/video equipment project division and the recently acquired International Tapetronics Corp.

CAN'T FORGET THE MOTOR CITY — With the bulk of the industry lodged on the coasts, many promising bands in the heartland go unnoticed. It often takes local basement entrepreneurs to alert the rest of the industry when something is happening "out there," a la the explosion of Akron-based bands like **Devo**, **Pere Ubu** and the **Waitresses**, many of whom came to prominence via small indie/local singles and compilations. We were pleasantly and similarly surprised last week when a gentleman named **Scott Forman** popped by the *East Coastings* command post unexpectedly to spread the gospel about Detroit's burgeoning rock scene. Forman, a former college rep for A&M Records, now heads up his own label, Transcity Records, based in Southfield, Mich. The label's first release, a \$5.98 mini-LP entitled "Double Take," features the work



BUSH BABIES — *Stiff* recording act the *Bush Tetras* recently played a series of gigs in various New York clubs including the *Ritz*, *Irving Plaza* and *Danceteria*. Pictured on stage at the *Ritz* are (l-r): Pat Plaiice, Cynthia Sley and Laura Kennedy of the group.

Cash Box photo by Hank Guild

of Detroit's **Retro** and East Lansing's **Trainable**. Both bands have been knocking around the Michigan area for several years, and will soon be hitting the road for extensive touring through the Midwest and on the East Coast. Forman also hipped us to a couple of compendiums featuring Detroit, Lansing and Ann Arbor bands, all of whom we're pleased to say sound quite good. The "Mandatory Music" compilation on Tremor Records features tracks by local bands **Cinecyde**, **The Boners**, **Mark J. Norton**, **Service**, **The Pigs**, **The Cubes**, **Natasha** and **Burning Bibles**, while Automotive Records' "Detroit On A Platter" features **The Mutants**, **The Zooks**, **The Reruns**, **The Ivories**, **Destroy All Monsters** (with a swell cover of "Those Boots Are Made For Walkin'"), **The Torpedos**, **Master Cylinder**, **Coldcock**, **The Sillies**, **Stirling Silver** and another track by **Cinecyde**. Forman reports that both Automotive and Tremor operated as cooperative ventures, with the bands banking on the discs for exposure beyond the Detroit area. Apparently, co-oping is a way of life on the Motor City's rock scene, as many of the above mentioned groups have been sharing rehearsal space as well as gigs at such local venues as **Clutch Cargo**, **Traxx**, **Bookie's** and **Grand Circus Theater**. Forman adds that the next step will most likely include exchanging gigs with bands based in other Midwest cities. By-the-by, Transcity is not a cooperative label (i.e., it pays), and is presently seeking bands to record in the coming months. The telephone number is (313) 424-9680.

FROM THE NEWS DESK — Speaking of *Stiff* acts, the **Undead** have had their hands full of late. Seems their ex-drummer, now with the **Misfits**, still longs to be near his old bandmates. He's been sending poison pen letters to his replacement for some time, but recently gave a public display of his feelings when he leapt on stage with the **Undead** at *Irving Plaza* and assaulted the new drummer, causing something of a hubub... The **Bush Tetras** will host a Texas jail benefit at the *Peppermint Lounge* on March 1. The affair follows group members **Laura Kennedy** and **Cynthia Sley** spending Valentine's Day in the Houston jail for public intoxication... Speaking of public intoxication, an unidentified member of **Rod Stewart's** band recently evaluated the performance of a cocktail pianist in a New York hotel bar by throwing a drink at her. The band was apparently less upset about being ejected from the bar than they were about subsequent newspaper reports that referred to them as a punk band... Teen idol **Pat Benatar** was married Feb. 21 to her guitarist/producer **Neil Geraldo**. No honeymoon time for the blushing bride though; the ceremony was sandwiched between hubby's work on **John Waits'** solo album and the new housefrau's appearance on the *Grammys*... Columbia has just inked singer **Bonnie Forman** to a multi-album deal. First release will be a single titled "All Night"... A recently published paperback entitled *The Little Black Book: A Guide to New York's Most Eligible Men* by **Beth Dutton** and **Victoria Demeo** lists only one such creature in the record biz. The punchline is that it's **Patrick Gorlick**, former NARM assistant. Pat moved to Seattle about eight months ago. Sorry, girls... A&M recording artist **Bryan Adams**, recently touring as the opener for **Foreigner**, has by all accounts become quite fed up with audiences not knowing who he is. Reportedly, A&M had to talk him out of titling his next album "Bryan Adams Hasn't Heard of You, Either"... Canadian songbird **Joni Mitchell** recently joined **Eric Andersen** on stage at the *Mudd Club* to duet on "Blue River." Mitchell then sang a few songs-in-progress as well as a few faves, sticking around the club to do some dancing until around four in the morning... We recently had the pleasure of catching **J. Geils'** sold-out show at *Madison Square Garden*. It's been more than 10 years since the band debuted in New York at the *Fillmore East*, and happily, they've had to give up very little of their intimate let's-have-a-party style in order to top the charts and play to arena crowds. At ease with the audience, vocalist **Peter Wolf** evinced total faith in the crowd by dancing, hugging and shaking hands with all of the fifty-odd fans who leapt onto the stage during the concert. An announcement over one of the local radio stations that the concert coincided with guitarist Geils' birthday resulted in numerous cakes being handed up from the crowd. Incidentally, opening act **George Thorogood and the Destroyers** also showed that they'd learned a thing or two about playing to large crowds on their recent **Rolling Stones** tour. Thorogood's muscular set and all its Berry-esque trappings was an ideal warm-up for the Beantown rockers... Over 75 artists will appear in a 13-hour marathon tribute to composer **John Cage** at New York's *Symphony Space* on March 13. The event coincides with Cage's 70th birthday and will be free... **Louise Greif**, formerly with *Aucoin Management*, the *Howard Bloom Organization* and *Trouser Press*, has formed *Making Waves*, an independent publicity and touring company geared predominantly towards British bands on indie labels. Initial clients include *New Hormones Records*, **Medium Medlum**, **Pete Shelley**, **Colin Newman** and **Fad Gadget**. The outfit's offices are at 222 W. 37th St., NYC. Telephone is (212) 947-3057... *Swan Song Records* this week releases the soundtrack to *Death Wish II* composed and produced by **Jimmy Page**... And finally, for those of you who think the record biz operates in a vacuum, comes this little note: *Dyno Records*, whose catalog contains numerous Polish polka titles, reports a 50% upsurge in sales since the beginning of martial law in Poland. In attempting to account for the rise, *Dyno* president **Robert Schachner** said, "Your guess is as good as ours. We didn't have such great sales when the Pope was elected as we do now."

INFO SOUGHT ON TAPES — Recently completed recordings by the group **V-8** were inadvertently taken from *Intergalactic Studios* in Manhattan last week. Any information concerning the whereabouts of these recordings should be brought to the attention of **Tom Goodkind**.
fred godman

AUDIO / VIDEO

SOUND VIEWS

VSDA ELECTS OFFICERS, PLOTS REGIONAL CAMPAIGN — Some 11 voting members of the executive advisory committee of NARM's Video Software Dealers Assn. (VSDA) met with new exec director Barry Locke, vice president Risa Solomon and NARM executive director Joe Cohen at the Century Plaza Hotel in Los Angeles Feb. 24 to elect officers, approve charter and by-laws and set initial priorities. Frank Barnako, of Washington, D.C.'s five-store Video Place chain, was elected president, while Video One Video's Weston Nishimura was voted secretary and the Video Station's Cheryl Benton treasurer. According to VSDA's Solomon, the advisory committee also approved and set up its anti-piracy hotline (the number will be announced shortly; in the meantime call NARM collect in Cherry Hill, N.J. regarding piracy leads); agreed to support DeConcini home taping bill minus the Mathias amendment; agreed to investigate cassette packaging and POP display problems; and voted to research the profitability of lease/rental plans for "hard data" to turn over to the studios. Both Cohen and Solomon stressed that first order of business for VSDA will be to begin hosting regional meetings in mid-March as part of a three to six-month campaign. . . . Cohen said the VSDA also met with John Pough of the Southern Cal video dealers group and plans to get together with the Midwest VSRA's Weiss and the Tri-State Assn.'s Rocco LaCapra in "the near future."



SONY INKS MCI — Joyce Harned (l) joined husband G.C. "Jeep" Harned (center), president and chief executive officer of Florida-based MCI, at the official signing which made the pro audio company a division of Sony Corp. of America. Michael P. Schulof, chairman of the MCI division and SONAM director, also attended.

House direct-mail record club sometime in '82, according to CBS Inc. president Tom Wyman. During CBS' annual analysts meeting in New York last week, Wyman told a group of the country's top entertainment industry analysts that the areas of growth for the company would be cable and home video, theatrical films, video text/teletext and, farther down the line, high definition TV. Wyman pointed to the recent venture with Twentieth Century-Fox, noting that it would allow CBS to share the losses for its cultural cable channel while getting some of the profits from 20th's highly successful pre-recorded video arm.

MGM/CBS, VESTRON STEP UP ANTI-PIRACY EFFORTS — Word from Polaroid is that MGM/CBS Home Video is using its "optically unique authentication material," Polaproof, on labelling for all cassettes in its First Run Home Theatre rental program. Polaproof, an eye-catching, dark blue square transparent material, will be found on the spine of each rental cassette, while MGM/CBS will add an oval-shaped Polaproof seal on cassette packaging for sale cassettes. Use of the counterfeiting deterrent has begun with MGM/CBS' *Tarzan, the Ape Man* Meanwhile, Vestron Video has announced a "multi-faceted anti-piracy and security program" that includes a Vestron Video Bounty Hunter Program. Employees of home video retailers and distributors providing information leading to the arrest and conviction of those engaged in the counterfeiting of Veston product will receive a cash award of \$1,000 from the company under the program. Vestron went to 3M Corp. for the one inch by 1/2 inch security sticker, which is affixed to both cassette and packaging.

HELLO AGAIN, NORMA JEAN — Twentieth Fox Video is saluting Marilyn Monroe throughout March and April in its first "Star Festival" promotion, which will see the release of seven Monroe films on videocassette. The promotion will be supported by an extensive advertising and publicity campaign, centering on the titles *Some Like It Hot, Bus Stop, Gentlemen Prefer Blonds, The Misfits, The Seven Year Itch, How To Marry A Millionaire* and *There's No Business Like Show Business*. Extra incentives for dealers will include certificates redeemable for cash from Twentieth Fox, while the company will be announcing plans for a Marilyn Monroe look-alike contest shortly.

VIDEO SOFTWARE NOTES — Video Gems is releasing four new features, including the World War II film *Commandos*; the martial arts pic *Kung-Fu Commandos*; the children's film *Boy Of Two Worlds*; and the adventure thriller *Who Killed Mary What's Her Name?* All titles will retail for \$59.95, except for *Boy Of Two Worlds*, which carries a \$54.95 tag Media Home Entertainment has moved into the video accessory field, via its pact with Securette Ltd. of London, and presently is marketing and distributing a new modular display rack system with six interchangeable models **Ron Hays**, in conjunction with the Visual Music Alliance, will be showing his latest video work March 2 at the Mayfair Music Hall in Santa Monica, Calif. Hays, you may recall, did the splendid *Video Odyssey*.

A QUICK SCAN OF VIDEODROME — Up till now, a veil of secrecy has virtually enshrouded David Cronenberg's *Videodrome*, the \$5.5 million follow-up to the Canadian director's grizzly tale of psychic phenomena, last year's *Scanners*. The wraps have been taken off the production, however, in an article featured in the May issue of *Prevue* magazine. According to the plot outline in *Prevue*, which leaves out the ending, *Videodrome* (which, we're told, means "video circus" or "arena") concerns an illegally satellite-cast hard-core sex show. The clincher, which separates this from other hard-core programs, is that the sex, pain and death in *Videodrome* is frighteningly realistic and disturbing . . . as well as drug-like and addictive. This is learned by a small-time cable operator by the name of Max, played by **James (Holocaust, The Onion Field) Woods**, who accidentally picks up *Videodrome* and becomes fascinated with it as a possible addition to his soft porn programming. But fascination soon turns to obsession and Woods begins having hallucinations which involve his lover, a self-styled radio pop psychologist by the name of Nicki, played by **Blondie's Debby Harry**, and *Videodrome*. With some fully nude lovemaking scenes in which she changes from real to video images and back, *Videodrome* promises to be Harry's most provocative video or celluloid appearance yet. Despite the sex and violence, however, *Videodrome* is also expected to include some humorous pokes at our presently video-obsessed culture, in the form of a media messiah by the name of Prof. O'Blivion who runs a Salvation Army-like Cathode Ray Mission and communicates only via pre-recorded cassette. The film is tentatively set for a summer release.

michael glynn

Future Directions In Video To Be Explored At ITA Meet

(continued from page 5)

program development for North American Philips (N.A.P.) Consumer Electronics, said last week that, along with Pioneer Video president Ken Kai and 3M Co.'s Frank Price, "We'll review, briefly, what has been written in both the trade and lay press on recent events. . . but since (Pioneer's) Ken Kai will have the most to talk about, regarding the future of Pioneer Video now, (3M's) Frank (Price) and I will defer mostly to him."

New Topics

Messerschmitt added that he will talk about "a few things" N.A.P. is doing under the Magnavox Prods. banner, "although they're not exactly for commercial exploitation." As part of the Optical Programming Assoc. venture, however, Messerschmitt noted that Magnavox Prods. is involved in further development of "interactive applications and home computer link-ups," which he will talk about, as well as "the growth of interactive programming."

On the topic of "CED/Its Second Year," RCA Corp. group vice president Jim Alic is expected to concentrate his talk on the June launch of RCA SelectaVision VideoDisc's stereo player model, in addition to forthcoming catalog additions, including stereo titles. New March RCA titles include *Diamonds Are Forever, The Big Sleep, Blow Out, The Fog, The Amityville Horror, Big Bad Mama, Big Blue Marble* and *Watership Down*.

The biggest question mark, though, is the planned summer '82 launch of the third videodisc system, VHD, which is expected to be answered by VHD Programs president Gary Dartnall during his talk "VHD/Its Debut Is Here." Recent published reports inferred that the system's simultaneous launch in Japan, Europe and the U.S. would be pushed back again, this time to '83. However, while Dartnall and other top VHD Programs executives were unavailable for comment at presstime, sources close to the company said the launch appeared to be going ahead as scheduled and, in fact, a series of new interactive VHD titles was presently in preparation.

In what promises to be "one of the most interesting and provocative meetings of the ITA," according to Brief, "The Sony Case/An Update," which follows "Videodisc Systems" the morning of March 3, is to feature pro and con arguments on the issue of home taping, as representatives of both the plaintiffs and defendants in the Sony "Betamax" court case will be present. A status report on the battle over legislation in Congress is also expected to be given.

"We expect this to be a particularly lively session since it will pit the pro-royalty group, led by Jack Valenti, president of the Motion Picture Assn. of America (MPAA), against those staunchly opposed to a tape royalty of any kind, such as the Electronic Industries Assn.'s Consumer Electronics Group (EIA/CEG), which will be represented by special counsel J. Edward Day of Squire, Sanders and Dempsey," said ITA's Brief.

Better Television

A technical highlight of this ITA seminar, according to Brief, is expected to be a presentation and demonstration March 2 of a high-definition 24-frame television system by Image Transform Inc. Imagevision, as the system is known, "records on video tape enough information to make a 35mm quality optical negative for theatrical release." Although it is also dubbed "high definition," the system is distinctly different from the HD-TV developed by NHK Laboratories of Japan recently presented in the U.S. in conjunction with CBS Inc.

The seminar itself opens the morning of

March 1, following golf and tennis tournaments in addition to a 20th Century-Fox Video cocktail reception Feb 28. CBS Records senior vice president of manufacturing operations Sam Burger gives the opening address, followed by orientation, the presentation of ITA/Time Magazine Man Of The Year award, introduction and keynote address by Harry Reasoner, CBS News correspondent and co-editor of *60 Minutes*.

Last year, ITA experimented with combined home and business industry workshops, but this year the association has gone back to three separate workshops for "Home Video Tape/Disc," "Business & Industry Video" and "Audio/New Technologies And Strategies." (Only "Home Video" workshops are listed here.)

Following the March 1 general session, John O'Donnell, manager of product support services for Sony Video Products, addresses the topic video software topic "How Hardware Producers Can Contribute to Building a New Market."

Bell & Howell/Columbia Pictures Video Services president and CEO Robert Pfannkuch returns again this year with "Reaction To Home Video By A Consumer Focus Group" to conclude the March 1 morning workshop. Beginning the afternoon session is Superscope, Rentabeta International president and chairman Joseph Tushinsky speaking on "Equipment Rentals/New Software Opportunities," such as Superscope's own Rentabeta program.

The remaining afternoon sessions will feature, in order, NFL Films' David Grossman, speaker, "Direct Mail Opportunities For Program Producers"; Cinema Assoc.'s Roy Williams, speaker, "Has The Time Arrived For Original and Specialized Programming"; WCI Records Group executive vice president Stan Cornyn, speaker, "The Status Of The Recording Industry In Video"; Walt Disney Telecommunications president Jim Jimirro and Warner Home Video president Mort Fink, speakers, "The Pre-recorded Market Outside The U.S."; and TVX's David Friedman, speaker, "X-Rated Video/In The Home Where It Belongs." March 1 workshops conclude with a panel session on "The Effect Of Cable On The Growth Of Home Video," with Tepef Publishing's Charles Tepfer, *Video Week's* Seth Goldstein, media consultant Peter Carnicas and *Home Video & Cable Report's* Leslie Grey as speakers. Interrogators are *Video Magazine's* Bruce Apar, *Consumer Electronics Monthly's* Art Levis and *Video Marketing Newsletter's* Tim Baskerville. Phillips Publishing's Martin Roberts moderates.

Questions On Technologies

The general session March 2 opens with a talk by special assistant to the President and director of U.S. Office of Consumer Affairs Virginia Knauer on "Self Regulation/An Opportunity For Industry and Consumers." Following, a consumer tape/disc study on "Dynamics Of New Growth For Tape and Disc," prepared by *Penthouse Magazine*, will be presented. Rounding out the March 2 morning general session will be Telegen president Joseph Roizen addressing the topic "New Technologies/Where Are We Going?" and a panel of at least four speakers from Sony Consumer Products, RCA Consumer Products, Quasar Co. and NAPCEC handling the question "Will New Technologies Obsolete Today's Marketing Opportunities?"

Following the high definition TV presentation and a reception & luncheon sponsored by

(continued on page 34)

Jones, Ono Share Spotlight At 24th Grammy Awards Fete

(continued from page 8)

SOMEWHERE," B.B. King.

Best Latin Recording: "GUAJIRA PA'LA JEVA" (Track from "Clare Fischer & Salsa Picante Present 2+2"), Clare Fischer.

Best Recording for Children: "SESAME COUNTRY," (The Muppets, Glen Campbell, Crystal Gayle, Loretta Lynn, Tanya Tucker), Jim Henson (Muppets creator), Dennis Scott (album producer).

Best Comedy Recording: "REV. DU RITE," Richard Pryor.

Best Spoken Word, Documentary or Drama Recording: "DONOVAN'S BRAIN," Orson Welles.

Best Instrumental Composition: "THE THEME FROM HILL STREET BLUES," Mike Post (composer).

Best Album of Original Score Written for a Motion Picture or a Television Special: "RAIDERS OF THE LOST ARK," John Williams (composer).

Best Cast Show Album: "LENA HORNE: THE LADY AND HER MUSIC," Quincy Jones (producer).

Video of the Year: "MICHAEL NESMITH IN ELEPHANT PARTS," Michael Nesmith.

Best Jazz Vocal Performance, Female: "DIGITAL III AT MONTREUX," Ella Fitzgerald.

Best Jazz Vocal Performance, Male: "BLUE RONDO ALA TURK," (track from

"Breakin' Away"), Al Jarreau.

Best Jazz Vocal Performance, Duo or Group: "UNTIL I MET YOU (CORNER POCKET)" (Track from "Mecca For Moderns"), The Manhattan Transfer.

Best Jazz Instrumental Performance, Soloist: "BYE BYE BLACKBIRD," John Coltrane.

Best Jazz Instrumental Performance, Group: "CHICK COREA AND GARY BURTON IN CONCERT, ZURICH OCTOBER 28, 1979," Chick Corea and Gary Burton.

Best Jazz Instrumental Performance, Big Band: "WALK ON THE WATER," Gerry Mulligan and his Orchestra.

Best Arrangement on an Instrumental Recording: "VELAS," (track from "The Dude) Quincy Jones, arranger.

Best Instrumental Arrangement Accompanying Vocal: "AI NO CORRIDA," (track from "The Dude) Quincy Jones and Terry Hey, instrumental arrangers.

Best Vocal Arrangement for Two or More Voices: "A NIGHTINGALE SANG IN BERKELEY SQUARE," (Track from "Mecca for Moderns), Gene Puerling, vocal arranger.

Best Album Package: "TATTOO YOU," Peter Carriston (art director).

Best Album Notes: "ERROLL GARNER: MASTER OF THE KEYBOARD," Dan Morgenstern (album notes writer).

Best Historical Album: "HOAGY CAR-MICHAEL: FROM 'STAR DUST' TO 'OLE BUTTERMILK SKY,'" George Spitzer and Michael Brooks, producers.

Best Engineered Recording: "GAUCHO," (Steely Dan) Roger Nichols, Elliot Scheiner, Bill Schnee and Jerry Scheiner, engineers.

Producer of the Year: QUINCY JONES. Best Classical Album: "MAHLER: SYMPHONY NO. 2 in C MINOR," Sir Georg Solti conducting Chicago Symphony Orchestra & Chorus.

Best Classical Orchestral Recording: "MAHLER: SYMPHONY NO. 2 IN C MINOR," Sir Georg Solti conducting Chicago Symphony Orchestra & Chorus.

Best Opera Recording: "JANACEK: FROM THE HOUSE OF THE DEAD," Sir Charles Mackerras conducting Vienna Philharmonic.

Best Choral Performance (Other Than Opera): "HAYDN: THE CREATION," Neville Marriner, conducting Chorus of Academy of St. Martin-in-the Fields & Academy of St. Martin-in-the-Fields.

Best Chamber Music Performance (Instrumental or Vocal): "TCHAIKOVSKY: PIANO TRIO IN A MINOR," Itzhak Perlman, Lynn Harrell, Vladimir Ashkenazy.

Best Classical Performance Instrumental Soloist or Soloists (with Orchestra): "ISAAC STERN 60TH ANNIVERSARY CELEBRATION," Isaac Stern, Itzhak Perlman, Pinchas Zukerman, Zubin Mehta conducting New York Philharmonic Orchestra.

Best Classical Performance — Instrumental Soloist or Soloists (Without Orchestra): "THE HOROWITZ CONCERTS 1979-80," Vladimir Horowitz.

Best Classical Vocal Soloist Performance: "LIVE FROM LINCOLN CENTER — SUTHERLAND — HORNE — PAVAROTTI," Joan Sutherland, Marilyn Horne, Luciano Pavarotti, Richard Bonyngue conducting New York City Opera Orchestra.

Best Engineered Recording, Classical (An Engineer's Award): "ISAAC STERN: 60TH ANNIVERSARY CELEBRATION," Isaac Stern, Itzhak Perlman, Pinchas Zukerman, Zubin Mehta conducting New York Philharmonic Orchestra, Bud Graham, Ray Moore, Andrew Kazdin, engineers.

Classical Producer of the Year: JAMES MALLINSON.

POINTS WEST

BETWEEN THE BUTTONS — Kudos go out to Feyline Presents, Barry Fey's Denver, Colo.-based rock promotion firm, which donated 2,700 bootleg Rolling Stones T-shirts to several charities including the Children's Diabetes Foundation, United Way, Association of Retarded Citizens and the Colorado Department of Corrections. The T-shirts were seized during the Stones' Boulder concerts in October and are emblazoned with the group's name and likeness. . . . Accolades also are due to the new Chrysler Corporation for underwriting an exhibition of rock 'n' roll artwork at Daytona Beach, Fla. during the upcoming spring college break. The exhibition will contain 300 original pieces taken from the private collection of Hollywood's Museum of Rock Art on Sunset Boulevard. Included at the Daytona art show will be the first presentation of the classic Alan Aldridge paintings from his Beatles illustrated lyrics books, John Lennon's erotic "Bag 1" lithographs, Linda McCartney photos, psychedelic posters from the demented minds of Mouse & Kelly, as well as photographs of Jimi Hendrix, Janis Joplin, The Grateful Dead and David Bowie. Rick Griffin will create an original poster for the Chrysler event.

NU DISKS — Keep an eye peeled a la *Un Chien Andalou* for Catholic boy Jim Carroll's latest, "Dry Dreams"; Johnny Cash, Carl Perkins and Jerry Lee Lewis teaming up for "Survivors" in March; Gram Parsons and the Fallen Angeles caught live in 1973; "Another Grey Area," the first album by Graham Parker in two years with production by Jack Douglas; a soon-to-be-released Dregs album, "Industry Standard"; and Slash bad boys Fear's latest, "The Records."

MORE WAX ATTAXX — A&M Records has just released a promotional EP of seven songs spanning Joan Armatrading's entire career that will be given away as a gift to anyone who buys any of Armatrading's albums. A novel promotional idea . . . Doo-Wop's making its way back with CBS' newest associated label, Ambient Sound



ALL ABOARD — Ron Anton (r), vice president in California of Broadcast Music, Inc. (BMI), and Florrie Palmer, PRS member and writer of Sheena Easton's "Morning Train," are pictured celebrating Palmer's affiliation with BMI in the U.S.

Records, whose artist roster is comprised solely of rock's "golden age" performers. Five new albums by The Mystics, Randy and the Rainbows, The Harptones, The Capris and The Jive Five will debut the label. . . . Three members of the Sir Douglas Quintet have allied with two former members of Creedence Clearwater Revival in a San Francisco Bay Area studio to lay tracks for a proposed album. Doug Sahm, Augie Meyer, Louis Ortega, Stu Cook and Doug Gifford haven't given the final word yet, but they may also play some live gigs in the coming months. . . . Ann and Nancy Wilson of Heart returned to an L.A. studio last week to do some work on an LP they're readying for April Fool's Day. . . . Also in the City of the Angels putting the finishing touches on an album are Cheap Trick, who are also shopping around for a new contract. Head Trickster Rick Nielsen has just completed producing a demo tape for Off Broadway. . . . Although bassman Kasim Sulton has left Todd Rundgren's group Utopia, the original Runt says the band is not breaking up. According to the true star, Utopia is going through some changes including a change of record companies and a search for a new bass player. Rundgren, however, doesn't think these problems mean the band is in any danger of ending. He was quoted recently as saying he's not tired of Utopia and believes the band still has "a lot of ground" to cover yet. . . . Terry and Dale Bozio's Missing Persons has finally inked with Capitol. Their first release is an EP, which includes three of the four songs featured on their earlier Komos extended play, with that record's Doors cover being replaced with a new tune called "Words."

LIVE ACTION — I.R.S.'s "primitivist" recording group The Flestones recently made an appearance at Perkin's Palace in Pasadena, their only show in the L.A. area. The group, whose garage band/psychadelic sound has been compared to The Seeds, ? and the Mysterians, Strawberry Alarm Clock and The Safaris, has been a favorite of the N.Y. Lower East Side crowd for over three years and is seeking to conquer this part of the world. . . . The Duke of Paduca himself, Clarence Clemons of the Jersey Devil's famed E Street Band, will show up soon at Reseda's Country Club along with his new group, The Red Bank Rockers. CC and the Rocker's are deeply into their "No Product Tour of America, 1982" and the Reseda show promises to be extremely successful. . . . Meanwhile, Clarence's comrade-in-arms from Freehold, N.J. is busy helping Miami Steve Van Zant and Gary U.S. Bonds' follow-up album to last year's "Dedication." . . . Former member of the Steve Miller Band, Norton Buffalo, played last week in North Hollywood and Huntington Beach. The harmonious harmonica master, who was responsible for the incendiary solo on Bonnie Raitt's "Runaway" a few years back, recently performed in the films *Heaven's Gate* and *The Rose* with Bette Midler. . . . Jamie James and the Kingbees are touring up in Canada and the Midwest, and will show up at L.A.'s Roxy Theater on March 10. James is the founder and only original member still in the neo-rockabilly group, and his back-up men include bassist Lloyd Stout and drummer Jeff Donovan.

GOO GOO GA JOOB — Besides the collection of film music by the Fab Four due out soon on Capitol, the label also intends to release a single featuring some of the LP's tunes in medley form, like the "Stars On 45" only using the real songs, without an obnoxious disco beat. Due sometime in March, the "Beatles Movie Medley" will be packaged in a special picture sleeve with never-before published photos of the group. Will the tune be gear or groovy? Only the Walrus knows for sure.

ODDS & ENDS — Two members of Louisiana gumbo-rock band LeRoux stopped by our Hollywood offices during Mardi Gras time. Since we all couldn't make it down to New Orleans for the celebration, the band consoled us by giving out their recipe for basic Cajun crawfish stew: boil oil in a pot, pour in some flour and stir until the mixture turns nearly black, add chopped onion and bell peppers, then toss in a mess of crawfish tails. Sounds delicious. . . . Patrick Simmons, founder of the Doobie Brothers, has reportedly left the group. . . . Bryan Adams, a young rocker who recently opened major tours for The Kinks and Loverboy, is set to complete two videos in the near future. . . . The All Sports Band, whose members all take on the personas of different athletes, came into L.A. to do a TV taping for Solid Gold. Why the odd concept for the group? Says manager and conceptual force behind the jock-rockers, Tracy Coats, "Most of the athletes I've known were closet rock 'n' rollers, and most of musicians I've known were closet athletes. It seemed only natural to combine the two obsessions."

jeffrey resner

CBS Inc. Restructures Board; LaFollette Quits

NEW YORK — CBS Group presidents Walter Yetnikoff and Gene Jankowski last week removed themselves from CBS Inc.'s board of directors. Yetnikoff, who heads CBS/Records Group, and Jankowski, who heads CBS/Broadcast Group, did so at the request of the board's outside members. Of the five Group presidents, Jankowski and Yetnikoff were the only two holding directorships.

"You want to say that you're equally interested in all phases of the company," said Thomas H. Wyman, president and chief executive officer, CBS Inc. at the company's recent analyst's meeting here. "The outside directors felt it was in order, but it's never easy to make this kind of change."

Wyman stressed that the decision to vacate the directorships in no way reflected on the work of either Jankowski or Yetnikoff, nor on their Groups. "They are both among the most experienced, able and intelligent people in the entertainment industry," noted Wyman, "and I can promise you that that is their stature in this corporation. There is no mysterious agenda on this subject."

In addition to the board changes, Wyman announced that Charles LaFollette, senior vice president, finance, and chief financial officer, CBS Inc., had resigned his position, effective March 1.

"Obviously this is disappointing news," said Wyman. "Chuck LaFollette is an experienced and able financial executive who has made important contributions during his months here." Paul MacCawatt, senior vice president, administration, CBS Inc., will serve as LaFollette's interim replacement.

LaFollette joined CBS in November of last year. A native of San Francisco, he and his family have decided not to move to New York City. Such a relocation is essential to the job.

Loverboy Goes Platinum

NEW YORK — Columbia recording group Loverboy recently had its self-titled debut album certified platinum. The group's latest LP, "Get Lucky," was recently certified gold.

GOSPEL

TOP 15 ALBUMS

Spiritual

| | Weeks On Chart | 2/27 | Chart |
|---|----------------------|------|-------|
| 1 HIGHER PLANE AL GREEN (Myrrh MSB 6674) | 1 | 15 | |
| 2 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056) | 2 | 44 | |
| 3 GO SHIRLEY CAESAR (Myrrh MSB 6665) | 3 | 18 | |
| 4 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) | 6 | 12 | |
| 5 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691) | 4 | 22 | |
| 6 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066) | 5 | 24 | |
| 7 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663) | 7 | 56 | |
| 8 LOOK TO JESUS PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042) | 8 | 6 | |
| 9 SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373) | 10 | 28 | |
| 10 HE'LL GIVE YOU PEACE IN THE MIDST OF THE STORM O'NEAL TWINS (Savoy 14619) | — | 1 | |
| 11 JAMES CLEVELAND WITH THE METRO MASS CHOIR (Savoy SGL 7067) | 11 | 3 | |
| 12 BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046) | 12 | 3 | |
| 13 AMEN LEONARD GIVENS & THE LITTLE ROCK MASS CHOIR (Savoy 14633) | 13 | 2 | |
| 14 I LOVE JESUS MORE TODAY TRINITY ALL-NATIONS CHOIR (Savoy SL 14599) | 9 | 4 | |
| 15 INTRODUCING THE WINANS (Light 5792) | 14 | 28 | |

Inspirational

| | Weeks On Chart | 2/27 | Chart |
|---|----------------------|------|-------|
| 1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675) | 1 | 28 | |
| 2 I SAW THE LORD DALLAS HOLM (Greentree R 3723) | 2 | 12 | |
| 3 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) | 3 | 8 | |
| 4 UNFAILING LOVE EVIE TORNUQUIST (Word WSB 8867) | 4 | 12 | |
| 5 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) | 6 | 8 | |
| 6 THE TRAVELER DON FRANCISCO (New Pax NP 33106) | 5 | 20 | |
| 7 PRIORITY IMPERIALS (Dayspring DST 4017) | 7 | 54 | |
| 8 AMY GRANT IN CONCERT (Myrrh MSB 6668) | 8 | 38 | |
| 9 JONI'S SONG JONI EARECKSON (Word WSB 8856) | 10 | 18 | |
| 10 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625) | 11 | 64 | |
| 11 COLLECTIONS KEITH GREEN (Sparrow SPR 1055) | 9 | 24 | |
| 12 BUBBLING HINSONS (Calvary STAV 5178) | 12 | 2 | |
| 13 HOLM, SHEPPARD, JOHNSON (Greentree R 3583) | 13 | 2 | |
| 14 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653) | 14 | 4 | |
| 15 FORGIVEN DON FRANCISCO (New Pax NP 33042) | 15 | 170 | |

GMA Seminar Will Tackle Key Issues Facing Industry

(continued from page 5)

NARM has been involved with the GMA seminar.

The instructors, according to Billy Ray Hearn, president of Sparrow Records, are specialists in their respective fields and, interestingly, come from outside the gospel realm. Considering the participants in the lecture series, which take place Monday, March 1, and Tuesday, March 2, a major focal point of the seminar will be coping with, understanding and reaching the secular market, which will include not only how to break into the market, but adopting marketing and merchandising ideas from it.

New Ideas Needed

"So far as merchandising, we need some fresh air," Johnson said. "The market is ready for some new things that will get gospel music more properly placed in stores. I feel that we have become somewhat sterile and apathetic—a little bit of a lazy feel. And certainly, the entire record industry has gotten into that. It's a real uncertain time and a tinge of that feeling has come into the gospel field. The next six months will be a very critical period—whatever record companies are going to do, they have got to do it well.

"As it now stands, I don't think any record company is at all satisfied about the secular distribution situation. That remains unsolved from my frame of reference. It's true that everybody has announced these great agreements, new relationships and greater awareness of the problem. But, I still have yet to see (these distribution deals) really work. We still have a problem that we have got to solve."

Hearn agreed that reaching the secular market is one of gospel's primary concerns, yet educating what he calls the "church-going public" is also a foremost consideration. "People's knowledge of

what gospel is so limited, and we've got to educate them," he said. "There are so many Christian people that don't know what's being done with gospel music. Our aim is to get those millions of church people to know that our records do exist and let them know where they can get them.

"I want to know how to do that. I want to know how to get those people who don't go into Christian bookstores," he continued. "The seminars are focusing on marketing and merchandising exposure, and I'm hoping to get ideas from the seminar as to how we might reach these people."

What the GMA is dubbing its series of "Get Smart" seminars will deal with the nuts and bolts of marketing and merchandising and will kick off Monday, March 1, at 8:30 a.m. at the Opryland Hotel with "Music Industry Advertising . . . Basic Steps To Make It Work," featuring Ed Lidon, vice president of advertising with Thomas Nelson Publishing here, which, as the title suggests, will deal with the proper ways of advertising to reach specific markets. That topic will be followed by "How To Mix All The Media . . . Let Your Community Know Your Artist Was In Town" with George Toles, president of the George Toles Agency in Seattle, Wash., followed by a topic that should be of interest to those attempting to gain secular airplay. It's titled "Secular Airplay . . . Give Up Or Dive In" and features Dave Sholin, adult contemporary director of the *Gavin Report*. The final topic of the day is "How To Merchandise, Advertise and Sell Printed Music" with speaker Stan Jantz, manager of the Fresno Bible House in Fresno, Calif.

Merchandising Ideas

The March 2 sessions will kick off with "Selling Your Product . . . Through Good Copy—Good Design—Good Graphics" with Ken Puckett, Ballard & Puckett

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Major Labels Intensify Involvement In Gospel Music

by Jeffrey Ressler

LOS ANGELES — Citing exceptionally wide demographic appeal, the current conservative political mood in America, high sales figures in the past and hopeful crossover potential, quite a few of the recording industry's major labels are taking a greater interest in the field of gospel music today. The commitment is even more impressive at a time when the most other facets of the industry are reporting declining sales.

Several majors — including MCA, Elektra/Asylum, PolyGram and CBS — have either established in-house associated gospel labels or signed distribution agreements with already existing gospel music companies within the last two years. With major label distribution, the gospel labels will be expanding their base of operations from exclusively religious bookstore and shops to large secular retail markets, where the albums have been conspicuously absent despite their consistently successful sales. Last year, for example, Christian bookstores sold over \$140,000,000 worth of records at retail prices, and many of these LPs could not be found in stock at any secular outlet. By giving their blessing to new gospel distribution pacts, many of the majors feel they will see the prosperous profits that have escaped their coffers for some time.

The first major to create a gospel label in the last few years was MCA. Looking for product it could depend on for good business and consistent sales, MCA developed the Songbird label in the sum-

mer of 1979. Dealing primarily in contemporary Christian albums, the Songbird arm was originally based in southern California due to the expansion of Christian merchandisers in the area and the presence of gospel talent. In September of 1980, MCA reorganized the branch, moving its base of operations to Nashville and shuffling the executive roster to make Jim Fogelson, the Nashville division president of MCA, Songbird's overseer.

Fogelson still heads the gospel operation, with Charley Shaw, one of the label's founding members, heading direction of marketing and distribution on the West Coast. February of 1981 saw MCA Distributing Corp. signing a reciprocal agree-

ment with Sparrow Records, a Canoga Park, Calif.-based Christian music label, which gave Sparrow secular distribution while allowing Songbird, under Sparrow's auspices, to distribute its product in Christian retail stores.

Into The Bookstores

According to Shaw, the pact with Sparrow gives Songbird "the legs we needed to get into the Christian book stores." There are approximately 6,000 of these stores across the country, with 2,000 of them responsible for the bulk of the sales. Sparrow is focusing its attention on all of the outlets, with emphasis on the prime movers and shakers.

"The majors became interested in

gospel when the credibility of the music finally surfaced," said Shaw. "The production, writing, craft and art of this form has improved significantly over the years, and while the majors probably won't get rich on it, it's a nice, steady business with low overhead costs. Pop acts these days sell between 5,000-10,000 units and gospel does better."

Songbird is currently involved in a project using superstar country acts to promote gospel through inspirational albums. Willie Nelson has already recorded one such album and is preparing to cut another, and Barbara Mandrell is slated to do one in September. Although one of the big names in gospel, B.J. Thomas, no longer records for Songbird, its roster of artists is expanding, with the Archers, Jeanne C. Riley, Mylon LeFevre and Marty McCall already signed.

Over at CBS, the winter of 1980 saw plans to create Priority, a new label and publishing company to deal entirely with gospel, and in May, 1981, Buddy Huey was appointed to the position of vice president/general manager of the label, which is now based in Nashville. Prior to his appointment, Huey was vice president of A&R with Word Records for six years. Priority handles production, sales, distribution, marketing, promotion and publishing of approximately 11 artists today, and Huey plans to keep the roster of talent to about 15 recording acts. This January, the label released its debut outing, an album by R&B artist Ben Moore, and February saw the

(continued on page 16)



GETTING READY FOR THE WEEK — In preparation for the upcoming week's activities, the Gospel Music Week and Dove Awards Committee members met in Nashville to finalize plans for the Gospel Music Assn. (GMA)-sponsored seminar. Pictured standing are (l-r): Don Butler, GMA; John Sturdivant, ASCAP; Lisa Keeling, Triune Music; Ken Harding, Word Records; and Charlie Monk, CBS Songs. Pictured seated are (l-r): Connie Bradley, ASCAP; Joe Moscheo, BMI; Jim Black, SESAC; Jerry Crutchfield, MCA Music; and Frances Preston, BMI vice president and GMA president.

Major Labels Intensify Involvement In Gospel Music

(continued from page 15)

release of its second endeavor, a disc by contemporary Christian singer Carman. Two other albums — "Country Gospel" by the Statler Brothers and a country gospel anthology — have also been released under the Priority logo. Much of CBS's past catalog, including religiously oriented material by Bob Dylan, Johnny Cash and the Oak Ridge Boys, will be distributed to Christian Booksellers Assn. (CBA) stores in hopes that the well-known performers will become viable attractions in the bible store marketplace.

Another Opportunity

"The majors have simply found another avenue to explore," said Huey when interviewed in Nashville. "Gospel music is coming into its own now, and we haven't even touched the tip of the iceberg. The pulse and the mood of the country these days is such that I think gospel will grow tremendously in the next decade and will touch many more people's lives. As far as production of the albums goes, we'll see more upgrading of record jackets and an increase in state-of-the-art recording techniques. We're not necessarily trying to be slick, but we are trying to get the message across to as many people as possible."

Huey claims that a large number of the artists on his roster, which includes David & The Giants, Bob Bennett and Johnny Rivers, view themselves as musical ministers who can reach a large segment of the population through their preachings on vinyl.

Most recently, Priority is distributing over 100 titles from the CBS Masterworks classical music catalog to Christian book stores and gospel retailers. The program, directed by Masterworks and carried out through Priority's regional and telephone sales departments, will offer both "religious related" and "non-offensive" titles by Bach, Beethoven, Bernstein, Brahms, Casals, Handel, Haydn, Mozart, Stravinsky, Verdi and Vivaldi.

Support for the Masterworks line will be extensive, with Priority offering retailers bin displays with header cards and posters. Advertisements for the product will appear in Christian publications starting in April and on major Christian radio stations across the country. Pricing for the classical albums will vary from \$3.22 to a top of \$17.17, depending on the amount of units in each package and other factors. According to Huey, "the only difference between gospel and other music is the lyric content," and since most classical albums have no lyrics, CBS feels the Christian marketplace will find the Masterworks series good, clean listening.

Another major company that recently took the plunge into the gospel arena is Elektra/Asylum (E/A) under the chairmanship of Joe Smith. Last fall, E/A and Light Records, a division of Lexicon Music, Inc., signed a long-term label distribution agreement that became effective on Feb. 1 of this year. Under the agreement, E/A is distributing Light product to all accounts in the U.S. with the exception of the Christian bible bookstore market, which is the province of Lexicon. E/A is distributing 42 Light catalog albums, along with three new releases by Walter Hawkins, Reba Rambo and The Winans. This initial release includes two albums by 1982 Grammy-winning gospel star Andrae Crouch at \$11.98 list, 25 LPs at \$7.98 (including the three new releases) and 18 midline LPs at \$5.98. The latter constitutes the first gospel midline ever.

Light, whose name was taken from a comment made by Christ during his Sermon on the Mount ("You are the light of the world..."), will deliver approximately 15 new releases to E/A per year.



PHOENIX RISING — Former Supreme member Cindy Birdsong recently returned to the music business as a gospel artist when she signed with Spirit Filled Prods. and Joy Prods. The former company will produce her first album while the latter will guide marketing and publicity activities for Birdsong. Pictured with Birdsong are (l-r): Dick Curd, president of Joy Prods.; Bob Angelotti, Joy's director of media relations; Kenny Marcelino, Joy's national promotion coordinator; and Jerry Marcellino, president of Spirit Filled Prods.

According to Dick Curd, President of Joy Prod., which represents Light Records for promotion, publicity and advertising, "Gospel is exploding across the nation, selling more than jazz and symphonic albums combined. A recent Gallup poll shows that 90 million people have shown a firm belief in God, and that's a lot of people buying product who are looking for clean lyrics. Obviously, it's a very attractive financial field for the major labels. Over 400 Christian radio stations nationwide, some as big as 50,000 watts, are relaying the message, and now E/A has the muscle to push it through a more commercial pipeline. They're not just dabbling their pinky in the water, they're looking for a great success."

Curd said that, although Light isn't touching acid rock or punk bands to spread the word, the company is interested in reaching a wider audience. "We want people to know that true believers in the gospel don't have three eyes or four arms, all they have is Jesus in their hearts." Touting the Light selections as "music for the whole family," Elektra's promotional campaign emphasizes, "Since gospel music is music, it belongs in all places that sell music to the public, especially because (from a purely economic point of view, if for no other reason) people have always bought gospel music and are now buying it in hugely increasing numbers."

PolyGram's entry into the gospel arena began in the summer of last year when Bill Haywood, vice president, marketing for Black Music, formed the in-house Lektion label. Lektion, which literally means "a reading from the Scriptures", was developed by Haywood with a "neo-gospel" concept in mind, producing records with inspirational lyrics, yet broad-based melodies, which would appeal to urban listeners as well as those in the traditional Midwestern and Southern markets. Lektion's first release by Edwin Hawkins in November of 1981 was quickly followed up by a 12" single set to a rap beat called "Jesus Christ (The Gospel Beat)" performed by McSweet. In March, Lektion plans to release an LP by baritone Whitney Phipps entitled "Lord, You Are My Music," which PolyGram hopes will attract classical fans since Phipps' voice has been compared to Paul Robeson's and Pavaratti's.

Ken Reynolds, national black music manager, press & artist relations, for PolyGram, says the label's involvement with gospel is a "straight-ahead commit-

ment" and that Lektion will be treated just like other in-house labels such as Casablanca.

"We'd like to see the viability of gospel on a more sophisticated level," stressed Reynolds. "We'll be distributing product through usual retail outlets, as well as some through Christian bookstores. One idea we have is to put a gospel artist on tour with a non-gospel artist to build support — maybe having Ed Hawkins tour with Kool & The Gang. We're going to get into all forms of music on Lektion — pop, disco, classical, you name it."

Other Labels

Among the other major labels, such as Warner Bros., RCA, Motown, and A&M, although there are no full-scale gospel campaigns in their immediate future, spokespeople for these labels say they've enjoyed a limited success with the few gospel artists on their rosters.

Perhaps the best known Gospel artist of the '80s, Andrae Crouch, is involved in a double-edged deal with the WEA organization. Known as a gospel/R&B crossover artist at Warner Bros., Crouch will continue his R&B crooning for the label and will release his gospel-oriented records through E/A's Light division. Says Robin Rothman, artist relations manager at Warner Bros., "We'd like to keep the two avenues separate and steer him into R&B urban contemporary music for his Warner

Bros. releases. Andrae is more than just a gospel artist, although we do recognize the steady gospel trickle-down sales for his albums. His latest album has sold fairly well, with a marginal pop crossover, but Warner Bros. doesn't seem to have any future plans for developing gospel artists. A few years ago we had the Curtom label, and that was our first exposure to gospel — Curtis Mayfield and the Staple Singers being the primary acts. More recently, Donna Summers did a spiritual, "I Believe in Jesus," but that's absolutely not indicative of the direction of her future albums."

At Motown, director of creative administration Brenda Boyce says the label is getting a lot of requests for gospel albums, but the marketing department doesn't want to get involved at this juncture. "Hopefully, sometime this year we'll release at least one album of gospel music, but right now there is no involvement. We used to do two or three gospel albums, like 'Shades of Gospel' by Diana Ross and another album of songs by Gladys Knight and the Pips. Not long ago, Billy Preston and Syreeta did a gospel duet, and the Commodores had a single called 'Jesus is Love.' But our only artist doing anything in that field now is Jean Carn, who's in the studio cutting a song called 'He's Been Better To Me Than I've Been To Myself' that will be on her album due out in April."

Little Interest

RCA's interest in spiritual music is also sketchy. Ray Harris, vice president, black music, for RCA says the label does intend to get into the inspirational arena, but any extensive involvement is a long way off. Elliot Horn, an RCA publicist for jazz and black acts, believes the last artists who used that format on an RCA release were the Blackwood Brothers, a white gospel outfit that had some success a few years ago. "Right now, however," said Horn, "there doesn't seem to be any great interest in gospel around here."

A&M's most recent gospel release was by Passage, a group formed by Louis Johnson of the Brothers Johnson and his wife last year. This contemporary R&B gospel act sold around 100,000 units, but was unable to convince the company's top brass to pursue the format in other ways. Today, A&M has no gospel artists and has no immediate plans for signing any.

Will the majors be able to cash in on music with squeaky-clean lyrics that never mention sex, drugs and negative imagery, or will the drive towards upbeat gospel prove to be a low-return project? Those labels going full force into the field are as optimistic as a born-again believer. "We've already got the customers," gleamed one of the faithful. "Now all we need to do is effectively make the product easily available."

GMA Seminar Focuses On Issues

(continued from page 15)

Agency, Atlanta and Chicago. He will be assisted by LaVoy Sheldon and Noel Becchetti. Following a GMA general membership meeting, the afternoon sessions will begin at 2:00 p.m. with "Your Record Will Sell When You Have Marketing and Merchandising Power," which will feature Macey Lipman, president of Macey Lipman Marketing in Los Angeles.

Joe Cohen, president of NARM will close the panels with The 'Gift Of Music' presentation.

March 3 will be devoted to what GMA executive director Don Butler refers to as a highlight: two sessions of "hot seat" forum, which will place members of the gospel and secular fields on the dais for an intensive question/answer session.

Panelists will include songwriters Archie Jordan and Randy Goodrum; attorney Mike Milom; Don Klein, of the Benson Co.; Joe Sullivan, president of the Sound Seventy Corp.; Bill Hudson, Bill Hudson Agency;

Jim Sharp, vice president, **Cash Box**; Tom Rodden, vice president, marketing, **Record World**; Bill Moran, director, annual **Billboard** Gospel Music Conference; Kip Kirby, director, Nashville office, **Billboard**; Don Butler, executive director, **GMA**; Buddy Killen, president, **Tree International** and Bob MacKenzie, president, **Benson Co.**

Of course, music is an integral part of the GMA seminar, and this year will be no exception. Scheduled to perform Feb. 28 in the Opryland Ballroom are Gary McSpadden, the Hemphills, Bobby Jones, Larnell Harris, Sandi Patti and the Cruse Family. Monday night's performance will feature Silverwind, Dino, the Happy Goodman Family, Barry McGuire, Joni Eareckson and Truth. The Tuesday night concert will feature the Rex Nelson Singers, Phil Keaggy, Russ Taff, Dave Boyer, Al Green and Bill Pearce.

The Dove Awards will cap off the three-day event beginning at 7:00 p.m. March 3.

SPARROW: *THE MUSIC MINISTRY*



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MERCHANDISING

Cooper To Coordinate First Phase Of NARM 'Gift Of Music' Ad Campaign

LOS ANGELES — Shelley Cooper was recently named to coordinate the initial phase of the National Assn. of Recording Merchandisers (NARM) "Gift of Music" institutional advertising campaign and to work closely with the NARM Gift of Music advisory panel.

According to NARM executive vice president Joe Cohen, Cooper will be involved in the search by NARM seeking the appropriate advertising agency to handle the \$3 million NARM generic ad campaign.

The Gift of Music Advisory Board, which is charged with overseeing the institutional ad campaign, has established criteria for selecting the agency to be retained, placing emphasis on the agency's previous track record and its full-marketing service capabilities.

Agency Screening

The initial screening of candidates will be held March 30 in Los Angeles following the conclusion of the 1982 NARM convention there. Those agencies selected will be requested to prepare presentations aiming at a target date in early May for a final decision.

Cooper's experience in the record professional advertising businesses uniquely qualify her for her task. She joined Warner Bros. Records in 1970 as assistant publicity director, staying with the company

for 11 years and eventually reaching the post of director of advertising which she held until last May. She has served as account supervisor and TV commercial producer for Douglas T. Spellman, Inc., a Beverly Hills based agency where her accounts included Warner Bros., Atlantic Records and WEA Corp.

Cooper will work with a NARM Gift of Music advisory board which consists of: Chairman John Marmaduke, Hastings Books and Records; Linda Barton, CBS/Epic Records; Morris Baumstein, CBS/Epic Records; Sophia Beauvy, Warner Bros. Records; Irv Biegel, Boardwalk Entertainment Co.; Barbara Burns, WEA Corp.; Rick Dobbis, Arista Records; Randy Edwards, Elektra/Asylum Records; Lou Fogelman, Show Industries; Pete Jones, Alfa Records and Tapes; Harry Losk, PolyGram Records; Mike Martinovich, CBS Records; Fran Musso, Chrysalis Records; Harold Okinow, Lieberman Enterprises; Bob Reitman, A&M Records; Mark Schulman, Atlantic Records; Rich Thorward, RCA Records; and Dennis White, Capitol Records.

Advertising agencies wishing more information regarding the institutional campaign may contact Cooper at (213) 650-0208 or the NARM office at (609) 795-5555.

Capitol Mounting Multi-Faceted Push Behind Beatles 'Reel Music' Album

(continued from page 6)

Be." "Get Back" and "The Long And Winding Road" from *Let It Be*.

The A-side of the single is a medley of seven of the 14 tunes on the album; while the B-side, called "The Fab Four On Film (The Beatles Talk About A *Hard Day's Night*)," features John, Paul, George and Ringo discussing their motion picture debut.

Beginning with the LP package itself, Capitol is mounting a major marketing/merchandising campaign and six-week media blitz behind "Reel Music."

The album cover is designed around a unique photo-illustration of the "Capitol" movie theater featuring the names of the five films on the marquee. Standing in line at the box office waiting for tickets are various quartets of Beatles representing different eras of their career. Both the album jacket and LP label will bear a logo specially designed for the project with the words "The Beatles/Reel Music" keyed

over the sprockets of a metal film reel.

Inside the package will be a 12-page, 4-color souvenir program booklet. The front cover of the booklet is a photo-illustration of the theater lobby in which the Beatles stand next to handbills for the films as they wait for the show to begin. The following 10 pages of the booklet contain extensive liner notes — two pages devoted to each film — interspersed with rare black and white and color Beatles photographs, including never-before-seen stills from the films. The back cover of the booklet illustrates the complete Beatles LP catalog in 4-color minis.

In-Store Aids

Numerous merchandising aids have been manufactured for the campaign, including thousands of stickers, buttons and T-shirts. Four merchandising pieces have been designed for point-of-purchase display: a 20x30 poster and 3x3 poster using graphics from the booklet, a 1x1 reflecting the album jacket illustration, and a 3x3 catalog poster. Ad mats of various sizes have also been designed for customer cop.

In addition, a limited edition 12-inch disc will be pressed on translucent gold vinyl and numbered in sequential order for special distribution to promote the project. All merchandising items bear the new Reel Beatles logo.

A national advertising campaign has been drawn up, calling for TV commercials in the Top 50 markets, Top 40 and AOR radio spots in their respective Top 30 markets, and newspaper ads in the Top 15 markets.

Manny Gittleman Dies; Served On Pickwick Bd.

NEW YORK — Manny Gittleman, vice president of Crest Prods. and former member of the board of directors at Pickwick International, died Feb. 25 in Boca Raton, Fla. He was 62.

Gittleman began his music industry career at the U.S. Record Co. in the 1950s.

SINGLE BREAKOUT OF THE WEEK

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

Breaking out of: Lieberman — Portland, P.B. One Stop — St. Louis, Lieberman — Kansas City, Sound Video Unlimited — Chicago, Vibrations — Miami, City One Stop — Los Angeles, Charts — Phoenix, Waxie Maxie — Washington D.C., Peaches — Columbus, Tower — Campbell, Karma — Indianapolis, Alta — Phoenix, Cavages — Buffalo, Stratford One Stop — New York, Turtles — Atlanta.

SINGLES BREAKOUTS

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

Breaking out of: Turtles — Atlanta, Record Theatre — Cleveland, Everybody's — Portland, Lieberman — Dallas, Karma — Indianapolis, Peaches — Cincinnati, Peaches — Columbus, Waxie Maxie — Washington D.C., City One Stop — Los Angeles, Sound Video Unlimited — Chicago, Lieberman — Kansas City, Lieberman — Portland.

FIND ANOTHER FOOL • QUARTERFLASH • GEFEN GEF 5006

Breaking out of: Lieberman — Portland, P.B. One Stop — St. Louis, Potomac One Stop — Baltimore, National Record Mart — Pittsburgh, Waxie Maxie — Washington D.C., Peaches — Columbus, Harmony House — Detroit, Karma — Indianapolis, Sound Warehouse — San Antonio, Turtles — Atlanta, Pickwick — Midwest.

EDGE OF SEVENTEEN • STEVIE NICKS • MODERN/ATLANTIC MR7401

Breaking out of: Disc-O-Mat — New York City, Peaches — Columbus, Karma — Indianapolis, Waxie Maxie — Washington D.C., City One Stop — Los Angeles, Potomac One Stop — Baltimore, Vibrations — Miami, Lieberman — Kansas City.

JUKE BOX HERO • FOREIGNER • ATLANTIC 4017

Breaking out of: Richman Brothers — Philadelphia, City One Stop — Los Angeles, National Record Mart — Pittsburgh, Waxie Maxie — Washington D.C., Tower — Sacramento, Karma — Indianapolis, Lieberman — Dallas, Everybody's — Portland.

MAIN THEME FROM "CHARIOTS OF FIRE" • VANGELIS • POLYDOR/POLYGRAM 2189

Breaking out of: Stratford — New York, Lieberman — Dallas, Handleman — Atlanta, Peaches — Columbus, Lieberman — Kansas City, Lieberman — Portland.

(OH) PRETTY WOMAN • VAN HALEN • WARNER BROS. WBS 50003

Breaking out of: Wherehouse — Los Angeles, Lieberman — Kansas City, National Record Mart — Pittsburgh, Peaches — Columbus, Karma — Indianapolis, Alta — Phoenix.

FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD-36151
- B-52's • Mesopotamia • Warner Bros. MIMI 3641
- Beatles • Rock 'N Roll, Vol. 1 • Capitol SN/16020
- Crosby, Stills, Nash, & Young • So Far • Atlantic SD-15119
- The Doors • The Doors • Elektra EKS 74007
- Exposed II • Various Artists • Columbia XZ 326J1
- Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
- Human League • Dare • Virgin/A&M SP-6-4892
- 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
- Mile Oldfield • Tubular Bells • Virgin/CBS PE 34116
- Mike Post • Television Theme Songs • Elektra EL-60028-Y
- Romeo Void • Never Say Never • 415 Records/415A-0007
- Shooting Star • Hang On For Your Life • Virgin/CBS NFR 37407 *
- Shooting Star • Shooting Star • Virgin/CBS PE 37720
- The Who • Live At Leeds • MCA 3023

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

TOP SELLING ACCESSORIES *

- Allsop Cassette Head Cleaner 443
- Allsop VHS Head Cleaner
- Audio Technica Sonic Broom AT 6012
- Discwasher D-4 1 1/4 oz. Refill Fluid
- Discwasher D-4 System
- Discwasher "Perfect Path" Cassette Cleaner
- Le-Bo Outer LP Covers
- Maxell UDXL I C-60
- Maxell UDXL II C-90
- Memorex Cassette Head Cleaner 0300
- Memorex EHS 120
- Memorex Hi Bias C-90 2/Bag
- Recoton Record Cleaning Cloth
- Savoy Cassette Carrying Case 2130
- Savoy Cassette Carrying Case 2330
- TDK SA C-90
- TDK SA C-90 3/Bag
- TDK T-120

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

* Excludes T-Shirts & Paraphernalia

Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



GREEN LIGHT • BONNIE RAITT • WARNER BROS. BSK 3630

Breaking out of: Sound Unlimited/National, Everybody's/Northwest, Lieberman/Portland, Record Factory/San Francisco, Tower/San Francisco/Sacramento/Los Angeles, Licorice Pizza/Los Angeles, Charts/Phoenix, Mile Hi/Denver, Great American Music/Minneapolis, Radio Doctors/Milwaukee, Streetside/St. Louis, Karma/Indianapolis, Turtles/Atlanta, Spec's/South Florida, Vibrations/Miami, Waxie Maxie/Washington, Record & Tape Collector/Baltimore, Stratford/Long Island, Disc-O-Mat/New York, Harvard Coop/Boston, Lechmere Sales/Boston, Wilcox/Oklahoma City

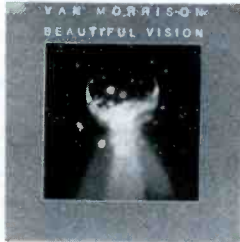
MERCHANDISING AIDS: 1x1 Flats, Poster.

ALBUM BREAKOUTS

BEAUTIFUL VISION • VAN MORRISON • WARNER BROS. BSK 3652

Breaking out of: Sound Unlimited/National, Licorice Pizza/Los Angeles, Tower/San Francisco/Sacramento, Record Factory/San Francisco, Lieberman/Portland, Everybody's/Northwest, Charts/Phoenix, Mile Hi/Denver, Wilcox/Oklahoma City, Great American Music/Minneapolis, Radio Doctors/Milwaukee, Streetside/St. Louis, Turtles/Atlanta, Crazy Eddies/New York, Disc-O-Mat/New York, King Karol/New York, Stratford/Long Island, Harvard Coop/Boston, Lechmere Sales/Boston

MERCHANDISING AIDS: 1x1 Flats, Streamer.



DREAM ON • GEORGE DUKE • EPIC FE 37532

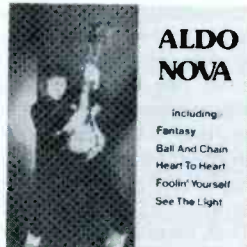
Breaking out of: Sound Unlimited/National, Chicago One Stop, Radio Doctors/Milwaukee, Streetside/St. Louis, P.B. One Stop/St. Louis, Karma/Indianapolis, Central One Stop/Hartford, King Karol/New York, Stratford/Long Island, Webb's/Philadelphia, Record & Tape Collector/Baltimore, Soul Shack/Washington, Waxie Maxie/Washington, Turtles/Atlanta, Vibrations/Miami, Sound Warehouse/San Antonio, Mile Hi/Denver, Tower/Sacramento, Charts/Phoenix

MERCHANDISING AIDS: Album Flats, Artist Poster.

ALDO NOVA • PORTRAIT/CBS ARR 37498

Breaking out of: Camelot/National, Record Bar/National, Strawberries/New England, Lechmere Sales/Boston, Cutler's/New Haven, Record & Tape Collector/Baltimore, Waxie Maxie/Washington, Cavages/Bufalo, Flipside/Chicago, Karma/Indianapolis, Radio Doctors/Milwaukee, Great American Music/Minneapolis, Mile Hi/Denver, Tower/Sacramento, All Record Service/Oakland, Lieberman/Portland

MERCHANDISING AIDS: Album Flats, Artist Poster, Logo.



MECHANIX • UFO • CHRYSALIS CHR 1360

Breaking out of: Soundtown/Hastings Book/Southwest, Sound Warehouse/San Antonio, Wilcox/Oklahoma City, Flipside/Chicago, Chicago One Stop, Radio Doctors/Milwaukee, Karma/Indianapolis, Record Theatre/Cleveland, Record & Tape Collector/Baltimore, Lieberman/Portland, Tower/Campbell/Sacramento, All Record Service/Oakland

MERCHANDISING AIDS: Album Flats, Poster, Radio Spots, Ad Mats, Minis.

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

Breaking out of: Handleman/National, Crazy Eddies/New York, Waxie Maxie/Washington, Record Theatre/Cincinnati, Karma/Indianapolis, P.B. One Stop/St. Louis, Big Apple/Denver, Charts/Phoenix, All Record Service/Oakland, Tower/Sacramento, Port O' Call/Nashville

MERCHANDISING AIDS: Album Flats, Poster, Streamer.



BLACK ON BLACK • WAYLON • RCA AHL1-4247

Breaking out of: Lieberman/Dallas/Portland, Turtles/Atlanta, Port O' Call/Nashville, Sound Warehouse/San Antonio, Mile Hi/Denver, Licorice Pizza/Los Angeles, Tower/Campbell, Karma/Indianapolis, Record Theatre/Cincinnati, Peaches/Cleveland, Kemp Mill/Washington

MERCHANDISING AIDS: Posters.

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

Breaking out of: National Record Mart/Midwest, Spec's/South Florida, Tower/Los Angeles/San Francisco/Sacramento, Harvard Coop/Boston, Crazy Eddies/New York, Stratford/Long Island, Kemp Mill/Washington, Waxie Maxie/Washington, Turtles/Atlanta, Streetside/St. Louis

MERCHANDISING AIDS: 1x1 Flats, 24 x 36 Poster, Buttons.



WHAT'S IN-STORE

VIDEO TO THE RESCUE — Calling it "the biggest thing to hit this market in a long time," John D'Antoni, buyer for New York's **Disco-O-Mat**, reports that over 400 video games were sold in his five stores last weekend following a Thursday advertisement, with one store selling more games than cassettes. Disc-O-Mat started selling the games two weeks ago. "Action is incredible," said D'Antoni. "They don't want records anymore." While D'Antoni feels that video games are hurting record sales, he also says, that the entertainment dollar is still being spent in-store by the customer. "Kids get a \$15-25 allowance to spend on records, movies and games. By offering video games, we get them back into the record store with those dollars, and while they're in the store they might also buy a record." Disc-O-Mat is handling the Atari, Activision and Intellivision titles, with "Haunted House," "Kaboom," and "Laser Blast" the best sellers so far. The retailer also went strong on pre-recorded videocassettes and discs, but had to reduce stock when they failed to catch on. D'Antoni attributes the success with the games to the fact that the hardware is well within range of more pocketbooks than that for videocassette and disc playback equipment. He also feels that record stores are the natural place to buy games. "People don't know anywhere else to buy them," he said, adding that advance orders for the hugely popular "Pac-Man" game, which will be available April 1, "is like a **Rolling Stones** album." D'Antoni further notes that the new games are even being merchandised like new album releases. "Anybody not carrying them is missing the boat," he concluded. . . Video games are also the hot item at the Mellett Mall **Camelot** store in Canton, Ohio, which has just opened the first complete Camelot Home Video department. Besides carrying the full Atari, Activision and Intellivision lines, the store stocks over 600 movie titles in both Beta and VHS formats for sale or rent, as well as various video accessories. According to **Joe Bressi**, vice president, purchasing, the Canton outlet is a pilot project, but it appears that the chain will add video departments to more stores on a select basis, as the strong sales of games already suggests viability throughout the entire chain. Bressi adds that while movie sales so far are weak, rentals are encouraging. "It seems to be a rental business," he said. The Mellett Mall department is located in the elevated rear of the large outlet and has a separate wrap counter, cash register and support materials. A new "video specialist" retail position has been created to help customers and club members as well as assist promotions, community relations, cross merchandising and inventory control.

CHOCOLATE, PEANUTS AND ALUCABOND — **Record Bar** is using a new ingredient in its storebuilding recipe in an effort to stay in style. The material is called Alucabond, a new manmade composite aluminum available in earthtones to fit in with the chain's wood and stained glass decor. The chain has also developed a new lighting system in its stores that may cut electricity bills by as much as 30%. Checkout counters will be lit by 100 foot-candles, with work areas getting 110. Other sections will receive 70 foot-candles.

THE SELLING OF THE PRESIDENT — **Rich Little**, now out on the hustings promoting "The First Family Rides Again," drew some 3,000 supporters in the biggest turnout for a promotion ever at **Turtles'** big outlet at Buford Highway in Atlanta. Flanked by Pickwick guards and secret servicemen, Little delivered a major presidential speech and then stayed another four hours to kiss babies and sign albums.

ALPHABET SALE — **Everybody's Records** is gearing up for its annual A-Z sale. On March 1, product by artists whose last name starts with the letter "A" will be sale priced, with "B" artists on sale March 2, etc.

AUTHOR! AUTHOR! — **Mick McCartney**, aka **Mike MacGear**, used an Akron Grapevine record store to promote *The Macs: Mike McCartney's Family Album*, his Delilah Communications Limited/Putnam Books remembrance of what it was like growing up a **Beatles** brother. The visit brought heavy traffic in the 25-35 age range, as well as extensive publicity for both the author/musician and record store.

MUSICIAN'S GUIDE — The new Elektra/Musician Records line is being helped along by "The Musician's Guide, Volume 1," a \$5.98 list LP containing cuts from each of the jazz-oriented label's first eight releases. Also included is a cut from the Elektra album "Echoes Of An Era," which is a sister to Musician's "Griffith Park Collection," in which that album's **Stanley Clarke, Chick Corea, Joe Henderson, Freddie Hubbard, and Lenny White** are joined by vocalist **Chaka Khan**. A second volume of "The Musician's Guide" will coincide with the expected April release of the second Musician series, to include **Joe Albany, Mose Allison, Billy Cobham, Bobby McFerrin, the Bud Powell Trio and Max Roach/Clifford Brown**. The label and **J&R Music World** have also set a forthcoming special Musician month, to be highlighted by an in-store by **Eric Gale** at J&R's Jazz Mart on March 4.

WAX FAX — **Waxie Maxie** TV ad campaign is getting back on track next month starting with **Millie Jackson**. The weekly series of 30-second spots, which began running on the two local stations last August, has been under reconstruction since the middle of December. The D.C. retailer's **Marci Penner** reports that the new ads have been touched up to stress Waxie's price, service, location and selection, and that the new campaign is contracted to the stations for a year, but is flexible and not obligated to provide a new spot every week.

THE WAYS OF WEA — WEA's Philadelphia branch, in conjunction with Warner Bros., **Sound Odyssey** and radio station WYSP, has come up with "The Main Event" promotion featuring 10 "Knockout" WB titles (**Quarterflash, Black Sabbath, Rod Stewart, Neil Young, Peter Cetera, Sammy Hagar, Soft Cell, Doobie Brothers, Al Jarreau and George Benson**). The grand prize winner gets a VCR with a tape of *The Main Event*. WEA and WYSP also joined in support of the **Cars** concert at the Spectrum to award an autographed Renault Le Car to a contest winner. WEA Chicago held similar contests for Cars stops in Chicago and Milwaukee. . . The WEA Los Angeles branch and E/A-distributed Solar Records teamed in a "Full Court Press" with radio stations KACE, KGFJ, XHRM, KDIA, KBLX and KUTE and **John's Music, Wherehouse, Music Plus, Music People and All Record Service** in giving away a season's pass to Lakers basketball games, warm-up suits and other basketball merchandise. Other WEA sports-related promotions have supported **Bill Champlin's** "Runaway" single, with cash and running shoes providing in-store play incentive in Kansas City, and a dozen pair of shoes going as prizes in an in-store display contest held by the Cleveland branch and **National Record Mart**. . . The **Mike Post** TV theme album is keeping 130 **Stark** stores busy in an in-store display contest in Cleveland, with the 20 best displays winning their creators Chinon SLR cameras. In L.A., WEA has a rack campaign for the Post LP, with color TVs and electronic items among the consumer prizes. . . **Lakeside's** hit remake of the **Beatles'** "I Wanna Hold Your Hand" is getting help by WEA's Atlanta branch. A "Lakeside Magical Mystery Tour," including Atlanta, Miami, Charlotte and Memphis, will find the group appearing as much as possible on radio and in stores. The Atlanta branch also developed a "Mountain of Hits" promotion at 23 **Turtles** stores. The **George Washington** Birthday sales period featured WEA's top 40 artists at 40% reductions and also included merchandising and sales contests.

jim bessman

COUNTRY

WGBH-TV, MDC Set To Develop Country Series

NASHVILLE — Development of a series on the history of country music for public television has begun with joint cooperation on the project between WGBH-TV/Boston and the Media Development Corp. (MDC) of New York City.

According to Dighton Spooner of WGBH and Russell Barnard of MDC, the series will include historic footage, documentary material and taped live performances in a minimum of 10 segments. The opening and closing chapters will be "bookend" concerts featuring performances by some of country music's legendary performers.

Each of the internal segments in the series will provide an examination of a specific artist or trend in country's development. Planned segments include *Will The Circle Be Unbroken*, tracing the history of the Carter family; *Waiting For A Train*, depicting Jimmy Rodgers; *I'll Never Get Out Of This World Alive*, with the story of Hank Williams; *Whole Lotta Shakin' Goin' On*, with a background of Sun Records mentor Sam Phillips; *50,000 Through The Fence Posts*, presenting the Grand Ole Opry; *The Nashville Connection*, outlining influential producers such as Billy Sherrill, Owen Bradley and Chet Atkins; and *The Mysterious Rhinestone Cowboy*, featuring the "outlaw" movement with artists like Kris Kristofferson, Waylon Jennings, David Allan Coe and Willie Nelson.

Barnard cites three significant factors in developing the series. "First," he says, "many of today's most commercially important country music performers — people like Willie Nelson, Dolly Parton, Waylon Jennings, George Jones, Charlie Daniels and Hank Williams, Jr. — are deeply influenced by and committed to these historical roots, and it shows clearly in their contemporary music. Second, very little of this is reflected in the presentation of country music on commercial television, a fact that frustrates many of the major artists. Third, the enormous audience attracted to public television by the PBS presentations of the Grand Ole Opry prove that popularity does not depend solely on Las Vegas-style format and the exclusion of traditional country music performers. The respect for the quality required by this series dictates a public television environment, and WGBH has the best track record in music and documentary filmmaking."

Bailey Kicks Off Major Market Tour

NASHVILLE — In support of his fourth RCA album, "Feelin' Right," released in January, Razy Bailey kicked off a major market tour in mid-February with a three-day engagement at the Sahara in Lake Tahoe, Nev. The "Feelin' Right" tour will also see him in major markets in the west and midwest, as well as many traditionally non-country venues in the northeast.

Bailey will kick off the northeast segment of his tour March 13 with a headlining appearance at the Savoy in New York City, where he will be backed by a four-piece horn section in addition to his touring band, Rose. Though he played New York clubs five times in 1981, the Savoy appearance marks the first time he has played a club there that is primarily noted as a pop/rock venue. Putting him in venues such as the Savoy is part of RCA Records' and Regency Artists' (Bailey's booking agency) plan to break Bailey in non-country markets. Other dates on the northeast leg of the tour include the Park West in Chicago, the Front Row Theater in Cleveland and Club Benet in Philadelphia, as well as dates in Washington D.C. and Milwaukee.



HE LOVES 'EM ALL — It was party time for T.G. Sheppard and company last week when his single, "Only One You," slipped into the #1 position on the *Cash Box* Country Singles chart. To celebrate, Tree Publishing hosted a reception for the Warner Bros. artist and songwriters Michael Garvin and Bucky Jones, who penned the song. Pictured are (l-r): Joe Moscheo, BMI; Garvin; Jones; Sheppard with his #1 Award from *Cash Box*; producer Buddy Killen; and Merlin Littlefield, ASCAP.

CMA Opens European Office

NASHVILLE — The Country Music Assn. (CMA) will open a European office March 8 in the Soho district of London. CMA officials are calling the addition the most important expansion move in the organization's 24-year history.

With the worldwide popularity of country music increasing dramatically, just as it has in the United States, the move is designed to bring the CMA closer to the idiom's international growth, especially in Europe.

According to Jo Walker-Meador, executive director of the CMA, the new office will have a "dramatic impact on the visibility of the Country Music Assn. throughout Europe. Besides increasing our visibility abroad, the CMA's European office will also provide the first step in achieving closer contact with our members outside the United States. Of course, as always, the CMA's primary purpose is the promotion and development of country music, and the establishment of the European office is indicative of the CMA's position as the industry's leading trade organization."

Added Ralph Peer, the organization's international committee chairman, "The opening of a permanent office in Europe marks a strong commitment by the CMA to the development of country music in the international marketplace. Because the market share for country music in Europe is growing so rapidly, the CMA board envisions that its European office will provide a useful focal point to the many members of the European music industry who are committed to country music."

New Staff

CMA executive Ed Benson will assume the title of CMA director of European operations when the new office is opened. Jana Talbot, who currently serves as executive secretary to Frances Preston in BMI's Nashville office, will act as administrative assistant of European operations. In addition to her experience within

Country Tour USA Supports Jaycees

NASHVILLE — Six recording artists affiliated with the Country International label — Carmol Taylor, Joy Ford, Bill and Kathy Wilburn, Sonny Wright and Peggy Sue — will perform March 5 at the Greenville Auditorium in a benefit concert to raise money for the Greenville, Miss. Junior Chamber of Commerce.

Sherman Ford, president of the label, noting the dedication entertainers have excluded for years in donating their time to worthy causes, said that Country Tour USA, as the show will be known, will work with Jaycees in Mississippi on a statewide basis during 1982 in as many towns as possible.

Nashville Studios Join In SPARS Membership Drive

NASHVILLE — Three Nashville recording studios — Bullet Audio/Video Studio, Masterfonics, Inc. and Woodland Sound — have joined forces in a special booster membership promotion for the Society of Professional Audio Recording Studios (SPARS). These three studios are joining more than 30 SPARS member studios, mastering facilities and video companies to donate more than 600 hours of free studio time as a prize to the winners of the booster program.

One year booster memberships (\$10), available to anyone, may be purchased at any of the three Nashville facilities, with no limit on the number an organization or individual may purchase. Purchasers of the memberships are eligible for the SPARS drawing and also receive a free membership directory and a 10% discount on all 1982 SPARS merchandise and promotions.

The drawing is scheduled for July 1 under the supervision of Touche, Ross and Co. in Los Angeles. First place winner has first choice of 300 hours of studio time, limited to 20 hours per studio, mastering facility or video company. The second place winner has second choice of 200 hours and the third place winner a choice of 100 hours.

PolyGram Begins Statlers Promo

NASHVILLE — In support of the Statler Brothers' new single, "You'll Be Back (Every Night In My Dreams)," from the album "Years Ago," PolyGram Records has initiated a marketing program that kicked off with a series of mailings to both retail and radio.

Advance copies of the single were mailed to the buyers for key retail, rack and one-stop accounts. Noted Joe Polidor, director of country marketing for PolyGram/Nashville, "We believe so strongly in this single that it was absolutely essential to get the word out to the accounts and radio before actual sales solicitation took place."

Additionally, two separate mailings were sent to radio. Advance test pressings of the single were mailed to 175 radio stations Feb. 19, which was followed up by sending each air personality an individual copy with a personalized note, which totalled nearly 1,000 singles, according to Frank Leffel, PolyGram's national country promotion director.



KEEP THE HITS COMING — The American Society of Composers, Authors and Publishers (ASCAP) in Nashville recently hosted a reception for Chappell Publishing and songwriters Rory Bourke and Charlie Black who have eight, seven and six songs, respectively, on the *Cash Box* Country Singles chart. Pictured at the reception are (l-r): Rusty Jones, ASCAP; Black; Bourke; Merlin Littlefield, ASCAP; Pat Rolfe, Chappell; Henry Hurt, vice president/general manager, Nashville division, Chappell; and Celia Hill, Chappell.

COUNTRY

TOP 75 ALBUMS

| | Weeks On Chart | | Weeks On Chart |
|---|----------------|--|----------------|
| 1 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930) | 1 50 | 40 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599) | 41 16 |
| 2 FANCY FREE OAK RIDGE BOYS (MCA-5209) | 2 39 | 41 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545) | 43 18 |
| 3 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542) | 4 24 | 42 MIDNIGHT CRAZY MAC DAVIS (Casablanca/PolyGram NBLP 7257) | 42 20 |
| 4 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005) | 10 6 | 43 GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151) | 19 19 |
| 5 BIG CITY MERLE HAGGARD (Epic FE 37593) | 6 18 | 44 LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542) | 45 20 |
| 6 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600) | 17 6 | 45 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378) | 44 149 |
| 7 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535) | 7 26 | 46 GREATEST HITS ANNE MURRAY (Capitol SO-12110) | 49 74 |
| 8 ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210) | 18 33 | 47 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1 NASHVILLE RHYTHM SECTION (Koala KOA 15001) | 54 16 |
| 9 STILL THE SAME OLE ME GEORGE JONES (Epic FE-37106) | 9 14 | 48 KING OF THE ROAD BOXCAR WILLIE (Main Street SN73000) | 48 14 |
| 10 BOBBIE SUE OAK RIDGE BOYS (MCA 5294) | 21 3 | 49 HURRICANE LEON EVERETTE (RCA AHL 1-4152) | 36 13 |
| 11 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL 1-4127) | 11 14 | 50 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108) | 53 41 |
| 12 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603) | 3 11 | 51 RODNEY CROWELL (Warner Bros. BSK 3587) | 51 21 |
| 13 STEP BY STEP EDDIE RABBITT (Elektra 5E-532) | 8 28 | 52 TOWN & COUNTRY RAY PRICE (Dimension DL 5003) | 52 25 |
| 14 HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438) | 14 24 | 53 WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144) | 57 7 |
| 15 JUICE JUICE NEWTON (Capitol ST 12136) | 13 51 | 54 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752) | — 1 |
| 16 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060) | 16 27 | 55 THE VERY BEST OF MEL TILLIS MEL TILLIS (MCA-3274) | 55 15 |
| 17 FEELIN' RIGHT RAZZY BAILEY (RCA AHL 1-4228) | 29 3 | 56 HEART TO HEART REBA McENTIRE (Mercury/PolyGram SRM-1-6003) | 47 12 |
| 18 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643) | 26 5 | 57 I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116) | 35 52 |
| 19 GREATEST HITS OAK RIDGE BOYS (MCA-5150) | 20 29 | 58 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330) | 50 51 |
| 20 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108) | 15 44 | 59 YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002) | 59 24 |
| 21 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072) | 12 71 | 60 FRAGILE — HANDLE WITH CARE CRISTY LANE (Liberty LT-51112) | 56 20 |
| 22 YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416) | 22 37 | 61 MEL & NANCY MEL TILLIS & NANCY SINATRA (Elektra 5E-549) | 60 16 |
| 23 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644) | 23 87 | 62 ONE TO ONE ED BRUCE (MCA-5188) | 62 13 |
| 24 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541) | 24 20 | 63 URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027) | 66 37 |
| 25 I AM WHAT I AM GEORGE JONES (Epic FE 36586) | 25 15 | 64 LOOKIN' FOR LOVE JOHNNY LEE (Full Moon/Asylum 6E-309) | 64 4 |
| 26 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965) | 32 50 | 65 LIVE HOYT AXTON (Jeremiah JH5002) | 58 42 |
| 27 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464) | 27 21 | 66 NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400) | 61 38 |
| 28 LIVE BARBARA MANDRELL (MCA-5243) | 5 27 | 67 TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327) | 63 31 |
| 29 WITH LOVE JOHN CONLEE (MCA-5213) | 28 32 | 68 ASK ANY WOMAN CON HUNLEY (Warner Bros. BSK 3617) | 74 13 |
| 30 BLACK ON BLACK WAYLON JENNINGS (RCA AHL 1-4247) | — 1 | 69 I'M A LADY TERRI GIBBS (MCA-5255) | 65 5 |
| 31 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193) | 31 12 | 70 HORIZON EDDIE RABBITT (Elektra 6E-276) | 70 25 |
| 32 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722) | 30 68 | 71 SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055) | 67 31 |
| 33 ME AND MY R.C. LOUISE MANDRELL and R.C. BANNON (RCA AHL 1 4059) | 34 3 | 72 HIGH TIME DOTTIE WEST (Liberty LT 51114) | 68 11 |
| 34 MR. T CONWAY TWITTY (MCA-5204) | 33 25 | 73 RODEO ROMEO MOE BANDY (Columbia FC 37568) | 73 15 |
| 35 I LIE LORETTA LYNN (MCA 5293) | 46 2 | 74 STARDUST WILLIE NELSON (Columbia JC 35305) | 69 192 |
| 36 GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399) | 40 29 | 75 I LOVED 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528) | 75 8 |
| 37 FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL 1-4135) | 37 13 | | |
| 38 STRAIT COUNTRY GEORGE STRAIT (MCA-5248) | 38 21 | | |
| 39 SLEEPING WITH YOUR MEMORY JANIE FRICKE (Columbia FC 37535) | 39 5 | | |

THE COUNTRY COLUMN

SPOTLIGHTING THE SPOTLIGHT — We'd like to take a moment to compliment the Nashville Music Assn. (NMA) on its great work with the Talent Spotlights. We recently went to the third of these events designed to spotlight area talent. This one was at Ringside Seat and was every bit as good and versatile as it should have been. The acts performing — **Nick Rorick, Alan Rhody and Kim Beard** — represented a good cross-section of music. Beard especially seems quite adept at everything from pop to country, but her vocal style seems to lend itself a little more toward the country side. She has the potential to be the next **Brenda Lee** if she hangs in there. As we said, all of the acts were good, but there was one group performing last Wednesday night that we particularly have to single out, and that group is **Tomboy**, a four-piece band plus the most charismatic lead singer you've ever seen. Her name is **Pam Batson**, and she's an 18-year-old **Brigitte Bardot** in a mini-skirt. Comparisons are inevitable, so let's throw some in. She has the theatrical finesse of a **Stevie Nicks** and the screaming vocals of a female **Robert Plant**. Her eyes can control an audience like a **Grace Slick** and her movements are well-rehearsed while still retaining that raw spontaneity so important in a live show. All of the raw materials are present for this band to make it. With a little more polishing and seasoning and some tighter material, there is no doubt Tomboy can be one of the next important bands to emerge from the Southeast. O.K. that was the good part. Now for the bad. It's a shame after all the work the NMA did to get these bands together, and all the work the bands did to get their acts together to be showcased, more people from the record company side of the business couldn't show up to see them, and perhaps spot some potential recording artists. How about keeping it in mind the next time the NMA has one of these Spotlights. It will be well worth your time.



HAVE A HEART — In promotion of his new EMI America single, "In Love With Loving You," recording artist **Keith Stegall** sent the Nashville **Cash Box** staff a heart-shaped candy bearing the title of the song. Pictured are (l-r): **Tim Stichnoth, Cash Box**; **Cammie Monk, candy deliverer**; and **Jennifer Bohler, Cash Box**.

noted, produced the highly acclaimed album *Ernest Tubb: the Legend and the Legacy*, which inspired the show.

ON THE GOOD SHIP — It is fairly common knowledge that **Ronnie McDowell** started his musical career on board the U.S.S. Hancock, performing before thousands of fellow sailors in a talent show. March 3, the singer returned to his roots, so to speak, when he performed at the Gaillard Municipal Auditorium in Charleston, S.C. for the Naval Shipyards Federal Credit Union members.

GIVE A LITTLE BIT — The **Bellamy Brothers** have been approached by Our Animal Wards, a national non-profit organization geared to the welfare of animals, to do a series of national TV spots for the organization. The Bellamys, as you probably know, are avid supporters of animal causes. In fact, their Florida home is haven for quite a variety of feathered and four-legged friends.

FOUNDATION DEADLINE — The Country Music Foundation has set March 31 as the deadline for applications for the 1982 induction into the Country Music Hall of Fame and Museum's Walkway of Stars. Applications will be considered by the Foundation's Board of Trustees' Walkway of Stars committee at their first quarterly meeting April 16. Approved candidates will be notified in writing by April 30. Individuals, groups, fans or relatives interested in a particular Walkway candidate should send a letter with information about the personality's career to Country Music Foundation Board of Trustees, Walkway of Stars Committee, 4 Music Square East, Nashville, Tenn. 37203. Include biographical facts on the candidate, titles or major recordings and an estimate of the number of years the candidate has been involved in country music. The \$1,500 donation required for membership in the Walkway helps support the Foundation's ongoing educational programs, the Country Music Foundation and Library and Media Center. No funds should be solicited on behalf of a personality until the Foundation's Board of Trustees has approved the application.

HERE AND THERE — **Eddie Rabbitt** will return to the MGM Grand Hotel in Las Vegas to headline May 27-June 2. . . **Rex Allen Jr.**'s single, "Arizona," was declared an Arizona state song Feb. 15. . . **Alabama** recently performed two sold-out shows at Charlotte, North Carolina's Coliseum, becoming only the second act in that venue's history to sell out two shows in one day. Who was the other artist to do this? **Elvis Presley**. . . **Roy Clark** has added two new fiddle players to his touring band. They are **Shelby Eicher** and **Kenny Putnam**. That makes seven in his group. jennifer bohler



POP PRODUCERS FORUM IN NASHVILLE — The Nashville Music Assn. (NMA) recently hosted the second in its series of industry forums. Titled "Producer's Forum — Is Nashville Ready To Pop," the panel discussion took place before a packed house at the Blair School of Music on the Vanderbilt Campus. The panelists included producers **Jimmy Bowen**; **Rodney Crowell**, **Steve Buckingham**; **Brent Maher**; and **James Stroud**. Pictured are (l-r): **Crowell**; **Maher**; **Bowen**; **Pat Meyer**, manager, Sound Stage Studio; **Buckingham**; **Stroud**; and **Dale Franklin Cornelius**, executive director, NMA.

CASH BOX TOP 100 COUNTRY

March 6, 1982

Weeks
On
2/27 Chart

Weeks
On
2/27 Chart

Weeks
On
2/27 Chart

- 1 MOUNTAIN OF LOVE
CHARLEY PRIDE (RCA PB-13024) 3 10
- 2 DO ME WITH LOVE
JANIE FRICKE (Columbia 18-02644) 4 12
- 3 BLUE MOON WITH HEARTACHE
ROSANNE CASH (Columbia 18-02659) 6 11
- 4 YOU'RE THE BEST BREAK THIS
OLD HEART EVER HAD
ED BRUCE (MCA-51210) 1 14
- 5 BOBBIE SUE
OAK RIDGE BOYS (MCA-51231) 7 7
- 6 SHE LEFT LOVE ALL OVER ME
RAZZY BAILEY (RCA PB-13007) 9 11
- 7 BIG CITY
MERLE HAGGARD (Epic 14-02686) 11 8
- 8 THE VERY BEST IS YOU
CHARLY McCLAIN (Epic 14-02656) 12 11
- 9 THE CLOWN
CONWAY TWITTY (Elektra E-47302) 14 6
- 10 IF YOU'RE WAITING ON ME
(YOU'RE BACKING UP)
THE KENDALLS (Mercury/PolyGram 76131) 13 12
- 11 SHINE
WAYLON JENNINGS (RCA PB12367) 2 15
- 12 ANOTHER SLEEPLESS NIGHT
ANNE MURRAY (Capitol P-A-5083) 16 8
- 13 TENNESSEE ROSE
EMMYLOU HARRIS
(Warner Bros. WBS 49892) 17 8
- 14 EVERYBODY MAKES MISTAKES
LACY J. DALTON (Columbia 18-02637) 15 11
- 15 SAME OLE ME
GEORGE JONES (Epic 14-02696) 19 5
- 16 MIS'RY RIVER
TERRI GIBBS (MCA-51225) 18 10
- 17 THROUGH THE YEARS
KENNY ROGERS (Liberty P-A-1444) 21 6
- 18 A COUNTRY BOY CAN SURVIVE
HANK WILLIAMS, JR.
(Elektra/Curb E-47257) 23 7
- 19 BE THERE FOR ME BABY
JOHNNY LEE (Full Moon/Asylum E-47301) 22 7
- 20 I JUST CAME HOME TO COUNT
THE MEMORIES
JOHN ANDERSON
(Warner Bros. WBS 49860) 5 16
- 21 NO RELIEF IN SIGHT
CON HUNLEY (Warner Bros. WBS 49887) 24 10
- 22 I LIE
LORETTA LYNN (MCA-51226) 26 7
- 23 IF YOU'RE THINKING YOU WANT
A STRANGER (THERE'S ONE
COMING HOME)
GEORGE STRAIT (MCA-51228) 27 6
- 24 WHEN A MAN LOVES A WOMAN
JACK GRAYSON (Koala KOS 340) 25 11
- 25 SWEET YESTERDAY
SYLVIA (RCA PB-13020) 28 8
- 26 ANOTHER HONKY-TONK NIGHT
ON BROADWAY
DAVID FRIZZELL & SHELLY WEST
(Warner Bros./Viva WBS 50007) 30 5
- 27 CRYING MY HEART OUT OVER
YOU
RICKY SKAGGS (Epic 14-02692) 32 7
- 28 LIES ON YOUR LIPS
CRISTY LANE (Liberty P-A-1443) 31 9
- 29 INNOCENT LIES
SONNY JAMES (Dimension DS-1026) 29 11
- 30 AFTER THE LOVE SLIPS AWAY
EARL THOMAS CONLEY (RCA PB-13053) 34 3
- 31 IN LIKE WITH EACH OTHER
LARRY GATLIN & THE GATLIN BROTHERS
BAND (Columbia 18-02698) 38 5
- 32 NEW CUT ROAD
BOBBY BARE (Columbia 18-02690) 36 7

- 33 DON'T EVER LEAVE ME AGAIN
VERN GOSDIN (AMI 1302) 35 8
- 34 SINGLE WOMEN
DOLLY PARTON (RCA PB-13057) 45 2
- 35 'ROUND THE CLOCK LOVIN'
GAIL DAVIES (Warner Bros. WBS50004) 44 4
- 36 IT'LL BE HER
TOMPALL & THE GLASERS
(Elektra E-47405) 43 4
- 37 FROM LEVIS TO CALVIN KLEIN
JEANS
BRENDA LEE (MCA-51230) 41 6
- 38 BUT IT'S CHEATING
THE FAMILY BROWN (RCA PB-13015) 39 8
- 39 YOU NEVER GAVE UP ON ME
CRYSTAL GAYLE (Columbia 18-02718) 47 3
- 40 BUSTED
JOHN CONLEE (MCA-52008) 48 3
- 41 A LITTLE BIT CRAZY
EDDY RAVEN (Elektra E-47413) 51 3
- 42 GUILTY EYES
BANDANA (Warner Bros. WBS 49872) 42 10
- 43 NATURAL LOVE
PETULA CLARK (Scotti Bros. ZS5 02676) 54 5
- 44 DON'T LOOK BACK
GARY MORRIS (Warner Bros. WBS 50017) 56 2
- 45 VICTIM OR FOOL
RODNEY CROWELL
(Warner Bros. WBS 50008) 55 5
- 46 RUNNING ON LOVE
DON KING (Epic 14-02674) 46 8
- 47 WRITTEN DOWN IN MY HEART
RAY STEVENS (RCA PB-13038) 49 6
- 48 DON'T COME KNOCKIN'
CINDY HURT (Churchill CR 94000) 50 6
- 49 MOUNTAIN MUSIC
ALABAMA (RCA-PB-13019) — 1
- 50 TIL SOMETHING BETTER
COMES ALONG
R.C. BANNON (RCA PB-13029) 53 7
- 51 ONLY ONE YOU
T.G. SHEPPARD (Warner/Curb WBS 49858) 8 15
- 52 EVERYBODY LOVES A WINNER
DICKY LEE (Mercury 76129) 52 7
- 53 YOU'RE NOT EASY TO FORGET
DOTTIE WEST (Liberty P-B-1451) 62 3
- 54 TOOK IT LIKE A MAN CRIED
LIKE A BABY
CEDAR CREEK (Moon Shine MS 3003) 59 6
- 55 HONKY TONK TONIGHT
DAVID HEAVENER (Brent D.H. 1019) 58 5
- 56 (YOU SURE KNOW YOUR WAY)
AROUND MY HEART
LOUISE MANDRELL (RCA-PB-13039) 61 4
- 57 SPEAK SOFTLY (YOU'RE
TALKING TO MY HEART)
GENE WATSON (MCA-52009) 72 2
- 58 SOMEDAY SOON
MOE BANDY (Columbia 18-02735) 73 2
- 59 IT'S A LONG WAY TO DAYTONA
MEL TILLIS (Elektra E-47412) 74 2
- 60 BEST OF FRIENDS
THE THRASHER BROTHERS
(MCA-51227) 60 7
- 61 BORN WITH THE BLUES
JOHNNY RODRIGUEZ (Epic 14-02638) 64 4
- 62 AND THEN SOME
BOBBY SMITH (Liberty P-B-1452) 68 3
- 63 LUCY AND THE STRANGER
BOBBY GOLDSBORO (Curb ZS5 02726) 66 3
- 64 ONLY YOU (AND YOU ALONE)
REBA McENTIRE (Mercury 57062) 10 15
- 65 NOW I LAY ME DOWN TO CHEAT
DAVID ALLEN COE (Columbia 18-02678) 65 7
- 66 I'D LOVE YOU TO WANT ME
NARVEL FELTS (Lobo 111) 69 4

- 67 I'VE JUST SEEN A FACE
CALAMITY JANE (Columbia 18-02715) 82 2
- 68 ALWAYS ON MY MIND
WILLIE NELSON (Columbia 18-02741) — 1
- 69 KANSAS CITY LIGHTS
STEVE WARINER (RCA PB-13072) — 1
- 70 THE CUBE
BOB JENKINS & 3 YEAR OLD DAUGHTER
MANDY (Liberty P-A-1448) 70 6
- 71 LOVE TAKE IT EASY ON ME
LA COSTA TUCKER (Elektra E-47414) 83 2
- 72 LORD, I HOPE THIS DAY IS
GOOD
DON WILLIAMS (MCA-51207) 20 15
- 73 BANDERA, TEXAS
SOLID GOLD BAND (NSD 121) 78 3
- 74 SEMI DIESEL BLUES
SUPER GRIT COWBOY BAND
(Hoodswamp HS 8004) 79 4
- 75 COULD IT BE LOVE
JENNIFER WARNES (Arista 0611) 81 5
- 76 WATCHIN' GIRLS GO BY
RONNIE McDOWELL (Epic 14-02614) 33 16
- 77 HOLDIN' ON
JESSI COLTER (Capitol P-A-5073) 80 5
- 78 I FEEL IT WITH YOU
KIERAN KANE (Elektra E-47415) — 1
- 79 THERE GOES MY EVERYTHING
ELVIS PRESLEY (RCA PB-13058) 84 2
- 80 LOVE IS
ALLEN TRIPP
(Nashville Records NR 1001) 85 2
- 81 IF SOMETHING SHOULD COME
BETWEEN US (LET IT BE LOVE)
BURRITO BROTHERS (Curb ZS 502461) 37 12
- 82 MOANIN' THE BLUES
KENNY DALE (Funderburg F 5001) 89 3
- 83 YOU LOOK LIKE THE ONE I LOVE
DEBORAH ALLEN (Capitol P-A-5080) 40 9
- 84 DIAMOND IN THE ROUGH
KAREN TAYLOR (Mesa M1111) — 1
- 85 MISTER GARFIELD
MERLE KILGORE & FRIENDS
(Elektra E-47252) 57 9
- 86 LET'S GO ALL THE WAY
CLAUDE GRAY & NORMA JEAN
(Granny White GW 1009) 86 5
- 87 IN LOVE WITH LOVING YOU
KEITH STEGALL (EMI America P-B-8107) — 1
- 88 DIVORCEE
DON HAYES (Adamas AD-101) 92 3
- 89 I'D RATHER LIE AWAKE WITH
YOU
ANNE MARIE AND COMPANY (L.S. 186) 93 2
- 90 KISS THE HURT AWAY
MACK WHITE (Commercial COM 1381) 90 3
- 91 PRETENDING FOOL
MICHAEL BALLEW (Liberty P-A-1447) — 1
- 92 PAIN IN MY PAST
THE ROVERS (Cleveland Int'l. 14-02728) — 1
- 93 THE BITTER WINDS OF TIME
RONNIE HUGHES (Axbar AX 6009) — 1
- 94 A WOMAN LIKE YOU
MONTANA SKYLINE (Snow SNW2022) — 1
- 95 SAFE AND WARM
MAGGIE SWANK
(Super Productions S.P. 675) — 1
- 96 MOONLIGHT ROBBERY
JOHN T. DOUGLAS (Meridian MR 1002) — 1
- 97 DIAMONDS IN THE STARS
RAY PRICE (Dimension DS-1024) 63 16
- 98 THE HIGHLIGHT OF '81
JOHNNY PAYCHECK (Epic 14-02684) 67 7
- 99 THE REVEREND MR. BLACK
JOHNNY CASH (Columbia 18-02669) 71 8
- 100 SOMEONE COULD LOSE A
HEART TONIGHT
EDDIE RABBITT (Elektra E-47239) 75 15

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | |
|---|---|--|--|
| A Country Boy (Bocephus — BMI) 18 | Everybody Loves (Hall-Clement c/o Welk — BMI) 52 | Mis'ry River (Chiplin — ASCAP) 16 | Speak Softly (Booth and Watson — BMI) 57 |
| A Little Bit Crazy (Milene — ASCAP) 41 | Everybody Makes Mistakes (Algee Music — BMI) 14 | Mister Garfield (Rightsong — BMI) 85 | Sweet Yesterday (Tom Collins — BMI) 25 |
| A Woman Like (Rattlesnake Skyline — BMI) 94 | From Levis To (Tree — BMI/Cross Keys — ASCAP) 37 | Moanin' The Blues (Publicare — ASCAP) 82 | Tennessee Rose (Warner-Tamerlane/Babbling |
| After The Love (Blue Moon (adm. by April) Easy | Guilty Eyes (New Albany — BMI/Hoosier — ASCAP) 42 | Moonlight Robbery (Arie — ASCAP) 96 | Brooks — BMI/Drunk Monkey — ASCAP) 13 |
| Listening — ASCAP) 30 | Holdin' On (Waylon Jennings — BMI) 77 | Mountain Music (Maypop (Division of Wildcountry) — | The Bitter Winds (Axe Handle — ASCAP) 93 |
| Always On My Mind (Screen Gems-EMI/Rose Bridge — | Honky Tonk Tonight (I.S.P.D. — ASCAP) 55 | BMI) 49 | The Clown (Mammoth Spring/Rose Bridge — BMI) 9 |
| BMI) 68 | I Feel It (Cross Keys/Liltom — ASCAP) 78 | Mountain Of (Morris (adm. by Unichappell) — | The Cube (Robchris — BMI) 70 |
| And Then Some (House of Gold/Chinnichap | I Just (Contemtion — SESAC) 20 | BMI) 1 | The Highlight Of '81 (Tree — BMI) 98 |
| adm. in U.S. by Cannada By Careers — BMI) 62 | I Lie (Coal Miners — BMI) 22 | Natural Love (Flowering Stone — ASCAP/Holy Moley — | The Reverend Mr. Black (U.S. Songs/Bexhill/Jac/ |
| Another Honky-Tonk (Peso/Wallet — BMI) 26 | I'd Love You (Famous — ASCAP) 66 | BMI) 43 | Blue Seas Inc. — ASCAP) 99 |
| Another Sleepless Night (Chappell — ASCAP) 12 | I'd Rather Lie (Cristy Lane — ASCAP) 89 | New Cut Road (World Song — ASCAP) 32 | The Very Best (Aoudad — ASCAP/lbex — BMI) 8 |
| Bandera, Texas (Keithlee/Trail of Tears — BMI) 13 | If Something Should (Atlantic — BMI) 81 | No Relief (Chappell — ASCAP) 21 | There Goes (Elvis Presley/Acutt-Rose/Husky — |
| Be There (Chappell/Intersong — ASCAP) 79 | If You're Thinking (Jack and Bill/Welk ASCAP) 23 | Now I (Fame — BMI/Rick Hall — ASCAP) 65 | BMI) 79 |
| Best Of Friends (Duchess (MCA) — BMI) 60 | If You're (Hall-Clement c/o Welk Music — BMI) 10 | Only One You (Cross Keys — ASCAP/Tree — BMI) 51 | Through The Years (Peso/Swanee BRAVO! — BMI) 17 |
| Big City (Shade Tree — BMI) 7 | In Like With Each Other (Larry Gatlin — BMI) 31 | Only You (TRO-Hollis — BMI) 64 | Til Something Better (Warner Tamerlane/Sweet |
| Blue Moon (Hotwire/Atlantic — BMI) 3 | In Love With (April/Blackwood — ASCAP/BMI) 87 | Pain In My Past (ATV/Screen Gems-EMI — BMI) 92 | Harmony — BMI) 50 |
| Bobbie Sue (House of Gold — BMI/ | Innocent Lies (Marson — BMI) 29 | Pretending Fool (Black Mtn Road/Worthmore | Took It Like (Chappell — ASCAP/Tri-Chappell — |
| Bobby Goldsboro — ASCAP) 5 | It'll Be Her (Baron/Hat Band — BMI) 36 | BMI) 91 | SESAC) 54 |
| Born With The Blues (Hallnote — BMI) 61 | It's A Long Way (Mel Tillis — BMI) 59 | 'Round The Clock (Chappell — ASCAP/Tri-Chappell | Victim Or Fool (Coolwell/Granite — ASCAP) 45 |
| But It's Cheating (Terrace — ASCAP) 38 | I've Just Seen (Maclean — BMI) 67 | — SESAC) 35 | Watchin' Girls (Tree/Strawberry Lane — BMI) 76 |
| Busted (Tree — BMI) 40 | Kansas City Lights (Tom Collins — BMI) 69 | Running On Love (Blackwood — BMI) 46 | When A Man Loves (Cotillon/Quinzy — BMI) 24 |
| Could It Be Love (Gee Sharp — BMI) 75 | Kiss The Hurt Away (Chu-Fin — BMI) 90 | Safe And Warm (Sir Dale — ASCAP) 95 | Written Down (Grand Avenue — ASCAP) 47 |
| Crying My Heart (Cedarwood — BMI) 27 | Let's Go All The Way (Unichappell — BMI) 86 | Same Ole Me (Silverline — BMI) 15 | You Look Like (Duchess (MCA)/Posey/ |
| Diamond In The Rough (Bill-Kar — SESAC) 84 | Lies On Your Lips (Cristy Lane/New Albany — BMI) 28 | Semi Diesel Blues (Boll Weevil — BMI) 74 | Unichappell/VanHoy — BMI) 83 |
| Diamonds In The Stars (Almarie — BMI) 97 | Lord, I Hope (Sabal — ASCAP) 72 | She Left Love (House of Gold — BMI) 6 | You Never Gave (Michael O'Connor — BMI) 39 |
| Divorcee (Chappell — ASCAP) 88 | Love Is (I.S.P.D. — ASCAP) 80 | Shine (Waylon Jennings — BMI) 11 | You Sure Know (Bibo c/o Welk Group/Chappell |
| Do Me With (Jack & Bill c/o Welk Music — ASCAP) 2 | Love Take It Easy (Combine — BMI) 71 | Single Women (Least Loved/Velvet Apple — BMI) 34 | Company — ASCAP) 56 |
| Don't Come Knockin' (Cedarwood — BMI) 48 | Love Take It Easy (Combine — BMI) 71 | Someday Soon (W.B. — ASCAP) 58 | You're Not Easy (ATV/Mann and Weil/Braintree/ |
| Don't Ever Leave Me Again (Blue Lake — BMI) 33 | Lucy And The Stranger (House of Gold — BMI) 63 | Someone Could Lose (Briarpatch/DebDave — BMI) 100 | Snow — BMI) 53 |
| Don't Look Back (Gary Morris/WB Music — | | | You're The Best Break (Bibo/Vogue (Welk Music) — |
| ASCAP/Warner-Tamerlane — BMI) 44 | | | ASCAP/BMI) 4 |



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

NARM To Hold Discussions On TV Advertising

LOS ANGELES — A presentation on how television advertising can be used as a tool to forge greater record sales will be included as part of the 1982 National Assn. of Recording Merchandisers (NARM) convention.

Walter Bills, vice president of the Television Advertising Bureau, will guide the presentation, which is to take place Monday, March 29, at the Century Plaza Hotel in Los Angeles.

The session will focus on production alternatives and media placement through audio-visual presentations using "Gift of Music" Television Advertising Awards contest entries.

The session is geared to retailers and rack jobbers already using television in advertising, as well as those contemplating use of TV. Executives participating in the discussion include Chuck Adams, Central South Distributing and Sound Shop (Nashville); Jerry Adams of Harmony House (Detroit); Michael Reff of Everybody's Records (Portland); and Syd Silverman of United Record and Tape Industries (Hialeah Gardens, Fla.).

First American Set To Release Vintage Albums

LOS ANGELES — First American Records recently announced that its March release schedule would be the most extensive in its history, featuring product from its Jazz Man label, Blues Man series and its \$5.98 Piccadilly midline label.

From the Jazz Man label will be product from Claus Ogerman, Dizzy Gillespie, Clark Terry, Art Tatum and Cecil Taylor, among others. Inaugurating the Blues Man series will be product from Champion Jack Dupree, Lightnin' Hopkins and Memphis Slim.

From Piccadilly will be new albums from Faron Young, T. Texas Tyler, Mickey Gilley, Tom T. Hall, Wes Montgomery, B.J. Thomas, Freddie Fender and Ray Stevens.

Finishing off releases due from First American in March will be records by Ian Whitcomb and Al De Lory, in addition to collector in review albums featuring Bill Haley and Gene Vincent.

Asia Signs With Geffen

LOS ANGELES — The newly formed rock group Asia recently signed an exclusive, worldwide agreement with Geffen Records, which plans to release the group's debut album March 10.

The group consists of former Buggles member Geoff Downes, former Yes guitarist Steve Howe, Emerson, Lake and Palmer percussionist Carl Palmer and former King Crimson and U.K. bassist John Wetton. Mike Stone, known for his work with Queen, April Wine and Journey, produced Asia's LP, which was recorded at London's Town House.

Geffen Records president Ed Rosenblatt, commenting on the signing, said, "Asia is certainly one of the most exciting combinations of musical talent to come together in some time, and it is our distinct pleasure to be associated with individuals who have for so long represented what is innovative and progressive in modern music."

Cameron Relocates

NEW YORK — The Cameron Organization, which represents such artists as Muddy Waters, Willie Dixon, Mighty Joe Young and Skafish has relocated. Its new address is 822 Hillgrove Ave., Western Springs, Ill. The telephone number is (313) 246-8222.

TALENT

David Johansen

RITZ, New York — The Ritz rang in Valentine's Day in style with New York's favorite doll, David Johansen, suitably dressed for the occasion in red pants, red top with a white triangle down the front exposing a bleeding red heart, a white jacket that he removed after the "Cool Metro" opener, and numerous head pieces, most appropriate of which was an Abe Lincoln stovepipe to go along with Lincoln's birthday a day earlier. Throughout the hour-long set and two ensuing encores, Johansen exuded the rare rock 'n' roll joy that has endeared him to this city and other sites where performers who love to give their all to their audiences are valued.

Most of the material came from Johansen's first solo album, though he offered at least two from the two succeeding albums, as well as a pair of staples from his mid-'70s New York Dolls period for those in the crowd who went back that far with him. Also included were several new cover tunes, most notably a terrific Animals hits medley midway through the set. Johansen, who has often been compared to Mick Jagger in terms of onstage delivery and charisma, beautifully captured Eric Burdon's raw, evocative power, from bass guitarist Brett Cartwright's introductory notes on "We Got To Get Out Of This Place" through the exclamatory closing chorus of "It's My Life."

Johansen's current band is top notch and finds drummer Tony Machine the sole holdover from the "Here Comes The Night" LP. Guitarist Blondie Chaplin, who co-wrote much of the last album's songs, has left to fulfill the responsibilities of fatherhood, and has been replaced by Huw Gower, formerly of England's Records. David Nelson aided the poignant tale of "Donna" with a guitar solo that told its own parallel story. Keyboardist Charlie Giordano played with the wrecklessness typical of Johansen's punchier rockers.

The entire proceeding was full of the fun that rock 'n' roll is supposed to be, at the same time mixing in the supreme pathos that Johansen infuses into his deeply affecting urban parables. Singer and band had a great time cavorting about the stage and retrieving a continuous flow of balloons, and the crowd especially dug the set-closing "Personality Crisis," where Johansen crowned his cohorts with various hats and spouted a mouthful of water upon Machine and his shiner-like fez. But the party atmosphere gave way to rapt attention for the wrenching ballad "Frenchette," in which Johansen decried the rampant phoniness epidemic in today's social relationships.

And it was this gut level honesty — so vitally important to Johansen as an artist and person — that made this concert so special. For here was a real live human being up there, not a distant, calculated showman. When Johansen bent over to touch the many hands reaching up to him from below the stage during the Four Tops' "Reach Out I'll Be There" — the soul classic by the Motown band so central to Johansen's

own singing and songwriting style — he made it a touching gesture as opposed to one of show biz pretentiousness. Then moments later, in an extraordinary expression of trust between performer and audience, he leaned over the stage and without warning toppled over onto the sea of outstretched arms. "I'll be there," he promised them. So were they.

jim bessmen

Sparks

THE WHISKY, L.A. — Sparks, if you don't already know, is the decade-old brainchild of Ron and Russell Mael. After 10 years of making records, including a number of hits, that should be common knowledge within and out of the music industry... but it isn't, for various reasons.

Perhaps that bears explanation. You see, the brothers Mael are perhaps the quintessential rock 'n' roll misfits, two unique and disparate personalities in search of a pop audience. Hometown boys who had to venture to Europe early on in their career to get a proper hearing. When that happened, though, the hits started coming; "This Town Ain't Big Enough For The Both Of Us," a #1 single from the "Kimono My House" LP in the U.K. and throughout much of the Continent, introduced the duo's quirky, intelligent and, above all, humorous pop style to many. Back home in the good ole U.S. of A., however, the duo was treated as a pop oddity, a critic's in-joke. Who could possibly take a band made up of a skinny kid who sang and looked like a castrati and an equally gaunt, dour-faced keyboardist with a moustache like Adolf Hitler's seriously?

A generation of youngsters who have been weaned, of late, on the post-punk "new wave" of Devo, that's who. At least, that best describes the majority of the crowd that showed up for Sparks homecoming concerts at the Whisky. Although most of the audience seemed to genuinely appreciate such offbeat touches as a set-opening film of brother Ron (the one with the moustache) lip-synching Frank Sinatra's "Chicago (My Kind Of Town)" while standing in front of Paris' Eiffel Tower, the kids clearly had come to dance. And that they did, exuberantly.

Clearly, the best-received material was the newest (and most familiar) set of songs from the "Whomp That Sucker" LP... namely "Wacky Women," "Funny Face," "Upstairs," "Tips For Teens" and "I Married A Martian." Older Sparks classics, such as "Amateur Hour," garnered positive audience response, but nothing compared to the boisterous bopping that greeted the tracks currently in heavy rotation on a local adventurous AOR radio station.

It's taken 10 years, but, judging from the Whisky dates, Sparks finally appears to be finding a niche back home. For a talented band that has always been ahead of its time, that's a gratifying thing to see.

Adore O'Hara, who has been described as high camp opera "divo" for his questionable gender and upper register shrieking, and the Nino Rota-influenced Fibonaccis opened the set.

michael glynn

Al DiMeola

SANTA MONICA CIVIC, L.A. — The public market for finely honed music skills shifts like Sahara sands. Like a nomad, following the siroccos wherever they blow the hottest, guitarist Al DiMeola has covered nearly all these arenas over the years with his articulate, if sometimes flurried, style.

During his recent show here the axeman largely cut around the sensuous, Latin-tinged folk/jazz blowing evident on his earlier Columbia albums in favor of the more electrified and percussive sound of his latest LP, "Electric Rendezvous."

The music seemed to attract a diverse audience, and once attracted, DiMeola and crew set about satisfying the assemblage with a swirling mix of hot lick music, which was at once mysterious, funky and rocky.

Joined by much of the same personnel from his "Electric Rendezvous," album, DiMeola took off into the set upon the wings of "God Bird Change" with percussionist Mingo Lewis, who seemed to play as though possessed.

But DiMeola and Lewis were not alone. Keyboard meister Jan Hammer, who opened the show with his own tunes, joined the guitarist's set and, along with fellow ivory man Philippe Saisse, provided texture that layered DiMeola's sonorous crescendos.

Not to be overlooked was the steady pulse provided by veteran drummer Steve Gadd and bassist Anthony Jackson, who remains a highly underrated talent in the U.S.

michael martinez

Barry Manilow

ROYAL ALBERT HALL, London — On the last night of a week of performances in London, Barry Manilow appeared genuinely sad to be leaving, as well he might since over half a million ticket applications had been received for the performances, leaving no doubt about his popularity.

In the world of rock music, those staid, respectable Britons over 30 tend to be a little overlooked. Yet, when an artist like Manilow breaks through to them, there is a vast and responsive audience that will buy records by the droves and pay up to \$45 for a concert seat.

Perhaps as a reaction to the cynical and socio-political punk boom of the mid-to-late-'70s (and to many of the previous waves of trend), there are several highly popular artists in the U.K. right now whose stated aims are simply to write very good songs or to be first class entertainers.

Without a self-destructive ethos of drugs, drink and sex, these new bands are just as popular as any before them and of the consistency of Manilow's writing and the professionalism of his performance, they and their fans certainly approved this night.

paul bridge

ON STAGE

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. MOUNTAIN MUSIC — ALABAMA — RCA — 52 ADDS
2. ALWAYS ON MY MIND — WILLIE NELSON — COLUMBIA — 32 ADDS
3. KANSAS CITY LIGHTS — STEVE WARINER — RCA — 30 ADDS
4. I FEEL IT WITH YOU — KIERAN KANE — ELEKTRA — 22 ADDS
5. DON'T LOOK BACK — GARY MORRIS — WARNER BROS. — 21 ADDS
6. SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) — GENE WATSON — MCA — 20 ADDS
7. SINGLE WOMEN — DOLLY PARTON — RCA — 19 ADDS
8. SOMEDAY SOON — MOE BANDY — COLUMBIA — 19 ADDS
9. IT'S A LONG WAY TO DAYTONA — MEL TILLIS — ELEKTRA — 17 ADDS
10. DIAMOND IN THE ROUGH — KAREN TAYLOR — MESA — 16 ADDS

MOST ACTIVE COUNTRY SINGLES

1. YOU NEVER GAVE UP ON ME — CRYSTAL GAYLE — COLUMBIA — 60 REPORTS
2. SAME OLE ME — GEORGE JONES — EPIC — 59 REPORTS
3. IN LIKE WITH EACH OTHER — LARRY GATLIN & THE GATLIN BROTHERS BAND — COLUMBIA — 59 REPORTS
4. ANOTHER HONKY-TONK NIGHT ON BROADWAY — DAVID FRIZZELL & SHIRLEY WEST — WARNER/VIVA — 59 REPORTS
5. IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) — GEORGE STRAIT — MCA — 51 REPORTS
6. THROUGH THE YEARS — KENNY ROGERS — LIBERTY — 50 REPORTS
7. BUSTED — JOHN CONLEE — MCA — 50 REPORTS
8. 'ROUND THE CLOCK LOVIN' — GAIL DAVIES — WARNER BROS. — 47 REPORTS
9. AFTER THE LOVE SLIPS AWAY — EARL THOMAS CONLEY — RCA — 47 REPORTS
10. CRYING MY HEART OUT OVER YOU — RICKY SKAGGS — EPIC — 43 REPORTS

More Than 500 Gather For 13th Annual Country Radio Seminar

by Tom Roland

NASHVILLE — In a period where country music and country radio have flourished in a more dramatic manner than ever before, some 520 registrants gathered at the Opryland Hotel Feb. 25 for the opening of the 13th annual Country Radio Seminar sponsored by the Organization of Country Radio Broadcasters.

Although the 1982 seminar is without a theme, in departure from past seminars, agenda committee chairman Bob English indicated that the theme might well have been "the nuts and bolts of winning with country radio in 1982-83."

"We tried to construct the panels," he added, "both in subject matter and composition, in such a manner that a person could come in to a panel discussion and walk away with some hard information that he could put into operation at his station."

By avoiding a restrictive theme, the agenda committee was not limited in the panel topics availed it in the selection process. Thus, subjects as diverse as "Competition," "Country Lifestyle," "Radio, Records & Trades" and "Computers For All Applications" were covered in depth.

Of particular interest were the keynote addresses by Dick Clark and Don Imus of WNBC/New York, who spoke appropriately on "Personality In Radio." Bob and Zonnya Harrington, experts in the field of motivation, closed the event by emphasizing the point that personal success is a state of mind.

Radio personnel were able to glean additional insight into dealing with specific problems related to their particular stations during an evening rap session moderated by Ron Norwood of KMPS/Seattle and at the "Radio Doctor," a question and answer session with a distinguished panel moderated by Jim Ray of KOKE/Austin.

English also emphasized the effort that was made by the agenda committee to fairly represent all market sizes on the panels. Though the small market outlets were often overlooked in the past, the panels included stations from markets as diverse as Los Angeles, New York, Des Moines, Oshkosh and Huntington, W. Va.

This was the first seminar to be held at the Opryland complex; past gatherings were held at the Hyatt Regency.

THE COUNTRY MIKE

KFH RAISES RECORD SUM FOR ST. JUDES — On Feb. 11 at 6 p.m., KFH/Wichita began a 52-hour radiothon that raised nearly \$65,000 for St. Judes Children's Hospital in Memphis, Tenn. Operations director Jason Drake and station program director Chuck Robson co-hosted the entire event, broadcasting live from Towne West Shopping Center in Wichita. For every \$1,000 pledged the co-hosts would hang a satin Valentine on the sweetheart tree to commemorate Valentine's weekend. By Saturday at 10 p.m., 61 satin hearts hung from the tree. Drake, who served as executive producer of the St. Judes Radiothon, stated, "The final total should be closer to \$65,000 as new pledges continue to come into the station. Last year we raised \$42,000, and this year shattered that mark. This

is the largest amount ever raised for St. Judes in the state of Kansas." Drake added, "The people of south central Kansas heard our request to celebrate the child and responded with dollars for treatment and research of catastrophic childhood disease." St. Judes Hospital treats patients at no charge, in addition to conducting research in cancer, leukemia and childhood diseases. The hospital presently treats more than 4,200 patients.



Jerry King

PERSONALITY PROFILE — Jerry King, a self-proclaimed frustrated musician, began his broadcasting career in 1965 at his hometown station KBER/San Antonio, Tex., after getting his first class license from the Elkins school in Dallas. After working the 6:00 p.m. til sign-off shift for almost a year, King was offered a position with the Turner Corp.-owned KTON in Belton doing the early morning hours. For a six-month period he moved to the Turner-owned KBUC, working the 6:00 p.m. til midnight shift and then back to KTON in 1968, where he worked until August, 1972. In 1972, KOPY/Alice, Tex., a 1,000 watt full time country station, lured King with the offer of program director duties, which he accepted and held for about three years. In June 1975, he joined Swanson Broadcasting's KKYX/San Antonio, working midnight to 6:00 a.m. for seven months, then the 7:00 p.m. to midnight shift. In 1980, he took on the noon to 4:00 p.m. shift for one year, and in 1981 was named music director.

WIST GOING SATELLITE — Beginning March 1, WIST/Charlotte will relinquish its live, local sound and pick up satellite broadcasting. Because of the recent decision, morning air personality Jess Baldwin and music director Bob Grayson are currently in the job market. Baldwin has had experience with KCAN/El Reno, Okla. and KIXZ/Amarillo. Grayson was formerly with WPLO, WAMI and WHOO. Both can be reached at: (704) 376-3511.

CHANGES AT KNOE — Brian Ringo has been appointed music director of KNOE/Monroe, La. Previously, Ringo had been employed by crosstown country KLIC before his move to KNOE. Ringo fills the chair left vacant by Bill Warren, who was recently promoted to public service director for the station. Randy Deeton remains as program director.

IN NEED OF SERVICE — Recent country convert WEEL/Fairfax, Va. is in need of service from the country labels. Please send product to Curt Newton, P.O. Box 908, Fairfax, Va. 22030.

RAY RETURNS — Benny Ray is alive and well, living in Nashville and back at the mike with his old employer, WSM. Ray recently held the position of music director for Nashville country rival WSIX-FM prior to his return.

WESTWOOD ONE DEBUTS COLEMAN COUNTRY — A new syndicated country radio program entitled Coleman Country will debut in the early spring by radio syndicators Westwood One, according to company president Norm Pattiz. The program "takes an in-depth view at the outdoorsman, as well as the lifestyles of country music stars, motion picture and television personalities, and the show's listeners." The programs are 90-second shorts offered 10 times weekly and are available on a barter basis. For further information contact Westwood One at (213) 204-500.

country mike

PROGRAMMERS PICKS

| | | |
|----------------|----------------------|---|
| Bill Berg | WWVA/Wheeling | I Feel It With You — Kieran Kane — Elektra |
| Rick Stevens | KWKH/Shreveport | Mountain Music — Alabama — RCA |
| Ron West | KSON/San Diego | Busted — John Conlee — MCA |
| Coyote Calhoun | WAMZ/Louisville | Always On My Mind — Willie Nelson — Columbia |
| Henry Jay | WGTO/Cypress Gardens | Mountain Music — Alabama — RCA |
| Tim Rowe | WMNI/Columbus | Natural Love — Petula Clark — Scotti Bros. |
| Paul Thorne | KUGN/Eugene | 'Round The Clock Lovin' — Gail Davies — Warner Bros. |
| Duncan Stewart | WDLW/Boston | In Love With Loving You — Keith Steagall — EMI America |
| Marc Hahn | KTOM/Salinas | Mountain Music — Alabama — RCA |
| Rhubarb Jones | WLWI/Montgomery | I Never Knew The Devil's Eyes Were Blue — Terry Gregory — Handshake |
| Mike Lee | KVOC/Casper | Single Women — Dolly Parton — RCA |
| Jim Stricklan | KBRQ/Denver | Busted — John Conlee — MCA |
| Mike Buechler | KBMY/Billings | Mountain Music — Alabama — RCA |
| Mark Tudor | WTQR/Winston-Salem | You're Not Easy To Forget — Dottie West — Liberty |
| Dan Hollander | WDXE/Lawrenceburg | Mountain Music — Alabama — RCA |



LIVE FROM DIRECT OIL — WSM Radio/Nashville recently did a live remote from local truck stop Direct Oil. During the course of the show, several recording artists dropped in on show host Chuck Morgan, including MCA's Kippi Brannon and Dimension's Sonny James. Pictured at the truck stop are (l-r): Morgan, Brannon, James and WSM air personality Skip Woolwine.

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

BOXCAR WILLIE (Main Street Records and Tapes B951)

Bad News (2:50) (Acuff-Rose Publications, Inc. — BMI) (J.D. Loudermilk) (Producer: J. Martin)

The first single on Main Street from America's favorite hobo is a danceable, upbeat number that should have programmers putting it right on the turntable. The ridin' the train feel is definitely present in this single, and Boxcar never sounded better.



HITS OUT OF THE BOX

WAYLON & WILLIE (RCA FB-13073)

Just to Satisfy You (2:50) (Irving Music — BMI/Parody Publ. — BMI) (W. Jennings, D. Bowman) (Producer: C. Moman)

MEL McDANIEL (Capitol P-B-5095)

Take Me To The Country (2:31) (Vogue Music/Partner Music/Bibo Music Publ. c/o Welk Music Group — BMI/ASCAP) (Scaife, Singleton, Rogers) (Producer: L. Rogers)

FEATURE PICKS

TENNESSEE EXPRESS (RCA PB-13078)

The Arms Of A Stranger (2:40) (Cross Keys Publ. Co., Inc. — ASCAP) (A. Mills, T. Smith) (Producer: N. Wilson)

MICHAEL MURPHEY (Liberty P-B-1455)

The Two-step Is Easy (3:20) (Timberwolf Music, Inc. — BMI) (M. Murphey) (Producer: J.E. Norman)

MICKI FUHRMAN (MCA-52012)

You Win, I Lose (2:49) (ATV Music Corp./Rare Blue Music, Inc. — BMI) (A. Tarney, L. Sayer) (Producer: J. Gillespie)

LOBO (Lobo IV)

Come Looking For Me (3:25) (Boo Music — ASCAP) (Lobo) (Producer: Lobo)

BOBBY G. RICE (Charta/NSD NSD/CH 171)

I Ain't Been Running With Other Women (2:53) (Jason Dee Music — BMI/Sun Belt Music — ASCAP) (C. Fields, B.G. Rice) (Producer: C. Fields)

ROGER WRIGHT (Soundwaves NSD/SW4665)

Beggar In Blue (2:47) (HitKit Music — BMI) (R. Wright) (Producer: H. Bradley)

J.D. SHUG (Shug-A-Lug BB-1236)

Pour Me (3:13) (Shugalug Music — ASCAP) (J.D. Shug) (Producer: L. McCoy)

BILL HERSH (Uptown UT-001-82)

Hello Operator (3:23) (Munroe Music Bamff — PROC) (B. Munroe) (Producer: not listed)

ALBUM REVIEWS

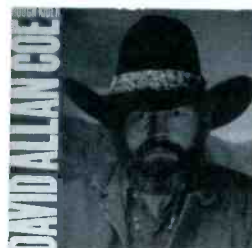
ROUND UP SALOON — Bobby Goldsboro — Curb FZ 37734 — Producer: Larry Butler — List: None — Bar Coded

Story-type songs a la "Honey" have always been and remain Bobby Goldsboro's forte, and his latest Larry Butler-produced release offers several to choose from, including the single, "Lucy and the Stranger." Goldsboro's appeal has always spanned a broad spectrum of the market, from country to pop to A/C, and noting that, this album does offer something for all. The singer particularly shines on "You'll Never Find Nobody" and "Tennessee, You're A Lady."



ROUGH RIDER — David Allan Coe — Columbia FC 37736 — Producer: Billy Sherrill — List: None — Bar Coded

The name David Allan Coe often evokes images of tattooed motorcycle gang members and persons of questionable character. But dig a little deeper, and you will unearth a man of deep sensitivity and wonderful songwriting ability. His albums all seem to be chapters in a very interesting life, each song a vignette in an ongoing book. Songs like "Ice Cold Love" and "Take Time To Know Her" make for especially interesting experiences.



SON OF AMERICA — The Corbin/Hanner Band — Alfa AAB 11008 — Producer: Tommy West — List: 8.98 — Bar Coded

Bob Corbin and Dave Hanner have already established themselves as top songwriters, and with last year's debut album release on Alfa, made great inroads in establishing themselves as performers as well. This album can only serve to further last year's effort. Its clean production, coupled with Corbin and Hanner's separate and distinctive styles — vocal as well as writing — blend to make an album that has pop overtones and country undercurrents. A top choice for both markets.



TOP 30 ALBUMS

| | Weeks On 2/27 Chart | | Weeks On 2/27 Chart |
|---|---------------------|---|---------------------|
| 1 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562) | 1 | 17 DREAM ON GEORGE DUKE (Epic FE 37532) | — 1 |
| 2 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577) | 2 | 18 SILK FUSE ONE (CTI 9006) | 20 8 |
| 3 ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654) | 4 | 19 SOLID GROUND RONNIE LAWS (Liberty LO-51087) | 13 22 |
| 4 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3600) | 3 | 20 YOURS TRULY TOM BROWNE (GRP/Arista 5507) | 19 12 |
| 5 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113) | 5 | 21 FREETIME SPYRO GYRA (MCA 5238) | 17 27 |
| 6 WEATHER REPORT (ARC/Columbia FC 37616) | 8 | 22 AMARCORD NINO ROTA VARIOUS ARTISTS (Hannibal HNBL 9301) | 22 5 |
| 7 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021) | 7 | 23 LIVE AT THE SAVOY RAMSEY LEWIS (Columbia FC 37687) | — 1 |
| 8 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576) | 6 | 24 THE GREAT PRETENDER LESTER BOWIE (ECM-1-1209) | 26 2 |
| 9 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333) | 10 | 25 BELO HORIZONTE JOHN McLAUGHLIN (Warner Bros. BSK 3619) | 24 13 |
| 10 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635) | 9 | 26 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495) | 23 26 |
| 11 WYNTON MARSALIS (Columbia FC 37574) | 12 | 27 ENDLESS FLIGHT RODNEY FRANKLIN (Columbia FC 37154) | 28 20 |
| 12 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576) | 11 | 28 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190) | 25 38 |
| 13 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566) | 14 | 29 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790) | 21 33 |
| 14 THE DUDE QUINCY JONES (A&M SP-3721) | 15 | 30 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591) | 29 19 |
| 15 CHARIOTS OF FIRE ERNE WATTS (Qwest/Warner Bros. QWS 3637) | 18 | | |
| 16 STANDING TALL CRUSADERS (MCA 5254) | 16 | | |

ON JAZZ

MONK REMEMBERED — Family, friends and fans, over 1,000 strong, poured into St. Peter's Church in Manhattan last week to attend funeral services for jazz giant **Thelonious Monk**. With words and music, he was recalled by some of those who knew him, including pianists **Walter Booker, Jr.** and **Randy Weston**, both of whom played and spoke with particular feeling. Musical tributes were also offered by **Muhad Richard Abrams**, **Eddie Bert**, **Ray Copeland**, **Frankie Dunlop**, **Tommy Flanagan**, **Sadik Hakim**, **Barry Harris**, **Lonnie Hillyer**, **Paul Jeffrey** and the **Rutgers Jazz Ensemble**, **Sheila Jordan**, **Adam Makowicz**, **Marian McPartland**, **Gerry Mulligan**, **John Ore**, **Larry Ridley**, **Ben Riley**, **Max Roach** and **Charlie Rouse**. Producer **George Wein** recalled his relationship with the pianist/composer, while jazz historian **Ira Gitler** eulogized Monk, speaking to his historic role in the music. Although Monk's notoriety precluded the services being anything but a public event, its tone and manner were intimate, broken only occasionally by the hoard of photographers and television news crews. One photographer in particular managed to provide the low point of the ceremony when he strode down the aisle in the middle of the service and took several photographs of Monk's open coffin. A special tip-of-the-hat should also be made to CBS News in New York: although its camera crew was present throughout the entire proceedings, affording them ample time to photograph the scores of musicians who participated in the funeral, its clip on the evening news was particularly slanted, featuring only Mulligan and McPartland. Just great.



STILL GOIN' STRONG — More than 200 people recently helped composer **Eubie Blake** celebrate his 99th birthday at the **Songwriters Hall of Fame** in New York. Pictured ready to cut the cake are (l-r): **Oscar Brand**, curator, **Songwriters Hall of Fame**; **Blake**; and **Sammy Cahn**, president, **National Academy of Popular Music**.

A POINTER-ED CONVERSATION — "I want to be the kind of artist who surprises his listeners. If I have to do R&B to get over, then I'll do it — but I also want to educate my listeners to the fact that they don't have to play all the games. And if that means being a little belligerent well..." So said violinist **Noel Pointer** when he dropped by **Cash Box** to shoot the breeze last week. Having just delivered his final album for Liberty, Pointer mused about the directions he would like to see his music take in the future. "The album we just finished has more of an R&B feel than the others I've done," he said, "and I think there are a couple of singles on it, the first of which will be 'Direct Hit.' It's really geared towards a broader audience, and I think I was able to do it without compromising myself. I feel the album has a lot of very positive things to say." While Pointer is pleased that the as-yet untitled LP will

(continued on page 34)

INTERNATIONAL



A REEL TRIUMPH — The Canadian group Triumph recently won the Ampex Golden Reel Award for its RCA album, "Progressions of Power." The award, which includes \$1,000 in cash, is given by the tape manufacturer to gold-selling albums recorded on Ampex tape. The group elected to donate the cash prize to UNICEF. Pictured at the award presentation are (l-r): Joe Paraselli, Ampex; Rik Emmett, Mike Levine and Gil Moore of the group; and Greg Moore, Ampex.

Midline LP Sales Becoming Lifeblood For U.S. Exporters

(continued from page 6)

dramatically slackened, Glaeser added, offering a two-fold explanation. "Obviously, the dollar is too high. The other thing is that Europe is in a recession. Unemployment is high, especially in Belgium, and Germany has well over a million unemployed, which is unheard of there. In Holland, the phonograph record market is as good as dead. So it all adds up that midlines are a considerable factor in whatever is still being bought."

Glaeser said that the demand for midline product is especially heavy for the Capitol label. RCA is also very popular, less so for PolyGram and WEA, with CBS falling in between. But the success of midlines is not enough to overcome his growing suspicion that young buyers are no longer interested in records and new releases.

"I'm saying this without blinking an eyelash: The mainstay of the record industry up until last year was the buyer from age 15-25. He brought in the bread and butter. But now that buyer is not waiting for the new John Denver or Rolling Stones, or the new Police, Kiss, Heart, whatever. Now he just yawns and stands at the store playing electronic games!"

High Prices Hurt

Rajna Eskin of New York's David Eskin Inc. agrees that young Europeans are not buying as many records and that midlines are exporting stronger than anything else. "People are concerned about price," she said. "The record industry keeps raising prices, which forces people to give up buying."

Another New York exporter who feels that the wholesale price of midline product for the exporter is too high is Albert Schultz. Ricardo Leon, assistant to the president, said that with the exception of Capitol, RCA

and especially CBS, the price of midlines is very high and that his customers are unable to sell \$5.98s at \$6.98 and show profit after also paying handling expenses.

"The manufacturers want to be nice guys, and they say they offer the public a nice series of nice artists and nice selection for \$5.98, but they are selling these to exporters at a price where we can't make a penny," said Leon. "They don't understand that when they sell merchandise at a certain price, the exporter has to make money to make his own expenses and profit."

Price Hike Coming?

"Our selling price has to be low enough for us to offer midlines series at an attractive price to importers and at the same time make a profit," he added. "With the exception of Columbia, Capitol and RCA, the manufacturers' price is very high. That makes it impossible to sell. We had to spend a lot of money sending lists to customers overseas. There was little reaction except to Columbia titles. Now I've heard that we can expect that Columbia will raise its midline price at any time to the same levels as MCA, which is one of the highest."

Wamid's Medeot has also heard rumors that midlines are about to rise in price. "The companies keep raising prices and ruining the business," he said.

While East Coast exporters were largely pessimistic regarding the current state of the midline business, West and Gulf Coast exporters were counting their blessings.

Bob McNellis, owner of Music Brokers, an L.A.-based one-stop serving the western U.S. and exporting primarily to the Pacific Basin, said that his Australian customers were "making out like bandits" on midline purchases. McNellis attributed

(continued on page 34)

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Roberto Lopez has been appointed executive assistant to the president of the local branch of CBS, **Hecio Cuomo**. Previously, he had been associated with EMI in Argentina, Chile and Mexico (where he reached the post of managing director) and PolyGram in Buenos Aires, until the end of 1981.

Regarding CBS, A&R topper **Francisco Marafioti** jetted to Santiago de Chile to attend the 1982 edition of the Vina del Mar Song Fest, which featured several artists recording for the label: **The Police**, **Nikka and Don Costa**, **Iva Zanicchi** and **Caravelli**. Next week Zanicchi, the Costa family and Caravelli will come to Buenos Aires for a TV special to be aired by Channel 13 in 15 days. Marafioti came recently from Puerto Rico, where he took part in the International Convention held at San Juan.

EMI commercial manager **Alberto Caldelro** unveiled the promotion plans blueprinted for the new **Dyango** album, recorded recently in Spain and subject of a campaign to last until December. Expected sales for this LP exceeded the 60,000 mark and the additional revenue from the artists' other waxings, due to this campaign, will add another 20,000 units. There will be TV campaigns during the two months (probably June and July) and heavy radio exposure.

Folk chanteuse **Mercedes Sosa** is returning to Buenos Aires for a series of concerts at the Opera Theater. Due to the political tones of part of her repertoire there is a lot of curiosity about the result of these dates. Her latest album, released recently by PolyGram, is selling very well.

Interdisc topper **Ruben Aprile** reports the inking of the Fania catalog, which contains a lot of "salsa" masters, for this country. The "salsa" music never really did get off the ground in Argentina, although it is usually considered that it has appeal for part of the 35+ audience that usually goes after melodic music. Interdisc has also the representation of Tamla and is marketing albums by **Stevie Wonder**, **Diana Ross** and **Jose Feliciano** in Spanish.

Brazilian RCA star **Maria Creuza** is visiting Buenos Aires once again, with performances slated for Mar del Plata and other summer resorts. The chanteuse has a \$42,000 lawsuit pending from an unfulfilled contract years ago and is a popular name in this country.

miguel smirnoff

Australia

MELBOURNE — Australian singer/songwriter **Brian Cadd**, an L.A. resident for the past five years, is home again, but only for a few months. He's set up a production company with British entertainer **Lem Lubin** — Shamless Prods. —

and they're now working with Sydney singer **Gillian Eastoe**. Cadd, who has had his songs recorded by acts such as **Yvonne Elliman**, **Bonnie Tyler**, **The Pointer Sisters** and **Glen Campbell**, hopes to regularly spend time in Australia recording and producing. Cadd was once a member of late-'60s group **Axlon**, along with **LRB's Glenn Shorrock**.

Five tracks from the Capitol Records-financed **Tubes** video, which contains tracks from the "Completion Backwards Principle" LP, along with "Mondo Bondage" and "White Punks On Dope," have been banned from Australian television. The one-hour video is being marketed here by the newly established Thorn-EMI Video company, whose catalog also includes **Paul McCartney and Wings in Rockshow**, **Alan Carr's Can't Stop The Music** and **David Bowie in The Man Who Fell To Earth**, along with **The Deer Hunter** and **One Flew Over The Cuckoo's Nest**, among others. Thorn-EMI submitted the cassettes to the Australian censor for classification and was informed that five of the Tubes' tracks could not be used on television in either promotion or advertising. The video was produced in London by expatriate Australian **Russell Mulcahey**, who did the stunning clips for **Kim Carnes**, **Classix Nouveaux**, **Icehouse**, and **Ultravox**, among others. Tubes' lead singer **Fee Waybill** made a flying visit to Oz to promote his group's LP and video, compering national TV rock show **Countdown** (along with **Cher**) and appearing at clubs where EMI Records arranged special screenings of the entire video. The Tubes recently hit the national charts with "I Don't Want To Wait Anymore."

allan webster

Japan

TOKYO — According to Alfa Records president **Kunihiko Mural**, total sales for the company in the first six months of fiscal year 1981 (June 21 to Dec. 20, 1981) reached 2.7 billion yen (\$11.8 million), 31.3% down from the prior term and 23.9% less than the same six months of the previous fiscal year.

Breaking this result down, records accounted for 1.9 billion yen (\$8.4 million) and tapes 781.9 million yen (\$3.4 million).

Kazuo Mochizuki, managing director of Nippon Columbia, has been appointed chief of the department of records there, effective Feb. 21.

Total sales of Shinsei-do Co., Ltd., one of large record wholesalers in Japan, in the period from Feb. 1, 1981 to Jan. 31, 1982 reached 28.6 billion yen (\$124.3 million), 11.8% up over the previous year. However, this was also 2.7% down from the sales target set. Of the total, records brought in 11.1 billion yen (\$48.1 million), five percent up over the prior fiscal year.

kozo otsuka

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

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

TOP TEN LPs

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

—Prensario

Italy

TOP TEN 45s

- 1 Reality — Richard Sanderson — Delta
- 2 Il Ballo Del Qua Qua — Romina Power — Baby
- 3 Storie Di Tutti I Giorni — Riccardo Fogli — CGD/Paradiso
- 4 Sharazan — Al Bano e Romina Power — Baby
- 5 Fellicita — Al Bano e Romina Power — Baby
- 6 5 O' Clock In The Morning — Village People — CGD/VIP
- 7 Arthur's Theme — Christopher Cross — Warner Bros.
- 8 Ska Chou Chou — Claudio Cecchetto — Fonit Cetra/Hitmania
- 9 Aria Di Casa — Sammy Barbot — WEA
- 10 Cicale — Heather Parisi — CGD

TOP TEN LPs

- 1 Il Temp Delle Mele — soundtrack — Delta
- 2 Artide Antartide — Renato Zero — RCA/Zerolandia
- 3 30x60 — various artists — CGD
- 4 Singolo — Miguel Bose — CBS
- 5 Buona Fortuna — Pooh — CGD
- 6 Salome — Mina — PDU
- 7 Nikka Costa — CGD
- 8 La Serenissima — Rondo Veneziano — Baby
- 9 ... E Penso A Te — Ricchi e Poveri — Baby
- 10 Ghost In The Machine — The Police — CBS/A&M

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 Town Called Malice/Precious — The Jam — Polydor
- 2 The Lion Sleeps Tonight — Tight Fit — Jive
- 3 Say Hello Wave Goodbye — Soft Cell — Some Bizzare
- 4 Golden Brown — The Stranglers — Liberty
- 5 Maid Of Orleans — OMD — Dindisc
- 6 Love Plus One — Haircut 100 — Arista
- 7 Centerfold — The J. Geils Band — EMI America
- 8 Senses Working Overtime — XTC — Virgin
- 9 I Can't Go For That (No Can Do) — Hall & Oates — RCA
- 10 Cardiac Arrest — Madness — Stiff

TOP TEN LPs

- 1 Love Songs — Barbra Streisand — CBS
- 2 Dare — The Human League — Virgin
- 3 Architecture & Morality — OMD — Dindisc
- 4 The Man Machine — Kraftwerk — Capitol
- 5 Pearls — Elkie Brooks — A&M
- 6 The Friends Of Mr. Cairo — Jon & Vangelis — Polydor
- 7 La Folle — The Stranglers — Liberty
- 8 Non-Stop Erotic Cabaret — Soft Cell — Some Bizzare
- 9 English Settlement — XTC — Virgin
- 10 4 — Foreigner — Atlantic

—Melody Maker

BLACK CONTEMPORARY

TOP 75 ALBUMS

| | Weeks On | Chart | | Weeks On | Chart | |
|----|------------------------------------|-------|----|----------|------------------------------------|--------------------------------|
| | 2/27 | | | 2/27 | | |
| 1 | THE POET | 1 | 17 | 38 | ME AND YOU | |
| | BOBBY WOMACK | | | | THE CHI-LITES | |
| | (Beverly Glen BG 1000) | | | | (20th Century-Fox/RCA T-635) | |
| 2 | SKYYLINE | 2 | 18 | 39 | CENTRAL LINE | |
| | SKYY (Salsoul/RCA SA-8548) | | | | (Mercury/PolyGram SRM-1-4033) | |
| 3 | SOMETHING SPECIAL | 3 | 21 | 40 | LIVE & OUTRAGEOUS | |
| | KOOL & THE GANG | | | | MILLIE JACKSON | |
| | (De-Lite/PolyGram DSR 8502) | | | | (Spring/PolyGram SP-1-6735) | |
| 4 | RAISE! | 4 | 17 | 41 | FEELING GOOD | |
| | EARTH WIND & FIRE | | | | ROY AYERS | |
| | (ARC/Columbia TC 37548) | | | | (Polydor/PolyGram PD-1-6348) | |
| 5 | LOVE IS WHERE YOU FIND IT | 10 | 8 | 42 | TELL ME A LIE | |
| | THE WHISPERS (Solar/Elektra S-27) | | | | BETTIE LAVETTE (Motown 6000 ML) | |
| 6 | WHY DO FOOLS FALL IN LOVE | 5 | 18 | 43 | JAM THE BOX | |
| | DIANA ROSS (RCA AFL-1-4153) | | | | BILL SUMMERS & SUMMERS HEAT | |
| | | | | | (MCA-5266) | |
| 7 | YOUR WISH IS MY COMMAND | 7 | 11 | 44 | ANYONE CAN SEE | |
| | LAKESIDE (Solar/Elektra S-26) | | | | IRENE CARA | |
| | | | | | (Network/Elektra E1-60003) | |
| 8 | TOM TOM CLUB | 8 | 8 | 45 | LOVE MAGIC | |
| | (Sire SRK 3628) | | | | L.T.D. (A&M SP-4881) | |
| 9 | YES IT'S YOU LADY | 11 | 3 | 46 | SATURDAY SATURDAY NIGHT | |
| | SMOKEY ROBINSON | | | | ZOOM (Polydor/PolyGram PD-1-6434) | |
| | (Tamlia/Motown 600TL) | | | | | |
| 10 | I AM LOVE | 6 | 15 | 47 | BREAKIN' AWAY | |
| | PEABO BRYSON (Capitol ST-12179) | | | | AL JARREAU (Warner Bros. BSK 3576) | |
| 11 | NEVER TOO MUCH | 9 | 25 | 48 | TOUCH | |
| | LUTHER VANDROSS (Epic FE 37451) | | | | GLADYS KNIGHT & THE PIPS | |
| | | | | | (Columbia FC 37086) | |
| 12 | NIGHT CRUISING | 12 | 17 | 49 | STREET SONGS | |
| | BAR-KAYS | | | | RICK JAMES | |
| | (Mercury/PolyGram SRM-1-4028) | | | | (Gordy/Motown G8-1002M1) | |
| 13 | THE SISTERS | 13 | 4 | 50 | OBJECTS OF DESIRE | |
| | SISTER SLEDGE | | | | MICHAEL FRANKS | |
| | (Cotillion/Atlantic SD 5231) | | | | (Warner Bros. BSK 3648) | |
| 14 | FRIENDS | 19 | 3 | 51 | LOVE IS THE PLACE | |
| | SHALAMAR (Solar/Elektra S-28) | | | | CURTIS MAYFIELD | |
| | | | | | (Boardwalk NB1 33239) | |
| 15 | CONTROVERSY | 15 | 18 | 52 | IN THE POCKET | |
| | PRINCE (Warner Bros. BSK 3601) | | | | COMMODORES | |
| | | | | | (Motown M8-955M1) | |
| 16 | A LITTLE LOVE | 25 | 3 | 53 | ECHOES OF AN ERA | |
| | AURRA (Salsoul/RCA SA 8551) | | | | VARIOUS ARTISTS (Elektra E1-60021) | |
| 17 | COME MORNING | 16 | 13 | 54 | INSIDE YOU | |
| | GROVER WASHINGTON, JR. | | | | THE ISLEY BROTHERS | |
| | (Elektra 5E-562) | | | | (T-Neck/CBS FZ 37533) | |
| 18 | THE TIME | 14 | 28 | 55 | LIVE IN NEW ORLEANS | |
| | (Warner Bros. BSK 3598) | | | | MAZE featuring FRANKIE BEVERLY | |
| | | | | | (Capitol SKBK-12156) | |
| 19 | THE GEORGE BENSON COLLECTION | 17 | 16 | 56 | TAKE IT OFF | |
| | (Warner Bros. 2HW 3577) | | | | CHIC (Atlantic SD 19323) | |
| 20 | MR. LOOK SO GOOD | 32 | 3 | 57 | BODY TALK | |
| | RICHARD "DIMPLES" FIELDS | | | | IMAGINATION (MCA 5271) | |
| | (Boardwalk NB1-33249) | | | | | |
| 21 | GET AS MUCH LOVE AS YOU CAN | 18 | 14 | 58 | YOURS TRULY | |
| | THE JONES GIRLS | | | | TOM BROWNE (GRP/Arista 5507) | |
| | (Philadelphia Int'l/CBS FZ 37627) | | | | | |
| 22 | IT'S TIME FOR LOVE | 21 | 23 | 59 | BLUE JEANS | |
| | TEDDY PENDERGRASS | | | | CHOCOLATE MILK (RCA AFL1-3896) | |
| | (Phila. Int'l/CBS TZ 37491) | | | | | |
| 23 | TASTE THE MUSIC | 28 | 4 | 60 | LIVE AT THE SAVOY | |
| | KLEEER (Atlantic SD 19334) | | | | RAMSEY LEWIS (Columbia FC 37687) | |
| 24 | SHOW TIME | 20 | 22 | 61 | CRAZY FOR YOU | |
| | SLAVE (Cotillion/Atlantic SD 5227) | | | | EARL KLUUGH (Liberty LT-51113) | |
| 25 | THE DUDE | 26 | 49 | 62 | BEWARE! | |
| | QUINCY JONES (A&M SP-3721) | | | | BARRY WHITE | |
| | | | | | (Unlimited Gold/CBS FZ 37176) | |
| 26 | PRIVATE EYES | 27 | 13 | 63 | PHYSICAL | |
| | DARYL HALL & JOHN OATES | | | | OLIVIA NEWTON-JOHN (MCA 5229) | |
| | (RCA AFL1-4028) | | | | | |
| 27 | STAY | 23 | 8 | 64 | WEST STREET MOB | |
| | RAY GOODMAN & BROWN | | | | (Sugar Hill SH 263) | |
| | (Polydor/PolyGram PD-1-6341) | | | | | |
| 28 | 8TH WONDER | 24 | 8 | 65 | SET MY LOVE IN MOTION | |
| | THE SUGAR HILL GANG | | | | SYREETA (Tamlia/Motown T 376) | |
| | (Sugar Hill SH-249) | | | | | |
| 29 | SOMETHING ABOUT YOU | 29 | 16 | 66 | TONIGHT! | |
| | ANGELA BOFILL (Arista AL 9576) | | | | THE FOUR TOPS | |
| | | | | | (Casablanca/PolyGram NBLP 7258) | |
| 30 | WATCH OUT | 35 | 6 | 67 | ALL THE GREAT HITS | |
| | BRANDI WELLS (WMOT FW 37668) | | | | DIANA ROSS (Motown M13-96002) | |
| 31 | REFLECTIONS | 33 | 22 | 68 | CHARIOTS OF FIRE | |
| | GIL SCOTT-HERON (GRP/Arista 5506) | | | | ERNE WATTS | |
| | | | | | (Qwest/Warner Bros. QWS 3637) | |
| 32 | LIVE | 31 | 15 | 69 | FANCY DANCER | |
| | THE JACKSONS (Epic KE2 37545) | | | | ONE WAY (MCA 5247) | |
| 33 | DREAM ON | — | 1 | 70 | I LIKE YOUR STYLE | |
| | GEORGE DUKE (Epic FE 37532) | | | | JERMAINE JACKSON | |
| | | | | | (Motown M8-052M1) | |
| 34 | PURE & NATURAL | 58 | 2 | 71 | JUST LIKE DREAMIN' | |
| | T-CONNECTION | | | | TWENNYNINE with LENNY WHITE | |
| | (Capitol ST-12191) | | | | (Elektra 5E-551) | |
| 35 | THE MANY FACETS OF ROGER | 34 | 25 | 72 | THAT'S WHAT TIME IT IS | |
| | ROGER (Warner Bros. BSK 3594) | | | | JOHNNY GUITAR WATSON | |
| | | | | | (A&M SP-4880) | |
| 36 | DOWN HOME | 42 | 4 | 73 | DENROY MORGAN | |
| | ZZ HILL (Malaco MAL 7406) | | | | (Becket BKS 015) | |
| 37 | CON FUNK SHUN | 30 | 12 | 74 | GWEN McCRAE | |
| | (Mercury/PolyGram SRM-1-4030) | | | | (Atlantic SD 19308) | |
| | | | | | | |
| | | | | | 75 | SOLID GROUND |
| | | | | | | RONNIE LAWS (Liberty LO-51087) |



IN FROM THE ISLAND — In New York to complete several studio projects with artists representing a variety of idioms, Sly Dunbar and Robbie Shakespeare, the most in-demand reggae sessionists anywhere, met and chatted with local and press people. Pictured at the Ritz following a gig by Black Uhuru, for whom the duo is recording, are (l-r): Lister Hewan-Lowe, Mango/Island Records; Dunbar; Frankie Crocker, PD, WBLB/New York; and Shakespeare.

THE RHYTHM SECTION

SURVIVAL — The '80s are upon us, and that Orwellian nightmare known as 1984 is only a pebble's throw away. But don't despair, because KJLH/Los Angeles has an answer to survival in the '80s. Starting March 18, the Stevie Wonder-owned station will begin a contest that will feature the daily dissemination of information on how to ease the economic and social pressures that are beginning to boil. The contest prizes include payment of the winners' bills for one month, including rent, transportation, utilities, food, etc. Based on information compiled from audience input, KJLH will construct Daily Survival kits. Listeners will try to guess the contents of the kits. Interspersed with KJLH regular daily programming will be information from some of L.A.'s professional people, who will outline ways to do everything from getting utility bills reduced to negotiating a raise. The station's staff will develop features around the issues and problems most relevant to their listeners. In addition to the Daily Survival Kit winners, there will be a grand survival prize winner who will receive \$1,023. Now that's community service.

TOTAL — PolyGram Records' top brass, including company chief Guenter Hensler, was on hand last week for a massive bash celebrating the establishment of Total Experience Records. Held at Lonnie Simmons' Beverly Hills night spot, Max 151, the affair was lavishly catered and attracted several industry figures. Total Experience Records is being bowed following legal and business wrangling between Simmons and PolyGram. First product due from the label will be an album by Total Experience veterans The Gap Band and a sophomore album by Yarbrough and Peoples. Also due is an album by Robert "Goodie" Whitfield.

CAN I BE A WITNESS? — A U.S. subcommittee on Census and Population last week heard Stevie Wonder speak on making Martin Luther King, Jr.'s birthday, Jan. 15, a national holiday. Wonder also presented the subcommittee with millions of signatures from Americans pledging support for U.S. legislation H.R. 800 and S. 93, drafted to make the late civil rights leader's birthday a federal holiday. Wonder has supported such legislation by leading two major rallies in Washington, D.C. in as many years.

BACK TO STAY — "Mr. Blues Is Back To Stay" is the latest album by country blues artists Robert Jr. Lockwood & Johnny Shines leading the way for a number of roots releases from Rounder Records throughout February and March. The inimitable blues of Lockwood and Shines is augmented by the uncompromising Chicago blues grit of the Legendary Blues Band, lead pianist/singer Pinetop Perkins, harmonica player/singer Jerry Portnoy, bassist/singer Calvin Jones and drummer Willie Smith. The quartet is joined on its debut Rounder release, "Life Of Ease," by premier blues guitarists Louis Myers and Duke Robillard. . . . Piano prince James Booker's first U.S. release, "New Orleans Piano Wizard: Live!" Johnny Copeland's "Copeland Special" and "Alright Again" by Clarence Gatemouth Brown round out Rounder releases through the first quarter of 1982. Along with the three Hearbeat Records reggae offerings released during February, Rounder appears to be supporting one of the more substantial and important roots music cavalades.

MEAN BIZNESS — A list of priorities has been established by the National Assn. of Black Promoters, an outgrowth of the now-defunct United Black Concert Promoters. The priorities include informing various segments of the industry how the association's goals and needs must be addressed. According to Bill Cherry, national coordinator of the association and an upper echelon member of PUSH, which harbors the promoters' group, artists, agents and managers must be made aware of the association's goal of having money made from concerts by black artists somehow channelled back to the community that supports the show. Cherry said that a delegation from the 70-member group would be meeting with major bookers around the country to convey its disdain for perceived irregular practices by bookers. "If an established black promoter wants to put on a show, he's got to provide substantial money backing while an established white promoter may get the booking agent's nod because of his name," Cherry said. Another item addressed by the association, which held another round of meetings in Chicago at PUSH headquarters last week, was to set up a research committee (to be headed by Cherry) that will examine booking and concert promotion practices in major urban settings around the nation to ascertain how each situation could be improved. "Other black businesses could benefit from greater participation by black promoters," asserted Cherry, who added, "When a black promoter books a show, he is more apt to hire black support groups to put the show on." He said that such personnel was not hired by white promoters and that many white promoters who do volume black concert booking rarely have black staff.

SHORT CUTS — Kliq's next MCA album is being produced by Con Funk Shun lead singers Michael Cooper and Felton Pilate at San Francisco's Automatt. Pilate and Con Funk Shun guitarist Cedric Martin are also credited with writing the title track to George Duke's current LP, "Dream On" . . . One of Gotham's most active thrushes will be joined by a prestigious cadre of sidemen during her upcoming gig at New York City's Mikell's. Janice Pendarvis will jam with bassist Anthony Jackson, keyboardists Bernie Worrell and Andy Schwartz, guitarist George Wadenius, vocalist Zach Sanders and, as a bit of intrigue, Mystery Man on drums. Pendarvis and crew will be at the Uptown club March 10-11.

michael martinez

CASH BOX TOP 100

March 6, 1982

| | | Weeks On Chart | | | Weeks On Chart | | | Weeks On Chart | | | |
|----|--|----------------------|----|----|---|----|----|----------------------|--|----|----|
| | | 2/27 | | | 2/27 | | | 2/27 | | | |
| 1 | THAT GIRL STEVIE WONDER (Tamlia/Motown 1602TF) | 1 | 8 | 32 | LET'S GO ALL THE WAY CHOCOLATE MILK (RCA PB-13026) | 34 | 6 | 65 | YOU GOT THE POWER WAR (RCA PB-13061) | 72 | 2 |
| 2 | TELL ME TOMORROW — PART 1 SMOKEY ROBINSON (Tamlia/Motown 1601TF) | 5 | 8 | 33 | HONEY, HONEY MANHATTANS (Columbia 18-02666) | 36 | 6 | 66 | A FRIEND OF MINE GLADYS KNIGHT & THE PIPS (Columbia 18-02706) | 74 | 3 |
| 3 | IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK (Beverly Glen 2000) | 2 | 15 | 34 | CIRCLES ATLANTIC STARR (A&M 2392) | 54 | 2 | 67 | BETTER TOGETHER RUFUS With CHAKA KHAN (MCA 52002) | 70 | 4 |
| 4 | MIRROR, MIRROR DIANA ROSS (RCA PB-13021) | 4 | 8 | 35 | DO IT ROGER ROBER (Warner Bros. WBS 49883) | 27 | 12 | 68 | TIME STONE (West End 22139) | 73 | 5 |
| 5 | CALL ME SKYY (Salsoul/RCA S7 2152) | 3 | 19 | 36 | IF YOU COME WITH ME DUNN & BRUCE STREET (Devaki/Mirus DK 4005) | 41 | 8 | 69 | GIGOLO MARY WELLS (Epic 14-02664) | 77 | 7 |
| 6 | COOL (PART 1) THE TIME (Warner Bros. WBS 49864) | 6 | 14 | 37 | YOU ARE THE ONE AM-FM (Dakar/Brunswick DK 103) | 39 | 8 | 70 | I THINK IT'S GONNA BE ALRIGHT CARL CARLTON (20th Century-Fox/RCA TC-2601) | 76 | 3 |
| 7 | GENIUS OF LOVE TOM TOM CLUB (Sire SRE 49882) | 14 | 7 | 38 | WATCH OUT BRANDI WELLS (WMOT WS9 02654) | 45 | 11 | 71 | LOVE SEASONS ZOOM (Polydor/PolyGram PD 2197) | 81 | 2 |
| 8 | MAKE UP YOUR MIND AURRA (Salsoul/RCA S7 7017) | 9 | 14 | 39 | TONIGHT I'M GONNA LOVE YOU ALL OVER THE FOUR TOPS (Casablanca/PolyGram NB 2345) | 43 | 5 | 72 | JUST CAN'T WIN 'EM ALL STEVIE WOODS (Cotillion/Atlantic 46030) | 75 | 4 |
| 9 | I WANT TO HOLD YOUR HAND LAKESIDE (Solar/Elektra S-47954) | 10 | 11 | 40 | IMAGINARY PLAYMATES RENE & ANGELA (Capitol 5081) | 44 | 5 | 73 | SHOUT ABOUT IT LAMONT DOZIER (M&M M-502) | 79 | 3 |
| 10 | I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA JB-12361) | 7 | 16 | 41 | HIT AND RUN BAR-KAYS (Mercury/PolyGram 76123) | 31 | 19 | 74 | TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD (Boardwalk NB7-11-132) | 47 | 13 |
| 11 | MAMA USED TO SAY JUNIOR (Mercury/PolyGram 76132) | 13 | 8 | 42 | APRIL LOVE L.T.D. (A&M 2395) | 48 | 4 | 75 | YOU NEVER KNOW RAMSEY LEWIS (Columbia 18-02704) | 98 | 2 |
| 12 | IN THE RAW WHISPERS (Solar/Elektra S-47961) | 15 | 7 | 43 | TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846) | 24 | 19 | 76 | BURNIN' UP IMAGINATION (MCA 52007) | 80 | 3 |
| 13 | YOU'RE THE ONE FOR ME D TRAIN (Prelude PRL 8043-AS) | 8 | 14 | 44 | HELP IS ON THE WAY THE WHATNAUTS (Harlem International H.I.R. 110) | 50 | 6 | 77 | MAKING LOVE ROBERTA FLACK (Atlantic 4005) | — | 1 |
| 14 | LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065) | 11 | 20 | 45 | WHERE DO THE BOP GO? L.A. BOPPERS (MCA 51232) | 51 | 6 | 78 | TREAT YOURSELF TO MY LOVE TERRI GONZALEZ (Becket BDA 45-10) | 85 | 2 |
| 15 | DON'T YOU KNOW THAT? LUTHER VANDROSS (Epic 14-02658) | 16 | 12 | 46 | ANGEL STARPOINT (Chocolate City/PolyGram 3230) | 46 | 5 | 79 | GLOW LOVE MIGHTY CLOUDS OF JOY (Myrrh M-241) | 84 | 3 |
| 16 | MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000) | 19 | 7 | 47 | HOLDIN' OUT FOR LOVE ANGELA BOFILL (Arista AS 0662) | 53 | 3 | 80 | ROLL WITH THE PUNCHES ADC BAND (Cotillion/Atlantic 47001) | 86 | 2 |
| 17 | WANNA BE WITH YOU EARTH, WIND & FIRE (ARC/Columbia 18-02688) | 17 | 7 | 48 | IT'S NASTY (GENIUS OF LOVE) GRAND MASTER FLASH & FURIOUS FIVE (Sugar Hill SH-775) | 55 | 5 | 81 | THIS FEELING MUST BE REAL SKOOL BOYZ (Destiny 2006) | 90 | 2 |
| 18 | ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387) | 21 | 12 | 49 | BE MINE (TONIGHT) GROVER WASHINGTON, JR. (Elektra E-47246) | 38 | 15 | 82 | SHAKE TILL YOUR BODY BREAK KWICK (EMI America P-A-8105) | 88 | 2 |
| 19 | YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619) | 12 | 17 | 50 | WHY YOU WANNA TRY ME COMMODORES (Motown 1604 MF) | 59 | 4 | 83 | STAY IN MY CORNER THE DELLS (20th Century-Fox/RCA TC-2602) | 83 | 3 |
| 20 | STEPPIN' OUT KOOL & THE GANG (De-Lite/PolyGram DE 816) | 22 | 6 | 51 | IF I HAD THE CHANCE CHUCK CISSEL & MARVA KING (Arista AS 0650) | 57 | 5 | 84 | GLAD TO KNOW YOU CHAS JANKEL (A&M 2396) | 91 | 3 |
| 21 | LET'S WORK PRINCE (Warner Bros. WBS 50002) | 25 | 6 | 52 | TAKE ME TO HEAVEN REN WOODS (Elektra E-47403) | 60 | 4 | 85 | STRUT YOUR STUFF LIVE (TSOB TS-2006) | 42 | 11 |
| 22 | APACHE SUGAR HILL GANG (Sugar Hill SH 567) | 18 | 14 | 53 | WE NEED LOVE TO LIVE MAZE featuring FRANKIE BEVERLY (Capitol P-A-5072) | 33 | 8 | 86 | NIGHT ROOM THE McCRRAYS (Capitol 5090) | — | 1 |
| 23 | SHINE ON GEORGE DUKE (Epic 14-02701) | 26 | 5 | 54 | IF IT AIN'T ONE THING . . . IT'S ANOTHER RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139) | 68 | 3 | 87 | STILL GOT THE MAGIC (SWEET DELIGHT) MICHAEL WYCOFF (RCA PB-13055) | — | 1 |
| 24 | WORK THAT SUCKER TO DEATH XAVIER (Liberty P-A-1445) | 28 | 6 | 55 | THIS BEAT IS MINE VICKY "D" (Sam 81-5024) | 56 | 11 | 88 | WOMAN EBONEE WEBB (Capitol 5089) | — | 1 |
| 25 | WAIT FOR ME SLAVE (Cotillion/Atlantic 46028) | 20 | 13 | 56 | RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTIE LAVETTE (Motown M 1532F) | 64 | 5 | 89 | STAGE FRIGHT CHIC (Atlantic 3887) | 49 | 11 |
| 26 | NIGHTS OVER EGYPT THE JONES GIRLS (Philadelphia Int'l./CBS ZS5 02713) | 32 | 4 | 57 | SAD GIRL GQ (Arista AS 0659) | 63 | 5 | 90 | NOT ON THE OUTSIDE POSITIVE EXPRESS (Victory VIC 1000) | — | 1 |
| 27 | HOT ON A THING (CALLED LOVE) THE CHI-LITES featuring EUGENE RECORD (20th Century-Fox/RCA TC-2600) | 29 | 8 | 58 | JAM THE BOX BILL SUMMERS And SUMMERS HEAT (MCA 51221) | 35 | 13 | 91 | HYDRAULIC PUMP P-FUNK ALL STARS (Hump H-1) | 58 | 7 |
| 28 | NEVER GIVE UP ON A GOOD THING GEORGE BENSON (Warner Bros. WBS 50005) | 40 | 2 | 59 | MUST BE THE MUSIC SECRET WEAPON (Prelude PRL 8036-AS) | 65 | 6 | 92 | REALLY WANNA SEE YOU INVISIBLE MAN'S BAND (Boardwalk NB7-11-137) | 95 | 2 |
| 29 | A LITTLE MORE LOVE T-CONNECTION (Capitol P-A-5076) | 30 | 11 | 60 | SPIRIT OF THE DANCER EVELYN KING (RCA PB-13017) | 61 | 5 | 93 | GENIUS RAP DR. JECKYL & MR. HYDE (Profile 5004) | 94 | 3 |
| 30 | DO IT TO ME VERNON BURCH (Spector Records Int'l. SRI-A00019) | 23 | 14 | 61 | WELCOME INTO MY HEART THE ISLEY BROTHERS (T-Neck/CBS ZS5 02705) | 66 | 4 | 94 | LET'S STAND TOGETHER MELBA MOORE (EMI America P-A-8104) | 62 | 11 |
| 31 | THE GIGOLO O'BRYAN (Capitol 5067) | 37 | 6 | 62 | WHO'S FOOLIN' WHO ONE WAY (MCA 52004) | 67 | 3 | 95 | LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536) | 52 | 22 |

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

| | | | | | | | |
|---|----|---|----|--|-----|--|----|
| A Friend (Warner-Tamerlane/Renleigh — BMI) | 66 | Hot On A Thing (Angeishell/Six Continents — BMI) | 27 | Mirror, Mirror (Bandier-Koppelman/Jay Landers/Gravity Raincoat/Rosstown — ASCAP) | 4 | Take Me To Heaven (Little Mama/Kevin Moore/Tammi — BMI) | 52 |
| A Little More (T-Con adm. by Irving — BMI) | 29 | Hydraulic Pump (Bridgeport/Malbiz — BMI) | 91 | Murphy's Law (Hygroton/Lopressor-PRO/Paddle — BMI) | 100 | Tell Me (Chardax — BMI) | 2 |
| Angel (Lionel Job Harrindur/Licyndiana (adm. by Ensign) — BMI) | 46 | I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents — BMI) | 10 | Must Be The Music (Trumar/Smootie — BMI) | 59 | That Girl (Jobete & Black Bull — ASCAP) | 1 |
| Apache (Sugar Hill — BMI) | 22 | I Think It's (Jim — Edd — BMI/Nickel — ASCAP) | 70 | My Guy (Jobete — ASCAP) | 16 | The Gigolo (Cortez — ASCAP) | 31 |
| April Love (Almo/McRovscod/Key of G — ASCAP/Irving/McDorsbov — BMI) | 42 | I Want To Hold (Duchess — BMI) | 9 | Never Give Up (O'Lyric/Blackwood — BMI) | 28 | The Only One (Better Nights — ASCAP) | 64 |
| Be Mine (Antisia — ASCAP) | 49 | If It Ain't (On The Boardwalk/Dat Richfield Kat — BMI/Songs Can Sing — ASCAP) | 54 | Night Room (Kerith/Youngstown (adm. by Island — ASCAP/BMI) | 86 | This Beat (Mideb/Joga — ASCAP) | 55 |
| Better Together (Shoi Shoi/Elainea — ASCAP) | 67 | If You Come (Dunn Pearson/Moving World/Davahkee/Murios — ASCAP) | 36 | Nights Over Egypt (Mighty Three — BMI) | 26 | This Feeling (De Note/Skool Boyz/Easley — BMI) | 81 |
| Big Fat Bottom (Barcam — BMI/Smegedith — BMI) | 98 | If You Think (Ashtray — BMI) | 3 | Not On The Outside (Gambi — BMI) | 90 | Time (Finway — ASCAP) | 68 |
| Burnin' Up (Red Bus/MCA — ASCAP) | 76 | I've Got (Assoted/Bellboy/Decreed BMI) | 99 | One Hundred Ways (State Of The Arts/Eliza M./Ritesonian — ASCAP/Kidada/Mr. Melody — BMI) | 18 | Tonight I'm Gonna (Koota — BMI) | 39 |
| Call Me (One To One — ASCAP) | 5 | Imaginary Playmates (A LaMode/Arista — ASCAP) | 40 | Really Wanna See You (All In All/Unforeseen) | 92 | Toot An' Toot (M&M — BMI) | 74 |
| Circles (Almo/Jodaway — ASCAP) | 34 | In The Raw (Spectrum VII/Silver Sounds/Satellite III — ASCAP) | 12 | Right In The Middle (Unichappel — BMI) | 56 | Treat (Fools Prayer/Crown Heights Affair — BMI) | 78 |
| Do It Roger (Troutman's Music (admin. by Bumpershoot) — BMI) | 35 | It's Nasty (Metered — ASCAP) | 48 | Roll With The Punches (Bus — BMI) | 80 | Turn Your Love Around (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP) | 43 |
| Do It To Me (Sand — BMI (admin. by Bayard — BMI) | 30 | Jam The Box (Pure Delite/Bilsum — BMI) | 58 | Sad Girl (Jastone — BMI) | 57 | U Turn Me On (Mel-O-Mel — ASCAP) | 63 |
| Don't You Know (Uncle Ronnie's — ASCAP) | 15 | Just Can't Win'em All (Snapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl — BMI) | 72 | Shake Till Your Body (Quicksong/Cessess — BMI) | 82 | Wait For Me (Cotillion — BMI) | 25 |
| Genius Of (Metered (Adm. by Ackee) — ASCAP) | 7 | Let The Feeling (WB Music/Peabo — ASCAP) | 14 | Shine On (Mycenae — ASCAP) | 23 | Wanna Be (Saggitire/Yougoutei — ASCAP) | 17 |
| Genius Rap (Metered — ASCAP) | 93 | Let's Go (Chocolate Milk — BMI) | 32 | Shout About It (Beau-Di-O-Do/Goraieb/Doozer — BMI) | 73 | Watch Out (Framingreg — BMI) | 38 |
| Gigolo (AIRuby — ASCAP) | 69 | Let's Groove (Saggitire/Yougoutei — ASCAP) | 95 | Spirit Of (Duchess/MCA) — BMI/Mighty M — ASCAP) | 60 | We Need Love (Amazement — BMI) | 53 |
| Glad To Know You (AVIR — BMI/Warner Bros — ASCAP) | 84 | Let's Stand (Assorted (adm. by Mighty Three) — BMI/Epitember — ASCAP) | 94 | Stage Fright (Chic (adm. by Warner-Tamerlane) — BMI) | 89 | Welcome Into My Heart (April/Bovina — ASCAP) | 61 |
| Glow Love (Robo — ASCAP) | 79 | Let's Work (Controversy — ASCAP) | 21 | Stay In My Corner (Conrad/ARC — BMI) | 83 | Where Do (L.A. Boppers/What You Need — BMI) | 45 |
| Got To Give It Up (Sugarhill — BMI) | 97 | Love Seasons (Sextet/Zoom Eight — BMI) | 71 | Steppin' Out (Delightful/Second Decade — BMI) | 20 | Who's Foolin' Who (Perk's/Duchess (MCA) — BMI) | 62 |
| Help Is On (Song World — ASCAP/James Car — BMI) | 44 | Make Up (Lucky Three/Red Aurra — BMI) | 8 | Still Got The Magic (Beaubutt — BMI/Pure Love/Ram-A-Lamb — ASCAP) | 87 | Woman (Ebonee Webb/Cessess — BMI) | 88 |
| Hit And Run (Bar-Kays/Warner Tamerlane — BMI) | 41 | Making Love (20th Century Fox Film/New Hidden Valley — ASCAP/begonia Melodies/Fedora — BMI) | 77 | Strut Your Stuff (DeGreg-license pending) | 85 | Work That Sucker (Terry Phillips — ASCAP) | 24 |
| Holdin' Out (ATV/Mann+Weil Songs/Braintree/Snow — BMI/ASCAP) | 47 | Mama Used To Say (Pressure/Aves/EMI — PRS) | 11 | Suspicious Minds (Screen Gems/EMI — BMI) | 96 | Why You Wanna Try Me (Jobete/Commodores Entertainment — ASCAP) | 50 |
| Honey, Honey (Sherlyn — BMI) | 33 | | | | | You Are (Lena/Boogie People — BMI) | 37 |
| | | | | | | You're My Latest (Mighty Three — BMI) | 19 |
| | | | | | | You're The One (Trumar/Huamar — BMI) | 13 |
| | | | | | | You Got (Far Out — ASCAP/Milwaukee — BMI) | 65 |
| | | | | | | You Never (Paper Boy/Vitasia/Lewis+Sons — BMI) | 75 |

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. CIRCLES — ATLANTIC STARR — A&M**
WEAL, WZAK, WDAO, WIGO, WCIN, V103, WUFO, WRAP, KPRS, WJMO, WILD, KATZ, WGPR-FM, WZEN, WWDM, KDKO, KDAY, WATV
- 2. YOU NEVER KNOW — RAMSEY LEWIS — COLUMBIA**
WWDM, WZEN, WGIV, WRBD, WYLD-FM, WDAS-FM, V103, WEDR, WTLC, WCIN
- 3. MAKING LOVE — ROBERTA FLACK — ATLANTIC**
WDAO, WWIN, WHRK, WRBD, WDAS-FM, WLUM, WENZ, KATZ, WSOK, KDKO
- 4. IF IT AIN'T ONE THING... IT'S ANOTHER — RICHARD "DIMPLES" FIELD — BOARDWALK**
KDAY, KOKA, WGPR-FM, WJMO, WGCJ, KMJM, WHRK, WTLC, WDAO
- 5. NEVER GIVE UP ON A GOOD THING — GEORGE BENSON — WARNER BROS.**
WSOK, WWDM, KGFJ, WENZ, WPAL, WLUM, WCIN, WDAO, WRKS
- 6. WHO'S FOOLIN' WHO — ONE WAY — MCA**
OK100, WHRK, WRAP, WENZ, KATZ, WZEN
- 7. A FRIEND OF MINE — GLADYS KNIGHT & THE PIPS — COLUMBIA**
WEAL, WJLB, WGPR-FM, WAWA, WLLE

MOST ADDED ALBUMS

- 1. DREAM ON — GEORGE DUKE — EPIC**
KDKO, KMJQ, WSOK, WZEN, WILD, WYLD-FM, WGIV, WJLB, WEDR, WEAL
- 2. LIVE AT THE SAVOY — RAMSEY LEWIS — COLUMBIA**
KMJQ, WWDM, WSOK, WZEN, WILD, WJLB, WHRK, WEAL
- 3. PURE & NATURAL — T-CONNECTION — CAPITOL**
WIGO, WHRK, WLUM, KPRS, KDKO

UP AND COMING

- LIVIN' IN THE STREETS — ARETHA FRANKLIN — ARISTA**
- A LITTLE BIT FURTHER AWAY — KOKOMO — COLUMBIA**
- FLAMETHROWER — THE J. GEILS BAND — EMI AMERICA**
- SLAMM DUNK THE FFUNK — SUN — CAPITOL**
- LET IT WHIP — DAZZ BAND — MOTOWN**

BLACK RADIO HIGHLIGHTS

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

HOTS: S. Wonder, B. Womack, Lakeside, Skyy, S. Robinson, Aurra, Kool & The Gang, B. Summers, Sugar Hill Gang, D. Ross, Sister Sledge, "D" Train, V. Burch, The Time, Secret Weapon, Jones Girls, G. Washington, D. Morgan, Commodores, Prince, Earth, Wind & Fire, Hall & Oates, Isley Brothers, Madagascar, B. Lavette, G. Adams, Chi-Lites, Q. Jones. ADDS: Spinners, Al Jarreau, Atlantic Starr, R. Lewis, C. Staton, E. Watts, Kokomo. LP ADDS: P. Bryson.

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

JUMPS: 12 To 9 — Junior, Ex To 10 — M. Wells, 22 To 16 — Sister Sledge, 23 To 17 — Secret Weapon, 24 To 18 — Whispers, 25 To 19 — Prince, 26 To 20 — G. Duke, 27 To 21 — Kool & The Gang, 28 To 22 — Xavier, 30 To 23 — Jones Girls, 31 To 24 — Mynk, 32 To 25 — E. King, 33 To 26 — Four Tops, 38 To 27 — C. Earland, 39 To 28 — G. Benson, 37 To 29 — R. Lewis, 34 To 30 — E. Whittaker, 35 To 31 — Slash, 36 To 32 — R. Smith, 40 To 34 — O'Bryan. ADDS: AM/FM, Empire, Atlantic Starr, LTD, Slave, Commodores. LP ADDS: T-Connection.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — ZOOM

HOTS: B. Wells, Tom Tom Club, Junior, Madagascar, B. Womack, Ferrari, S. Wonder, Stone, Q. Jones, L. Vandross, West Street Mob, Jones Girls, Prince, Weeks & Company, D. Ross, S. Robinson, Whatnauts, Aurra, "D" Train, Grand Master Flash. ADDS: Central Line, Search, J. Tracy, R. Flack, Con Funk Shun, Vicki "D", Pulse. LP ADDS: ZZ Hill, G. Adams.

WATV — BIRMINGHAM — STAN GRAINGER, PD — #1 — SKYY

HOTS: S. Wonder, Hall & Oates, Bar-Kays, Sugar Hill Gang, Whispers, Tomorrow's Edition, B. Summers, Kool & The Gang, Prince, G. Adams, Xavier, B. Wells, AM FM, Grand Master Flash, "D" Train, B. Womack, S. Robinson, L. Vandross, Q. Jones, Manhattans, Dunn & Bruce Street, Jones Girls. ADDS: Stone, Slash, Atlantic Starr, O'Bryan, Rene & Angela, T-Connection, Roger.

WILD — BOSTON — BUTTERBALL, JR., PD — #1 — S. WONDER

JUMPS: 8 To 3 — S. Robinson, 21 To 15 — C. Jankel, 19 To 16 — Sister Sledge, 23 To 17 — The Time, 24 To 18 — Q. Jones, 22 To 19 — Lakeside, 26 To 22 — Xavier, 27 To 23 — G. Knight, 29 To 24 — G. Duke, Ex To 25 — Jones Girls, Ex To 26 — Chi-Lites, Ex To 27 — G. Benson, Ex To 28 — Earth, Wind & Fire. ADDS: War, Atlantic Starr, R. Woods, Manhattans, Zoom, Kool & The Gang, J. Geils Band. LP ADDS: G. Duke, R. Lewis.

WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — JUNIOR

HOTS: "D" Train, S. Wonder, S. Robinson, Tom Tom Club, G. Duke, L. Vandross, Secret Weapon, Aurra, Chic, B. Womack, Whispers, Chocolate Milk, D. Ross, Rene & Angela, B. Wells, Jones Girls, Sister Sledge, Lakeside, Prince. ADDS: Pleasure, Atlantic Starr, A. Franklin, McCrarys, Juicy, C. Jankel.

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

HOTS: Aurra, S. Wonder, The Time, "D" Train, D. Ross, Dunn & Bruce Street, L. Vandross, Skyy, V. Burch. ADDS: R. Smith, L.A. Boppers, Tomorrow's Edition, Jones Girls, Secret Weapon, R. Fields, Atlantic Starr, Whatnauts.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — O'BRYAN

HOTS: Hall & Oates, Junior, Tom Tom Club, D. Ross, S. Wonder, L. Vandross, Slave, Roger, Was (Not Was). ADDS: Atlantic Starr, Stylistics, S. Woods, Suzi, G. Diamond, T.S. Monk, M. Zee Band, G. Knight, Originals, Jacksons, Coffee, Bang Gang, W.C. Brown, R. Fields, Dunn & Bruce Street.

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

HOTS: Hall & Oates, "D" Train, Aurra, LTD, Q. Jones, S. Robinson, Whispers, L. Vandross, Chocolate Milk, Tom Tom Club, AM FM, Sister Sledge, O'Bryan, Skyy, One Way, Junior, C. Jankel, Xavier, S. Wonder. ADDS: Kleeer, Valentine Brothers, Manhattans, G. Knight, M. Wycoff. LP ADDS: R. Lewis, G. Duke.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — S. WONDER

JUMPS: 6 To 3 — Aurra, 8 To 4 — E. Perkins, 10 To 6 — Sister Sledge, 11 To 7 — L. White, 16 To 9 — B. Lavette, 17 To 14 — B. Wells, 23 To 16 — Four Tops, 24 To 17 — I. Cara, 27 To 21 — Junior, 30 To 22 — Tomorrow's Edition, 28 To 23 — One Way, 31 To 26 — ADC Band, 37 To 27 — G. Benson, 33 To 29 — C. Cissel, 36 To 30 — Stone, 38 To 31 — J. Knight, 40 To 35 — Chocolate Milk, 41 To 36 — GQ, 44 To 37 — Isley Brothers, 45 To 38 — LTD, Ex To 39 — War, Ex To 40 — R. Fields, Ex To 45 — Atlantic Starr. ADDS: R. Lewis, A. Bofill, Roberta Flack, Grand Master Flash, McCrarys, Gaston, Merge. LP ADDS: Zoom, L.A. Boppers.

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

JUMPS: 8 To 5 — G. Knight, 25 To 9 — Olivia Newton-John, 27 To 17 — Q. Jones, 33 To 15 — "D" Train, 34 To 12 — Q. Jones (new), 40 To 27 — L. Vandross, Ex To 36 — B. Lavette, Ex To 40 — G. Benson. ADDS: Jones Girls, Xavier, Junior, Commodores. LP ADDS: G. Duke, R. Lewis, F. Hubbard, L. Ritenour, L. Carlton.

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

HOTS: E. Klugh, Aurra, S. Robinson, Junior, Prince, The Time, Whispers, O'Bryan, Chi-Lites. ADDS: Q. Jones, R. Woods, Atlantic Starr, P. Rushen, R. Fields, A. Franklin, War, A. Bofill, J. Geils, St. Tropez, Tom Tom Club.

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

HOTS: "D" Train, Lakeside, O'Bryan, T. Pendergrass, S. Wonder, S. Robinson, Junior, Whispers, Q. Jones. ADDS: Jones Girls, B.G. Benson, P. Rushen, Buckner & Garcia, Controllers. LP ADDS: E. Watts,

Slave, J. Tracy.

WL0U — LOUISVILLE — NEAL OREA, MD — #1 — S. ROBINSON

HOTS: Aurra, Kool & The Gang, S. Wonder, Xavier, Chic, Roger, Maze, D. Ross, Sugar Hill Gang, The Time, Rene & Angela, Junior, West Street Mob, Dunn & Bruce Street, S. Woods, Prince, Whispers, Curtis Mayfield, Madagascar. ADDS: ADC Band, St. Tropez, Tomorrow's Edition, Whatnauts. LP ADDS: G. Duke.

WDIA — MEMPHIS — CARL CONNOR, PD

HOTS: Grand Master Flash, Tom Tom Club, O'Bryan, Lakeside, S. Wonder, Chi-Lites, S. Robinson, Xavier, AM/FM, Earth, Wind & Fire, Aurra, D. Ross, Slave, Kwick, Kool & The Gang, Roger, Prince, Sugar Hill Gang, Junior. ADDS: L.A. Boppers, Four Tops, Jones Girls. LP ADDS: Skyy.

WHRK — MEMPHIS — ROBERT VINSON, MD — #1 — G. DUKE

HOTS: Lakeside, Tom Tom Club, The Time, Aurra, G. Benson, "D" Train, Earth, Wind & Fire, Sister Sledge, Junior, Prince, D. Ross, L. Vandross, S. Wonder, S. Robinson. ADDS: A. Franklin, Bar-Kays, LTD, Manhattans, Pleasure, R. Flack, Jeff Lorber Fusion, Dazz Band, Al Jarreau, B. Lavette, Sun, R. Fields, One Way. LP ADDS: T-Connection, R. Lewis, D. Litarsky, J. Neptune.

WLUM — MILWAUKEE — JIMMY GOODYTME, MD — #1 — S. WONDER

HOTS: D. Ross, B. Womack, Hall & Oates, S. Robinson, Lulu, J. Jackson, J. Feliciano, Q. Jones, Lakeside, Dunn & Bruce Street, Rene & Angela, Sister Sledge, Pointer Sisters, S. Woods, B. Wells, Earth, Wind & Fire, Kool & The Gang, Four Tops, Manhattans, Jones Girls, T. Connection, C. Cissel, LTD, G. Knight, Atlantic Starr, R. Woods, T.S. Monk, G. Duke, Isley Brothers. ADDS: G. Benson, R. Flack, Starpoint, Zoom, Ebonee Webb. LP ADDS: LTD, T-Connection, Gemini, Jones Girls.

WNHC — NEW HAVEN — JAMES JORDAN, PD

HOTS: B. Womack, S. Wonder, L. Vandross, Whispers, D. Ross, Junior, S. Robinson, Secret Weapon, M. Wells, RGB, Lakeside, Whatnauts, Q. Jones, Sister Sledge, Prince, C. Jankel, LTD, B. Wells, Xavier, Chi-Lites. ADDS: M. Brooks, Was (Not Was), Ferrari, Matrix, G. Diamond.

WYLD-FM — NEW ORLEANS — TONY BROWN, MD — #1 — S. WONDER

HOTS: Skyy, D. Ross, Hall & Oates, S. Robinson, B. Womack, L. Vandross, P. Bryson, G. Washington, Q. Jones, Whispers. ADDS: T.S. Monk, R. Lewis, Dunn & Bruce Street, Skool Boyz, Stylistics, M. Wycoff. LP ADDS: R. Ayers, G. Duke, W. Marsalis, Weather Report.

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

HOTS: S. Wonder, Whatnauts, Lakeside, Junior, D. Ross, Chi-Lites, Dells, Four Tops, S. Robinson, Sister Sledge, Maze, Manhattans, Commodores, Whispers, Aurra. ADDS: LTD, A. Franklin, AM/FM, Jive 5, F. Parris, C. Earland. LP ADDS: G. Adams, B. Womack, Mystic Merlin.

WRAP — NORFOLK — JIMMY WILLIAMS, PD

HOTS: S. Wonder, Skyy, T. Pendergrass, G. Washington, "D" Train, The Time, Hall & Oates, Junior, Sugar Hill Gang, Bar-Kays, Aurra, B. Womack, P. Bryson, Whispers, Lakeside, D. Ross, Q. Jones, V. Burch, L. Vandross, S. Robinson. ADDS: B. Wells, Madagascar, GQ, Pleasure, J. Castor, Atlantic Starr, M. Wycoff, One Way, Rufus, Mighty Clouds Of Joy, Kleer.

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

HOTS: S. Wonder, Sugar Hill Gang, "D" Train, Tom Tom Club, S. Robinson, B. Womack, Aurra, Earth, Wind & Fire, Prince, Lakeside, L. Vandross, Whispers, B. Wells, G. Duke, Whatnauts, Sister Sledge, Xavier, AM/FM. ADDS: C. Earland, R. Lewis, M. Wycoff, G. Adams, R. Flack, Positive Express. LP ADDS: L.A. Boppers, L. Dozier.

WLLE — RALEIGH — CHESTER DAVIS, PD — #1 — SUGAR HILL GANG

HOTS: D. Ross, Grand Master Flash, B. Womack, S. Wonder, Secret Weapon, P. Bryson, Bar-Kays, Skyy, Hall & Oates. ADDS: McCrarys, C. Richard, Rufus, G. Knight, Ebonee Webb, Sun, M. Wells, Was (Not Was). LP ADDS: Shalamar, Sister Sledge, G. Adams, J. Knight.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — S. WONDER

JUMPS: 12 To 7 — Aurra, 13 To 9 — L. Vandross, 15 To 12 — "D" Train, 17 To 13 — S. Robinson, 21 To 15 — Junior, 22 To 16 — Lakeside, 25 To 17 — Tom Tom Club, 24 To 21 — Q. Jones, 29 To 22 — Sister Sledge, 28 To 24 — Whispers, 30 To 25 — Prince, Ex To 28 — Kool & The Gang, Ex To 29 — Maze, Ex To 30 — Chi-Lites. ADDS: War, G. Benson, R. Flack, C. Carlton, One Way, Sequence, Was (Not Was), Isley Brothers, R. Woods. LP ADDS: Sister Sledge, Imagination.

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

JUMPS: 9 To 2 — Hall & Oates, 15 To 3 — Q. Jones, 23 To 4 — Four Tops, 10 To 6 — Whispers, 12 To 7 — Chi-Lites, 17 To 9 — Kool & The Gang, 26 To 12 — Jones Girls, 20 To 13 — G. Duke, 25 To 17 — Isley Brothers, Ex To 20 — Earth, Wind & Fire, Ex To 21 — G. Knight, Ex To 23 — Benson, Ex To 24 — LTD, Ex To 25 — T-Connection, Ex To 28 — R. Woods, Ex To 29 — R. Lewis, Ex To 30 — GQ. ADDS: G.S. Heron, Kokomo, L. Dozier, R. Flack, Positive Express, Atlantic Starr, One Way.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — S. WONDER

HOTS: The Time, Aurra, Q. Jones, D. Ross, S. Robinson, Whispers, Prince, Tom Tom Club, G. Duke. ADDS: Was (Not Was), Dazz Band, LTD, T-Connection.

OK100 — WASHINGTON — HARRY BOOMER, MD — #1 — JUNIOR

HOTS: Tom Tom Club, S. Wonder, C. Earland, Aurra, Con Funk Shun, G. Benson, Whispers, Earth, Wind & Fire, Kool & The Gang, O'Bryan, Chocolate Milk. ADDS: GQ, C. Cissel, R. Woods, Vicky "D", B. Lavette.

When it comes to black music,

CASH BOX is on the one!

CASH BOX TOP 100 ALBUMS

March 6, 1982

| | | Weeks On 2/27 Chart | | | Weeks On 2/27 Chart | | | Weeks On 2/27 Chart | |
|----|---|---------------------------|----|----|---------------------------|--|-------|---------------------------|----|
| 1 | FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062) | 8.98 | 1 | 17 | 36 | THE GEORGE BENSON COLLECTION GEORGE BENSON (Warner Bros. 2HW 3577) | 16.98 | 28 | 16 |
| 2 | HOOKE ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194) | 8.98 | 2 | 16 | 37 | THE FIRST FAMILY RIDES AGAIN VARIOUS ARTISTS (Boardwalk NB1-33248) | 8.98 | 55 | 4 |
| 3 | ESCAPE JOURNEY (Columbia TC 37408) | — | 3 | 31 | 38 | DON'T SAY NO BILLY SQUIER (Capitol ST 12146) | 8.98 | 35 | 43 |
| 4 | BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021) | 8.98 | 8 | 32 | 39 | GREATEST HITS KENNY ROGERS (Liberty LOO-1072) | 8.98 | 39 | 73 |
| 5 | PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028) | 8.98 | 5 | 25 | 40 | LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27) | 8.98 | 45 | 8 |
| 6 | GHOST IN THE MACHINE THE POLICE (A&M SP-3730) | 8.98 | 7 | 20 | 41 | YES IT'S YOU LADY SMOKEY ROBINSON (Tamla/Motown 6001TL) | 8.98 | 53 | 3 |
| 7 | 4 FOREIGNER (Atlantic SD 16999) | 8.98 | 4 | 33 | 42 | COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562) | 8.98 | 37 | 13 |
| 8 | I LOVE ROCK 'N ROLL JOAN JETT AND THE BLACKHEARTS (Boardwalk NB1-33243) | 8.98 | 11 | 13 | 43 | SOMEWHERE OVER CHINA JIMMY BUFFETT (MCA-5285) | 8.98 | 27 | 7 |
| 9 | PHYSICAL OLIVIA NEWTON-JOHN (MCA-5229) | 8.98 | 10 | 19 | 44 | I AM LOVE PEABO BRYSON (Capitol ST-12179) | 8.98 | 41 | 15 |
| 10 | QUARTERFLASH (Geffen GHS 2003) | 8.98 | 12 | 20 | 45 | THE TIME (Warner Bros. BSK 3598) | 8.98 | 48 | 28 |
| 11 | TATTOO YOU ROLLING STONES (Rolling Stones/Atlantic COC 16052) | 8.98 | 6 | 26 | 46 | OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648) | 8.98 | 51 | 6 |
| 12 | GET LUCKY LOVERBOY (Columbia FC 37638) | — | 14 | 17 | 47 | ON THE WAY TO THE SKY NEIL DIAMOND (Columbia TC 37628) | — | 47 | 15 |
| 13 | SHAKE IT UP THE CARS (Elektra 5E-567) | 8.98 | 13 | 15 | 48 | NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451) | — | 42 | 25 |
| 14 | FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC (Atlantic SD 11111) | 8.98 | 9 | 13 | 49 | PRECIOUS TIME PAT BENATAR (Chrysalis CHR 1346) | 8.98 | 36 | 33 |
| 15 | GREAT WHITE NORTH BOB & DOUG MCKENZIE (Mercury/PolyGram SRM-1-4034) | 8.98 | 18 | 11 | 50 | CONTROVERSY PRINCE (Warner Bros. BSK 3601) | 8.98 | 44 | 18 |
| 16 | THE INNOCENT AGE DAN FOGELBERG (Full Moon/Epic KE2 37393) | — | 17 | 25 | 51 | GREATEST HITS QUEEN (Elektra 5E-564) | 8.98 | 49 | 17 |
| 17 | BELLA DONNA STEVIE NICKS (Modern/Atlantic MR 38-139) | 8.98 | 15 | 30 | 52 | NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647) | 8.98 | 60 | 7 |
| 18 | WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA AFL1-4153) | 8.98 | 19 | 18 | 53 | YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26) | 8.98 | 56 | 12 |
| 19 | RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548) | — | 16 | 17 | 54 | NINE TONIGHT BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182) | 12.98 | 52 | 24 |
| 20 | DIARY OF A MADMAN OZZY OSBOURNE (Jel/CBS FZ 37492) | — | 21 | 16 | 55 | CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2 (Vintage/Mirus VNI 7733) | 8.98 | 59 | 12 |
| 21 | CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335) | 8.98 | 29 | 21 | 56 | THE VISITORS ABBA (Polar/Atlantic SD 19332) | 8.98 | 43 | 8 |
| 22 | MEMORIES BARBRA STREISAND (Columbia TC 37678) | — | 20 | 13 | 57 | SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108) | 8.98 | 63 | 35 |
| 23 | FEELS SO RIGHT ALABAMA (RCA AHL1-3930) | 8.98 | 23 | 52 | 58 | STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1) | 8.98 | 50 | 46 |
| 24 | TONIGHT I'M YOURS ROD STEWART (Warner Bros. BSK 3602) | 8.98 | 24 | 16 | 59 | THE DUDE QUINCY JONES (A&M SP-3721) | 8.98 | 85 | 49 |
| 25 | JUICE JUICE NEWTON (Capitol ST-12136) | 8.98 | 22 | 53 | 60 | PERHAPS LOVE PLACIDO DOMINGO (CBS MF 37243) | — | 65 | 19 |
| 26 | SKYYLINE SKYY (Salsoul/RCA SA-8548) | 8.98 | 26 | 18 | 61 | ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654) | — | 71 | 6 |
| 27 | TOM TOM CLUB (Sire SRK 3628) | 8.98 | 30 | 20 | 62 | SMALL CHANGE PRISM (Capitol ST-12148) | 8.98 | 88 | 6 |
| 28 | SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502) | 8.98 | 32 | 21 | 63 | YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America SW-17061) | 8.98 | 46 | 15 |
| 29 | ABACAB GENESIS (Atlantic SD 19313) | 8.98 | 25 | 21 | 64 | TIME EXPOSURE LITTLE RIVER BAND (Capitol ST-12163) | 8.98 | 67 | 26 |
| 30 | WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697) | 8.98 | 31 | 49 | 65 | NICK THE KNIFE NICK LOWE (Columbia FC 37932) | — | 81 | 3 |
| 31 | BOBBIE SUE OAK RIDGE BOYS (MCA-5294) | 8.98 | 98 | 3 | 66 | EXIT . . . STAGE LEFT RUSH (Mercury/PolyGram SRM2-7001) | 15.98 | 54 | 17 |
| 32 | THE ONE THAT YOU LOVE AIR SUPPLY (Arista AL 9551) | 8.98 | 33 | 39 | 67 | JAZZERCISE JUDI SHEPPARD MISSETT (MCA-5272) | 8.98 | 69 | 14 |
| 33 | MESOPOTAMIA THE B-52's (Warner Bros. MINI 3641) | 5.98 | 40 | 3 | 68 | WEATHER REPORT (ARC/Columbia FC 37616) | — | 74 | 3 |
| 34 | THE POET BOBBY WOMACK (Beverly Glen BG 1000) | 8.98 | 34 | 17 | 69 | CAROL HENSEL'S EXERCISE AND DANCE PROGRAM (Vintage/Mirus VNI 7713) | 8.98 | 72 | 55 |
| 35 | STANDING HAMPTON SAMMY HAGAR (Geffen GHS 2006) | 8.98 | 38 | 7 | 70 | GREEN LIGHT BONNIE RAITT (Warner Bros. BSK 3630) | 8.98 | — | 1 |
| | | | | | 71 | 20 AEROBIC DANCE HITS MARCY MUIR (Parade/Peter Pan 101) | 8.98 | 75 | 8 |
| | | | | | 72 | NIGHTCRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028) | 8.98 | 61 | 17 |
| | | | | | 73 | THE SISTERS SISTER SLEDGE (Cotillion/Atlantic SD 5231) | 8.98 | 90 | 4 |
| | | | | | 74 | FANCY FREE OAK RIDGE BOYS (MCA-5209) | 8.98 | 78 | 40 |
| | | | | | 75 | ALLIED FORCES TRIUMPH (RCA AFL1-3902) | 8.98 | 62 | 25 |
| | | | | | 76 | HI INFIDELITY REO SPEEDWAGON (Epic FE 36844) | — | 66 | 65 |
| | | | | | 77 | SONGS IN THE ATTIC BILLY JOEL (Columbia TC 37461) | — | 57 | 23 |
| | | | | | 78 | ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021) | 8.98 | 82 | 6 |
| | | | | | 79 | MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333) | 8.98 | 99 | 4 |
| | | | | | 80 | ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003) | 8.98 | 80 | 6 |
| | | | | | 81 | 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249) | 8.98 | 83 | 8 |
| | | | | | 82 | AEROBIC DANCING featuring DORIAN DAMMER (Parade/Peter Pan 100) | 8.98 | 84 | 22 |
| | | | | | 83 | BEAUTIFUL VISION VAN MORRISON (Warner Bros. BSK 3652) | 8.98 | — | 1 |
| | | | | | 84 | WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542) | — | 64 | 25 |
| | | | | | 85 | GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Phila. Int'l./CBS FZ 37267) | — | 70 | 14 |
| | | | | | 86 | A LITTLE LOVE AURRA (Salsoul/RCA SA 8551) | 8.98 | 101 | 3 |
| | | | | | 87 | GIVE THE PEOPLE WHAT THEY WANT THE KINKS (Arista AL 9567) | 8.98 | 58 | 26 |
| | | | | | 88 | SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635) | 8.98 | 92 | 6 |
| | | | | | 89 | WASN'T TOMORROW WONDERFUL? THE WAITRESSES (Polydor/PolyGram PD-1-6346) | 8.98 | 103 | 6 |
| | | | | | 90 | IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491) | — | 68 | 23 |
| | | | | | 91 | BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576) | 8.98 | 93 | 29 |
| | | | | | 92 | SHOW TIME SLAVE (Cotillion/Atlantic SD 5227) | 8.98 | 73 | 22 |
| | | | | | 93 | MECHANIX UFO (Chrysalis CHR 1360) | 8.98 | 122 | 2 |
| | | | | | 94 | FAREWELL SONG JANIS JOPLIN (Columbia PC 37569) | — | 97 | 5 |
| | | | | | 95 | FAME ORIGINAL SOUNDTRACK (RSO/PolyGram RX1-3080) | 8.98 | 100 | 6 |
| | | | | | 96 | PICTURE THIS HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340) | 8.98 | 109 | 2 |
| | | | | | 97 | IF I SHOULD LOVE AGAIN BARRY MANILOW (Arista AL 9573) | 8.98 | 91 | 21 |
| | | | | | 98 | HANG ON FOR YOUR LIFE SHOOTING STAR (Virgin/Epic NFR 37407) | — | 79 | 29 |
| | | | | | 99 | THE BEST OF BLONDIE (Chrysalis CHR 1337) | 8.98 | 87 | 19 |
| | | | | | 100 | THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594) | 8.98 | 86 | 25 |

Cash Box Top Albums/101 to 200

March 6, 1982

| | Weeks On Chart | 2/27 | | Weeks On Chart | 2/27 | | Weeks On Chart | 2/27 |
|--|----------------|------|---|----------------|------|---|----------------|------|
| 101 CHRISTOPHER CROSS (Warner Bros. BSK 3383) | 8.98 | 95 | 136 TORCH CARLY SIMON (Warner Bros. BSK 3592) | 8.98 | 111 | 168 RENEGADE THIN LIZZY (Warner Bros. BSK 3622) | 8.98 | 176 |
| 102 FRIENDS SHALAMAR (Solar/Elektra S-28) | 8.98 | 119 | 137 WANNA BE A STAR CHILLIWACK (Millennium/RCA 1-7759) | 8.98 | 141 | 169 QUESTIONNAIRE CHAS JANKEL (AIM SP-6 4885) | 6.98 | 175 |
| 103 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603) | 8.98 | 77 | 138 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249) | 8.98 | 149 | 170 JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS (Kat Family/CBS FZ 37901) | — | 178 |
| 104 ALDO NOVA (Portrait/CBS ARR 37498) | — | 132 | 139 A COLLECTION OF GREAT DANCE SONGS PINK FLOYD (Columbia TC 37680) | — | 104 | 171 ROMAN GODS FLESHTONES (I.R.S./A&M SP 70018) | 7.98 | 172 |
| 105 ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic ARE 37721) | — | 110 | 140 IN THE POCKET COMMODORES (Motown M8-955M1) | 8.98 | 134 | 172 DOWN HOME ZZ HILL (Malaco MAL 7406) | 8.98 | 173 |
| 106 BACK IN BLACK AC/DC (Atlantic SD 16108) | 8.98 | 96 | 141 TELEVISION THEME SONGS MIKE POST (Elektra E1-60028 Y) | 5.98 | — | 173 FEELING GOOD ROY AYERS (Polydor/PolyGram PD-1-6348) | 8.98 | — |
| 107 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341) | 8.98 | 105 | 142 DANCE & EXERCISE LINDA FRATIENNE (Columbia BFC 37653) | — | 174 | 174 LET IT ROCK JOHNNY & THE DISTRACTIONS (A&M SP-6-4884) | 6.98 | 182 |
| 108 THE LAST SAFE PLACE LE ROUX (RCA AFL1-4195) | 8.98 | 118 | 143 YOURS TRULY TOM BROWNE (GRP/Arista 5507) | 8.98 | 133 | 175 ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110) | 8.98 | 166 |
| 109 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576) | 8.98 | 108 | 144 KING COOL DONNIE IRIS & THE CRUISERS (Carousel/MCA-5237) | 8.98 | 150 | 176 THE BEST OF THE DOOBIES VOLUME II THE DOOBIE BROTHERS (Warner Bros. BSK 3612) | 8.98 | 147 |
| 110 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600) | 8.98 | 117 | 145 SNEAKER (Handshake FW 37631) | 8.98 | 131 | 177 KASIM KASIM SULTAN (EMI America ST-17063) | 8.98 | 180 |
| 111 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005) | 8.98 | 114 | 146 PURE & NATURAL T-CONNECTION (Capitol ST-12191) | 8.98 | — | 178 BIG CITY MERLE HAGGARD (Epic FE 37593) | — | 189 |
| 112 BLACK ON BLACK WAYLON (RCA AHL1-4247) | 8.98 | — | 147 TUNED 2 TOMMY TUTONE (Columbia ARC 37401) | — | 171 | 179 MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644) | 8.98 | — |
| 113 TASTE THE MUSIC KLEER (Atlantic SD 19334) | 8.98 | 124 | 148 SHADOWS GORDON LIGHTFOOT (Warner Bros. BSK 3633) | 8.98 | 160 | 180 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156) | 9.98 | 184 |
| 114 GREATEST HITS THE DOORS (Elektra 5E-515) | 8.98 | 115 | 149 WRABIT (MCA-5268) | 8.98 | 153 | 181 CAPTURED JOURNEY (Columbia KC2 37016) | — | 183 |
| 115 WALK UNDER LADDERS JOAN ARMATRADING (A&M SP-4876) | 8.98 | 120 | 150 THE BLUE MASK LOU REED (RCA AFL 1-4221) | 8.98 | 152 | 182 ALL THE GREAT HITS DIANA ROSS (Motown M13-960C2) | 15.98 | 112 |
| 116 TRUCE JACK BRUCE/ROBIN TROWER (Chrysalis CHR 1352) | 8.98 | 76 | 151 SHARKY'S MACHINE ORIGINAL SOUNDTRACK (Warner Bros. BSK 3653) | 8.98 | 151 | 183 ON GOLDEN POND ORIGINAL SOUNDTRACK (MCA-6106) | 8.98 | — |
| 117 THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120) | 9.98 | 140 | 152 NEVER SAY NEVER ROMEIO VOID (415 Records 415A-0007) | 5.98 | 155 | 184 THE DAVID FRIZZELL & SHELLY WEST ALBUM (Warner/Viva BSK 3643) | 8.98 | 185 |
| 118 LAW AND ORDER LINDSEY BUCKINGHAM (Asylum 5E-561) | 8.98 | 94 | 153 SHOOTING STAR (Virgin/Epic PE 37720) | 5.98 | 157 | 185 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239) | 8.98 | 138 |
| 119 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113) | 8.98 | 127 | 154 SCUBA DIVERS DWIGHT TWILLEY (EMI America ST-17064) | 8.98 | — | 186 CONDUCTOR (Montage MLP-72500) | 5.98 | 187 |
| 120 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566) | 8.98 | 89 | 155 EVITA PREMIER AMERICAN RECORDING (MCA 2-11007) | 15.98 | 181 | 187 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060) | — | 116 |
| 121 DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892) | 8.98 | 143 | 156 FREETIME SPYRO GYRA (MCA5238) | 8.98 | 158 | 188 PARADISE THEATER STYX (A&M SP-3719) | 8.98 | 163 |
| 122 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106) | — | 123 | 157 CENTRAL LINE (Mercury/PolyGram SRM-1-4033) | 8.98 | 121 | 189 SILK FUSE ONE (CTI 9006) | 8.98 | — |
| 123 CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275) | 8.98 | 128 | 158 COWBOYS AND ENGLISHMEN POCO (MCA-5288) | 8.98 | 170 | 190 COOL NIGHT PAUL DAVIS (Arista AL 9578) | 8.98 | 142 |
| 124 YOU WANT IT, YOU GOT IT BRYAN ADAMS (A&M SP-4864) | 8.98 | 130 | 159 SPIES OF LIFE PLAYER (RCA AFL 1-4186) | 8.98 | 126 | 191 MICKEY MOUSE DISCO (Disneyland 2504) | 4.98 | 196 |
| 125 DREAM ON GEORGE DUKE (Epic FE 37532) | — | — | 160 RUNAWAY BILL CHAMPLIN (Elektra 5E-563) | 8.98 | 135 | 192 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086) | — | 193 |
| 126 BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812) | — | 129 | 161 LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735) | 8.98 | — | 193 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896) | 8.98 | 162 |
| 127 WYNTON MARSALIS (Columbia FC 37574) | — | 137 | 162 WATCH OUT BRANDI WELLS (WMOT FW 37668) | 8.98 | 169 | 194 DROP DOWN AND GET ME DEL SHANNON (Network/Elektra 5E-568) | 8.98 | 146 |
| 128 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5226) | 8.98 | 107 | 163 CHARIOTS OF FIRE ERNE WATTS (Qwest/Warner Bros. QWS 3637) | 8.98 | 165 | 195 MOB RULES BLACK SABBATH (Warner Bros. BSK 3605) | 8.98 | 164 |
| 129 THE BLASTERS (Slash SR-109) | 8.98 | 139 | 164 VOICES DARYL HALL & JOHN OATES (RCA AQL 1-3646) | 8.98 | 167 | 196 PETER CETERA (Full Moon/Warner Bros. FMH 3624) | 8.98 | 144 |
| 130 AEROBIC DANCING BARBARA ANN AUER (Gateway GSP-7610) | 8.98 | 102 | 165 LIVE AT THE SAVOY RAMSEY LEWIS (Columbia FC 37687) | 8.98 | — | 197 CHANGESTWOBOWIE DAVID BOWIE (RCA AHL1-4202) | 8.98 | 186 |
| 131 LOVE MAGIC L.T.D. (A&M SP-4881) | 8.98 | 113 | 166 SHAKEDOWN LAMONT CRANSTON BAND (Waterhouse/RCA 15) | 8.98 | 168 | 198 SHOCK (Fantasy F 9613) | 8.98 | 154 |
| 132 LIVE THE JACKSONS (Epic KE2 37545) | — | 106 | 167 SATURDAY SATURDAY NIGHT ZOOM (Polydor/PolyGram PD-1-6434) | 8.98 | 179 | 199 WILDER THE TEARDROP EXPLODES (Mercury/PolyGram SRM-14035) | 8.98 | 148 |
| 133 7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030) | 8.98 | 125 | | | | 200 TAKE NO PRISONERS MOLLY HATCHET (Epic FE 37480) | — | 145 |
| 134 KATHY SMITH'S AEROBIC FITNESS (Muscle Tone MT 72151) | 8.98 | — | | | | | | |
| 135 LOVERBOY (Columbia JC 36762) | — | 136 | | | | | | |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | | | | | | | | |
|---------------------|--------|---------------------------|--------|-----------------------------|-------|-----------------------|--------|------------------------------|--------|------------------------|-----|
| ABBA | 56 | Chiliwack | 137 | Harris, Emmylou | 103 | Little River Band | 64 | Quarterflash | 10 | Streisand, Barbra | 22 |
| AC/DC | 14,106 | Chocolate Milk | 193 | Hensel, Carol | 55,69 | Loverboy | 12,135 | Queen | 51 | Sugar Hill Gang | 81 |
| Adams, Bryan | 124 | Commodores | 140 | Higgins, Bertie | 170 | Low, Nick | 65 | Raitt, Bonnie | 70 | Summers, Bill | 128 |
| Aerobics (Auer) | 130 | Conductor | 186 | Human League | 121 | L.T.D. | 131 | Ray, Goodman & Brown | 107 | T-Connection | 146 |
| Aerobics (Dammer) | 82 | Con Funk Shun | 133 | Iris, Donnie | 144 | Manilow, Barry | 97 | Reed, Lou | 150 | Teardrop Explodes | 199 |
| Aerobics (Muir) | 71 | Cranston, Lamont | 166 | Jackson, Millie | 161 | Marsalis, Wynton | 127 | REO Speedwagon | 76 | Thin Lizzy | 168 |
| Aerobics (Smith) | 134 | Cross, Christopher | 101 | Jacksons | 132 | Mayfield, Curtis | 185 | Robinson, Smokey | 41 | Time | 45 |
| Air Supply | 32 | Davis, Paul | 190 | James, Rick | 58 | Maze | 180 | Roger | 100 | Tommy Tutone | 147 |
| Alabama | 23,179 | Diamond, Neil | 47,117 | Jankel, Chas | 169 | McKenzie, Bob & Doug | 15 | Rogers, Kenny | 39,57 | Tom Tom Club | 27 |
| Armstrong, Joan | 115 | Di Meola, Al | 61 | Jarreau, Al | 91 | Mickey Mouse Disco | 191 | Rolling Stones | 11 | Triumph | 75 |
| Aurra | 86 | Domingo, Placido | 60 | Jazzercise | 67 | Milsap, Ronnie | 187 | Romeo Void | 152 | Twilley, Dwight | 154 |
| Ayers, Roy | 173 | Doobie Brothers | 176 | Jett, Joan | 8 | Molly Hatchet | 200 | Ross, Diana | 18,182 | Twitty, Conway | 111 |
| B-52's | 33 | Doors | 114 | J.G. & The Bluebelly | 1 | Morrison, Van | 83 | Royal Philharmonic Orchestra | 2 | UFO | 93 |
| Bar-Kays | 72 | Duke, George | 125 | Joel, Billy | 77 | Murray, Anne | 175 | Rush | 66 | Vandross, Luther | 48 |
| Benatar, Pat | 49,123 | Earth, Wind & Fire | 19 | Johnny and the Distractions | 174 | Nelson, Willie | 84 | Scott-Heron, Gil | 120 | Waitresses | 89 |
| Benson, George | 36 | Easton, Sheena | 63 | Jones, George | 122 | Newton, Juice | 25 | Seger, Bob | 54 | Washington, Grover Jr. | 42 |
| Black Sabbath | 195 | Echoes Of An Era | 78 | Jones Girls | 85 | Newton-John, Olivia | 9 | Shalamar | 102 | Watts, Ernie | 163 |
| Blasters | 129 | Fields, Richard "Dimples" | 138 | Jones, Quincy | 59 | Nicks, Stevie | 17 | Shannon, Del | 194 | Waylon | 112 |
| Blondie | 99 | First Family | 37 | Joplin, Janis | 94 | Nova, Aldo | 104 | Sheppard, T.G. | 110 | Weather Report | 68 |
| Bofill, Angela | 109 | Fleshtones | 171 | Journey | 3,181 | Oak Ridge Boys | 31,74 | Shock | 198 | Wells, Brandi | 162 |
| Bowie, David | 197 | Fogelberg, Dan | 16 | Kasim Sultan | 177 | Orchestral Manoeuvres | 105 | Shooting Star | 98,153 | Whispers | 40 |
| Browne, Tom | 143 | Foreigner | 7 | Kinks | 87 | Osbourne, Ozzy | 20,126 | Simon, Carly | 136 | Womack, Bobby | 34 |
| Bruce/Trower | 116 | Franks, Michael | 46 | Kleer | 113 | Pendergrass, Teddy | 90 | Sister Sledge | 136 | Wrabit | 149 |
| Bryson, Peabo | 44 | Fratiene, Linda | 142 | Klugh, Earl | 119 | Pink Floyd | 139 | Skyy | 26 | Zoom | 167 |
| Buckingham, Lindsey | 118 | Frizzell/West | 184 | Knight, Gladys | 192 | Player | 159 | Slave | 92 | ZZ Hill | 172 |
| Buffett, Jimmy | 43 | Fuse One | 189 | Kool & The Gang | 28 | Poco | 158 | Sneaker | 145 | SOUNDTRACKS | |
| Cara, Irene | 80 | Genesis | 29 | Lakeside | 53 | Police | 6 | Soft Cell | 52 | Chariots Of Fire | 21 |
| Carlton, Larry | 88 | Go-Go's | 4 | Le Roux | 108 | Ponty, Jean-Luc | 79 | Springfield, Rick | 30 | Fame | 95 |
| Cars | 13 | Hagar, Sammy | 35 | Lewis, Huey | 96 | Post, Mike | 141 | Spyro Gyra | 156 | On Golden Pond | 183 |
| Central Line | 157 | Haggard, Merle | 178 | Lewis, Ramsey | 165 | Prince | 50 | Squier, Billy | 38 | Sharky's Machine | 151 |
| Cetera, Peter | 196 | Hall & Oates | 5,164 | Lightfoot, Gordon | 148 | Prism | 62 | Stewart, Rod | 24 | | |
| Champlin, Bill | 160 | | | | | | | | | | |

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Midline LPs Are Becoming Lifeblood Of U.S. Exporters

(continued from page 28)

this to the strength of the Australian dollar against its American counterpart. In Japan, however, the 250 yen per dollar exchange ratio has put a crimp on midline sales, though they remain very popular. McNellis estimated that he carries 10-20 times the amount he would normally stock on midlines because of the reduced price.

Midlines are so successful, added McNellis, that they fill half of his 125-page catalog. But he is also finding, like many exporters to Europe, that some countries offer competing midline product at cheaper prices.

Peter Felix, buyer for Hollywood's Nottingham Industries, credited the record companies with making better product available at lower prices. The wholesaler, which exports mostly to Japan, estimates that pop midlines make up nearly 50% of sales.

All Record Services, in Oakland, Calif. has two accounts in Japan and one in Tahiti. According to Karen Pearson, export supervisor, the hits are in greatest demand, but midline material is a steady seller. She said that since \$15.98 is the regular price for records in Japan, All Record's product

is already budget-priced.

Ray Matteucci, assistant shipping and receiving clerk at Tower International in Sacramento, also likes the midline titles that are coming out and said that his company has been selling "tons" of midline product for over a year, mostly to Japan, where there are three stores with the Tower name. Typical midline releases ship in the 100-300 piece range.

Miami, Florida-based Vibrations exports mostly to the Bahamas and South America. Director of operations Rick Kamiler said that although the recession has hit his export business, it hasn't hit as hard as in other places. "Our customers are going to buy, whatever the value of the dollar," he said, adding that business was up 20% in January from past years.

Kamiler has found that his large South American clientele enjoys mostly rock and jazz midlines. "They are especially happy with the price since they are not used to getting records that cheap."

Tone Distributor's Gutierrez reported that midlines make up half of his exports.

"Midlines offer a definite price advantage," he said. "For example Brazil pays 105-215% duty on imports, so midline

prices are more effective."

Rock midlines featuring product by older supergroups like the Beatles and Led Zepelin, as well as "anything rock" sells big

south of the equator, adds Gutierrez, who also feels that the popularity of midlines will inevitably beckon higher prices, which will in turn produce a negative effect.

ON JAZZ

(continued on page 27)

give him a broader reputation, his future goals include expansion into other musical spheres, and he feels a label change will do him good. "I'm looking for a company that can sell me as an all-around artist and help me develop my career," he said. "I'd like to become the kind of artist who can stand up and play with a symphony orchestra one night and play Vegas the next. Ideally, I'd like to find someone who's willing to sign me to two departments — pop and jazz. I think in the future crossover music is going to be even bigger than it is now." On his own, Pointer is furthering his reputation as a diverse musician by working in several different pop settings. His new band, featuring **Rick Cutler, Ted Lo, Gary Hasse** and **Victor Jones,** will make its New York debut this month at Seventh Avenue South, and Pointer will soon travel to Manila to perform as concertmaster for the **Vince Montana Orchestra's** upcoming concerts at Arinetta Stadium. "I think doing something like that is the first step in that direction," remarked Pointer, adding that the orchestra will also be backing him on a few of his own compositions. With the ultimate goal of broadening his scope as an artist, Pointer is particularly grateful that he has thus far managed to attract a diverse following. "I'm really thankful that there's no typical Noel Pointer fan," he said. "At this point, I really seem to have become established as family entertainment."

SPRING ON JAZZ ALIVE — National Public Radio's (NPR) *Jazz Alive* spring series will kick off on April 10 with performances by the **MJQ, Dave Brubeck** and **Bobby McFerrin.** The 13-week series of live recordings, to be broadcast nationwide by NPR member stations, will also feature performances by **Art Blakey, Carmen McRae, Steve Kuhn** and **Sheila Jordan,** the **Latin Percussion Jazz Ensemble with Tito Puente, Dizzy Gillespie, Paquito D'Rivera, Cecil Payne, George Shearing, John Coates, Jr., Richie Cole, Sonny Stitt, Benny Bailey, Frank Strozier, Hubert Laws, John Klemmer, Harold Land, Bobby Hutcherson, Charles Tolliver, Air** and **Leroy Jenkins.**

THIS 'N THAT — **Frank Sinatra** will be the conductor on the next **Sylvia Syms** album. Recording for the Reprise date begins in April... Harmolodic funkateer **James Blood Ulmer** brought an all-star band into the Savoy last week. Joining Ulmer stalwarts **G. Calvin Weston** and **Amin Ali** were **Cornell Rochester, Steve Coleman, Olu Dara, David Murray, Abdul Wadud** and **Ronnie Drayton. Eric Gale** and his new band opened the show... This year's New Orleans Jazz and Heritage Festival will feature **Allen Toussaint, Dr. John, Pete Fountain, B.B. King, Stanley Turrentine, David "Fathead" Newman, Hank Crawford, Etta James** and **Spyro Gyra**... Speaking of New Orleans, we heard that the Crescent City's recent "Wynton Marsalis Day" was a whopping success. The young trumpeter, who seemed a little apprehensive about the affair when we spoke with him a few weeks ago, was reportedly bowled over by the depth, warmth, and magnitude of the proceedings

fred goodman

ITA Video Meet Underway In San Diego

(continued from page 13)

Eagle Duplication Center, afternoon "Home Video" workshops begin with the topic "What A Producer Needs To Know About Music And Copyrighted Material," with Ronald Gertz of Clearinghouse Ltd. as speaker. ITA counsel David Goldberg will address the complementary copyright infringement topic "How Do You Protect Yourself" following Gertz.

March 2 workshops close with the topics "Home Video/It's Not Just Entertainment,"

Marsha Adams, Strategic Inc., speaker; and "Rental/Where Are We Now?." At presstime, Jack Luskin of Luskin's and Tom Peterson of Peterson's Co. were set as speakers, with more to be announced.

On the closing day of ITA, March 3, the ITA will, like last year, feature a talk on "The Nation's Economic Outlook And Its Impact On The Audio/Video Industry," this time with Murray L. Wiedenbaum, chairman to the Council of Economic Advisors to the President, speaking.

CASH BOX

March 6, 1982

AROUND THE ROUTE

by Camille Compasio

Empire Dist. president Jerry Marcus was getting ready to attend a special premiere showing, being hosted by Atari, to introduce the factory's new "Space Duel" video game, as **Cash Box** went to press. Event was being held at the Hyatt Regency O'Hare. He said he was also looking forward to seeing the new Centuri "Locomotion," along with Stern's "Amidar," which were among the hit attractions at the recent IMA show in Germany. Business at Empire is picking up nicely after a "disappointing January", caused by the terrible weather that saw a lot of lost shipping days and took a toll on operator collections. "Dollar volume was affected by the number of closeouts we were selling," Jerry noted. However, with so many hot new pieces coming out, things are definitely looking up; besides which, there's been a definite improvement in Chicago's weather. On the Empire best seller list are Atari's "Centipede" and "Tempest", Midway's "Galaga", Gottlieb's "Haunted House" and Gremlin's "Frogger" and "Turbo" — to name a few. Jerry said he's quite excited about the upcoming new Bally "Crossfire" and called Midway's "Ms.

(continued on page 36)

Justices Send Mesquite Arcade Case Back To Appeals Court

by Earl B. Abrams

WASHINGTON — Youngsters in Mesquite, Tex., who are under 17 are going to have to wait a while longer before they know whether or not they can play video games in their city without being accompanied by a parent or guardian.

The reason for the delay is that the U.S. Supreme Court last week sent back to the Fifth Circuit Court of Appeals for further consideration that part of the lower court's ruling that discussed elements of the Texas state constitution and the U.S. Constitution.

The federal high court, however, upheld the section of the Mesquite ordinance that called on the chief of police to investigate for "criminal connections" applicants for licenses to operate amusement arcades in that city.

Associate Justice John Paul Stevens read the decision for himself and six of his colleagues. Associate Justices Lewis F. Powell Jr. and Byron R. White concurred in part and dissented in part.

The case was taken to the Supreme Court by the city when the federal appeals court in New Orleans reversed a district court ruling that had upheld the age limitation but had found the instructions re criminal associations unconstitutional.

The case began seven years ago when Aladdin's Castle, a subsidiary of Bally Manufacturing Co., sought permission to open an amusement arcade in a shopping mall in Mesquite and the city manager denied Aladdin's

application. Aladdin's sued, and a state court found in its favor and ordered the city to issue the license. The city, however, re-enacted an under-17s ban and also inserted the provision calling on the police chief to investigate amusement park applicants for criminal association.

Aladdin's sued again, this time in federal district court, which upheld the under-17 ban

(continued on page 36)

5TH STRAIGHT YEAR

Bally Announces Record Revenues, Profits For 1981

CHICAGO — Bally Manufacturing Corp. announced record revenues, net income and earnings per share for the year ended Dec. 31, 1981.

For 1981, revenues were \$884.9 million as compared to \$693.2 million in the previous year. Net income of \$81.7 million was 55% above the \$52.8 million earned in 1980. Earnings per share were \$3.03 compared to \$1.97 per share in 1980. Net income for 1981 includes \$2.4 million (nine cents per share) resulting from the sale of property; there were no comparable gains in 1980. The 1980 amounts have been adjusted for a pooling of

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COIN MACHINE

AROUND THE ROUTE

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Pac-Man" "sensational" and, "at this point, already selling like the original."

Attention jukebox ops: **Dick Contino** (remember) has a new single that's tailor-made for jukeboxes, noted **Ben Arrigo** of Glenn Productions in New York. Sides are "Volare" b/w "Granada" and operator promo copies are available by contacting Ben at Glenn Productions, 157 W. 57th St., New York, NY 10019. Contino, by the way, is just wrapping up an engagement in Las Vegas and is booked for a one-nighter in Chicago, April 10.

"Amidar" is the Japanese term for a mythical gorilla. It's also the name of the new video game licensed by Stern Electronics, Inc. from Konami Ind. of Japan and currently being sample shipped in the U.S. Game theme is of the non-combat, lighthearted variety — and initial feedback, according to marketing director **Tom Campbell** has been "very positive." Stern officials are currently finalizing arrangements for a March 1 meeting of the factory's game distributors, to be held in Chicago. Agenda will be topped by a preview of some additional new product that's about 30 days away from sampling. "We are very anxious to have our distributors see some of the new machines being readied for release by Stern," said Campbell. "One of the new pieces, in particular, is a complete departure from any product the industry has ever seen — and we're very excited about it."

Congratulations to **Jack Shawcross** of Bally Northeast-Syracuse on his promotion to vice president of New York State operations. Nice news about a heckuva nice guy... Distrib's sales manager **Tony Procopio** notes that "business is still riding high" at the Syracuse branch and he's expecting the approaching Spring buying season to be a big one this year. Driving games such as Taito America's "Grand Champion" and Gremlin's "Turbo" are especially appropriate during this buying period. Midway's newly released "Ms. Pac-Man" is doing extremely well, he said, racking up good collections of its own without inhibiting those of its illustrious "Pac-Man" predecessor — and attracting women players in even larger numbers.

Dateline El Cajon, Calif., home of Cinematronics, Inc. sales manager **Steve Blattspieler** notes that the firm recently made some new overseas distributor appointments to further strengthen its representation in the European market. In addition to securing new distribution in the English market, Cinematronics appointed ENV of Frankfurt to handle its line in Germany. The company is making ready for its upcoming participation in the March 26-28 AOE (Amusement Operators Expo) convention, being held in Chicago's Hyatt Regency Hotel. Cinematronics will be hosting an exhibit and premiering some new products. Among company officials who will be in attendance are prexy **Fred Fukumoto**, **Tom Stroud** and **Steve Blattspieler**.



Pictured (l-r): Paul Moriarity, Taito America vice president, and Danielle Newman, Chicago's 1982 Easter Seal poster child.

Taito America 'Qix' Off Easter Seal Drive

ELK GROVE VILLAGE, Ill. — Taito America Corporation kicked off its 1982 Easter Seal campaign with a "Qix" (pronounced "kicks") tournament. The four-week event, running from Feb. 15 to March 15, is being held at the Games America store (Rand and Dundee roads) in Palatine, Ill. and is featuring Taito's current Qix video game. The final playoffs will be held during the Easter Seal Telethon, March 28, and will be shown locally on WGN-TV (Channel 9).

All proceeds from the Qix tournament will be given to the Easter Seal Society, which is the oldest and largest rehabilitation agency for the physically disabled. Any age group is eligible to enter the competition. Registration forms are available at the Games America store.

Arcade Case Referred To Appeals Court

(continued from page 35)

but ruled the instructions to the police chief were too vague. Aladdin's then turned to the Fifth Circuit Court of Appeals.

During the course of the litigation, the city deleted the criminal association provision but left standing the requirement for the chief of police to investigate the qualifications of the applicant.

In his opinion, Justice Stevens noted that the appeals court had not addressed itself sufficiently to the differences between the Texas state constitution and the U.S. Constitution as they apply to the age-limitation question. The Supreme Court said this question must be clarified. It also noted that it was limited by law from reviewing questions of state law and that it is its policy to avoid unnecessary adjudication of federal constitutional questions.

Bally Profits Up In '81

(continued from page 35)

interests transaction occurring in 1981.

For the fourth quarter of 1981, revenues were \$217.4 million as compared to \$185.4 million in the comparable period of 1980. Net income of \$18.3 million was 30% higher than the \$14.0 million earned in the fourth quarter of 1980. Earnings per share were 68 cents compared to 52 cents per share reported for the 1980 period.

Commenting on the 1981 results, Bally chairman Robert E. Mullane noted that "revenues and earnings of Midway Mfg. Co., our video amusement game manufacturing division, and Aladdin's Castle, Inc., our chain of family amusement centers, both reached record levels."

California Music: The Place To Go For Jukebox Oldies

LOS ANGELES — With oldies accounting for as much as 80 to 90 percent of the records placed on some jukeboxes, it's no wonder that operators are concerned about the availability of such classic titles as "Angel Baby" by Rosie and the Originals and "I'm Your Puppet" by James & Bobby Purify.

Indeed, ever since **Cash Box** introduced its expanded Jukebox Programmer chart (**Cash Box**, Feb. 13), this has been one of the chief gripes of surveyed operators, who complain that record labels have a *laissez faire* attitude when it comes to oldies.

One company that isn't taking the oldies market for granted, however, is California Music Co. here. One of the nation's oldest one-stops, California Music merchandises its vast selection of oldies singles with the operator's convenience in mind.

11,000 Titles

Shirley Dennison, an 18-year veteran of California Music, has compiled a list of the 11,000 or so oldies the company stocks. The 39-page booklet is constantly updated and mailed to operators around the country.

To place an order, the operator simply checks off the selections (and quantities) he wants and returns the mailer to California Music. Phone orders are also accepted, and

the one-stop furnishes free title strips. A minimum order of \$25 is required for shipping.

Each selection is number coded so that it can be located easily in the corresponding in-store rack, where the records are arranged alphabetically according to the label and artist. The titles are cross-referenced in a three-by-five index card file that lists both the A and B sides of the record.

In the mailer records are listed according to musical types — i.e., rock, country, jazz, blues, gospel, polka, waltz, mambo, tango, show tunes and even TV themes — as well as record companies. There is also a special section devoted to classic songs of the '40s, '50s, '60s and '70s.

Since the oldies program was started several years ago, sales at the one-stop have climbed to more than 4,000 singles a week. According to Dennison, the best-selling titles are "Sugar Sugar" by The Archies, "Angel Baby," "I'm Your Puppet" and Frank Sinatra's "New York, New York."

Additional information may be obtained by writing Shirley Dennison at California Music Co., 2933 West Pico Boulevard, Los Angeles, Calif. 90006. The telephone number is (213) 733-1181.

Midway, Zaccaria Agreement Announced

CHICAGO — David Marofske, president of Midway Manufacturing Company, announced that the company has concluded a licensing agreement with Fratelli Zaccaria of Bologna, Italy. Zaccaria is among the most prominent designers and manufacturers of video games and other coin-operated products in all of Europe.

In commenting on the agreement Marofske said, "Stan Jarocki, our vice president of marketing, and I met with Marino Zaccaria, president of the company, and his brothers Franco and Natale, director of production and director of research and development, respectively. During our recent trip to Europe we toured their manufacturing facility and became familiar with the fine workmanship and quality of the products they produce."

"We are pleased to be associated with this quality company," he continued, "and look forward to a continuing relationship with the Zaccarias. Midway will manufacture and market the newly-licensed product exclusively in the Western Hemisphere."

Marofske added, "The Zaccaria product

will be announced and released shortly. We feel confident that it will meet with great acceptance and success in our marketplace."

Bally Appoints Malloy

CHICAGO — Charles H. Farmer, president of Bally Pinball Division and Domestic Distribution Division, announced the recent appointment of Paul F. Malloy as vice president of the Domestic Distribution Division. Malloy will assist Farmer in coordinating activities for the company's three domestic distribution offices: Advance Automatic Sales Company (San Francisco, Calif.) Bally Northeast Distributing, Inc. (Norwood, Mass.) and Empire Distributing, Inc. (Chicago, Ill.). Malloy will be working out of the Bally Pinball Division facility in Bensenville, Ill.

Malloy has spent 10 years in public accounting and the last eight years as director of internal auditing for Bally Manufacturing Corporation. He lives in Chicago and is a graduate of Loyola University.

INDUSTRY CALENDAR

March 1-2: Nihon Amusement Machine Operators Assn. (NAO); Hotel Pacific; Tokyo, Japan. First convention.

March 5-6: AMOA Notre Dame Management Seminar; Notre Dame, Indiana.

March 26-28: Amusement Operators Expo (AOE); annual convention; Hyatt Regency Hotel; Chicago

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

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

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

May 7-8: Ohio Music & Amusement Assn.;

annual convention; Columbus Hilton Inn; Columbus, Ohio.

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

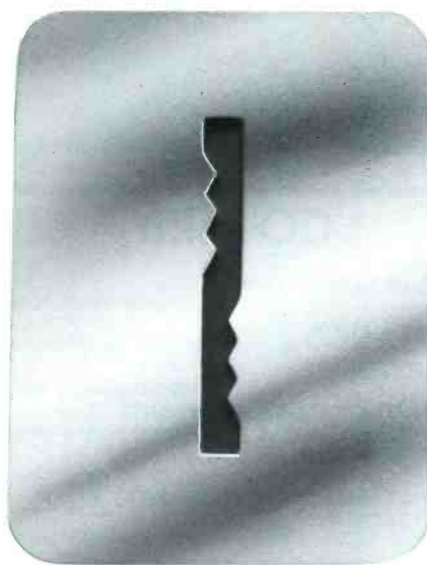
July 16-17: Montana Coin Machine Operators Assn.; annual convention; Outlaw Inn; Kalispell, Mont.

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

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

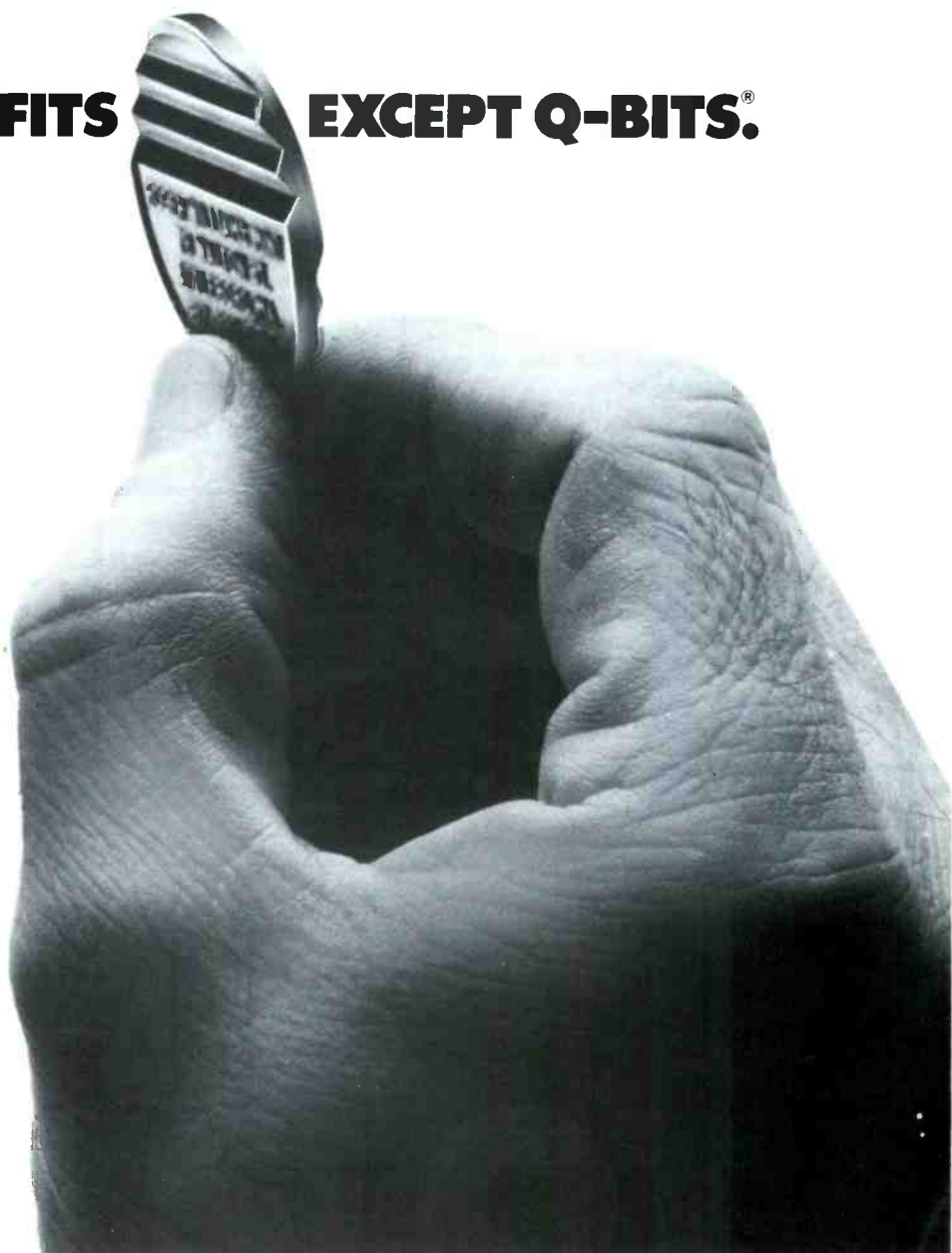
Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.

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



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THE JUKEBOX PROGRAMMER

March 6, 1982

POP

- 1 **I LOVE ROCK 'N' ROLL**
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)
- 2 **JUKE BOX HERO**
FOREIGNER (Atlantic 4017)
- 3 **THAT GIRL**
STEVIE WONDER (Tamla/Motown 1602 TF)
- 4 **MAKE A MOVE ON ME**
OLIVIA NEWTON-JOHN (MCA-52000)
- 5 **(OH) PRETTY WOMAN**
VAN HALEN (Warner Bros. WBS 50003)
- 6 **WE GOT THE BEAT**
GO-GO's (I.R.S./A&M IR-9903)
- 7 **OPEN ARMS**
JOURNEY (Columbia 18-02687)
- 8 **TONIGHT I'M YOURS (DON'T HURT ME)**
ROD STEWART (Warner Bros. WBS 49886)
- 9 **SHOULD I DO IT**
POINTER SISTERS (Planet/Elektra P-47960)
- 10 **EDGE OF SEVENTEEN**
STEVIE NICKS (Modern/Atlantic MR 7401)
- 11 **MIRROR, MIRROR**
DIANA ROSS (RCA PB-13021)
- 12 **FIND ANOTHER FOOL**
QUARTERFLASH (Geffen GEF 50006)
- 13 **BOBBIE SUE**
OAK RIDGE BOYS (MCA-52006)
- 14 **FREEZE FRAME/FLAMETHROWER**
THE J. GEILS BAND (EMI America B-8108)
- 15 **MY GUY**
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 16 **ON THE WAY TO THE SKY**
NEIL DIAMOND (Columbia 18-02712)
- 17 **TAKE OFF**
BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)
- 18 **ANOTHER SLEEPLESS NIGHT**
ANNE MURRAY (Capitol P-A-5083)
- 19 **DADDY'S HOME**
CLIFF RICHARD (EMI America P-A-8103)
- 20 **KEY LARGO**
BERTIE HIGGINS (Kat Family WS9 02524)
- 21 **MAIN THEME FROM "CHARIOTS OF FIRE"**
VANGELIS (Polydor/PolyGram 2189)
- 22 **NEVER GIVE UP ON A GOOD THING**
GEORGE BENSON (Warner Bros. WBS 50005)
- 23 **MEMORY**
BARBRA STREISAND (Columbia 18-02717)
- 24 **DON'T LET HIM KNOW**
PRISM (Capitol P-A-5082)
- 25 **POP GOES THE MOVIES (PART 1)**
MECO (Arista AS 0660)
- 26 **DO YOU BELIEVE IN LOVE**
HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)
- 27 **TELL ME TOMORROW — PART 1**
SMOKEY ROBINSON (Tamla/Motown 1601 TF)
- 28 **I'LL FALL IN LOVE AGAIN**
SAMMY HAGAR (Geffen GEF 49881)
- 29 **SPIRITS IN THE MATERIAL WORLD**
THE POLICE (A&M 2390)
- 30 **THEME FROM MAGNUM P.I.**
MIKE POST (Elektra E-47400)

COUNTRY

- 1 **MOUNTAIN OF LOVE**
CHARLEY PRIDE (RCA PB-13024)
- 2 **THE CLOWN**
CONWAY TWITTY (Elektra E-47302)
- 3 **BIG CITY**
MERLE HAGGARD (Epic 14-02686)
- 4 **ANOTHER SLEEPLESS NIGHT**
ANNE MURRAY (Capitol P-A-5083)
- 5 **SAME OLE ME**
GEORGE JONES (Epic 14-02696)
- 6 **ANOTHER HONKY-TONK NIGHT ON BROADWAY**
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)
- 7 **I LIE**
LORETTA LYNN (MCA-51226)
- 8 **BOBBIE SUE**
OAK RIDGE BOYS (MCA-52006)
- 9 **THE VERY BEST IS YOU**
CHARLY McCLAIN (Epic 14-02601)
- 10 **SINGLE WOMEN**
DOLLY PARTON (RCA PB-13057)
- 11 **LIES ON YOUR LIPS**
CHRISTY LANE (Liberty P-A-1443)
- 12 **YOU NEVER GAVE UP ON ME**
CRYSTAL GAYLE (Columbia 18-02718)
- 13 **A COUNTRY BOY CAN SURVIVE**
HANK WILLIAMS, JR. (Curb/Elektra E-47257)
- 14 **CRYING MY HEART OUT OVER YOU**
RICKY SCAGGS (Epic 14-02692)
- 15 **AFTER THE LOVE SLIPS AWAY**
EARL THOMAS CONLEY (RCA PB-13053)
- 16 **NEW CUT ROAD**
BOBBY BARE (Columbia 18-02690)
- 17 **BUSTED**
JOHN CONLEE (MCA-52008)
- 18 **'ROUND THE CLOCK LOVIN'**
GAIL DAVIES (Warner Bros. WBS 50004)
- 19 **ALWAYS ON MY MIND**
WILLIE NELSON (Columbia 18-02741)
- 20 **TENNESSEE ROSE**
EMMYLOU HARRIS (Warner Bros. WBS 49892)
- 21 **IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)**
GEORGE STRAIT (MCA-51228)
- 22 **BE THERE FOR ME BABY**
JOHNNY LEE (Full Moon/Asylum E-47301)
- 23 **YOU'RE NOT EASY TO FORGET**
DOTTIE WEST (Liberty P-B-1451)
- 24 **SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)**
GENE WATSON (MCA-52009)
- 25 **SOMEDAY SOON**
MOE BANDY (Columbia 18-02735)
- 26 **IN LIKE WITH EACH OTHER**
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)
- 27 **A LITTLE BIT CRAZY**
EDDY RAVEN (Elektra E-47413)
- 28 **IT'LL BE HER**
TOMPALL & THE GLASERS (Elektra E-47405)
- 29 **THERE GOES MY EVERYTHING**
ELVIS PRESLEY (RCA PB-13058)
- 30 **SHE LEFT LOVE ALL OVER ME**
RAZZY BAILEY (RCA PB-13007)

BLACK CONTEMPORARY

- 1 **IN THE RAW**
WHISPERS (Solar/Elektra S-47961)
- 2 **MAMA USED TO SAY**
JUNIOR (Mercury/PolyGram 76132)
- 3 **SHINE ON**
GEORGE DUKE (Epic 14-02701)
- 4 **TONIGHT I'M GONNA LOVE YOU ALL OVER**
FOUR TOPS (Casablanca/PolyGram NB2345)
- 5 **WORK THAT SUCKER TO DEATH**
XAVIER (Liberty P-A-1445)
- 6 **MIRROR MIRROR**
DIANA ROSS (RCA PB-13021)
- 7 **NIGHTS OVER EGYPT**
THE JONES GIRLS (Philadelphia Int'l./CBS ZS5-02713)
- 8 **GENIUS OF LOVE**
TOM TOM CLUB (Sire SRE 49882)
- 9 **MY GUY**
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 10 **HONEY, HONEY**
MANHATTANS (Columbia 18-02666)
- 11 **NEVER GIVE UP ON A GOOD THING**
GEORGE BENSON (Warner Bros. WBS 50005)
- 12 **WANNA BE WITH YOU**
EARTH, WIND & FIRE (ARC/Columbia 18-02688)
- 13 **WHY YOU WANNA TRY ME**
COMMODORES (Motown 1604 MF)
- 14 **STEPPIN' OUT**
KOOL & THE GANG (De-Lite/PolyGram DE 816)
- 15 **THAT GIRL**
STEVIE WONDER (Tamla/Motown 1602 TF)
- 16 **THE GIGOLO**
O'BRYAN (Capitol P-A-5067)
- 17 **APRIL LOVE**
L.T.D. (A&M 2395)
- 18 **TELL ME TOMORROW — PART 1**
SMOKEY ROBINSON (Tamla/Motown 1601TF)
- 19 **LET'S WORK**
PRINCE (Warner Bros. WBS 50002)
- 20 **WELCOME INTO MY HEART**
ISLEY BROTHERS (T-Neck/CBS ZS5-02705)
- 21 **SPIRIT OF THE DANCER**
EVELYN KING (RCA PB-13017)
- 22 **MUST BE THE MUSIC**
SECRET WEAPON (Prelude PRL 8036-AS)
- 23 **A FRIEND OF MINE**
GLADYS KNIGHT & THE PIPS (Columbia 18-02706)
- 24 **BETTER TOGETHER**
RUFUS With CHAKA KHAN (MCA 52002)
- 25 **LOVE SEASONS**
ZOOM (Polydor/PolyGram PD 2197)
- 26 **I THINK IT'S GONNA BE ALRIGHT**
CARL CARLTON (20th Century-Fox/RCA TC-2602)
- 27 **THE ONLY ONE**
CHARLES EARLAND (Columbia 18-02710)
- 28 **SHOUT ABOUT IT**
LAMONT DOZIER (M&M M-502)
- 29 **GET DOWN ON IT**
KOOL & THE GANG (DeLite/PolyGram DE 818)
- 30 **LET'S GO ALL THE WAY**
CHOCOLATE MILK (RCA PB-13026)

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 Vic McCarthy (Catskill Amusements Inc., Hurleyville)
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 Margot Green (Jones Music, Burbank)
EDGE OF SEVENTEEN — Stevie Nicks — Modern/Atlantic

RECORDS TO WATCH

DON'T TALK TO STRANGERS — Rick Springfield — RCA
IT WAS I — Lindsey Buckingham — Asylum
BABY MAKES HER BLUE JEANS TALK — Dr. Hook — Casablanca/PolyGram
IT'S A LONG WAY TO DAYTONA — Mel Tillis — Elektra
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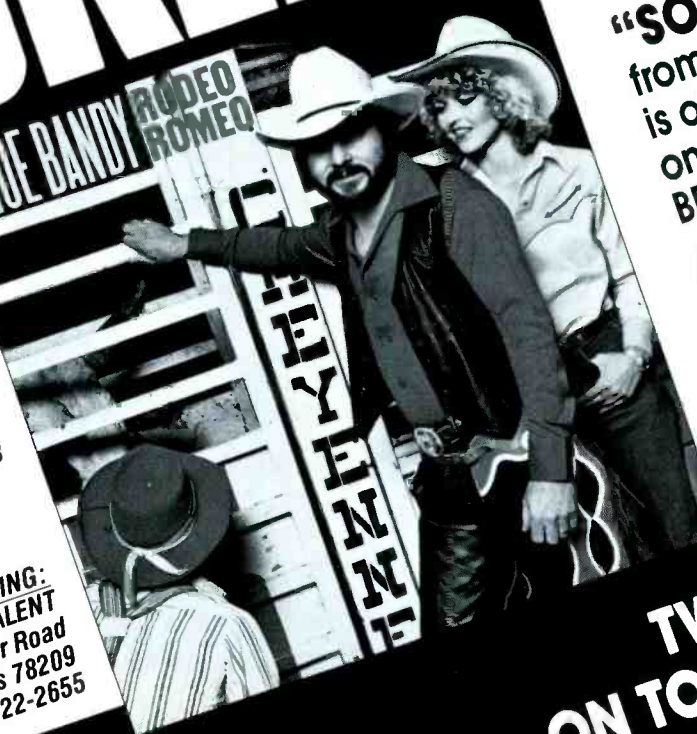
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