

# CASH BOX

January 9, 1982

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## CASH BOX SPOTLIGHTS

# MUSIC PUBLISHING

**C**ASH BOX will present a special supplement on the ever-changing world of music publishing in our January 30 issue. Recent developments--including the new mechanical royalty rate, the increasing role of producers, the emerging home entertainment technologies, the uncertain economic climate and the exploitation of foreign catalogs--have brought on dramatic changes in the way songs are marketed and merchandised; and CASH BOX will examine these changes in detail.

Be sure to include your advertising message in the most important forum for music publishers in 1982.

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# CASH BOX

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## EDITORIAL A New Beginning

With the start of this new year, a number of thoughts come to mind. While such monumental issues as the ordeal of the Polish people, worldwide recession and unemployment and the seemingly inexhaustible procession of international conflicts certainly demand much more attention than the state of the music industry, we nonetheless enter 1982 looking at the brightest of futures.

1982 will see the beginning of the National Assn. of Recording Merchandisers (NARM) proposal for a major institutional advertising campaign touting the industry as a whole. Keyed to the "Give the Gift of Music" theme, the campaign will mark the first time in modern history that the music industry has come together so unselfishly to cooperate so closely to achieve a common goal. That is certainly the first step in overcoming the serious problems that face the industry today.

In addition, this week's Winter Consumer Electronics Show (CES) will offer a glimpse at what promises to be another area of growth for the future. Recent developments, especially in the consumer

video field, clearly establish the possibility of establishing and exploiting a home entertainment center concept. Offering complete entertainment for the home — with high tech audio and video appliances working together in as yet unimagined combinations and formats — another new market can be opened up for the future.

A lot has happened since the heady days of the '60s and '70s; the industry, and the world in general, has been forced to face new realities. Circumstances have changed, so the industry must also.

But one thing to always remember is that this industry offers what few others can — artistic expression. Music is the gift of the artist to society, especially valuable in light of the continuing problems to be found in the world. But while we may not be able to change the world, we can certainly make it a much more pleasant place for everyone... and that is something to be proud of.

Happy New Year from **Cash Box**.

# NEWS HIGHLIGHTS

- Record attendance expected for 1982 Winter CES (page 5).
- NARM "Gift of Music" institutional ad campaign kicks off with new year (page 5).
- "That Girl" by Stevie Wonder and "I've Come Too Far" by Eloise Whittaker (new and developing artist) are the top **Cash Box** Singles Picks (page 7).
- The soundtrack to *Sharky's Machine* is the top **Cash Box** Album Pick (page 9).

## TOP POP DEBUTS

<b>SINGLES</b>	60	THROUGH THE YEARS — Kenny Rogers — Liberty
<b>ALBUMS</b>	128	O HOLY NIGHT — Luciano Pavarotti — London/PolyGram

### POP SINGLE

**PHYSICAL**  
Olivia Newton-John  
MCA

### B/C SINGLE

**LET'S GROOVE**  
Earth, Wind & Fire  
ARC/Columbia

### COUNTRY SINGLE

**LOVE IN THE FIRST DEGREE**  
Alabama  
RCA

### JAZZ

**THE GEORGE BENSON COLLECTION**  
Warner Bros.

# NUMBER ONES



Olivia Newton-John

82 7354

### POP ALBUM

4  
Foreigner  
Atlantic

### B/C ALBUM

**RAISE**  
Earth, Wind & Fire  
ARC/Columbia

### COUNTRY ALBUM

**FEELS SO RIGHT**  
Alabama  
RCA

### GOSPEL

2 **PRESENTING THE WINANS**  
Light

# CASH BOX TOP 100 SINGLES

January 9, 1982

		Weeks On Chart			Weeks On Chart			Weeks On Chart
<b>1</b>	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN (MCA-51182)	12/26	<b>1</b>	<b>START ME UP</b> ROLLING STONES (Rolling Stones/Atlantic RS 21003)	12/26	<b>68</b>	<b>WKRP IN CINCINNATI (MAIN THEME)</b> STEVE CARLISLE (MCA 51205)	12/26
<b>2</b>	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER (Atlantic 3868)	2 12	<b>34</b>	<b>LEADER OF THE BAND</b> DAN FOGELBERG (Full Moon/CBS 14-02647)	41 5	<b>69</b>	<b>POOR MAN'S SON</b> SURVIVOR (Scotti Bros./CBS ZD5 02560)	58 11
<b>3</b>	<b>LET'S GROOVE</b> EARTH, WIND & FIRE (ARC/Columbia 18-02536)	3 13	<b>35</b>	<b>STEAL THE NIGHT</b> STEVIE WOODS (Cotillion/Atlantic 46016)	36 12	<b>70</b>	<b>LOVE IS LIKE A ROCK</b> DONNIE IRIS (MCA-51223)	88 2
<b>4</b>	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES (RCA PB-12357)	5 7	<b>36</b>	<b>HERE I AM</b> AIR SUPPLY (Arista AS 0626)	24 15	<b>71</b>	<b>A WORLD WITHOUT HEROES</b> KISS (Casablanca/PolyGram NB 2343)	79 3
<b>5</b>	<b>YOUNG TURKS</b> ROD STEWART (Warner Bros. WBS 49843)	6 11	<b>37</b>	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND (Capitol P-A-5057)	43 4	<b>72</b>	<b>"MAIN THEME FROM CHARIOTS OF FIRE"</b> VANGELIS (Polydor/PolyGram 2189)	80 3
<b>6</b>	<b>OH NO</b> COMMODORES (Motown M 1527F)	4 15	<b>38</b>	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS (Warner Bros. WBS 49787)	31 20	<b>73</b>	<b>CLOSER TO THE HEART</b> RUSH (Mercury/PolyGram 76124)	73 4
<b>7</b>	<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS (RCA PB-12349)	7 11	<b>39</b>	<b>WORKING FOR THE WEEKEND</b> LOVERBOY (Columbia 18-02589)	44 7	<b>74</b>	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND (Capitol P-A-5033)	54 19
<b>8</b>	<b>DON'T STOP BELIEVIN'</b> JOURNEY (Columbia 18-02567)	9 9	<b>40</b>	<b>MORE THAN JUST THE TWO OF US</b> SNEAKER (Handshake WS9 02557)	46 7	<b>75</b>	<b>ENDLESS LOVE</b> DIANA ROSS and LIONEL RICHELIE (Motown M 1519F)	66 26
<b>9</b>	<b>HARDEN MY HEART</b> QUARTERFLASH (Geffen GEF 49824)	10 11	<b>41</b>	<b>LET ME LOVE YOU ONCE</b> GREG LAKE (Chrysalis CHS 2571)	45 6	<b>76</b>	<b>ABACAB</b> GENESIS (Atlantic 3891)	— 1
<b>10</b>	<b>TROUBLE</b> LINDSEY BUCKINGHAM (Asylum E-47223)	11 10	<b>42</b>	<b>SWEET DREAMS</b> AIR SUPPLY (Arista AS 0655)	55 3	<b>77</b>	<b>COULD IT BE LOVE</b> JENNIFER WARNES (Arista AS 0611)	84 3
<b>11</b>	<b>COMIN' IN AND OUT OF YOUR LIFE</b> BARBRA STREISAND (Columbia 18-02621)	12 7	<b>43</b>	<b>KEY LARGO</b> BERTIE HIGGINS (Kat Family WS9-02524)	48 8	<b>78</b>	<b>SOUTHERN PACIFIC</b> NEIL YOUNG & CRAZY HORSE (Reprise RPS49870)	89 2
<b>12</b>	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON (Warner Bros. WBS 49846)	13 10	<b>44</b>	<b>LOVE IS ALRIGHT TONITE</b> RICK SPRINGFIELD (RCA PB-13008)	50 4	<b>79</b>	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWE49854)	86 2
<b>13</b>	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND (Columbia 18-02604)	14 8	<b>45</b>	<b>HEART LIKE A WHEEL</b> THE STEVE MILLER BAND (Capitol P-A-5068)	39 9	<b>80</b>	<b>I'VE DONE EVERYTHING FOR YOU</b> RICK SPRINGFIELD (RCA PB-12166)	57 19
<b>14</b>	<b>LEATHER AND LACE</b> STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)	16 10	<b>46</b>	<b>IF I WERE YOU</b> LULU (Alfa ALF-7011)	51 6	<b>81</b>	<b>THOSE GOOD OLD DREAMS</b> CARPENTERS (A&M 2386)	90 2
<b>15</b>	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)	17 9	<b>47</b>	<b>THE OLD SONGS</b> BARRY MANILOW (Arista AS 0633)	30 12	<b>82</b>	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON (20th Century-Fox/RCA TC-2488)	72 19
<b>16</b>	<b>CENTERFOLD</b> THE J. GEILS BAND (EMI America A-8102)	18 8	<b>48</b>	<b>MY KINDA LOVER</b> BILLY SQUIER (Capitol P-A-5037)	52 6	<b>83</b>	<b>CRAZY (KEEP ON FALLING)</b> THE JOHN HALL BAND (EMI America A-8096)	— 1
<b>17</b>	<b>EVERY LITTLE THING SHE DOES IS MAGIC</b> THE POLICE (A&M 2371)	8 14	<b>49</b>	<b>WRACK MY BRAIN</b> RINGO STARR (Boardwalk NB7-11-130)	37 8	<b>84</b>	<b>LET THE FEELING FLOW</b> PEABO BRYSON (Capitol P-A-5065)	— 1
<b>18</b>	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON (Capitol P-A-5046)	22 11	<b>50</b>	<b>NEVER TOO MUCH</b> LUTHER VANDROSS (Epic 14-02409)	42 13	<b>85</b>	<b>IT'S MY PARTY</b> DAVE STEWART AND BARBARA GASKIN (Platinum PR-4)	87 4
<b>19</b>	<b>TAKE MY HEART</b> KOOL & THE GANG (De-Lite/PolyGram DE 815)	20 12	<b>51</b>	<b>SEA OF LOVE</b> DEL SHANNON (Network/Elektra NW-47951)	62 4	<b>86</b>	<b>TALKING OUT OF TURN</b> THE MOODY BLUES (Threshold/PolyGram TR603)	71 8
<b>20</b>	<b>OUR LIPS ARE SEALED</b> GO-GO'S (I.R.S./A&M IR-9901)	21 18	<b>52</b>	<b>LIVING EYES</b> BEE GEES (RSO/PolyGram RS 1067)	40 8	<b>87</b>	<b>PAC-MAN FEVER</b> BUCKNER & GARCIA (Columbia 18-02673)	— 1
<b>21</b>	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT (Elektra E-47239)	23 7	<b>53</b>	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA (RCA PB-12288)	59 5	<b>88</b>	<b>YOU CAN</b> MADLEEN KANE (Chale C 1225)	— 1
<b>22</b>	<b>MY GIRL (GONE, GONE, GONE)</b> CHILLIWACK (Millennium/RCA YB-11813)	19 14	<b>54</b>	<b>ALL OUR TOMORROWS</b> EDDIE SCHWARTZ (Atco/Atlantic 7342)	67 3	<b>89</b>	<b>SEASONS OF GOLD</b> GIDEA PARK featuring ADRIAN BAKER (Profile PRO-5003)	— 1
<b>23</b>	<b>SHAKE IT UP</b> THE CARS (Elektra E-47250)	26 6	<b>55</b>	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM (A&M 2357)	47 20	<b>90</b>	<b>TONIGHT TONIGHT</b> BILL CHAMPLIN (Elektra E-47240)	— 1
<b>24</b>	<b>COOL NIGHT</b> PAUL DAVIS (Arista AS 0645)	28 8	<b>56</b>	<b>NO REPLY AT ALL</b> GENESIS (Atlantic 3858)	49 14	<b>91</b>	<b>WHEN SHE WAS MY GIRL</b> THE FOUR TOPS (Casablanca/PolyGram NB 2338)	60 19
<b>25</b>	<b>UNDER PRESSURE</b> QUEEN & DAVID BOWIE (Elektra E-47235)	27 8	<b>57</b>	<b>SOMEWHERE DOWN THE ROAD</b> BARRY MANILOW (Arista AS 0658)	76 2	<b>92</b>	<b>MAGIC POWER</b> TRIUMPH (RCA PB-12298)	70 13
<b>26</b>	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES (RCA PB-12296)	15 18	<b>58</b>	<b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. WBS 49842)	65 5	<b>93</b>	<b>I WANT YOU, I NEED YOU</b> CHRIS CHRISTIAN (Boardwalk NB7-11-126)	63 13
<b>27</b>	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> RONNIE MILSAP (RCA PB-12342)	29 10	<b>59</b>	<b>FALLING IN LOVE</b> BALANCE (Portrait/CBS 24-02608)	64 5	<b>94</b>	<b>CONTROVERSY</b> PRINCE (Warner Bros. WBS 49808)	82 10
<b>28</b>	<b>WAITING ON A FRIEND</b> ROLLING STONES (Rolling Stones/Atlantic RS 21004)	32 4	<b>60</b>	<b>THROUGH THE YEARS</b> KENNY ROGERS (Liberty P-A-1444)	— 1	<b>95</b>	<b>I HEARD IT THROUGH THE GRAPEVINE</b> ROGER (Warner Bros. WBS 49786)	85 10
<b>29</b>	<b>SHE'S GOT A WAY</b> BILLY JOEL (Columbia 18-02628)	33 6	<b>61</b>	<b>TWILIGHT</b> ELO (Jet/CBS ZS5 02559)	53 10	<b>96</b>	<b>BLAZE OF GLORY</b> KENNY ROGERS (Liberty P-A-1441)	75 6
<b>30</b>	<b>COME GO WITH ME</b> THE BEACH BOYS (Caribou/CBS ZS5 02633)	35 6	<b>62</b>	<b>LITTLE DARLIN'</b> SHEILA (Carrere/CBS ZS5 02564)	68 4	<b>97</b>	<b>I'M JUST TOO SHY</b> JERMAINE JACKSON (Motown M 1525F)	91 9
<b>31</b>	<b>CASTLES IN THE AIR</b> DON McLEAN (Millennium/RCA YB-11819)	34 10	<b>63</b>	<b>FEEL LIKE A NUMBER</b> BOB SEGER & THE SILVER BULLET BAND (Capitol P-A-5077)	78 2	<b>98</b>	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON (Liberty P1418)	81 23
<b>32</b>	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON (EMI America P-A-8101)	38 5	<b>64</b>	<b>KEEPING OUR LOVE ALIVE</b> HENRY PAUL BAND (Atlantic 3883)	77 3	<b>99</b>	<b>SAUSALITO SUMMERNIGHT</b> DIESEL (Regency RY 7339)	83 16
			<b>65</b>	<b>ANYONE CAN SEE</b> IRENE CARA (Network/Elektra NW-47950)	69 5	<b>100</b>	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU (Warner Bros. WBS 49746)	94 22
			<b>66</b>	<b>SUPER FREAK (PART 1)</b> RICK JAMES (Gordy/Motown G7205F)	61 21			
			<b>67</b>	<b>THE THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON (Elektra E-47186)	56 19			

### ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Abacab (Hit & Run — ASCAP) .....	76	Good/Geffen Kaye — ASCAP) .....	9	Magic Power (Triumphs — CAPAC) .....	92	Sweet Dreams (Careers/Bestall Reynolds — BMI/Riva Music, Ltd. (PRS) .....	47
All Our Tomorrows (ATV/Schwartzcake) .....	54	Heart Like A Wheel (Sailor Music — ASCAP) .....	45	More Than Just (ShellSongs — BMI/Sneaker — BMI/Homegrown — BMI) .....	40	Take It Easy On Me (Colgems-EMI — ASCAP) .....	32
Anyone Can See (Carub Pnoon's — ASCAP/Fedora — BMI) .....	65	Here I Am (Al Gallico/Turtle — BMI) .....	36	My Girl (ATV Music of Canada/Sung Songs/Solid Gold — P.R.O.-Can.) .....	22	Take My Heart (Delightful/Second Decade — BMI) .....	19
Arthur's (Irving/Woolnough/Unichappell/Begonia—BMI — New Hidden Valley/Pop 'n' Roll/WB — ASCAP) .....	38	I Can't Go (Fust Buzza/Hot-Cha Six Continents — BMI) .....	4	My Kinda Lover (Songs Of The Knight — BMI) .....	48	Talking Out Of (WB — ASCAP) .....	86
A World Without (KISS — ASCAP/Udercut/Metal Machine — BMI) .....	71	If I Were You (Blackwood + Fullness Music — BMI) .....	46	Never Too Much (Uncle Ronnie's — ASCAP) .....	50	The Night Owls (Colgems-EMI — ASCAP) .....	74
Blaze Of Glory (House Of Gold Music — BMI) .....	96	I Heard It (Stone Agate/Division — BMI) .....	95	No Reply (Hit & Run/Admin. by PUN — ASCAP) .....	56	The Old Songs (W.E./Upward Spiral — ASCAP) .....	47
Breakin' Away (Al Jarreau/Desperate/Garden Rake — BMI) .....	58	I'm Just Too (Black Stallion — ASCAP) .....	97	Oh No (Jobete + Commodores Ent. — ASCAP) .....	6	Theme: Hill St. Blues (MGM Music — ASCAP) .....	67
Castles In The Air (Mayday/Benny Bird — BMI) .....	31	I Want You (Marvin Gardens/Home Sweet Home/Bug & Bear — ASCAP/John C. Crowley — BMI) .....	93	Our Lips (Gotown/Plagent Visions — ASCAP) .....	20	The Sweetest (Sterling/Addison St. — ASCAP) .....	18
Centerfold (Center City — ASCAP) .....	16	It's My Party (World Song — ASCAP) .....	85	Pac-Man Fever (BGO — ASCAP) .....	87	Those Good Old (Almo/Sweet Harmony/Hammer & Nails — ASCAP) .....	81
Closer To The Heart (Core — ASCAP/CAPAC) .....	73	I've Done Everything (Warner-Tamerlane-BMI) .....	80	Physical (Stephen A. Kipper/April/Terry Shaddick — ASCAP/BMI) .....	1	Through The Years (Peso/Swanee BRAVO! — BMI) .....	60
Come Go With Me (Gil/See Bee Music — BMI) .....	30	Just Once (ATV/Mann & Weil — BMI) .....	27	Poor Man's Son (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP) .....	69	Titles (Spheric B.V./WB Music — ASCAP) .....	72
Comin' In (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel — ASCAP) .....	11	Keeping Our Love (Sienna — BMI/WB Music/Easy Action — ASCAP) .....	64	Private Eyes (Fust Buzza/Hot-Cha/Six Continents — BMI) .....	26	Tonight (Irving/Foster Frees/X-Ray — BMI) .....	90
Controversy (Ecnirp — BMI) .....	94	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI) .....	43	Sausalito Summernight (Southern — ASCAP) .....	99	Trouble (Now Sounds — BMI) .....	10
Cool Night (Webb IV — BMI) .....	24	Leader Of The (The Hickory Grove Admin. By April Music — ASCAP) .....	34	Sea Of Love (Fort Knox — TEK — BMI) .....	51	Turn Your Love (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP) .....	12
Could It Be Love (Gee Sharp — BMI) .....	77	Leather And Lace (Welsh Witch — BMI) .....	14	Seasons Of Gold .....	89	Twilight (April Music — ASCAP) .....	61
Crazy (Siren Songs/Clean Cut Tunes — BMI/ASCAP) .....	83	Let's Groove (Sagfire/Yougoulei — ASCAP pend.) .....	3	Shake It Up (Lido Music — BMI) .....	23	Under Pressure (BMI Queen Ltd./Beechwood/Bewlay Bros./Fleur Ltd.) .....	25
Don't Stop Believin' (Weed High Nightmare — BMI) .....	8	Let Me Love You (Pese — BMI/Almo — ASCAP) .....	41	She's Got A Way (April/Impulsive — ASCAP) .....	29	Waiting For A (Somerset/Evansongs — ASCAP) .....	2
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Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

# CASH BOX NEWS

## NARM To Begin 'Gift Of Music' Ad Push On Schedule

by Richard Imamura

LOS ANGELES — The National Assn. of Recording Merchandisers (NARM) will proceed with its proposed \$2.4 million institutional advertising campaign for the coming year. While full details will be announced in the near future, NARM executive vice president Joe Cohen confirmed that enough labels had committed support to enable the program to get under way.

"As we enter the new year," Cohen told **Cash Box**, "this campaign marks the first time the industry has pulled together financially to make a statement on its own behalf. While NARM has served as the catalyst, this will no longer be a NARM campaign — it's become an industry campaign."

"NARM will continue to administer the campaign and the funds will be kept in NARM accounts, but all important decisions will be made by the Gift of Music Advisory Board, which will consist of representatives of all segments of the industry. We want everyone — the Recording Industry Assn. of America (RIAA), Country Music Assn. (CMA), Black Music Assn. (BMA) and everyone else — to play instrumental roles in the formulation and implementation of the campaign. Symbolically, I think that's a significant development."

### First Step

First step in implementation of the campaign, said Cohen, will be the formation of the Gift of Music Advisory Board. Representatives from various segments of the industry — retailers, racks, distributors, labels and artists — will be sought for membership on the board, which will be charged with making the policy decisions.

As first proposed by Cohen and NARM at the NARM Retailers Advisory Committee meeting last September (**Cash Box**, Sept. 19, 1981), the campaign will involve institutional music industry advertising keyed to the "Give the Gift of Music" promotional push. The campaign would feature network TV and, to a lesser extent, major market radio and national consumer/lifestyle publication advertisements pushing the value of records and tapes as gifts for all occasions.

Initial targets for Gift of Music advertisements will be Mother's Day (second Sunday in May), Father's Day (third Sunday in June) and school graduations (June) during the first year. "As you might expect, 50% of all December sales are gifts," Cohen has said. "That's great, but this also suggests that if we mobilize our merchandising muscle around such special occasions as Mother's Day, Father's Day and graduation, then months like May and June — two of our worst sales months of the year — would greatly benefit from the increase in gift sales."

Funding for the campaign — which provided the most controversial aspect of the proposal — will come in the form of a voluntary ½ cent per LP or tape unit shipped contribution from the supporting labels. Tabulation of units sold will be based on a Jan. 1 starting date.

"All of the participating labels have agreed on the funding method," Cohen said. "Everyone now agrees that this is the way to do it. Individual monitoring of units shipped will be handled by the labels themselves. NARM will not get into that, NARM doesn't want to get into that, because that's strictly an internal matter for the individual labels."

In the past, Cohen has stated that a minimum of 75% of the industry would be

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**PLATINUM PARTY** — EMI America artist Kim Carnes was treated to a party recently in honor of her receiving 40 gold and platinum discs internationally for her "Bette Davis Eyes" single and the album "Mistaken Identity." Pictured with Carnes is Nick Albarano, **Cash Box** vice president.

## Mathias Proposes Rental Amendment To Vid Taping Bill

by Larry Riggs

NEW YORK — An amendment to S. 1758, the DeConcini-D'Amato home taping bill, that would create royalties for rentals of video-tapes was introduced Dec. 16 by Sen. Charles Mathias (R-Md.). The DeConcini-D'Amato bill, which would create a home use exemption for the taping of copyrighted video product in the wake of recent decisions in the Sony Betamax copyright case, is currently before the Senate judiciary committee.

"This provision would close a gap in

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## Holiday Sales Buoyed By Last Minute Surge

by Michael Martinez

LOS ANGELES — An eleventh hour buying spree, strong sell-through for superstar product and the unexpected healthy sales of some novelty titles resulted in moderate sales gains for record retailers over last year's Christmas season, according to a **Cash Box** survey.

While some retailers cited increases of up to 30% over last year's Christmas sales, most of those contacted were concerned that the substantial sales momentum created during the Christmas season would be lost in the first quarter of 1982 due to consumers' concern over the economy and the fact that they may have overextended themselves with holiday credit purchases.



**HANDSHAKE SIGNS BRUZER** — Handshake Records recently signed Los Angeles-based group Bruzer, whose debut album is slated for release in February. Pictured after the signing are (l-r): Paul Frank of the group; Ron Alexenburg, president, Handshake; Rick Ramirez of the group; and Joel Newman, director, west coast operations, Handshake.

## Compact Audio/Video Units In Spotlight At Winter CES

by Michael Glynn

LOS ANGELES — With pre-registration running more than 10% ahead of last year, topping 42,000, and a record number of exhibitors set, more than 900, the 1982 Winter Consumer Electronics (CES) Show in Las Vegas Jan. 7-10 is expected to reach a new high in both attendance and size, according to the Electronic Industries Assn.'s Consumer Electronics Group (EIA/CEG), organizers of the event.

"All indications are that we will have record attendance," said William T. Glasgow, vice president, Consumer Electronics Shows, noting that last year's figures reached some 59,000. "We were sold out of exhibit space in July, and normally we're not sold out until September."

More than 525,000 net square feet of exhibit space spread out over the Las Vegas Convention Center, the Las Vegas Hilton and the Jockey Club will be utilized, including 32,000 square feet on the upper level of the previously designated Audio Demonstration Complex, renamed this year as the Exhibitor Demonstration Room Complex, adjoining the east wing of the convention center. The convention also gains an extra 12,000 square feet of floor space in the Hilton.

According to representatives of the EIA/CEG, video hardware exhibits at this, the industry's 25th show, will reflect the growing trend toward smaller, lightweight portable videocassette recorders, with several new models in evidence. A number of new stereo-capable VCR units are also slated to bow. Companies such as Sharp Electronics will also introduce new 100+ channel cable-ready VCR units, as il-

lustrated by the Sharp VC-8500. The move toward mini-combination radio/TV units can be seen in such new products as JVC's CX-710US.

### VHD Videodisc Bows

The VHD Videodisc system — set to debut this year — will be perhaps the most heavily promoted of the three disc systems at the Winter CES, as it is the last one to have its domestic roll-out. Systems previews will feature continuous showings of VHD Programs' "highlight disc," as well as product exhibits from such companies as JVC, Matsushita and others.

Many more portable audio products are anticipated to be on display at the CES, from lightweight Walkman-type personal cassette players to compact "boom boxes" with detachable stereo speakers. Show organizers also predict a large influx of new programmable turntable models, vertical linear tracking units and heavy number of various rack mounted units.

In home computers, many more handheld, pocket-sized and desk top models will be exhibited this year, while the growing boom in home video games will be fueled by several new programs.

Glasgow pointed out that up to 18 satellite dishes will be on display outside the Convention Center, along with a 40 foot ocean cruiser and airplane and numerous automobiles to demonstrate the latest mobile stereo products. The 18-foot gondola of the Double Eagle V, the first manned balloon to successfully cross the Pacific Ocean, will also be on display as part of US JVC Corp.'s exhibit.

Special exhibits will include the perennial

(continued on page 11)

A further indication of the consumers' concern over economic problems such as the possibility of greater unemployment in 1982, was reflected in their buying patterns leading up to Christmas. Many dealers reported that the week of Christmas and the weekend following the holiday "salvaged" their entire sales picture for the month of December, citing brisk sales of rock product — including titles by Journey, Foreigner, AC/DC, Police, Rolling Stones — as the strongest sale item during the late surge.

### Unexpected Boost

But the unexpected success of some softer sounds, like RCA's "Hooked On Classics" LP and the CBS album featuring opera tenor Placido Domingo in a pop

setting with John Denver ("Perhaps Love"), also buoyed sales and put many dealers ahead of last year's holiday figures.

Dealers speculated that gift-giving was the motivation behind purchases of some items, as many noticed an increase in store traffic by non-traditional record buyers, many responding to heavy media promotion and advertising. Product which reflected this type of purchase through greater sales were titles by Neil Diamond and Barbra Streisand.

Many retailers reported that accessory sales provided the margin of profit for the holiday month, including "booming" sales of blank audio tapes, tape carrying cases, blank video cassettes and video game cartridges.

Another bright spot in the sales picture was the movement of catalog, both frontline and midline. Most dealers noted that the heavy stocking of such product since October was finally rewarded with steady sales during the holiday.

Though many retailers reported that the traditional last minute surge of black product purchases did not materialize this year, titles by Diana Ross, Kool and the Gang, Earth, Wind and Fire and George Benson sold well.

It was clearly last minute purchasing that preserved a positive sales picture throughout December for most dealers.

"Thank God for the week before Christmas," exclaimed Ralph King, vice president of marketing for the Durham-based, 140-store Record Bar chain, who added, "We were a little concerned that the sales wouldn't come out for us, but that last week really made us."

King noted that Record Bar's sales figures were up 25-30% over last year's Christmas figures, but he also pointed to

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# Racks View '82 With Faith

by Michael Martinez

LOS ANGELES — Rack jobbers are looking toward 1982 with tempered enthusiasm, citing the oppressive economy, its slowing of growth among rack accounts and the chilling effect it will have on consumers' disposable income as factors demanding a frugal approach to doing business next year. Racks believe that to remain competitive in 1982, improved and expanded services and development of firmer relationships with accounts will have to be the focus of attention.

Factors like high unemployment and competition with non-music leisure goods (like home video games) were cited by the racks as dominate concerns, along with the continuing problem of home-taping and

## Canadian Labels React To Hefty Postal Rate Hike

by Kirk LaPointe

OTTAWA — Hefty postal rate increases effective Jan. 1 on virtually all types of mail are likely to lead to significant changes in the mailing procedures by companies in the Canadian music business.

Record company representatives last week said that their firms would absorb the costs — which will increase first class letter rates in Canada to 30 cents from 17 cents and implement an array of other increases — or reduce the number of promotional records and news releases they send.

Bob Ansell, who oversees press and artist development at PolyGram, Inc. Canada, said he has pared down his mailing list to keep costs in line with what they were before the increases.

"I was lenient with mailing of free product before, but it's just not going to happen anymore without reason," Ansell said.

He said he would likely have to delete about half the names from PolyGram's product mailing list to save the company hundreds of thousands of dollars in 1982.

"We aren't intending to cut off those supporting us," he said. "But people are going to have to make written requests and the press is just going to have to readjust their thinking. Free records just won't arrive on their doorsteps anymore..."

But Dave Tollington, national press director for WEA Music of Canada Ltd., said that the increases would have to be absorbed by his company.

WEA has been conducting a flat fee radio mailing service for promotional product, and Tollington said the increases will not affect first class mailing of albums and singles.

The postal increases, announced Dec. 21 after months of speculation, will see the

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the prospect of record manufacturers raising prices even higher.

Another concern seen on the horizon is the possibility of mass merchandisers buying records direct from the labels. This problem is particularly ticklish as racks note that market territory competition is increasing.

More encouraging, according to those contacted, is the continued growth of the one-stop shopping consumer demographic. Racks feel that such consumers have traditionally done the lion's share of record buying and that the music they are most apt to buy has traditionally been the rack's best selling music.

Another area of encouragement has been the racks' increasing involvement in actively merchandising record departments for their accounts — from creative use and development of point-of-purchase material to the development of improved cassette packaging for open case browsing by consumers. The renewed emphasis on merchandising also includes exploring new product lines such as video. While racks report slow movement of prerecorded video software, more traditional accessories, i.e., blank audio and video tapes, needles, record cleaners, etc., will remain strong.

### Expansion Into Video

Expansion into new product lines like video will also be handled cautiously, an attitude adopted because of the problems in merchandising such items with records, but more substantially because of the bearish economy anticipated during the first half of 1982.

"The first six months are going to be pretty bad," noted Harold Okinow, president of the national rack jobbing outfit Lieberman Enterprises. "People are not going to have a lot of money, especially if they have big holidays."

Putting it more emphatically, Lee Weimar, vice president and general manager of Alta Distributing (Southwest), said, "I don't think anybody is going to get real rich in '82 because we're not out of the woods yet," adding that he thought things would get better, but not substantially.

Weimar pointed to the slow-down in plans by mass merchandisers to expand and also noted that many such dealers have made construction plans far in advance, accounting for mass merchandising expansion planned for '82.

While noting that the number of department stores with record sections would not change significantly in 1982, Weimar agreed with Okinow that consumers, concerned that they have overextended themselves during the holidays and that further lay-offs and greater unemployment are imminent, may be spending fewer dollars until they can see President Reagan's tax cuts on their refund checks.

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## WEA Increases New And Oldies Series 7" Prices

LOS ANGELES — In a move prompted by overall cost increases, the Warner/Elektra/Atlantic (WEA) group of labels has upped its singles prices to \$1.99. In addition to the price hike, which went into effect Dec. 28, all new 7" product released by the labels will feature a new catalog number series.

Both the new number series and the existing 7" oldie series are subject to the increase from \$1.69 to \$1.99, and all invoicing and new returns are affected accordingly.

Product affected by the move includes those singles carrying the following new numerical system prefixes: Warner Bros.-5000; Elektra-47400 and 48001; and Atlantic-4000, 7400, 47000, 21300 and 72300. Oldie series product affected by the hike includes 7" records bearing the following prefixes: Warner Bros.-7100, 300, 7650, 1 through 30, 700, 100 and 1152; Elektra-45000 and 45100; and Atlantic-873 through 1083, 13000, 19100, 19300 and 15000. Prices on other series of single records remain unchanged.

In a Dec. 18 letter to their customers, WEA branch managers cited cost increases in the areas of artist development, manufacturing, promotion, selling, recording and distribution, then stated, "the accumulation of these increases prohibits our continuing to absorb them if we are to continue to offer our services and quality products."

WEA's singles hike, which means a 30 cent boost at the retail level and approximately 20 cent increase for mass volume accounts at wholesale, comes on the heels of RCA's Nov. 1 price hike (*Cash Box*, Nov. 14). The RCA increase was also from \$1.69 to \$1.99.

## Gold, Platinum Awards Slightly Down For 1981

LOS ANGELES — Reflecting the depressed economic climate in the music industry, gold and platinum certifications, as assigned by the Recording Industry Assn. of America (RIAA) were slightly down in 1981 in comparison to last years figures.

The RIAA certified a total of 156 gold and 59 platinum albums compared with last years respective figures of 162 and 66.

Singles showed more of a marked downward spiral as there were only 29 gold singles certified this year, showing an approximate 30% decline from 1980's total of 42. In addition, there were only two platinum singles awards issued this year — "Celebration" by Kool And The Gang and "Endless Love" by Lionel Richie and Diana Ross — pointing up the strong sales year

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This week *Cash Box* salutes the world's largest gathering for the consumer electronics industry, which will unfold in Las Vegas Jan 7-10. With both a record number of exhibitors and attendees expected, the 1982 Winter Consumer Electronics Show (CES) stands to be the biggest and best event geared toward home entertainment ever.

More than 525,000 net square feet of exhibit space spread out over Las Vegas' Convention Center, Hilton Hotel and Jockey Club will be employed for the con-fab, which will also include 32,000 square feet on the upper level of the Exhibitor Demonstration Complex (formerly known as the Audio Demonstration Complex).

Representatives from the Electronics Industries Assn. (EIA) and the Consumer Electronics Group (CEG) feel the exhibits at the industry's 25th show will be emphasizing the trend toward smaller, lightweight portable videocassette recorders.

In addition to video, the show will also feature the latest in audio equipment, personal computers, car stereo systems, video games and the whole gamut of state of the art hardware.

The record industry will also be well represented as the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM) will jointly sponsor a Show Retail Cross Merchandising Exhibit with the EIA and CEG.

Among the more important meetings at the Winter CES are: the CES Outlook '82 Conference and the CES Satellite Systems Seminar (Jan. 7), The CES Audio Conference and CES Retail Management Workshop (Jan. 8), The CES Video Conference and CES Retail Advertising and Promotion Workshop (Jan. 9) and the CES Personal Computer and Video Games Conference (Jan 10).

Along with a plethora of conferences, workshops and seminars, other CES features include the CES Retail Resource Center, National Trade Association Exhibits, CES Publications Exhibits, EIA/Consumer Electronics Group Exhibit and the International Visitors Center.

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**UA MUSIC MEET** — United Artists Music held its annual year end professional and administrative music meetings at the company's Los Angeles headquarters Dec. 15-18. Key executives and senior professional managers from all of the U.S. offices of United Artists attended the convention, which was themed "Further Utilization of the Music Copyrights in the '80s." Pictured at a confab reception



are (l-r): Danny Strick, west coast professional director; Harold Seider, U.A. music president; songwriter Ken Hirsch; Jimmy Gilmer, vice president of Nashville operations; Russ Martens, director of publications for UA affiliate Big 3 Music; Mrs. Martens; songwriter Dick Sherman; Mrs. Sherman; Buzz Aldredge, Nashville professional manager and staffer Irene York.

# SINGLES

## HITS • OUT OF THE BOX

**STEVIE WONDER** (Tamla 1602TF)

**That Girl** (5:13) (Jobete Music Co., Inc./Black Bull Music(TM) — ASCAP) (S. Wonder) (Producer: S. Wonder)

**SMOKEY ROBINSON** (Tamla 1601TF)

**Tell Me Tomorrow — Part 1** (3:48) (Chardax Music — BMI) (G. Goetzman, M. Piccirillo) (Producer: G. Tobin)

**ANNE MURRAY** (Capitol A-5083)

**Another Sleepless Night** (3:08) (Chappell Music — ASCAP) (C. Black, R. Bourke) (Producer: J.E. Norman)

**BARRY MANILOW** (Arista SP-11)

**It's Just Another New Year's Eve** (4:20) (Kamakazi Music — BMI) (B. Manilow, M. Panzer) (Producers: B. Manilow, R. Dante)

## NEW AND DEVELOPING ARTISTS



**ELOISE WHITAKER** (Destiny D-2003)

**I've Come Too Far** (3:37) (De Note Music/Top-O-Line Music — BMI) (S. Sheppard, C. Matthews) (Producer: L. Rinder)

A sultry R&B exercise which musically and lyrically evokes both the aroused sexuality and trepidation of a woman in an illicit tryst. Whitaker's smokey vocal tells the tale perfectly, with a bass heavy Michael Lewis arrangement complementing her. Clubs should be on the look out for a forthcoming six-minute remix for hot slow dances.

**STARPOINT** (Chocolate City CC 3230)

**Angel** (3:42) (Harrindur Pub. Co./Licyndiana Music Co./admin. by Ensign Music Corp. — BMI) (E. Phillips) (Producer: L. Job)

Baltimore/Washington originated Starpoint steps into a refined R&B groove as polished and seductive to the ears as E,W&F's "That's The Way Of The World." Vocalist Renee Diggs has a spirited presence here that makes everything spring to life with slickly produced back-up singing from the rest of the six piece. From the "Wanting You" LP, a cinch for B/C lists.



**O'BRYAN** (Capitol A-5067)

**The Gigolo** (3:52) (Cortez Music Co. — ASCAP) (O. Burnette II, D. Cornelius) (Producers: O. Burnette II, D. Cornelius)

A find of *Soul Train's* Don Cornelius, who also co-wrote and produced this buzzing fusion of rock and R&B, O'Bryan Burnette II takes a musical stance here somewhere between Rick James and Prince. Punchy brass bursts are effectively mixed with a throbbing bass line for maximum danceability. A B/C sleeper.



**JOSIE COTTON** (Elektra E-47255)

**Johnny Are You Queer?** (2:43) (Pine Songs — BMI/Painful Songs — ASCAP) (B. Paine, L. Paine) (Producers: B. Paine, L. Paine)

Originally performed, but never recorded, by the Go-Go's, this tongue-in-cheek pop romp has been one of the most requested songs on L.A.'s new rock bellweather KROQ. Performed by pert-voiced Texas oil heiress Cotton, it was once considered too controversial by the majors until L.A. indie Bomp scored locally. Lively fare.



## FEATURE PICKS

**JERMAINE JACKSON** (Motown 1600MF)

**Paradise In Your Eyes** (3:43) (Black Stallion Music — ASCAP) (J. Jackson) (Producer: J. Jackson)

Through the use of a sound effect intro packed with crashing waves, exotic bird calls and rushing wind, Jackson sets the scene of a tropical paradise. With wafting electric keyboard sound and lush, layered vocals, he sings a song of a paradise of love.

**LENA HORNE** (Qwest QWE 49878)

**Stormy Weather (Part 1)** (3:00) (ARKO Music Corp. — ASCAP) (T. Koehler, H. Arlen) (Producer: Q. Jones)

A subtly building version of the classic song from Horne's 1943 movie, it touches on the same downbeat bluesy elements of the original, while reflecting the new found strength, command and power of a woman at the very peak of her performing capabilities. Horne doesn't sound like a mere survivor, but a conqueror of her craft here.

**THE POINTER SISTERS** (Planet P-47960)

**Should I Do It** (3:53) (Unichappel Music, Inc./Watch Hill Music — BMI) (L. Martine Jr.) (Producer: R. Perry)

The third single from the "Black & White" LP, this is a rousing, upbeat updating of the classic girl group sound of the '60s. It's like grafting bits of the Marvellettes and Martha & the Vandellas onto the Crystals and Chiffons sound.

**BETTYE LAVETTE** (Motown M 1532F)

**Right In The Middle (Of Falling In Love)** (3:37) (Unichappel Music — BMI) (S. Dees) (Producer: S. Buckingham)

There is an earthiness in the brassy southern blues arrangements and Lavette's gritty, take-charge vocal that makes this song different from much of the current R&B fare.

## Racks Expect Good Year In '82

(continued from page 6)

"Newspapers keep reporting more and more lay-offs and that unemployment is rising as high as 15% in some areas," Weimar pointed out. "There must be some positive economic indicators before people are encouraged to buy records again."

### Control Inventory

He said that this attitude has also caused rack accounts to become more frugal in their stock demands.

"The majority of accounts will be very cautious on inventory during the first part of the year," agreed Don Weiss, president of Cleveland-based Arrow Distributing, which serves 10 states in the midwest and northeast. "Some accounts will be carrying as much as 20% less inventory than a year ago."

John Kaplan, executive vice president of the Michigan-based Handleman Company, further noted that the restrictive returns policies have also made it more difficult to expose product by new or developing artists.

"We're taking a greater chance in exposing new material," said Kaplan, adding, "If our accounts can't sell the product, then we're the ones who have to deal with the returns."

Kaplan, like others contacted, said that the key to overcoming the tight consumer market that is expected the first half of 1982 will be to improve services to the mass merchandiser, with inventory management being among the top priorities.

Most rack jobbers have developed bar coding systems that they use to gather information toward developing store and market profile. The information is gathered at the cash register and fed to the racks' central computers.

Rackers are distressed, however, that they are not able to use manufacturers bar coding systems.

"We do our own bar coding on tickets attached to the LPs," explained Kaplan. "We'd have to change all our equipment and ticket machines to use manufacturer bar coding."

### Bar Coding Needed

But most racks are convinced that bar coding will make inventory management a less costly service to provide mass merchandising accounts.

"The ease in which we capture information at the cash register can hardly be achieved any other way," said Mark Williamson, president of the rack division at Western Merchandising.

But another pressing problem cited by Williamson was the need for some uniform cassette packaging, noting that "it's absolutely necessary to get cassettes out of locked cases."

"Customers who have to wait in a record department for someone to open up a case, especially those who have to wait in a department that has cut back on personnel, are going to leave without making a purchase," Williamson said.

Williamson and other rackers noted that WEA has announced a rebate program, whereby racks who develop a cassette tape package that allows customers to browse freely will receive two or three percent incentive discount on purchases of cassette product. According to the racks, Columbia is also considering such a program.

Many racks have already begun such cassette repackaging programs, having developed tape packages that allow use of existing fixtures.

"We've advocated open tape forever," said Weimar. "Ninety percent of our racks have open tape cases because we've been into the 4"x12" long box configuration for some time," continuing that tape sales have consequently been "tremendous" and out-sell records in some markets.

Okinow, who has long advocated that the industry adopt a standard cassette

package, also noted a 30% increase in cassette sales since Lieberman accounts began using the 4"x9" boxes.

### Cassette Packaging Helps

Weimar noted that the company is exploring use of a 12"x12" package, which utilizes the same graphics as those on the LPs. He said in addition to further cutting down on pilferage ("it's a little harder to get that kind of package under your coat"), it would not make refixturing necessary. He explained that the cassette would be shrink wrapped right to the album cover graphic package, allowing for easy store or department placement, conceivably along-side albums.

"I'd like to see what it would be like to merchandise tapes right along-side LPs," he said. "When people don't find their favorite title in cassette, they don't have to work to another part of the store to buy the album."

Space remains a problem among rack jobbers, a circumstance that has forced rack jobbers to more tightly control development of record department merchandising schematics.

One rack aggressively forging ahead in the area of merchandising is Pickwick, where rack division general merchandising director Dave Hutkins noted that extensive in-store signage was developed for the holiday sales season, using the NARM institutional gift giving ad slogan in both advertising and in-store.

Hutkins said that the signage helped attract attention to the record department, particularly because of the titles featured in the signage.

Other racks also reported that more in-house point-of-purchase material was being developed because of the peculiar space problems posed by rack accounts.

### Need More Merch Items

Kaplan said that Handleman was active in development of in-store signage rather than rely on manufacturers for such material, because, "the labels' p-o-p stuff usually doesn't fit or tie-in with the customers' overall store concept."

Okinow added, "We merchandise the store ourselves because we can control deadlines and the quantity of material needed for each in-store we plan to do," explaining that the labels don't always get material to the racks in time for proper use.

Most racks also agreed that independent advertising was a means of developing ads that fit store concept and allowed for more flexibility.

And it is flexibility that would permit them to weather the consumer drought expected to grip the leisure market place during the first half of 1982, according to those contacted.

As Weiss of Arrow put it, racks must con-

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# Pssst!

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# NEW FACES TO WATCH



## Roy Sundholm

Ensign recording artist Roy Sundholm was born in Norway but moved to Chorley, a suburb of Manchester, England, at an early age. While going to school, he became interested in music. "I got into it by hearing groups like the Who and the Stones," says Sundholm. "I also liked a lot of the Tamla stuff like the Temptations, the Supremes and Marvin Gaye."

These influences are reflected in "East to West," Sundholm's second album for the RCA-distributed label, produced by Nigel Gray who also produces for A&M group The Police. While Motown influences are apparent in the track "I Can't Sleep at Night," and "Good Girls Don't Wear White" hints at reggae, the album is predominantly straightforward rock.

Sundholm's first brush with professional music came when he played bass in a school band called the Questions. Destined for a music career, he wanted to attend art school. But at age 16, his father refused to permit him that so he left home, taking a job for six months with British Leyland Motors as a bus fitter. His next move took him to Torquay, England, a seaside town, where he made a living at various odd jobs.

But by 1969, he could not take that anymore and left his homeland for Morocco, where he subsisted on what he could make with his guitar. From there, he went to Italy and Spain, playing bit roles in spaghetti westerns to survive. "I'm not sure you can put your finger on just how this influenced my music," he says. "I think it actually shows up more in the lyrics."

He returned to England in 1972 and joined a band in Bristol called Rat Bites From Hell. "A bunch of friends just got together and found they had similar musical taste so we formed a band," says Sundholm. "We never recorded but toured all around England and in France, Holland and Germany."

The band broke up in 1976 and Sundholm worked for a while in the construction industry, building a cathedral in Bristol, at the same time beginning to write his own songs. By 1977 he landed road managing jobs with Graham Parker and 999. "This taught me about recording and studio work," says Sundholm. "Before I had only played live, and playing live and in the studio are two different things."

In 1978, Sundholm made demo tapes of these songs and went to several record companies, including Ensign, which in early 1979 signed him. "I went to Ensign records and got on very well with Nigel Grainge," says Sundholm, whose first album, "The Chinese Method," was released soon thereafter. Following that, Sundholm went on tour in Europe and England.

Two years passed before he recorded "East to West," and Sundholm decided to change producers. "The first album was overproduced," he says. "There was a lot of production on it, and I wanted something a bit more sparse," he says. So in October, the album, reportedly the first to be released under the Ensign-RCA manufacturing and distribution pact, hit the streets.

Sundholm now intends to do some touring in England and in Europe, after which he plans to enter the studio to record his third album. He hopes eventually to tour America.



## The Human League

The central nucleus of The Human League came together in 1977 when two computer operators, Ian Craig Marsh and Martyn Ware, teamed up with Plastic Surgery Theatre porter Philip Oakey. None were trained musicians, but they singlemindedly united in the pursuit of electronics in music, with the intention of making pop music more interesting and involving.

The final chapter in the band's original first phase came with the recruitment of Adrian Wright in March 1978. Wright was originally drafted as the band's visual director, his chief function to provide a constantly changing slide commentary to complement the music's visual imagery.

After playing around their hometown of Sheffield, the band members were brought to the attention of Bob Last of Edinburgh's Fast Product. The band recorded some tracks on a two-track recorder and dispatched them to Last. This initial contact led to the release of the band's first single in June 1978. The band continued to perform its highly individual and stylized shows and to attract the attention of record companies and press alike. In April 1979, "The Dignity of Labour" was released as a 12" single on the Fast Product label. Virgin took up the single for promotion and distribution, and subsequently, The Human League was signed directly by the label.

At that point, the band made a move that many felt would spell its demise. The members sank their advance into their own studio, and the doubts set in when the first two albums failed to live up to expectations. As the band consolidated its musical and composing skills, it also fell down badly through production standards that kept it from the first division. The cause of its demise was not immediately apparent to the members of the band, and just after a European tour and a trio of U.K. dates, the band split. Philip Oakey and Adrian Wright retained the band's name, but Oakey had already decided that he wanted to add a further dimension to the League.

He settled on adding a couple of girl backing vocalists who would also double as dancers. To this end, he scoured Sheffield's discos, and on a fateful night that was to irrevocably alter the life of two local schoolgirls, Oakey nabbed Joanne Catherall and Susanne Sulley, both 17 at the time.

Ian Burden, who had also been recruited to play keyboards on the first tour, was subsequently drafted into the band and immediately proved himself to be a strong composer, settling into an instinctive writing partnership with Oakey.

The final installment of the history of the new League is the latest member in the band in the guise of former Rezillos leader Jo Callis from Edinburgh.

On the new album, "Dare," The Human League has lived up to the highest expectations. With Oakey's distinctive voice aided by the girls' vocals and the lush electronic backing, the League looks more and more like realizing Oakey's ambitions. "I always hated being called avant garde in the original Human League. It's taken two-and-a-half years for us to learn what we're really doing. Now we have the nucleus of a band, we're just like Chic. All I've ever wanted the band to do was make classic pop songs. To be Sheffield's answer to ABBA or the Bee Gees."

## ARTIST PROFILE

# John McLaughlin: Guitar Whiz Still Seeking New Directions

by Fred Goodman

NEW YORK — Since the late-'60s, when the Miles Davis groups changed the face of improvised music with albums like "In A Silent Way" and "Bitches Brew," jazz/rock fusion has been a much beleaguered and belabored tag. During the '70s, no one held the fusion banner as high as the alumni of those Davis aggregates. Such units as Weather Report, the Tony Williams Lifetime, Return To Forever and Herbie Hancock's Headhunters could trace their lineage directly to the seminal Davis bands. High on the list of second-line groups was the Mahavishnu Orchestra, led by guitarist John McLaughlin.

Far more than a disciple, McLaughlin established himself handily as one of the instrument's most creative and influential stylists. A power quintet, the original Mahavishnu Orchestra was visionary in its use of high-powered electric improvisations. But its leader was never one to stick with a safe vehicle: established as fusion's premier band, McLaughlin chose to disband the unit at the height of its popularity, opting instead for an expanded band featuring violinist Jean Luc Ponty, and a string ensemble. The band again struck paydirt, recording on its own and with the London Philharmonic Orchestra.

In an about-face that surprised everyone but the guitarist's fans, the group was again disbanded, this time in favor of the acoustic Shakti, with its heavy Indian overtones. After several highly acclaimed LPs with the group, McLaughlin returned to electric music with the One Truth band, garnering something of a tepid response for the first time.

### New Project

Now, with a new album and a new label, "Belo Horizonte" on Warner Bros., the pioneering McLaughlin has managed to blend his previously irreconcilable acoustic and electric directions. Living in France, the English-born guitarist has assembled a band of mostly French musicians that is capable of scaling the powerful heights of his previous electric efforts, while sensitive enough to convey the warmth and intimacy of his acoustic projects. On a recent trip to the United States, McLaughlin told **Cash Box** that, while delighted with the results, the melding of acoustic and electric musics was not the priority intention of his new group.

"It just came together," he said. "I think it's true that the music does blend the two, and in a way, I'm very happy about that."



### John McLaughlin

Before we went into the studio, I didn't know what it would become. In terms of sonority and the kinds of textures you can get from the different combination of instruments, it was really something of an unknown quantity. It's the people playing themselves that hear the music as it unfolds, and they adapt to what the music demands. Of course, with a couple of suggestions from me. But it really just came together."

### Calmer Undertones

Nowadays McLaughlin's music reflects a less frenetic style. While much present fusion music suggests that the movement has become less radical and more mainstream, McLaughlin sees his own development away from the screaming attack of his earlier days strictly in a personal light.

"Has fusion changed?" he echoed. "For me, personally speaking, yes. When you're learning how to play an instrument, it's just as important to learn when not to play."

But the guitarist disavows any conscious attempt at developing an approach suited to the tastes of the public. "Quite frankly," he said, "I don't know what an audience wants to hear from me. What I feel is that the audience wants me to be just myself. I think if I try to play to the audience, or what's called 'playing down to the audience,' they'll sense it and resent it."

"I make a record and I have no idea how it's going to be received," he added. "All I know is what I like. Especially because I have this reputation for chopping and changing as it were, perhaps it's only me that can feel this thread of continuity in everything I do. But the most I can do is play about my life; my life and music are one and the same. I can only do that. Don't misun-

(continued on page 33)



**PLATINUM DOG** — RCA recording artist Rick Springfield was recently presented with a Recording Industry Assn. of America (RIAA) platinum certification for sales over 1 million units of his debut album, "Working Class Dog," after his recent concert at the Capitol Theater in Passaic, N.J. Pictured after the show are (l-r): Joe Mansfield, division vice president, contemporary music, RCA; Springfield; Barry Gross, manager, merchandising, RCA; Larry Gallagher, division vice president, national sales, RCA; and Joe Gottfried, Springfield's manager.

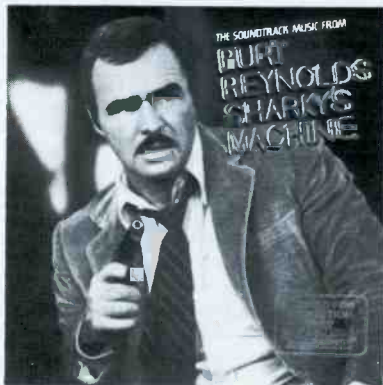


# ALBUMS

## HITS OUT OF THE BOX

**SHARKY'S MACHINE** — Various Artists — Warner Bros. BSK 3653 — Producer: Snuff Garrett — List: 8.98 — Bar Coded

Whether you like this modern day detective story directed by and starring Burt Reynolds or not, you should love this album featuring the best in mainstream jazz and cabaret pop. Superb vocal performances are turned in by Randy Crawford ("Street Life") and Sarah Vaughn and Joe Williams ("Before You"). And Eddie Harris and Doc Severinsen do some fine blowing on the instrumental end. The upper demographics will enjoy hearing from old friends and youngsters will like the fusion.



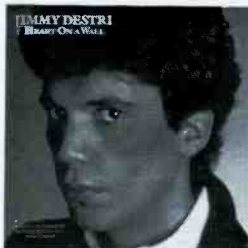
**LAMONT** — Lamont Dozier — M&M Records MM-104AE — Producer: Lamont Dozier — List: 8.98

The most vocal member of the legendary Motown songwriting team of Holland-Dozier-Holland delivers a passle of breezily moving straight-ahead R&B songs for his debut for the M&M label. Dozier has always been one of B/C music's classiest vocalists, and this laid back collection underscores that fact beautifully. Dozier is dressed for yachting on the cover of the LP, and songs such as "I See You" and "You Oughta Be In Pictures" hit the ears like a waiving ocean spray. Other soulful sides include "The Pressure Is On," "Shout About It" and "Help Is On The Way."

## FEATURE PICKS

**HEART ON A WALL** — Jimmy Destri — Chrysalis CHR 1368 — Producer: Michael Kamen — List: 8.98 — Bar Coded

Blondie keyboardist Jimmy Destri proves, once again, how loaded with talent new wave's most successful and commercial band is on his debut LP. Away from the gang, he sounds a lot like mid-period Bowie and Roxy Music, which should surprise a lot of people. Bowie cronies Earl Slick and Carlos Alomar and Ian Hunter aide de camp Tommy Morrongiolo supply the guitar attack, while Destri's swirling keyboard and deadpanned vocals fill out the sound. Top notch for AOR.



**HOLLYWOOD** — Silver, Platinum & Gold — Neptune JMH-77101 — Producers: Silver, Platinum & Gold with Pat Molten — List: 8.98

Loaded with AOR length jams, this debut LP by S,P & G sports a high-tech B/C sound of sassy energy. This is not the bubblegum funk that is all the rave, but instead a mature and volatile mixture of contemporary black/pop sounds. Whether it be the undeniable new music sensibility of "SPG Theme," the mid-tempo urgency of "Only You" or the funkability of the title track, this group captures the essence for B/C and dance lists.

**GREAT WHITE NORTH** — Bob & Doug McKenzie — Mercury SRM-1-4034 — Producers: Various — List: 8.98

Second City Television's own Bob and Doug McKenzie may not be Ackroyd and Belushi, but they've certainly made Canadian satire popular. With their proverbial case of Molson beer, frying bacon, Coleman stove and camping gear, the brothers do enough "ehs" and "good days" for an entire album here, and it makes for one of the better comedy albums of the year. Inspired humor from Canada's most famous hosers.



**THE SOUND OF THE SAND AND OTHER SONGS OF THE PEDESTRIANS** — David Thomas and The Pedestrians — Rough Trade US 18 — Producer: Adam Kidron — List: 8.98

It would be nice to say that one of the new rock's most wonderfully deranged figures has made his most commercial album to date and that it should get plenty of FM play, but that isn't the case. Former Pere Ubu leader David Thomas has always walked the outer edges of sanity in rock music. And he continues on with the sound of the world in atrophy on his new effort. An off the wall classic from the lunatic fringe.

**ROCKABILLY STARS VOL. TWO** — Various Artists — Epic EG 37621 — Producers: Various — List: None — Bar Coded

Hot on the heels of Volume One, Epic has released a second double disc set of rockabilly hits, which includes the likes of Link Wray, Little Jimmy Dickens, the Everly Brothers, Sid King and the Five Strings, Sleepy LaBeef, Rick Nelson, Johnny Cash and others. If Volume One caught your fancy, Volume Two should do the same.



## INTERNATIONAL PROFILE

### Chas Jankel: Emerging From The Background To Take Center Stage

by Paul Bridge

LONDON — Up until now, Chas Jankel held down the unenviable position of being a musician more "heard of" than heard. His fame thus far has consisted of news of his considerable contributions to other artists' music.

Last year, Quincy Jones made Jankel's "Ai No Corrida" an international smash hit, and from 1977-79, Jankel busied himself directing the musical course of Ian Dury's Blockheads, a band he pieced together with Dury after predecessors Kilburn and the High Roads had run its course. With Dury, he co-wrote many tracks, including "Sex & Drugs and Rock 'n Roll," "Hit Me With Your Rhythm Stick" and "Sweet Gene Vincent."

Jankel's own profile is all set to change with the release of "Chasanova," his second album for A&M. For Jankel, who first played the guitar at seven and added piano to his skills at 10, his five years at a school where music was his "only escape" led to the development of talents that now spring to the fore on "Chasanova," which accommodates him as writer, singer and multi-instrumentalist.

After school, Jankel won a coveted diploma place at St. Martins School of Art, which could have set him up as a graphic designer. However, his folk-rock band, Byzantium, got an offer to go full-time from Rod Stewart's management. He chose music, and "art went into the dumper." Eighteen months later, Byzantium made one disastrous album. "We were schlepping around Holland in the middle of winter playing this artsy-fartsy music nobody



Chas Jankel

liked, and I had toothache." Byzantium made another album as disastrous as the first and Jankel left.

For the next four years, one thing led to another and nothing very much: songwriting on a retainer of \$20 a week, playing in various abortive groups and, at a low ebb, taking a job with a department store. Jankel's luck didn't have to change, but it did.

In 1976, out of the blue, Ian Dury's original band, Kilburn and the High Roads, which was looking for a keyboard player, invited him to see them play in London. To say the least, Chas was impressed. "There was this maniac on stage. Ian looked like a crazed magician as if he'd just stepped out of *One Flew Over The Cuckoo's Nest*. I was captivated, and as soon as the gig was over, I went round to the dressing room. There was Dury with his shirt off, covered in sweat.

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### Hoagy Carmichael Dies

NEW YORK — Hoagy Carmichael, composer of "Stardust" and "Georgia on my Mind," died Dec. 28 at his home in Rancho Mirage, Calif. He was 82. Carmichael's other standards include "Lazybones," "In the Cool, Cool, Cool of the Evening" and "Heart And Soul."

Carmichael composed "Stardust" in the late 1920s while working as a lawyer. It did not, however, become famous until it was recorded in 1930 by the Isham Jones Orchestra. His principal lyricists included Johnny Mercer, Frank Loesser, Paul Francis Webster, Ned Washington, Harold Adamson and Stanley Adams.

Carmichael also used his talents in bit parts in several films including *To Have And Have Not*, *The Best Years Of Our Lives*, and *Young Man With A Horn*. He is survived by two sons, Hoagland Jr. and Randy.

### NARM Set To Launch Industrywide Ad Push

(continued from page 5)

needed to support the campaign in a workable manner. Success in lining up labels has been significant to date, with A&M, Alfa, Arista, Atlantic, Boardwalk, Capitol, CBS, Chrysalis, Elektra/Asylum, EMI America/Liberty, PolyGram, Ranwood, RCA, Warner Bros. and WEA Corp. all committed to support the campaign.

"The Gift of Music campaign is now firmly rooted, with a strong foundation in the industry," Cohen added. "The opportunity is there for the taking, and in 1982, we will attempt to capitalize on the momentum we have created. In retrospect, we could not have asked for better recognition and utilization of the Gift of Music campaign."



**ON THE GO-GO** — As part of the festivities connected with the Chicago Rockfest, A&M/IRS recording group the Go-Go's made an appearance. Pictured in the back row are (l-r): Bob Tarantino, A&M local promotion; Ginger Canzoneri, the group's manager; Kathy Valentine of the group; Rich Girod, A&M local marketing; Belinda Carlisle of the group; Bill Gilbert, A&M national sales manager; and Harold Childs, A&M vice president of sales and promotion. Pictured in the front row are (l-r): Charlotte Caffey, Jane Weidlin and Gina Schock of the group.

## EXECUTIVES ON THE MOVE



Jack McLean

### McLean Named To Music VP Post At CVE

NEW YORK — Jock McLean has been named vice president of musical programming of CBS Video Enterprises (CVE). He will report to Micky Hyman, CBS Video executive vice president. In his new capacity, McLean will be responsible for developing original programming concepts involving musical performances, in addition to the acquisition of existing repertoire. He will also be charged with the overall production of CBS Video Enterprises musical programs.

McLean comes to this post from the CBS Video musical directorship, a post he held since 1980. He began his career at CBS in 1975 as manager of artist services of Columbia Records, rising to director of artist development, East Coast by 1978. Before 1975, McLean worked for Peter Asher Management, where he worked with Carole King, Cat Stevens and James Taylor. Between 1967 and 1970, he worked at Nat Weiss and Nempor Artists, where he represented such acts as The Beatles, Cream and the Mahavishnu Orchestra. In 1969, he served as a personal assistant to George Harrison.

### Loggins Named VP Contemporary A&R At RCA Records

NEW YORK — Daniel H. Loggins has been named division vice president of A&R, contemporary music — East Coast at RCA Records. He will report to Joe Mansfield, division vice president, contemporary music.

Loggins came to RCA last May from the executive directorship of international A&R at WEA International. He began his career in the recording industry at Discount Records of Berkeley, Calif. and has also worked in the marketing division of Bill Graham's Fillmore Corporation and as director of A&R of CBS U.K.



Dan Loggins



Craft

Watson

Simmons

Payne

**Craft Promoted At BIB** — BIB Audio/Video Products, Ltd., Hemel Hempstead, England, announced the promotion of Michael Craft to vice president sales, with responsibility for the company's entire United States sales operation. A fifteen year veteran of radio broadcasting and record promotion/marketing, Craft has extensive experience in the music/recording and video industries.

**Warner Amex Ups Seibert** — Fred Seibert has been promoted to vice president, production and on-air promotion, for Warner Amex Satellite Entertainment Company. Previously Seibert was director, on-air promotion and production. The Movie Channel and MTV; Music Television, overseeing the production of on-air promotion and in-house production for the two services.

**Garner Promoted At Endless** — Endless Music has announced that Jack Witherby, formerly West Coast promotion director, has now been promoted to the position of vice president of promotion for the company.

**Watson Named At Word** — Vernice Watson, formerly regional promotion and sales person for Nashboro Records and A.V.I. Records, has been named assistant general manager for Word Records/Black Gospel Division where she will be responsible for artist development, promotion and supervision of the company's field promotion staff.

**Changes At Top Billing** — Nashville-based booking agency, Top Billing International, has realigned its public relations division appointing Jan Simmons director of creative services, adding Ben Payne as broadcast coordinator and naming Shawn Hagan tour press coordinator. Simmons, who joined Top Billing as national press coordinator last year, will continue representation of Top Billing artists to all print media including the music trades, consumer magazines and syndicated newspaper columnists and additionally will oversee supervision of the division's overall media relationships. Payne, who will serve as both the television and syndicated radio specialist at Top Billing, was most recently associated with Jan Rhees Marketing as sales coordinator. Hagan, who joined the company in the fall of 1979, has been creative services administrative assistant.

**Moss Joins RadioRadio** — John Moss has joined RadioRadio, the new young-adult network service of CBS Radio, as an account executive based in New York. Moss comes to his new assignment from the West Coast sales office of the CBS Radio Network, where he had been an account executive in the Detroit office of Blair Radio. He also has served with the Radio Advertising Bureau as a national account executive. Moss began his broadcasting career as an account executive with WGCH Greenwich, Conn.

**Vestron Names Senk** — Susan Senk has been named manager, international marketing for Vestron Video. Senk will be responsible for the implementation of marketing plans for Vestron Video's product release overseas, working closely with Vestron Video's international licensees. She will also oversee all domestic production and media relations. Before joining Vestron, Senk was associate manager creative services at PolyGram Records and at Polydor Records. Prior to Polydor, Senk was international manager/production manager at Lifesong Records.

**Fischer And Lucus Taps Jones** — Fischer and Lucus, Inc. national record promotion and distribution company, has announced an agreement with John Paul Jones, a nineteen year record veteran, as the company's merchandising director. Jones' background includes six years at Capitol Records, two years with RCA Records and ten years with G.R.T. (General Records and Tapes) as sales manager. His past year has been with an independent label, recently formed Sunbird Records.

**Paperny To Gersh** — The Richard Gersh Assoc. publicity office has added Janice Paperny as an account executive. Paperny was formerly with RCA Records.

### Irving Townsend Dies

NEW YORK — Record industry figure Irving Townsend dies at his Santa Ynez valley ranch on Dec. 17. He was 61.

Townsend had a long and distinguished career in the industry. He was president of the National Academy of Recording Arts and Sciences (NARAS) between 1969 and 1971, during which time he pioneered the "Grammy Award" show television broadcast. Prior to that, he headed the Los Angeles chapter of NARAS.

Townsend also had a long career at Columbia records. After graduating from Princeton in 1946, he joined the label as a copywriter and, by 1955, was head of A&R. As a record producer, he won acclaim for his work with Duke Ellington, Mahalia Jackson and Dave Brubeck.

In 1963, he was named Columbia's vice president of West Coast operations, a post he held until his retirement in 1972. He was also a writer of children's and adult books and magazine articles and collaborated with John Hammond on his autobiography, *John Hammond on Record*.

### 'Time Exposure' Gold

LOS ANGELES — Capitol recording group Little River Band's current LP, "Time Exposure", was recently certified gold by the RIAA signifying sales in excess of 500,000 units.

### WCI Raises Dividend

NEW YORK — Warner Communications, Inc. (WCI) last week increased its quarterly cash dividend on common shares by 47% for an annual rate of \$1.00 per share. The new rate becomes effective with the dividend payable Feb. 16, 1982 to shareholders of record Jan. 15, 1982. This action marks the 10th consecutive year that WCI has increased its annual common dividend.

### WCAU Names Serxner

LOS ANGELES — Allan Serxner has been named to the position of vice president/general manager at WCAU-AM/Philadelphia, the CBS Radio outlet in that city. Prior to his promotion, Serxner served as director, finance and administration, at WCAU-AM&FM.

The appointment is effective immediately.

### Morgan Agency Expand

LOS ANGELES — The Morgan Agency, the Los Angeles-based firm that represents artists such as Xavion, Rufus and Carla Thomas and Black Ice, has expanded to include a new representative W.G. Davis. The new rep, who will coordinate tours across the south and west, can be reached at (901) 346-7913.

### DeLynn Appointed Chief Operating Officer At RKO

LOS ANGELES — Hubert J. DeLynn has been named vice chairman of the board and chief operating officer of RKO General, Inc. DeLynn fills the position left by John B. Poor Sr. in July of 1961.

DeLynn joined RKO in 1967 and was most recently executive vice president, finance and legal, and treasurer for the company.

Prior to joining RKO, he served as an executive with Lazard Freres & Co., a New York investment firm. DeLynn has also practiced law with the firm of Sullivan & Cromwell.

DeLynn is a member of the board of directors and executive committee of Frontier Airlines, Inc., Denver, Colo; and is a director of Sentinel Group Funds, Inc., New Jersey; and Sentinel Cash Management Fund, Inc., Vermont.

### Kaplan Named VP Of Mktg. & Dev. At CBS Publishing

NEW YORK — Henry A. Kaplan has been named vice president of marketing and development for CBS/Publishing group. For the past two years, he held the post of vice president, marketing and sales, toys division, CBS/Columbia Group, and prior to that was vice president of corporate planning at CBS Inc.

Kaplan came to CBS in 1976 as vice president of the Columbia Group, working in several capacities in the marketing area. In 1977, he rose to vice president of marketing in the group's musical instruments division. The following year he rose to his corporate planning post. Before joining CBS, Kaplan was senior vice president of Yankelovich, Skelley and White, a marketing research and consulting firm.

### Bly Exits Warners

NEW YORK — Mel Bly, president of Warner Bros. Music, left the company Dec. 31. Bly joined Warner Bros. Music in January 1971 and rose to the presidency in 1978. In addition, he participated in the formation of Pacific Records, whose first release, "Undercover Angel," went to #1 on the charts.

Bly began his music business career in 1957 as a salesman for Coral Records. Shortly thereafter, he joined Challenge Records and Four-Star Music, rising to vice president at both companies. In 1967, he jointly formed Viva Record and Publishing Enterprises with Ed Silvers. The company was later acquired by Warner Bros. Bly plans to stay active in the music publishing business.

### Endless To Promote Capitol Dance Music

LOS ANGELES — Endless Music has entered into an agreement with Capitol Records under which the company will actively promote dance music for the label. Endless Music's first two promotional efforts will be Linda Clifford's new "I'll Keep On Loving You" LP and Ava Cherry's as yet untitled debut album for Capitol.

### PR Agency Bows in N.Y.

NEW YORK — The public relations firm of Patt Dale Assoc. has opened in Manhattan. The address is 1501 Broadway, Suite 107, New York, N.Y. 10036. The telephone number is (212) 944-6339.

### Petralia Agency Moves

NEW YORK — The new address of Joe Petralia Recording Artist Representatives is 88-09 32nd Ave., E. Elmhurst, N.Y. 11369. The telephone number is (212) 639-1094.

# AUDIO / VIDEO

## SOUND VIEWS

### DEALER DOUBTS OVER RENTAL PROGRAMS CONTINUE AS WHV RETRENCHES

— There was considerable speculation last week over the details of Warner Home Video's "new licensing/lease-purchase plan," dubbed Dealer's Choice. Although the fine points of the program were due to be publicly announced at a press conference Jan. 4, a spokesman for WHV told us that among the key features of the new set-up will be provisions for longer licensing periods (WHV's plan, up to this point, has operated on a continuously renewable one-week licensing basis); the establishment of different product classifications carrying different price structures for licenses (until now, all rentals were on the same price scale); and "a unique arrangement" whereby selected titles will be offered for sale. WHV execs have stated in past weeks that some changes would



**BACK AGAIN** — The Buggles, one of the top debut groups of 1980, has been signed to Carrere Records in the U.K. Pictured in the studio are (l-r): Freddie Cannon, Carrere; Jill Sinclair, Buggles manager; and Trevor Horn of the group.

be coming in its plan, which up 'til now has met with stiff dealer resistance. In a press release issued Dec. 8, company president **Mort Fink** was quoted as saying, "In an industry that's emerging as rapidly as the home video market, there are apt to be program alterations before the marketplace determines which will be the most workable, profitable program. It's Warner's belief that the program that accomplishes this could take on a variety of forms, but as time goes on, most programs will become homogenous." In an article in the Dec. 11 issue of the *New York Times*, it was stated that Fink said the company was moving to a system closer to that proposed by MGM/CBS and 20th Century-Fox, which, from all indications, appears to be the case. Representatives of WHV, we hear, will be sitting down with dealers at the Winter Consumer Electronics Show (CES) in Las Vegas this week to go over the plan and to obtain immediate feedback, to hopefully avoid some of the problems when it initially announced its program several months back. However, many major dealers are still taking a dim view of nearly all the proffered rental schemes. **Weston Nishimura**, president of the Northwest's Video One Video, told SoundViews, "There are some real inherent problems with each of these plans, the biggest one of which is that it presents a 'Catch 22' situation. Most of the dealer's rentals come over the weekend period, but, if you are operating most efficiently under these programs and working your inventory correctly, your hottest titles would not be available for the weekend when there is the most call for them. If you do have the titles in stock, then you are not working your inventory correctly." Nishimura went on to note that "the problem is that these are theatrical plans applied to retail" and therefore "do not allow us to strike while the iron is hot." He noted further that "retail runs on the simple fact that you have what the customer wants on the shelf when he or she walks in." Calling the current situation created by the studios and suppliers "golden goose stew time," Nishimura went on to say that all the programs have done is make product "inordinately expensive" for everyone involved. "We've simply increased the costs and limited the benefits," he noted. "They've increased the costs of inventory enormously, in particular." Nishimura concluded by saying that he would accept WHV's new plan "if it looks like we can get an honest, decent return on our investment," something he said he could not do under the previous program. However, he still remains opposed to the principles of most plans. "By design, they've limited the amount of inventory to the barest minimum," he summarized, "and I believe (the plans) will encourage what I call a 'grey market' for home duplicators. It seems like we're doing everything possible to discourage sales." Nishimura himself predicted that "ultimately, I think these companies will go to a surcharge plan" similar to Paramount Home Video's present tack and MCA Videocassette's strategy to up the cost of selected titles.

**ANDRE BLAY RETURNS TO VIDEO FRAY AT CES** — A few months back, followers of the goings on in the home video industry may recall the rather messy departure of **Andre Blay** from his post as president of Magnetic Video, the prerecorded video software giant he founded and later sold his interest in to 20th Century-Fox. First there was the press release from the company stating that Blay had resigned his post and, after a series of volleys between Blay and 20th Telecommunications' **Steve Roberts** were fired in the press, then came a blunt release stating that he'd been fired and barred from the Magnetic Video offices. The last vestiges of Blay's mark on the company will disappear this year when executives announce the official name change from Magnetic Video to 20th Century-Fox Video at the CES. However, Blay has been far from inactive and he will resurface at the show under the Andre Blay Corporation. Before going to press, SoundViews received an invitation to attend a reception "to introduce a unique new concept in video software and to meet Tamara, the first video centerfold." Could Blay be entering the adult movie market?

**AUDIOPHILE EVENTS AT CES** — 1982 is the year in which video and audiophile will be integrated into a new form for the home market, as the Winter CES sees the presentation of Mobile Fidelity Sound Lab's new high-end video with audiophile quality sound. The Chatsworth, Calif.-based company will be holding demonstrations fusing what MFSL director of publicity **Leslie Rosen** calls "a unique art form" created especially for this debut with music licensed to the firm for audiophile reproduction. Additionally, among the new Original Master Recordings LP titles scheduled to be introduced at the show are **The Beatles'** "White Album," **Jackson Browne's** "The Pretender," and **Judy Garland** and **Liza Minnelli** Live At The London Palladium." New Original Master High-Fidelity Cassette titles to bow from MFSL are **Genesis's** "A Trick Of The Tail," **George Benson's** "Breezin'," and **Sir George Solti's** "Holst: The Planets." MFSL will also be introducing its new line of High-Fidelity Cassettes in Dolby C. The company's present releases, which will also be at the show, are **Rod Stewart's** "Blondes Have More Fun," **Gerry Rafferty's** "City to City" and **Neil Diamond's** "The Jazz Singer." Pismo Beach, Calif.'s Nautilus Recordings will be stepping into the audiophile cassette market for the first time at the Winter CES with its debut SuperCassette of **The Police's** platinum "Ghost In The Machine."

michael glynn

## Compact Audio/Video Units In Spotlight At Winter CES

(continued from page 5)

CES Advertising and Promotion Showcase, a simulated retail setting featuring more than 600 ad, promotional and merchandising aids submitted by 156 companies, as well as the CES Retail Resource Center highlighting the financing, insurance, sales training, ad cataloging and freight auditing services of some 25 exhibitors.

### New Services

Among the new services introduced by the EIA/CEG for the benefit of its international show attendees will be a "Comput-a-Match" data processing system to enable international buyers, distributors and retailers to "quickly and efficiently find those exhibitors with products available for export." The system, located in the International Visitors Center, features a program in French, English, Spanish and German languages, supplied by Toshiba America, which is also providing 11 of its T2000 computers and printers. More than 260 exhibitors have registered for the service.

"At our last Summer CES, more than 7,000 visitors from abroad attended from as many as 70 different countries," said Jack Wayman, EIA/CEG senior vice president. "It is our hope that this new Comput-a-Match program will enable international attendees at this and future CES events to make their visits more productive. We think that news of this data processing program will encourage even more international electronic equipment importers, distributors and retailers to come to future shows."

Another staple of the semi-annual con-

## Mathias Proposes Rental Amendment To Vid Taping Bill

(continued from page 5)

current law under which stores can rent videocassettes or tapes or phonograph records for commercial advantage without authorization from the copyright holder," said Mathias upon introducing the amendment. "The copyright holders would retain control over their work and could require stores that rent (it) to get permission to do so."

Mathias' bill, now co-sponsored by Sens. Howard Baker (R-Tenn.), Alan Cranston (D-Calif.) and Robert Byrd (D-W.Va.) would establish licensing fees to be assessed to manufacturers and distributors of videotape. "The bill does not set the fees," said Eric Hultman, general counsel to Sen. Strom Thurmond (R-S.C.), chairman of the Judiciary committee. "The Copyright Royalty Tribunal is going to solicit opinions about what would be appropriate fees and on the basis of that will make a determination."

According to Randy Dove, press assistant to Sen. Mathias, hearings on this bill have not yet been scheduled and most likely won't be held until the end of February.

Even though Mathias proposed his amendment for videotape, Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), wrote a letter to Senate judiciary committee chairman Sen. Strom Thurmond (D-S.C.) denouncing alleged "misstatements" at earlier hearings on S 1758 that home audio taping is exempt from copyright law.

As a result, Sen. Mathias indicated that he would invite testimony from the record industry regarding the full implications of home use exemptions and his new amendment.

vention, the CES Retail Cross Merchandising Exhibit, will again return as a jointly sponsored display by EIA/CEG, the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM). Located again at the main entrance to exhibits at the Convention Center, it will include a number of new hardware and software products in both audio and video.

Included will be a Pioneer Video LS-501 large-screen projection TV, VP-1000 LaserDisc player and in-store LaserDisc merchandising display, with Pioneer Artists, MCA, Optical Programming Associated (OPA), Ron Hays Music Image and NFL Films stereo LaserDiscs; an Akai VPS-7350 stereo videocassette recorder system with stereo programming from Magnetic Video, Pacific Arts and Paramount Home Video, among others; a Sansui 9100 SuperCombo hi-fi system, with A-9 amplifier, T-9 timer, FR-D55C turntable, D300MS cassette deck, S-57 speakers and GX-95 cabinet; a Mitsubishi CAD-5 car audio display with CV-23 control equalizer, CZ-747 stereo cassette component module, RX-791, RX-711 and RX-723 in-dash AM/FM stereo cassette models, and SG69CB, SG13CD and SX40SA speakers; a Sound Bar II cassette preview unit from Media Communications; and

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## RIAA/VIDEO Includes Legit Rental Licenses In Awards Criteria

LOS ANGELES — RIAA/VIDEO Council, in recognition of the growing number of legitimate prerecorded videocassette rental and/or lease programs, will incorporate rental license units and derived dealer income in its gold and platinum video awards certification criteria in 1982. Effective Jan. 1, each rental license will be counted as one unit toward the minimum 25,000 units/licenses with a retail list value/rental income of at least \$1 million necessary for gold certification, or the 50,000 units/licenses with \$2 million list value/rental income required for platinum certification.

Titles subsequently moved from rental into sales mode would qualify as additional units at the suggested retail list price. For example, a title rented via a 90-day license for \$30 counts as one new unit every 90 days at \$30. If that same title was moved from rental to sale at \$39.95 suggested list, each sale would count as one new unit at \$39.95. Thus, rental licenses would be counted along with sales toward the minimum dollar and unit requirements, subject to an audit by RIAA/VIDEO's independent CPA firm, Gelfand, Rennert and Feldman.

Legitimate rental programs presently qualifying for inclusion under the new criteria are those of MGM/CBS Home Video, 20th Century-Fox subsidiary Magnetic Video, Warner Home Video and Walt Disney Home Video.

The policy-making group of the RIAA's video division will retain its present certification levels throughout 1982 and will count combined videocassette/video disc sales of a particular title only if that title is on the same company label.

Any company that manufacturers, or is licensed to manufacture and/or market pre-recorded videocassette or videodisc programming solely in the family home entertainment market, is eligible to apply for gold or platinum video award certification. Full details are available from RIAA/VIDEO, 888 Seventh Ave., New York, N.Y. 10106. The telephone number is (212) 765-4330.

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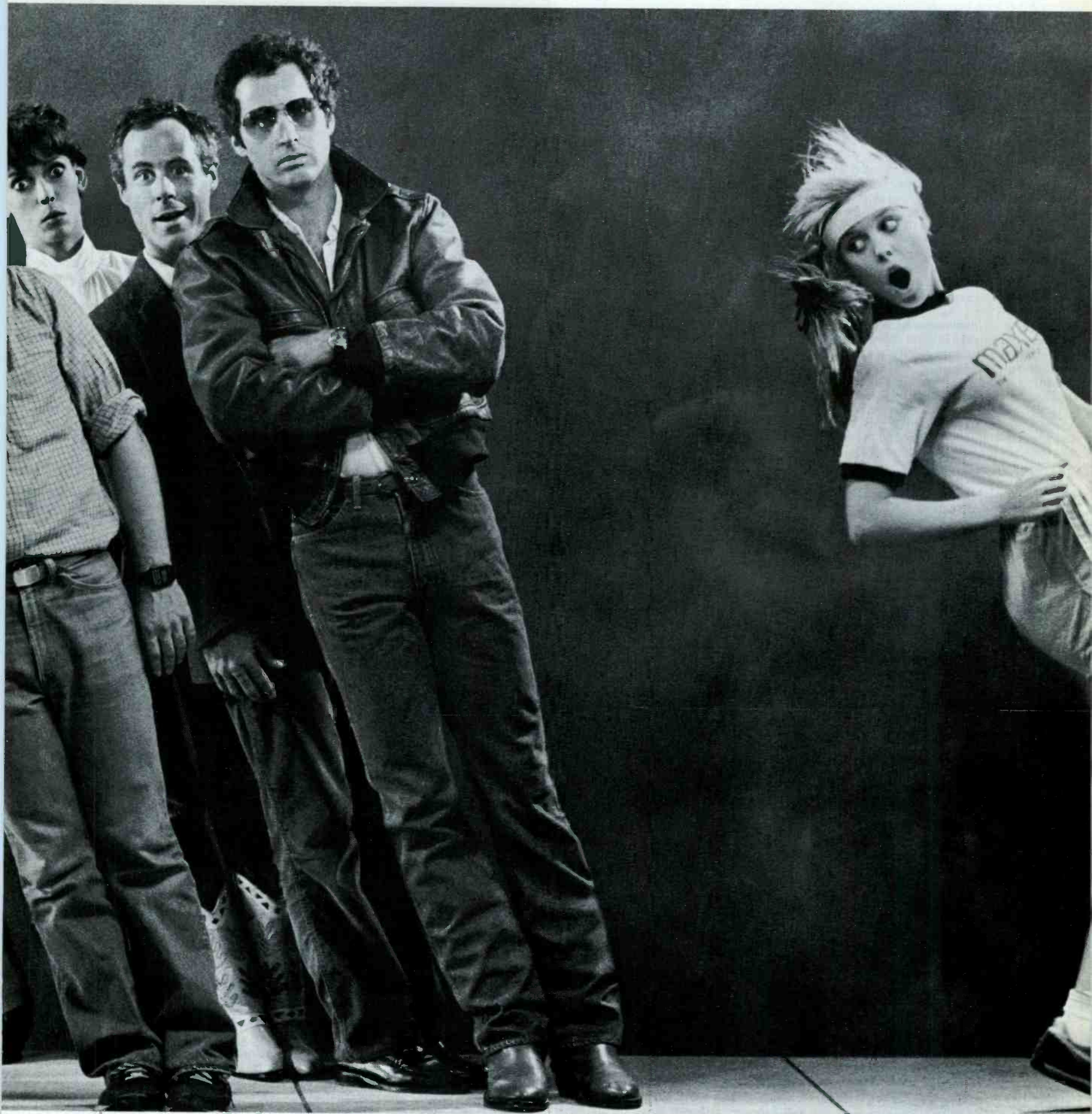


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Exceptional tape attracts exceptional customers. People who'll pay a little more for quality and keep coming back for it.

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And according to research, Maxell has a more loyal following than any other tape. So much so that 2 out of every 3 people who walk out of your store with one of our cassettes planned on doing it before they even came through your door.

So maybe you should stock up on Maxell, and see how magnetic a magnetic tape can be.



## IT'S WORTH IT

## New WHV Plan, VHD Previews Lead CES Vie Developments

by Michael Glynn

LOS ANGELES — The formal introduction of Warner Home Video's new Dealer's Choice licensing/lease-purchasing plan and a preview of highlights from VHD Programs' opening videodisc catalog of 120 titles will be among the major prerecorded video software developments at the 1982 Winter Consumer Electronic Show (CES) in Las Vegas Jan. 7-10. Among the other highlights will be MGM/CBS Home Video's industrywide announcement of the first quarter release of the 4-cassette presentation of the epic Broadway smash *The Life And Adventures of Nicholas Nickleby*.

According to retail sources, WHV executives are expected to conduct extensive discussion with key video dealers throughout the course of the CES, providing comprehensive details of its Dealer's Choice program. Particulars of the program had been scheduled to be announced to the press at a New York conference Jan. 4 but the CES will be the first time dealers themselves will get to meet with WHV representatives and evaluate it.

WHV president Morton Fink has previously stated that the introduction of a plan allowing longer licensing periods, different price categories for product and sales on select titles would not be a retreat from the philosophy behind the company's original program. Instead, sources close to the company characterized it as simply an "alternative," more in line with those plans recently announced by Magnetic Video and MGM/CBS Home Video and synthesizing elements from each. Warner Home Video is also expected to deliver findings from its own market study on rentals at the show.

MGM/CBS Home Video, according to vice president of marketing Herb Mendelsohn, has received "quite positive" reaction to its own policy from dealers, "in view of the overall responses to rental plans." Mendelsohn added that at the show company executives will also "meet with distributors and key accounts" at the company's suite to discuss the First Run Home Video Theater program, which begins in February with the release of *Tarzan, The Ape Man* and will continue with one rental-only title per month.

The prerecorded software supplier will continue sales releases, and is set to ship eight videocassette titles in January including *Victory, North By Northwest, Harry*

### Astralvision To Sell Videocassettes Via MTV

LOS ANGELES — Astralvision of Hollywood, in conjunction with independent producer Joseph Lynch, will launch a mail order program to market musical videos around the second week of January. To be advertised with 30- and 60-second spots on Warner Amex's MTV cable network, Astralvision will initially offer two hour-long videocassettes, *An Evening With David Crosby* and a computer graphics show called *The Electric Light Voyage*.

The campaign will center on mail order and direct telephone ordering via a toll-free (800) telephone number. The videocassettes will sell for \$39.95.

Astralvision will release up to 12 releases over the next year, including *Lionel Hampton's Jazz Special*, featuring guest appearances by Buddy Rich, Johnny Mercer, Mel Torme and the late Gene Krupa, and *James Brown, Live At Monterey*.

Initial involvement will be with MTV, but for such product as the Brown video, other outlets like the Black Entertainment Network will be utilized.

Future expansion into retail, with a rental-only policy, is also being considered.

*Chapin: The Final Concert, Greatest Fights Of The Seventies, The Pirate, Madame Bovary, The Clown and Major Barbara.* MGM/CBS videodisc titles for release in January (in the CED format) are slated to include *Clash Of The Titans, The Goodbye Girl, The Postman Always Rings Twice, Guys And Dolls*, the musical *Royal Wedding, Logan's Run* and *Wifemistress*. The company will not have a booth this year at the Winter show.

On March 25, MGM/CBS will release the 8½ hour production of Charles Dickens' *The Life And Adventures Of Nicholas Nickleby*. The epic production by the Royal Shakespeare Company has been critically acclaimed and, even at the \$100 ticket, proved to be a box office smash with virtually every performance sold out for its run, which ends Jan. 3. Marketing of the four-cassette deluxe package, which carries a \$300 suggested list price, will begin the same day the show closes with an advertisement in the Sunday New York Times containing a mail and phone order coupon to ensure priority delivery of the package upon its release. Orders will also be taken through video retailers, bookstores and other select outlets.

Walt Disney Home Video has released five new titles for both sale and rental, under its club program, including two recent theatrical features, *Condorman* and *The Devil And Max Devlin*. The remaining programs are the 1950 production of *Treasure Island, The Shaggy Dog* and *Goofy Over Sports*.

RCA SelectaVision VideoDiscs will be taking its new sports/instructional program *Complete Tennis From The Pros, Vol. 1: Strokes and Techniques* to the CES. The first of a two-disc tennis instruction disc, it features some of the top players in the field as well as commentary and analysis by Jack Kramer. The second disc will be offered in 1982. John McEnroe, however, is absent from the program but can be seen in Karl Video Corp.'s *The John McEnroe Story* at CES.

Magnetic Video, set to officially announce its name change to 20th Century-Fox Home Video at the convention, begins its six-month leasing plan in January with the motion picture titles *History of the World, Part 1, Doctor No, Caveman, The Great Muppet Caper, Eyewitness, Chu Chu And The Philly Flash and A Fistful Of Dollars*. During the remainder of the first quarter, the company will release the additional titles *Rocky, La Cage Aux Folles II, The Final Conflict, Thunderbolt and Lightfoot, Tatoo, Eye Of The Needle, From Russia With Love, Zorro, The Gay Blade, Death Hunt, On The Right Track and What's New Pussycat?* Programs will be separated into "A" and "B" price categories.

January sale releases to be introduced at the show include *The Apartment, Comes A Horseman, Exodus, Missouri Breaks, A Streetcar Named Desire, Stardust Memories, Sergeant York and Bedazzled*. A spokesman for the company indicated that February releases would be announced mid-month.

Paramount Home Video, which has simply added a rental "surcharge" to the price of its cassette software, will feature its nine January releases at the show. Among the motion picture titles are *Mommie Dearest, First Monday In October, Paternity, Gas, Bugsy Malone, Student Bodies, Save The Tiger, The Greatest Show On Earth* and *The One And Only*.

According to Paramount director of advertising and sales promotion Hollace Brown, the company will be bringing an extensive new supply of custom point-of-purchase and display aids to the show.

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**ANOTHER GOLDEN REEL FOR ABBA, POLAR** — Swedish superstar recording act ABBA received an Ampex Golden Reel award at the close of last year for the LP "Super Trouper." Presentation of the award was made at Polar Studios and attended by studio manager and technicians, along with the group. ABBA is donating the \$1,000 cash award for the Golden Reel to Svenska Handikappsdriftsforbundet. Pictured are (l-r): Teddie af Beren; Benny Andersson and Anni-Frid Lyngstad of the group; Gerhard Wick, Ampex European manager; Agnetha Faltskog and Bjorn Ulvaeus of the group; and Willy Bjorklund.

## Audio Tape Companies Look For Continued Growth In '82

by Fred Goodman

NEW YORK — Continued growth in the premium product market and advertising campaigns geared towards a wider audience top the list of priorities for blank audio tape manufacturers in 1982.

Although not every manufacturer interviewed by **Cash Box** felt that the blank tape industry is immune from the cash crunch squeezing most of the home entertainment industry, most were clearly delighted with the growth their business has experienced in the last year, and even saw tight money as having some advantages for their products. "You're talking about one of the only impulse items left in the audio store," said Bob Morrison, product manager for the BASF Tape Corporation. "For sheer entertainment value, I think our hi-end tapes stand up nicely against what it costs to go out." Adds Ira Halpern, national sales manager for the Sony Tape Sales Company, "I see no reason why the market won't open up even more. A lot more people may be staying home this year, using home entertainment equipment they've already invested in rather than going out."

The widespread proliferation of quality portable tape players has significantly fueled the demand for high quality blank tapes. "The saturation level of recorders is pretty high," said Michael Golacinski, marketing manager for the Maxell Corporation of America. "In the expansion to come, people will be upgrading their purchases and marketing becomes a matter of educating the consumer."

As an illustration of the increased desire for quality on the part of the average consumer, Golacinski points to the success of Maxell's UDXL line.

"UDXL used to be our top-of-the-line tape," he said, "and was just carried in audio stores. Now it's a hot consumer item being bought by the masses. The average consumer hears the difference that a premium cassette can make."

According to BASF's Morrison, education will be the key word in packaging, advertising and marketing for that company's product in '82. "We plan to make some changes in packaging on our blister packs which will leave a large area devoted not only to information on the tape formulation and its benefits," he said, "but also have a sizeable section for tape tips to help achieve maximum output."

"As far as our open stock," said Morrison, "we're redesigning our packaging now, and I would expect to see the new packaging hit the streets by mid-'82. Aside from increased information on the package, the tapes will contain a double-folded insert with more tips."

"Also," he added, "almost all our point-of-purchase material, including banners and posters, are not really that gimmicky. A

lot of space is devoted to helping the consumer understand why he should buy a hi-bias cassette and for what uses. We're going to try to make the consumer aware that really, one tape is not better than another, that each has its specific uses."

At Sony, Halpern suggested that with the recent creation of the Sony Tapes Sales division, 1982 will see a "stabilization of our program for a lot longer period." He added that the company will further increase its profile in the hi-bias market through the introduction of the new UCSX type-II tape, on which initial orders are being taken this week. "We'll be very heavily involved in promoting that tape this year," he said. "We'll be focusing on in-store displays and heavy consumer advertising."

On the consumer advertising front, manufacturers see the need for increasing the size of the targeted public and for upping the quality of in-store materials, particularly in record stores.

"In-store merchandising is one thing that record companies have been very good at," said Maxell's Golacinski. "Record stores are self-merchandisers and they really don't do much selling. Generally, the audio stores have been the ones who have built the consumer demand, and once there's a consumer call-out, the record stores step in and merchandise the product." In attempting to take a cue from the record manufacturers, Maxell is upgrading point-of-purchase displays and bins, and introducing a self-contained shipping and display carton that holds 60 two-packs. "We're going to spend a lot of time with point-of-purchase," according to Golacinski.

In terms of targeting the buyer through advertising, BASF's Morrison promised a de-emphasis on the traditional 18 to 34 year-old male market. "We saw some changes in '81," he said. "We're starting to find a much more active female buyer, and we're looking to expand into the secondary market of 34 years-old and older." While Morrison said that this will not translate into ads aimed specifically at female buyers, he did predict a greater "people and lifestyle" approach in future advertisements.

However, not everyone is expecting a banner year or looking to aggressively expand the market. "We wonder if we can have any improvement in '82," said Ken Kohda, vice president of the TDK Elec-

(Continued on page 15)

### SPARS Moves Offices

LOS ANGELES — The administrative office for the Society of Professional Audio Recording Studios (SPARS) has been moved to the Los Angeles area. The temporary address is P.O. Box 11333, Beverly Hills, Calif. 90213, and the telephone number is (213) 653-0240.

## CES Preview

# Compact Audio/Video Units In Spotlight At Winter CES

(Continued from page 11)

Liberty Fixtures record racks, Mobile Fidelity Sound Lab Original Masters audiophile LP and Cassette racks and product; Ampro audio tape display cases; audio records from Alta Distributing and prerecorded videocassettes from SoundVideo Unlimited.

### Numerous Exhibits

Some 600 of the exhibits will be housed in the Convention Center, with audio and video exhibits in the East Hall, the Exhibit Rooms Annex and the Rotunda. Car audio displays will be in the North Hall and South Hall will be taken up by showcases featuring personal computers, telephones, electronic watches and calculators. The more than 200 exhibits in the Hilton will include car audio in the Pavillion, along with more personal computers, telephones, electronic watches and calculators, audio and video.

Special interest audio and video exhibitors, numbering some 125, will be located in the East and West Towers of the Jockey Club.

Following special opening ceremonies celebrating the 25th CES at 9:30 a.m. Jan. 7, approximately 10 hours of conferences, workshops and seminars will be held throughout the gathering's four-day run. Of special interest will be a CES "Outlook '82" discussion on the U.S. economy and the consumer electronics industry the morning of Jan. 7. Chaired by RCA Consumer Electronics' William E. Boss, it will feature presentations by Lester Tanzer, manager editor of *U.S. News and World Report*, on the economy and representatives of some of the world's leading electronics manufacturers on the industry.

A CES satellite systems seminar, named the CES Advanced Video Systems Conference, will be presented the afternoon of Jan. 7 while the CES Video Conference will be held the morning of Jan. 9. The video conference will be divided into two panels, one on television and one on video systems covering VCRs, videodiscs and cameras. The TV panel is expected to feature Kloss Video's Henry Kloss, GE Television Division's Bill Webber and Mitsubishi's Super Y. Yamaguchi on the manufacturer side and Matthews TV's George Hechtman and Liberty Music/Video's Ayse Manyas Kenmore from the retailing end.

Following a special presentation, "VCR Copyright Case: Status Report," giving a

detailed account so far of the Sony Betamax decision and its ramifications upon the industry, a Video Systems panel will feature N.A.P. Consumer Electronics' Frank Lann, CBS Video's Cy Leslie, Hitachi Sales Corp.'s Allan Wallace and RCA VideoDisc's Tom Kuhn on the manufacturer side. On the retailer end is scheduled to be Video Station's Cheryl Benton, Kretzer Home Entertainment Center's Julius Kretzer and Luskin's Jack Luskin.

### Audio Discussions

The CES Audio Conference is slated for the morning of Jan. 8. Chaired by U.S. JVC Corp.'s Harry Elias, also the keynote speaker, it will be a two panel discussion. The first panel, home and personal audio, is set to be moderated by *Stereo Review's* Larry Klein. Representing audio manufacturers will be panelists Jeffrey Hipps of Sherwood, Frank Leonardi of U.S. Pioneer, and Don Palmquist of Yamaha International. On the retail side, Ed Myer of Myer Emco and Gary Thorne of TEAM Central have been set. The second panel will be devoted to car audio.

A retail management workshop, retail advertising & promotion workshop, and a personal computer/video games conference are also scheduled.

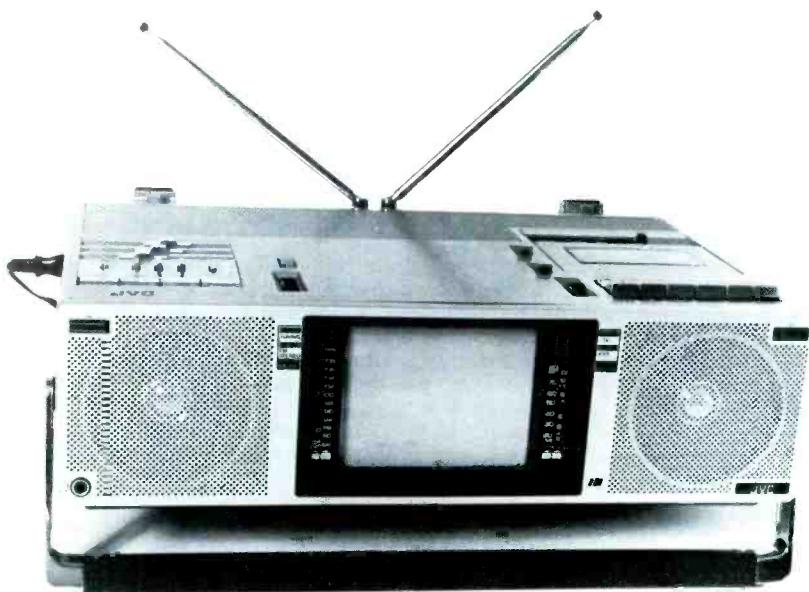
## Tape Companies Plot '82 Strategies

(Continued from page 14)

tronics Corporation. "The economy is bad and many dealers are suffering from high interest rates. It shouldn't hurt us because tapes are selling, but the whole cash situation slows things down. I expect '82 to be a critical year."

Yet Kohda's trepidation is not shared in most quarters.

"The only thing that concerns me about the record retailers," said Golacinski, "is that some of them aren't expanding their tape lines. Their business has been flat at best these years, but the growth of blank tapes for them has been phenomenal, accounting for up to 10 percent of some people's volume. Regardless of what the record companies say, major retailers are very dependent upon blank tape for a large part of their profits in order to stay in existence. That percentage has been like a snowball effect: we're just taking a larger market share each year."



**DUAL PURPOSE** — Color mini-combos, like the CX-710US from US JVC Corp., are indicative of the trend towards smaller, compact audio/video units at the 1982 Winter CES. Video enthusiasts use it as a monitor; business executives can use it as a desktop tool. Portability makes it possible to go along on boats, vans and to sporting events.



**WAXING WAX** — Washington, D.C.-based RCA recording group Wax has a new album, "Do You Believe In Magic," produced by Lenny White. Between gigs, the group got together with White to mix down a new single, "When And If I Fall In Love." Pictured in the studio are (l-r): Joe Lattisaw, Jr., Bennie Melton, Jr. and James "Chan" Claggett, Jr. of the group; White; and engineer Michael Brauer.

## New WHV Plan, VHD Previews Lead CES Vid Developments

(Continued from page 14)

Among these will be a pre-pack with styrene inserts on *Mommie Dearest*, *Student Bodies* and *Paternity* for its light box display; new movie posters on *Mommie Dearest* and *First Monday In October*, among others; "Great Scenes" brochures for newest releases; update pages for 3-ring product binder; new "clothesline" display for Paramount's Laser Disc release; new injection molded plastic permanent literature for counter or wall; and new "Great Scenes" brochures for LaserDisc.

Paramount's Brown indicated that the company will ship POP aids and displays to dealers in January and will be "finalizing plans for the company's second half" throughout the month.

Among the new companies debuting product at the CES will be Vestron Video. Ten titles will be featured in the supplier's premiere release including *Fort Apache*, *The Bronx*, *The Cannonball Run*, *Go Tell The Spartans*, *And God Created Woman*, *Till Marriage Do Us Part*, *Richard Pryor Live In Concert* and three music video programs — Neil Young's concert film *Rust Never Sleeps*, and *Gladys Knight & The Pips* and *Ray Charles In Concert*. Two remaining performance titles include *The Lenny Bruce Performance Film* and *Here It Is*. *Burlesque*.

Another new company to debut product at the show will be HarmonyVision, with the titles *The Hills Have Eyes*, *Patrick*, *Forced Entry*, *Sensuous Caterer*, *Jimi Plays Berkley*, *Pink Floyd Live From Pompeii* and *Stoner*.

Some of the leading independent companies to deliver new releases at the show will be Media Home Entertainment, The Nostalgia Merchant, VidAmerica and Video Gems. Media Home Entertainment has recently added the horror movie titles

### GE Moves Head Offices

LOS ANGELES — The corporate headquarters of General Electric Broadcasting Inc. and General Electric Cablevision Corp. were recently relocated from Schenectady, N.Y. to 257 Riverside Ave., Westport. The company owns eight radio stations, three television stations and 13 cable television systems.

The GE Cablevision operations will remain in Anderson, Ind.; Biloxi and Hattiesburg, Miss.; Decatur and Peoria, Ill.; Grand Rapids and Wyoming, Mich.; Evansville, Ind.; Merced, Tracey, Vacaville and Walnut Creek, Calif.; and Watertown.

*Blood Beach*, *Hell Night*, *The Haunting Of Julia* and the children's classic *Hansel and Gretel* to its catalog, which it will promote at the show.

The Nostalgia Merchant is releasing six new John Wayne films to the home market, including *Wake Of The Red Witch*, *The Fighting Seabees*, *Back To Bataan*, *War Of The Wildcats*, *Tycoon* and *Allegheny Uprising*. The new releases, which bring the number of Wayne films available from The Nostalgia Merchant to 21, will be the focus of the Hollywood-based companies promotion at the show.

Video Gems is releasing four new features for January, including *The Ultimate Thrill*, *Blood on the Sun*, *Mr. Too Little* and *Fishing U.S.A.* with Gadabout Gaddis "The Flying Fisherman," while VidAmerica has set three exclusive new releases to coincide with the CES. The new titles are *Sugar Ray Robinson/Pound For Pound*, *Joan Of Arc* and *Emanuelle In America*.

## MGM/CBS, MCA, WHV Earn RIAA/VIDEO Gold

LOS ANGELES — MGM/CBS Home Video, MCA Videocassette/MCA Videodisc and Warner Home Video have each been awarded new RIAA/VIDEO gold awards for the sale of more than 25,000 videocassettes and/or videodiscs with retail value of at least \$1 million.

MGM/CBS garnered its first three RIAA/VIDEO gold awards for videocassette sales of the film titles *Fame*, *The Wizard of Oz* and *2001: A Space Odyssey*. The titles were recently released in the CED VideoDisc format, but the awards were earned solely on cassette format sales. MCA Videocassette/MCA Videodisc received its thirteenth gold award for combined videocassette/videodisc of the motion picture title *The Sting*, and Warner Home Video was given its fifth gold award for the title *Caddyshack* on videocassette.

The five new certifications bring the present industry total for RIAA/VIDEO gold awards to 37, while five platinum awards have been handed out, representing minimum sales of 50,000 units with retail list value of at least \$2 million. All companies earning RIAA/VIDEO certifications are now eligible to purchase the official gold and platinum award plaques, for presentation to key personnel within their own firm or at any other companies associated with the particular programs certified.

## Labels Laud All-Jazz WYRS, Regret Low NYC Penetration

by Larry Riggs

NEW YORK — On Sept. 8, 1980, WRVR/New York, long the only commercial all-jazz station in the world's largest jazz market, made its controversial format change to country music and switched its call letters to WKHK, (*Cash Box*, Sept. 20, 1980), leaving the city with no full time commercial jazz station. But six days earlier, WYRS/Stamford, Conn., a little-known suburban New York FM station, began programming jazz 24 hours a day, becoming the metropolitan area's only full time commercial jazz outlet.

Fifteen months later, WYRS, whose signal reaches some parts of New York City, enjoys a successful format, and for some people it has replaced WRVR. But according to a *Cash Box* survey of small and major labels and the former chairman of the Save WRVR Committee, WYRS does have its limitations.

Rick Petrone, WYRS music director, says that his station's decision to program jazz 24 hours a day was completely unrelated to WRVR's decision, but instead was based on the success of his weekend show. "It was management's decision," he says. "I had been doing a jazz show on Saturday and Sunday nights for two years and because of the response, I was getting they decided to go with it."

The station's advertising revenues reportedly rose 625% within the next few months. "We didn't have hardly any advertising before," says Petrone, "but we began getting ads from record companies and schools of music." Petrone also reports receiving phone calls from listeners as far away as western New Jersey and Pennsylvania, although his signal range is only 45 miles.

## Great American Choral Festival Set To Showcase Top Amateur Artists

by Richard Imamura

LOS ANGELES — Kicking off in January, the first ever Great American Choral Festival will begin a series of competitions that will culminate nearly six months later with a nationally-televised program featuring the top amateur choral groups in the U.S. A total prize fund of \$150,000, with a \$20,000 grand prize, has been amassed for the competition, which will be highlighted by a national broadcast of the finals in Philadelphia May 29.

Organized and coordinated by Grammy Award-winning choral director Johnny Mann, the Great American Choral Festival will feature state competitions starting in January, regional contests during April and early May and the finals in Philadelphia, timed to coincide with the city's "Century IV Celebration."

### Historical First

"The Great American Choral Festival is the first time in history an open competition of this scope for amateur choral groups has been conducted on a nationwide level," said Mann of the project. "Although it is a commercial endeavor, it is still a 'do good' type of project. Not only is it a revitalization of choral music in America, but it's bringing together families and groups of Americans through music."

The competition will feature choral groups consisting of at least four singers (all of whom must be amateurs), with or without accompaniment. The competitors will be divided into four categories: School and Community Youth (through junior high school); School and Community Youth (through high school); College and University; and Community College and Community Adult. To qualify as amateurs, the participants cannot earn the majority of their annual income via singing.

These phone calls play a significant role in determining his programming. "I'd say that up to 40% of our programming comes from listener requests," says Petrone. "Although we have to figure out if they have a reason for requesting a song, if we get a lot of requests for a single artist, we'll play it."

WYRS programming consists exclusively of mainstream jazz. "We won't play hard electronic fusion and we won't play anything that is too consistently avant garde," says Petrone.

One of the chief complaints against WRVR was that it was too fusion-oriented, according to a San Francisco label rep. In addition to programming mainstream jazz from its inception to the present, WYRS programs five educational features — *The Roots of Jazz*, *Jazz Riffs*, *Great Soloists in Jazz*, *Be-bop Spotlight* and *Vocal Spotlight*. Live artist interviews are also broadcast. "We had eight in the last month," said Petrone. Among them were Warner Bros. artists Mike Manieri and Chick Corea, Concord artist Ernestine Anderson and Gatemouth artist Mel Lewis. Petrone was quick to add that he only plays Corea's non-fusion material.

### New Acts Highlighted

While WYRS plays only mainstream jazz, it is not against playing the music of new artists, although Petrone dislikes heavy promotional efforts by record companies. "There's no need for it," he says. "I know what's good music so if we get good product, we play it."

All the labels surveyed have been able to get their new product onto Petrone's playlist. While most appreciated existence

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"This is a real grassroots effort," explained Mann. "We have choral groups not only from schools and churches, but also from prisons and orphanages, and there will also be a lot of barbershop quartets. But it won't just be the typical image of choral groups performing; there are also many entrants singing in other styles, like jazz and gospel. We'll have people from all around the nation, from all walks of life, competing and coming together through music."

Starting with 50 statewide competitions running from Jan. 9 in Pasadena, Calif. to March 27 finals in Anchorage, Minneapolis and Boston, the initial stage of eliminations will set up six regional contests. The regional eliminations will follow, with the finals in Philadelphia featuring a cast of what Mann says might exceed 5,000 singers.

### Judges

Judges for the competition include some of the most famous names in choral music, including Dr. Charles Hirt, professor emeritus at USC; Fred Waring; Norman Luboff; Henry Mancini; Roger Wagner; Anita Kerr; Ray Conniff; Ray Charles; Alice Parker and Robert DeCormier.

Entry fee is \$500 per act, but Mann said that many groups unable to raise the money can contact the Great American Choral Festival headquarters for information on a limited amount of sponsorships available. Sponsorship money is being provided by the Hilton Corp. (primary sponsors of the contest), Greyhound Lines, Inc. and others. The telephone number for further inquiries into sponsorships and other information are (213) 701-6111 for Los Angeles and (800) 423-5955 for all other areas.

"Local businesses may also sponsor

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**TRYING TO MAKE IT ON YOUR OWN IN THE '80S** — "I became a publisher because nobody liked my writing enough to publish it; I became a recording artist because nobody liked my songs well enough to record them; I became a producer because nobody thought the records I made were good enough to produce; I became a record manufacturer because nobody thought the records I made were good enough to put on the market. Everybody comes to me after the fact and says they like what I'm doing. That's when I tell them where to get off. Then they say, 'hey, he's got a bad attitude.'" The above quote was made by **Jerry Williams, Jr.**, aka **Swamp Dogg**, one of a number of artists we've spoken to of late whose belief in their own talents has resulted in their becoming entrepreneurs and selling themselves when there appeared to be no one



**COLE CONCERT** — Capitol recording artist Natalie Cole (r) recently taped her concert at New York's Savoy for syndicator Westwood One's Budweiser Concert Hour. Her hour-long show will be broadcast over 150 stations nationwide in 1982. Pictured with Cole is Richard Kimball, Westwood One director of concert programming.

else who would. In Dogg's case, he has been involved in the business of his career for 25 years, and through his own Atomic Arts Records, his production work for numerous artists (**Doris Duke**, **Irma Thomas**, **Dee Dee Warwick**, **Gary U.S. Bonds**, **Patti LaBelle**, **Gene Pitney** and countless others), and his songwriting and publishing he has managed to do well for himself despite never really breaking through as a hit recording artist in this country. Still, as he put it on the liner notes to one of his albums, "Where else but in America could a man own two Rolls Royces and still be considered a failure." If Dogg has been considered a failure, it's because his consistently excellent albums have been a bit too uncompromisingly honest, outspoken and direct for many people. He has avoided succumbing to trends ("I tried to make a disco record, but I couldn't, so I waited for it to go away, which it thankfully has."), while refusing to shy away from confronting such themes as oppression — "God Bless America (For What)" — and the negative aspects of love — "Your Love Ain't Worth Two Dead Flies," from his recently released "I Ain't Selling Out, I'm Buying In" LP on Takoma/Chrysalis. When we spoke to him recently, Dogg told us he'd just hired four independent promotion teams himself in order to work that record to radio. "Plus," he said, "I'm on the phone talking to the distributors myself. At least now we've got a fast slow-selling pace going. The distributors had not even thought about servicing the album to black stations. I said, 'Look at the cover again! That's a white suit, not a white artist! I can go in and do Puccini, and it'll still be black music.' They don't have to introduce me to black radio. They know me. It's just that every time one of my records looked like it was taking off in the past, I was embraced by white radio and black radio said 'Let him go.'" Swamp Dogg recently reached a U.S. distribution agreement for his own Atomic Arts label, which has been active in Europe and Japan for a number of years, but has never had any releases here. Atomic Arts will be distributed here through Solid Smoke, which is also planning a "Best of Swamp Dogg" compilation for some time later this year. Meanwhile, Dogg is planning a number of projects for his label, including, he says, "some rap, punk, R&B and country and an album by jazz artist **Ray Mantilla**. Swamp Dogg has been able to build his career through his own hard work and acumen. In summing up his own situation, he stated a truth that more and more artists are finding as the business goes through a period of tight money. "When you've got a concept, it's just that: your concept. You've got to take it from the Alpha to the Omega. That's what I've had to do because nobody understands what I'm trying to do except the public." Another act we've spoken to recently that has lived by this do-it-yourself creed is **Human Switchboard**, whose debut album "Who's Landing In My Hangar?" was released recently through IRS's independently distributed Faulty Products line. The Cleveland-based trio has managed and booked itself since starting in 1976, when, following the example set by **Television** and **Pere Ubu**, it helped pioneer today's new wave club circuit by playing its own material in places that formerly only featured cover bands. When we spoke to the group's **Bob Pfeiffer** and **Myrna Markasian** not long ago, the strain of handling both the artistic and business ends of an as yet unprofitable career was apparent. "Half of us is giggly like a child at having an album out," Pfeiffer told us, "but the other half is wondering whether it's worth all the trouble. I almost wish we'd gotten bad press when we started because it would have woken us up and we wouldn't be going through what we are. The only difference between having a record out and not is that we're further in debt today than we ever were." Why then don't they hire a manager to look after their affairs? "We're not really big enough to hire someone who can do more for us than we can for ourselves," Pfeiffer explained. "There's no money in us for legit managers and the ones who have approached us have all been sleazy. Also, it's very important to us to have a lot of control over what we do. By now, we've handled everything for so long that we know a lot about the business." While "Who's Landing..." is a raw, driving rock LP that conjures visions of the mid-'60s **Stones** and **Velvet Underground**, Pfeiffer insists that a lot of the record's roughness is as much due to the group's inability to afford to record with top notch equipment as anything else. Nevertheless, he feels the album is vibrant despite its underproduced sound and sufficiently captures the feel of the group's successful live shows. "We're not a chic band," Pfeiffer admits. "Our fans are regular people. But we do fill up rooms when we play, and the album is actually selling well on street buzz without one ad or review or radio play or regular gigging." But now, Pfeiffer says, the group feels it's important to break past the word of mouth audience if it is to continue making records, supporting themselves and gigging. "We're not interested in Cadillacs," he sighed, "just in being able to continue." One artist who actually did quit the music business entirely for a time is **Tom Rush**, who, after nine albums and 15 years of folksinging, found no record label interested in releasing his records. Living in semi-retirement at his New Hampshire farm, for the past five years Rush has only worked the occasional live show for faithful fans and college students. A year ago, after he failed to sell out the 500 seat Paradise Theatre in Boston at \$6.00 a seat for his annual Christmas concert in the city where he got his start, Rush was ready to give up entirely. This Christmas, however, Rush — who also manages himself — decided to take a chance and hold a 20th anniversary concert at 2,500 seat Symphony Hall in Beantown at \$9 to \$15 per ticket. Though it sounds crazy, Rush was able to sell the show out in less than a week. Why the sudden turnaround? Rush claims he identified his audience during the past year and now thinks he knows how to reach them. "I did a show on a boat in Boston over the summer and although it was much more expensive

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# JAZZ

## TOP 30 ALBUMS

	Weeks On Chart	12/26		Weeks On Chart	12/26
<b>1 THE GEORGE BENSON COLLECTION</b> (Warner Bros. 2HW 3577)	2	6	<b>17 EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	15	9
<b>2 BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	1	19	<b>18 MAGIC WINDOWS</b> HERBIE HANCOCK (Columbia FC 37387)	18	10
<b>3 COME MORNING</b> GROVER WASHINGTON, JR. (Elektra 5E-562)	9	3	<b>19 SOLO SAXOPHONE II — LIFE</b> JOHN KLEMMER (Elektra 5E-566)	21	2
<b>4 SOLID GROUND</b> RONNIE LAWS (Liberty LO-51087)	3	12	<b>20 PIECES OF A DREAM</b> (Elektra 6E-350)	20	13
<b>5 CRAZY FOR YOU</b> EARL KLUGH (Liberty LT-51113)	4	9	<b>21 TENDER TOGETHERNESS</b> STANLEY TURRENTINE (Elektra 5E-534)	17	13
<b>6 SOMETHING ABOUT YOU</b> ANGELA BOFILL (Arista AL 9576)	6	7	<b>22 "RIT"</b> LEE RITENOUR (Elektra 6E-331)	22	34
<b>7 STANDING TALL</b> CRUSADERS (MCA 5254)	5	11	<b>23 AS FALLS WICHITA, SO FALLS WICHITA FALLS</b> PAT METHENY & LYLE MAYS (ECM-1-1190)	23	28
<b>8 SIGN OF THE TIMES</b> BGB JAMES (Tappan Zee/CBS FC 37495)	7	16	<b>24 JUST LIKE DREAMIN'</b> TWENNYNINE With LENNY WHITE (Elektra 5E-551)	—	1
<b>9 FREETIME</b> SPYRO GYRA (MCA 5238)	8	17	<b>25 SPLASH</b> FREDDIE HUBBARD (Fantasy F-9610)	27	2
<b>10 THE MAN WITH THE HORN</b> MILES DAVIS (Columbia FC 36790)	10	23	<b>26 ANTHOLOGY</b> GROVER WASHINGTON, JR. (Motown M9-961A2)	25	8
<b>11 THE DUDE</b> QUINCY JONES (A&M SP-3721)	12	38	<b>27 TRAVELIN' LIGHT</b> TIM WEISBERG (MCA 5245)	26	4
<b>12 LOVE BYRD</b> DONALD BYRD & 125TH STREET NYC (Elektra 5E-531)	11	14	<b>28 SANFONA</b> EGBERTO GISMONTI (ECM-2-1203)	—	1
<b>13 REFLECTIONS</b> GIL SCOTT-HERON (Arista AL 9566)	13	15	<b>29 MR. C</b> NORMAN CONNORS (Arista AL 9575)	24	5
<b>14 YOURS TRULY</b> TOM BROWNE (GRP/Arista 5507)	16	2	<b>30 SUPER STRINGS</b> RON CARTER (Milestone M-9100)	30	4
<b>15 ENDLESS FLIGHT</b> RODNEY FRANKLIN (Columbia FC 37154)	14	10			
<b>16 BELO HORIZONTE</b> JOHN McLAUGHLIN (Warner Bros. BSK 3619)	19	3			



**BENSON BURNERS** — Warner Bros. recording artist George Benson, currently on tour in support of his latest LP, "The George Benson Collection," recently gave a concert at New York's Bottom Line with such jazz artists as Kenny Barron, Tom Scott and Earl Klugh. Pictured backstage after the show are (l-r): Eddie Gilreath, vice president, sales/black music, Warner Bros.; Bob Regehr, vice president, artist development and publicity, Warner Bros.; Cortez Thompson, national promotional director/black music, Warner Bros.; Bob Krasnow, vice president, talent, Warner Bros.; Benson; Tom Ruffino, vice president/International, Warner Bros.; Jackie Thomas, regional marketing manager/black music, Warner Bros.; and Ken Fritz and Dennis Turner, Benson's managers.

## ON JAZZ

**UP AND COMING** — Those of you who found '81 to be somewhat stagnant can take heart: '82 is set to kick off with both new labels and new product. Island's new jazz series bows Feb. 15 with four LPs: "Special Identity" by pianist **Joanne Brackeen**; "Routes to Django" by **Bireli Lagrene**; an untitled **Phil Woods** disc; and **Ornette Coleman's** "Of Human Feelings." The Coleman album, featuring **Prime Time**, is a digital recording. Coming in March from Island will be **Ben Sidran's** "Old Songs For the New Depression" featuring **Richie Cole** and "Six Compositions" by the **Anthony Braxton Quartet**. . . **Bruce Lundvall** will soon unveil his Elektra Musician label with LPs by **Charlie Parker**, **Freddie Hubbard**, **Eric Gale** and **John McLaughlin**. A little intrepid snooping reveals that the label has also just completed mixing an album by New York media darlings **Material** featuring **Sonny Sharrock**.



**RAY'S RADIO ROMP** — Master percussionist Ray Barretto (r) recently guested on Marty Wilson's syndicated jazz show, aired in New York on WEVD. Barretto's most recent LP is "La Cuna," on CTI Records.

California's Palo Alto Jazz Records will make its splash in mid-January. First releases reportedly include LPs by **Sonny Stitt** and **Pepper Adams**. . . Sources at **John Hammond Music Enterprises** tell us that the CBS P&D label will keep its pledge to have jazz albums on the market by the end of January. . . First quarter releases by major labels will include albums by **Weather Report**, **Al Di Meola**, **Alberta Hunter** and **Ramsey Lewis** on Columbia; **George Duke** on Epic; **Jeff Lorber** on Arista; **Larry Carlton** on Warner Bros.; and **John Abercrombie/Ralph Towner** and **Art Ensemble of Chicago** trumpeter **Lester Bowie** on ECM.

**SOMETHING FOR THE AUDIOPHILE** — Since its inception over three years ago, RealTime Records, a division of the Miller and Kreisel Sound Corp. has dealt exclusively in high-priced audiophile recordings. Although its initial releases included albums by **Earl "Fatha" Hines** and a **Duke Ellington** tribute by cornetist **Bill Berry**, the label also released several easy listening albums and a half-dozen classical titles. However, over the last few months, the company has strengthened its commitment to jazz, releasing albums by **Freddie Hubbard**, **Wild Bill Davidson** and **Eddie Miller**, drummer **John Dentz** with **Ernie Watts** and **Chick Corea**, and trumpeter **Jack Sheldon** with **Pete Christlieb** and **Mundell Lowe**. **Ralph Jungheim**, director of marketing and producer of the current series for RealTime, told us that the company has been pleasantly surprised by the kind and number of customers the recent series has attracted. "In the past, more than half of our buyers have been 35 or older, with investments of \$2,000 or more in stereo equipment," said Jungheim. With a list price of \$15.98 per LP, the company clearly expected to continue drawing that kind of older, monied clientele. However, with the most recent batch of titles, Jungheim is noticing a trend away from the strictly audiophile customer. "The Hubbard album was the best-selling jazz title at the Tower store in Anaheim last week," he said, "so jazz fans are willing to pay double the price of the average jazz release if its the right title." As a result, RealTime is moving its business away from an emphasis on distribution through audio stores, and fixing a keener eye on jazz specialty retailers and mail-order houses. "The market continues to be there with audiophiles," said Jungheim, "but you have to go where people buy records, and this is certainly going to be another market for us." As added proof, Jungheim said that RealTime will be going back into the studio next month to begin work on several new projects, and the focus will "definitely" be on jazz.

**THIS 'N THAT** — Producer/composer/saxophonist **Teo Macero** has been signed to compose the music for the next six shows of *Omni: The New Frontier*. Scoring the Mag-Net syndicated show is nothing new for Macero, who, although best known as **Miles Davis'** producer, has regularly written scores for television and movies over the past 20-odd years. . . Kansas City legend **Jay McShann** was the featured soloist last weekend when the **Kansas City Philharmonic** premiered "Concerto for Blues Piano and Orchestra: Fantasia on Themes of Jay McShann" by **Carman Moore**. An original piano stylist in his own right, McShann cemented his place in jazz history in 1938 when he gave **Charlie Parker** his first important gig.

fred goodman

## JAZZ ALBUM PICKS

**RIGHTS OF SWING** — Phil Woods — Jazz Man JAZ 5001 — Producer: Nat Hentoff — List: 8.98

Although there's no shortage of Phil Woods albums on the market, First American's Jazz Man label is to be lauded for its decision to reissue this classic 1961 recording. A five-part composition, the mood is almost one of "chamber bebop," as alto saxophonist Woods and an all-star unit of Curtis Fuller, Tommy Flanagan, Benny Bailey and Julius Watkins manage to air it all out within strict structural constraints. Required listening for Woods fans.



**FLY! FLY! FLY! FLY!** — Cecil Taylor — Pausa 7108 — Producer: Joachim-Ernst Berendt — List: 8.98

If there exists another pianist of Taylor's stature on the jazz scene, we have yet to encounter him. Whether sounding like a gut-bucket Bela Bartok or Thelonious Monk's Frankenstein, Taylor never fails to exhibit a genius and daring that speaks for all times as much as it does for today. This solo outing brings together a group of seemingly disconnected fragments in a cohesive and inspired essay on contemporary improvisation.



**LIFE LINE** — George Adams/Don Pullen Quartet — Timeless SJP 154 — Producer: Wim Wigt — List: 9.98

Post-Mingus musings from saxophonist Adams, pianist Pullen, bassist Cameron Brown and drummer Dannie Richmond. An adventurous yet disciplined quartet, these four continue to hammer out their own niche in the music, both individually and as a group. Co-leader Adams also continues to expand his reputation and abilities as one of the most original blues shouters to come along in some time.



**BACK TO BIRDLAND** — Freddie Hubbard — RealTime RT-305 — Producer: Ralph Jungheim — List: 15.98

Over the last couple of years, trumpeter Hubbard has vacillated between commercial pop and bebop purity. As the title suggests, this LP focuses on the latter. A fine band features pianist George Cables, saxophonist Richie Cole and drummer John Dentz working out on a few tried-and-true vehicles. The label, RealTime Records, is an audiophile outfit, and all releases on the label are import pressings of digital recordings.



**YOU CAN ALWAYS GET WHAT YOU WANT** — We couldn't believe the poor critical response that the L.A. media gave the **Rolling Stones** live ON-TV special Dec. 18, because it certainly got our ya yas out. We viewed the 2½ hour extravaganza via wide screen and a tasty amplifier system from ON's headquarters in Glendale and felt that the Stones truly stood and delivered. In fact, by the time **Mick Jagger** and the boys lurched into "Start Me Up," ¾ of the way through the show, many of the grey-suited ON executives had whipped off their ties in wild abandon, boogalooing about the office. Overall, close to 500,000 households forked out the \$10 for the Oak Media-produced remote from Hampton, Va. And as far as production was concerned, we thought it was flawless. Director **Hal Ashby** was generous with close-ups (yes Mick, the age is showing a little) and odd angle shots. And the Stones were definitely on. Even Jagger's acoustic strumming sounded great, and the guitar attack of **Richards** and **Woody** was razor sharp. Sure the show was primarily the same as the rest of the '81 tour, but if it represented the last time we'll ever see the Stones (as the rumors say), then the filmed concert stands as a great parting gift to America. Although we had been promised an all-Stones affair, young roots rock upstart **George Thorogood** opened the show. And while his fine but ill-timed performance may have taken a little of the edge off the Stones excitement, the whole production was one of the strongest examples of rock showmanship we've seen in years. Kudos to rock 'n' roll's "Salt Of The Earth" . . . We also must mention **Red Stewart's** commercial television (aired in L.A. on KTTV) special the night after the Stones extravaganza. Although not as prestigious or significant as the Stones program, Stewart's show from the Los Angeles Forum was a prime example of rock 'n' roll bravura. And while his posing verged on the ridiculous at times, with some bland material marring the set, torrid duets with female soundalikes **Kim Carnes** ("Tonight's The Night") and **Tina Turner** ("Hot Legs") made for a memorable TV experience.



**FRONTIN'** — Millennium recording artist **Bruce Cockburn** (r), following his recent gig at Los Angeles' **Roxy**, was visited by labelmate **Bruce Sudano** (l) and Millennium vice president and national promotion director **Don Jenner**. Cockburn was performing in support of his latest LP, "Inner City Front."

**KENNY COMES CLEAN** — **Kenny Rogers** and **Liberty** have settled their law dispute over irregular bookkeeping out of court. The bearded one has agreed to withdraw his suit and to deliver two more studio LPs to the label. The first album will be an as yet untitled album featuring five producers, each of whom will oversee different tracks: **Larry Butler**, **Lionel Richie**, **Val Garay** and the production team of **Brent Maher** and **Randy Goodrum**. Rogers is expected to produce a number of the tracks himself as well. Presently, Rogers is prepping for his role in *Six Pack*, a 20th Century-Fox film release that marks his first work in a feature length movie.

**WORDY RAPPIN'HOOD** — Houses have really been in motion at the **Talking Heads** camp lately. The band has just finished mixing its double live album, "This Band Is Called The Talking Heads," and now the four original members are rehearsing for their next album in a New York studio. The live album will consist of tracks dating from 1977 to last year's tour when nine musicians comprised the in-concert unit. The album's title comes from the phrase that leader **David Byrne** used to introduce the band with, before audiences were familiar with the music. . . The new David Byrne-produced **B-52's** LP will be called "Mesopotamia". . . Ace guitarist **Phil Manzanera's** new "Primitive Guitars" album will be the initial release in a passle of new product from the EG Music family. Following the January release will be the latest effort from the ambient one, **Brian Eno**, entitled "Empty Landscapes." A **Roxy Music** album will follow in April.

**SAVE THE CABLE CARS** — **Journey** has donated \$70,000 to the "Save The Cable Cars Fund" in San Francisco. The hometown boys raised the money at a Dec. 2 benefit concert at the Cow Palace. Mayor **Diane Feinstein** accepted seven checks — \$10,000 each from the band members, manager **Herbie Herbert** and promoter **Bill Graham**. The Fund needs a total of \$10 million by September 1982 to save the S.F. landmarks.

**THE LONE UTOPIAN** — There were plenty of surprised folks, most pleasantly so, at the Country Club in Reseda, Calif. Dec. 28 when it was announced that the scheduled **Utopia** shows would not take place and, instead, head and founding Utopian **Todd Rundgren** would perform completely solo, something the eclectic singer/studio whiz/video producer has seldom, if ever, done since the first Utopia concerts in 1973 and 1974. Long standing Rundgren fans have been aware of the fact that Todd has purposely divided his musical career almost equally between one-man solo recordings and the techno pop/rock band ever since the "Todd" LP in 1974, but few, if any, ever expected to see him step out of the democratic performing structure he has been so openly committed to after the live "Back To The Bars" LP. It was, however, an altogether intimate and entrancing show, which saw the Runt in fine voice as he moved from piano to acoustic and electric guitar, as well as occasional taped backing, reaching back as far as the "Something/Anything" and "A Wizard/A True Star" albums for some of the unabashedly romantic tunes he first garnered widespread pop recognition for. "Hello, It's Me" was noticeably absent from his repertoire this time around, but was more than made up for by two excellent new songs, "Lysistrata," with its anti-war lyricism, and "One World," with its rousing call for universal peace and togetherness. Social consciousness has always been a major element in Todd's solo work and was represented here by such songs as "Bag Lady" and "Compassion," the latter from his last LP, "Healing." And, oh yes, there were videos, including his seminal ambient interpretations of electronic artist **Tomita's** classical re-workings of **Debussy**.

marc cetner



**TRIBUTE** — Jack Lacy, at one time the most prominent DJ in New York, was recently feted during a welcoming party thrown for him by KIQQ/L.A. general manager **George Wilson**. Several noteworthy industry figures were at the party. Pictured are (l-r): Lacy; Wilson; **George Albert**, president and publisher of **Cash Box**; **Dick Clark**; and Lacy.

## Chas Jankel: Emerging From The Background To Take Center Stage

(continued from page 9)

He said, "Do I know you? Well then get lost!" Jankel started rehearsals with the band the following day.

In August '77, Stiff released the Dury/Jankel single, "Sex & Drugs and Rock 'n Roll," and despite lack of airplay because of its mildly scandalous lyrics, it established a cult following. This was more than consolidated by the LP "New Boots and Panties," on which Jankel co-wrote six of the songs, played guitar and keyboards and officiated as musical director. It was to

## RIAA Scores Three Anti-Piracy Victories

**NEW YORK** — December has seen three victories in the Recording Industry Assn. of America (RIAA) fight against record piracy. The biggest was a 5½ year Florida court battle between RCA, Columbia, Elektra, PolyGram, A&M and Atlantic Records on one hand and Gale Distributing, a pirate tape winder and distributor, which ended Dec. 9 when a six-person jury returned verdicts determining that Gale had engaged in unfair competition with the record companies by winding pirate "pancakes" into 8-track cartridges and distributing them in the U.S.

The jury also found that Gale and its two officers, **Marvin Nestel** and **Jeanette Schultz**, purchased these pancakes from pirate manufacturers such as T.W. Crown, Pikes Peak and Hemisphere. By its own admission, Gale was the largest distributor of such tapes in the southeast during 1974-75.

Two additional hearings will be held Jan. 6 and Feb. 16, 1982 regarding the entry of a permanent injunction against Gale's pirate activities and to determine the penalty Gale and the two principals must pay.

In other RIAA news, three men were indicted in Chicago Dec. 3 on one misdemeanor and three felony counts each for unauthorized manufacture and sale of pirate Arabic language tape recordings, valued at \$15.95 for the Chicago Police Department. Salem Arsham Zakarian, Wahi Karabit and Saba were each indicted under Illinois State law on two felony counts of "unlawful use of recorded sound," "theft" in addition to a misdemeanor count of "unlawful use of unidentified sound recordings."

At a raid on Zakarian Tape and Record Store, police confiscated 750,000 pirate labels, 1,000 complete pirate 8-track and cassette recordings and 900 master tapes, in addition to arresting Zakarian and Karabit. Saba was arrested at the Alia Imports Record Store where police seized over 650 master tapes, 1500 pirate tapes and 30,000 pirate labels.

And recently, FBI agents confiscated more than 400 pirate 8-track tapes at a Ross Tailors in Houston. Its proprietor, **Louis Ross**, admitted having sold pirate tapes since 1976.

become what Dury described as "The poor-man's 'Tubular Bells,'" staying on the charts for the best part of two years.

Then came the famous first Stiff tour that launched **Elvis Costello**, **Wreckless Eric** and **Nick Lowe**, as well as the **Blockheads**. As the re-birth of the '60s style package, it was a great adventure, but it also revealed to Jankel a side of rock 'n' roll he was not suited to. "It was so aggressive, there was always an element of danger at the gigs, very loud, very wired up. At the end I said, 'No thank you I'm off.'"

However, after guesting with the **Blockheads** at a New York gig, Jankel was back writing with Dury. For the second album he again co-wrote six tracks, but the tension between Jankel and Dury, which had contributed so much to their creative electricity, was becoming unbearable, the different priorities of musician and wordsmith drifting further and further apart.

"Ian was treating the studio like **Laurence Olivier** treats a Shakespearian play and I just wanted to get some music recorded," he recalls. "So I called him up and said it would be better if he stayed away when he didn't have vocals to do. After about 30 seconds of silence, he said, 'I don't believe it. I've been asked to stay away from my own album.'" But Dury did it, and "Do It Yourself" emerged as another potent triumph for the coarse wit and wisdom of Dury's words and the sophisticated expressiveness of Jankel's music and arrangements.

Since leaving the **Blockheads** in August '79, Jankel has "cleaned himself up" with a vegetarian diet, lots of exercise and reading philosophy. He invested his advance from A&M, all his savings and a bank loan into his own 24-track studio, and there he has recorded his two solo albums.

The first album, "Chas Jankel," was a mixture of Latin and funk dance rhythms with quieter piano pieces. "Ai No Corrida" referred to the film of the same name, though his own rendering was eclipsed by **Quincy Jones'** recording, which was far less understated. The central piece of the album was the 17 minute "Am I Honest With Myself, Really?" which referred to his own contemplation of his years with the **Blockheads**.

"Chasanova," the second solo outing, appeals both to the head and the feet with clever intriguing lyrics and musical styles that pass from R&B through dance reggae and Latin. Jankel says of his compositions, "I can't characterize my music. I like to think it's instant, that the ideas come from sensations — the music reflects my mood at the time I'm making it. The new album has a consistency, a metallic edge to it. An Intensity."

Jankel's writing talents are already proven. Now, with his second album, he should achieve recognition as a performing artist in his own right.

# RADIO

## Labels Laud All-Jazz WYRS, Regret Low NYC Penetration

(continued from page 16)

of another all-jazz station in the New York area, most of them regret its suburban location and image and its inability to penetrate the entire city, a sentiment shared by Bob Frenay, former chairman of the committee to save WRVR.

"People I know have been able to get it on Queens and Long Island, but its signal strength does not reach Manhattan," says Frenay. "My impression is that with the tall buildings, the FM signal is bouncier, and because Manhattan is like a maze, WYRS has been knocked out of the game." Frenay

## ABC Rock, Directions Networks Bow Jan. 4

NEW YORK — As 1982 gets under way, ABC Radio's two new networks — Rock Radio and Directions — will make their broadcast debuts Jan. 4.

With 46 affiliates already signed, Directions will program to the 25-to-54-year-old demographic with three-minute newscasts 15 minutes before the hour and spots on money management, physical fitness, consumer information and human interest stories. Its news staff will consist of six news anchorpersons, as well as ABC News correspondents. Serving as news manager is Fred Davis, a former news director and senior producer for television station WJXT/Jacksonville, Fla. Correspondents include Tim O'Donnell of the FM network; Jon Belmont, former news director of WMJG/Detroit; Robert Houck, who left the news director spot of WPEN/Philadelphia; Marcia Salter, former news correspondent of Sheridan Broadcasting Network; Paul Westpheling, who held several important posts at NBC prior to coming to Directions, and Jeff Young, who comes to the web from WLLZ/Detroit, where he served as news director.

Directions also features sports spots that, on weekdays, will be handled by Bob Buck, former sportscaster for the NBC Radio Network and Enterprise Radio. On weekends, Don Chevrier who comes from a 16-year career of sportscasting in Canada, will anchor the sports features.

At the same time, the Rock Radio web, aimed at the 18-to-34-year-old listener, brings its programming to the AOR and pop-formatted stations of the ABC FM network. Its news programming consists of a two-minute spot 18 minutes before the hour. Its features to date include *Lifelines*, a program that examines topics ranging from personal finance to education to slices of life. *Rocknotes*, hosted by Pat St. John, WPLJ/New York air personality, will deliver the latest news about the rock world, while *On Location* will daily spotlight a personality from Hollywood. Gail Murphy is host. Also in Rock Radio's stable are an as yet un-named comedy spot and *Rock & Roll Legends*, an artist profile hosted by Jimmy Fink, also a WPLJ personality.

Currently, the web's long-form features will be produced by DIR Broadcasting and will include the *King Biscuit Flower Hour* and 16 concerts by such artists as Journey, Genesis, Foreigner and Judas Priest.

The web's news staff includes Kenneth Alexander, who comes from the news director posts at WHBQ/Memphis, and Rob Williams, who comes most recently from KTXQ/Dallas, where he was news director. Sports will be handled by Steve McPartlin, who comes from the WRCK/Chicago sports directorship.

According to Suzanne Banks, ABC Networks press spokesman, the affiliates of the Rock Radio web will come primarily from the ABC FM network. She added that several additional programming announcements will be made in the near future.

adds that he listens more often to WBGO/Newark, N.J., the all-jazz outlet of National Public Radio. "Its signal goes farther because it broadcasts from the tallest building in Newark."

That sentiment was echoed by Rich Spring, managing partner of Jazz American Marketing, a small jazz label located in Washington D.C. "I owe my existence to Rick Petrone," says Spring. "Two years ago, I had a brand new company and an artist, Jimmy McGriff, who had been out of circulation for some time, but Rick Petrone was so receptive to the record ('City Lights') that it went right on the air. It ended up being a great seller in the Northeast."

### 'Incredible Impact'

Nevertheless, Spring adds, "BGO has had an incredible impact in these first two years because it broadcasts to a much more populated area than YRS." Although YRS can reach New York City, it is also heard in the less densely populated areas of Connecticut and upstate New York.

Bob Gooding, national jazz promotion director of Warner Bros., who says he can receive WYRS in his tenth floor midtown Manhattan office, also appreciates WYRS. "He (Petrone) did a hell of a good job with Dave Sanborn, Pat Metheny and Keith Jarrett," he said, although skeptical about YRS' ability to replace WRVR. "It replaces RVR to a degree since it fills the void 24 hours a day, but Manhattanites want to identify with a station that is located in Manhattan proper." Gooding added that YRS should promote itself more in Manhattan. "They should put up billboards in Manhattan," he said.

In addition to BGO and WVNJ-FM/New York, which programs one jazz show per week, Vernon Slaughter, vice president of black music and jazz promotion of Columbia Records, uses WYRS to help break new jazz records. "We've broken Miles' 'The Man With The Horn' and McCoy Tyner at the station and its much appreciated because we need the station," said Slaughter. "But I don't think it's replaced WRVR because RVR was based here in New York."

One practice of WYRS that Slaughter particularly likes is its rotation of songs. "BGO has a more traditional playlist, and you may not hear the same artist played twice for several days, but YRS will repeat an artist," asserted Slaughter.

WYRS has also played music of lesser-known artists. "They (WYRS) don't like super sales hype and promotional efforts have to be somewhat subdued, but depending on quality, they'll play new artists like Emily Remeer," said John Rogers, sales and promotion director of Concord Records of San Francisco, a small jazz label. Rogers adds that WYRS "is one of our key stations in that area." While Rogers agrees that YRS fills the void left behind by WRVR, he, too, regrets its suburban location. "You need to have a station located in New York to have a strong impact on people," he says. "For example, KJAZ calls itself a San Francisco station even though it's located in the East Bay." And Pat Pipilo, vice president of national promotion of MCA Records, agrees that New York City proper needs its own full-time jazz outlet. "There's a certain aura about a New York station versus a Stamford station," he says.

But Quincy McCoy, director of promotion of Fantasy/Prestige/Milestone, feels that no station has replaced RVR. "WWRL is the only thing that comes close to RVR," he says. Although Fantasy artist Freddie Hubbard's album, "Splash" was recently added to WYRS' playlist, McCoy would rather see B/C stations such as WBLS or KTU/New York play his product. "We could sell a lot more records if they were played on those stations," McCoy asserted.

## AIR PLAY

**RUBENSTEIN TO CHAIR CONFAB** — In the wake of recent remarks that programming, not fancy satellite technology, will determine the quality of radio programming in the future, **Martin Rubenstein**, president and chief operating officer of the Mutual web, has been chosen to chair the steering committee of the 1982 Radio Programming Conference of the National Assn. of Broadcasters (NAB), which takes place Aug. 29-Sept. 1 in New Orleans. In this capacity, Rubenstein, along with the eight committee members, will plan the fifth such programming confab, which is expected to lure over 2,500 radio executives and 150 speakers. As Rubenstein was unavailable for comment at presstime, it is unclear exactly what topics he plans to emphasize, but stay tuned for further developments.

**SYNDICATION INDICATIONS** — Three more stations have jumped on the Big Band wagon of programming — the 'Unforgettable' kind that is, supplied by Toby Arnold Assoc. of Dallas. They are **WLOX**/Biloxi, Miss., **KDBQ**/Ridgecrest, Calif. and **WINF**/Hartford, Ct. The format, designed to appeal to the 25-54 set (though targeted more directly to the older core group) is a combination of Big Band music and adult MOR. For more information, call the company at (214) 661-8201. London Wavelength's **BBC Rock Hour** begins the year with a concert by Chrysalis recording artist **Robin Trower** Jan. 10, followed by shows from Epic recording act **REO Speedwagon** Jan. 17 and Atlantic's **Genesis** on Jan. 24. The month is closed by comeback king **Gary U.S. Bonds**, the EMI artist whose concert airs Jan. 31. **Sheila Rene Backstage**, the weekly hour-long interview and music show that bowed in September, is now heard on **KJCK**/Junction City, Kan., **KSJO**/San Jose, **KPLC**/Flagstaff, Ariz., **KOZZ**/Reno, **KXOR**/Thibodaux, La., **WECM**/Claremont, N.H. and **WJKL**/Elgin, Ill. Acts that appeared in the last two months include Rounder recording artist **George Thorogood**, Warner Bros. act **Devo** and Capitol recording artist **Billy Squier**. The show



**LAKE AT KIQQ** — Chrysalis recording artist Greg Lake recently visited KIQQ/Los Angeles to chat about his new single, "Let Me Love You Once" from his self-titled LP. Pictured are (l-r): Louie Newman, manager, west coast promotion, Chrysalis; Lake; and Robert Moorehead, MD, KIQQ.

is produced by the San Francisco-based Broadcast Arts Group (BAG) and is aimed at secondary markets. It is available to stations gratis, with space allotted for commercials. For more information, call the BAG at (415) 323-6419. And Burbank, Calif.-based syndicator Total Service Programming recently added **WUBE**/Cincinnati and **WTHI**/Terre Haute, Ind. to its roster of affiliates for *1 Country*, the 36-hour show that charts the history of the last 30 years of country music and features interviews with artists and others involved in bringing these songs their chart success. For more information, call (213) 841-0961. And DIR Broadcasting's *King Biscuit Flower Hour* kicks off 1982 with Columbia group **Loverboy** on Jan. 10, Jet artist **Ozzy Osbourne** the following Sunday and a double header of Geffen group **Quarterflash** and PolyGram act **Novo Combo** Jan. 24. Warner act **Devo** closes out the month.

**NEW JOBS** — **WOL**/Washington begins the new year with a new program and music directors. **Robyn Holden**, who left a post at **WHUR**/Washington, brings experience from stations in New Jersey and Florida markets to the program directorship. **William H. Dennis**, meanwhile, brings seven years of experience also with **WHUR** to the music director post. Consistent with the station's sale to Infinity Broadcasting, **WYSP**/Philadelphia promoted morning drive jock **Michael Picozzi** to the PD position. A 10-year veteran of radio, Picozzi worked at two programming posts in Providence, R.I., and **WHCI**/Hartford. Just prior to joining YSP, he worked for AOR competitor **WMMR**. **Mendes J. Napoli** was recently named general manager of **WNGE**/Nashville, the TV station owned by General Electric Broadcasting. Napoli brings to Nashville news director experience from **KJRH-TV**/Tulsa and **WPTV-TV**/West Palm Beach, as well as executive producing from **WEWS**/Cleveland. And **Scott Evans** was recently named afternoon drive personality at **WFYR**/Chicago, coming from three-and-a-half years in a comparable position at **KFMB**/San Diego and a stint as the evening jock at **KHOW**/Denver. He is replacing **Stu Collins**, who left the afternoon shift to take over the morning drive slot after three years. Prior to joining WFYR, Collins served as an air personality at **WIND**/Chicago and as morning man at **KING**/Seattle.

**STATION TO STATION** — As part of its World Tour '81 promotion, **KLOS**/Los Angeles is sending a listener and guest to the Super Bowl. Other examples of this have been the station's sending people to see **The Who** and **Pretenders** concerts in London, **Styx** and **Ozzy Osbourne** shows in West Germany, **Richie Blackmore's Rainbow** in Japan and, of course, the **Rolling Stones** in the nation's capital. The winner of this contest receives, in addition to two tickets to the game, first class hotel accommodations, roundtrip airfare and meal money. In a poll recently conducted by the San Francisco *Chronicle-Examiner*, 24 area radio station managers voted **Mickey Luckoff**, general manager at #1 station **KGO**, the top radio manager in the bay area. One reason for that may not be difficult to guess: In the last Arb, KGO cleared a 9.0 share, 2.5 ahead of its closest competitor.

**FOR YOUR INFORMATION** — **Jay Hoker**, vice president and general manager of AOR-formatted **KSRB**/Houston, was named president of the Houston Assn. of Radio Broadcasters (HARB) the recently formed association that serves the advertising community and tries to innovate radio in the boom town. American Image Prods. of Nashville is finishing production on its TV promotion campaign, *Plays It Country*. The commercial, available in 30- and 60-second versions and piloted by **WPOC**/Baltimore features Warner Bros. recording artist **Gary Morris** as the jingle singer, but at the same time attempts to stay away from the cowboy boots and stetson hat image, focusing instead on call letters and frequency. For more information, call (800) 251-2058. The boards of directors of the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) recently met in Los Angeles and approved procedures for the upcoming joint negotiations for television and radio commercials. This is the first joint meeting since the two unions approved a Phase I of the merger agreement last June. **WTTR**/Baltimore, **WYEZ**/Southbend, Ind. and **KOKE**/Austin, Texas are now represented by Selcom Radio.

larry riggs

# MERCHANDISING

## Holiday Record Sales Bouyed By Last Minute Buyer Spree

(continued from page 5)

the fact that the chain opened 30 new stores in 1981, making the per store sales increase over last year's holiday season an average of one-to-two percent per store.

Noting that his chain's sales were up five percent during December over last year, Joe Bressi, vice president of purchasing for the 189-store, Canton, Ohio-based Camelot chain, said that "we had a big finishing weekend." He added that unit purchases were up at the chain, though less people were buying.

### Unit Sales Flat

Also noting that his stores did considerable business in the last week of the year, John Marmaduke, head of the 92-store Hastings Books, Records and Video based in Amarillo, said that his holiday sales were up 10% over last year, noting that much of the store traffic was from people seeking to make gift purchases.

At the same time, Marmaduke noted that unit sales were flat, even though midlines showed a strong sell through.

Other chains noting measurable sales gains through the holiday season were Sacramento-based Tower Records, which tallied a 10-15% increase over last year's holiday figures; New York City-based King Karol, which reported sales gains of 20% for the month December, a development fueled by heavy sale of classical product; and Atlanta-based Turtles, which noted sales gains up to six percent over last year's figures.

While reporting that sales at his chain were up 10-15% over last holiday season, Mark Silverman, head of the 17-store Wake Maxie chain based in Washington D.C., also noted that even those consumers still employed seem to "wait to the last minute to buy. Even people with jobs are seriously concerned about holiday purchasing," said Silverman, adding that credit card purchases were up substantially at his stores.

He added that he viewed the increased credit purchases as a mixed blessing. Silverman suggested that because many consumers would be paying their charge debts through the first two months of 1982, they would be less apt to spend money on leisure activity because of dollar shortages and the looming possibility of unemployment.

"We try to be optimistic, but when we open the newspapers and everything is so dismal, it's little wonder people don't want to spend money," explained Silverman.

### Economic Uncertainty

Agreeing, Martin Spector, head of the Florida-based Spec's chain, said that business during the first of the year could very well slow down because of the con-

sumer's uncertainty over the economy.

As an example, Spector noted that there was a possibility that the housing industry in Florida would slow during the first part of the year, which would mean more people in that industry would be out of work. In addition, he pointed out that there could be less money in the coffers for those who supply the industry with building material.

"It could very well seep down into the record business because people will be holding on to their money for essential things," he said.

He said that further blight could occur if tourism, another major revenue source there, continues to decline.

A more immediate example of how the economy has affected record buying was supplied by Cal Simpson, who noted that his business was off 25-30% for December. He blamed the drop-off on the depressed economy in Detroit, due to the stagnant auto industry, and also attributing it to higher prices levied by manufacturers — prices, he said, many consumers are finding harder to swallow.

"I think we can expect a very slow first quarter in 1982 but that will largely depend on the attitude of the manufacturers," Simpson said, adding, "they (labels) have got to remember that dealers are no longer competing with the record store up the street, but they're competing with the supermarket, the clothing store, the utilities and the gas station."

While many dealers said they were unable to determine how effective ad campaigns were in bringing more store traffic, Simpson said that those titles which he was able to include in heavy promotions, particularly through a massive TV push, sold well.

"Those labels that decided to extend some ad support for their product saw their titles sell 30-40% better than product which we could not afford to advertise," Simpson added.

Like other retailers contacted, Simpson said that TV advertising seemed an effective tool in building store traffic, in particular for attracting the gift-buyer.

While many retailers used traditional advertising avenues such as radio and print, greater emphasis was placed on the use of TV. Also finding wider employment during the holiday season was the NARM "Give The Gift of Music" campaign.

The NARM campaign was also used with in-store merchandising material in addition to its use with gift-wrapping, a service some retailers extended to the consumer.

Many retailers feel that the only way to maintain the sales momentum developed through the Christmas season is to aggressively carry on with media programs which actively promote records.

"We can realistically expect a slow-down the first part of the year," said Tom Beaver, director of advertising and promotion for the Portland-based Everybody's chain, who added that first quarter releases will offer few superstar titles save for the new album by Stevie Wonder.

"We've got to keep that momentum up through TV advertising and any other promotional tools we can use to keep things moving until Valentine's Day, another gift-giving event," Beaver said.

But Simpson cautioned, "Gone are the days when manufacturers can offer a five percent discount program without any support for advertising."

Summing up dealers' outlook for the upcoming year was Russ Solomon, head of the Tower Records chain, who said, "We can maintain good business next year if we worked for it — and that means each segment of the industry."



**TWO IN THE BUSH** — Dee Pop (l) and Cynthia Sley of the Bush Tetras recently did an in-store at Bonaparte's in support of their new Stiff-America EP "Rituals."

## 'Hooked On Classics' Proves Holiday Sales Phenomenon

by Dave Schulps

NEW YORK — The retail and radio phenomenon of this holiday season has undoubtedly been the runaway success of "Hooked On Classics" by Louis Clark and the Royal Philharmonic Orchestra, the medley of popular classical themes backed by an insistent disco beat. The record has taken off at such a frantic pace as a holiday gift item that both RCA Records, which licensed the disc from K-tel England (for whom it was originally recorded), and major retailers around the country are saying that they are having problems supplying enough records to meet the unexpectedly huge demand.

When RCA licensed the record, they realized it would be a "unique project," according to Mike Becce, director, national singles promotion, RCA. Becce described RCA's promotion strategy as "first getting A/C stations on the record and then taking it pop."

Because of the uniqueness of the record, Becce also envisioned resistance from certain stations because the sound didn't fall into any established format. There was also the feeling that "it might be a quick add on some stations and then burn out very quickly."

### Videos Supplied

Faced with these possible roadblocks, RCA helped the record along by supplying videos produced for the record by K-tel, in which visuals were synched to the beat of the music, to key A/C and pop programmers around the country. Becce feels the video was successful in opening programmers eyes to the possibilities of "Hooked on Classics."

According to Becce, the disc took longer than usual to get airplay with many DJs testing the record to gauge response first. Among the first A/C stations to play the record, according to Becce, were WIP/Philadelphia and WSFM/Harrisburg. "Bob Russo, assistant program director at WIP, played the record once in the morning and once in the afternoon and then called to tell us that the phone response had been tremendous," Becce explained. "And Bob Paiva at SFM played the cassette in his car for a couple of weeks before airing it to similar response. CKLW (Stratford, Ontario, which serves the Detroit area) was the first major pop station to add it," said Becce.

"The reaction at retail was immediate as soon as radio started playing it," said Jack Maher, manager, product management, RCA. "We began to hear that it was bringing in people who hadn't been into record stores for years."

Maier's assessment is backed up by Joe

Bressi, vice president, purchasing for the Stark-Camelot chain, where "Hooked On Classics" is currently the top selling LP. Bressi referred to the record as a "turntable duster," a record that is "bringing in business from a lot of people who don't normally buy records. It's been a huge gift item," Bressi stated.

### 'Housewives' Dream Gift

Ed Berson, vice president, purchasing for the Record Bar chain echoed Bressi's sentiments. "It's a housewives' dream present," he said. "Women have been coming into the stores and buying five or seven copies at a time. The only way I can describe it is as a phenomenon."

According to Maher, when the single took off on radio, the label was caught a bit unprepared for the incredible demand for the LP. "When the single was released, there was no LP out," Maher said. "We got it out very quickly after that, but in some markets stores were sold out almost instantly and couldn't get reorders filled for a couple of weeks. Since the record came out, the toughest job has been just trying to fill the pipeline."

Both Bressi and Berson agreed that their biggest problem, too, has been keeping the record in stock. "In Atlanta, one of our stores had run out of the record and was beating another store over the head to get 25 of the 100 copies they had in stock. They refused to give it to them," Berson said.

"The tight supply on the record has made it tough to plan anything special for the record," Bressi added, "but then we haven't had to do anything because whatever we get we sell."

Maier said the same situation has occurred on a merchandising level for the label. "The major thing we've done to help the record along has been a 20 market TV buy, which started last week," he stated. "We've also taken numerous radio and print ads. But as far as point-of-purchase material all we've really done is a banner that reads: 'The classical record with the rock beat.' We've also suggested to a number of our branches that they use the record as a hook for a classical giveaway involving a retailer and a radio station."

## RIAA Gold, Platinum Dip

(continued from page 6)

that black music experienced in 1981.

Awards are based on the number of units sold. Gold albums require the sale of 500,000 pieces of product, while a platinum certification is issued for sales of one million units. Gold singles awards are granted for sales of one million units, and two million units in sales garners a platinum singles award.

# MERCHANDISING

## SINGLE BREAKOUT OF THE WEEK

### SWEET DREAMS • AIR SUPPLY • ARISTA AS 0655

Breaking out of: Potomac One Stop — Baltimore, Crazy Eddie — New York, Record Theatre — Cleveland, Camelot — National, Karma Records — Indianapolis, Tower — Sacramento, Lieberman — Kansas City, Sound Video Unlimited — Chicago, Tape City — New Orleans, Sound Warehouse — San Antonio, City One Stop — Los Angeles, Tower — Campbell

## SINGLES BREAKOUTS

### WAITING ON A FRIEND • ROLLING STONES • ROLLING STONES/ATLANTIC RS 21004

Breaking out of: Lieberman — Kansas City, Charts — Phoenix, Pickwick — Midwest, Vibrations — Miami, Tower — San Francisco, Camelot — National, Turtles — Atlanta

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

Breaking out of: Camelot — National, Central One Stop — Nashville, Cavages — Buffalo, National Record Mart — Pittsburgh, Handleman — Atlanta, Record Theatre — Cleveland

### CENTERFOLD • THE J. GEILS BAND • EMI AMERICA A-8102

Breaking out of: Tower — San Diego, Hotline — Memphis, Spec's — S. Florida, Lieberman — Dallas, Vibrations — Miami

### TAKE IT EASY ON ME • LITTLE RIVER BAND • CAPITOL P-A-5057

Breaking out of: Tower — San Francisco, Pickwick — Midwest, Karma Records, Indianapolis, Potomac One Stop — Baltimore, Lieberman — Kansas City

### LOVE IS ALRIGHT TONITE • RICK SPRINGFIELD • RCA PB-13008

Breaking out of: Karma Records — Indianapolis, Alta — Phoenix, Crazy Eddie — New York, Tower — Sacramento

### SHAKE IT UP • THE CARS • ELEKTRA E-47250

Breaking out of: Charts — Phoenix, Camelot — National, Tower — San Diego, Tower — San Francisco

### COME GO WITH ME • THE BEACH BOYS • CARIBOU/CBS ZS5 02633

Breaking out of: Pickwick — Midwest, Hotline — Memphis, Karma Records — Indianapolis

## FASTEST MOVING MIDLINES

- ↪ AC/DC • Let There Be Rock • Atco SD 36151
- ↪ Beatles • Rock 'N Roll Vol. I • Capitol SN-16020
- ↪ Beatles • Rock 'N Roll Vol. II • Capitol SN-16021
- ↪ Devo • Q: Are We Not Men? A: We Are Devo • Warner Bros. BSK 3239
- ↪ The Doors • Elektra EKS 74007
- ↪ Exposed II • Columbia X2 37601
- ↪ Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
- ↪ Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- ↪ Iron Maiden • Maiden Japan • Harvest/Capitol MLP-15000
- ↪ The Jam • Polydor/PolyGram PX-1-503
- ↪ Billy Joel • Piano Man • Columbia PC 32544
- ↪ Carole King • Tapestry • Columbia PE 34946
- ↪ Anne Murray • Christmas Wishes • Capitol SN-16232
- ↪ Tom Petty & The Heartbreakers • MCA SR 37143
- ↪ Plasmatics • Metal Priestess • Stiff WOW 666
- ↪ Rainbow • Jealous Lover • Polydor/PolyGram PX-1-502
- ↪ Shooting Star • Hang On For Your Life • Virgin/Epic NFR 37407
- ↪ Who • Live At Leeds • MCA 37000

COMPILED FROM: Musicland Group — National • Cavages — Buffalo • National Record Mart — Pittsburgh • Karma Records — Indianapolis • Peaches — Cleveland • Disc Records — Dallas • Tower — San Diego • Lieberman — Portland • Sound Video Unlimited — Chicago • Alta — Phoenix

## TOP SELLING ACCESSORIES \*

- ↪ Allsop 3 Cassette Head Cleaner 70300
- ↪ Bowers Anti-Static LP Inner Sleeve
- ↪ Discwasher DW Record Care Kit
- ↪ Discwasher D-4 Fluid Re-Fill 1 1/4 Oz.
- ↪ Le-Bo Cassette Carrying Case TA-133
- ↪ Maxell UDXL II C-90
- ↪ Maxell UDXL II C-90 2/Bag (Promo Item)
- ↪ Maxell LN C-90
- ↪ Maxell UD C-90 3/Bag
- ↪ Memorex MRX1 C-90 3/Bag
- ↪ Memorex Cassette Head Cleaner 0300
- ↪ Recoton Record Guard Anti-Static LP Inner Sleeve
- ↪ Savoy Cassette Carrying Case 2330
- ↪ Scotch VHS Video Cassette T-120
- ↪ Sound Guard Record Preservation Kit
- ↪ TDK SA C-90
- ↪ TDK DC-90 2/Bag
- ↪ TDK Cassette Head Cleaner HC-01B

COMPILED FROM: Musicland Group — National • Cavages — Buffalo • National Record Mart — Pittsburgh • Karma Records — Indianapolis • Peaches — Cleveland • Disc Records — Dallas • Tower — San Diego • Lieberman — Portland • Sound Video Unlimited — Chicago • Alta — Phoenix

\* Excludes T-Shirts & Paraphernalia

↪ Heavy Sales



**SKYIN'** — Columbia recording artist Neil Diamond wound up his six-city/12-concert tour recently with a rare public appearance at the Warehouse store in Mountain View, Calif., where he signed autographs for more than 3,500 fans on posters, T-shirts and his latest LP, "On The Way To The Sky."

## WHAT'S IN-STORE

**NARM NOTES** — Merchandising material for Valentine's Day is now available from the National Assn. of Recording Merchandisers (NARM). Among the aids, all of which carry the "Give the Gift of Music" logo and slogan, are: a 9"x35" paper banner; a 2"x11 1/2" title strip with label backing; and several 1'x1' cardboard flats. Camera ready art sheets and 3 1/2- and 5-second video trailers are also available. Retailers last year reported a rise in business of up to 20% for holidays that NARM targeted with promotional "Gift of Music" aids. There's no reason why this year's Valentine's Day can't see a repeat of that success. All material is free to NARM members and will be delivered freight collect. Address requests to NARM at 1060 Kings Highway North, Cherry Hill, New Jersey 08034. The telephone number is (609) 795-5555.

**STARK FACTS** — The Camelot Classical Club recently got together with Angel Records and gifted club members with a 7" sampler. Entitled "The Angel Listener," the disc featured six excerpts from Angel LPs, all of which were placed on sale for the promotion... Like everyone else, the chain managed to cash in on the recent national tour by the **Rolling Stones**. However, Camelot #30 in Altamonte, Fla. was able to capitalize on the media attention surrounding the tour when the local *P.M. Magazine* affiliate, Channel 6 News, compiled a story about the group's dates in nearby Orlando. Apparently, the store's "Tattoo You" window display caught the eye of someone at the station, because they approached store manager **Jeff Hendrickson** as a source for the story. Hendrickson was interviewed in the store, and the minute-long segment included footage of the store's bins and displays. Hendrickson reports that the spot subsequently increased store traffic and has made him into something of a celebrity. "I knew the exposure would help our store," he said, "but it took me by surprise when somebody said they recognized me"... A 94-second record rip-off was the grand prize in a recent joint promotion by radio station WOAY-94 FM and Camelot #113 in the Crossroads Mall, Prosperity, W. Va. In addition to the record run, other prizes included a \$150 AM/FM cassette player, a \$500 camera and a \$200 gift certificate to a local clothes retailer. In the week leading up to the final drawing, 94 finalists were selected at random from among initial contest registrants. Each of the finalists received a Camelot Music/WOAY T-shirt.

**EVERYBODY'S OPENING** — The Portland, Ore.-based **Everybody's Records** recently opened store #10 in North Portland. Numerous artists, including **David Grisman** and local faves **Sequel** and **The Heats**, helped get things going in a big way with in-store performances.

**IT'S DESTINY** — Pickwick's Los Angeles office recently devised a "Destiny Week" for its area accounts. The promotion drew attention to the label's roster through in-store displays and play, artist visits and retail distribution of bios, pictures and posters.

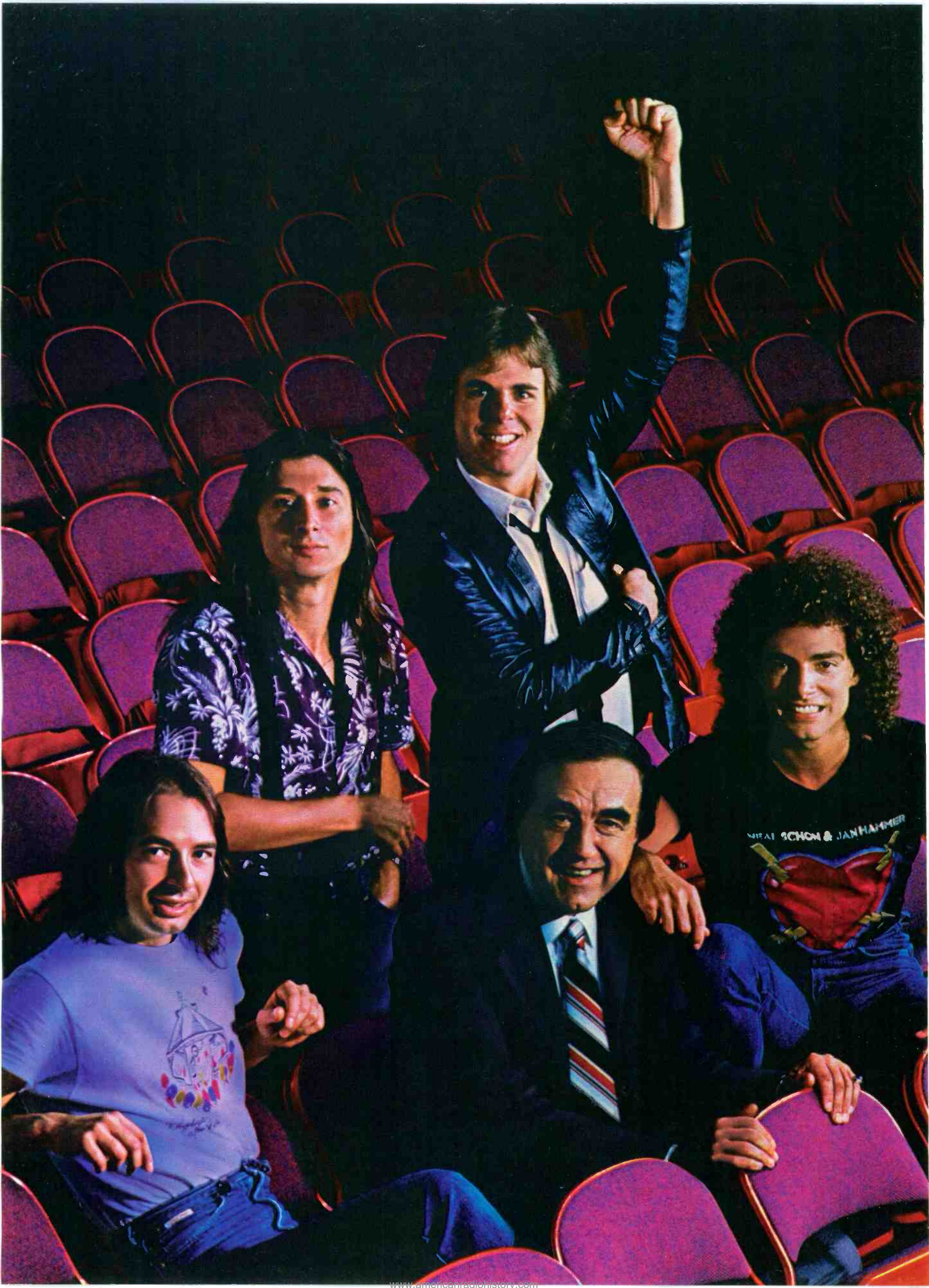
**GATEWAY'S CASSETTE CONFIGURATION** — Gateway Records is kicking off the year with a new 12"x12" cassette package for its Beautiful People series. The package displays both the cassette and the cover of the exercise instruction book that accompanies it.

**RECORD BAR NEWS** — A permanent weekly promotion sponsored by **Record Bar** and radio station D-103 entitles customers with "D-Cards" to one dollar off the D-103 feature album of the week at the Tallahassee, Fla. store... During the Durham/Chapel Hill stores' recent "It's Time For Love" promotion in support of **Teddy Pendergrass**, the grand prize winner of a drawing received the complete Pendergrass catalog, a dozen roses, a pair of Teddy jeans and a Teddy bear... During a recent "Get Physical" promotion in support of **Olivia Newton-John**, customers registered at the chain's North Carolina outlets for a three-month trial membership at a health spa... Each day on radio station WIDD, listeners are asked questions concerning famous artists' birthdays. Those persons with correct answers receive the latest LP from the artist's catalog, courtesy of the Bristol, Va. and Kingsport/Johnson City, Tenn. Record Bars.

**GANG BANGS BONAPARTE** — The ever-popular **Gang Of Four** recently got together for a unique in-store display at New York's Bonaparte Records. Combining the excitement of an in-store appearance with the attention-grabbing value of a good window display, the boys spent the evening in the store's front window as a sort of human display case. Not bad.

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

fred goodman



# ROCK & REAL



There's a real world behind the glamorous world of rock 'n' roll.

*Journey* stopped a pre-concert sound check for it.

CBS Record's Tony Martell and Fantasy Studios' Roy Segal took time out to be a part of it.

And only a group of unfortunate kids had anything to gain.

What made it happen was the 250th Ampex Golden Reel Award.

The Golden Reel goes to the performers and studios who achieve RIAA-certified gold for albums mastered on Ampex professional audio tape. Part of the award is a thousand dollar donation to any charity the performers choose.

It's a choice no one takes lightly.

*Escape* is *Journey's* fifth Golden Reel album. And they chose the T.J. Martell Leukemia Foundation to receive the donation.

Together with other artists and studios, they've directed a quarter of a million dollars in Golden Reel contributions to charities in many fields. Health. The environment. Needy children. The arts.

We salute Fantasy Studios and *Journey* along with all of the exceptional recording professionals who've earned the Golden Reel Award.

## AMPEX

Ampex Corporation • One of The Signal Companies

*Journey* (Steve Smith, Steve Perry, Jonathan Cain, Neal Schon), CBS Record's T.J. Martell and Fantasy Studios' Roy Segal.

# COUNTRY

## Music Publisher Offers 10-Week 'Awareness' Class

NASHVILLE — Music Publishing Consultants (MPC) will offer a 10-week seminar on "Writer/Publisher Awareness" beginning Jan. 18-19 to combat and eliminate "many basic misconceptions that are being employed with an alarming frequency by industry professionals."

According to Richard W. Perna, president of MPC, the course features a trio of important and unique components: 10 three-hour lectures, comprehensive class notes outlining each lecture and prominent industry figures as guest speakers. Each lecture is also tape recorded for students who are unable to attend specific segments.

"The seminar deals with the roles of writers and publishers in the music publishing industry and the many problems they each encounter," Perna states. "We developed this seminar because the same questions, as well as the same problems, were repeatedly being presented to us by many of our clients — writers, publishers, managers, attorneys and accountants. This led us to believe that there exists in our industry a lack of credible information concerning the many facets of music publishing and that many basic misconceptions are being employed with an alarming frequency by industry professionals."

The Awareness seminar, which was first conducted in June of 1980, will commence Jan. 18 and 19 and run through March 29 and 30, with one week left vacant. Classes can be taken from 7-10 p.m. Monday or Tuesday of each week for \$200, including a \$50 non-refundable holding fee that must be enclosed with the application.

The schedule includes: Jan. 18 and 19, "(Copyright) U.S. Copyright Registration, Copyright Infringement, Copyright Royalty Tribunal, Copyright Protection, Establishing Proof, Registration Services"; Jan. 25 and 26, "Exclusive Songwriter's Contracts"; Feb. 1 and 2, "Single Song Contract; Assignment of Copyright, Contract Addendas"; Feb. 8 and 9, "Marketing: Work Tapes, Demos, Contacts, Preparing to Pitch, Song Plugging, Participation Deals, Post Pitching Procedures"; and Feb. 15 and 16, "Money Sources: Mechanicals, Mechanical Collection Agencies."

The seminar will resume after a one-week break with: March 1 and 2, "Print Rights, Synchronization Rights, Grand Literary Rights, Commercial/Jingle Use: Applicable Industry Rates, Negotiating, Licensing, Accounting, and Monitoring Procedures"; March 8 and 9, "Foreign Sub-publishing"; March 15 and 16, "Foreign Sub-publishing," with guest speaker Terry Smith; March 22 and 23, "Co-writing, Copublishing"; and March 29 and 30, "Performance Rights, Societies, Agencies, Rates and Clearance Procedures."

## Hooper Forms New Management Company

NASHVILLE — Kathy Hooper, former director of creative services for Top Billing International here, has formed South Side Management and signed Elektra artist Helen Cornelius.

A graduate of the University of Tennessee at Knoxville with a bachelors degree in communications, Hooper previously held positions as an account representative for advertising agency Gordon Sams and Assoc. of Knoxville and director of membership promotion for the Country Music Assn. here, prior to joining Top Billing in 1977. At Top Billing, Hooper oversaw the development of the company's creative services division, which focused upon national and tour press activities, as well as television.



**PIGGY-GRAM FOR RCA'S GALANTE** — In honor of his recent birthday, **Cash Box** sent Joe Galante, division vice president, RCA Records, Nashville, a very unusual present — a Piggy-Gram — delivered by local Nashville rock group the Piggys. With a present in hand and a Piggy-composed birthday wish from the **Cash Box** staff, the foursome delivered the tune during a surprise party for Galante. Pictured among the onlookers are (l-r): Galante and Richard Watson, Ronnie Brooks, Howie Tipton and Tommy DeLuxe of the Piggys.

## Opryland U.S.A. To Produce Show For '82 World's Fair In Knoxville

NASHVILLE — Opryland U.S.A. will produce a musical stage show depicting the music of Tennessee for the 1982 World's Fair in Knoxville. According to Etherage Parker, commissioner of the Tennessee Department of Tourist Development, the show will be performed six days a week during the run of the fair, May 1-Oct. 31, at the Tennessee Pavilion.

"The show is a historical pageant celebrating Tennessee's special kinds of music," Parker said, noting that the production would feature the entire gamut from the blues sound of Memphis to Nashville's country heritage to the folk music of eastern Tennessee. Additionally, the show will highlight the three presidents who made their homes in the Volunteer State.

"The show will tell Tennessee's story through music," added Parker, "and it will be one of the major attractions to the millions of people expected to attend the fair. Because it is being produced by Opryland, it is guaranteed to be of a quality that will impress those who will see it, and it should prompt them to see more of Tennessee after they leave the World's Fair."

The Tennessee Pavilion, currently under construction, was designed to accommodate the attraction. An open-air facility with a Teflon/fiberglass canopy, the theater seats 1,500, with lawn seating for an additional 1,500 expected.

Singers, dancers, musicians and technicians for the fair are being selected by Opryland on its 28-city winter audition tour, which started in late November and will conclude during January. Although Knoxville was not on the original itinerary for the tour, a Jan. 8 audition has been set in that city in light of Opryland's involvement with the fair.

"The World's Fair show is going to be a major undertaking," noted Julio Pierpaoli, Opryland's general manager, "and it probably will be the biggest show Opryland has ever produced. It will be even larger than our flagship show at the park, *I Hear America Singing*, which requires 18 singers and dancers and a 12-piece orchestra."

The script for the show was written by George Mabry, who will also act as choral director. Mabry was formerly the entertainment director at the Opryland park and co-authored "Liberty's Song," a Bicentennial show staged at Opryland.

The staff for the World's Fair production includes George Mallonee, director; Lloyd

Wells, musical director and arranger; Jean Whittaker, choreographer; Rick Stetson, scenic designer; Geoff Sedgwick, technical director; and Kate Knies, costume designer. Sets and costumes are being created by Opryland's technical shop and wardrobe department.

## Moon Shine To Release Three

NASHVILLE — Moon Shine Records has three albums scheduled for release this month, including Cedar Creek's debut self-titled release, Jan. 3; Marijohn Wilkens' "A Little Bit Of Jesus" Jan. 10 and the Gary T To Band with "In The Heat Of The Night" Jan. 17. Additionally, Cedar Creek's second single for the label, "Took It Like A Man (Cried Like A Baby)," was released Jan. 1.

Besides the product releases, Moon Shine has signed Bobby Mackey to the label. Mackey is the owner-operator of one of Cincinnati's top country night spots and has his own hour-long weekly syndicated radio show. Mackey's addition to the label brings the Moon Shine roster to a total of six acts.

## Jamboree U.S.A. Starts Annual Talent Starquest

NASHVILLE — Jamboree U.S.A. has begun accepting tapes, photos and background information for appearances at the organization's annual Starquest Talent Search. Although dates for the event have not been set, Jamboree, U.S.A. will accept materials through April 1.

The Starquest "gives aspiring entertainers the opportunity to appear in front of a live audience if they have not done so before," notes Mike Hopkins, general manager of Jamboree U.S.A. "It gives them a chance to be on the stage. Starquest also gives people in the music industry exposure — not only to the tremendous crowd at Jamboree In The Hills, but also to the number of entertainers who will be listening to them."

### Numerous Prizes

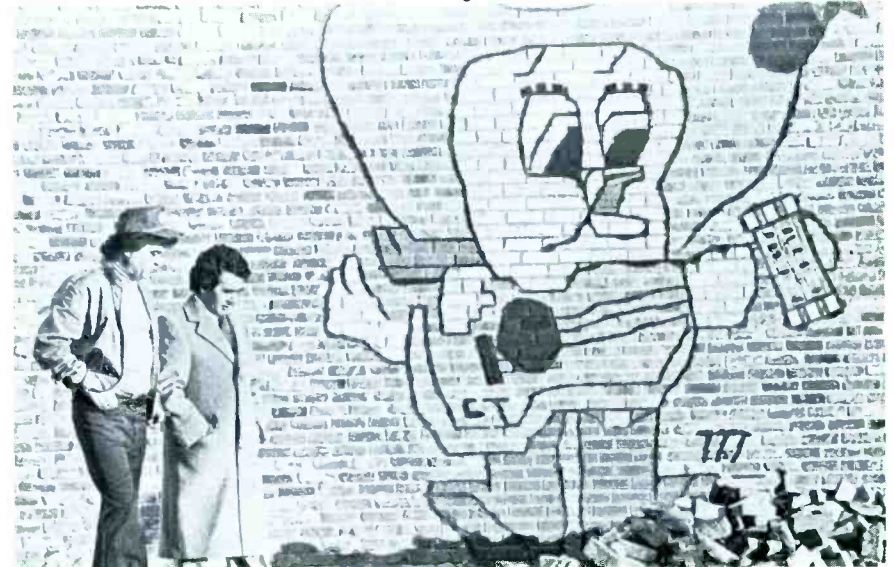
In addition to a 15-minute spot on Jamboree In The Hills '82, the first place winner of the Starquest will receive a \$400 cash prize. The first runner-up will receive \$150 and the second runner-up will be presented \$75. All entrants will perform live for the judges during the spring shows, which will be scheduled some time in April. The winner, determined on the basis of stage presentation and appearance, will appear at Jamboree In The Hills July 17-18. The 1982 show will mark the Jamboree's sixth consecutive year. Last year the event drew some 50,000 fans.

Officials for the Jamboree have instituted an entry fee this year: \$25 for single acts and \$35 for groups. Entries should be sent to: Starquest, 1015 Main Street, Wheeling, W. Va. 26003.

## Nashville Parkway Named For Cash

NASHVILLE — Following unanimous approval by the Hendersonville (Tenn.) City Commission, a section of U.S. Highway 31, also known as Gallatin Road, will be renamed the Johnny Cash Parkway, in honor of the singer. The dedication of the parkway, which is the busiest highway running through the Nashville suburb, is set for Jan. 9.

The dedication ceremony, scheduled to begin at 10:00 a.m., will be held at the House of Cash on Gallatin Road when Cash and his wife, June Carter Cash, will be the guests of honor.



**CONWAY PREPARES TWITTY CITY** — Conway Twitty (l) recently took NBC-TV's Entertainment Tonight reporter Dick Heard on a personally guided tour of the grounds of his new tourist complex, Twitty City, located in Hendersonville, Tenn. The million dollar enterprise is currently under construction and will include numerous gift shops and other tourist attractions, as well as homes for the singer and each of his four children. The targeted opening date is scheduled for the spring of 1982.




# COUNTRY

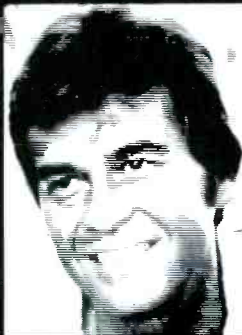
## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	1 42	39 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	42 47
2 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	3 16	40 TOWN & COUNTRY RAY PRICE (Dimension DL 5003)	37 17
3 BIG CITY MERLE HAGGARD (Epic FE 37593)	4 10	41 URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027)	47 29
4 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	5 18	42 HIGH TIME DOTTIE WEST (Liberty LT 51114)	45 3
5 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	2 19	43 FRAGILE — HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	43 12
6 FANCY FREE OAK RIDGE BOYS (MCA-5209)	6 31	44 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	44 141
7 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	10 6	45 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	59 66
8 LIVE BARBARA MANDRELL (MCA-5243)	7 19	46 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	48 4
9 GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151)	13 11	47 HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	— 1
10 JUICE JUICE NEWTON (Capitol ST 12136)	12 43	48 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	34 8
11 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	11 12	49 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1 NASHVILLE RHYTHM SECTION (Koala KOA 15001)	49 8
12 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	8 20	50 RODEO ROMEO MOE BANDY (Columbia FC 37568)	38 7
13 HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	9 16	51 STARDUST WILLIE NELSON (Columbia JC 35305)	51 184
14 ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	14 25	52 LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	57 12
15 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	15 13	53 YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	53 16
16 CHRISTMAS KENNY ROGERS (Liberty LOO-5115)	18 6	54 FAMILY TRADITION HANK WILLIAMS, JR. (Elektra/Curb 6E-194)	54 5
17 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	17 36	55 CHRISTMAS AT GILLEY'S MICKEY GILLEY (Epic FE 37595)	60 4
18 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	19 63	56 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	61 54
19 MR. T CONWAY TWITTY (MCA-5204)	20 27	57 KING OF THE ROAD BOXCAR WILLIE (Main Street SN73000)	56 6
20 MIDNIGHT CRAZY MAC DAVIS (Casablanca/PolyGram NBLP 7257)	28 12	58 TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327)	52 23
21 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	21 62	59 ONE TO ONE ED BRUCE (MCA-5188)	64 36
22 WITH LOVE JOHN CONLEE (MCA-5213)	16 24	60 THE PURSUIT OF D.B. COOPER ORIGINAL SOUNDTRACK (Polydor/PolyGram PD-1-6344)	66 2
23 CHRISTMAS WISHES ANNE MURRAY (Capitol SN 16232)	25 8	61 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	46 33
24 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	22 67	62 ASK ANY WOMAN CON HUNLEY (Warner Bros. BSK 3617)	62 5
25 FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL-4135)	27 5	63 HEART TO HEART REBA McENTIRE (Mercury SRM1-6003)	63 4
26 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	26 79	64 NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	67 30
27 GREATEST HITS OAK RIDGE BOYS (MCA-5150)	29 61	65 LIGHT OF THE STABLE EMMYLOU HARRIS (Warner Bros. BSK-3484)	68 2
28 I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	23 44	66 MEL & NANCY MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	71 8
29 STRAIT COUNTRY GEORGE STRAIT (MCA-5248)	24 13	67 PRETTY PAPER WILLIE NELSON (Columbia JC-36189)	70 2
30 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	32 3	68 HORIZON EDDIE RABBITT (Elektra 6E-276)	74 17
31 YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	31 29	69 LOOKIN' FOR LOVE JOHNNY LEE (Full Moon/Asylum 6E-309)	50 12
32 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	41 10	70 I'M A LADY TERRI GIBBS (MCA-5255)	55 11
33 GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	40 21	71 LIVE HOYT AXTON (Jeremiah JH5002)	58 34
34 HURRICANE LEON EVERETTE (RCA AHL-4152)	36 5	72 RODNEY CROWELL (Warner Bros. BSK 3587)	65 13
35 CARRYIN' ON THE FAMILY NAME DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555)	35 4	73 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	69 70
36 SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	33 23	74 MORE GOOD 'UNS JERRY CLOWER (MCA-5215)	72 20
37 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL-4127)	39 6	75 THE VERY BEST OF MEL TILLIS MEL TILLIS (MCA-3274)	75 7
38 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	30 42		


## THE ORGANIZATION OF COUNTRY RADIO BROADCASTERS PRESENTS THE THIRTEENTH ANNUAL COUNTRY RADIO SEMINAR




THE ORGANIZATION OF  
COUNTRY  
RADIO  
BROADCASTERS



**DICK CLARK**



**DON IMUS**



**BOB & ZONNYA  
HARRINGTON**

and

**JERRY DEL COLLIANO • KENT BURKHART  
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CHARLES MIGHT • FRED PRYOR • ERICA FARBER  
BILL MOYES**

**OPRYLAND HOTEL—NASHVILLE, TENNESSEE  
FRIDAY & SATURDAY—FEBRUARY 26th & 27th, 1982**

Presenting a basic nuts and bolts treatment of subjects ranging from music research & motivating air talent to competition in the market place and the best sales ideas of the year. Including:

- |  |  |
|--|--|
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|--|--|

**Register Early—  
SAVE DOLLARS**

**REGISTRATION FEES:**  
**ADVANCE REGISTRATION:**  
 (Postmarked by Friday, January 29, 1982) is \$155.00  
**LATE REGISTRATION:**  
 (Postmarked after Friday, January 29, 1982) is \$180.00  
 The registration fee includes all sessions, Artist/Attendee Cocktail Reception, luncheon on Friday and Saturday, as well as the Thirteenth Annual BANQUET and "NEW FACES SHOW"  
 Enjoy the convenience of charging your fees to your VISA/MASTER-CHARGE CARDS • For more information or registration forms call (615) 327-4488 (or) 329-4487. The Organization of Country Radio Broadcasters—Box 120548—Nashville, TN 37212

# CASHBOX TOP 100 COUNTRY

January 9, 1982

	Weeks On Chart	12/26	Chart
<b>1</b> FOURTEEN CARAT MIND GENE WATSON (MCA-51183)	2	14	
<b>2</b> THE WOMAN IN ME CRYSTAL GAYLE (Columbia 18-02523)	3	14	
<b>3</b> I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)	5	10	
<b>4</b> RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY (MCA-5119)	6	10	
<b>5</b> THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)	11	11	
<b>6</b> YOU'RE MY FAVORITE STAR BELLAMY BROTHERS (Warner/Curb WBS 49815)	7	13	
<b>7</b> HEADED FOR A HEARTACHE GARY MORRIS (Warner Bros. WBS 49829)	9	12	
<b>8</b> LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288)	1	11	
<b>9</b> YEARS AGO THE STATLER BROS. (Mercury/PolyGram 57059)	10	11	
<b>10</b> LONELY NIGHTS MICKIE GILLEY (Epic 14-02578)	13	9	
<b>11</b> RODEO ROMEO MOE BANDY (Columbia 18-02532)	12	12	
<b>12</b> BLAZE OF GLORY KENNY ROGERS (Liberty P-A-1441)	14	8	
<b>13</b> YOU'RE MY BESTEST FRIEND MAC DAVIS (Casablanca/PolyGram 2341)	15	11	
<b>14</b> LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA-51207)	16	7	
<b>15</b> HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE) JIM REEVES & PATSY CLINE (RCA PB-12346)	19	9	
<b>16</b> TELL ME WHY EARL THOMAS CONLEY (RCA PB-12344)	17	12	
<b>17</b> ONLY ONE YOU T.G. SHEPPARD (Warner/Curb WBS 49858)	21	7	
<b>18</b> WATCHIN' GIRLS GO BY RONNIE MCDOWELL (Epic 14-02614)	20	8	
<b>19</b> SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)	24	7	
<b>20</b> IT TURNS ME INSIDE OUT LEE GREENWOOD (MCA-51159)	26	12	
<b>21</b> WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN (Elektra E-47216)	22	12	
<b>22</b> IT'S HIGH TIME DOTTIE WEST (Liberty P-A-1436)	23	10	
<b>23</b> SHINE WAYLON JENNINGS (RCA PB-12367)	25	7	
<b>24</b> YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE (MCA-51210)	30	6	
<b>25</b> I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. WBS 49860)	27	8	
<b>26</b> MIDNIGHT RODEO LEON EVERETTE (RCA PB-12355)	28	8	
<b>27</b> IT'S WHO YOU LOVE KIERAN KANE (Elektra E-47228)	29	9	
<b>28</b> ONLY YOU (AND YOU ALONE) REBA McENTIRE (Mercury 57062)	31	7	
<b>29</b> DIAMONDS IN THE STARS RAY PRICE (Dimension DS-1024)	32	8	
<b>30</b> WILD TURKEY LACY J. DALTON (Columbia 18-02637)	36	5	
<b>31</b> PREACHING UP A STORM MEL McDANIEL (Capitol P-A-5059)	33	8	
<b>32</b> STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN (Epic 14-02601)	35	6	
<b>33</b> LADY LAY DOWN TOM JONES (Mercury/PolyGram 76125)	37	7	



<b>34</b> ALL ROADS LEAD TO YOU STEVE WARINER (RCA PB-12307)	4	15	
<b>35</b> DO ME WITH LOVE JANIE FRICKE (Columbia 18-02644)	42	4	
<b>36</b> MOUNTAIN OF LOVE CHARLEY PRIDE (RCA PB-13014)	45	2	
<b>37</b> PLAY SOMETHING WE CAN LOVE TO DIANA PFEIFER (Capitol P-A-5060)	41	6	
<b>38</b> THE ROUND-UP SALOON BOBBY GOLDSBORO (Curb ZS5 02583)	39	9	
<b>39</b> IF YOU'RE WAITING ON ME (YOU'RE BACKING UP) THE KENDALLS (Mercury/PolyGram 76131)	49	4	
<b>40</b> WHERE THERE'S SMOKE, THERE'S FIRE R.C. BANNON & LOUISE MANDRELL (RCA PB-12359)	44	7	
<b>41</b> WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS (Columbia 18-02522)	8	15	
<b>42</b> TOO MANY HEARTS IN THE FIRE BOBBY SMITH (Liberty P-A-1439)	47	6	
<b>43</b> ALL I'M MISSING IS YOU EDDY ARNOLD (RCA PB-13000)	48	5	
<b>44</b> BLUE MOON WITH HEARTACHE ROSANNE CASH (Columbia 18-02659)	55	3	
<b>45</b> SHE LEFT LOVE ALL OVER ME RAZZY BAILEY (RCA PB-13007)	54	3	
<b>46</b> LET'S GET TOGETHER AND CRY JOE STAMPLEY (Epic 14-02533)	51	5	
<b>47</b> THE VERY BEST IS YOU CHARLY McCLAIN (Epic 14-02656)	59	3	
<b>48</b> GONNA TAKE MY ANGEL OUT TONIGHT RONNIE ROGERS (LifeSong LS-45094)	52	7	
<b>49</b> WHEN YOU WERE BLUE AND I WAS GREEN KIN VASSY (Liberty P-A-1440)	57	4	
<b>50</b> COTTON FIELDS CREEDENCE CLEARWATER REVIVAL (Fantasy 920)	56	5	
<b>51</b> STILL DOIN' TIME GEORGE JONES (Epic 14-02526)	18	14	
<b>52</b> LOVE NEVER COMES EASY HELEN CORNELIUS (Elektra E-47237)	60	5	
<b>53</b> BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum E-47215)	34	12	
<b>54</b> LOVE WAS BORN RANDY BARLOW (Jamex J-45-002)	65	3	
<b>55</b> I CAN'T SAY GOODBYE TO YOU TERRY GREGORY (Handshake WS9 02563)	64	5	
<b>56</b> WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOS 340)	67	3	
<b>57</b> OKLAHOMA CRUDE THE CORBIN/HANNER BAND (Alfa ALF-7010)	62	5	
<b>58</b> HEARTS (OUR HEARTS) SUSIE ALLANSON (Liberty P-A-1422)	61	5	
<b>59</b> MIS'RY RIVER TERRI GIBBS (MCA-51225)	73	2	
<b>60</b> HEARTACHES OF A FOOL WILLIE NELSON (Columbia 18-02558)	38	8	
<b>61</b> EVERYBODY MAKES MISTAKES LACY J. DALTON (Columbia 18-02637)	75	4	
<b>62</b> IT'S NOT THE SAME OLD YOU JOHNNY RODRIGUEZ (Columbia 14-02638)	66	5	
<b>63</b> CHEROKEE COUNTRY SOLID GOLD BAND (NSD-110)	68	6	
<b>64</b> DROPPING OUT OF SIGHT BOBBY BARE (Columbia 18-02577)	40	9	
<b>65</b> NO RELIEF IN SIGHT CON HUNLEY (Warner Bros. WBS 49887)	80	2	
<b>66</b> FAMILY MAN WRIGHT BROTHERS (Warner Bros. WBS 49837)	43	10	
<b>67</b> DON'T LEAD ME ON WYVON ALEXANDER (Gervasi S.P. 671)	72	5	

	Weeks On Chart	12/26	Chart
<b>68</b> CASCADE MOUNTAIN MEMORIES WICKLINE (Cascade Mountain CMR 2425A)	71	4	
<b>69</b> IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS (Curb ZS 502461)	81	4	
<b>70</b> A GIRL LIKE YOU SONNY THROCKMORTON (MCA-51214)	76	4	
<b>71</b> INNOCENT LIES SONNY JAMES (Dimension DS-1026)	89	3	
<b>72</b> WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL) BILL ANDERSON (MCA-51204)	78	5	
<b>73</b> HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST (Warner/Viva WBS 49825)	46	13	
<b>74</b> I DON'T WANT TO WANT YOU LOBO (Lobo 1)	91	3	
<b>75</b> PLAY ME OR TRADE ME MEL TILLIS & NANCY SINATRA (Elektra E-47247)	94	2	
<b>76</b> HAPPY LOVE SONGS NOEL (Super Productions 667)	77	5	
<b>77</b> SHE'S GOT A DRINKING PROBLEM GARY STEWART (RCA PB 12343)	50	10	
<b>78</b> TEARDROPS IN MY HEART MARTY ROBBINS (Columbia 18-02575)	53	9	
<b>79</b> DON'T CRY BABY RANDY PARTON (RCA PB-12351)	85	4	
<b>80</b> LIES ON YOUR LIPS CRISTY LANE (Liberty P-A-1443)	—	1	
<b>81</b> YOU LOOK LIKE THE ONE I LOVE DEBORAH ALLEN (Capitol P-A-5080)	—	1	
<b>82</b> NO RELIEF IN SIGHT JERRY ALLISON & SWEET DESIRE (Stargem SG 2122)	82	2	
<b>83</b> I'VE GOT A COWBOY IN THE SADDLE (AND ANOTHER ONE HOLDING MY HORSE) IRIS LARRATT (Moonshine MS 3002)	83	3	
<b>84</b> A MARRIED MAN JUDY TAYLOR (Warner Bros. WBS 49859)	88	3	
<b>85</b> SAME OLD BOY (S.O.B.) GARY GENTRY (Elektra E-47238)	87	4	
<b>86</b> SOMEDAY MY SHIP'S COMIN' IN JOE WATERS (New Colony NC-6812)	—	1	
<b>87</b> IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS (Warner Bros. WBS 49809)	58	16	
<b>88</b> A WOMAN LIKE YOU O'ROARK BROTHERS (Comstock COM 1672)	90	2	
<b>89</b> LITTLE THINGS TENNESSEE EXPRESS (RCA PB-12362)	63	5	
<b>90</b> GUILTY EYES BANDANA (Warner Bros. WBS 49872)	95	2	
<b>91</b> LADY LAY DOWN (LAY DOWN ON MY PILLOW) GARY GOODNIGHT (Door Knob DK81-169)	—	1	
<b>92</b> IT'S SO CLOSE TO CHRISTMAS BELLAMY BROTHERS (Warner/Curb WBS 49875)	92	2	
<b>93</b> SHOW AND TELL TINA WELCH (Belmont BRO26A)	93	3	
<b>94</b> I SEE AN ANGEL EVERY DAY BILLY PARKER (Soundwaves NSD/SW4659)	96	2	
<b>95</b> I'M JUST THE LEAVIN' KIND MICHAEL MYERS (MBP 1980)	—	1	
<b>96</b> MISTER GARFIELD MERLE KILGORE & FRIENDS (Elektra E-47252)	—	1	
<b>97</b> SING ME A SONG REEL PEOPLE (Marbil MR 8102)	—	1	
<b>98</b> SLOW TEXAS DANCING DONNA HAZARD (Excelsior SIS 1020)	—	1	
<b>99</b> YOU MAY SEE ME WALKIN' RICKY SKAGGS (Epic 14-02499)	69	16	
<b>100</b> UNTIL THE NIGHT CHARLIE McCOY & LANEY SMALLWOOD (Monument 21001)	84	8	

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

A Girl Like You (Buzz Cason/Young World - ASCAP/BMI)	70	I Can't Say (Al Gallico - BMI)	55	Love In The First Degree (House of Gold - BMI)	8	Someone Could Lose (Briarpatch/Debdave - BMI)	19
A Married Man (Tree Pub. - BMI)	84	I Don't Want (Guayasuta - BMI)	74	Love Never Comes Easy (Southern Nights - ASCAP)	52	Still Doin' Time (Cedarwood - BMI)	51
A Woman Like You (Gold Line/Curtis Young - ASCAP)	88	I Just (Contemtelton - SESAC)	25	Love Was Born (Frebar Music Co. - BMI)	54	Stuck Right (Southern Nights - ASCAP)	32
All I'm Missing (Bibo c/o Welk Music - ASCAP)	43	I See An Angel (HitKit - BMI)	94	Midnight Rodeo (Denny - ASCAP)	26	Teardrops In My Heart (Tro-Cromwell - ASCAP)	78
All Roads Lead To You (Hall-Clement/Welk - BMI)	34	I Wouldn't Have (Hall-Clement/Welk - BMI/Jack & Bill/Welk - ASCAP)	3	Mis'ry River (Chiplin - ASCAP)	59	Tell Me Why (Blue Moon/Easy Listening/April - ASCAP)	16
Bet Your Heart On Me (April/Widmont - ASCAP)	53	If I Needed (United Artists/Columbine - ASCAP)	87	Mister Garfield (Rightsong - BMI)	96	The Round-Up Saloon (House of Gold - BMI)	38
Blaze Of Glory (House Of Gold - BMI)	12	If Something Should (Atlantic - BMI)	69	Mountain Of Love (Morris (Adm. by Unichappell) - BMI)	36	The Sweetest Thing (Sterling/Addison Street - ASCAP)	5
Blue Moon (Hotwire/Atlantic - BMI)	44	If You're (Hall-Clement c/o Welk Music - BMI)	39	No Relief (Chappell - ASCAP)	65	The Very Best (Aoudad - ASCAP/Ibex - BMI)	47
Cascade Mountain Memories (Cascade Mtn. - ASCAP)	63	I'm Just The Leavin' Kind (Mike Borchetta/ATV - BMI)	95	No Relief (Chappell/Stargem - ASCAP)	82	The Woman In Me (O.A.S. - ASCAP)	2
Cherokee Country (Trail Of Tears - BMI)	68	Innocent Lies (Marson - BMI)	71	Oklahoma Crude (Sabal - ASCAP)	57	Too Many Hearts (House Of Gold - BMI)	42
Cotton Fields (TRO-Folkways - BMI)	50	It Turns Me (Duchess/MCA/Red Angus - BMI)	20	Only One You (Cross Keys - ASCAP/Tree - BMI)	17	Until The Nights (Impulsive/April - ASCAP)	100
Diamonds In The Stars (Almarie - BMI)	29	It's High Time (Welbeck/Blue Quill/Random Notes - ASCAP)	22	Only You (TRO-Hollis - BMI)	28	Watchin' Girls (Tree/Strawberry Lane - BMI)	18
Do Me With (Jack & Bill c/o Welk Music - ASCAP)	35	It's Not The (WB Tanerine/Face The Music/Irving-Buchanan-Kerr - BMI)	62	Play Me Or Trade Me (Prater - ASCAP)	75	What Are We Doin' (Larry Gatlin - BMI)	41
Don't Cry Baby (Closed Door - ASCAP c/o Castle Hill/April Music - ASCAP)	79	It's So Close (Famous/Bellamy Bros. - ASCAP)	92	Preaching Up (Blackwood/Magic Castle - BMI)	31	When A Man Loves (Cotillion/Quinzy - BMI)	56
Don't Lead Me On (Gervasi - BMI)	67	It's Who You (Cross Keys/Chappell - ASCAP)	27	Red Neckin' (Blue Lake/Warner-Tamerlane/Face the Music/Blue Lake/Plum Creek - BMI)	4	When You Were (Blue Moon/Easy Listening - ASCAP)	49
Dropping Out (Unichappell/Morris - BMI)	64	I've Got A Cowboy (Buckhorn - BMI)	83	Rodeo Romeo (Baray - BMI)	11	Where's There's Smoke (Hall-Clement)	40
Everybody Makes Mistakes (Algee Music - BMI)	61	Lady Lay Down (Tree/Cross Keys - BMI/ASCAP)	33	Same Old Boy (Elektra/Asylum/Troll - BMI)	85	Whiskey Made Me (Boquillas Canyon/Atlantic - BMI)	72
Family Man (Tree - BMI)	66	Lady, Lay Down (Door Knob - BMI)	91	She Left Love (House of Gold - BMI)	45	Who Do You Know (Milene - ASCAP)	21
Fourteen Carat Mind (Acuff-Rose - BMI)	1	Let's Get Together (Honeytree/Tellum - ASCAP)	46	She's Got A Drinking (House of Gold - BMI)	77	Wild Turkey (Song Biz - BMI)	30
Gonna Take (Sister John/Sugar Plum/New Keys - BMI)	48	Lies On Your Lips (Cristy Lane/New Albany - BMI)	80	Shine (Waylon Jennings - BMI)	23	Years Ago (American Cowboy - BMI)	9
Guilty Eyes (New Albany - BMI/Hoosier - ASCAP)	90	Lonely Nights (Blackwood - BMI)	89	Show And Tell (La Bouché - ASCAP)	93	You Look Like (Duchess (MCA)/Posey/Unichappell/VanHoy - BMI)	81
Happy Love Songs (Sir Dale/Foxtail - ASCAP)	76	Lord, I Hope (Sabal - ASCAP)	14	Sing Me A Song (Bent Tree - BMI)	97	You May See Me Walkin' (Amanda-Lin - ASCAP)	99
Have You Ever (Shapiro, Bernstein - ASCAP)	15			Slow Texas Dancin' (Captar - ASCAP)	98	You're My Bestest Friend (Songpainter - BMI)	13
Headed For A (New Albany/BMI/Hoosier - ASCAP)	7			Some Day My Ship's Comin' In (Lantern Light - BMI)	86	You're My Favorite (Famous/Bellamy Brothers - ASCAP)	6
Heartaches Of A Fool (Tree/Pardner - BMI)	60					You're The Best Break (Bibo/Vogue (Welk Music) - ASCAP/BMI)	24
Hearts (Tree/Duchess (MCA)/Posey - BMI)	58						
Husbands And Wives (Tree - BMI)	73						

⚡ = Exceptionally heavy radio activity this week

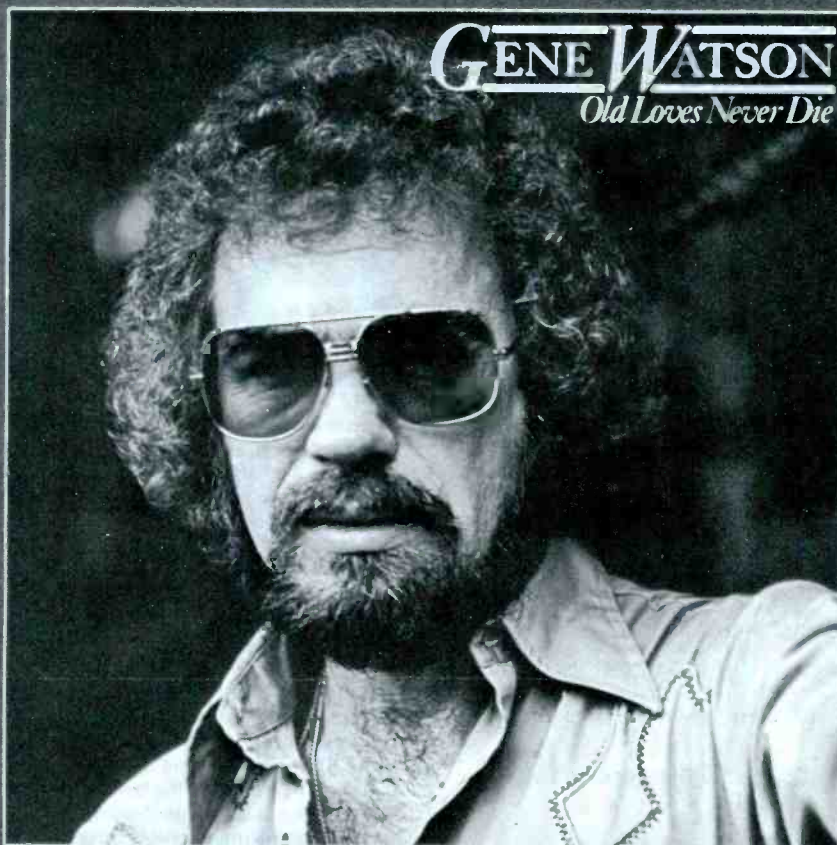
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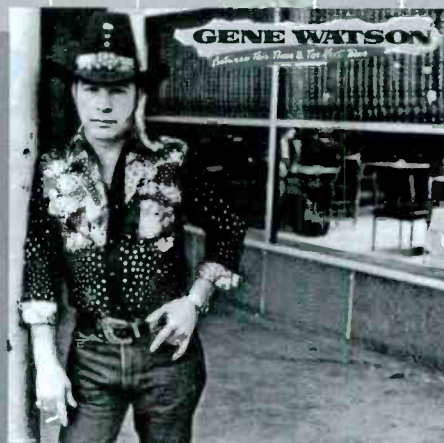
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# COUNTRY

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS



**CEDAR CREEK** (Moon Shine MS 3003)  
**Took It Like A Man (Cried Like A Baby)** (2:20)  
(Chappell Music — ASCAP; Tri-Chappell Music — ASCAP) (R. Bourke, C. Black, T. Rocco)  
(Producer: A. Di Martino)

One listen to this crisp, catchy release from eight-member Cedar Creek and there is no doubt that here indeed is a bona fide hit. The horn section gives the tight harmonies a sassy edge. Should be an instant jukebox and turntable success.

### HITS OUT OF THE BOX

**MERLE HAGGARD** (Epic 14-02686)  
**Big City** (2:58) (Shade Tree Music, Inc. — BMI) (M. Haggard, D. Holloway) (Producers: M. Haggard, L. Talley)

**EMMYLOU HARRIS** (Warner Bros. WBS 49892)  
**Tennessee Rose** (3:40) (Warner-Tamerlane Pub. Corp./Babbling Brooks Music — BMI/Drunk Money Music — ASCAP) (K. Brooks, H. DeVito) (Producer: B. Ahearn)

**ANNE MURRAY** (Capitol P-A-5083)  
**Another Sleepless Night** (3:08) (Chappell Music — ASCAP) (C. Black, R. Bourke)  
(Producer: J.E. Norman)

### FEATURE PICKS

**VERN GOSDIN** (AMI 1302)  
**Don't Ever Leave Me Again** (2:31) (Blue Lake Music — BMI) (M.D. Barnes) (Producer: B. Fisher)

**CRISTY LANE** (Liberty P-A-1443)  
**Lies On Your Lips** (2:16) (Cristy Lane Music/New Albany Music — BMI) (L. Shell, J. Dowell)  
(Producer: R. Oates)

**SYLVIA** (RCA PB-13020)  
**Sweet Yesterday** (3:25) (Tom Collins Music Corp. — BMI) (K. Flemming, D. Morgan)  
(Producer: T. Collins)

**DON KING** (Epic 14-02674)  
**Running On Love** (2:53) (Blackwood Music, Inc. — BMI) (S. Harris, K. Stegall) (Producer: S. Gibson)

**BOBBY BARE** (Columbia 18-02690)  
**New Cut Road** (3:26) (World Song Pub. — ASCAP) (G. Clark) (Producer: R. Crowell)

**DAVID ALLAN COE** (Columbia 18-02678)  
**Now I Lay Me Down To Cheat** (3:22) (Fame Pub. Co. Inc. — BMI/Rick Hall Music — ASCAP) (W. Aldridge, B. Henderson) (Producer: B. Sherrill)

**R.C. BANNON** (RCA PB-13029)  
**Til Something Better Comes Along** (3:06) (Warner Tamerlane Pub./Sweet Harmony Music — BMI) (R.C. Bannon, J. Bettis) (Producer: E. Kilroy)

**JOHNNY PAYCHECK** (Epic 14-02684)  
**The Highlight of '81** (3:12) (Tree Pub. Co. — BMI) (R. Hellard, M. Garvin) (Producer: B. Sherrill)

**GAIL ZEILER** (Equa B.S.P. 670)  
**No Place To Hide** (2:44) (Mick Lloyd Music — SESAC/Jerrimac Music — BMI) (L.K. Stallings/K.J. Savage) (Producers: B. Saporiti, J. Shook)

**PHILIP PAUL & PATROL** (Muscle MS 5009)  
**Bring Them Doggles Home** (3:34) (Mirus Publ. Corp./Baton Rouge Pub./Royal South Pub./Muscle Music Co. — BMI) (P. Beyer, N.J. Decker, Jr.) (Producers: P. Beyer, J.P. Snelling, M. Daniel)

## ALBUM REVIEWS

**FULL MOON, EMPTY POCKETS** — Montana Skyline — Snow  
**SNW 2022** — Producers: Montana Skyline and Hal Sacks --  
List: 8.98

Country music is currently brimming with up and coming country bands, and Montana Skyline is one of the more prominent. The group's debut single, which is the title track to this album, is an excellent barometer by which to judge this young group. Its vocals are tight and the focal point of all the cuts. Influences also vary, as the members tip their hats to western swing and dixieland with "I'm Your Sugar Daddy" and the story song Kenny Rogers made so popular, "The Hanging Of Whiskey Bill."



## THE COUNTRY COLUMN

**BIRDS OF A FEATHER?** — It's likely that some fortunate fan may have been lucky enough to see two of the **Rollings Stones'** recent U.S. appearances, but we know of a fan who saw four of their concerts — the **Oak Ridge Boys' Bill Golden**. It seems that Golden is a big fan of the Stones and, following one of the shows, presented the band members with personalized Oak Ridge Boys jackets. Wouldn't the results of a Stones/Oaks collaboration be interesting? Speaking of the Stones, their penchant for selecting rather eclectic acts as their openers should be applauded. These have included **George Thorogood and the Destroyers** and **Joe Ely**, who opened their Phoenix, Arizona date Dec. 13.

**FROM OUT OF THE WEST** — Those three cowpokes known as **Riders in the Sky** will be making several television appearances in January, beginning with a music/comedy pilot titled **Cowboy Jubilee**. Filmed at Bullet Studios in Nashville in late December, the program features guests **John Hartford** and **Sue Powell**, as well as those bunkhouse buckaroos. No confirmed air date on this one yet. On Jan. 2 the Riders opened the New Year with an appearance on Nashville Alive. Jan. 16 will find them guesting on NBC's **Twilight Theater**, produced and co-hosted by **Steve Martin**. Mid-March will see them galloping down to Austin to appear in a PBS music spectacular, tentatively titled **The First All-American Country Music Festival**. Tour-wise, the three hombres will hit 12 western states in January and February, including a two-week stint at the Nugget in Sparks, Nev. in February and March and appearances at the World's Fair in Knoxville and the Minnesota State Fair. On record, you'll find them holed up with Rounder.

**NEED A NAME** — The long-awaited album from the **Don Williams Band** is complete, but there is still one problem before it can be released. The group needs an official name. Though several have been suggested, none have been adopted. We'd like to hear your suggestions. If you come up with a catchy name for the group, send it to us and we'll get it to the proper person. Sorry, no prize if your suggestion is selected. As for Williams, he has been making plans for his upcoming Spring European tour and also for the recording of his next album.



**HERE'S M-M-M-M-MEL** — *Elektra-Asylum* artist **Mel Tillis** recently guested on *Johnny Carson's* Tonight show to share a few jokes and also discuss his latest album release — "Mel and Nancy" — a duet album with **Nancy Sinatra**. Pictured are Tillis (l) and Carson.

**A LARGE SHARE** — If you saw the debut of the **Bret Maverick** television program Dec. 1, which stars **Ed Bruce** and **James Garner**, you were one of many. The show garnered a 35% share of the audience, making it the highest rated show with the largest share of people watching for any new program this season.

**HERE AND THERE** — **Ricky Skaggs** has signed with International Celebrity Services for exclusive booking representation. Additionally, the Epic artist will be a featured performer at the 1982 World's Fair, to be held in Knoxville Tennessee. . . . Local group the **White Animals** made the pages of *Time* magazine, in an article on debutante parties of all things. In this case, the belle of a Dallas ball could have any band she wanted for her affair, so she selected her favorite, Nashville's the **White Animals**. . . . **Elvis Costello** and the **Attractions** made one of three U.S. appearances at Nashville's Opry House Jan. 3., when Costello further paid tribute to his country influences. . . . During his holiday hiatus, Door Knob artist **Tom Carille** served as head basketball coach for St. Andrews Catholic School 7th grade basketball team in Pine Hills, Fla. . . . Unfortunately, **Crystal Gayle** will have to miss the premiere of **Francis Ford Coppola's** new film, *One From The Heart*, which she, along with **Tom Waits**, did the music for. The film, which is set in Las Vegas, is scheduled to premiere Feb. 10. Gayle will be performing that night on the last night of a one-week stand at the MGM Grand Hotel in where else? Las Vegas. . . . During his recent tour of Canada, **Boxcar Willie** was presented a gold album for sales of his "King of the Road" album in Canada. Since the official presentation, the album has gone platinum in Canada, bringing the number of gold albums in England, the U.S. and/or Canada to four, and platinum in Canada and the U.S. to two, and this all in 1981. His new album, "Last Train To Heaven," on Mainstreet/Capitol is set for release in the U.S. in February. . . . **John Anderson** will reopen the Skyline Club in West Columbia, S.C. Jan. 16. The new facility has been expanded to 10,000 square feet and will accommodate 800-900 people. . . . **Carlton Collins** has signed a recording contract with Dimension Records. His first single is scheduled for a mid-January release. . . . **Sonny Martin** will co-host the pilot of the new television program *Las Vegas Alive*. The syndicated show, taped in Vegas in mid-December, will feature Martin and a country music celebrity co-host each week and will air live over subscribing stations. . . . AMI Records has released a new **Vern Gosdin** single titled "Don't Ever Leave Me Again."

**CONGRATULATIONS DEPARTMENT** — Congratulations to **Meredith Stewart** and husband **Robert Lawrence Stewart** on the birth of their son, **Matthew Allen**. The 10 pound, 11 ounce tot made the grand appearance Dec. 15 at Baptist Hospital in Nashville. Mom is the general manager of Coal Miner's Music and dad is a teacher. . . . Congratulations are also in order to **Steve** and **Cynthia Gatlin**, who became the proud parents of **Allison Shea** Dec. 6. Seven pound, one ounce Allison is the couple's second child. Steve is one third of the **Larry Gatlin and the Gatlin Brothers Band**. . . . We would also like to extend our congratulations to **Angela Ball**, former **Cash Box** intern, who graduated from Belmont College in the music business program Dec. 18. Best of luck.  
jennifer bohler

# COUNTRY RADIO

## THE COUNTRY MIKE

**ALANDALE MARKETS BRENDA LEE PROFILE** — More than 25 country stations in three states have begun broadcasting *Brenda Lee's Country Profile*, an in-depth interview program, featuring Lee as host, syndicated by Alandale Prod. of Louisville. The program spotlights a different country artist weekly in 52 five-chapter interview segments, each segment running 2½ minutes with time for two commercials. Alandale grants exclusive broadcast rights to stations within their markets for one year, offering the show as either a barter or a straight buy. Already airing the profile are **KENR/Houston**, **WNOE/New Orleans**, **WYNK/Baton Rouge**, and **KPAC/Beaumont**, with **WNYR/Rochester**, **WCPM/Greensboro**, **WQIK/Jacksonville**, and **KFRE/Fresno** signed to begin airing. Acts profiled in the series include **Alabama**, **Roy Acuff**, **Chet Atkins**, **Razzy Bailey**, **Rosanne Cash**, **Rodney Crowell**,



B.J. Thomas

**Lacy J. Dalton**, **Terri Gibbs**, **Emmylou Harris**, **George Jones**, **Anne Murray**, **Minnie Pearl**, the **Oak Ridge Boys**, **Eddie Rabbitt**, **Kenny Rogers**, **Ricky Skaggs**, **Don Williams** and **Hank Williams, Jr.**

**PERSONALITY PROFILE** — While majoring in broadcast production at Vincennes (Ind.) University, **B.J. Thomas** learned the ropes with 50,000 watt stereo **WVUB**, a local adult/contemporary-formatted station. Thomas broke into country radio in 1977 while still in college, working weekends with **WSIM-AM&FM/Salem, Ind.** Upon graduation in '78, he took a position with another A/C-formatted station, **WTCJ-AM/Tell City, Ind.** Deciding to go back to school to earn a bachelors degree, Thomas enrolled at Indiana State University in the fall of '78. He resumed his studies in communications, majoring in radio-TV-film and became involved with the university station, **WISU**. Thomas earned his degree in 1980 and began doing the afternoons with country **WAOV/Vincennes**. In January of '81, he switched to the 9 a.m.-1 p.m. stint and was elevated to the position of music director by **WAOV** general manager **Bill Kepler**. He will get married Feb. 13.

**MUTUAL'S NEW YEARS SPECIAL CLEARS 525 STATIONS, SOLD OUT** — Mutual Broadcasting System's New Years Day country music special *Country Music Countdown 1981* aired on a reported 525 radio stations across the country and was fully sold out to national sponsors, according to Mutual's director of public relations, **Daniel Flamberg**. Exact figures of this year's audience size has yet to be tabulated, however last year's *Country Music Countdown* reached an estimated 17.4 million listeners, 4 million more than Superbowl XV. The three-hour program, produced by **Ed Salamon** and hosted by the **Oak Ridge Boys**, combined the artists' music with exclusive interviews.

**KAGE CELEBRATES NEW YEAR WITH COUNTRY FORMAT** — **KAGE-AM/Winona, Minn.** kicked off the New Year in fine fashion by exchanging its AC/Talk format for a country one. It is the first major format change the station has made in its 25-year history. Discussing reasons for the change, general manager **Rick Charles** and director of news and operations **Dave Ziebell** cited country music's vitality and mass appeal. "We feel the most exciting, innovative and relatable music today is being produced by country artists and their record companies." Being a new country station, **KAGE** is in need of product. Labels are asked to send singles and albums to **KAGE Inc., P.O. Box 767, Winona, Minn. 55987**.

**WAYNE TAKES POSITION WITH KWKN** — **Troy Wayne**, former music director of **KFRM/Salina, Kan.** has taken over the 6 pm-midnight shift with **KWKN/Wichita**, effective immediately.

**RADIO RABBI RETURNS TO WJRB** — **Rabbi Melvin Glazer** of the West End Synagogue in Nashville once again returned to **WJRB/Nashville** on Christmas day to spin records in place of **Phil Hunt**, allowing him the holiday off. Glazer hosted the 10 a.m.-2 p.m. special program *A Country Christmas* featuring seasonal songs by country artists. The *Radio Rabbi* was assisted by station salesman **Bobby Bohn**, a member of the Rabbi's congregation.

**WMC BATTLES CANCER WITH PORTRAITS** — **WMC/Memphis** and Park Place Mall were responsible for a fund raiser for the American Cancer Society. Christmas shoppers lined the mall to have color portraits made of their children with Santa Claus for only \$1.79 a shot. All profits were donated to the ACS.

country mike

## PROGRAMMERS PICKS

<b>Mark Andrews</b>	<b>KWJJ/Portland</b>	<b>Blue Moon With Heartache</b> — Rosanne Cash — Columbia
<b>Johnny Steele</b>	<b>KVEG/Las Vegas</b>	<b>She Left Love All Over Me</b> — Razzy Bailey — RCA
<b>Denny Bice</b>	<b>WNWN/Coldwater</b>	<b>Blue Moon With Heartache</b> — Rosanne Cash — Columbia
<b>Jeff Davies</b>	<b>KXLR/Little Rock</b>	<b>You Look Like The One I Love</b> — Deborah Allen — Capitol
<b>Tom Edwards</b>	<b>KEED/Eugene</b>	<b>Blue Moon With Heartache</b> — Rosanne Cash — Columbia
<b>Steve Wilmes</b>	<b>WIRE/Indianapolis</b>	<b>Mountain Of Love</b> — Charley Pride — RCA
<b>Terry Wunderlin</b>	<b>WIRK/West Palm Beach</b>	<b>Blue Moon With Heartache</b> — Rosanne Cash — Columbia
<b>John Brejot</b>	<b>WKHK/New York</b>	<b>Mountain Of Love</b> — Charley Pride — RCA
<b>Rhubarb Jones</b>	<b>WLWI/Montgomery</b>	<b>You Look Like The One I Love</b> — Deborah Allen — Capitol
<b>Bob Grayson</b>	<b>WIST/Charlotte</b>	<b>Mountain Of Love</b> — Charley Pride — RCA
<b>Bill Warren</b>	<b>KNOE/Monroe</b>	<b>The Very Best Is You</b> — Charly McClain — Epic
<b>Jessica James</b>	<b>KFH/Wichita</b>	<b>Mountain Of Love</b> — Charley Pride — RCA

## MOST ADDED COUNTRY SINGLES

1. **MOUNTAIN OF LOVE** — CHARLEY PRIDE — RCA — 19 ADDS
2. **LIES ON YOUR LIPS** — CRISTY LANE — LIBERTY — 17 ADDS
3. **YOU LOOK LIKE THE ONE I LOVE** — DEBORAH ALLEN — CAPITOL — 16 ADDS
4. **BLUE MOON WITH A HEARTACHE** — ROSANNE CASH — COLUMBIA — 15 ADDS
5. **IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)** — THE KENDALLS — MERCURY — 15 ADDS

## MOST ACTIVE COUNTRY SINGLES

1. **YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD** — ED BRUCE — MCA — 45 REPORTS
2. **DO ME WITH LOVE** — JANIE FRICKE — COLUMBIA — 40 REPORTS
3. **MOUNTAIN OF LOVE** — CHARLEY PRIDE — RCA — 33 REPORTS
4. **BLUE MOON WITH A HEARTACHE** — ROSANNE CASH — COLUMBIA — 33 REPORTS
5. **IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)** — THE KENDALLS — MERCURY — 33 REPORTS

## Imus, Harringtons Set To Speak At Upcoming Country Radio Convention

**NASHVILLE** — Famed radio personality **Don Imus** of **WNBC/New York** and **Bob and Zonnya Harrington**, a "motivational team," will be the featured speakers at the 13th annual Country Radio Seminar scheduled for Feb. 26-27 at the Opryland Hotel here.

**Imus**, noted for his unrestrained morning drive segments such as "Fairy Tales," "Geraldo Santana Banana," and the "Imus in Washington Updates" and one of the top-rated DJs in the country, will open the seminar with a presentation on creativity in radio. Industry officials note that, although **Imus** works in the nation's largest market, his comments will be pertinent to large and small market stations alike.

The **Harringtons**, who bill themselves as "America's Most Exciting Inspirational and Motivational Team," travel in excess of 200,000 miles annually and give over 1,000 presentations at conventions, national seminars, television shows and even state legislatures. They have appeared 18 times on the *Phil Donahue Show*, in addition to segments of **Tom Snyder's** late-night *Tomorrow* telecast and *Merv Griffin*. The duo, which gives presentations on such enlightening topics as "Super Star Selling" and "Effective Communication" has also been featured in *People*, *US*, and *Newsweek* magazines.

The **Harringtons**, who will close the seminar Feb. 27, have developed a "Balanced Living" philosophy on the "how-to's" of successful living and will speak on personal motivation.

The agenda committee for the seminar is seeking aid in the form of promotional materials for individual radio stations, including air checks, visual promotional aids, printed matter and other promotional materials (i.e. bumper stickers, T-shirts, and balloons).

Materials should be sent to the following people: air check tapes — **Joel Raab**, **WHK Radio**, Euclid Ave. at East 12th Street, Cleveland, Ohio 44115, deadline: Jan. 15; video tape spots and slides — **Dave Gerard**, **WKSW-FM Radio**, One Playhouse Square, Cleveland, Ohio 44115, deadline: Jan. 15; and printed matter and/or other station promotional materials — **Frank Mull**, **Mull-Ti-Hit Promotions**, 50 Music Square West, Suite 604, Nashville, Tenn. 37203, deadline: Feb. 15.

## Haynes, Pirtle Form J&B Record Label

**NASHVILLE** — **Bill Haynes** and **James Pirtle** have formed **J&B Records** and **Jim and Bill Enterprises, Inc.**, located at 58 Music Square West here. Artists signed to the production company include **Darlene Austin**, the **Four Guys** and **Tommy St. John**.

According to **Haynes**, "the company will be involved with total artist development, concentrating on all aspects of production, promotion, marketing and public relations. We also have separate publishing affiliates set up, but we will work closely with outside publishers, as well as looking in our house catalog when selecting material for our artists."

Other company personnel includes **Ed Fuqua**, secretary/treasurer; **Patsy Norris**, general manager; and **Elizabeth Haynes**, administrative assistant. The company's telephone number is (615) 329-0288.

## Saporiti Promotions Relocates Office

**NASHVILLE** — **Bob Saporiti Promotions** has relocated to Suite 107 A City Square, Hendersonville, Tenn. 37075. The telephone number is (615) 824-9560.



**LIVE BROADCAST IN WICHITA** — **MCA** artist **Terri Gibbs** (r), who made such an impressive entry into the world of country music last year with her "Somebody's Knockin'" single, was recently the special guest of **Uncle Dickie Houser** and **KFDI Radio** in **Wichita, Kan.** **Gibbs** guested on a live remote prior to her appearance at the **Kansas Coliseum** in **Wichita**.

# INTERNATIONAL



**BANSHEES AT THE BOX** — PVC recording group Siouxsie & The Banshees stopped by the Los Angeles office of **Cash Box** while on tour in support of its latest LP, "Ju Ju." Pictured are (l-r): Harald Taubenreuther, **Cash Box**; Marc Cetner, **Cash Box**; Siouxsie Sioux, John McGeoch, Steve Severin and Budgie of the band; and Richard Imamura, **Cash Box** managing editor.

## INTERNATIONAL DATELINE

### United Kingdom

LONDON — At an Extraordinary General Meeting (EGM) of the Performing Right Society (PRS) held in London on Dec. 16, all the resolutions put forward by the society's general council were adopted. Resolutions to increase by 50% the level of performing right earnings required to gain admission to voting membership (full or associate), and to link those earnings levels with the Society's total distributions in future were adopted on a show of hands by large majorities. This means that to gain associate membership, with entitlement to one vote, a provisional writer member must now have earned 225 pounds over a period not exceeding three years and a publisher 1,125 pounds. For promotion to full membership, a writer member must now have earned 1,500 pounds in each of two out of any three years and a publisher 7,500 pounds. Full membership carries with it the right to ten votes on a pool or postal ballot and eligibility for election to the Society's council. The 50% increase is to restore these criteria in real terms to the levels set in 1977. It had been expected that the new Companies Act would contain a provision making an obligation of law the publication of a list containing the names of those full members whose earnings entitle them to an extra 10 votes. This list would be made available to any member on a confidential basis, but the Companies Act did not make such a scheme obligatory and when put to the vote at the EGM, the necessary 75% majority was only just achieved. There has been much pressure on the PRS, from some quarters, for a more open form of administration, however as it had been assumed that this motion would be made unnecessary by legislation the chairman of the General Council explained that this was the reason that the proposal had not been made at the AGM in July. Currently, there are 393 writer-members and 102 publisher members who are entitled to the additional 10 votes, but their number is likely to fall substantially next year because of the increase in the earnings criteria for full membership. To be entitled to the extra votes, writer members must now have earned an average of 750 pounds a year over the last 20 years, or an aggregate of 30,000 pounds in the past two years. The corresponding figures for publisher members being 3,750 pounds and 150,000 pounds. The PRS Council has a new member in **Nicholas Maw**, who has filled the vacancy created by the resignation, due to pressure of work, of **Wilfred Josephs**. Maw is chairman of the Assn. of Professional Composers and has had works performed by many U.K. orchestras and by the Chicago, Philadelphia, and Pittsburgh orchestras in the United States.

paul bridge

### Argentina

BUENOS AIRES — **Norberto Kaminsky**, vice president of Microfon, will travel to Mexico next month to establish there a tape duplicating plant. Microfon has an agreement with Ariola in that country for the release of its product, with **Maximo Aguirre** working as coordinator between both companies. Kaminsky will stay during some time in Mexico studying further developments in the situation.

**Carlos Casale** of Discosa is jetting to Madrid for talks with the Discosa people at the headquarters of the group. Discosa has opened branches in some Latin American markets during 1981 and plans to record local product in these situations during 1982.

Italian disc jockey **Claudio Cecchetto** will be visiting Buenos Aires in a couple of weeks, prior to his appearance at the San Remo Festival. Tonodisc has released an album which includes his smash, "Gioca Jouer," and Clandilo Publishers have also been working hard on the promotion of his product.

Interdisc is releasing the new album by teen duet **Candela**, previously recording for RCA. Larks are daughters of **Maria Inez Fernandez**, known as "Victrolita" many years ago and the first local artist to record at different speed (Chipmunk style) for the kiddie market in this country.

Distribuidora Belgrano has started its own label and signed **Camila Perisse**, a well known TV local starlet, for its first release. The company is headed by **Vicente Amorena**, who has been expanding steadily his operation during the past two years and started distributing indie labels, with good results.

Tonodisc topper **Francisco Vidal** reports extremely good sales for the latest **Parchis** album, which will be backed now through the group's latest movie. The Spanish kiddie group had a successful tour of the provinces a couple of months ago and the TV campaign arranged by ATC for this release has proven effective.

Sicamericana is happy with the latest albums by rock artists **Raul Porchetto** and **Miguel Cantillo** under its Sazam label.

The opening of the Supermarket of Records continues to be another of the biggest conversation openers in the trade. The retail store is operated by the former six majors and caused stir among retailers in downtown Buenos Aires, who used to consider the area (probably the biggest in per capita sales power) as their own domain. Since the industry has been running at 50% of its usual volume (although December marked a reaction), there are plenty of arguments on both sides for and against the store, which could in the future open branches in other parts of the city and in other towns in the country.

miguel smirnoff

## RCA, PolyGram Join In Argentina

by Miguel Smirnoff

BUENOS AIRES — RCA has added the PolyGram catalog to its line here with a new pressing and distribution deal, effective Jan. 1. PolyGram will retain its A&R and promotion staffs, but the balance of the operation, including sales, production and warehousing, will be handled by RCA.

Coincidental with the addition of PolyGram, RCA has restructured its executive staff. Horacio Bulnes will take over as operations director for the RCA, Microfon and PolyGram labels; Guillermo

Gluckman will be the marketing manager in charge of sales, promotion, advertising and artwork; Carlos Garbarino has been named promotion & advertising manager; and Mario Lopez will be sales manager for all three labels. RCA general manager Larry Palmacci will handle overall responsibilities for A&R.

As a consequence of the P&D deal with RCA, PolyGram trimmed its staff to 25.

The joining of RCA, PolyGram and Microfon has reduced to four the majors in the Argentinian market. The other majors being EMI, CBS and Sicamericana. CBS, however, presses EMI product, and there is much speculation about a distribution deal in the works. CBS currently distributes major independent Interdisc in the interior of the country.

## Canadian Labels Balk At Postal Rate Hike

(continued from page 6)

cost of letters to the United States rise to 35 cents from 17 cents.

Other increases affect parcel rates, but first class rates up to one kilogram (about two pounds) won't be changed. Magazine mailing rates will increase about 18%. Bulk rates are likely to increase, but they are worked out between the Canada Post Corp. and individual businesses.

Several music business companies indicated last week that they, like other small businesses, will have to reduce the volume of mail they send.

In some cases, companies have been eliminating weekly press release services. But all seem to be continuing with the regular flow of promotional albums to secondary radio and press people.

The postal increases are expected to offset part of the estimated \$750 million deficit the post office incurs in 1982. Officials say the increases may generate as much as \$520 million this year.

## WEA Int'l, Full Moon Enter Distribution Pact

NEW YORK — Nesuhi Ertegun, president of WEA International and Irving Azoff, president of Full Moon Records and Frontline Management, have entered into an agreement whereby WEA International will exclusively distribute Full Moon/Warner Bros. product throughout the world excluding the United States and Canada, which are already incorporated under Azoff's pact with Warner Bros.

According to Ertegun, "the first two releases under our new agreement are albums from Peter Cetera and Grand Funk Railroad, which certainly indicates the standard of excellence held by the Full Moon label. It is a privilege to work with Irving Azoff and the Full Moon Records team."

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **El Baile De Los Pajaritos** — Los Parchis (Tonodisc); Orquesta Tabaco (RCA)
- 2 **Ana, Yo No Soy** — Silvestre — Music Hall
- 3 **Menta Y Limon** — Roque Narvaja — Discosa
- 4 **Munequita** — Los Moros — RCA
- 5 **En Ruta De Nuevo** — Barrabas — Discosa
- 6 **La Cotorra** — Malvaho — Music Hall
- 7 **Sin Ti** — Daniel Dantieli — PolyGram
- 8 **Si Te Vas** — Dany Cabuche — RCA
- 9 **Procuero Olvidarte** — Hernaldo — PolyGram
- 10 **Corazones** — Marty Balin — EMI

#### TOP TEN LPs

- 1 **La Magla De ...** — Los Parchis — Tonodisc
- 2 **Star Show** — various artists — K-tel
- 3 **Esencia Romantica** — Los Panchos/M.M. Serra Lima — CBS
- 4 **En Transito** — Joan Manuel Serrat — Ariola
- 5 **Elite** — various artists — K-tel
- 6 **Un Amante De Carton** — Roque Narvaja — Discosa
- 7 **El Compositor, El Cantante** — Alberto Cortez — Music Hall
- 8 **De Nina A Mujer** — Julio Iglesias — CBS
- 9 **De 4 a 90 Años** — Cuarteto Imperial — CBS
- 10 **Hits En 33** — Sweet Power — Industria Musical Argentina — Prensario

### Italy

#### TOP TEN 45s

- 1 **Cicale** — Heather Parisi — CGD
- 2 **Bette Davis Eyes** — Kim Carnes — EMI
- 3 **He's A Liar** — Bee Gees — Polydor
- 4 **Every Little Thing She Does Is Magic** — Police — A&M
- 5 **Rock'n Roll Robot** — Alberto Camerini — CBS
- 6 **Sharazan** — Al Bano e Romina Power — Baby
- 7 **Lo Stellone** — Sbirulino — CGD
- 8 **(Out Here) On My Own** — Nikki Costa — CGD
- 9 **M'Innamoro Di Te** — Ricchi e Poveri — Baby
- 10 **You Can't Stay The Night** — Miguel Bose — CBS

#### TOP TEN LPs

- 1 **Buona Fortuna** — Pooh — CGD
- 2 **Ghost In The Machine** — Police — A&M
- 3 **Fabrizio De Andre** — Fabrizio De Andre — Ricordi
- 4 **Singolo** — Miguel Bose — CBS
- 5 **Abacab** — Genesis — Vertigo
- 6 **2301 Parole** — Ornella Vanoni — Vanilla
- 7 **La Grande Grotta** — Alberto Fortis — Philips
- 8 **Living Eyes** — Bee Gees — Polydor
- 9 **Tattoo You** — Rolling Stones — Rolling Stones
- 10 **Pigreco 3.14** — Rockets — Rockland — Musica e Dischi

### Japan

#### TOP TEN 45s

- 1 **Akujo** — Miyuki Nakajima — Canyon
- 2 **Salor Fukuto Kikanju** — Hiroko Yakushimaru — Polydor
- 3 **James Dean No Yooni** — Johnny — King
- 4 **Michinoku Hitoritabi** — Joji Yamamoto — Canyon
- 5 **Gingragrin Ni Sarigenaku** — Masahiko Kondo — RVC
- 6 **Stripper** — Kenji Sawada — Polydor
- 7 **Sayonara Moyo** — Toshihiro Ito — Nippon Phonogram
- 8 **Hello Goodbye** — Yoshie Kashiwabara — Nippon Phonogram
- 9 **Sentimental Journey** — Iyo Matsumoto — Victor
- 10 **Yugure Monogatari** — Tsukasa Ito — Japan

#### TOP TEN LPs

- 1 **Over — Of Course** — Toshiba/EMI
- 2 **Kishotenketsu II** — Chiharu Matsuyama — News
- 3 **Salor Fuku To Kikanju** — soundtrack — Polydor
- 4 **Sakuban Oaishimasho** — Yumi Matsutoya — Toshiba/EMI
- 5 **Potato Boys No. 1** — Imokin Trio — For Life
- 6 **Good Luck Love** — Toshihiko Tawara — Canyon
- 7 **Mujinto De** — Takuro Yoshida — For Life
- 8 **Kinoutachi** — Masashi Sada — Free Flight
- 9 **Seishun No Bokensha** — Hiroyuki Sanada — Epic/Sony
- 10 **Sentimental Iyo** — Iyo Matsumoto — Victor — Cash Box of Japan

# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart	12/26		Weeks On Chart	12/26
<b>1 RAISE!</b> EARTH, WIND & FIRE (ARC/Columbia TC 37548)	1	7	<b>39 LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN (Arista AL 9552)	31	18
<b>2 SOMETHING SPECIAL</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	2	11	<b>40 THE DUDE</b> QUINCY JONES (A&M SP-3721)	30	39
<b>3 CONTROVERSY</b> PRINCE (Warner Bros. BSK 3601)	3	8	<b>41 FANCY DANCER</b> ONE WAY (MCA 5247)	29	13
<b>4 NEVER TOO MUCH</b> LUTHER VANDROSS (Epic FE 37451)	4	15	<b>42 JAM THE BOX</b> BILL SUMMERS & SUMMERS HEAT (MCA-5266)	53	2
<b>5 WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS (RCA AFL1-4153)	7	8	<b>43 REFLECTIONS</b> GIL SCOTT-HERON (GRP/Arista 5506)	46	12
<b>6 IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	6	13	<b>44 ALL THE GREAT HITS</b> DIANA ROSS (Motown M13-96002)	37	10
<b>7 THE MANY FACETS OF ROGER</b> ROGER (Warner Bros. BSK 3594)	5	15	<b>45 FACE TO FACE</b> GQ (Arista AL 9547)	40	7
<b>8 NIGHT CRUISING</b> BAR-KAYS (Mercury/PolyGram SRM-1-4028)	9	7	<b>46 TOUCH</b> GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	47	17
<b>9 LIVE</b> THE JACKSONS (Epic KE2 37545)	10	5	<b>47 LOVE IS THE PLACE</b> CURTIS MAYFIELD (Boardwalk NB1 33239)	43	11
<b>10 THE GEORGE BENSON COLLECTION</b> (Warner Bros. 2HW 3577)	12	6	<b>48 LOVE BYRD</b> DONALD BYRD & 125TH ST., N.Y.C. (Elektra 5E-531)	42	14
<b>11 THE POET</b> BOBBY WOMACK (Beverly Glen BG 1000)	13	7	<b>49 CARL CARLTON</b> (20th Century-Fox/RCA T-628)	48	23
<b>12 SHOW TIME</b> SLAVE (Cotillion/Atlantic SD 5227)	8	12	<b>50 EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	50	13
<b>13 BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	11	19	<b>51 WHAT A WOMAN NEEDS</b> MELBA MOORE (EMI-America ST-17060)	45	6
<b>14 SKYYLINE</b> SKYY (Salsoul/RCA SA-8548)	16	8	<b>52 BEWARE!</b> BARRY WHITE (Unlimited Gold/CBS FZ 37176)	52	12
<b>15 THE TIME</b> (Warner Bros. BSK 3598)	14	18	<b>53 THIS KIND OF LOVIN'</b> THE WHISPERS (Solar/RCA BXL 13976)	49	15
<b>16 I AM LOVE</b> PEABO BRYSON (Capitol ST-12179)	19	5	<b>54 CAN'T SHAKE THIS FEELIN'</b> SPINNERS (Atlantic SD 19318)	58	3
<b>17 SOMETHING ABOUT YOU</b> ANGELA BOFILL (Arista AL 9576)	18	6	<b>55 STANDING TALL</b> CRUSADERS (MCA-5254)	51	12
<b>18 LOVE MAGIC</b> L.T.D. (A&M SP-4881)	24	5	<b>56 NEW YORK CAKE</b> KANO (Mirage/Atlantic WTG 19327)	59	4
<b>19 CAMOUFLAGE</b> RUFUS with CHAKA KHAN (MCA-5270)	17	8	<b>57 THAT'S WHAT TIME IT IS</b> JOHNNY GUITAR WATSON (A&M SP-4880)	62	2
<b>20 INSIDE YOU</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	15	9	<b>58 MORE OF THE GOOD LIFE</b> T.S. MONK (Mirage/Atlantic WTG 19324)	—	1
<b>21 COME MORNING</b> GROVER WASHINGTON, JR. (Elektra 5E-562)	26	3	<b>59 I LIKE YOUR STYLE</b> JERMAINE JACKSON (Motown M8-052M1)	55	15
<b>22 PRIVATE EYES</b> DARYL HALL & JOHN OATES (RCA AFL1-4028)	35	3	<b>60 EBONEE WEBB</b> (Capitol ST-12148)	54	18
<b>23 CRAZY FOR YOU</b> EARL KLUUGH (Liberty LT-51113)	22	9	<b>61 IT MUST BE MAGIC</b> TEENA MARIE (Gordy/Motown G8-1004M1)	57	29
<b>24 LIVE IN NEW ORLEANS</b> MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	21	27	<b>62 CENTRAL LINE</b> (Mercury/PolyGram SRM-1-4033)	—	1
<b>25 IN THE POCKET</b> COMMODORES (Motown M8-955M1)	23	25	<b>63 SET MY LOVE IN MOTION</b> SYREETA (Tamil/Motown T 376)	65	2
<b>26 YOURS TRULY</b> TOM BROWNE (GRP/Arista 5507)	44	2	<b>64 I WANT YOU</b> BOOKER T. (A&M SP-4874)	64	3
<b>27 GO FOR IT</b> SHALAMAR (Solar/RCA BXL 1-3984)	27	11	<b>65 DENROY MORGAN</b> (Becket BKS 015)	—	1
<b>28 STREET SONGS</b> RICK JAMES (Gordy/Motown G8-1002M1)	25	36	<b>66 CHANCES ARE</b> BOB MARLEY (Cotillion/Atlantic SD 5228)	56	10
<b>29 SOLID GROUND</b> RONNIE LAWS (Liberty LO-51087)	20	13	<b>67 SWITCH V</b> SWITCH (Gordy/Motown G8-1007M1)	61	7
<b>30 GET AS MUCH LOVE AS YOU CAN</b> THE JONES GIRLS (Phila. Int'l./CBS FZ 37627)	33	4	<b>68 SIGN OF THE TIMES</b> BOB JAMES (Tappan Zee/CBS FC 37495)	66	12
<b>31 BLUE JEANS</b> CHOCOLATE MILK (RCA AFL1-3896)	36	5	<b>69 PIECES OF A DREAM</b> (Elektra 6E-350)	68	13
<b>32 GWEN McCRAE</b> (Atlantic SD 19308)	32	9	<b>70 SLINGSHOT</b> MICHAEL HENDERSON (Buddah/Arista BDS 6002)	60	16
<b>33 TAKE IT OFF</b> CHIC (Atlantic SD 19323)	39	3	<b>71 SHOCK</b> (Fantasy F-9613)	—	1
<b>34 YOUR WISH IS MY COMMAND</b> LAKESIDE (Solar/Elektra S-26)	—	1	<b>72 I BELIEVE IN LOVE</b> ROCKIE ROBBINS (A&M SP-4869)	72	16
<b>35 CON FUNK SHUN</b> (Mercury/PolyGram SRM-1-4030)	41	2	<b>73 BLACK &amp; WHITE</b> POINTER SISTERS (Planet/Elektra P-18)	63	26
<b>36 KEEP ON MOVING STRAIGHT AHEAD</b> LAKESIDE (Solar/RCA BXL1-7762)	38	4	<b>74 ENDLESS LOVE</b> ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	69	21
<b>37 COMPUTER WORLD</b> KRAFTWERK (Warner Bros. HS 3549)	34	8	<b>75 THE BROOKLYN, BRONX &amp; QUEENS BAND</b> (Capitol ST-12155)	67	21
<b>38 TONIGHT!</b> THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	28	17			



**IN HOLLYWOOD** — The debut album release by Neptune Records trio Silver, Platinum and Gold, entitled "Hollywood," will be distributed under a newly-struck deal with R&L Distribution, which was recently formed by music industry veteran Michael Roshkind. Pictured at a signing of the agreement are (l-r): Hubert Heard of the group; Roshkind; Adrian Chivers of the group; and (seated) Renee Heard of the group.

## THE RHYTHM SECTION

**RECORDS HEARD 'ROUND THE WORLD** — ARC/Columbia recording group Earth, Wind and Fire recently received a very prestigious award from CBS Records International, the Crystal Globe Award. The honor is bestowed upon CRI acts that achieve sales of more than five million copies outside their domestic market. EWF received the award following a performance at San Francisco's Cow Palace, where the group performed as part of its national tour. CRI officials, including Julian Shapiro, vice president of press; Maury Lathower, vice president of CRI, West Coast; and Shirley Brooks, director of international affairs, West Coast, presented the award to each member of the band following a dinner at S.F.'s Four Season's Cleft. The Crystal Globe, carved from Tiffany's crystal, was first awarded in 1975. Some of the winners include Santana, Simon & Garfunkel, Andy Williams, Johnny Mathis, Julio Iglesias and Billy Joel. With each of EWF's members receiving the award, it was the first time so many of the Crystal Globes had been given away.

**WAK ATTACK** — Many athletes are finding other avenues of entertainment as fulfilling as their sport. The Big Blue Wrecking Crew, consisting of members of the world champion L.A. Dodgers baseball team, has been on the promo trail in support of their Elektra/Asylum single, a cover of the Queen hit "We Are The Champions." There is a group of pro footballers who have adopted as an alter ego the name Hi Five, a handle they use as a singing group. But while these ventures are creatively fulfilling for the athletes, their public lure remains a novelty. The Commodores' William King, through his company WAK Music, is drying ink on an agreement with a member of a world-renowned basketball team. Word has it his skill as a singer/songwriter and flute and keyboard player is as strong as his ballhandling and circus style reverse lay-in. WAK hopes to reveal the player's identity in the near future when a record deal is consummated.

**SOPHISTICATED** — The hit-Broadway musical *Sophisticated Ladies*, which features the music of maestro Duke Ellington and performances by Phyllis Hyman and Gregory Hines, will get an added promotional push as RCA Records is preparing a single montage highlighting popular selections from the musical. In the spirit of the "Stars on 45" singles and, more recently, RCA's "Hooked On Classics" success, the label will be releasing, quite appropriately, "Hooked On Ellington," to coincide with the opening of the play on the West Coast. The play is set to open at the Los Angeles Music Center Jan. 27, 1982. The record will be used as a promotional aid at radio.

**TINA ON SOLIDARITY** — Soul songstress Tina Turner recently made an appearance in Warsaw, Poland prior to the government's announcement of martial law in challenge to workers' solidarity. Appearing at Warsaw's ice hockey stadium, Turner sang for a group of young Poles and a cadre of full dress Soviet Soldiers who sat at the back of the stadium. Word has it that Turner sang/quieried "What Do You Want?" and the audience replied "food." She sang "What do you need?" A member of the audience replied "dollars." Turner could have just as easily gotten that kind of response in Detroit.

**MULTI-TRACKING** — At the impending dawn of 1981, tenor saxophonist Sonny Rollins was cutting his chops for the Rolling Stones' "Tattoo You" LP, where he is heard on the tune "Waiting On A Friend." Rollins has gravitated back to more familiar settings with the likes of jazzists Tony Williams (drums) and Bobby Hutcherson (vibes) who are working with Rollins on his upcoming Milestone LP. The LP is to contain a collection of Rollins originals, but, in the spirit of covering other genres, the tenorist will also include Dolly Parton's "Here You Come Again."

**WHO'S GOT THE POWER** — The Bus Boys, that zanny bunch of rockers who managed to add dimension and color to the new music scene, were recently scheduled for a pair of shows at L.A.'s Whisky, where the group would be part of the venue's last gasp as a rock showcase club. The first show sold out. The second show was on its way to being sold-out when a driver, apparently taken with the spirit of the season, ran into a power pole and left everything within two blocks of the Whisky, including its neighbor club The Roxy, in darkness. While the power outage disturbed the conclusion of the Bus Boys first show, it also caused a ruckus among those holding tickets for the second show. Instead of returning the money, Whisky management, which has decided to make the venue into a cabaret dinner club come January, said they would schedule one last performance by the Bus Boys for those still holding tickets.

**HOLIDAY SPIRIT** — Top flight B/C artist Rick James, coming off of his biggest year as performer with his biggest record to date, the multi-platinum "Street Songs," gave a little back to the people who helped him achieve those plateaus. The Motown artist donated \$10,000 to 13 community organizations in his native Buffalo, where the money was used to buy food for more than 580 needy people. The community groups designated needy families which received gift certificates from the city's all-black supermarket, Figma's. James stayed in Buffalo for the Holidays and is scheduled to move on to Sausalito to record his next LP in March.

michael martinez

# CASH BOX TOP 100

January 9, 1982

12/26		Chart	Weeks On	12/26		Chart	Weeks On
<b>1</b>	<b>LET'S GROOVE</b> EARTH, WIND & FIRE (ARC/Columbia 18-02536)	1	12	<b>34</b>	<b>BE MINE (TONIGHT)</b> GROVER WASHINGTON, JR. (Elektra E-47246)	40	5
<b>2</b>	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON (Warner Bros. WBS 49846)	3	9	<b>35</b>	<b>CAN'T HOLD BACK (YOUR LOVING)</b> KANO (Mirage/Atlantic STG 3878)	45	6
<b>3</b>	<b>TAKE MY HEART</b> KOOL & THE GANG (De-Lite/PolyGram DE 815)	2	13	<b>36</b>	<b>SOMETHING ABOUT YOU</b> ANGELA BOFILL (Arista AS 0636)	41	6
<b>4</b>	<b>CONTROVERSY</b> PRINCE (Warner Bros. WBS 49808)	4	14	<b>37</b>	<b>YOU'RE THE ONE FOR ME</b> "D" TRAIN (Prelude PRL 8043-AS)	42	4
<b>5</b>	<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS (RCA PB-12349)	7	10	<b>38</b>	<b>DO IT TO ME</b> VERNON BURCH (Spector Records Int'l. SRI-A00019)	48	4
<b>6</b>	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES (RCA JB-12361)	19	6	<b>39</b>	<b>BAD LADY</b> CON FUNK SHUN (Mercury/PolyGram 76128)	46	3
<b>7</b>	<b>OH NO</b> COMMODORES (Motown M 1527F)	6	14	<b>40</b>	<b>I BELIEVE IN LOVE</b> ROCKIE ROBBINS (A&M 2380)	43	6
<b>8</b>	<b>HIT AND RUN</b> BAR-KAYS (Mercury/PolyGram 76123)	11	9	<b>41</b>	<b>NUMBERS</b> KRAFTWERK (Warner Bros. WBS 49795)	71	2
<b>9</b>	<b>LET THE FEELING FLOW</b> PEABO BRYSON (Capitol P-A-5065)	10	10	<b>42</b>	<b>HOW CAN LOVE SO RIGHT (BE SO WRONG)</b> RAY GOODMAN & BROWN (Polydor/PolyGram PD 2191)	49	5
<b>10</b>	<b>WALKING INTO SUNSHINE</b> CENTRAL LINE (Mercury/PolyGram 76126)	13	11	<b>43</b>	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM (A & M 2357)	18	19
<b>11</b>	<b>CALL ME</b> SKYY (Salsoul/RCA S7 2152)	17	9	<b>44</b>	<b>APACHE</b> SUGAR HILL GANG (Sugar Hill SH 567)	51	4
<b>12</b>	<b>KICKIN' BACK</b> L.T.D. (A&M 2382)	16	8	<b>45</b>	<b>IT'S MY TURN</b> ARETHA FRANKLIN (Arista AS 0646)	39	7
<b>13</b>	<b>BLUE JEANS</b> CHOCOLATE MILK (RCA PB-12335)	15	12	<b>46</b>	<b>SHAKE</b> GQ (Arista AS 0603)	35	8
<b>14</b>	<b>SNAP SHOT</b> SLAVE (Cotillion/Atlantic 46022)	5	16	<b>47</b>	<b>FUNGI MAMA/ BEBOPAFUNKADISCOLYPSO</b> TOM BROWNE (GRP/Arista GS 2518)	55	4
<b>15</b>	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02619)	20	7	<b>48</b>	<b>QUICK SLICK</b> SYREETA (Tamil/Motown T 5433F)	60	5
<b>16</b>	<b>SHARING THE LOVE</b> RUFUS WITH CHAKA KHAN (MCA 51203)	14	9	<b>49</b>	<b>TOO MUCH TOO SOON</b> T.S. MONK (Mirage/Atlantic WTG 3875)	57	5
<b>17</b>	<b>NEVER TOO MUCH</b> LUTHER VANDROSS (Epic 14-02409)	8	21	<b>50</b>	<b>WAIT FOR ME</b> SLAVE (Cotillion/Atlantic 46028)	67	3
<b>18</b>	<b>I WILL FIGHT</b> GLADYS KNIGHT & THE PIPS (Columbia 18-02549)	24	10	<b>51</b>	<b>WIDE OPEN</b> BRICK (Bang/CBS ZS5 02599)	54	7
<b>19</b>	<b>I HEARD IT THROUGH THE GRAPEVINE (PART 1)</b> ROGER (Warner Bros. WBS 49786)	9	19	<b>52</b>	<b>TUFF</b> MIDNIGHT STAR (Solar/Elektra S-47948)	52	6
<b>20</b>	<b>PULL FANCY DANCER/PULL — PART 2</b> ONE WAY (MCA 51165)	12	17	<b>53</b>	<b>GHETTO LIFE</b> RICK JAMES (Motown G 7215F)	53	6
<b>21</b>	<b>COOL (PART 1)</b> THE TIME (Warner Bros. WBS 49864)	36	4	<b>54</b>	<b>YOUR LOVE</b> SKOOL BOYZ (Destiny D-2001)	61	6
<b>22</b>	<b>INSIDE YOU (PART 1)</b> THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531)	22	13	<b>55</b>	<b>BLUER THAN BLUE</b> PEACHES & HERB (Polydor/PolyGram PD 2187)	50	7
<b>23</b>	<b>FUNKY SENSATION</b> GWEN McRAE (Atlantic 3853)	23	17	<b>56</b>	<b>ROCKIN' TO THE BEAT</b> FATBACK (Spring/PolyGram SP 3022)	58	5
<b>24</b>	<b>LOVE FEVER</b> GAYLE ADAMS (Prelude PRL 8040-AS)	25	7	<b>57</b>	<b>LET ME SET YOU FREE</b> THE FOUR TOPS (Casablanca/PolyGram NB 2344)	65	2
<b>25</b>	<b>SWEETER AS THE DAYS GO BY</b> SHALAMAR (Solar/RCA YB-12329)	26	10	<b>58</b>	<b>BEWARE</b> BARRY WHITE (Unlimited Gold/CBS ZS5 02580)	59	8
<b>26</b>	<b>TOOT AN' TOOT AN' TOOT</b> CURTIS MAYFIELD (Boardwalk NB7-11-132)	47	3	<b>59</b>	<b>PORTUGUESE LOVE</b> TEENA MARIE (Motown G 7216F)	63	6
<b>27</b>	<b>(I FOUND) THAT MAN OF MINE</b> THE JONES GIRLS (Philadelphia Int'l./CBS ZS8 02618)	32	7	<b>60</b>	<b>WE'LL MAKE IT</b> MIKE AND BRENDA SUTTON (Sam 81-5023)	68	4
<b>28</b>	<b>I'M JUST TOO SHY</b> JERMAINE JACKSON (Motown M 1525F)	28	9	<b>61</b>	<b>LOVE MESSAGE</b> LOWRELL SIMON (Zoo York Records AE7 1324)	69	4
<b>29</b>	<b>I WANT YOU</b> BOOKER T (A&M 2374)	31	9	<b>62</b>	<b>SWEET TENDER LOVE</b> DENROY MORGAN (Becket BKD 506)	64	5
<b>30</b>	<b>STEAL THE NIGHT</b> STEVE WOODS (Cotillion/Atlantic 46016)	30	13	<b>63</b>	<b>MAGIC NUMBER</b> HERBIE HANCOCK (Columbia 18-02615)	66	4
<b>31</b>	<b>IF YOU THINK YOU'RE LONELY NOW</b> BOBBY WOMACK (Beverly Glen 2000)	38	5	<b>64</b>	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWE 49854)	72	4
<b>32</b>	<b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. WBS 49842)	37	6	<b>65</b>	<b>JAM THE BOX</b> BILL SUMMERS And SUMMERS HEAT (MCA 51221)	77	3
<b>33</b>	<b>LOVE IN THE FAST LANE</b> DYNASTY (Solar/Elektra 47946)	34	8	<b>66</b>	<b>MAKE UP YOUR MIND</b> AURRA (Salsoul/RCA S7 7017)	74	4
<b>67</b>	<b>DON'T YOU KNOW THAT?</b> LUTHER VANDROSS (Epic 14-02658)	85	2	<b>67</b>	<b>DON'T YOU KNOW THAT?</b> LUTHER VANDROSS (Epic 14-02658)	85	2
<b>68</b>	<b>TWINKLE</b> EARL KLUGH (Liberty P-A-1431)	76	7	<b>68</b>	<b>TWINKLE</b> EARL KLUGH (Liberty P-A-1431)	76	7
<b>69</b>	<b>SOMETHING INSIDE MY HEAD</b> GENE DUNLAP featuring PHILLIPPE WYNNE (Capitol P-A-5055)	70	6	<b>69</b>	<b>SOMETHING INSIDE MY HEAD</b> GENE DUNLAP featuring PHILLIPPE WYNNE (Capitol P-A-5055)	70	6
<b>70</b>	<b>DO IT ROGER</b> ROGER (Warner Bros. WBS 49883)	80	2	<b>70</b>	<b>DO IT ROGER</b> ROGER (Warner Bros. WBS 49883)	80	2
<b>71</b>	<b>WHEN SHE WAS MY GIRL</b> THE FOUR TOPS (Casablanca/PolyGram NB 2338)	21	20	<b>71</b>	<b>WHEN SHE WAS MY GIRL</b> THE FOUR TOPS (Casablanca/PolyGram NB 2338)	21	20
<b>72</b>	<b>THERE'S A WAY</b> RONNIE LAWS (Liberty P-A-1442)	75	3	<b>72</b>	<b>THERE'S A WAY</b> RONNIE LAWS (Liberty P-A-1442)	75	3
<b>73</b>	<b>LET'S STAND TOGETHER</b> MELBA MOORE (EMI America P-A-8104)	—	1	<b>73</b>	<b>LET'S STAND TOGETHER</b> MELBA MOORE (EMI America P-A-8104)	—	1
<b>74</b>	<b>THE PLANET FUNK</b> JOHNNY GUITAR WATSON (A&M 2383)	82	3	<b>74</b>	<b>THE PLANET FUNK</b> JOHNNY GUITAR WATSON (A&M 2383)	82	3
<b>75</b>	<b>"B"MOVIE</b> GIL SCOTT-HERON (Arista AS 0647)	91	2	<b>75</b>	<b>"B"MOVIE</b> GIL SCOTT-HERON (Arista AS 0647)	91	2
<b>76</b>	<b>I JUST WANNA HOLD YOU</b> BLACK ICE (Montage A-1204)	79	4	<b>76</b>	<b>I JUST WANNA HOLD YOU</b> BLACK ICE (Montage A-1204)	79	4
<b>77</b>	<b>BIG FAT BOTTOM</b> REDD HOTT (Venture V-148)	92	2	<b>77</b>	<b>BIG FAT BOTTOM</b> REDD HOTT (Venture V-148)	92	2
<b>78</b>	<b>HOLD ME DOWN</b> LIPPS, INC. (Casablanca/PolyGram NB 2342)	81	3	<b>78</b>	<b>HOLD ME DOWN</b> LIPPS, INC. (Casablanca/PolyGram NB 2342)	81	3
<b>79</b>	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM (A&M 2387)	90	2	<b>79</b>	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM (A&M 2387)	90	2
<b>80</b>	<b>I WANT TO HOLD YOUR HAND</b> LAKESIDE (Solar/Elektra S-47954)	—	1	<b>80</b>	<b>I WANT TO HOLD YOUR HAND</b> LAKESIDE (Solar/Elektra S-47954)	—	1
<b>81</b>	<b>TIME FOR LOVE</b> THE B.B. & Q. BAND (Capitol P-A-5071)	89	2	<b>81</b>	<b>TIME FOR LOVE</b> THE B.B. & Q. BAND (Capitol P-A-5071)	89	2
<b>82</b>	<b>GET IT UP</b> THE TIME (Warner Bros. WBS 49774)	27	19	<b>82</b>	<b>GET IT UP</b> THE TIME (Warner Bros. WBS 49774)	27	19
<b>83</b>	<b>LOVE CONNECTION (RAISE THE WINDOW DOWN)</b> THE SPINNERS (Atlantic 3882)	86	3	<b>83</b>	<b>LOVE CONNECTION (RAISE THE WINDOW DOWN)</b> THE SPINNERS (Atlantic 3882)	86	3
<b>84</b>	<b>TONIGHT YOU AND ME</b> PHYLLIS HYMAN (Arista AS 0637)	29	11	<b>84</b>	<b>TONIGHT YOU AND ME</b> PHYLLIS HYMAN (Arista AS 0637)	29	11
<b>85</b>	<b>DON'T HIDE OUR LOVE</b> EVELYN KING (RCA PB-12322)	33	10	<b>85</b>	<b>DON'T HIDE OUR LOVE</b> EVELYN KING (RCA PB-12322)	33	10
<b>86</b>	<b>STRUT YOUR STUFF</b> LIVE (TSOB TS-2006)	—	1	<b>86</b>	<b>STRUT YOUR STUFF</b> LIVE (TSOB TS-2006)	—	1
<b>87</b>	<b>A LITTLE MORE LOVE</b> T-CONNECTION (Capitol P-A-5076)	—	1	<b>87</b>	<b>A LITTLE MORE LOVE</b> T-CONNECTION (Capitol P-A-5076)	—	1
<b>88</b>	<b>STAGE FRIGHT</b> CHIC (Atlantic 3887)	—	1	<b>88</b>	<b>STAGE FRIGHT</b> CHIC (Atlantic 3887)	—	1
<b>89</b>	<b>WE WANT YOU (ON THE FLOOR)</b> LAKESIDE (Solar/RCA YB-12334)	56	8	<b>89</b>	<b>WE WANT YOU (ON THE FLOOR)</b> LAKESIDE (Solar/RCA YB-12334)	56	8
<b>90</b>	<b>LET YOUR BODY DO THE TALKIN'</b> SHOCK (Fantasy 922)	—	1	<b>90</b>	<b>LET YOUR BODY DO THE TALKIN'</b> SHOCK (Fantasy 922)	—	1
<b>91</b>	<b>TOO THROUGH</b> BAD GIRLS (BC BC4011)	—	1	<b>91</b>	<b>TOO THROUGH</b> BAD GIRLS (BC BC4011)	—	1
<b>92</b>	<b>THE OLD SONGS</b> FREDERICK KNIGHT (Juana/R&L JU 3700-S)	84	7	<b>92</b>	<b>THE OLD SONGS</b> FREDERICK KNIGHT (Juana/R&L JU 3700-S)	84	7
<b>93</b>	<b>WATCH OUT</b> BRANDY WELLS (WMOT WS9 02654)	—	1	<b>93</b>	<b>WATCH OUT</b> BRANDY WELLS (WMOT WS9 02654)	—	1
<b>94</b>	<b>STRUNG OUT ON THE BOOGIE</b> GANGSTERS (Heat HS 2007)	93	5	<b>94</b>	<b>STRUNG OUT ON THE BOOGIE</b> GANGSTERS (Heat HS 2007)	93	5
<b>95</b>	<b>THIS BEAT IS MINE</b> VICKY "D" (Sam 81-5024)	—	1	<b>95</b>	<b>THIS BEAT IS MINE</b> VICKY "D" (Sam 81-5024)	—	1
<b>96</b>	<b>COUNT ON ME</b> CANDI STATON (Sugar Hill SH-770)	95	3	<b>96</b>	<b>COUNT ON ME</b> CANDI STATON (Sugar Hill SH-770)	95	3
<b>97</b>	<b>YOU</b> THE S.O.S. BAND (Tabu/CBS ZS5 02569)	62	5	<b>97</b>	<b>YOU</b> THE S.O.S. BAND (Tabu/CBS ZS5 02569)	62	5
<b>98</b>	<b>SATURDAY SATURDAY NIGHT</b> ZOOM (Polydor/PolyGram PD 2186)	83	10	<b>98</b>	<b>SATURDAY SATURDAY NIGHT</b> ZOOM (Polydor/PolyGram PD 2186)	83	10
<b>99</b>	<b>STATION BRAKE</b> CAPTAIN SKY (WMOT 4W9-02407)	73	7	<b>99</b>	<b>STATION BRAKE</b> CAPTAIN SKY (WMOT 4W9-02407)	73	7
<b>100</b>	<b>SOMETHING ABOUT YOU</b> EBONEE WEBB (Capitol P-A-5044)	44	14	<b>100</b>	<b>SOMETHING ABOUT YOU</b> EBONEE WEBB (Capitol P-A-5044)	44	14

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

A Little More (T-Con (admin. by Irving) — BMI) ... 87	Hold Me Down (Steve Greenberg/Rick's (admin. by Rightsong) ... 78	Love Message (Ensign — BMI/Growth — BMI) ... 61	Take My Heart (Delightful/Second Decade — BMI) ... 3
Apache (Sugar Hill — BMI) ... 44	How Can Love (Dark Cloud/H.A.B./We Got Music — BMI/ASCAP) ... 42	Magic Number (Hancock/Polo Grounds — BMI) ... 63	That Man (Mighty Three — BMI) ... 29
Bad Lady (Val-De-Joe/Dis 'N' Dat/Extra Foxx — BMI) ... 39	I Believe (Almo — ASCAP) ... 40	Make Up (Lucky Three/Red Aurra — BMI) ... 66	The Old Songs (Warner Bros./Upward Spiral — ASCAP) ... 17
"B" Movie (Brouhaha — ASCAP) ... 75	I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents — BMI) ... 19	Never Too Much (Uncle Ronnie's — ASCAP) ... 17	The Planet Funk (Sumac/Irving/Virjon — BMI) ... 92
Be Mine (Antisia — ASCAP) ... 34	I Heard It (Ston Agate — BMI) ... 6	Numbers (No Nonsense — ASCAP) ... 41	There's A Way (Colgems — EMI/Boruff/Sweetbeat — ASCAP) ... 72
Beware (Stone Diamond — BMI) ... 58	I Just Wanna (Darwell/Larry Lou/Frontwheel — BMI) ... 76	Oh No (Jobete & Commodores — ASCAP) ... 7	This Beat (Mideb/Joga — ASCAP) ... 95
Big Fat Bottom (Barcam — BMI/Smegedith — BMI) ... 77	I Want To Hold (Duchess — BMI) ... 80	One Hundred Ways (State of The Arts/Eliza M./Ritesonian — ASCAP/Kidada/Mr. Melody — BMI) ... 79	Time For Love (Little Macho/Intersong — ASCAP) ... 81
Blue Jeans (Cessess/Electric Apple/Le-Ha — BMI) ... 13	I Want You (Irving/House Of Jones — BMI) ... 29	Portuguese Love (Jobete — ASCAP) ... 59	Tonight You And Me (Industrial Strength — BMI) ... 84
Bluer Than Blue (Bull Pen — BMI/Perrin-Vibes — ASCAP) ... 55	I Will Fight (Nick-O-Val — ASCAP) ... 18	Pull Fancy (Duchess/Perk's — BMI) ... 20	Too Much (Linzer/Sumac — BMI) ... 49
Breakin' Away (Aljarreau/Desparate/Garden Rake — BMI) ... 32	If You Think (Ashtrey — BMI) ... 31	Quick Slick (Jobete — ASCAP) ... 48	Toot An' Toot (M&M — BMI) ... 26
Call Me (One To One — ASCAP) ... 11	I'm Just Too Shy (Black Stallion — ASCAP) ... 28	Rockin' (Clita/House Of Gemini — BMI) ... 56	Too Through (Miss Thang — BMI) ... 91
Can't Hold Back (Greenstar/Emergency — ASCAP) ... 35	Inside You (April/Bovina — ASCAP) ... 22	Saturday, Saturday Night (Zoom — BMI) ... 98	Tuff (Hip-Trip/Mid-Star — BMI) ... 52
Controversy (Ecnirp — BMI) ... 4	It's My Turn (Unichappell — BMI) ... 45	Shake (Slim Jim/Middle Melodie — ASCAP) ... 46	Turn Your Love Around (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP) ... 2
Cool (Tionna — license pending) ... 21	Jam The Box (Pure Delite/Bilsum — BMI) ... 65	Sharing The Love (Bean Brooke — ASCAP) ... 16	
Count On Me (Staton/Daann/Elipsius — ASCAP/Sugar Hill — BMI) ... 96	Just Once (ATV/Mann and Weill — BMI) ... 43	Snap Shot (Cotillion/Evening Ladies — BMI) ... 14	
Do It Roger (Troutman's Music (admin. by Bumpshoot) — BMI) ... 70	Kickin' Back (Almo/McRovscood — ASCAP) ... 12	Something About You (ATV/Irving/Patamos/Charleville — BMI) ... 36	
Do It To Me (Sand — BMI (admin. by Bayard — BMI) ... 38	Let Me Set (Songs of Manhattan Island/Unichappell/Sandy Linzer — BMI) ... 57	Something About You (Ebonye Webb/Cessess — BMI) ... 100	
Don't Hide Our Love (Mighty M — ASCAP) ... 85	Let The Feeling (WB Music/Peabo — ASCAP) ... 9	Something Inside (United Artists/Earl Klugh/Ermark — ASCAP) ... 69	
Don't You Know (Uncle Ronnie's — ASCAP) ... 67	Let Your Body (MacMan — ASCAP) ... 90	Stage Fright (Chic (admin. by Warner-Tamerlane — BMI) ... 88	
Every Home (Blackwood — BMI) ... 64	Let's Groove (Saggitire/Yougoulei — ASCAP) ... 1	Station Break (Framingreg/Upper Level — BMI) ... 99	
Fungi Mama (Black Horizon/Thomas Browne/Roaring Fork — BMI) ... 47	Love Connection (Frozen Butterfly — BMI) ... 83	Steal The Night (Edition Sunrise — BMI) ... 30	
Funky Sensation (Kenix — ASCAP) ... 23	Let's Stand Together (Assorted (admin. by Mighty Three) — BMI/Eptember — ASCAP) ... 73	Strung Out (Jimi Mac — BMI) ... 94	
Get It Up (Tionna-license pending) ... 82	Love Fever (Trumar — BMI) ... 24	Strut Your Stuff (DeGreg-license pending) ... 86	
Ghetto Life (Jobete/Stone City — ASCAP) ... 53	Love In The Rough — BMI) ... 24	Sweet Tender Love (Planetary/Ron Miller — ASCAP/Bert Reid — BMI) ... 62	
Hit And Run (Bar-Kays/Warner Tamerlane — BMI) ... 8	Love In The Fast (Spectrum VII/Sylver Sounds — ASCAP) ... 33	Sweeter As (Spectrum VII/Silver Sounds — ASCAP) ... 25	



# John McLaughlin: Guitar Whiz Still Seeking New Directions

(continued from page 8)

derstand me: I would like everyone to love me and my music — what artist doesn't want to be adored by everybody? But I feel that I can never allow myself to underestimate the people who listen to my music. I dare not play down to them."

One reason McLaughlin may not feel the need to toe the line of public tastes is that he never seems to be at a loss for musical ideas. With "Belo Horizonte" only recently released, he is already pondering future recordings. "I've already written a lot of music that I would like to record," he said.

## Presley Bootleggers Convicted In Tenn.

NEW YORK — The first three distributors tried as a result of the FBI's two-year investigation into Elvis Presley bootleg recordings were convicted in a series of consecutive trials that started Nov. 2 in U.S. District Court, Western District of Tennessee, in Memphis. In an unrelated action, an Ohio video pirate was recently given one of the largest penalties yet imposed for video piracy activities.

The Presley bootleggers, Robert Heis of Dayton, Ohio and Gene Haffner of St. Louis, each were convicted on 10 counts of copyright infringement. Aca "Ace" Anderson of Baltimore was convicted on nine counts of copyright infringement. The convictions stemmed from an FBI sweep of the Elvis Presley Convention at the Cook Convention Center in Memphis.

All three pirates distributed Presley bootlegs both through the mail and directly at their vendor booths set up at the Convention. Several thousand bootleg LPs were seized from the Convention site, and trial testimony showed that these individuals dealt directly with the four principal U.S. manufacturers of the recordings as their distributors.

Lonnie Claire Fisher was fined \$40,000 and put on three years of probation for his video piracy activities by Judge George W. White on Nov. 18 in U.S. District Court, Northern District of Ohio in Cleveland.

One of the largest penalties yet imposed for video piracy, the fine stems from a 10-count indictment filed against Fisher in August 1981, consisting of eight counts of criminal copyright infringement and one count of mail fraud.

Investigation in the case was concluded with a July 22 seizure of approximately 450 masters and associated equipment used in the illegal duplication of sound recordings, live video concerts and feature films, including 21 videotape recorders, duplicators and master recordings by agents of the Cleveland FBI Office.

"Personally, 'Belo Horizonte' represented an incredible success to me. But developmentally, I feel a tremendous fertility."

A special challenge that McLaughlin has always enjoyed is playing with other guitarists. Over the years, he has recorded with a myriad of guitarists, including Larry Coryell, Carlos Santana, Al Di Meola and Paco DeLucia. The one-on-one situation is, like his other projects, grist for McLaughlin's creative mill.

### Duets Challenging

"Playing with another guitarist is special because that's my instrument," he said. "Suppose you're playing with guys like Paco and Al and you're the last one to solo. One plays, then the other plays, and when it gets to you it feels as if they've played everything. You really have to say 'what am I going to do?' You have to think, and that puts you in a good position. Because when you're improvising, you're looking for ways of playing and there's always a certain amount of tension because of that element of risk. But there's also such an excitement and happiness associated with improvisation."

Along with his new band and album, the guitarist also has a new record company. As with his music, McLaughlin seeks satisfaction in his business dealings on a very personal level.

"For me, a company is in the faces I meet. We could talk about distribution or marketing, but these are in fact unknown quantities for me, because all record companies market and distribute. The advantages and ups and downs escape me. All I can tell you about a company is if they are totally personal in their relationships. When you come down to it, really, it's a spiritual quality; you can't buy it. In my year with Warner Bros., I've been very touched and impressed by the degree of dedication to the artists that the people have. I feel very happy because I have a need for that enthusiasm, and it's not in short supply here. And I know what it means not to have it."

### 'Music Is Paramount'

While steadfast in his commitment to creating personal music, McLaughlin doesn't discount the ability of fusion to glean a wider audience than it has.

"I think it's kind of luck," he reflected. "The Mahavishnu Orchestra enjoyed great success, and I never anticipated that. I don't know if I will ever have it again, and I would certainly love it."

But again, he emphasizes that the music itself is paramount:

"I feel fortunate because I'm able to live by doing what I love doing most of all. If it crosses over, wonderful. But I always like to do what I like."



**TRUE SURVIVORS** — Scotti/Epic recording act Survivor recently appeared on the Global Satellite Network's Rockline show, which broadcasts all over the country. Along with music from its debut album "Premonition," the group played several oldies, including member Jim Peterik's "Vehicle." Pictured after the show are (l-r): Cliff O'Sullivan, product manager, Epic/Portrait/CBS Associated labels (E/P/A); Nick Testa, vice president, promotion, Ben Scotti Promotions; Jeff Robbins, national promotion director, Ben Scotti Promotions; Peterik; David Bickler and Frank Sullivan of the group; Johnny Musso, executive vice president and general manager, Scotti Bros. Records; and Artie Kornfeld, the band's manager.

# TALENT

## Rod Stewart

THE FORUM, L.A. — As the rooster-tressed Rod Stewart strode onstage here before a capacity crowd (and an international TV viewing audience of millions) to the opening strains of "The Stripper," it was clear that the raspy-throated rocker hadn't lost his knack for playing the flamboyant pop idol to the hilt. The new romantics may like to strut their finery, but this blonde still has more fun shaking his buns at the young ladies to everything from straight-ahead rock to ballads to pop disco. If the new romantics and Stewart have one thing in common, though, it's the idea that the show is the thing. And Stewart still gives one of the most entertaining shows around.

On this particular night, Dec. 19, all the stops were pulled out for the special U.S. and European broadcast. Kim Carnes, whose equally raspy vocals have given many critics to dub her as the "female Rod Stewart," appeared for a duet on "Tonight's The Night" and "the lady who taught Mick Jagger how to dance," Tina Turner, popped out of the audience for a performance that culminated, appropriately enough, with a steaming version of "Hot Legs," in which Turner's voice (and legs) nearly upstaged the show's star.

The fans still seemed to feel that the prancing, preening Stewart is as sexy as ever; in fact, during the platinum hit "Do Ya Think I'm Sexy" one teen held up a placard, which screamed "Hotter Than Mick." That's really saying something in this past year of the Stones mammoth assault on America.

At approximately 10:30 p.m., when the TV broadcast was due to wind up, hundreds of black and white balloons, plus two giant soccer balls (a Stewart trademark), dropped from the Forum's ceiling. A fittingly gaudy gesture, which had the stamp of theatricality that has marked Stewart's career, it no doubt looked spectacular on the small tube.

But it was the finale, a medley of hits which peaked with a rousing choral version of "Stay With Me," that was one of the true highpoints of the evening, as Turner and Carnes joined Stewart and company onstage. Like Mick, Rod may not be a teenager anymore, but he still struts and sings like the young turks that are the characters of his new hit single (which, incidentally, he reprised more than once during the night).

michael plachetka

## Judy Collins

CARNEGIE HALL, New York — In December 1981, in face of the era of Ronald Reagan and cold war revivalism, Judy Collins holds her ground. The folksinger-activist who came to prominence during the 1960s proved she can still sing from the heart for her core of fans — and can hit the high notes. Leading off her two hour-long

sets with a sincere but unconvincing rendition of the Arlo Guthrie classic, "City of New Orleans," Collins sang all of her folk, love and consciousness-raising hits, in addition to a few from her soon-to-be-released Elektra album, "Times of Our Lives."

Her first set was highlighted by a slower-than-usual version of her 1968 hit "Both Sides Now," some new songs, her standard "My Father" and, of course, "Send in the Clowns." Her accompanists included drummer Warren Odze, guitarist Tom Wolk, bassist Bob Cramshaw and keyboardist Shelton Becton, who also did back-up vocals. Not one to take herself too seriously, she also sang a song about a natural foods nut who by night is a junk food junkie.

During her second set, where she also took the piano, Collins sang her hits "Running For my Life," "Secret Gardens" and the marchlike "Bread And Roses." Her encore was a singalong version of "Amazing Grace," which, in the acoustic paradise that is Carnegie Hall, sounded almost angelic.

larry riggs

## Tim Weisberg

HOP SINGH'S, L.A. — Flautist Tim Weisberg is somewhat of an enigma. Caught in the void between contemporary jazz fusion and pop, his music seems to be unclassifiable. Perhaps best known for his 1978 collaboration with Dan Fogelberg, Weisberg is very capable of showing off his own technical prowess to a live audience, and his set was one of the most entertaining in recent memory.

Opening with the anthemic tune "The Good Life," Weisberg appeared very relaxed leading his quintet through a smooth seven-song set. Rocking from side to side and taking off on some hauntingly beautiful flute runs, Weisberg is able to take you to another space and time. Everpresent guitarist Todd Robinson's searing lead guitar licks, and the rock steady drumming of Rick Jaeger seemed to keep the audience in check throughout the set.

At one point, Weisberg took off on a solo spin, making nice use of an echoplex, only to totally change his pace, build to a crescendo and prime the crowd for a resounding finale. Keyboard player David Wallace must be commended for his exceptional organ and synthesizer work throughout the set. Weisberg was able to cover the entire spectrum — from Far Eastern to Calypso — in this well-paced set.

But variety is an easy proposition at Hop Singh's where a steady flow of diverse top name artists have graced the room. It's far eastern setting and cavernous sitting potential can accommodate the brash electricity of an energized blues band like the Etta James aggregation as it can the more intimate, subtle musings of a jazz ensemble like the Heath Brothers.

It is little wonder that Weisberg, with his eclectic music attack, could so thoroughly please the sundry audience that the room is attracting.

Len Chodosh

# ON STAGE

# CASH BOX TOP 100 ALBUMS

January 9, 1982

		8.98	Weeks On 12/26 Chart		8.98	Weeks On 12/26 Chart		8.98	Weeks On 12/26 Chart			
1	4	FOREIGNER (Atlantic SD 16999)	1	23	34	LAW AND ORDER LINDSEY BUCKINGHAM (Asylum 5E-561)	37	8	68	THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	64	15
2	ESCAPE	JOURNEY (Columbia TC 37408)	3	21	35	DON'T SAY NO BILLY SQUIER (Capitol ST 12146)	28	33	69	CIRCLE OF LOVE THE STEVE MILLER BAND (Capitol ST-12121)	48	7
3	FOR THOSE ABOUT TO ROCK WE SALUTE YOU	AC/DC (Atlantic SD 11111)	6	3	36	LIVE THE JACKSONS (Epic KE2 37545)	36	5	70	SKYYLINE SKYY (Salsoul/RCA SA-8548)	88	8
4	PHYSICAL	OLIVIA NEWTON-JOHN (MCA-5229)	4	9	37	THE BEST OF BLONDIE (Chrysalis CHR 1337)	32	9	71	GREG LAKE (Chrysalis CHR 1357)	77	9
5	RAISE!	EARTH, WIND & FIRE (ARC/Columbia TC 37548)	5	7	38	CHRISTMAS WISHES ANNE MURRAY (Capitol SN-16232)	55	5	72	ALLIED FORCES TRIUMPH (RCA AFL 1-3902)	72	15
6	TATTOO YOU	ROLLING STONES (Rolling Stones/Atlantic COC 16052)	2	16	39	TAKE NO PRISONERS MOLLY HATCHET (Epic FE 37480)	43	4	73	A CHIPMUNK CHRISTMAS THE CHIPMUNKS (RCA AGL 1-4041)	86	5
7	GHOST IN THE MACHINE	THE POLICE (A&M SP-3730)	7	10	40	IF I SHOULD LOVE AGAIN BARRY MANILOW (Arista AL 9573)	34	11	74	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	62	36
8	MEMORIES	BARBRA STREISAND (Columbia TC 37678)	10	3	41	COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	53	3	75	LOVE MAGIC L.T.D. (A&M SP-4881)	82	5
9	SHAKE IT UP	THE CARS (Elektra 5E-567)	9	5	42	FANCY FREE OAK RIDGE BOYS (MCA-5209)	42	30	76	LIVING EYES THE BEE GEES (RSO/PolyGram RX-1-3098)	38	6
10	BELLA DONNA	STEVIE NICKS (Modern/Atlantic MR 38-139)	8	20	43	SONGS IN THE ATTIC BILLY JOEL (Columbia TC 37461)	46	13	77	IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37491)	70	13
11	PRIVATE EYES	DARYL HALL & JOHN OATES (RCA AFL 1-4028)	11	15	44	NIGHTCRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	49	7	78	TIME EXPOSURE LITTLE RIVER BAND (Capitol ST-12163)	74	16
12	ON THE WAY TO THE SKY	NEIL DIAMOND (Columbia TC 37628)	13	5	45	GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	45	63	79	CHANGESTWOBOWIE DAVID BOWIE (RCA AHL 1-4202)	98	5
13	TONIGHT I'M YOURS	ROD STEWART (Warner Bros. BSK 3602)	14	6	46	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	41	19	80	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	80	25
14	WHY DO FOOLS FALL IN LOVE	DIANA ROSS (RCA AFL 14153)	15	8	47	RE-AC-TOR NEIL YOUNG and CRAZY HORSE (Reprise HS 2304)	35	6	81	STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	67	19
15	GREATEST HITS	QUEEN (Elektra 5E-564)	12	7	48	SHE SHOT ME DOWN FRANK SINATRA (Reprise FS 2305)	56	4	82	CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	75	71
16	FREEZE-FRAME	THE J. GEILS BAND (EMI America SOO-17062)	17	7	49	WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	47	39	83	CHRISTOPHER CROSS (Warner Bros. BSK 3383)	68	100
17	EXIT . . . STAGE LEFT	RUSH (Mercury/PolyGram SRM2-7001)	16	7	50	IN THE POCKET COMMODORES (Motown M8-955M1)	39	25	84	YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America SW-17061)	91	5
18	HOOKED ON CLASSICS	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL-4194)	20	6	51	THE BEST OF THE DOOBIES VOLUME II THE DOOBIE BROTHERS (Warner Bros. BSK 3612)	51	6	85	LONG DISTANCE VOYAGER THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	73	30
19	DIARY OF A MADMAN	OZZY OSBOURNE (Jel/CBS FZ 37492)	19	6	52	JUICE JUICE NEWTON (Capitol ST-12136)	58	43	86	THE TIME (Warner Bros. BSK 3598)	83	18
20	SOMETHING SPECIAL	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	18	11	53	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	54	15	87	CHRISTMAS ALBUM BARBRA STREISAND (Columbia CS 9557)	110	3
21	CHRISTMAS	KENNY ROGERS (Liberty LOO-51115)	25	6	54	CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	63	3	88	THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	90	18
22	NINE TONIGHT	BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	21	14	55	THE ONE THAT YOU LOVE AIR SUPPLY (Arista AL 9551)	60	29	89	THE POET BOBBY WOMACK (Beverly Glen BG 10000)	95	7
23	PRECIOUS TIME	PAT BENATAR (Chrysalis CHR 1346)	23	23	56	NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	52	15	90	SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	78	12
24	THE GEORGE BENSON COLLECTION	GEORGE BENSON (Warner Bros. 2HW 3577)	30	6	57	GIVE THE PEOPLE WHAT THEY WANT THE KINKS (Arista AL 9567)	57	16	91	PRINCE CHARMING ADAM AND THE ANTS (Epic ARE 37615)	102	3
25	QUARTERFLASH	(Geffen GHS 2003)	29	10	58	CONTROVERSY PRINCE (Warner Bros. BSK 3601)	50	8	92	DISCIPLINE KING CRIMSON (Warner Bros. BSK 3629)	94	9
26	BEAUTY AND THE BEAT	THE GO-GO'S (I.R.S./A&M SP 70021)	26	22	59	CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	59	9	93	STOP AND SMELL THE ROSES RINGO STARR (Boardwalk NB1 33246)	96	6
27	FEELS SO RIGHT	ALABAMA (RCA AHL 1-3930)	27	42	60	7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	118	3	94	TAKE IT OFF CHIC (Atlantic SD 19323)	106	3
28	THE INNOCENT AGE	DAN FOGELBERG (Full Moon/Epic KE2 37393)	24	15	61	HI INFIDELITY REO SPEEDWAGON (Epic FE 36844)	61	55	95	URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL 1-4027)	99	31
29	ABACAB	GENESIS (Atlantic SD 19313)	22	11	62	MUSIC FROM "THE ELDER" KISS (Casablanca/PolyGram NBLP 7261)	81	3	96	SOLID GROUND RONNIE LAWS (Liberty LO-51087)	93	13
30	A COLLECTION OF GREAT DANCE SONGS	PINK FLOYD (Columbia TC 37680)	44	3	63	ALL THE GREAT HITS DIANA ROSS (Motown M13-960C2)	65	9	97	JAZZERCISE JUDI SHEPPARD MISSETT (MCA-5272)	108	4
31	GET LUCKY	LOVERBOY (Columbia FC 37638)	31	7	64	AEROBIC DANCING featuring DORIAN DAMMER (Parade/Peter Pan 100)	69	12	98	WANNA BE A STAR CHILLIWACK (Millennium/RCA 1-7759)	79	17
32	PERHAPS LOVE	PLACIDO DOMINGO (CBS MF 37243)	40	9	65	I AM LOVE PEABO BRYSON (Capitol ST-12179)	71	5	99	YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	122	2
33	MOB RULES	BLACK SABBATH (Warner Bros. BSK 3605)	33	5	66	SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	66	6	100	COMPUTER WORLD KRAFTWERK (Warner Bros. HS 3549)	92	31
					67	CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	76	11				

# Cash box top albums/101 to 200

January 9, 1982

	Weeks On 12/26 Chart		Weeks On 12/26 Chart		Weeks On 12/26 Chart
<b>101 HOT ROCKS</b> THE ROLLING STONES (London 2PS 606)	12.98	103	<b>113 AS FAR AS SIAM</b> RED RIDER (Capitol ST-121145)	8.98	107
<b>102 NEW TRADITIONALISTS</b> DEVO (Warner Bros. BSK 3595)	8.98	89	<b>134 A CHRISTMAS TOGETHER</b> JOHN DENVER & THE MUPPETS (RCA AHL1-3451)	8.98	146
<b>103 BACK IN BLACK</b> AC/DC (Atlantic SD 16108)	8.98	117	<b>135 BELIEVERS</b> DON McLEAN (Millennium/RCA BXL1-7762)	8.98	140
<b>104 THE DUDE</b> QUINCY JONES (A&M SP-3721)	8.98	84	<b>136 DIRTY DEEDS DONES DIRT CHEAP</b> AC/DC (Atlantic SD 16033)	8.98	144
<b>105 MERRY CHRISTMAS</b> BING CROSBY (MCA-15024)	8.98	121	<b>137 ANYTIME</b> HENRY PAUL BAND (Atlantic SD 19325)	8.98	149
<b>106 TORCH</b> CARLY SIMON (Warner Bros. BSK 3592)	8.98	100	<b>138 REFLECTIONS</b> GIL SCOTT-HERON (Arista AL 9566)	8.98	143
<b>107 GWEN McRAE</b> (Atlantic SD 19308)	8.98	119	<b>139 EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	8.98	141
<b>108 HANG ON FOR YOUR LIFE</b> SHOOTING STAR (Virgin/Epic NFR 37407)	—	85	<b>140 PARADISE THEATER</b> STYX (A&M SP-3719)	8.98	129
<b>109 TOM TOM CLUB</b> (Sire SRK 3628)	8.98	114	<b>141 AQUA DREAM</b> McGUFFEY LANE (Atco SD 38-144)	8.98	166
<b>110 PREMONITION</b> SURVIVOR (Scotti Bros./CBS ARZ 37549)	8.98	111	<b>142 HEAVY METAL</b> ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004)	15.98	101
<b>111 YOURS TRULY</b> TOM BROWNE (GRP/Arista 5507)	8.98	127	<b>143 BLUE JEANS</b> CHOCOLATE MILK (RCA AFL1-3896)	8.98	158
<b>112 STILL THE SAME OLE ME</b> GEORGE JONES (Epic FE 37106)	—	115	<b>144 CAN'T SHAKE THIS FEELIN'</b> SPINNERS (Atlantic SD 19318)	8.98	150
<b>113 CAROL HENSEL'S EXERCISE AND DANCE PROGRAM</b> (Vintage/Mirus VNI 7713)	8.98	105	<b>145 THE BEST OF THE BLUES BROTHERS</b> (Atlantic SD 19331)	8.98	—
<b>114 GET AS MUCH LOVE AS YOU CAN</b> THE JONES GIRLS (Phila. Int'l/CBS FZ 37267)	—	130	<b>146 FREETIME</b> SPYRO GYRA (MCA-5238)	8.98	137
<b>115 INSIDE YOU</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	—	87	<b>147 ALL OF THE ABOVE</b> THE JOHN HALL BAND (EMI America SW-17058)	8.98	154
<b>116 I LOVE ROCK 'N ROLL</b> JOAN JETT AND THE BLACKHEARTS (Boardwalk NB1-33243)	8.98	138	<b>148 SNEAKER</b> (Handshake FW 37631)	8.98	160
<b>117 LIVE IN NEW ORLEANS</b> MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	9.98	104	<b>149 MORE OF THE GOOD LIFE</b> T.S. MONK (Mirage/Atlantic WTG 19324)	8.98	—
<b>118 ALMOST BLUE</b> ELVIS COSTELLO (Columbia FC 37562)	—	97	<b>150 OCTOBER</b> U2 (Island ILPS 9680)	8.98	139
<b>119 CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM VOLUME 2</b> (Vintage/Mirus VNI 7733)	8.98	152	<b>151 EL LOCO</b> ZZ TOP (Warner Bros. BSK 3593)	8.98	123
<b>120 IN HARMONY 2</b> VARIOUS ARTISTS (Columbia BFC 37641)	—	120	<b>152 LOVERBOY</b> (Columbia JC 36762)	—	155
<b>121 KEEP ON MOVING STRAIGHT AHEAD</b> LAKESIDE (Solar/RCA BXL1-3974)	8.98	124	<b>153 THE JAM</b> (PolyGram/PolyGram PX-1-503)	5.98	163
<b>122 ANNE MURRAY'S GREATEST HITS</b> (Capitol SOO-12110)	8.98	128	<b>154 LOST IN LOVE</b> AIR SUPPLY (Arista AL 9530)	8.98	159
<b>123 THE CATHERINE WHEEL</b> DAVID BYRNE (Sire SRK 3645)	8.98	135	<b>155 MICKEY MOUSE DISCO</b> (Disneyland 2504)	4.98	157
<b>124 BLIZZARD OF OZZ</b> OZZY OSBOURNE (Jet/CBS JZ 36812)	—	125	<b>156 PIECES OF A DREAM</b> (Elektra 6E-350)	8.98	148
<b>125 BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	—	126	<b>157 CLASSIC YES</b> YES (Atlantic SD 19320)	8.98	—
<b>126 THE JAZZ SINGER</b> NEIL DIAMOND (Capitol SWAV-12120)	9.98	132	<b>158 SET MY LOVE IN MOTION</b> SYREETA (Tamlia/Motown T 376)	8.98	168
<b>127 CAMOUFLAGE</b> RUFUS with CHAKA KHAN (MCA-5270)	8.98	112	<b>159 GREATEST HITS VOL. II</b> CHICAGO (Columbia FC 37682)	—	162
<b>128 O HOLY NIGHT</b> LUCIANO PAVAROTTI (London/PolyGram OS 26473)	10.98	—	<b>160 PLAIN' FROM THE HEART</b> DELBERT McCLINTON (Capitol ST-12188)	8.98	167
<b>129 AEROBIC DANCING</b> BARBARA ANN AUER (Gateway GSP-7610)	8.98	109	<b>161 MOVING PICTURES</b> RUSH (Mercury/PolyGram SRM-1-4013)	8.98	153
<b>130 GREATEST HITS</b> THE DOORS (Elektra 5E-515)	8.98	136	<b>162 JUST LIKE DREAMIN'</b> TWENNYNINE with LENNY WHITE (Elektra 5E-551)	8.98	165
<b>131 THE BEST OF THE MANHATTAN TRANSFER</b> (Atlantic SD 19319)	8.98	142	<b>163 ZENYATTA MONDATT</b> THE POLICE (A&M SP-4831)	8.98	164
<b>132 GREAT GONZOS — THE BEST OF TED NUGENT</b> TED NUGENT (Epic FE 37667)	—	134	<b>164 COOL NIGHT</b> PAUL DAVIS (Arista AL 9578)	8.98	175
			<b>165 BELO HORIZONTE</b> JOHN McLAUGHLIN (Warner Bros. BSK 3619)	8.98	173
			<b>166 WHAT A WOMAN NEEDS</b> MELBA MOORE (EMI America ST-17060)	8.98	169
			<b>167 NEW YORK CAKE</b> KANO (Mirage/Atlantic WTG 19327)	8.98	170
			<b>168 CAMERA CAMERA</b> RENAISSANCE (Illegal/I.R.S. SP-70019)	8.98	176
			<b>169 CHRISTMAS AT GILLEY'S</b> MICKEY GILLEY (Epic FE 37595)	—	171
			<b>170 THIS IS THE WAY</b> ROSSINGTON COLLINS BAND (MCA-5207)	8.98	145
			<b>171 LOVE IS THE PLACE</b> CURTIS MAYFIELD (Boardwalk NB1 33239)	8.98	—
			<b>172 OUCH!</b> OHIO PLAYERS (Boardwalk NB1-33247)	8.98	177
			<b>173 MERRY CHRISTMAS</b> JOHNNY MATHIS (Columbia CS 8021)	—	179
			<b>174 DROP DOWN AND GET ME</b> DEL SHANNON (Network/Elektra 5E-568)	8.98	185
			<b>175 CHRISTMAS CARD</b> THE STATLER BROTHERS (Mercury/PolyGram SRM-1-5012)	8.98	183
			<b>176 DENIM AND LEATHER</b> SAXON (Carrere/CBS ARZ 37685)	—	181
			<b>177 A PLACE FOR MY STUFF</b> GEORGE CARLIN (Atlantic SD 19326)	8.98	187
			<b>178 SHOCK</b> (Fantasy F-9613)	8.98	—
			<b>179 HIGH 'N' DRY</b> DEF LEPPARD (Mercury/PolyGram SRM-14021)	8.98	133
			<b>180 GREAT WHITE NORTH</b> BOB & DOUG McKENZIE (Mercury/PolyGram SRM-1-4034)	8.98	—
			<b>181 DENROY MORGAN</b> (Becket BKS 015)	8.98	190
			<b>182 THE PRESSURE IS ON</b> HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	8.98	172
			<b>183 WALK UNDER LADDERS</b> JOAN ARMATRADE (A&M SP-4876)	8.98	151
			<b>184 JAM THE BOX</b> BILL SUMMERS & SUMMERS HEAT (MCA-5266)	8.98	—
			<b>185 TONIGHT!</b> THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	—	116
			<b>186 SOLO SAXOPHONE II — LIFE</b> JOHN KLEMMER (Elektra 5E-566)	8.98	192
			<b>187 MAIDEN JAPAN</b> IRON MAIDEN (Harvest/Capitol MLP-15000)	5.98	147
			<b>188 THE BEST OF MINNIE RIPERTON</b> (Capitol ST-12189)	8.98	—
			<b>189 BOBBY AND THE MIDNITES</b> BOB WEIR (Arista AL 9568)	8.98	156
			<b>190 PIRATES</b> RICKIE LEE JONES (Warner Bros. BSK 3432)	8.98	131
			<b>191 WHITE CHRISTMAS</b> JOHN SCHNEIDER (Scotti Bros./CBS FZ 37617)	—	196
			<b>192 CAPTURED</b> JOURNEY (Columbia KC2 37016)	—	193
			<b>193 CENTRAL LINE</b> (Mercury/PolyGram SRM-1-4033)	8.98	—
			<b>194 VOICES</b> DARYL HALL & JOHN OATES (RCA AOL 1-3646)	8.98	194
			<b>195 "LIVE"</b> BARBARA MANDRELL (MCA-5243)	8.98	180
			<b>196 HARD PROMISES</b> TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA MSR-5160)	8.98	161
			<b>197 WATTS IN A TANK</b> DIESEL (Regency RY 19315)	8.98	113
			<b>198 HOOLIGANS</b> THE WHO (MCA-12001)	15.98	186
			<b>199 GREATEST HITS</b> CHARLEY PRIDE (RCA AHL1-4151)	8.98	184
			<b>200 TIME</b> ELO (Jet/CBS FZ 37371)	—	174

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	3,103,136	Con Funk Shun	60	Jacksons	36	Mathis, Johnny	173	Pink Floyd	30	Sneaker	148
Adam & The Ants	91	Costello, Elvis	118	Jam	153	Mayfield, Curtis	171	Police	7,163	Spinners	144
Aerobics (Auer)	129	Crosby, Bing	105	James, Rick	74	Maze	117	Pride, Charley	199	Springfield, Rick	49
Aerobics (Dammer)	64	Cross, Christopher	83	Jarreau, Al	46	McCrae, Gwen	107	Prince	58	Spyro Gyra	146
Air Supply	55,154	Davis, Paul	164	Jazzercise	97	McKenzie, Bob & Doug	180	Quarterflash	25	Squier, Billy	35
Alabama	27	Def Leppard	179	Jett, Joan	116	McLean, Don	135	Queen	15	Starr, Ringo	93
Armatrading, Joan	183	Denver, John w/The Muppets	134	J. Geils Band	16	McClinton, Delbert	160	Rabbitt, Eddie	81	Statler Brothers	175
Austin, Patti	139	Devo	102	Joel, Billy	43	McGuffey Lane	141	Red Rider	133	Stewart, Rod	13
Bar-Kays	44	Diamond, Neil	12,126	Jones, George	112	McLaughlin, John	165	Renaissance	168	Streisand, Barbra	8,87
Bee Gees	76	Diesel	197	Jones, Quincy	104	Miller, Steve	69	REO Speedwagon	61	Styx	140
Benatar, Pat	23,82	Domingo, Placido	32	Jones, Ricki Lee	190	Millsap, Ronnie	88	Riperton, Minnie	188	Summers, Bill	184
Benson, George	24	Doobie Brothers	51	Journey	2,192	Molly Hatchet	39	Roger	68	Survivor	110
Black Sabbath	33	Doors	130	Kano	167	Moody Blues	85	Rogers, Kenny	21,45,80	Syreeta	158
Blondie	37	Earth, Wind & Fire	5	King Crimson	92	Moore, Melba	166	Rolling Stones	6,101	Time	86
Blues Brothers	145	Easton, Sheena	84	Kinks	57	Morgan, Denroy	181	Ross, Diana	14,63	Tom Tom Club	109
Bofill, Angela	66	ELO	200	Kiss	62	Murray, Anne	38,122	Rossington Collins Band	170	Triumph	72
Bowie, David	79	Fogelberg, Dan	28	Klemmer, John	186	Neison, Willie	53	Rufus	127	Vandross, Luther	56
Browne, Tom	111	Foreigner	1	Klugh, Earl	59	Newton, Juice	52	Rush	17,161	Washington, Grover Jr.	41
Bryson, Peabo	65	Four Tops	185	Kool & The Gang	20	Newton-John, Olivia	4	Saxon	176	Weir, Bob	189
Buckingham, Lindsey	34	Genesis	29	Kraftwerk	100	Nicks, Stevie	10	Schneider, John	191	White, Lenny	162
Byrne, David	123	Gilley, Mickey	169	Lake, Greg	71	Nugent, Ted	132	Scott-Heron, Gil	138	Williams, Hank Jr.	198
Carlin, George	177	Go-Go's	26	Lakeside	99,121	Oak Ridge Boys	42	Seeger, Bob	22	Womack, Bobby	89
Cars	9	Haggard, Merle	125	Laws, Ronnie	96	Ohio Players	172	Shannon, Del	174	Yes	157
Central Line	193	Hall & Oates	11,194	Little River Band	78	Osbourne, Ozzy	19,124	Shock	178	Young, Neil	47
Chic	94	Hall, John	147	Loverboy	31,152	Paul, Henry	137	Shooting Star	108	ZZ Top	151
Chicago	159	Harris, Emmylou	54	L.T.D.	75	Pavarotti, Luciano	128	Simon, Carly	106		
Chilliwack	98	Hensel, Carol	113,119	Mandrell, Barbara	195	Pendergrass, Teddy	77	Sinatra, Frank	48	SOUNDTRACKS	
Chipmunks	73,95	In Harmony 2	120	Manhattan Transfer	131	Petty, Tom	196	Sky	70	Chariots Of Fire	67
Chocolate Milk	143	Iron Maiden	187	Manilow, Barry	40	Pieces Of A Dream	156	Slave	90	Heavy Metal	142
Commodores	50	Isley Brothers	115								

# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$188 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

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## Great American Choral Festival Set To Start

(continued from page 16)

groups," Mann added. "Any interested sponsors should contact the Great American Choral Festival headquarters if they want to help groups in their areas."

The event, three years in the making, will become an annual event, said Mann. In addition to the current sponsors, Mann said he will attempt to line up record companies to help sponsor the event in the future. "We're going to have an annual contest that will involve thousands of the best amateur singers in the nation, many of whom aspire to careers in the music industry. In one way of looking at it, this could be the equivalent of a 'farm system' for new talent on the way up. What better event could there be for a record company to get itself involved in?"

## Racks Optimistic On Outlook For 1982

(continued from page 7)

continue to expand, modify and generally improve services to keep the business and confidence of their accounts.

While many of those contacted said that direct purchasing by mass merchandisers could become a more substantial problem down the road, Weiss said, "They (the accounts) could not afford to do for them what we do for them."

"We take all of the risk out of the hands of the merchandisers. We pick the inventory, merchandise, do the advertising and any other services connected with selling," he added.

## Yvonne Covay Dies

**NEW YORK** — Yvonne Covay, wife of songwriter and recording artist Don Covay, died Dec. 17 after surgery following a short illness. She was 41. Mrs. Covay had been executive vice president of RMC Prods. and president of U-Von Music, a publishing company.

## Waylon, Moody Blues Top CRIA Certifications

**LOS ANGELES** — Waylon Jennings' "Greatest Hits" on RCA and The Moody Blues' "Long Distance Voyager" on PolyGram topped the November list of certifications of the Canadian Recording Industry Assn. (CRIA) with triple platinum awards signifying sales of 300,000 units.

Three Canadian albums — "Rockin' On The Airwaves" by various artists on CBS, "Just For You" by The Emeralds on Boot and Toronto's "Head On" on Solid Gold — led those albums receiving platinum awards (100,000 sales). Others certified platinum included "Don't Say No" by Billy Squier on Capitol, "The Friends Of Mr. Cairo" by Jon & Vangelis on PolyGram and "Working Class Dog" by Rick Springfield on RCA.

Canadian albums also scored well with gold certifications, with "Peter Pringle's Musicien" on A&M, Rough Trades' "For Those Who Think Young" on CBS, "The Good Brothers Live" and Chilliwack's "Wanna Be A Star" on Solid Gold, "The Hagood Hardy Collection" on Attic and the Minglewood Band's "Movin'" on RCA qualifying for the awards, which signify sales of 50,000 units.

Other albums certified gold included Luciano Pavarotti's "Holy Night" and "Greatest Hits" and The Monks' "Suspended Animation" on PolyGram; Supertramp's self-titled LP and "Indelibly Stamped," and Chris de Burgh's "Best Moves" on A&M; Girlschool's "Hit And Run" on Solid Gold and the Oak Ridge Boys' "Fancy Free" on MCA.

No singles qualified for sales certifications during the month.

## Seger Gets Gold

**LOS ANGELES** — "None Tonight," the current LP by Capitol recording artists Bob Seger and the Silver Bullet Band, was recently certified platinum by the RIAA signifying sales in excess of one million units.



**INSANE MUSIC** — Officials of Nancy Sain's Insane Music Industries and the Welk Music Group celebrated signing an exclusive pact at Welk's new Wilshire Palisades Building near Los Angeles. The pact calls for a long-term co-publishing relationship between Welk Music, Magic Dream Music (BMI) and Diamond Three Music (ASCAP), which are subsidiaries of Sain's forthcoming record label and production companies. Pictured are (l-r): **Rob Matheny, creative services, Welk Group; Gaylon Horton, division manager, Welk Group; Sain; and Dean Kay, executive vice president and general manager of Welk Group.**

## EAST COASTINGS

(continued from page 16)

than the Paradise show, it was an enormous success. I began to feel that maybe there were a lot of people who'd come out to see me play, but only if the situation was right. They're older people who have stopped going to concerts because of the hassles involved." For last week's show — held in the hall that usually is home only to the **Boston Pops Orchestra** — the promoters set up a special phone line for purchasing tickets and allowed payment by credit card. "The response was amazing," Rush says. "First, all the \$15 seats went, then the \$12, then the \$9. It obviously wasn't the expense that was keeping these people away in the past. They just wouldn't bother unless it was convenient and comfortable to see a show." Rush says that the success of this year's Christmas show has gotten him intrigued by the music business once again. "I don't think the record industry addresses my audience. I have a feeling a lot of these people have been turned off by record stores as well." Rush told us he was going to conduct a marketing survey at the show. "I plan to hand out 300 questionnaires at the show; 100 in each price level of seating. I've already booked the hall for the same time next year, and I'm really interested in figuring out how to sell records to this audience. It may be that they can be reached through direct mail or television. I don't want to have to become a record company, but I think these people can be reached. I'm very encouraged," he enthused.

dave schulps

# CASH BOX

January 9, 1982

## AROUND THE ROUTE

by Camille Compasio

Happy New Year everyone! . . . Among the first state association functions scheduled in 1982 is the quarterly directors meeting of Amusement and Music Operators of Virginia, which will take place Jan. 17 at the John Marshall Hotel in Richmond. The agenda will include the installation of new officers and directors, selection of a 1982 convention site and appointment of a 1982 convention chairman. The directors will also discuss the association's 25th anniversary, which is just a couple of years away, and possibly select a special committee to delve further into what should be planned to commemorate the occasion. AMOV held a very successful 23rd annual convention in 1981 which drew a record attendance and an outstanding lineup of exhibitors. The association's officers are **John P. Newberry, Jr.**, president (who was also elected to the AMOA Board this year for a three year term), **Ed Shell**, first vice president, **Bob Burner**, **Tom Stanley** and **Doug Colberg**, second vice presidents, and **Louis Corso**, secretary-treasurer. While the association is not pressed by any particular legislative problems at this time, it is deeply concerned about vandalism and

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## FACTORY FOCUS

### Game Plan Gets A New Look

CHICAGO — When Darrel G. McCollough assumed the presidency of Game Plan, Inc., in November 1980, his first order of business was to activate the huge 80,000 square foot Addison, Ill. facility. This meant initiating in-house production of video games, continuing the slot machine activity and creating new, innovative pinball games.

"Game Plan is now a full-line coin machine manufacturing company," McCollough said. "We are the only company, with the exception of Bally, that has such a wide scope product line."

In October 1981, "Kaos," the first all-Game Plan designed and produced video game rolled off one of the 30 assembly points in the Addison facility. Introduced at the recent AMOA show in Chicago, Kaos proved to be a popular order-getter for the company, McCollough pointed out.

Kaos is a vertical maze game featuring eight different video screens that flash on in sequence. Basically the important aspect of Kaos is that it is not a "me-too" product and has already captured the imaginations — and quarters — of those who've played the game.

#### New Outlook

With the production of Kaos and the in-house design activity on a number of other innovative games at Game Plan, the factory has taken on a new look, one of activity and sound, new direction and leadership.

"We have begun an ongoing product development campaign at corporate headquarters even to the point of funding game development in Japan," McCollough obser-



Darrel McCollough

ved.

"There is a new outlook in promotional activities as well," added Ken Anderson, the firm's director of marketing. "We have new sales incentive programs offering prizes for distributors and operators."

Called "Make It Happen," the incentive program offers a number of special bonuses including a trip for two to Rome during the upcoming year. A part of the new direction was revealed at the AMOA show where Game Plan conducted a drawing for a color TV set, exhibited two new games and introduced its

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# COIN MACHINE



# INDUSTRY NEWS

## Atari To Pay All TGI Tourney Winners; \$105,000 Allocated

SUNNYVALE — Atari, Inc. announced that it will contribute up to \$105,000 to reimburse all players who won cash prizes that were not honored by Tournament Games, Inc. (TGI), the sponsors of the coin-operated games contest that was held in Chicago this past October. The amount owed to cash winners in the TGI events reportedly totals \$105,000.

An Atari video game contest was one of five events at the Oct. 29-Nov. 1 Tournament Games/Atari World Championship Tournament. When it became evident that TGI was not honoring prize checks from the tournament (**Cash Box**, Dec. 5, 1981), Atari arranged to reimburse the winners of the Atari contest. Atari, however, has now decided to come to the aid of the winners of the four other TGI tournament events.

"Although Atari has no legal obligation to fulfill TGI's debt to the winners of the other TGI events, we are concerned about maintaining the good will and trust of all coin-operated game players," said Frank A. Ballouz, vice president of marketing. "Therefore, Atari has set aside \$105,000 to honor the rest of the checks dispensed by TGI."

Atari reported that it has filed suit against TGI and its president, Lee Peppard. At first Atari planned to reimburse the winners of the remaining four TGI tournament events with monies collected in the suit, however, "this translates into approximately a twelve month wait for these players," Ballouz said. "We believe that one year is too long to have to wait."

All cash winners in the TGI events should submit claims in writing including their name, address and telephone number along with a copy of their TGI check to Atari, Inc., TGI Fund, 1265 Borregas Ave., Sunnyvale, Calif. 94086, Attention: Don Davis.

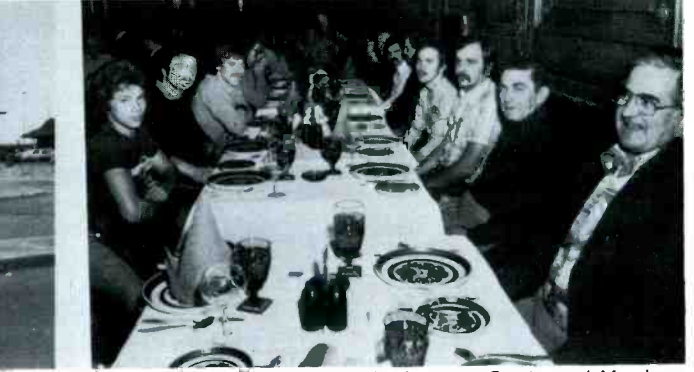
## Valley Will Supply 'Cougar' Tables For The Miller Lite Beer Tourney

CHICAGO — The Valley Company of Bay City, Mich. has joined the roster of companies actively supporting the Lite Beer \$200,000 World Series of Tavern Pool. Valley signed a contract to supply more than 100 "Cougar" coin-operated pool tables for use in the national championship tournament, which will be held June 2-8 in Las Vegas. Local qualifying tournaments will run Feb. 15-25, with regional play-offs being held April 20-29.

Billed as "the best thing that has happened to pool in its long history," the tourney is designed to promote grassroots participation at the tavern level and promises to bring in new players and financial support for the pool industry. It is expected that more than \$10,000,000 in additional pool table revenue could be generated for table locations during the local and regional tournaments.

The concept is soundly planned and solidly backed, as Valley pointed out, with Miller Brewing Company sponsoring the tourney and guaranteeing the cash and prizes. Caesar's Palace in Las Vegas is hosting the championships; United Airlines and Funway Holidays are handling travel arrangements, and Valley is supplying the tables.

"From our standpoint," said Chuck Milhem, Valley president, "the Miller people have put this program together at just the right time. Our pool table industry is gripped by the economy as is everyone. In addition, interest in coin pool tables has been adversely affected by video games, as well. But this Lite Beer Tourney will help us all by re-focusing atten-



**SCHOOL IN SESSION** — Laniel Automatic Machines (Canada) played host to 50 local operators and technicians who attended a recent Midway service seminar in Montreal, Quebec. Bob Norton of Midway's service department conducted the session, demonstrating the latest trouble-shooting techniques for Midway's most recent games. In addition to the informative program, the day was highlighted by a bus tour of Montreal and a special luncheon at

the Hotel Chateau Champlain with Mr. Jean Coutu and Mr. Jean Robillard of Laniel hosting. Pictured above in the top row are (l-r): Bob Norton of Midway's service department conducting a seminar; and some of the 50 operators and technicians who attended the program. Shown in the bottom row are (l-r): the operator class on their way to the bus tour and at the luncheon given in their honor.

## Exidy's Anglin Resigns

SUNNYVALE — Pete Kauffman, chairman of Exidy, announced the acceptance of the resignation of Noah Anglin as president of the company. Anglin's resignation became effective Dec. 18, 1981.

Kauffman and Anglin jointly stressed that the parting is an amicable one. Anglin announced no plans for the immediate future but indicated that he resigned to pursue personal interests.

## THE JUKEBOX PROGRAMMER TOP NEW POP SINGLES

1. **SHAKE IT UP THE CARS** (Elektra E-47250)
2. **YOU COULD HAVE BEEN WITH ME** SHEENA EASTON (EMI America P-A-8101)
3. **SHE'S GOT A WAY** BILLY JOEL (Columbia 18-02628)
4. **LEADER OF THE BAND** DAN FOGELBERG (Full Moon/CBS 14-02647)
5. **SWEET DREAMS AIR SUPPLY** (Arista AS 0655)
6. **TAKE IT EASY ON ME** LITTLE RIVER BAND (Capitol P-A-5057)
7. **WAITING ON A FRIEND** ROLLING STONES (Rolling Stones/Atlantic RS 21004)
8. **SEA OF LOVE** DEL SHANNON (Network/Elektra NW-47951)
9. **LOVE IS LIKE A ROCK** DONNIE IRIS (MCA-51223)
10. **MAIN THEME FROM CHARIOTS OF FIRE** VANGELIS (Polydor/PolyGram 2189)

## TOP NEW COUNTRY SINGLES

1. **LORD, I HOPE THIS DAY IS GOOD** DON WILLIAMS (MCA-51207)
2. **SHINE** WAYLON JENNINGS (RCA PB-12367)
3. **ONLY YOU (AND YOU ALONE)** REBA McENTIRE (Mercury 57062)
4. **MIDNIGHT RODEO** LEON EVERETTE (RCA PB-12355)
5. **YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD** ED BRUCE (MCA-51210)
6. **WILD TURKEY** LACY J. DALTON (Columbia 18-02637)
7. **MOUNTAIN OF LOVE** CHARLEY PRIDE (RCA PB-13014)
8. **BLUE MOON WITH HEARTACHE** ROSANNE CASH (Columbia 18-02659)
9. **SHE LEFT LOVE ALL OVER ME** RAZZY BAILEY (RCA PB-13007)
10. **THE VERY BEST IS YOU** CHARLY McCLAIN (Epic 14-02656)

## TOP NEW B/C SINGLES

1. **YOU'RE MY LATEST, MY GREATEST INSPIRATION** TEDDY PENDERGRASS (Philadelphia Int'l./Epic ZS5 02619)
2. **I CAN'T GO FOR THAT (NO CAN DO)** DARYL HALL & JOHN OATES (RCA PB-12357)
3. **BE MINE (TONIGHT)** GROVER WASHINGTON, JR. (Elektra E-47246)
4. **TOOT AN' TOOT AN' TOOT** CURTIS MAYFIELD (Boardwalk NB7-11-132)
5. **DO IT TO ME** VERNON BURCH (Spector Records Int'l. SRI-A00019)
6. **IF YOU THINK YOU'RE LONELY NOW** BOBBY WOMACK (Beverly Glen 2000)
7. **LET ME SET YOU FREE** FOUR TOPS (Casablanca/PolyGram NB 2344)
8. **DON'T YOU KNOW THAT?** LUTHER VANDROSS (Epic 14-02658)
9. **NUMBERS** KRAFTWERK (Warner Bros. WBS 49795)
10. **LET'S STAND TOGETHER** MELBA MOORE (EMI America P-A-8104)

## TOP NEW A/C SINGLES

1. **MORE THAN JUST THE TWO OF US** SNEAKER (Handshake WS9 02557)
2. **COULD IT BE LOVE** JENNIFER WARNES (Arista AS 0611)
3. **COOL NIGHT** PAUL DAVIS (Arista AS 0645)
4. **THOSE GOOD OLD DREAMS** CARPENTERS (A&M 2386)
5. **WKRP IN CINCINNATI (MAIN THEME)** STEVE CARLISLE (MCA 51205)

tion on pool and the coin-operated pool table. "At the same time," Milhem continued, "distributors and operators alike will have additional incentive to build pool table volume. Many operators not now running pool tables would be wise to diversify into pool tables as a hedge against the softening demand for video games.

### Mutual Enhancement

"This Lite Beer Tourney complements our own Valley 8-Ball League program, and we feel each will enhance the other — a situation where one and one will add up to three. We're happy to have the opportunity to participate in another first-class event, and to work with the fine people we've met from Miller," he concluded.

## Bally Offering Told

CHICAGO — Bally Manufacturing Corp. announced that it has filed a Registration Statement with the Securities and Exchange Commission in connection with a proposed offering of \$100,000,000 principal amount of convertible subordinated debentures due 2006. Bally intends to use the proceeds from the sale of the debentures in part, to fund the cash payment required to be made by Bally in connection with the acquisition of the stock of Six Flags Corp. The remaining proceeds will be used by the company to reduce its outstanding bank indebtedness. Managing Underwriters for the offering will be L.F. Rothschild, Unterberg, Towbin and Bear, Stearns & Co.

# INDUSTRY NEWS

## Sega/Gremlin Expands Service Department, Adds Six New Technicians

SAN DIEGO — As part of its commitment to increase its service capabilities, Sega/Gremlin recently dedicated an additional 2,500 square feet of its spare parts department and has hired additional service technicians at Gremlin Industries, Inc. in San Diego.

"The expanded spare parts department will stock a full range of components for games produced by Gremlin and Sega's Tokyo-based manufacturing subsidiary, Sega Enter-

prises, Ltd.," explained Duane Blough, president of Gremlin. "The additional space will enable us to significantly increase our supply of parts on hand and fulfill customer orders more quickly."

As part of the move, Gremlin recently added six technicians to the customer service

department, under the direction of customer service manager Robert Klinefelter. "Our customer service technicians are trained to evaluate most problems by phone and to determine the proper procedure the customer should follow to correct the matter," said Klinefelter. "If the problem or part cannot be

repaired by the customer or our service technicians, we can supply the proper replacement part promptly."

To satisfy customer needs Sega/Gremlin has a special toll free number — (800) 854-1098 — which may be utilized for service advice.

## Micropin Set To Purchase Elcon Industries

LOS ANGELES — Micropin, a Pasadena, Calif.-based company engaged exclusively in the operation of video games and other electronic amusement games, has pacted to acquire Elcon Industries, a manufacturer of video amusement games.

Terms of the acquisition provide that Micropin exchange 420,000 of its common stock shares for all of the stock of Elcon. Micropin will issue up to an additional 420,000 of its shares to Elcon president and owner Andre R. Dubell based on the future earnings of Elcon.

Micropin president and chief executive officer R. Bruce Stewart estimated that the acquisition would result in gross revenues in excess of \$4 million and earning of approximately \$800,000, or 20 cents per share based on an annualized rate.

The Detroit-based Elcon has a list of customers that includes Pizza Time Theaters, Leisuretron Corp., Showbiz Pizza Place, and other major operators and distributors of video games.

## AROUND THE ROUTE

(continued from page 37)

robbery of amusement equipment and intends to support legislation that would make these crimes a felony.

Cash Box felicitations to **Toni Marchinski**, traffic and export manager at Stern Electronics, Inc., who is expecting a baby early next year. This will be the first child for Toni and hubby, **Michael**, and the blessed event is scheduled to take place on Feb. 25.

At the close of 1981 video games continued to be in the spotlight at World Wide Dist., with Taito America's "Qix" leading the way along with new releases "Stargate" and "Make Trax" from Williams. As we learned from **Howie Freer**, the distrib's continuing its promotional efforts to further stimulate sales in all equipment categories — and business is quite good. **Bill Atwood**, who succeeded recently retired **Irv Ovitz** as head of the vending department, is reporting steady growth in vending sales and a great outlook for 1982.

Hats off to the Ohio Music & Amusement Assn. whose MUSIPAC (political action committee) has been receiving such excellent membership support in its efforts to defeat excessive amusement equipment taxes and protect the operator's livelihood. The association is presently planning ahead for its 1982 convention, under the direction of convention chairman **Tommy Thompson** and co-chairmen **Norman Borkan**, **Harold Laughlin** and **James Hayes**. Show dates are May 7-8.

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# INDUSTRY NEWS



**GAME PLAN HEADQUARTERS** — Game Plan Inc. headquarters is a modern coin machine manufacturing plant located in Addison, Ill. "Kaos," the company's first in-house video game, began rolling off the assembly lines last October. Pictured are (l-r): an exterior



view of the 80,000 square foot manufacturing facility; company employee Grace Fata checking cables that comprise the power supply for the video units; and the factory's game design and planning area.



## Taito 'Drawing Of The Gold' Winners

CHICAGO — Six winners have been announced in Taito America Corporation's "Drawing of the Gold" contest, which began at the AMOA show in Chicago. Each of the winners will receive a five gram, 24 karat gold Swiss ingot, framed in gold on a gold chain, and a certificate of authenticity.

The winners' names were drawn at random from entries received at the show and the presentation of the prizes will be made by their local Taito America distributors.

"This has been a golden year for Taito America," stated company president Jack Mittel, "and it is only fitting that we share some of it with the rest of the industry."

Following is the list of winners announced by the company: Marey Mason of Laramie, Wyo. (secretary/treasurer of High County

## Game Plan's New Look

(continued from page 37)

new management team.

The company's sales and marketing functions were strengthened considerably with the addition of new field personnel and experienced management personnel.

The management team formed by McCollough includes Ed Tober, vice president and chief accounting officer; Ken Anderson, director of marketing; Stanley Levin, director of business development; Ed Cebula, manager of engineering; Marty Rosenthal, chief engineer; Wendell McAdams, vice president of operations; Hal Anthony, midwest factory representative; Paul R. Scribner, west coast factory representative; and Ed Teifer, east coast factory representative.

"With the broad experience in the industry that our management team now has, we have the opportunity, positioning and financial backing to become a major factor in this business," Anderson said. "We are headed into the most challenging and promising year in our company's history."

Games and Music); Paul Noga of Springfield, Ill. (mechanic with All Star Music); Vernon S. Ness of St. Cloud, Minn. (owner of Vern Ness Games & Music); Paula Aronfield of Wichita, Kan. (assistant to the president of Lemans Family Fun Center); David R. Yoder of Cleveland, Ohio (customer service manager for Cleveland Coin Int'l.) and Robert A. Perry of Trenton, N.J. (president of B&L Vending, Inc.).

## New Arcade Schools Schedule Announced

CHICAGO — Randy Fromm, president of Arcade Schools, Inc., announced a 1982 class schedule that will bring the course to areas outside of the schools' home base in San Diego, Calif. Under the new schedule classes will be held in Atlanta, Baltimore, Dallas, New Orleans, Phoenix, Salt Lake City, San Diego, Wichita, Chicago and Toronto.

Arcade Schools offers a six-day course that provides the easiest and fastest methods for repairing games, without the necessity of purchasing expensive test equipment, according to Randy Fromm. The course stresses the use of a digital multimeter for troubleshooting. The meter, Fromm explained, is a relatively inexpensive piece of test equipment that most operators and mechanics can easily afford.

"It didn't make sense to ask everyone to come to the southwest corner of the country in order to attend the Arcade School," Fromm said. "By holding the arcade school in different cities, the students can save the cost of airfare and lodging. This can easily amount to considerably more than the tuition to the school itself."

For further information and a class schedule contact Randy Fromm's Arcade School, 6123 El Cajon Blvd., San Diego, Calif. 92115 or call (714) 286-0172.

## New Equipment

### Formula 1 Race

Production of "Turbo," the newest and most advanced Sega/Gremlin driving game, which received rave reviews at both the JAA (Tokyo) and AMOA (Chicago) expositions, is shifting into



high gear, according to David Rosen, chairman of Sega Enterprises, Inc.

"Turbo is a challenging and colorful MultiPhase game which carries on the grand tradition of earlier generations of Sega/Gremlin driving games," Rosen said. Turbo is the worthy successor to 'Monaco GP,' which recently was judged the most popular driving game in the U.S. in 1981, and was among the top grossing games of the year, according to industry sources.

Rosen advised that Turbo will be available in both upright and cockpit versions.

Both models feature a pro rally steering wheel, responsive two-speed stick shift and a full-throttle accelerator pedal to allow players to physically fantasize that they are behind the wheel of an awesome, Formula 1 racing car. A fully illuminated instrument panel, complete with speedometer and tachometer, oil and temperature gauges, heightens the game's sense of realism in the cockpit version.

Turbo features realistic, three dimensional, full color imagery which allows drivers to experience the sensation and thrill of being in the thick of grand prix racing action.

The object of the game is to pass safely as many cars as possible, as quickly as possible, without colliding with competitors or careening off the

road. Drivers who successfully pass 30 or more cars within the time allotted receive extended play. The number of cars passed during regular play is an operator adjustable option.

The Turbo race begins on a city boulevard. During the race Formula 1 cars speed between towering skyscrapers and into a rambling rural setting, through a dangerous tunnel, across a narrow suspension bridge, over a treacherous, ice-glazed stretch of road, and along a mountain road with the ocean off to one side.

The player is constantly challenged by various obstacles including changing road conditions and a speeding emergency red cross vehicle. Concentration and quick reactions are called for throughout play.

The danger of explosive collisions and spin-outs, complete with the sounds of screeching tires and crunching metal, increases as the pace of racing action accelerates. In the event of a crash, the driver must recover quickly to make up for competitors' cars which have passed him.

Both upright and cockpit models are equipped with excellent sound systems.

### Solar Strategy

The introduction of "Solar Quest," a new one- or two-player video game, has been announced by Cinematronics, Inc. The game was premiered by the factory



at the Oct. 29-31 AMOA convention in Chicago.

A game of skill and strategy, Solar

(continued on page 41)

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OTHER \_\_\_\_\_



## INDUSTRY NEWS

(continued from page 40)

Quest begins with a spaceship appearing on the screen being pursued by enemy spaceships attempting to ram it. The object of the game is to destroy the enemy spaceships and pick up their survivors. An extra ship (operator selectable) is awarded when 25 or 40 survivors are picked up.

Solar Quest contains 500 different phases; each time a wave of attackers is destroyed, the next wave contains more responsive and accurate enemy ships. On the fifth phase the attackers actually begin firing at the player. The game can be adjusted by the operator to begin on any phase from one to eight.

Commenting on the new game, David Stroud, vice president of marketing at Cinematronics, said, "The initial reaction from the field has been excellent. Players are very excited about the challenge of Solar Quest. They can shoot the enemy ships with regular shots, as well as use a nuke to destroy them in bunches, or hyperspace through the galaxy to a safe location."

### Double Video

Sigma Enterprises, Inc. of Tokyo has released two new video games, "Launcher Z" and "Rolling Star Fire."

Launcher Z is a wire missile combat game, in full color, with 2-direction joystick and fire button for player control. Game theme involves attacking enemy tank troops invading the player's position. In defense, the player utilizes the joystick to maneuver his launcher and fire missiles at the enemy. The speed of the missiles accelerate as the

fire button is pressed harder. When all enemy tanks (6) are destroyed bonus points are awarded and the player moves on to the next pattern, with the game action becoming increasingly more difficult as points obtained get higher. At the 5,000 point level the player gets an additional launcher.

The game is relatively simple to play

yet very challenging. Sigma has applied for registration of copyright in the United States.

Rolling Star Fire is an arcade game, designed and developed by Sigma. A sit-down capsule machine, the model is equipped with the company's newly originated hydraulic system which allows the cockpit cabinet to move

forward and back, right and left, and diagonally. All of the movements, including the player's handling, the movement of the TV screen and the cockpit cabinet are completely synchronized. Sigma showed the game at the JAA show in Tokyo and most recently displayed it in the Exidy exhibit at the AMOA convention.

# Taito America's QIX™ INFRINGEMENT POLICY

The QIX™ video game is sold exclusively by Taito America Corp., the company that designed and developed the game. All proprietary rights to the game, whether upright, Trimline® or cocktail table model, belong therefore to Taito America.

Locations are reporting that the QIX™ game is a top income earner with tremendous play appeal. Unfortunately, this success may lead to other parties attempting to market games which imitate the QIX™ video game. These imitations would infringe upon Taito America's various proprietary rights, including its copyright registered by the United States Copyright Office, Registration No. PA 122151.

Taito America will take all legal action necessary to protect its proprietary rights against all imitations of the QIX™ video game and the sellers of these infringing games.

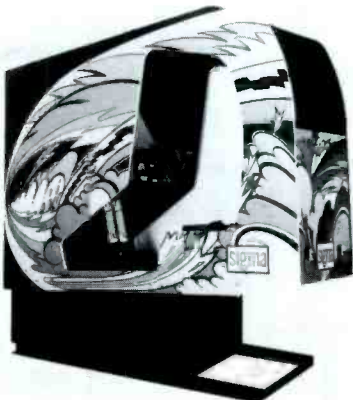
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BREEZE MUSIC (German Federal Republic)  
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BROADCAST MUSIC, INC. (U. S. A.)  
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BUG MUSIC GROUP (U. S. A.)  
BUMA / STEMRA (Netherlands)  
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CARRERE HOLLAND (Netherlands)  
CAVALIS RECORDS (United Kingdom)  
CBS DISQUES (France)  
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CBS RECORDS SPECIAL PRODUCTS (USA)  
CELLULOIDE MUSIQUE ET  
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CDG MESSAGERIES MUSICALI SPA (Italy)  
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CHAPPEL & COMPANY GmbH (German  
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PUBLISHERS LTD (U. S. A.)  
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CHAPPEL / INTERSONG PTY. LTD (Australia)  
CHARLY RECORDS LTD (United Kingdom)  
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CORAS TRACHTALA / IRISH EXPORT  
BOARD (Ireland)  
COUNTDOWN MUSIC GmbH (German  
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CREOLE MUSIC LTD (United Kingdom)  
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D. GRESHAM PRODUCTIONS & LITTLE  
MONSTER MUSIC (South Africa)  
DAMON PRODUCTIONS LIMITED (Canada)  
DECCA (West Africa) LIMITED (Nigeria)  
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DOMAIN MAGNETICS S. A. R. L. (France)  
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(France)  
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INELCO RECORDS & TAPES B. V.  
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INTERSONG BASART PUBLISHING GROUP  
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INTERSONG INTERNATIONAL GmbH  
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## MEET THEM AT MIDEM '82

Perard Associates Inc. Office : c/o John Nathan

30, Rockefeller Plaza - Suite 4535 New York - NY 10 112 - Tel. : (212) 489 1360 U.S.A.

# MIDEM SPECIAL '82

## IN DIFFICULT TIMES

of November 25th 1981

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LES ED. PROD. GENERAL MUSIC FRANCE  
(France)  
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GES.MBH (Austria)  
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LIFESONG RECORDS (U.S.A.)  
LIONHEART MUSIC (United Kingdom)  
LISS INTERNATIONAL (Canada)  
LORGERE MUSIC (France)  
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- M.A.M. RECORDS LTD (United Kingdom)  
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MAMAR PRODUCTION (Belgium)  
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TUNNEY (U.S.A.)  
MAPLE HASE MUSIC LTD (Canada)  
MARCUS MUSIC UK (United Kingdom)  
MARIANN INTERNATIONAL RECORDS  
(Sweden)  
MARTIN-COULTER MUSIC LTD (United  
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MARYLEBONE MANAGEMENT SERVICES  
LTD (United Kingdom)  
MAUTOGLADE MUSIC LTD (United  
Kingdom)
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MCA MUSIC (a division of MCA INC) (USA)  
MCA MUSIC LTD (United Kingdom)  
MCA RECORDS (United Kingdom)  
MCA RECORDS INC. (USA)  
MCI (PROFESSIONAL STUDIO EQUIPMENT)  
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MEDLEY RECORDS (DENMARK)  
MELODIE DER WELT (German Federal  
Republic)  
MENTO MUSIC GROUP KG (German Federal  
Republic)  
MESSRS HARBOTTLE & LEWIS (United  
Kingdom)  
METRONOME RECORDS AG (Switzerland)  
MEUBLES VERTIGE (France)  
MICHAEL F. SUKIN, P.C. (U.S.A.)  
MIDEM ORGANISATION COMMITTEE OF  
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MMO MUSIC GROUP INC. (U.S.A.)  
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MOONSHINE RECORDS (PTY) LTD (South  
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MUSHROOM RECORDS (Australia)  
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MUSIC CONSULTANTS LTD (Canada)  
MUSIC INCORPORATED LTD (South Afri)  
MUSIC PUBLISHERS OF IRELAND (Ireland)  
MUSIC SERVICE ApS (Denmark)  
MUSIC TEAM (South Africa)  
MUSICA SCHALLPLATTEN VERTRIEB  
(Austria)  
MUSIDISC EUROPE S.A. (France)  
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NOEL GAY ORGANISATION (United  
Kingdom)
- OPUS RECORDS AND PUBLISHING HOUSE  
(Czechoslovakia)  
OY MUSIIKKI FAZER MUSIK AB (Finland)
- PACIFIC RECORDS LTD (United Kingdom)  
PANARECORD (Italy)  
PAPER MUSIC LTD (United Kingdom)  
PAVANE RECORDS (Belgium)  
PEER MUSIKVERLAG GmbH (German  
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PENWELL MUSIC (France)  
PERFORMANCE MUSIC LIMITED (United  
Kingdom)  
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CANADA (Canada)  
PHONOGRAM (France)  
PHONOGRAM INTERNATIONAL B.V.  
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(Switzerland)  
PICKWICK INTERNATIONAL INC. (G.B.) LTD  
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PICKWICK INTERNATIONAL INC. (U.S.A.)  
PICKWICK RECORDS LTD (Ireland)  
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POLARVOX OY (Finland)  
POLYGRAM INTERNATIONAL  
POLYDOR (France)  
POPCHANNEL BENELUX/A & R RECORDS  
(Netherlands)  
PPX ENTERPRISES INC. (U.S.A.)  
PRELUDE RECORDS INC. (U.S.A.)  
PRESSINTER/VIDEO MUSIC ACTUALITE  
(France)  
PRODUCTIONS LEQUIME (France)  
PRYOR, CASHMAN, SHERMAN & FLYNN  
(U.S.A.)  
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(Netherlands)  
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RADIO TRIUNFO, LDA (Portugal)  
RADIODIFFUSION TELEVISION  
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RAINBOW RECORD CLUB GmbH (German  
Federal Republic)  
RCA S.A. (France)  
READER'S DIGEST WORLD SERVICES S.A.  
(Belgium)  
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RECORD PRODUCTION OF RADIO-TV  
BELGRADE (Yugoslavia)  
RED BUS MUSIC LIMITED (United Kingdom)  
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MUSIC LTD (Ireland)  
REVELLE MUSIC PTY LTD (South Africa)  
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ROAGLAN MUSIC (Ireland)  
ROBA MUSIC BENELUX (Netherlands)  
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RONCO LTD (United Kingdom)  
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Kingdom)  
ROUNDER RECORDS CORP. (USA)  
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SONET RECORDS & PUBLISHING LTD  
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SOUND OF SCANDINAVIA (Sweden)  
SOUNDS EXPRESS INTERNATIONAL LTD  
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SUMMIT MUSIC LIMITED (United Kingdom)  
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MUSIC PUBLISHING (Czechoslovakia)  
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PRODUCCIONES (U.S.A.)  
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SWOOP RECORDS (United Kingdom)  
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XPRESS RECORDS LTD (United Kingdom)
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MOSHER (U.S.A.)  
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25/29

## MEET THEM AT MIDEM '82

Perard Associates Inc. Office : c/o John Nathan

30, Rockefeller Plaza - Suite 4535 New York - NY 10 112 - Tel. : (212) 489 1360 U.S.A.

LAST SPRING WE TOLD YOU  
that  
Word was prepared to give you  
the best in Black Gospel.  
Nine months later, the results are in.  
Thank you and congratulations to:

---

**Shirley Caesar** - #1 Spiritual Female Artist

**Mighty Clouds of Joy** - #1 Spiritual Group

**Al Green** - #2 Spiritual Male Artist

Best Spiritual Albums:

#1 The Lord Will Make A Way - **Al Green**

#3 Cloudburst - **Mighty Clouds of Joy**

#5 Rejoice - **Shirley Caesar**

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The Word Record Group, Black Gospel Division  
and  
Word Distribution