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March 27, 1982

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CASH BOX

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EDITORIAL Throw The Book At 'Em

The news last week that the Motion Picture Assn. of America and Warner Home Video (WHV) were committed to a fight against video piracy was both welcome and disturbing. While the move must be seen as a necessary step against an evil that can't be ignored, it is also disturbing to realize that no matter what is done, there are still a large number of people who are willing to steal from the industry for a living.

Counterfeiters, pirates, bootleggers and other thieves have plagued the recorded music industry for years, in spite of the determined efforts of the Recording Industry Assn. of America (RIAA), various law enforcement agencies and others. As soon as one is stopped, it seems as though 10 more step forward to start it all over again. In the meantime, those who make the product are cheated out of millions of dollars in sales and copyright royalties.

Unfortunately, with the current state of technology, the video industry (especially videocassettes) is in a particularly vulnerable position. Counterfeiting entire movies isn't much harder than mass producing bogus audio cassettes. Estimated losses in the fledgling video industry to counterfeiters run from a low of \$100 million annually to a high of \$700 million.

All of this obviously means lost sales and revenues at a time when the industry needs all the capital it can get in order to carve out a solid position in the marketplace. If the losses to pirates and counterfeiters continue, various segments of the industry may be crippled prematurely and thus hinder overall growth. If dealers and manufacturers don't try to contain the problem today, tomorrow may be too late.

NEWS HIGHLIGHTS

- Appeals court rejects government's bid to restore Goody convictions (page 5).
- MPAA takes tough stance against video pirates (page 5).
- Canadian broadcasters and music organizations call for deregulation of radio (page 5).
- "Run For The Roses" by Dan Fogelberg and Luther Vandross' "Sugar And Spice (I Found Me A Girl)" (new and developing artist) are the top **Cash Box** Singles Picks (page 9).
- Asia's self-titled album and "I've Never Been To Me" by Charlene (new and developing artist) are the top **Cash Box** Album Picks (page 11).

TOP POP DEBUTS

SINGLES	60	THE BEATLES' MOVIE MEDLEY — Capitol
ALBUMS	23	SUCCESS HASN'T SPOILED ME YET — Rick Springfield — RCA

POP SINGLE

I LOVE ROCK 'N' ROLL
Joan Jett & The Blackhearts
Boardwalk

B/C SINGLE

THAT GIRL
Stevie Wonder
Tamla/Motown

COUNTRY SINGLE

BOBBIE SUE
Oak Ridge Boys
MCA

JAZZ

THE GEORGE BENSON COLLECTION
Warner Bros.

NUMBER ONES



Oak Ridge Boys

POP ALBUM

BEAUTY AND THE BEAT
The Go-Go's
I.R.S./A&M

B/C ALBUM

LOVE IS WHERE YOU FIND IT
The Whispers
Solar/Elektra

COUNTRY ALBUM

BOBBIE SUE
Oak Ridge Boys
MCA

GOSPEL

WHEN ALL GOD'S CHILDREN
GET TOGETHER
Rev. Keith Pringle
Savoy

CASH BOX TOP 100 SINGLES

March 27, 1982

	Weeks On Chart	3/20		Weeks On Chart	3/20		Weeks On Chart	3/20		
1 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)	1	8		35 SPIRITS IN THE MATERIAL WORLD THE POLICE (A&M 2390)	24	11		68 WHEN ALL IS SAID AND DONE ABBA (Atlantic 3889)	46	11
2 THAT GIRL STEVIE WONDER (Tamla/Motown 1602 TF)	2	11		36 BABY MAKES HER BLUE JEANS TALK DR. HOOK (Casablanca/PolyGram NB 2347)	40	5		69 DON'T LET ME IN SNEAKER (Handshake WS9 02714)	72	5
3 CENTERFOLD THE J. GEILS BAND (EMI America A-8012)	3	21		37 DID IT IN A MINUTE DARYL HALL & JOHN OATES (RCA PB-13065)	54	2		70 APACHE SUGAR HILL GANG (Sugar Hill SH-774)	60	7
4 WE GOT THE BEAT GO-GO'S (I.R.S./A&M IR-9903)	5	10		38 DADDY'S HOME CLIFF RICHARD (EMI America P-A-8103)	22	11		71 SUMMER NIGHTS SURVIVOR (Scotti Bros./CBS ZS5 02700)	65	6
5 OPEN ARMS JOURNEY (Columbia 18-02687)	4	11		39 I'VE NEVER BEEN TO ME CHARLENE (Motown 1611 MF)	51	4		72 TAKE IT EASY ON ME LITTLE RIVER BAND (Capitol P-A-5057)	47	17
6 MAKE A MOVE ON ME OLIVIA NEWTON-JOHN (MCA-52000)	9	7		40 DON'T LET HIM KNOW PRISM (Capitol P-A-5082)	41	8		73 WORKING FOR THE WEEKEND LOVERBOY (Columbia 18-02589)	56	20
7 PAC-MAN FEVER BUCKNER & GARCIA (Columbia 18-02673)	8	14		41 ANYONE CAN SEE IRENE CARA (Network/Elektra NW-47950)	42	18		74 PHYSICAL OLIVIA NEWTON-JOHN (MCA-51182)	55	26
8 SHAKE IT UP THE CARS (Elektra E-47250)	6	19		42 GET DOWN ON IT KOOL & THE GANG (De-Lite/PolyGram DE 818)	50	5		75 FANTASY ALDO NOVA (Portrait/CBS 24-02799)	89	2
9 MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS (Polydor/PolyGram 2189)	13	16		43 GENIUS OF LOVE TOM TOM CLUB (Sire SRE 49882)	48	9		76 I'LL DRINK TO YOU DUKE JUPITER (Coast To Coast/CBS ZS5 02801)	84	2
10 KEY LARGO BERTIE HIGGINS (Kat Family WS9 02524)	11	21		44 THEME FROM MAGNUM P.I. MIKE POST (Elektra E-47400)	49	7		77 ON A CAROUSEL GLASS MOON (Radio Records/Atlantic RR4022)	81	3
11 FREEZE FRAME/FLAMETHROWER THE J. GEILS BAND (EMI America B-8108)	17	6		45 ANOTHER SLEEPLESS NIGHT ANNE MURRAY (Capitol P-A-5083)	45	7		78 SLEEPWALK LARRY CARLTON (Warner Bros. WBS 50019)	86	2
12 THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444)	12	14		46 CALL ME SKYY (Salsoul/RCA S7 2152)	27	11		79 DON'T STOP ME BABY (I'M ON FIRE) THE BOYS BAND (Elektra E-47406)	87	2
13 BOBBIE SUE OAK RIDGE BOYS (MCA-52006)	14	10		47 LEADER OF THE BAND DAN FOGELBERG (Full Moon/CBS 14-02647)	38	18		80 SINCE YOU'RE GONE THE CARS (Elektra E-47433)	—	1
14 MIRROR, MIRROR DIANA ROSS (RCA PB-13021)	10	11		48 POP GOES THE MOVIES (PART 1) MECO (Arista AS 0660)	52	7		81 LET'S HANG ON BARRY MANILOW (Arista AS 0675)	—	1
15 TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART (Warner Bros. WBS 49886)	16	10		49 MEMORY BARBRA STREISAND (Columbia 18-02717)	53	6		82 MAKE UP YOUR MIND AURRA (Salsoul/RCA S7 7017)	90	2
16 TAKE OFF BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)	18	9		50 I'LL FALL IN LOVE AGAIN SAMMY HAGAR (Geffen GEF 49881)	43	9		83 LONELY NIGHTS BRYAN ADAMS (A&M 2359)	85	2
17 SHOULD I DO IT POINTER SISTERS (Planet/Elektra P-47960)	19	11		51 MAMA USED TO SAY JUNIOR (Mercury/PolyGram 76132)	59	5		84 MEDLEY: MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS (Elektra E-47411)	88	2
18 DON'T TALK TO STRANGERS RICK SPRINGFIELD (RCA PB-13070)	25	4		52 YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America P-A-8101)	39	18		85 STILL IN SAIGON THE CHARLIE DANIELS BAND (Epic AE7 1414)	—	1
19 DO YOU BELIEVE IN LOVE HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)	21	8		53 SHANGHAI BREEZES JOHN DENVER (RCA PB-13071)	63	4		86 MAN ON THE CORNER GENESIS (Atlantic 4025)	—	1
20 (OH) PRETTY WOMAN VAN HALEN (Warner Bros. WBS 50003)	23	7		54 I BELIEVE CHILLI WACK (Millennium/RCA YB-13102)	44	11		87 THE GIGOLO O'BRYAN (Capitol 5067)	—	1
21 I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA PB-12357)	7	20		55 DON'T YOU WANT ME THE HUMAN LEAGUE (A&M/Virgin 2397)	64	4		88 STARS ON 45 III STARS ON (Radio Records/Atlantic RR 4019)	—	1
22 SWEET DREAMS AIR SUPPLY (Arista AS 0655)	15	16		56 I'LL TRY SOMETHING NEW A TASTE OF HONEY (Capitol P-B-5099)	70	3		89 ONE TO ONE CAROLE KING (Atlantic 4026)	—	1
23 EDGE OF SEVENTEEN STEVIE NICKS (Modern/Elektra MR 7401)	26	6		57 SHINE ON GEORGE DUKE (Epic 14-02701)	66	5		90 HOLLYWOOD SHOOTING STAR (Virgin/Epic 14-2755)	—	1
24 LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288)	20	18		58 NEVER GIVE UP ON A GOOD THING GEORGE BENSON (Warner Bros. WBS 50005)	61	5		91 LOVE IS ALRIGHT TONITE RICK SPRINGFIELD (RCA PB-13008)	58	17
25 ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 2387)	28	11		59 TAINTED LOVE SOFT CELL (Sire SRE 40655)	62	9		92 HARDEN MY HEART QUARTERFLASH (Geffen GEF 49824)	57	24
26 FIND ANOTHER FOOL QUARTERFLASH (Geffen GEF 50006)	32	7		60 THE BEATLES' MOVIE MEDLEY (Capitol P-B-5100)	—	1		93 COOL NIGHT PAUL DAVIS (Arista AS 0645)	74	21
27 '65 LOVE AFFAIR PAUL DAVIS (Arista AS 0661)	30	5		61 MAKING LOVE ROBERTA FLACK (Atlantic 4005)	68	4		94 SHE WILL SURVIVE (POLAND) BOBBY VINTON (Tapestry TR008)	95	3
28 NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS) LE ROUX (RCA PB-73059)	31	7		62 ALWAYS ON MY MIND WILLIE NELSON (Columbia 18-02741)	75	3		95 SEA OF HEARTBREAK POGO (MCA-52001)	96	2
29 TELL ME TOMORROW — PART 1 SMOKEY ROBINSON (Tamla/Motown 1601TF)	29	11		63 EMPTY GARDEN (HEY HEY JOHNNY) ELTON JOHN (Geffen GEF 50049)	82	2		96 THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)	73	24
30 MY GUY SISTER SLEDGE (Cotillion/Atlantic 47000)	33	9		64 IF I HAD MY WISH TONIGHT DAVID LASLEY (EMI America P-B-8111)	71	3		97 OUR LIPS ARE SEALED GO-GO'S (I.R.S./A&M IR-9901)	91	31
31 ON THE WAY TO THE SKY NEIL DIAMOND (Columbia 18-02712)	34	7		65 JUST CAN'T WIN 'EM ALL STEVIE WOODS (Cotillion/Atlantic 46030)	67	6		98 IF I COULD GET YOU GENE COTTON (Knoll 5002)	—	1
32 GOIN' DOWN GREG GUIDRY (Columbia 18-02691)	35	6		66 THE OTHER WOMAN RAY PARKER JR. (Arista AS 0669)	77	2		99 RUNNING CHUBBY CHECKER (MCA-52015)	92	7
33 867-5309/JENNY TOMMY TUTONE (Columbia 18-02646)	37	10		67 HANG FIRE THE ROLLING STONES (Rolling Stone/Atlantic RS21300)	80	2		100 HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)	79	22

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Always On My Mind (Screen Gems — EMI/Rose Bridge — BMI)	62	Another Sleepless (Chappell — ASCAP)	45	Anyone Can See (Carub Proun's — ASCAP/Fedora — BMI)	41	Apache (Regent — BMI)	70	Baby Makes Her (Horse Hairs — BMI)	36	Beatles' Movie (John Lennon + Paul McCartney — BMI)	60	Bobbie Sue (House of Gold — BMI)	13	Call Me (One To One — ASCAP)	46	Centerfold (Center City — ASCAP)	3	Cool Night (Webb IV — BMI)	93	Daddy's Home (Big Seven — BMI)	38	Did It In A Minute (Fust Buzza/Hot-Cha/Six Continents — BMI)	37	Don't Let Him In (MCA/Red Giant — ASCAP)	69	Don't Let Him Know (Adams Communications/Calypto Toonz/Irving/Procan — BMI)	40	Don't Stop Me (House of Gold — BMI/Bobby Goldsboro Music — ASCAP)	79	867-5309/Jenny (Tutone-Keller — BMI)	18	Don't Talk (Super Ron/Robie Porter — BMI)	18	Don't You Want (Virgin/Chappell/Dinsong — ASCAP)	55	Do You Believe (Zomba Enterprises — BMI)	19	Edge Of Seventeen (Welsh Witch — BMI)	23	867-5309/Jenny (Tutone-Keller — BMI)	33	Empty Garden (Big Pig — Intersong — ASCAP)	63	Fantasy (ATV Music — BMI)	75	Find Another (Narrow Dude/Bonnie Bee Good/WB — ASCAP)	26	Freeze Frame (Center City — ASCAP)	11	Genius Of Love (Metered Music Adm. By Ackee — ASCAP)	43	Get Down On It (Delightful/Second Decade — BMI)	42	Goin' Down (World Song — ASCAP)	32	Hang Fire (Colgems — EMI (ASCAP))	67	Harden My Heart (Narrow Dude/Bonnie Bee Good/Geffen Kaye — ASCAP)	92	Hollywood (Mad-Ted — EMI)	90	Hooked On Classic (Copyright Control)	100	I Believe (ATV Music Of Canada/Some Sung Songs/Solid Gold — PRO-Canada)	54	I Can't Go (Fust Buzza/Hot-Cha Six Continents — BMI)	21	If I Could (Knoll — ASCAP)	98	If I Had My (Chappell/Ironside — ASCAP)	64	I'll Drink To You (Eranky Music — BMI)	76	I'll Fall In Love (WB/The Nine Music — ASCAP)	50	I'll Try Something (Jobete — ASCAP)	56	I Love Rock (Finchley — ASCAP)	1	I've Never Been (Stone Diamond — BMI)	39	Juke Box Hero (Somerset Songs/Evansongs — ASCAP)	34	Just Can't Win (Slapshot/Edition Sunrise/Interworld/ighty Mathieson/Vinyl — BMI)	65	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI)	10	Leader Of The (Hickory Grove Adm. By April Music — ASCAP)	47	Let's Hang On (Seasons Four/Saturday/Screen Gems — EMI — BMI)	81	Lonely Nights (Adams Communications/Calypto Toonz/Irving — BMI)	83	Love In The First (House Of Gold — BMI)	24	Love Is Alright (Robie Porter — BMI)	91	Magnum P.I. (MCA Music — ASCAP)	44	Make A Move (John Farrar/Snow — BMI)	6	Make Up (Lucky Three/Red Aurra — BMI)	82	Making Love (20th Century Fox Film Corp./New Hidden Valley — ASCAP/Begonia Melodies/Fedora — BMI)	61	Mama Used To Say (Pressure/Aves/EMI Mus — PRS)	51	Man On The Corner (Hit+Run — ASCAP)	57	Memories (Various — BMI/ASCAP)	84	Memory (Really Useful/Faber/Trevor Nunn c/o Set Copyright/Adm. in U.S. + Can. By Koppelman — Bandier — BMI)	49	Mirror, Mirror (Bandier-Koppelman/Jay Landers/-Gravity Raincoat/Rosstown — ASCAP)	14	My Guy (Jobete — ASCAP)	30	Never Give Up (O'Lyric/Blackwood — BMI)	58	Nobody Said (Screen Gems-EMI Music/Lemed — BMI)	28	On A Carousel (Maribus — BMI)	77	One Hundred Ways (State Of The Arts/Eliza M./Ritesonian — ASCAP/Kidada/Mr. Melody — BMI)	25	One To One (Elorac — ASCAP/ATV/Mann+Weil — BMI)	89	On The Way (Stonebridge — ASCAP/Unichappell/Begonia Melodies — BMI)	31	Open Arms (Weed High Nightmare — BMI)	5	Our Lips (Gotown/Plagent Visions — ASCAP)	97	Pac-Man Fever (BGO — ASCAP)	7	Physical (Stephen A. Kipner/April/Terry Shaddick — ASCAP/BMI)	74	Pop Goes The Movies (Various — ASCAP/BMI)	48	Pretty Woman (Acut/Rose — BMI)	20	Running (Rightsong — BMI)	99	Sea Of Heartbreak (Shapiro Bernstein — ASCAP)	95	Shake It Up (Lido Music — BMI)	8	Shanghai Breezes (Cherry Lane — ASCAP)	53	She Will Survive (MCA Music/Dutchess — BMI/ASCAP)	94	Shine On (Mycena — ASCAP)	57	Should I Do It (Unichappell/Watch Hill — BMI)	17	Since Your Gone (Lido — BMI)	80	'65 Love Affair (Web IV — BMI)	27	Sleepwalk (Hudson Bay — BMI)	78	Spirits In (Virgin/Adm. in U.S. by Chappell — ASCAP)	35	Stars 3 (Various — ASCAP/BMI)	88	Still In Saigon (Dreana/Dan Daley — BMI)	85	Summer Nights (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	71	Sweet Dreams (Careers/Bestal Reynolds — BMI/Riva Music, Ltd. (PRS)	22	Tainted Love (Equinox — BMI)	59	Take It Easy On Me (Screen Gems — EMI — ASCAP)	72	The GigoLO (Cortez — ASCAP)	87	Take Off (McKenzie Brothers — PRO Canada)	16	Tell Me Tomorrow (Chardax — BMI)	29	That Girl (Jobete & Black Bull — ASCAP)	2	The Other Woman (Raydiola — ASCAP)	66	The Sweetest (Sterling/Addison St. — ASCAP)	96	Through The Years (Pesa/Swanee BRAVO! — BMI)	12	Titles (Spheric B.V./WBMusic — ASCAP)	9	Tonight I'm Yours (Riva/WB — ASCAP)	15	We Got The Beat (Daddy — Oh Music)	6	When All Is Said (Countless Songs, Ltd. — BMI)	48	Working For (Blackwood/Dean Of Music — BMI)	73	You Could Have Been (ATV Music — BMI)	52
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⊘ = Exceptionally heavy radio activity this week

⊘ = Exceptionally heavy sales activity this week

CASH BOX NEWS



FELINE FILM SCORE — The soundtrack to the Universal film *Cat People* will be released by Backstreet Records April 1. The soundtrack was conceived by Giorgio Moroder, who also produced the score featuring David Bowie performing the theme "Cat People (Putting Out Fire)." The theme was released by Backstreet March 12 to coincide with release of the film April 2. Pictured at a recent private screening in New York are (l-r): John Heard and Natassia Kinski, who star in the film; Bowie; and Paul Schrader, the film's director.

Developing Performers Give Rise To Middle-Sized Venues

by Jim Bessman

NEW YORK — While a diminishing number of superstars are still able to fill 20,000-seat venues and a plethora of artists do well working the circuit of 3,000-seat theaters, there has been a growing need for mid-sized halls to cater to a good number of the acts touring today, according to a nationwide **Cash Box** survey. As a result, concert promoters across the nation have begun to concentrate on mid-sized venues to escape the economics of selling 20,000 tickets or paying the higher overhead at 3,000-seaters.

"Three thousand-seaters are often not quite big enough and can't meet technical

Deregulation Of Radio Top Issue At CRTC Hearings

by Kirk LaPointe

HULL, QUEBEC — The Canadian Radio-Television and Telecommunications Commission (CRTC) found that American calls for deregulation of radio have reached north of the border, as many of this country's most prominent broadcasters and music organizations pleaded for an end to unwieldy, unworkable radio legislation during hearings here last week.

The commission heard from about 20 organizations in a series of public hearings that began March 16 and will form the basis for sweeping revisions to AM and FM radio policy late this year or early 1983. While the tone of the first three days of hearings was largely cordial and polite, there were strong undercurrents of resentment from many in the broadcasting industry for what they have perceived to be onerous rules that have bogged down their work.

The most significant of the demands came from the Canadian Assn. of Broadcasters (CAB), which spent almost the entire first day of the hearings suggesting broad changes to the country's radio regulations.

The association called for the elimination of promise of performance requirements as a condition for license of FM stations. In its place, the association proposed that broadcasters should only have to give a vaguely defined "description of programming." Simply put, the description of programming would tell the CRTC what the station has been doing (rather than what it intends to do) as a main criterion for procuring a license. The association said the promise of performance is "too much of

(continued on page 13)

requirements of a lot of acts (anymore)," said Randy McElrath, president of Milwaukee-based Stardate Prods., which promotes concerts throughout the Midwest. But 20,000-seat arenas are difficult to fill, he added, and are often tied up by the sports teams they were originally built to house.

McElrath uses the 6,100-seat Milwaukee Auditorium for the many acts that don't work in the large or small halls, especially new acts like Billy Squire, Loverboy, 38 Special, Ozzy Osbourne and Triumph, "who are going out to headline for the first time and aren't confident of selling out the big arenas but are too big for the small theaters."

The Milwaukee promoter reports that two new mid-sized venues have recently opened in Rockford and Springfield, Ill. Another, Herb Frank, owner of Frank Prods., which promotes and markets concerts in the Midwest, California and Washington, D.C. from its Madison, Wisc. base, knows of two more, one in La Crosse, Wisc., the other in Casper, Wyo., both of which were designed to allow flexibility in concert seating capacity.

Frank is also president of the Madison Ticket Agency, which operates the ticket office, promotion, and marketing for most concerts at the 10,000-seat Dane County Coliseum in Madison, Wisc. The coliseum was built 15 years ago for sports events and concerts.

Flexible Capacity

"Luckily, we were able to put in a 4,000-seat theater presentation with curtains six years ago to use for more intimate settings and smaller draws," he said. "Now La Crosse has a year-old, 8,000-seat building, which they can reduce to 3,600. The Casper Event Center opens next month with 10,800 seats for reserved-seat concerts, 8,500 for ice shows and a theater set-up that brings it down to 3,800 seats. They also just broke ground in Takoma, Wash., for a 25,000-30,000-seat indoor football field that can be cut down to concert seating for 15,000-20,000. This is what I'm seeing: more flexibility built into large buildings. Which makes sense, because how many Kenny Rogers are there? How many Stones?"

On the management side, Charles Hailey, vice president, operations, at the Jim Halsey Co. in Tulsa, sees a visible trend in the direction of the mid-sized venue based on a company survey that was made three months ago. "We found far more venues in the 8,000-seat range than on the topside of 10,000," he reported.

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Appeals Court Rejects Bid To Restore Goody Convictions

by Fred Goodman

NEW YORK — The U.S. Court of Appeals for the Second Circuit in Manhattan last week ruled that it could not overturn a ruling calling for a new trial in the Sam Goody Inc. counterfeit tapes case. The court, in a decision written by Judge Amalya Kease with Judges Wilfred Feinberg and Walter Mansfield concurring, stated that Federal Judge Thomas C. Platt's ruling overturning the convictions of Goody vice president Sam Stolon and the corporation itself and ordering a new trial was beyond its jurisdiction.

However, in his concurrence, Judge Mansfield charged that Platt had "grossly abused his discretion in granting a new trial despite overwhelming evidence of guilt." Mansfield further added that the Appeals Court's lack of jurisdiction "works a grave injustice" since "the grounds advanced by the district judge for granting a new trial are unsupported." Mansfield suggested that while the Appeals Court could legally do nothing, an appeal before the Supreme Court might be in order.

John Jacobs, executive assistant, Organized Crime Strike Force, Eastern District, said that the government would "obviously give strong consideration to going to the Supreme Court." Jacobs added that although the government's appeal had

been dismissed, he was buoyed by the comments attending the decision. "We're pleased with portions of the decision, even if we're not pleased with the end result," he said. "When a circuit court judge urges the government to take a case up and suggests that there may be some wrong law involved, that weighs very heavily with the Solicitor General's office."

More Options

Jacobs also suggested that the government had not exhausted all its options before the Appeals Court. "There are several legal methods which can be pursued on the Second Circuit that we're considering," he said. Among those are the possibility of seeking a rehearing en banc before the entire Second Circuit.

Last April, Stolon, vice president of Sam Goody, Inc., was found guilty on one count of Interstate Transportation of Stolen Property (ITSP) and three counts of criminal copyright infringement. The corporation was found guilty on one ITSP count and one infringement count. But on July 27, Judge Platt, who presided over the case, set aside the convictions and ordered a new trial, alleging misconduct on the part of the prosecution. While the Appeals Court found itself unable to overturn Platt's decision, its comments clearly took exception

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MPAA Cracks Down On Video Pirates, Civil Lawsuits Filed

by Michael Glynn

LOS ANGELES — As the first part of a major nationwide crackdown on video piracy undertaken by the Motion Picture Assn. of America (MPAA) and film studios, civil suits were filed against four home video dealers in California and Illinois early last week. The suits were the result of a six month undercover operation mounted by the MPAA's Film Security Office here, which netted pirated videocassette copies of such movies as *Superman*, *Superman II*, *10 and Excalibur*, in addition to bootlegged tapes of such unreleased (to the home video market) titles as *Body Heat*, *Prince of the City*, *Sharky's Machine* and *Rollover*.

U.S. marshalls reportedly entered the premises of four separate video retail outlets in the Southern California and Chicago areas March 16 carrying writs of seizure and confiscating suspected pirate tapes. The number of tapes seized was not given.

Jim Buckley dba Video Barn, Temcula, Calif.; Chuck Mitchell dba C&H Audio & Video, Vista, Calif.; Don Johnson dba Magic Video, Tinley Park, Ill.; and Robert LeBurken dba National Home Entertainment Center, Chicago, Ill., were named in the suits.

According to Morton Fry, general counsel for the Warner Home Video division of Warner Communications, Inc., one of the plaintiffs in the lawsuits, the raids and subsequent civil complaints represented "the first time there has been an across-the-board, Elliot Ness-type of action" on the part of the MPAA and studios. Plaintiffs joining WCI in the suits are Columbia Pictures Industries, Embassy Pictures Co., Metro-Goldwyn-Mayer Film Co., Walt Disney Prods., Universal Studios, Twentieth Century-Fox Film Corp., Paramount Pictures Corp., United Artists Corp. and Lucasfilm.

However, both WHV's Fry and Dick Bloeser of the MPAA's Film Security Office indicated that this was just the beginning of large-scale campaign aimed at curbing videotape piracy at the dealer level, which robs the industry of an estimated \$700

million a year. Action similar to last week's is expected to be taken against many more dealers in other cities suspected of trafficking in pirated video product within the next 60 days and will not be restricted to just the larger operations.

"Investigations have shown that most of the piracy takes place in medium-sized and small ma & pa operations," said Fry, who pointed to the March 16 raids as an example. "Unfortunately, many of those dealers feel that they have to carry pirated, bootlegged or counterfeited product to remain competitive. But the net effect is that it really hurts the legitimate dealer."

Fry said that WHV became more aware of the extent of piracy through the findings of a shopping service survey commissioned last fall, in which "shoppers" both "covertly and overtly" visited retail accounts gathering information. Consequently, he added, "we made a decision about a month ago to make our resources available

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PLATINUM PAIR — RCA recording artist Diana Ross (r) recently received a platinum album certified by the Recording Industry Assn. of America (RIAA) for "Why Do Fools Fall In Love?," her debut album on the label. It is Ross' first self-produced album. Pictured giving Ross her platinum album is Robert Summer, president of RCA Records.

Antilles Label Shifts Emphasis To Jazz With New Releases

by Fred Goodman

NEW YORK — Island Records' Antilles label enters the jazz market this week with albums by four of the 10 jazz acts presently signed to their roster. The label, once dominated by reggae artists, will now feature jazz acts exclusively, with all acts

High-Grade Vinyl Used For Promo Copies of Asia LP

LOS ANGELES — In order to provide high-quality promotional copies for use by radio and in-store, the Geffen debut album by the group Asia was pressed on a high-grade vinyl called Quix II, manufactured by Vitec.

According to Geffen president Ed Rosenblatt, "As you can see, this is an intricate recording which required us to present this to the consumer through radio and in-store airplay in a way so they can really hear the quality of this music."

Rosenblatt said that the music on this album lent itself to high-quality pressings, while others really don't require such vinyl. He said commercial copies of the album would be printed on regular vinyl.

The Quix II differs from normal vinyl compounds in that the surface is die rather than carbon blacking. The Quix die reduces the surface noise. While this is the most noticeable difference between the Quix compound and normal compounds, Warner Bros. quality control chief Ed Outwater said that other stabilizing resins and additives are supposed to give the Quix II superior sound capabilities comparative to the German Teldec and high-quality Japanese vinyls.

Vitec president Les Silver said that the Quix II compound has been used for many of Will Ackerman's Windham Hill releases.

This does not mark the first time that Quix II has been used for a Warner Bros. distributed release. A limited edition pressing of Jim Messina's "Messina" LP was pressed on the Quix II.

Rick Wietsma, executive director of production at Warner Bros., said that the company continually experiments with vinyl compounds in efforts to upgrade the product, but added that cost is a major consideration restraining the label from moving to more expensive compounds.

"We are discussing use of a compound for some recordings, which would price the record somewhere between the list record and the so-called audiophile product," Wietsma explained.

Silver at Vitec said that the company puts out a less expensive, production compound called Quix I for the same considerations, in efforts to provide production grade vinyl that labels could more readily and regularly afford.

previously on Antilles shifting to Island.

Scheduled to be released March 25 are "Of Human Feelings" by Ornette Coleman, "Brotherly Love" by the Heath Brothers, "Special Identity" by Joanne Brackeen and "Old Songs for the New Depression" by Ben Sidran. Also signed to Antilles are Ronald Shannon Jackson, Gil Evans, Air, Anthony Braxton, Phil Woods and Bireli Lagrene. Ron Goldstein, president of Island's North American operations, pledged that Antilles will follow a policy of diverse jazz signings, adding that "the label will be covering the entire spectrum of the jazz idiom."

In describing the label's decision to enter the jazz field, Goldstein said the move grew out of talks with Island founder Chris Blackwell. "About six months ago," said Goldstein, "I talked to Chris about signing a couple of jazz artists that I like, and he said I should go after it and see what happens. Then a couple of months later, he asked if I knew any other jazz artists, and when I said sure, he said, 'Well let's start a jazz label.' I was quite surprised."

Ample Market

In assessing Island's decision to bow a jazz line at this particular time, Goldstein conceded that "the marketplace is not great right now in terms of overall music," but added that it's "fragmented and there is a jazz market out there. If you're careful with the monies you put in and your signings, then you can build up a nice catalog and do some business."

The move to jazz, coupled with Island's recent decision to terminate its distribution deal with Warner Bros. (**Cash Box**, March 13), makes Island one of the most diverse independent labels in the United States, with rock, dance, reggae and jazz titles on its three labels. However, Goldstein said that there was no connection between the company's move into jazz and the decision to go independent. Instead, he singled out Island's success with reggae as encouraging the Antilles conversion.

"I think our work with reggae music relates here," he said. "We do very well with it, and jazz isn't all that different in terms of getting out there and trying to go after the

(continued on page 13)

Pendergrass Incurs Neck Injuries In Auto Accident

by Michael Martinez

LOS ANGELES — Philadelphia International Records artist Teddy Pendergrass last week sustained severe neck injuries leaving him in what doctors describe as "critical condition" after his Rolls Royce lost

(continued on page 13)



A REAL DIAMOND — After a recent concert at New Jersey's Brendan Byrne Arena, Columbia recording artist Neil Diamond (l) was greeted by Hal David, president of the American Society of Composers, Authors and Publishers (ASCAP).

ABC Superadio Network Unveiled

NEW YORK — ABC Radio Enterprises, in conjunction with the Marshall Co., an advertising agency, last week unveiled ABC Superadio, a 24-hour-a-day, satellite-fed radio network and marketing service. It will hit the airwaves July 1.

Aimed at major markets across the country, Superadio will be broadcast "contemporary" music aimed at 21-45 year-olds, according to Rick Sklar, vice president of programming, ABC Radio Enterprises. "We'll play familiar music," he said. "It will be something along the lines of the Eagles, Fleetwood Mac, Olivia Newton-John, the Police, John Denver, the Beatles and the Supremes. In other words, it's for middle America."

Superadio will broadcast from its new studios in New York and will use such major market air talent as Dan Ingram and Ron Lundy from WABC/New York, Robert W. Morgan of KMPC/Los Angeles, Paul Barsky of WBBF/Rochester, Dic Puritan of CKLW/Detroit, Bruce Bisson of WTGC/Washington, D.C. and Jay Thomas, a radio and television personality who plays in ABC-TV's *Mork And Mindy*. The only weekend DF revealed was Larry Lujack of WLS-AM/Chicago. "Those are not all, but we can't tell you the others because they're still under contract to other stations," said Sklar.

Superadio will broadcast via the World Communications satellite uplink facility to the Westar III satellite, which will downlink the signals to Associated Press-owned receiver dishes at its affiliate stations. Superadio gives its affiliates market exclusivity. Its fees were not disclosed, but are based on a sliding scale according to market size.

Jingles, Too

In addition, Superadio will provide its outlets with customized jingles, promotional devices, and print and television advertisements that will be placed by

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To say that Columbia recording group Loverboy were swift hitters coming out of the blocks would be an understatement considering the fact their debut album for the label, which contained the top 10 single "Turn Me Loose," went platinum.

That would be a hard act to follow, but the Vancouver rockers have managed to recapture the energy of their debut release on their follow-up LP, "Get Lucky," which is #11 on the **Cash Box** Top 200 Albums chart on the power of the top 20 single "Working For The Weekend." The Canadian-based rockers are on the verge of releasing a second single from the LP, "When It's Over," which should propel the group into the international limelight it captured with its first LP.

Between the group's touring and television appearances, Loverboy's rowdy rock record became a breaking item around the world, including countries like England, France, Germany, Sweden, Norway, the Netherlands, Australia, New Zealand and Japan.

But North America did not miss the ticket, either, as Loverboy became a much sought after booking property throughout the U.S., opening for acts such as Kansas, ZZ Top, April Wine and Journey.

Fronted by energized vocalist Mike Reno and guitarist Paul Dean, Loverboy first began to attract attention in an old Vancouver warehouse located behind a nightclub. According to Reno, "people would hear us practice and ask if they could come over" from the nightclub.

The group built a reputable following in the Pacific Northwest before crossing the border for their first U.S. concert swing.

The group did a series of live shows that were broadcast over radio, introducing a wide audience to their sheer energy rock, which is as accessible for Top 40 airplay as it is for the AOR playlist.

Television was not a foreign medium to the group during its first LP release, as Loverboy made appearances on several TV shows, most notably *Solid Gold* and *American Bandstand*.

The pervasive exposure the group gained during the debut album's initial thrust has assured Loverboy the kind of industry respect few new acts can demand. With "Get Lucky" on its way to repeating the success of the first LP, longevity in the business appears to be a certainty.



HAVE YOU EVER BEEN EXPERIENCED? — These people have, when they recently got together at a Los Angeles party celebrating the formation of Total Experience Records, Lonnie Simmons' new label featuring the Gap Band, Yarbrough & Peoples and Robert (Goodie) Whitfield, to be marketed and distributed by PolyGram Records, Inc. Pictured are (l-r): an unidentified aide to Muhammed Ali; Guenter Hensler, PolyGram president and chief operating officer; Muhammed Ali; Robert Wilson, The Gap Band; Emiel Petrone, PolyGram vice president, West Coast marketing; Eileen



Garrish, PolyGram vice president, legal and business affairs; Bill Haywood, PolyGram senior vice president, black music division; Harry Losk, PolyGram senior vice president, marketing; Whitfield; Cavin Yarbrough, Yarbrough & Peoples; Alisa Peoples, Yarbrough and Peoples; George Albert, **Cash Box** president and publisher; Hensler; Simmons; Jonah Ellis, producer; Don Alexander, Total Experience Records; Robert Wilson, Ronnie Wilson and Charles Wilson, The Gap Band; and Jack Kernan, PolyGram senior vice president, sales and marketing.

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NEW FACES TO WATCH

EMI America recording artist Kasim Sulton recently decided to leave his job as bass player of Todd Rundgren's Utopia to pursue a solo career and a different sort of music. His album, "Kasim," is a reflection of that music that he calls "progressive pop." "I guess it gets into roots," says Sulton. "It's the direction you choose to go in when you're talking about settling down. When I first started writing songs about five to six years ago, I didn't necessarily want to do something that was too commercial, but I didn't want to do heavy metal either."

His album, which charted on the **Cash Box** Top 200 Albums chart, is a mixture of funk, soft-core rock and pop. While the track "Rock And Roll" is self-explanatory, "Don't Break My Heart," which uses the horn section from Earth, Wind & Fire, has a funky sound, with the rest of the songs molded in the A/C frame. "One of the hardest things to do today is find that happy medium between rock, pop and R&B," says Sulton. "I know a lot of artists try to do what we're trying. I don't know how successfully or unsuccessfully they do it, but we want to come out with an all-encompassing sound."

An early fan of such English bands as Cream and Mott the Hoople, Sulton began his musical career in the late-'60s after teaching himself to play the guitar. Along with Mark Onofrio, his friend and drummer, Sulton began playing bars in his native Staten Island, N.Y., using other people's material. "I wasn't really into writing then," he said. "That came later." The pair continued until 1974, when Sulton had his first brush with songwriting.

"Mark and I were playing with Cherry Vanilla, and we started writing her songs," says Sulton. "She wrote the words, and we wrote the music. This was my first real attempt at musical writing." They continued writing and playing the local circuit for the next three years.

It was through Cherry Vanilla that Sulton became a member of Utopia. "There was an audition that came up at the time I was playing with Cherry Vanilla, and I heard about it from a mutual friend," says Sulton. "I called up these people, and they invited me up to Woodstock to audition and that was that." Despite his entry into Utopia Sulton did not neglect his writing. "When we weren't on the road, Mark and I would be at home doing our own stuff," says Sulton.

The tracks "This Must Be Love" and



Kasim Sulton

"Don't Break My Heart" were penned during this period. Most of the other tracks were written during Sulton's five year tenure in Utopia and "Sweet Little Accident" and "Roll the Dice" are the most recent.

In addition to working on his songs, Sulton spent the time between tours as studio bassist for such albums as Meat Loaf's "Bat Out Of Hell," Tom Robinson's "TRB Two," Rick Deninger's "Guitar's and Women" and Jim Steinman's "Bad for Good," as well as the soundtrack album for the movie *Roadie*.

"Kasim" was co-producer by Sulton and Onofrio with Bruce Fairbairn, who produced *Loverboy* and *Prism*. On the LP, Sulton plays bass and sings with Onofrio playing percussion. Also on hand are rhythm guitarist Tommy Morrongello, of the Ian Hunter Band, keyboardist Roger Powell from Utopia and Blue Oyster Cult guitarist Buck Dharma. Mark Rivera, who recently concluded a tour with Foreigner, plays alto saxophone on "Don't Break My Heart."

Looking to the immediate future, Sulton plans to tour. "I've just assembled a band for the road, and we're playing the Savoy on March 24 and the Roxy in L.A. on April 2 and 3." Sulton does not plan to include a horn section in his road show. "There are only two or three songs that have horns in them, so maybe somebody will double up, or we'll ask for volunteers from the audience," he said.

'Bette Davis Eyes' Is Top NMPA Song

NEW YORK — "Bette Davis Eyes" was named song of the year at the third annual National Music Publishers Assn. (NMPA) song awards last week. Co-written by Jackie DeShannon and Donna Weiss and recorded by EMI America artist Kim Carnes, the song was #1 on the **Cash Box** Top 100 Singles chart last summer. It was co-published by Plain and Simple Music Corp. and Donna Weiss Music.

Winning in the best R&B song category was "Just the Two of Us," which was written by Bill Withers, William Salter and Ralph McDonald. It was recorded by Elektra artist Grover Washington, Jr. and published by Antisia Music.

The best country song, "Nine to Five," was written and recorded by RCA artist Dolly Parton. The best Latin song was "De Nina a Mujer," which was written by Tony Renis, Julio Iglesias, Ramon Arcusa and Carlos Enterria. Sunny Pops Songs and April Music Holland B.V. co-published it.

"Arthur's Theme," recorded by Warner Bros. artist Christopher Cross, who co-wrote it with Burt Bacharach and Carol Bayer Sager, copped the year's best movie song award. It was jointly published by Irving Music, Woolnough Music, Begonia Melodies, Inc., New Hidden Valley Music, WB Music Corp. and Pop 'N' Roll Music.

The winning gospel song was "How Great Thou Art," a classic published by Manna Music.

The best song from a Broadway show went to "Any Dream Will Do," which is featured in the musical *Joseph And The Amazing Technicolor Dream Coat*. It was co-written by Andrew Lloyd-Webber and Tim Rice and published by Novello & Co.Ltd.



GYPSY RECORDS PACTS WITH RCA — RCA Records has pacted Gypsy Records to a worldwide distribution agreement. The new label was created by Ron Weisner and Fred DeMann of Weisner-DeMann entertainment. Gypsy Records will develop new acts, as well as seek established artists, and its first signing is Peter Brown. Pictured at RCA's West Coast offices are (l-r): Barry Gross, manager, merchandising-contemporary music, West Coast, RCA; Barry Oslander, Division vice president, West Coast A&R, Contemporary Music, RCA; DeMann; Weisner; Jack Craigo, division vice president, RCA, U.S.A. and Canada; and Joe Mansfield, division vice president, contemporary music, RCA.

ARTIST PROFILE

Grant/Chapman Contempo Christian Stars Moving Ahead

by Susan Coker

NASHVILLE — In the past two years, Myrrh recording artist Amy Grant has emerged as one of the premier performers within the contemporary Christian realm. Likewise, Lamb & Lion recording artist/Meadowgreen songwriter Gary Chapman has established himself as a singer/songwriter of equal importance. And on June 19, two of the genre's youngest stars will take their three-year-old professional relationship one step further when they are married.

Both 21-year-old Grant and 23-year-old Chapman have been nominated for 1982 Dove Awards, including Songwriter of the Year (which he won last year) for Chapman and Female Vocalist of the Year for Grant. Grant's "In Concert" album, which features several of Chapman's tunes, has also been nominated for Contemporary Gospel Album of the Year in the Dove Awards, as well as a Grammy for Best Gospel Performance, Contemporary or Inspirational.

Grant, who began her singing career at 15, has recorded five successful contemporary gospel albums and has done concert tours across the country, while somehow maintaining a busy college curriculum at a prominent Nashville university.

Chapman, a successful songwriter who has penned such tunes as "My Father's Eyes" (performed by Grant), "I'm Yours" (performed by Jamie Owens Collins) and "No Time At All" (performed by the Cruse Family), recently made his recording debut with his first Christian album, "Sincerely Yours," on Lamb & Lion Records.

Grant and Chapman met through a song he wrote, "My Father's Eyes," which was the title cut of Grant's second album. According to Grant, it wasn't love at first sight, although they occasionally saw each other



Amy Grant, Gary Chapman

after their initial meeting.

"I was already dating a guy, and so I wasn't aware of meeting guys and perking up at all," said Grant. "We were around each other several times before I ever made much of a connection."

Grant told several funny stories about their courtship. One involved a song they were working on for her "Never Alone" album entitled "It's A Miracle." They had made a mistake in recording the song and didn't have enough lyrics. Mike Blanton, her manager, suggested calling Gary Chapman in on the job.

"So we called Chapman up, and said, 'If you can have this song written in two hours, we'll meet you at Loveless Motel for fried chicken,'" said Grant. Two hours later, they

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Sony Files For Supreme Court Hearing

LOS ANGELES — The Sony Corp. of America made it official last week and petitioned for a Supreme Court judgement on the U.S. Ninth Circuit Court of Appeals ruling that declared off-air home videotaping to be in violation of copyright laws.

Sony, in asking the High Court to overturn the appellate decision, stated in its petition that there have been few copyright issues of "greater public, commercial and academic interest."

Although April hearings have been

slated by both the House and Senate Judiciary Committees for further arguments on pending legislation that would make taping for home use legal, it is uncertain whether Congress will take action before the Supreme Court reviews the petition.

Most recently, an expanded version of the Mathias amendment to S. 1758, was introduced in the Senate (**Cash Box**, March 13). The new bill, if passed, would not only create home use exemptions for both audio and video taping, but also establish a levy on hardware and software, to be determined by the Copyright Royalty Tribunal (CRT). A similar bill was also introduced the House.

Kevin Hunter Assoc. Opens N.Y. Offices

NEW YORK — Kevin Hunter Assoc., the management company whose clients include Natalie Cole and Peter, Paul & Mary, has opened offices in New York at 101 W. 57th St., 10019. The telephone number is (212) 977-9315. The firm will maintain its West Coast offices at 9000 Sunset Blvd., Suite 510, Los Angeles, Calif., 90069. The telephone number is (213) 550-7205.

Bowles Bows PR Firm

LOS ANGELES — The Woody Bowles Co., Inc., a Nashville-based artist developer and public relations firm, was recently formed by Woody Bowles. Initial clients are The Burrito Brothers and Ricky Skaggs.

Offices are located at 900 Division St., Suite 200, Nashville, Tenn. 37203. The telephone number is (615) 255-5455.

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

LUTHER VANDROSS (Epic 14-0282)
Sugar And Spice (I Found Me A Girl) (3:55) (Uncle Ronnie's Music Co., Inc. — ASCAP) (L. Vandross) (Producer: L. Vandross)

From the moment the "Never Too Much" LP was released, people were saying that this sounded like a hit single, and, indeed, it collected quite a bit of radio and club play as an album cut. "Upbeat" isn't the word for Vandross here; he sounds ecstatic and the feeling is contagious.



FRANKE & THE KNOCKOUTS (Millennium JH-13105)

Without You (Another Lonely Night) (3:44) (Bright Smile Music Pub. Corp./Knockout Music Inc./Kid Music Inc. — ASCAP/Big Teeth Music Pub. Corp./Blake and Blue Music, Inc. — BMI) (F. Previte, B. Levinsohn, W. Elworthy) (Producer: P. Solley)

After two hit singles ("Sweetheart" and "You're My Girl") from its self-titled debut, Franke & The Knockouts check in with a big power ballad.



RUSSELL SMITH (MSS/Capitol 5101)
Your Eyes (3:09) (WB Music Corp./Russell Smith Music — ASCAP) (R. Smith, J. Brown, Jr.) (Producers: B. Beckett, J. Johnson)

From the Phil Spector-ish opening, Smith, former lead singer of the Amazing Rhythm Aces, plunges into a pop tune that reminds one of Bob Seger, in terms of both tempo and delivery. Producers Beckett and Johnson, though, give it that oh-so-distinctive Muscle Shoals sound. Top 40 sleeper.



FUNKAPOLITAN (Pavillion ZS5 02764)
Run Run Run (3:53) (W.B. Music Corp. — ASCAP) (S. Guirey, N. Jones, T. Dixon) (Producer: A. Darnell)

When August Darnell is involved, things are bound to be funky, and so it comes as little surprise that Funkapolitan comes out of the "new" English disco-funk trend. If you've heard Chas Jankel, you can pretty much figure out what that is. If not, it's tightly played with an electronic snap.

THE JOHN HALL BAND (EMI America 8112)
You Sure Fooled Me (3:58) (Siren Songs/Clean Cut Tunes — BMI/ASCAP) (J. Hall, J. Hall, B. Leinbach) (Producers: R.S. Orshoff, J. Hall)

Follow-up to the mid-charting "Crazy (Falling In Love)" is Hall's stab at '60s pop/rock with an '80s techno twist. Melodically, it's somewhere in the middle ground between Phil Seymour and The Cars. The prominent bass keeps a mid-tempo pace for Hall's heavily echoed vocal, guitars and keyboards.



CLEAN, ATHLETIC & TALENTED (Destiny D-2008)

I Love To Touch Young Girls (2:30) (Determination Music/Clean, Athletic & Talented Music — ASCAP) (Leach, Huff) (Producers: C.A.T., J. Peters)

Listening to the opening of this provocatively-packaged debut from C.A.T. (cute, heah?), there's a heavy Cars-type sound that leads you to believe this is going to be "new rock" (or at least "new pop"). It's actually good timey pop rock.



BONNIE FORMAN (Wave CM-121)
All Night (3:33) (Koppelman-Bandier Music Corp. — BMI) (L. Dawson, R. Blakemore) (Producers: E. O'Laughlin, K. Laguna)

A touch of soul, a bit of cabaret and a decidedly dance-oriented hook are what this single from N.Y. chanteuse Forman is made of. Forman at times reminds one of a more discofied Melissa Manchester, with a strong theatrical bent. Bobby "DJ" Guttadare did the mix with clubs in mind.



DOC HOLLIDAY (A&M 2403)
Don't Stop Loving Me (3:20) (Cain-Matthews/Rachael Songs — BMI) (B. Brookshire) (Producers: D. Anderle, T. Allom)

Doc Holliday may look like a typical Southern boogie band, but there is a strong jazz-blues vein running through its music that sets the quintet apart from the pack. That's more than evident on this smokey single from the "Rides Again" LP, on which lead singer Bruce Brookshire brings David Clayton-Thomas to mind.

FEATURE PICKS

HITS OUT OF THE BOX

LARRY LEE (Columbia 18-02740)
Don't Talk (3:19) (Chappell Music, Inc. — ASCAP/Sue's Publishing Co. — BMI) (T. Britten, S. Shifrin) (Producer: J. Ryan)

A helping of Cliff Richard, a smidgen of Chris Cross, a pinch of Stephen Bishop, and you've got Larry Lee's latest single, a made-for-radio pop tune. Seamless production courtesy of John Ryan, who's worked wonders for the Climax Blues Band, et al.

DAVID LEE (Flamingo FR 889)
Take Me There (3:34) (Globatron International Pub. — ASCAP) (D. Lee, J. Marcellino) (Producer: J. Marcellino)

With Lee's high-flying vocals, "up" lyrics and ascending keyboard notes, this is what you might call "positive pop" — bright and relentlessly sunny. It's also impressively produced for a small label offering.

JOHNNY GUITAR WATSON (A&M 2398)
That's What Time It Is (3:15) (Somac Music Inc./Irving Music, Inc./Vrijon Music — BMI) (M. Zager, J. Skinner, J.G. Watson) (Producer: M. Zager)

"Tick, tock/tick, tock/Gimme some hip," says Watson adding "it's time to love" on this grinding, swivelling mid-tempo dancer.

WILLIAM "BOOTSIE" COLLINS (Warner Bros. WBS 50044)

Take A Lickin' And Keep On Kickin' (3:30) (Stretchin' Out Music — ASCAP) (W. "Bootsie" Collins) (Producer: W. "Bootsie" Collins)

The Boot Man returneth, putting the fun back in funk with more bottom-heavy dance antics. Still bearing the heavy P-Funk sound in the groove, "Bootsie" says get the music "while it lasts."

DEL SHANNON (Network NW-48006)
To Love Someone (3:14) (Shidel Music/Bug Music, admin. by The Bug Music Group — BMI) (D. Shannon) (Producer: T. Petty)

Shannon drops down to despair on this pop lament, the follow-up to his Top 40 "Sea Of Love." Soaked in mournful organ and tearfully twangy guitars, it's an affecting pop ode with the Heartbreakers' stamp.

LOVESMITH (Motown 1606MF)
I Fooled Ya (3:44) (Black Stallion Music — ASCAP) (M. Lovesmith) (Producers: M. Lovesmith, J.L. Jackson)

Writer/arranger/co-producer Lovesmith likes the Ch-Lites. Give a listen to the harmony and falsetto lead here, and you'll find the resemblance to the group uncanny.

SPECIAL DELIVERY (M&M M-504)
Got To Be Number One (4:23) (Roshkind Music Pub./Special Delivery/Herco Music — BMI) (G. Parker, I. Lee) (Producer: G. Parker)

Smooth as silk and polished to a high gloss, this slick mid-tempo R&B dancer slides with an overstuffed bass line, bell chimes, mesmerizing keyboards and a great female lead vocal.

THE KIDS FROM FAME (RCA JH-13088)
Starmaker (3:35) (The EMP Company/Times Square Music Publications Co. — BMI) (B. Roberts, C. Bayer Sager) (Producer: B. Fashman)

Imagine, for a moment, the tune "Out Here On My Own" from the movie version of *Fame* sung by a chorus of the actors, with each one taking a short solo turn. Well, this isn't "Our Here On My Own," but there are enough similarities and this features the actors from the TV series, each of whom is pretty competent.

LEE GREENWOOD (MCA/Panorama MCA-52026)
Ring On Her Finger, Time On Her Hands (3:38) (Tree Pub. Co., Inc./Love Wheel Music — BMI) (D. Goodman, P. Rose, M.A. Kennedy) (Producer: J. Crutchfield)

Breaking the normally macho tone of most male country songs, the latest from Greenwood (who continues to sound an awful lot like Kenny Rogers) is an understanding, even sympathetic, ode to an unfaithful wife.

BOBBY WOMACK (Beverly Glen BG-2001)
Where Do We Go From Here (4:58) (Ashtray Music/Mi-Alma Music) (B. Womack, J. Ford) (Producer: B. Womack)

More of that sweet, sweet soul balladeering that's unquestionably Womack from the #1 B/C album "The Poet." It has no gimmicks, just the heartfelt feel of one singer who is a true original, in a class all his own.

DAN FOGELBERG (Epic 14-02821)
Run For The Roses (4:16) (Hickory Grove Music, admin. by April Music, Inc. — ASCAP) (D. Fogelberg) (Producer: D. Fogelberg)

DAVID BOWIE (Backstreet/MCA BSR-52024)

Cat People (Putting Out Fire) (4:08) (MCA Music Music, a division of MCA Inc./Music Corporation of America Inc. — ASCAP/BMI) (D. Bowie, G. Moroder) (Producer: G. Moroder)

STARS ON (Radio RR 4019)
Stars On 45 II: A Tribute To Stevie Wonder — Uptight Everything's Alright*, Yester Me, Yester You, Master Blaster (Jammin'), You Are The Sunshine Of My Life, Isn't She Lovely, Stars On Jingle, Sir Duke, I Wish, I Was Made To Love Her*, Superstition, Fingertips* (4:40) (All songs ASCAP, except *ASCAP & BMI) (Producer: J. Eggermont)

EDDIE RABBITT (Elektra E-47435)
I Don't Know Where To Start (3:24) (Briarpatch Music/Debdave Music Inc. — BMI) (T. Schuyler) (Producer: D. Malloy)

RICKIE LEE JONES (Warner Bros. WBS 50046)

Pirates (So Long Lonely Avenue) (3:50) (Easy Money Music — ASCAP) (R.L. Jones) (Producers: R. Titelman, L. Waronker)

EXECUTIVES ON THE MOVE

Minkler, Teague Named To Promo Posts For Network

LOS ANGELES — Jason Minkler was named West Coast promotion/marketing director and Tommy Teague was named to the equivalent post on the East Coast for Network Records last week.

Minkler and Teague will work closely with Elektra/Asylum, the label's distributor, in coordinating marketing and promotion of Network product. Both will report to Rich Fitzgerald, Network vice president and general manager.

A San Francisco native, Minkler began his recording industry career in 1972 as a Warner Bros. Records local promotion manager for Seattle, and then Miami, until 1975. He then joined RSO Records in 1976 as the company's promotion manager for Los Angeles, then Cincinnati, and then back in L.A. again, where he was promoted to RSO's national promotion directorship, a post he held until 1981.

Atlanta native Teague joined PolyGram Distribution in 1973 as a marketing/advertising coordinator, the next year becoming local Atlanta sales rep for the PolyGram record company. He began his tenure with RSO Records in 1977 when he took over the local promotion manager slot for Charlotte, N.C. In 1978 he did the same job in Nashville and in Atlanta in 1979.



Minkler

Teague

Teague was promoted to RSO's regional sales and marketing manager for the Southeast and Southwest in 1980 and in 1981 was the label's Atlanta-based regional promotion manager. Most recently Teague was vice president of promotion for Kat Family Records.

Kneptune Moves To U.S.

LOS ANGELES — Kneptune International Records of Vancouver, British Columbia, Canada, recently moved its offices to the U.S. The firm represents Canadian artists Jamie Donald, Larry Moore, J.C. Purcell, The Toronto Chamber Winds and others, plus American composer John Parker.

The new address is 10850 Riverside Drive, Suite 302, North Hollywood, Calif. 91602. The telephone number is (213) 763-5000. The firm's Canadian address, P.O. Box 5236, Vancouver, will remain for correspondence.

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Ivan Braiker

Braiker Named President And Partner At SMN

LOS ANGELES — Ivan Braiker was recently named partner and president of Satellite Music Network (SMN), joining John Tyler as partner in the company. Braiker came to SMN in July 1981 as vice president and general manager.

SMN was created in March 1981 by a group of broadcasting professionals, including Tyler, Kent Burkhardt of Burkhardt/Abrams; Jim Rupp of WCCO-AM&FM and TV; and Roy Bliss of United Video, Inc.

SMN has expanded to four 24-hour formats serving over 150 affiliates coast-to-coast since Braiker joined the company last year.

Prior to joining SMN, Braiker was vice president/general manager of WIRE/WX-TZ/Indianapolis and general manager of Bello Broadcasting Radio, Dallas.

At SMN, the new company partner supervises a staff of 22 at the Mokena, Ill. studios and 14 employees at the network's Dallas headquarters.

Bregman Forms Label, Taps Bridger For A&R Position

LOS ANGELES — The Great Record Company was recently formed by Barrie Bregman, president of B-Line Prods./Management, Inc., who also announced that David Bridger would serve as director of artist development and special projects for the new company.

First artist signed to the label, for which Bregman will serve as president, is Joseph Williams, son of Boston Pops conductor/composer John Williams. MCA will distribute the Williams album.

Bridger was formerly director of artist relations and TV promotions for EMI America/Liberty Records. Prior to that position, Bridger served as vice president of special promotions for Arista in London.

Commenting on Bridger's appointment, Bregman said, "I am very excited about the concept of The Great Record Company and am particularly enthused about having David Bridger, a record veteran of over a decade, bringing his expertise to our label."



Bregman

Bridger



Shmerler

Thompson

Cooper

Doe

Fricon Names Jones — The Fricon Entertainment Company, Inc. has announced the appointment of Gay Jones as vice president. Prior to her new assignment, she was publishing administrator at Filmways. Before that, she was publishing coordinator at Casablanca Records.

Chrysalis Promotes Shmerler — Chrysalis Records has announced the promotion of Steven Shmerler to director of marketing. He will head Chrysalis' marketing department, involving himself with the planning, coordination and follow through on all Chrysalis product.

Thompson Named At Columbia — Howard Thompson has been named director, talent acquisition, East Coast A&R for Columbia Records. Since 1979 he has been A&R manager at CBS Records U.K. and prior to that he was head of A&R at Bronze Records.

Smith Named — Michelle Smith has been named local promotion representative with Real Music Records. She comes to R.M.R. from Triangle Distributors.

Changes At Atlantic — The artist relations, publicity and television departments of Atlantic Records will now be overseen by Perry Cooper, who has been named senior director. He was most recently Atlantic's director of artist relations/television. Simo Doe has been promoted to director of national publicity. Her previous position was associate director of national publicity/director of special markets publicity.

Changes At WEA — WEA Manufacturing Inc., has announced the promotions of seven executives within its division. Frank E. Apostolico, controller and chief financial officer; Edward J. Hughes, manager of data processing; Joseph A. Muldowney, director of business affairs; James R. Roe director of engineering for Audio Tape Duplicating; Robert Teitelman, director of quality control; Joseph Vayda, director of research and development; and John R. Williams, vice president of Customer Relations/Promotion. Apostolico joined WEA in 1979 as controller. Prior to that, he worked at Bard-Parker, Hancock, N.Y. as production supervisor. Hughes joined WEA Manufacturing in 1980 after serving as director of data processing for Endicott-Johnson, Endicott, N.Y. Muldowney, a CPA joined WEA Manufacturing in 1978. Roe joined WEA Manufacturing's Specialty Records plant in 1978 as plant engineer. Teitelman had been with North American Philips Recording Co., Ariola Records, ABC Records and Columbia Records and joined WEA in 1979. Vayda joined WEA Manufacturing in 1979 and has served as the company's chief engineer of tape duplicating. Williams previously served as Specialty's vice president of customer relations before his recent position and has been associated with the company for over 20 years.



O'Hara

Green

March

MacNeill

O'Hare Appointed At CBS — CBS Songs-U.S. has announced the appointment of Deirdre O'Hara as professional manager, East Coast, CBS Songs. Since 1978 she has been general and professional manager at Love-Zager Productions/Sumac Music.

Green Named At Atlantic — Alison Green has been promoted to national merchandising manager for Atlantic Records. She joined Atlantic Records in September 1977 as secretary in the merchandising department. In 1979, she served as head of merchandising production, and in 1980, she assumed additional responsibilities as the department's liaison with Atlantic/WEA field representatives.

Marsh Named — Ian-David Marsh has been appointed copyright administrator at Shankman-DeBlasio, Inc., group publishing companies. Before coming to Shankman-DeBlasio, he was royalty manager at Warner Brothers Records, ABC and United Artist Records.

Changes At E/A — Elektra/Asylum/Nonesuch Records' business affairs department has promoted three staff members and added another. Tina Nielsen-Murray has been promoted to copyright administrator. Previously, she was secretary to Sue Roberts, director of business affairs. Marsha Necheles has been promoted to administrative assistant. Formerly a secretary, she takes on new responsibilities including handling all contractual payments. Karen Rossman has also been promoted to administrative assistant. She was previously a secretary. And Bonny Chartrand has been added as a secretary.

Changes At WASEC — The Warner Amex Satellite Entertainment Co. (WASEC) has announced the promotion of Thomas C. Dent from chief engineer, Network Operations Center, to general manager, NOC. Previously he was manager of operations and chief engineer at WASEC's Uplink in Buffalo, New York. Also announced was the promotion of Leslye Schaefer to director, marketing, eastern region, WASEC. She joined WASEC in June, 1980 as manager, marketing, southeastern region.

Spotlite Promotes MacNeill — Spotlite Enterprises Ltd. has announced the appointment of Christopher MacNeill to vice president, Live Performance Division. He started with Spotlite as a territorial agent for the Northeast in September 1978 and was promoted to general manager of live performance for all territories east of the Mississippi River in January 1981.

Sidlow Agency Set

LOS ANGELES — The Sidlow Agency, a talent agency, will soon be opened by Carol Sidlow. The firm will be headquartered at 8913 Sunset Blvd., Suite B, Los Angeles, Calif. 90069. The telephone number is (213) 854-4404.

Basic Management Bow

NEW YORK — Theresa Levy has formed Basic Management in New York. Among Basic Management's clients are PolyGram and Johnny Jewel. The firm's address is 119 W. 57th St., New York, N.Y. 10019. The telephone number is (212) 582-0540.

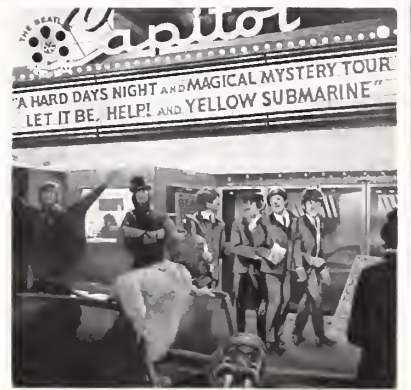
ASIA — Geffen GHS 2008 — Producer: Mike Stone — List: 8.98 — Bar Coded

This highly publicized quartet has been promoted as one of the first new supergroups of the '80s, and, surprisingly enough, the band lives up to its billing. Consisting of members from experimental art rock acts Yes, King Crimson and Emerson, Lake & Palmer, Asia delivers hard-driving, orchestral-like anthems with a highly refined, almost ethereal tone. Technical expertise abounds on every composition, particularly tone-poems like "Heat of the Moment," "One Step Closer" and "Wildest Dreams." Look for this one to shoot up the charts most assuredly and aggressively.



REEL MUSIC — The Beatles — Capitol SV-12199 — Producers: George Martin and Phil Spector — List: 9.98 — Bar Coded

This latest collection of Beatles re-releases focuses on the music the flamboyant foursome made for its five film sojourns — *A Hard Day's Night*, *Help*, *Magical Mystery Tour*, *Yellow Submarine* and *Let It Be*. Sequenced in chronological order and encompassing 14 outstanding cuts from the various soundtrack albums, the disc comes with a special 12-page "Beatles Souvenir Program" loaded with photos from the movies and a brief synopsis of each flick's plot. Admittedly, though, there's nothing new in this set, aside from a few rare photos in the accompanying booklet.



BELOW THE BELT — Franke & the Knockouts — Millennium BXL1-7763 — Producer: Peter Solley | List: 8.98 — Bar Coded

Influenced by heavy metal, R&B, soft pop and upbeat rock, Franke Previte and his Knockouts have pulled no punches in making their second effort for Millennium a scorcher. Produced by the marvelous Pete Solley, who's previously set JoJo Zep & the Falcons and Oingo Boingo's sounds down on disc, this group of heavyweights come across well with both its hard-rocking, guitar-squealing songs about streetlife and its gentle, romantic ballads, such as "Without You" and "Morning Sun (Dream On)."



MYSTERY TICKET — Moon Martin — Capitol ST-12200 — Producer: Robert Palmer — List: 8.98 — Bar Coded

Because of his bespectacled, slightly off-beat look, Moon Martin has sometimes been referred to as the Woody Allen of rock 'n' roll. But on his latest album, Martin comes across more as a ferocious Warren Zevon, mercenary type than a frail, nurdy character. Produced by Robert Palmer, who had a big hit with Martin's Stax/Voltish song "Bad Case of Lovin' You," this LP has a polished, techno-rock sheen to it that's suitable for both AOR and pop formats. Songs like "X-Ray Vision" and "Dangerous Game" should help Martin's acceptance in the U.S.

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

PRIMITIVE GUITARS — Phil Manzanera — Editions E.G. EGED 14 — Producer: Phil Manzanera — List: 8.98

Using phrasing and intonation techniques gleaned from musicians like Miles Davis, Charlie Christian, Eric Satie, Varese and Charlie Parker, ex-Roxy Music guitarist Manzanera has produced a solo instrumental LP that at times seems wild with free-form expression, yet often gets wrapped up with introspective sensitivity. Enterprising jazz and forward-moving rock program directors will no doubt want to check out cuts such as the percolating "Impossible Guitar" and the grandiosely spacy "Europe 70-1."



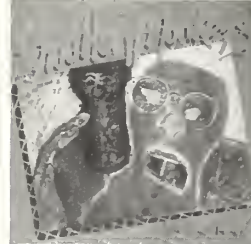
I'VE NEVER BEEN TO ME — Charlene — Motown 6009ML — Producer: Ron Miller — List: 8.98

Angelic lead vocals, sweetened with harmonic overdubs and a background of swelling strings, dominate this A/C-pop fare from Motown's amorous siren. Aided and abetted by bassman extraordinaire Leland Sklar and celebrated jazz guitarist Lee Ritenour, Charlene's tales of lost loves and reconcilable romantic differences are simultaneously refreshing and intimately reflective.



CARRY ON — Bobby Caldwell — Polydor PD-1-6347 — Producer: Bobby Caldwell — List: 8.98

Love songs crooned straight from the heart comprise the bulk of this LP, with the multi-talented Caldwell handling guitar, keyboard, bass, vibes and marimba work, as well as the songwriting, production and vocal chores. Mellow music in the fashion of Gino Vannelli, Ray Charles and Tony Bennett makes Caldwell's latest just the right thing for MOR and Top 40 interests — the correct combination of sensitive lyrics together with catchy melodies and syrupy arrangements.



AFTER BIRTH OF THE COOL — Swollen Monkeys — Cachalot CA128 — Producer: Hal Willner — List: 8.98

Perhaps the oddest record since Lou Reed's "Metal Machine Music," this demented debut disc incorporates a hodgepodge of various forms — Polish polkas, Mexican salsa-rock, 52nd Street be-bop, British compu-pop, German marches and Felliniesque Nino Rota soundtracks — into a brand of syncopation called "World Rhythms."

LEVON HELM — Capitol ET-12201 — Producers: Jimmy Johnson and Barry Beckett — List: 8.98 — Bar Coded

Former vocalist and drummer for The Band, Levon Helm has gone on to achieve critical acclaim for his dramatic acting in films like *Coal Miner's Daughter* since the group broke up in the late-1970s. But Helm hasn't been spending all of his time in front of the camera, as this solo album, recorded at MuscleShoals sound studios will attest. Featuring mostly country-flavored rock tunes, this album shows off Helms' ability as an expert mandolin player as well as his prowess for beating the skins.



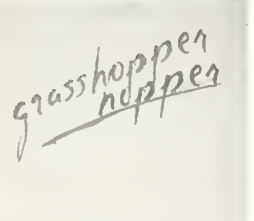
ELOISE WHITAKER — Destiny DLA-10006 — Producer: Laurin Rinder — List: 8.98

Whether you're in the mood for sultry R&B songs to get down to or mid-tempo romantic ballads tailor-made for slow dancing, the former member of the disco-oriented St. Tropez should get your feet moving with no problem whatsoever. Crackling, distinctive arrangements by W. Michael Lewis help this newcomer come alive, especially on tunes like "Don't Turn Your Back On Love" and "I've Come Too Far". A sexuality reminiscent of Donna Summer's early songs is Whitaker's main drawing card here.



GRASSHOPPER — J.J. Cale — Mercury SRM-1-4038 — Producers: Audle Ashworth and J.J. Cale — List: 8.98

Alloof, enigmatic and mysterious are all adjectives that come up when discussing the persona of country blues artist J.J. Cale, who's probably best known for his song "Cocaine," which spawned a monster hit for buddy Eric Clapton. On his most recent offering, Cale covers such topics as life in downtown Los Angeles, cross-country travel and relationships with Southern women.



MUSIC ON BOTH SIDES — The Records — Virgin VI 2206 — Produced by Will Birch — List: 8.98

Rooted firmly in England's pub-rock scene of the 1970s, this British quartet specializes in bubbly, bouncy tunes carefully constructed with alluring hooks and powerful bass and drum bottoms. Expertly produced by the band's drummer/songwriter Will Birch, this platter's strong point lies in its profound lyrics which explore — in Birch's words — "the politics of the soul."

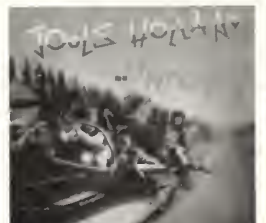
PAIN IN MY PAST — The Rovers — Epic/Cleveland Int'l FE 37706 — Producer: Jack Richardson — List: None — Bar Coded

Following last year's humorous "Wasn't That A Party," which made both the pop and country singles charts, this year's outing, behind the witty title track, reiterates the Irish band's special affinity for clever hooks, and the Irish humor finds its way into a number of the cuts, especially "No More Bread And Butter" and "People Who Read People Magazine."



JOOLS HOLLAND AND HIS MILLIONAIRES — I.R.S. SP 70602 — Producer: Glyn Johns — List: 8.98

As keyboardist/vocalist with new wave sensations Squeeze during the 1970s, Holland garnered much praise from rock maestros like Paul McCartney, Elvis Costello and Nick Lowe. On his self-titled debut LP for I.R.S., Holland tackles a potpourri of diverse styles — funk, R&B, classical, gospel and boogie-woogie — and gives each a blast of his own unique quirkiness.



MPAA Cracks Down On Video Pirates; Four Civil Suits Filed

(continued from page 5)

to actively combat piracy."

WHV's plans, according to Fry, include sending out some 6,000 letters to dealers informing them of the company's stance and will "engage a shopping service" once again to gather more information, which would then be turned over to the MPAA.

"We've laid out a battle plan," stated Fry. "We're not going to catch everybody or stamp out the problem completely, but we're going to try to hit every store possible."

Planting "shoppers" or MPAA investigators has already brought charges of entrapment from at least one of the defendants last week, but Fry said he doesn't foresee any legal problems with this route.

"We think we're on good ground here,"

FBI Bootleg Raid Yields \$20 Million Cache In Florida

NEW YORK — In one of the largest seizures of its kind, bootleg recordings, equipment and related materials valued in excess of \$20 million were confiscated after a raid on a Stuart, Fla. warehouse on March 12.

On that date, agents of the Federal Bureau of Investigation (FBI), deputies from the Martin County Sheriff's office and representatives of the Recording Industry Assn. of America (RIAA) searched three storage bins at the warehouse at 550 Harper St. The search stemmed from a warrant issued by U.S. Magistrate J. Michael Brennan of the U.S. District Court, Southern District of Florida, Ft. Pierce.

The investigators recovered over 100,000 bootleg singles and LPs by such acts as Elvis Presley, Bruce Springsteen and the Beatles. Also seized were 4,000 metal record stampers and a large number of record labels, photographic negatives, record jackets and other materials used for manufacturing bootleg recordings.

The raid stemmed from one conducted a week earlier at the residences of Edna and William Minor, parents of Richard Minor, who used the warehouse space to store the contraband. The earlier raids at 2897 and 2911 S.E. St. Lucie Blvd. and 1440 N. Federal Highway, Stuart yielded bootleg records, metal stampers and other bootleg record manufacturing equipment. The FBI estimated the value at \$7 million. The warrant for the search was signed by U.S. Magistrate Peter R. Palermo of the U.S. District Court of the Southern District of Florida in Miami.

In other anti-piracy news, three men pleaded guilty to charges of copyright infringement in U.S. District Court for the District of Boston, Mass.

Thomas Salem and Maury LaPrade, doing business as Rockin' Mania Record Cellar in Framingham, each pleaded guilty to four counts of copyright infringement of underlying musical compositions before U.S. Magistrate Lawrence P. Cohen. The criminal information was filed Dec. 24, 1981. Assistant U.S. Attorney Nelson G. Dong served as prosecutor. Sentencing is scheduled for April 9.

In addition, Allen F. Say, sole stockholder for Cheapo Records, a Cambridge retail store, pleaded guilty to 11 counts of copyright infringement of underlying musical compositions before Judge John T. McNaught. The information for this case was also filed Dec. 24. Asst. U.S. Attorney Richard Streans was the prosecutor.

Salem had consented to a search of his premises by the Boston FBI Office on Feb. 13, when over 100 suspected counterfeit albums and bootleg recordings were seized.

he said of the plan. "We don't have a particular 'hit list,' although we do already have some names of suspected pirates."

Nor does Fry see any validity to dealers' claims that such rental plans as WHV's "artificially restrict" the market and, hence, encourage piracy. "That's kind of a moral bootstrap argument," retorted Fry. "Because the dealer can't purchase a title outright from us doesn't give him the right to copy it."

With regards to WHV's rental plan, however, Fry did say that "it wasn't entirely by chance that we launched this anti-piracy campaign with the break of our 'Dealer's Choice' program."

Fry said that WHV will be working "with and through" MPAA in its efforts and "would be very happy to work with VSDA, VSRA" and any other dealer groups or individual in its efforts.

"We'll solicit their requests to help," Fry concluded. "The dealership should be healthy to grow, for people to invest in. This is to all our benefit."

The Video Software Dealers Assn. (VSDA) will concentrate primarily on its own anti-piracy program, according to executive director Barry Locke, which includes setting up a toll-free 800 number anti-piracy hotline for dealers to call on any information of suspected piracy activity.

"It's time, we think, for dealers to police themselves," said Locke.

Locke defended dealers, though, saying that piracy figures have been "blown out of proportion" and added that he feels most of the illegal copying is done by consumers.

"It's extremely difficult to combat piracy on the consumer level, but I think what we have to do is make the consumer more aware of what is and isn't legal. We have to understand very clearly what the law says."

Likewise, Mike Weiss of Chicago's That's Entertainment and director of the Midwest regional chapter of the Video Software Retailers Assn. (VSRA), said that dealers have to take a self-help approach to solve the problem.

"You'll never eradicate piracy completely, but I think you can take it out of the stores," he stated. "We (dealers) want a lot from the studios at this point, and we have to show a responsiveness to our own problems."

Much of the anti-piracy activity will naturally be focused on those cities where the problem is most rampant. Chicago has been cited as the nation's top trouble spot, where, according to an MPAA survey, more than 40% of video dealers are suspected of carrying pirated material.

"(Piracy) is so wide open here that it's been the norm rather than the exception," said That's Entertainment's Weiss.

Others, such as SoundVideo Unlimited's Noel Gimbel, also a board member of VSDA, chalk it up to heavy competition in the area.

"It's gone down some," said Gimbel. "I don't get as many complaints as I used to. I think (that piracy is heavy) because Chicago was one of the first major markets to become heavily involved in video, and there is continued competition. The New York and Los Angeles markets are more closely watched because they're media centers."

"It's a universal problem, though, and Chicago's certainly not an isolated exception."

Piranha Bros. Opens

LOS ANGELES — Former Ted Nugent producer Rick Browde recently announced formation of Piranha Brothers Prods., an audio/video production firm that will work with Canadian-based acts Butler and Gus.

The company is located at 410 Riverside Dr., New York, N.Y., 10025. The telephone number is (212) 663-6260.

ON LAND WITH ENO — We recently had the chance to sit and chat with composer/conceptualist **Brian Eno**, presently finishing his "On Land" LP for Editions EG Records. More than a challenging artist, Eno has been sound maven supreme to a generation of musicians and listeners, and his most recent endeavor finds him grappling again with landscapes, both physical and imagined, as well as the issue of organic versus diagrammatic music. In the hope of finding greater musical freedom, Eno has employed form to set boundaries within which to construct music that can determine and follow its own course. In manipulating the elements and sounds in his compositions, the composer has now found himself creating music that has no standard foreground or background, but can be heard as a continuum of sounds. "In the early work that I've



MASTER BLASTER — Phil Alvin of the Blasters flashes his pearly whites. The Warner Bros./Slash recording group recently performed in New York at the Ritz.

Cash Box photo by Hank Gullid

done and in much of the music you hear," he said, "there's a distinct sense of singers and certain instruments being upfront. In contemporary music, most of the attention of the listener is drawn to the foreground. That's fine, but I've become more and more interested in developing that background, often at the expense of the foreground. In doing that, I found I was developing a mid-ground as well, and now I'm looking for a continuum of things that are quite distinct from each other. I want to create music that the listener will hear in the same way that he hears sounds when he is sitting and listening to the world outside." One of the major differences between Eno's music and what you hear at night in your backyard is their source. "Most of the material in these pieces by and large are not like natural sounds," he said. "For example, I use drones a good deal, and they don't occur very often in nature; however, the drones are positioned the way natural sounds are when you hear them. My drones aren't simple musical drones, either. They vary and have quite a few ingredients. You don't hear a continuous sound if you're sitting next to a brook; rather you hear a permutation of different sounds. Similarly, I want to construct a number of ingredients that would constantly be in motion relative to one another." Aside from his interest in the property and effects of sounds, Eno set new and unique parameters for himself on many of the compositions included in "On Land." Troubled by the antiseptic environment studios can provide, he chose not to erase anything he recorded, forcing himself instead to incorporate all sounds and fragments into the finished work in one way or another. "It's funny that I should be saying this," he remarked, "because I've been a proponent of using the studio as a place to create, and I still believe that. But I'd become quite depressed by watching myself and others working in a spiritless, disaffected way, putting down an easy, diagrammatic music. The music just seemed to have no internal charge, just as if the music was a series of lines in a diagram. After all, painters are stuck with what they do, and it encourages responsibility since every brush stroke leaves a trace. Obviously, this is a contrivance on my part since one has the option of not doing that in the studio. But I wanted to think before I acted, and in fact I found I thought much harder before doing something. I think that's one of the things people like about old recordings before things could be kept so clean: if the musician made a ball-up of it, it still had to be incorporated. I wanted to reconstruct that situation where everything mattered." Similarly, although Eno is recognized as a pioneer of electronics in rock, he finds himself shying away from the synthesizer and its sound. "The difficulty with synthesizers is that its sounds are highly reliable. Traditional musical instruments are nowhere near as reliable, and consequently, a single note is complex and varied and has a life of its own. Synthesizers do their job of producing a certain pitch, a certain sound, but you can't really get into that universe of sound, or rather, it's a very dull one. At the moment, I'm much happier playing with simple objects. I found a piece of chain on the road the other day, and I was playing with it all the way home, 35 blocks! It was fascinating. I find myself thinking more in terms of collecting objects I like the sound of, little objects that have their own universe of sound within themselves." Similarly, while his roots are electronic, Eno finds himself disgruntled with much of the music being made on synthesizers now. "I keep listening more and more to gospel music lately," he said. "I hear records that have none of the ingredients that are supposed to be in a good record, and all of the soul. On the other hand, when I went to England last Christmas, I heard thousands of records by synthesizer bands, and they had lots of the right ingredients and none of the soul. You could defend them on every level: they're electronic, they're modern, they have clever lyrics, whatever. But I listened to an evening of that and felt as if I'd been dead for 15 years."

MAYBE SHE'S DOING IT RIGHT — Director and producer **Joan Micklin Silver**, best known for her films *Hester Street* and *Between The Lines*, recently bowed an off-Broadway musical revue of **Randy Newman** tunes, entitled *Maybe I'm Doing It Wrong*. The four-man production, which adapts some 30-odd songs to the stage, is Silver's second New York musical production, following last year's *Album*. Presently at work on the book for a musical, the director told us that *Maybe I'm Doing It Wrong* had its genesis in a workshop when she was asked to assemble a musical cabaret on anyone she liked. "At one point, I had wanted Randy to do the score for one of my films," Silver told *East Coastings*, "and although it didn't happen, I knew him and was able to call and ask about doing the show. When I explained what it would be, he was quite willing to see us do it. Certainly his material has great breadth and lends itself well to vignettes. Many of his songs have a confessional quality that really reaches out." The revue is in an open-ended run at the Astor Place Theater in Manhattan, and we can recommend it to Newman fans and novices alike.

A THOUSAND PARDONS DEPT. — We somehow managed to put *East Coastings* to bed last week without mentioning the recent Texas Independence Day blow-out at the Lone Star Cafe. The two-day affair included performances by **Bobby Bare**, **Joe "King" Carrasco**, **Marshall Crenshaw**, **Robert Gordon**, **Kinky Friedman**, **Steve Marriott**, **Jorma Kaukonen**, **Chas and Dave**, **Rick Danko**, the cast of the Broadway show *Pump Boys and Dinettes*, former House-frau **Rita Jenrette** and the best unsigned band in the Northeast, **Rubber Rodeo**. Official proceedings included the presentation of a Texas State Flag to the club by Texas State Senator **Chet Brooks**, who also announced that the Legislature was declaring the Lone Star the "Texas Embassy in New York" and naming club owners **Mort Cooperman** and **Bill Dick** honorary Texans. All proceeds from the affair went to benefit the Retarded Infants Services, Inc. **fred goodman**

TALENT

Nick Lowe

LOS ANGELES SPORTS ARENA — Opening up for The Cars during their recent L.A. Sports Arena concert, Nick Lowe and his Noise To Go turned on the juice with a set marked by friendly folkiness and upbeat rhythms, in strict counterpoint to the headliners' stark brand of streamlined, musically airbrushed rock sounds. A few days following the Cars' show, Nick 'the Knife' Lowe-balled across town for a showcase appearance at Wolf and Rissmiller's Country Club and there he was given the opportunity to shine on his own terms.

Performing in much more intimate surroundings, The Basher was introduced by soulmate Carlene Carter and immediately launched into a flurry of songs from his latest album in addition to a selection of near-hits from past endeavors, all of which received highly responsive cheers and whoops from the sold-out crowd.

With the exception of a break in the proceedings to allow sideman Paul Carrack, Squeeze's vocalist / keyboardist / composer, to croon a few numbers, Lowe delivered a heady dose of pure pop for now people, rendering fast-paced versions of his most well-known tunes — "I Love The Sound Of Breaking Glass," "Heart Of The City," "Cruel To Be Kind" and the Beatlesish anthem, "(What's So Funny 'bout) Peace, Love And Understanding." While many of his other melodies copped extensive riffs from classic rock and rollers, particularly a pair of songs reminiscent of Chuck Berry's "You Never Can Tell" and The Jacksons' "I Want You Back," Lowe managed to project an air of originality throughout the show, particularly when doing newer material along the lines of "Burning," "Stick It Where The Sun Don't Shine" and "My Heart Hurts."

Yet, despite all the wonderful songs and the heartfelt vocals, it was difficult not to notice that Lowe seemed a wee bit self-conscious about his performance, at times deliberately stepping away from the mike during a verse or rushing through a tune at breakneck speed. Perhaps it was due to the lengthy time he's spent in the studio producing albums for Elvis Costello, Graham Parker and the Rumour, The Damned, The Pretenders and others, or maybe just a hectic week of opening up for a mega-hit group like The Cars. Whatever the reason, the pop genius' talent, rough edges and all, had more warmth and elan than a hundred modern techno-rock acts could muster.

Jeffrey ressnor

of the wings after his set at Cleveland's Agora to see the same crowd of polite teens he just played to now whipped into a frenzy by a "new wave" band. Looking at the band and the audience, Simon's character becomes painfully aware of the generation gap he was on the other side of not long ago, and the expression on his face lets you know he's feeling his age.

Not so ironically, that band was The B-52's, which, more than any cliched metal act or blustery hard rocker, has become the boogie band of the modern young . . . and already they're sort of "new wave" god-fathers.

Judging from the sweaty, bobbing mass of packed junior high and high school aged teens (many attired in the de rigueur head bands and sporting short hair cuts) at the group's March 12 show here, The B-52's has lost none of its youth appeal. Naturally, the largest ovations (and the hardest dancing) were reserved for the "hits," meaning most of the songs from the 52's first LP, "Wild Planet." "Rock Lobster," naturally, garnered the best crowd response, but "Lava," "Planet Claire" and, particularly, "Dance This Mess Around" followed close behind.

But the crowd didn't even need the music to start whooping it up. The mere sight of Kate Pierson and Cindy Wilson coming onstage with their trademark bouffants elicited squeals of delight from the audience. It hardly seemed to matter that some of the material from the David (Mr. Talking Head) Byrne-produced "Mesopotamia" EP was a little too rambling and unfocused for most of the audience to move in consistent rhythm to, although the title track and, to some extent "Loveland" were both recognized. The addition of two horn players did, however, give a more rounded sound.

michael glynn

Amy Grant

PERFORMING ARTS CENTER, NASHVILLE — Amy Grant, one of contemporary Christian music's foremost entertainers, proved in her Feb. 23 concert that it is no longer just for contemporaries. Backed by a tight band of talented individuals featuring her fiancé, songwriter/performer Gary Chapman (who also did a solo set), Grant strummed and sang to an admiring audience of everyone from freckled-faced teenagers to sophisticated elders.

Whether she was singing her old favorites from previous LPs, such as "My Father's Eyes," "Old Man's Rubble" or "All I Ever Have To Be," or the newer, rock-styled releases yet to be released, Grant captivated the audience with her mellow, sincere vocal style. One of the songs she performed was a sensitive, worshipful song entitled "El Shadih," which, when translated, means "God Almighty." Written by Michael Carr, this song will be released this spring on Grant's forthcoming LP.

Grant used her talent, words and music to make the audience feel as though they were experiencing a song instead of merely listening to it.

susan coker

The B-52's

HOLLYWOOD PALLADIUM, L.A. — There is a scene in Paul Simon's movie *One-Trick Pony* where Simon's character, a once popular folk/rock artist now relegated to opening act status on the club circuit, peers out

ON STAGE



CRYSTAL GLOBE TO MEAT LOAF — Meat Loaf recently received the Crystal Globe award honoring international album sales of over five million units outside the U.S. The custom-designed Tiffany crystal statue was presented to the Cleveland International/Epic recording artist prior to his first European concert tour in over three years. Pictured seated at the presentation are (l-r): Allen Davis, president, CBS Records International (CRI); Meat Loaf; Dick Asher, deputy president and chief operating officer, CBS Records Group; and Bunny Freidus, vice president, creative operations, CRI. Pictured standing are (l-r): Robert Ellis, consultant to Meat Loaf; Sam Lederman and Stan Snyder, Cleveland International; Joe Senkiewicz, vice president, promotion and international artist development, CRI; and Don Dempsey, senior vice president and general manager, E/P/A.

Pendergrass In Critical Condition Following Auto Accident In Philadelphia

(continued from page 6)

control on a Philadelphia street and struck a tree. A young woman passenger traveling with him was not injured.

Francis J. Sweeney, M.D. and hospital administrator at Thomas Jefferson University Hospital Regional Spinal Chord Injury Center of the Delaware Valley, where Pendergrass was admitted at 6 a.m. on March

18, said that Pendergrass injured his neck between the fifth and sixth cervical vertebrae.

Sweeney said during a press conference that the soul crooner was conscious, breathing normally and speaking. But, he added that there appeared to be some paralysis in Pendergrass' lower extremities.

He further said that the hospital staff felt surgery would have to be performed and that a team of neurosurgeons, orthopedic surgeons and rehabilitation staff from the center would be working with the singer, who turns 32 March 26.

Details of how the accident occurred were unavailable at press time.

Pendergrass was recently nominated for a Grammy award for best R&B vocal performance by a male for his song "I Can't Live Without Your Love."

ABC Superadio Network Unveiled

(continued from page 6)

Marshak. "What the person hears at the other end will sound as if it is happening locally," said Sklar. "That's what we mean by customizing." In addition to its fees, Superadio will charge affiliates two minutes of commercial time each hour leaving eight minutes for local commercials.

It will also leave five minutes each hour for local news programming. Superadio is not providing any news services. "Nor are we going to encourage our affiliates to use us during morning drive time," Sklar added.

Although similar networks, such as Burkhart/Abrams' Satellite Music Network (SMN), aim for small and medium market stations, Superadio will sign major market outlets. "I'd be happy to be in the top 50 marketplaces," said David Pollei, ABC Radio Enterprises vice president of station marketing. "If we don't clear a lot of major markets, we're not going to make it."

Mega Names Distributors

LOS ANGELES — Mega Records president Charles Murdock recently announced a line up of independent distributors that will distribute product the labels product through the U.S.

The companies include Pickwick, Piks Corp., Western Merchandisers, Schwartz Bros., Malverne, All South, Bib and MS Distributors.

Slant Records Bows

NEW YORK — Slant Records was recently formed in New York by producer John Ferrara. The label's first release will be "Fast Forward," an LP by Ernie Mannix. It is scheduled to ship at the end of this month. Slant's address is P.O. Box 7081, Hicksville, N.Y. 11801. The telephone number is (516) 694-4159.

Deregulation Of Radio Top Issue At CRTC Hearings

(continued from page 5)

a rigid, detailed contract" for its liking.

CAB also asked for the elimination of foreign signals on cable FM services and access to cable for Canadian AM stations.

It also criticized the Commission for not establishing different policies for private and public FM radio in Canada and said about 40% of Canadian FM stations lost money last year. CAB also asked for more flexibility for AM broadcasters so they could better serve their audiences.

Robert Wood, general manager of CHUM AM-FM in Toronto, told the commission it shouldn't limit the number of times a station can play a recording during the week. The maximum repeat factor "prevents radio from being able to respond to the needs and wants of the marketplace, the wants and needs of the Canadian public," Woods said.

He said the factor should not be varied according to station formats and cited limits on repeats as a contributing source to the decline in record sales. He said the CRTC should either move to increase domestic records supply or consider reducing the quota of Canadian content stations must play.

(Under legislation, Canadian AM stations

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Developing Performers Give Rise To Middle-Sized Venues

(continued from page 5)

While some of Halsey's acts like the Oak Ridge Boys are so big that they have to go into the 10,000-plus facilities, other Halsey acts like Tammy Wynette, Mel Tillis, Don Williams and Merle Haggard need smaller buildings. Like Frank, Hailey noted the benefits of big buildings that can be scaled down one or more sizes depending on the act, though his interest is bolstering the artist.

"It doesn't look good or feel good for an artist to play a big hall with many empty seats," he explained. "But if management is doing a good job in guiding the act's career, this shouldn't happen."

Empty Seats

But it does happen, according to Don Maggi, special projects director at Monarch Entertainment Bureau. The West Orange, N.J., promotion company operates Passaic's 3,400-seat Capitol Theater and the Byrne Meadowlands Arena in East Rutherford, which can variously seat between 14,000 and 20,500.

"Rossington-Collins wanted to play the 10,000-seat Rochester War Memorial, but only 3,000 showed up," said Maggi. "Cheap Trick is another theater act that went too big. They'd have been better off doing two nights at a small hall."

To ensure that his acts aren't embarrassed by a sea of empty seats, Barry Bell, an agent for Premier Talent Agency, likes to use the flexible 15,000-seat venues, starting out at a "conservative" configuration within the venue, then scaling upwards if the demand is great enough. Bell also recognizes that multiple dates at smaller halls are an alternative, but said that some markets are not flexible enough with their facilities to hold open dates.

Comparatively, small theaters are more expensive to operate than mid-size venues. Lou Viola, of Agency For The Performing Arts, Inc. (APA), said that costs for doing

one show at an 8,000-seater are less than doing two at a 3,000-seat theater. "Even if you sell only three-quarters of 8,000 seats, you're still doing respectable with 6,000," he explained. "Not only does it cost less than two shows at a small theater, there's no pressure on the artist to fill both shows."

Tours Too Costly

According to Monarch's Maggi, touring expenses are too big for many acts to bring their equipment into 3,000-seat theaters, while overhead is so high at the Capitol that the theater must sell at least 3,000 out of the 3,400 seats to break even.

Ian Copeland, president of Frontier Booking International (FBI), is faced with more complicated problems in finding venues for his acts than most booking agents. FBI handles many new rock acts, including The Police, The Go-Go's and Joan Jett. Copeland cautions that while many acts can play Madison Square Garden in New York, they can't play like-sized venues in other markets. Consequently, mid-sized venues have become increasingly important to him.

"New music may be at the top in New York and L.A.," he explained, "but it does not hold equal stature in every market. We have to find bigger clubs and 8,000-seat venues in cities without heavy awareness of new rock artists."

Rick Kay, owner of Brass Ring Prods. in Detroit, is seeing more use of mid-sized buildings in secondary markets in Michigan and especially in the South, having just opened a new office in Atlanta. "There are many different buildings in many secondary markets between majors like Miami, Tampa, Memphis and Birmingham," said Kay, adding that building prices in these markets are more important to many bands than whether or not they can sell them out.

"It varies," he explained. "Some acts won't go into a situation where they can't sell out. And some acts only do a hundred nights a year, so they choose the best venues. But with bands that are on the road 200 nights a year, takeout becomes more important than ticketability. They'll hit the secondary markets whether they can sell out or not, especially if the price is right."

Price A Factor

Price is also a major concern for Chuck Morris, vice president of Feyline Presents in Denver. "We're starting to use the University of Colorado-Boulder Events Center more often, which seats 8,000 in front and 11,000 around, because it's cheaper than the 18,000-seat McNichols Arena in Denver," he said.

Morris also noted a recent phenomenon making mid-size venues rather than 3,000-seat theaters more necessary than before.

"Groups are going from small to superhalls real fast now," he observed. "REO Speedwagon had to work the road for years before making it big. Now one hit single can change everything. For example, last year Joan Jett drew 300 and sold for \$1,000. Now she's bringing in 5,000-10,000 and getting \$20,000. Bands don't grow anymore — they explode. Or they don't go anywhere."

Goody Bid Rejected

(continued from page 5)

with Platt's charges, and may subsequently strengthen the government's case.

"If it comes to the point that there has to be a retrial, there will be a retrial," said Jacobs. "The book is not closed on the Sam Goody case."

Both sides will meet again on March 26 before Judge Platt for a status hearing. Should the government decide not to appeal Platt's decision to the Supreme Court, a retrial is not expected to take place for several months.

WORKS IN PROGRESS — MGM will premiere Pink Floyd's pic based on its album "The Wall" in mid-August at the National and Ziegfeld theaters in Los Angeles, with a nationwide release slated for October . . . Grammy star **Kim Carnes** is thinking about recording "Little Bit of Love," a **Dwight Twilley** tune, for her new album . . . The latest LP from **Dave Edmunds** should be in stores within the next couple of months. Tentatively titled "Me and the Boys," it features a rousing song penned by **Bruce Springsteen** especially for Edmunds . . . Glimmer Twin **Keith Richards** has been signed for the screen version of **James M. Cain's Past All Dishonor** and will reportedly play a **Hoagy Carmichael**-type singer. Richards' fashionable flame, **Patti Hansen**, will co-star in the Civil War-era tale . . . **Bob Seger** is setting his sights on a summer release for his latest, "The Distance," produced by studio whiz **Jimmy Iovine** . . . Zion, Illinois' contemporary pop group **Shoes** has started work on its third album for Elektra, following the cultish success of its earlier outings, "Present Tense" and "Tongue Twister" . . . **Joe Chiccarelli**, who previously produced LPs by **Juice Newton**, **Poco** and **Frank Zappa**, is currently in the studio with neurotic-rockers **Oingo Boingo** working on songs like "Tiny Insects" and "Grey Matter" . . . Rough Trade, Inc. is getting ready to unleash the first LP from San Francisco-based band **The Telling Midgets**, whose guitar-dominated tunes are marked by weird time signatures . . . **Marvin Gaye's** finally left Motown and will begin recording for Columbia, self-producing an album that should be out by the end of the year . . . **The Dead Kennedys** are busy in the Bay Area getting a new disc together for I.R.S. **Thom Wilson** is producing the project at Hyde Street Studios . . . **Translator**, one of Northern California's most popular club acts, recently signed a long-term recording contract with 415 Records and began laying down tracks for its debut album, expected in May . . . Expect a single from the L.A.-based bassless modern music group **Red Wedding** by this summer. Within a few short months, the band has gone from playing



LOGAN SIGNS — MCA Records recently signed **Geri Logan** (l) to an exclusive recording agreement. The L.A.-based singer, pictured above with **Elmer Hill**, MCA national manager of R&B product, is set to release her debut LP, "Come And Get It," the first week of May.

an autograph book. On the ground immediately behind him is a copy of **Catcher In The Rye** and nearby are a pair of shattered eyeglasses. Illustrator **William Stout** developed the idea for the cover, which is carefully sealed up in a brown paper bag so as not to offend customers .

LUST FOR LIFE — Four Playboy bunnies who banded together and formed a singing group known as **The Playmates** made their Los Angeles debut at the Century City Playboy Club last week. Featuring **Michele Drake** (May 1979), **Heidi Sorenson** (July 1981), **Sondra Theodore** (July 1977) and **Nicki Thomas** (March 1977), the girls have performed on a number of TV shows already, singing country, soft pop and rock material.

PLAYBACK — A new music magazine called *Nonplus*, available at record outlets and newsstands, is unique because it's one of the first magazines to be "published" on cassette. An aural fanzine, the 45-minute first issue contains interviews with **The Police**, **The Gun Club** and **Suburban Lawns**, as well as a clutch of record reviews. The taped periodical retails for \$2.49.

BLARNEY STONED — An emerald green single of **Judy Collins's** "Drink A Round To Ireland" was sent to trades, radio stations and other industry folks in commemoration of St. Patrick's Day, sure and begorra, from the folks at Elektra/Asylum. Other topical music for March 17 came in the way of an LP called "**Joe Brady**, Piper," which contains a collection of favorite Irish-flavored songs interpreted by America's champion bagpiper. No hot air on this record, just the bellowing of powerful pipes on "Green Hills Of Tyrol" and even a **Paul McCartney/Denny Laine** number, "The Mull of Kintyre."

AROUND TOWN — Songwriter **Allee Willis** hosted a party in her art deco North Hollywood abode for singer/dancer **Toni Basil**. Basil just returned from a promotional tour of England to support her album "Word Of Mouth," which is on the British Top 20 charts, and her single, "Mickey," currently #2 in the U.K. Also in attendance at the posh party were **Bette Midler**, **Angelica Huston** and Basil's bouncy beau, **Spazz Attack** . . . Renowned jazz vocalist **Morgana King** serenaded audiences at Westwood Village's new bopspot, Upstairs Dillon's, last week. King, known for her bluesy ballads, portrayed **Marlon Brando's** wife, "Mama Corleone," in the *Godfather* films . . . Ex-**Doors** guitarist **Robbie Krieger** has hooked up with **The Helena Springs Band**, which performs "tribute versions" of Doors compositions like "Touch Me," "Love Me Two Times" and "Road House Blues" . . . Dynasty Records and Video Tapes has relocated to 8625 Santa Monica Blvd. in Los Angeles.

NEWS OF THE '52s — Cosmic squeals and funkified, freaky sounds emanated from the Hollywood Palladium again last week when **The B-52's** finished up a series of dates in the City of Angels. After one of the gigs, the bouffanted ladies from the band, **Cindy Wilson** and **Kate Pierson**, partied out of bounds at the O.N. Klub, where they joined opening act **The Untouchables** on a few mod tunes. Another of The B-52's' openers, **Vivabeat**, has been busy in the studio with **Sparks** and 20/20 producer **Earle Mankey** recording a four-song master.

TAKE A MEETING — The National Organization of Women in Music will meet at The Central, 8852 Sunset Boulevard, at 7 p.m. on March 30 for a panel discussion on the local club scene. Guest speakers include **Esther Wong** of Madam Wong's, **Curt Fischer** from Club Lingerie and **John Herrington** representing the Country Club. For further information call Pat Johnson at (213) 762-9485.

A SAD NOTE — Condolences are extended to the friends and family of **Matthew Trust**, father of **Sam Trust**, president of ATV Music Corp. In lieu of flowers, the Trust family requests donations be made to the Boy Scouts of America.

jeffrey resner

Playboy To Bow Programming For Home Vid Market

by Michael Glynn

LOS ANGELES — Playboy Prods. is carrying over the programming concept upon which its Playboy Cable Channel is based into the domestic and foreign home video markets. According to Playboy Prods. vice president David Lewine, "We haven't named the baby yet," but a home software package is being readied for presentation by fall '82 and will include many of the feature segments presently seen on Playboy Channel's video magazine, such as video Playmates of the Month, the "Playboy Interview" and "Ribald Classics."

Plans are also underway to offer specialized programming, including comedy and musical performances like the Playboy Jazz Festival, and lifestyle-oriented features such as guides to fine wines, famous restaurants and current fashion trends. Retrospective packages, such as the year's best interviews, are additionally being slated.

"We are committed to having product for preview by the Summer Consumer Electronics Show (CES) in Chicago (June 6-9)," stated Lewine. "We're now in the final stages of evaluating potential distributors. By the end of the month, we should have a preliminary list set."

Differences between Playboy cable and home video programming will be "basically in editing of material," said Lewine, but the executive added that Playboy does not believe that cable airing will detract from or diminish home video sales.

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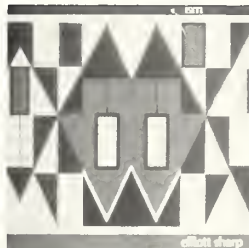
TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
	3/20		3/20
1 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	1 19	16 IT'S A FACT JEFF LORBER (Arista 9583)	— 1
2 THE DUDE QUINCY JONES (A&M SP-3721)	3 51	17 FEELING GOOD ROY AYERS (Polydor/PolyGram PO-1-6348)	19 3
3 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	2 16	18 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	17 28
4 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3600)	6 9	19 RIDE LIKE THE WIND FREDDIE HUBBARD (Musician/Elektra E1-60029)	21 2
5 DREAM ON GEORGE OJKE (Epic FE 37532)	8 4	20 SILK FUSE ONE (CTI 9006)	18 11
6 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SO 19333)	7 7	21 CHARIOTS OF FIRE ERNIE WATTS (Owest/Warner Bros. OWS 3637)	16 9
7 ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	4 8	22 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	20 9
8 WEATHER REPORT (ARC/Columbia FC 37616)	5 6	23 BLUE HORIZON ERIC GALE (Musician/Elektra E1-60022)	— 1
9 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	11 32	24 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	22 15
10 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	9 21	25 DAN SIEGEL (Elektra E1-60037)	— 1
11 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	10 9	26 THE LADY AND HER MUSIC — LIVE ON BROADWAY LENA HORNE (Owest/Warner Bros. 2OW 3597)	29 2
12 LIVE AT THE SAVOY RAMSEY LEWIS (Columbia FC 37687)	13 4	27 STANDING TALL CRUSAOERS (MCA 5254)	27 24
13 WYNTON MARSALIS (Columbia FC 37574)	14 8	28 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. OWS 3591)	26 22
14 RIO LEE RITENOUR (Musician/Elektra E1-60024)	15 3	29 AMARCORD NINO ROTA VARIOUS ARTISTS (Hannibal HNBL 9301)	28 8
15 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	12 9	30 THE GREAT PRETENDER LESTER BOWIE (ECM-1-1209)	23 5

JAZZ ALBUM PICKS

ISM — Elliott Sharp — Zoar Records 7 — Producer: Elliott Sharp — List: 8.98

Something for the minimalist funkateers. Sharp is a multi-instrumentalist/composer of considerable vision who keeps good company. Contributing musicians on this outing include cornetist Olu Dara, bassist Bill Laswell, drummer Charles K. Noyes and electronic percussionist Kiana Meckley. A lot of outstanding music here, but not for the faint of heart. Best tracks are "Carbon," "Transient," "Loisaida" and "Irreversibility."



EARLAND'S JAM — Charles Earland — Columbia FC 37573 — Producer: Tom Washington — List: None — Bar Coded

An urban renaissance appears under way in many urban markets, and artists like Jimmy McGriff, Jimmy Smith and Charles Earland can take the credit. While McGriff and Smith have stuck to the straight-and-narrow, Earland appears interested in reaching out toward other markets, and this album mixes funk, rap, and slick horn rides in a butt-shakin' potpourri. Traditionalists will also find what they're looking for in the first version of "Marcia's Waltz."



JAZZ CAPER — Bill Barron — Muse MR 5235 — Producer: Bill Barron — List: 8.98

Can it really be 12 years since this outstanding saxophonist made his last LP as a leader? His playing is vigorous and individual, his compositions strong. With this Muse outing, listeners will once again be able to sample Barron's prowess for themselves. A fine band, with Ed Blackwell on drums, Buster Williams on bass, Kenny Barron on piano and Jimmy Owens on trumpet lend their support. Mostly straight-ahead swingers, although "New Love" is the kind of thoughtful ballad that proves Barron to be a three-dimensional player.



TURNING POINT — Benny Golson — Mercury/PolyGram Classics EXPR 1021 — Producer: Jack Tracy — List: 9.98

Usually thought of as a composer/arranger or as one-half of the Art Farmer/Benny Golson Jazztet, Golson finally got to go for himself on this fantastic quartet date from the early '60s. The Miles Davis rhythm section of Wynton Kelly, Paul Chambers and Jimmy Cobb is, of course, superb, and Golson has plenty of space in which to present his broad, breathy style. Outstanding from start to finish, and a fine selection for reissue.



SIDRAN SPEAKS — "If you stay in one place long enough, everybody walks by you." So says singer/pianist/composer **Ben Sidran**, and the Chicago-born, Wisconsin-bred musician ought to know. His new album, "Old Songs For The New Depression," ships this week on Antilles Records, marking the latest chapter in a diverse career that has so far spanned three decades and included a stint with the **Steve Miller Band**, a Ph.D. from Sussex University in England and several albums as a leader for Capitol, Arista, Blue Thumb and Horizon. But all his years as a professional haven't prevented Sidran from being excited about his latest release. "I was travelling with **Richie Cole**, playing a series of gigs in the Southwest about a year-and-a-half ago," recalls Sidran when questioned about "Old Songs" genesis.



TIE IT UP — Following a sold-out gig at the San Francisco Fairmont Hotel's Venetian Room, the venerable **Count Basie** (c) was presented with an official Fairmont tie by S.F. Fairmont general manager **Herman Weiner** (r) and Fairmont vice president **Rick Swig**.

is more his own than anything, combining an appealing and personable presence with a total dedication to the jazz tradition. "I had a jazz trio in college," said Sidran, "and the only reason I wound up playing with Steve Miller was because I was making \$35 a night with my trio, and Miller offered me \$50. I never listened to **Jerry Lee Lewis** when I was growing up; for me it was **Horace Silver**. My whole orientation was towards being a jazz player, even to the point of having to teach myself in performing to look at the audience instead of constantly focusing on the rhythm section. As a player, my concern is 'is the rhythm section happy?' not 'is the audience happy?' So I come at it really from a jazz point of view." Although Sidran established himself quickly as a songwriter, penning Miller's "Space Cowboy" (which Sidran said took 20 minutes in a hotel room prior to one of Miller's gigs), it wasn't until he started working on his first solo album for Capitol that he even considered singing. "When I got my first recording contract, **Artie Mogull**, who signed me to Capitol Records, wouldn't let me use Steve and **Boz Scaggs** as singers. Artie said 'no way — you're the artist we signed. You'll sing or you won't make the record.' The first time in my life I ever sang was in the recording studio on my first date. Demos, okay, but I had never considered being a singer. Looking back on it, I see that I was just brazen enough to say 'okay, I'm a singer.' And the interesting thing is that when I opened my mouth and heard myself sing, I kind of liked it. And all I was trying to do was finish that date. Now I feel there's no question that Artie Mogull did me a tremendous favor." While Sidran acknowledges that being an artist who sings has helped him gain exposure, he makes it clear where his allegiances lie. "If I knew how to sell out, I would," he said, "But I'm doing the only thing I know how. Jazz is really the best thing going. In a cold world, that's the fire."

RECORDS RECORDS RECORDS — Contemporary Records has just issued "Destiny's Dance" by saxophonist **Chico Freeman**, with **Wynton Marsalis**, **Cecil McBee**, **Bobby Hutcherson**, **Dennis Moorman** and **Ronnie Burrage**. Also out from the L.A.-based label are four reissues: "Exploring the Scene" by **Barney Kessel**, **Ray Brown** and **Shelly Manne**; "Everybody Likes **Hampton Hawes**, vol.3: The Trio"; "Lookin' Good" by **Joe Gordon**; and "Kid Ory's Creole Jazz Band 1955". . . Just when you'd finally worn your original copy out comes the good news that Columbia Special Products is re-releasing **Duke Ellington's** soundtrack to *Anatomy of a Murder*. Also coming from CSP on the Commodore label is "The Pied Piper of Jazz" by **Pee Wee Russell**. . . Antilles Records has added drummer **Ronald Shannon Jackson** to its roster.

fred goodman

Antilles Shifts Emphasis To Jazz

(continued from page 6)

diverse, and I hope profitable as well." Although Backer was also hopeful that Island's move would have a "ripple effect on the industry" and stimulate other jazz signings, he added that things have changed since the mid-'70s when he piloted the Freedom and Novus lines for Arista. "It's a different era now," he said, "and you have to approach things a little differently. 1982 is different from 1978 — some big changes have gone down. You have to be cautious, and this company is not throwing caution to the wind. This will not be a philanthropic enterprise."

In addition to the appointments of Backer, Gooding and Nancy Goldstein, Ron Goldstein added that "where need be, we will hire independent promotion people."

The label's second batch of releases will ship in late April. All titles, with the exception of the Coleman album, will list for \$8.98. "Of Human Feelings," which is a digital recording, will be \$9.98.

Long-Term Potential

"For the most part, these are not one shot deals but artist signings on a long-term basis," he said. "I find this exciting, because it's been a very dry period for recording on the major label level. For Island to create this kind of environment and opportunity is fantastic. It's going to be adventurous,

MERCHANDISING



PRESIDENT AT THE PIZZA — Comedian Rich Little (r), who portrays President Reagan on the spoof, "The First Family Rides Again," on Boardwalk, recently held a "press conference" at the Sherman Oaks, Calif. Licorice Pizza store. While there, Little took time out to sign some autographs.

Playboy Bows Home Video Programs

(continued from page 14)

With respect to overlap, demographic studies presently indicate that the cable world is suburban and rural, whereas the home video market is urban," noted Lewine. "Because of this, we don't expect cable to cut into our sales potential.

Staggered Features

However, in an attempt to avoid what Lewine called "market glut" or "oversaturation," Playboy plans to offer product in "quarterly editions," rather than monthly, like the magazine. Because of this, "topical material," such as record and movie reviews, which are presently featured on Playboy's cable magazine format, "will be the first to go" in editing programming for the home market, according to Lewine. Only "incidental" production will be undertaken for the home video packages.

Marketing of home video product, Lewine pointed out, will be left up to distributors, principally, although Playboy will be "responsive to what the distributors and market research tells us."

Playboy Prods. will be paying close attention to market research and feedback on its cable channel, which was launched Jan. 22 via Rainbow Programming Services' Escapade Channel, in structuring home product. However, Lewine added that programming will be compiled in such a way as to attract buyers, as opposed to simply renters, "who would want to collect 'editions' as they would the magazine."

"We'll really piggyback on what the magazine itself has learned on collectability for our home video product," he indicated.

Lewine said that Playboy Prods. hasn't yet set a retail price range for product.

BASF Bows New Display Racks

LOS ANGELES — BASF Systems Corp. recently made available two new metal hang racks displays in varying heights for floor or counter display.

The floor display rack is 14½" in diameter and stands six feet tall on a weighted base. The rack holds 128 blister carded packs on 16 hooks that accommodate all BASF promotional bag and blister card.

MCA To Release 9 LPs

LOS ANGELES — MCA Records recently announced plans to release nine new albums during the first week of April, including product from Joe "King" Carrasco and new albums by Point Blank, B.B. King and Don Williams.

The releases include: "On A Roll," Point Blank; "Listen To The Radio," Don Williams; B.B. King's "Love Me Tender"; Joe "King" Carrasco & The Crowns' "Synapse Gap (Mundo Total)"; the original soundtrack to the Universal film *Cat People* created by Giorgio Moroder, with a song by David Bowie; "Busted," John Conlee; "Inside Out," Lee Greenwood; B.J. Thomas' "As We Know Him"; and Mylon LeFevre's self-titled debut on MCA/Songbird.

K-tel Acquires Mail Order Record House

NEW YORK — K-tel International has acquired Candlelite Direct Marketing Services, Inc., a privately held direct response mail order house specializing in records, 8-tracks and audio cassettes. The terms of the acquisition were not disclosed.

K-tel is engaged in merchandising records and tapes through major retail outlets in 31 countries.

The counter version features the same diameter, but is only 31" high and holds 64 cards on eight hooks.

Calling the new display racks part of BASF's "show and tell" program to help retail merchants, Mark Dellafera, BASF marketing director, commented, "Today all of our materials, from display to literature to our cassette packages themselves, are aimed at informing and selling the consumer on BASF quality tapes."

"We have tried to take as much of these chores away from the salesman as a manufacturer can, freeing up his time for writing up sales," Dellafera added.

Genesis Band Members Form Duke Label

NEW YORK — Tony Banks, Phil Collins and Mike Rutherford, members of Atlantic recording group Genesis, and their manager Tony Smith have formed Duke Records. The label will be distributed by Atlantic in North America.

Its first release will be "Glorious Fool," an LP by John Martyn. It was produced by Collins, who also plays drums, piano and vocoder on the album. The album has already been released in the U.K.

Domestic Records Bows

NEW YORK — Domestic Records was recently formed here by James Alexiou. Its first release will be "Open Door," an LP and "Come On Baby, Relax," a single by Constantine. The label will be distributed by Music Marketing Systems, an independent outlet. It is located at 16 E. 42nd St., New York, N.Y. 10017. The telephone number is (212) 661-4239.

SINGLE BREAKOUT OF THE WEEK

I'VE NEVER BEEN TO ME • CHARLENE • MOTOWN 1611 MF

Breaking out of: Tower/Sacramento, Camelot/National, Waxie Maxie/Washington, D.C., Potomac One Stop/Baltimore, Karma/Indianapolis, Handleman/Atlanta, Spec's/Florida, P.B. One Stop/St. Louis.

SINGLES BREAKOUTS

DID IT IN A MINUTE • DARYL HALL & JOHN OATES • RCA PB-13065

Breaking out of: Record Theatre/Cleveland, Tower/San Diego, Record Theatre/Cincinnati, Tape City/New Orleans, P.B. One Stop/St. Louis, Crazy Eddie/New York City, Karma/Indianapolis, Disc-O-Mat/New York City.

I'LL TRY SOMETHING NEW • A TASTE OF HONEY • CAPITOL P-B-5099

Breaking out of: City One Stop/Los Angeles, Tower/Sacramento, King Karol/New York City, Camelot/National, Karma/Indianapolis, Vibrations/Miami, Central South One Stop/Nashville.

THE OTHER WOMAN • RAY PARKER JR. • ARISTA AS 0669

Breaking out of: Central South One Stop/Nashville, Record Theatre/Cincinnati, P.B. One Stop/St. Louis, Poplar Tunes/Memphis, Karma/Indianapolis, Harmony House/Detroit, City One Stop/Los Angeles.

DON'T TALK TO STRANGERS • RICK SPRINGFIELD • RCA PB-13070

Breaking out of: Tower/San Francisco, Warehouse/Los Angeles, National Record Mart/Pittsburgh, Peaches/Cincinnati, Pickwick/Midwest, Lieberman's/Kansas City, Record Theatre/Cleveland.

BABY MAKES HER BLUE JEANS TALK • DR. HOOK • CASABLANCA/POLYGRAM NB 2347

Breaking out of: Warehouse/Los Angeles, Lieberman/Kansas City, Poplar Tunes/Memphis, Karma/Indianapolis, Camelot/National, Richman Brothers/Philadelphia, Tower/Sacramento.

GET DOWN ON IT • KOOL & THE GANG • DE-LITE/POLYGRAM DE 818

Breaking out of: Waxie Maxie/Washington, D.C., King Karol/New York City, Camelot/National, Warehouse/Los Angeles, Central South One Stop/Nashville.

FASTEST MOVING MIDLINES

- ↻ **AC/DC** • Let There Be Rock • Atco SD-36151
- ↻ **B-52's** • Mesopotamia • Warner Bros. MINI 3641
- ↻ **Beatles** • Rock 'N Roll, Vol. 1 • Capitol SN/16020
- ↻ **Tommy Bolin** • Teaser • Nemperor/CBS PZ 37534
- ↻ **Doors** • The Doors • Elektra EKS 74007
- ↻ **Dan Fogelberg** • Netherlands • Full Moon/CBS PE 34185
- ↻ **Human League** • Dare • Virgin/A&M SP-6-4892
- ↻ **Johnny and the Distractions** • Let It Rock • A&M SP-6-4884
- ↻ **Janis Joplin** • Farewell Song • Columbia PC 37569
- ↻ **Carole King** • Tapestry • Columbia PE 34946
- ↻ **Mike Oldfield** • Tubular Bells • Virgin/CBS PE 34116
- ↻ **Tom Petty and the Heartbreakers** • MCA SR 52006
- ↻ **Mike Post** • Television Theme Songs • Elektra EL-60028-Y
- ↻ **Judas Priest** • Sin After Sin • Columbia PE 34787
- ↻ **Romeo Vold** • Never Say Never • 415 Records/415A-0007
- ↻ **Shooting Star** • Hang On For Your Life • Virgin/CBS NFR 37407
- ↻ **Shooting Star** • Shooting Star • Virgin/CBS PE 37720
- ↻ **ZZ Top** • Fandango • Warner Bros. BSK 3291

COMPILED FROM: Licorice Pizza — Los Angeles • Lieberman — Denver, Portland • Record Theatre — Cincinnati • Sound Warehouse — San Antonio • Disc Records — Dallas • DanJay — Denver • Sound Video, Unltd. — Chicago • Radio Doctors — Milwaukee • Musicland — St. Louis • Tower Records — Sacramento, Seattle • Big Apple — Denver • Gary's — Virginia • Cutter's — New Haven • Karma — Indianapolis • Peaches — Columbus • Charts — Phoenix.

TOP SELLING ACCESSORIES *

- Allsop Cassette Head Cleaner 70400
- Ampex Cassette Cleaner/De-Magnetizer 44
- Audio Technica Sonic Broom AT 6012
- ↻ Discwasher D-4 1¼ oz. Refill Fluid
- ↻ Discwasher D-4 System Kit
- ↻ Discwasher "Perfect Path" Cassette Cleaner
- ↻ Le-Bo Outer LP Covers
- ↻ Maxell UDXL I C-90
- ↻ Maxell UDXL I C-90 (2/PAK)
- ↻ Maxell UDXL II C-90
- ↻ Memorex MRX I C-45
- ↻ Memorex MRX I C-90 (3/PAK)
- ↻ Pickwick Cassette Head Cleaner
- ↻ Recoton Record Guard Anti-Static LP Inner Sleeves
- ↻ Savoy Cassette Carrying Case 2330
- ↻ TDK Cassette Head Cleaner HC-OIB
- ↻ TDK SA C-90

COMPILED FROM: Licorice Pizza — Los Angeles • Record Theatre — Cincinnati • Lieberman — Denver, Portland • Sound Warehouse — San Antonio • Disc Records — Dallas • DanJay — Denver • Sound Video, Unltd. — Chicago • Radio Doctors — Milwaukee • Cavages — Buffalo • Musicland — National, St. Louis • Tower Records — Sacramento, Seattle • Peaches — Cleveland, Columbus • Big Apple — Denver • Gary's — Virginia • Cutter's — New Haven • Karma — Indianapolis.

* Excludes T-Shirts & Paraphernalia

↻ Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK

SUCCESS HASN'T SPOILED ME YET • RICK SPRINGFIELD • RCA AFL1-4125



Breaking out of: Handleman/National, Camelot/National, Record Bar/National, Waxie Maxie/Washington, Lechmere/Woburn, Central One Stop/Connecticut, Cutler's/New Haven, Disc-O-Mat/New York, Richman Bros./Philadelphia, Harvard Coop/Boston, Bee Gee/Albany, Cavages/Buffalo, Crazy Eddie's/New York, Strawberries/Boston, Stratford/Long Island, Lieberman/Dallas, Hotline/Memphis, Leisure Landing/New Orleans, Stars/Dallas, Tape City/New Orleans, Western Merchandisers/Amarillo, Poplar Tunes/Memphis.

MERCHANDISING AIDS: LP Cover Blow Up Poster, Image Poster, Catalog Poster, Signature Poster, LP Flats, Minis.

ALBUM BREAKOUTS

ALWAYS ON MY MIND • WILLIE NELSON • COLUMBIA FC 37951

Breaking out of: Record Bar/National, Musicland/National, Disc-O-Mat/New York, Lechmere/Woburn, Bee Gee/Albany, Turtles/Atlanta, Western Merchandisers/Amarillo, Lieberman/Dallas, Port O' Call/Nashville, Leisure Landing/New Orleans, Tape City/New Orleans, Disc/Dallas, Karma/Indianapolis, Peaches/Kansas City, Chicago One Stop/Chicago, Record Theater/Cleveland/Cincinnati.

MERCHANDISING AIDS: LP Flats, Oversized Poster, Catalog Bin Card, Rack Header Card.



BLACKOUT • SCORPIONS • MERCURY/POLYGRAM SRM-1-4039

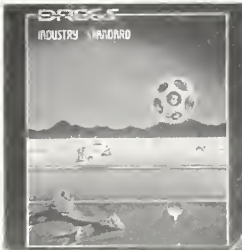
Breaking out of: Waxie Maxie/Washington, Cutler's/New Haven, Crazy Eddie's/New York, Wilcox/Oklahoma City, Leisure Landing/New Orleans, Turtles/Atlanta, Sound Warehouse/San Antonio, Rose/Chicago, Peaches/Cincinnati, Chicago One Stop/Chicago, Sounds and Video Unltd./Chicago, Streetside/St. Louis, Flipside/Chicago, Radio Doctors/Milwaukee, Tower/Los Angeles/Sacramento/Campbell/Seattle/San Diego, All/Oakland, Mile High/Denver, Everybody's/Portland.

MERCHANDISING AIDS: Trims, Posters.

INDUSTRY STANDARD • THE DREGS • ARISTA AL 9588

Breaking out of: Record Bar/National, Cutler's/New Haven, Crazy Eddie's/New York, Port O' Call/Nashville, Leisure Landing/New Orleans, Turtles/Atlanta, Karma/Indianapolis, Sounds and Video Unltd./Chicago, Flipside/Chicago, Radio Doctors/Milwaukee, Lieberman/Kansas City, Big Apple/Denver, Tower/Sacramento/Campbell, Mile High/Denver, Everybody's/Portland, Dan Jay/Denver.

MERCHANDISING AIDS: 17x22 Posters, 1x1 Flats.



BRILLIANCE • ATLANTIC STARR • A&M SP-4883

Breaking out of: Camelot/National, Central One Stop/Connecticut, Webb's/Philadelphia, Soul Shack/Washington, Cavages/Buffalo, Turtles/Atlanta, Poplar Tunes/Memphis, Sound Warehouse/San Antonio, Karma/Indianapolis, Chicago One Stop/Chicago, Sounds and Video Unltd./Chicago, Streetside/St. Louis, Radio Doctors/Milwaukee, Tower/Los Angeles/Sacramento, Licorice Pizza/Los Angeles, Mile High/Denver.

MERCHANDISING AIDS: 1x1 Flats, 2x3 Four Color Poster.

DEATH WISH II • ORIGINAL SOUNDTRACK • SWAN SONG/ATLANTIC SS 8511

Breaking out of: Waxie Maxie/Washington, Disc-O-Mat/New York, Bee Gee/Albany, Cavages/Buffalo, Crazy Eddie's/New York, Spec/Miami, Turtles/Atlanta, Tape City/New Orleans, Vibrations/Miami, Radio Doctors/Milwaukee, Karma/Indianapolis, Sounds and Video Unltd./Chicago, Flipside/Chicago.

MERCHANDISING AIDS: 1x1 Flats, Streamers, LP Poster, Movie Company One Sheets.



DEATH WISH II



IT'S A FACT • JEFF LORBER • ARISTA AL 9583

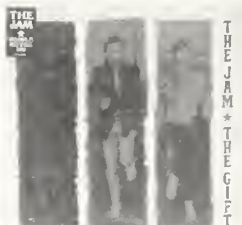
Breaking out of: Record Bar/National, Crazy Eddie's/New York, Port O' Call/Nashville, Sounds and Video Unltd./Chicago, Record Theater/Cincinnati, Tower/Seattle, Mile High/Denver, Everybody's/Portland.

MERCHANDISING AIDS: 17x22 Poster, 1x1 Flats.

THE GIFT • THE JAM • POLYDOR/POLYGRAM PD-1-6349

Breaking out of: Harvard Coop/Boston, Crazy Eddie's/New York, Stratford/Long Island, Leisure Landing/New Orleans, Sound Warehouse/San Antonio, Vibrations/Miami, Tower/Los Angeles/San Francisco.

MERCHANDISING AIDS: Trims, Posters.



FEELIN' GOOD — Wherehouse Hollywood store manager Paul Enea (second from right) recently welcomed the C.A.T. cheerleaders, who dropped by one day to promote "I Love To Touch Young Girls," the debut single by Destiny recording group Clean, Athletic & Talented. Needless to say, a good time was had by all.

WHAT'S IN-STORE

FOR KIDS SEEKING FAME — To promote RCA's "The Kids From Fame" LP, which features songs from the NBC-TV series performed by cast members, the label's merchandising team has created mylar point-of-sale streamers and posters featuring the cast and stressing that it is the TV cast and soundtrack, not the movie. The new single, "Starmaker," will be specially displayed in 56 West Coast record stores, and a "Win Your Way To Hollywood" contest is being held to encourage merchandisers to create high display visibility for the LP. The winner gets a four-day, three-night trip to Hollywood, including trips to MGM studios, Disneyland and Universal City Studios. If the winner lives west of the Mississippi, a trip to New York with tickets to two Broadway shows may be substituted.

CHARITY POSTER BOYS — National Record Mart's 23 Pittsburgh-area stores are selling a poster picturing nine nationally-recognized local musicians as a fundraiser for the March of Dimes. The artists featured are: **Donnie Iris**, **Norm Nardini** of **Norm Nardini & The Tigers**, **Joe Grushesky** of the **Iron City Houserockers**, **Frank Gzuri** of the **Silencers**, **Billy Price** of **Billy Price & The Keystone Rhythm Band**, **Pete Hewlett** of **Novo Combo**, the **Corbin/Hanner Band**, and **Rick Granati** of **G-Force**. The black-and-white posters sell for \$3, with all proceeds being donated to March Of Dimes after covering National Record Mart's production costs. . . **AC/DC** is also gracing a charity poster, this time thanks to radio station KISW in Seattle. To commemorate the band's three sellouts at the Seattle Center Coliseum, the station created a limited-edition poster from a live concert shot of lead singer **Brian Johnson**, who just happened to be sporting a KISW T-shirt. The posters were sold at Seattle's **Tower Records** stores, and AC/DC personally presented a \$10,000 check from KISW to the Children's Orthopedic Hospital.

RECORD BAR BITES — **Delbert McClinton**'s in-store at **Record Bar** in Raleigh, N.C., drew close to 100 fans, who imbibed champagne and crunched munchies while McClinton drew six winners of his latest LP, "Playin' From The Heart." One winner also received a pair of tickets for a local club concert. . . Recent **Ronnie McDowell** LPs were placed on sale during the country artist's in-store at the Greenville, S.C. store. . . My Club in Rocky Mount, N.C., is the home of "Record Bar Music Night" every Thursday night, when Record Bar staff members sit in as DJs and spin the Top 20. . . The first caller to Columbia, Mo., radio station KTGR who correctly answered a trivia question about surrounding Boone County won a copy of **Jim Steffan**'s "Down Home" single. The song, which was played 25 times during the week of the joint promotion, mentions Boone County in the lyrics. . . Local jazzercise instructors and their students participated last month in two in-stores at Record Bar in Gadsden, Ala., to promote MCA's "Jazzercise" and demonstrate classes. . . Record Bar in Evansville, Ill., is in the midst of an "air guitar" contest that will award \$100, \$50 and \$25 to the top three finishers in each of four weekly preliminary competitions. All winners then get a chance to face each other, with the final winner receiving a stereo system. The second place prize is almost as grand: a pizza a week for a year. . . Record Bar, Inc. has promoted **Steve Bennett** from buyer for specialty and independent labels to director of purchasing, **Tom Holloway**, formerly manager of the Oglethorpe Mall Record Bar in Savannah, Ga., has been named inventory analyst in the marketing/operations department. **Paul Fussell** and **Ric Smith** have been moved up from store manager to supervising managers in Record Bar's two newest districts. Fussell supervises three other stores in Tidewater, Va., from his general manager post at **Tracks Records & Tapes** in Norfolk. Smith, who managed the Frontier Mall Record Bar in Cheyenne, Wyo., moves to Albuquerque, N.M., to manage one store and there and one each in Tucson, Gallup and Las Cruces. The Las Cruces outlet opened last month as the 139th Record Bar.

STARK FACTS — In-store action at the **Stark/Camelot** chain: 300 souls braved blizzard conditions to watch a **Rich Little** presidential press conference at the Westgate store in Cleveland. While spoofing then-candidate **Ronald Reagan** just before the last presidential election, Little was asked how he would deal with various world troublemakers, and answered, "I'd make them live in Cleveland!" Stark reports that both the city and the comedian were in good humor during the heavily publicized event. Other recent in-stores include **Joan Jett**, who stopped by at the Eastview store in Victor, N.Y.; **Lakeside**, which appeared at Bel Air Mall in Mobile, Ala.; and **McGuffey Lane**, which drew 400 at Salem Mall, Dayton, Ohio. . . A **Bob and Doug McKenzie** soundalike contest was held by the three outlets in Indianapolis, with a radio station Q95 tie-in. First prize was an AM/FM cassette portable stereo, second prize was a walk-around FM radio. Plugging for the contest, which asked participants to make two-minute taped cassette entries, began on Feb. 20 during the station's "Great White North Weekend" featuring Canadian artists. The next week, the McKenzie's "Great White North" LP debuted on the stores' Top 20 at #5; it was #1 the following week. . . The six Camelots in Cleveland, Canton, and Akron, Ohio, and the Grapevine in Akron got together on a **J. Geils Band** "Freeze-Frame" photo contest in which entrants were asked to submit snapshots depicting songs from the album. A Pentax K-1000 camera was awarded to the first prize winner, with 20 "Freeze-Frame" albums going as second prizes. Cleveland's Capitol salesman **Tommy Shannon**, himself a camera buff, judged the entries. . . The stores at Richardson Square in Dallas, North Hills Mall in Ft. Worth, and Collin Creek in Plano, Texas have tied-in with Dallas Jazz Society, Inc., and are offering members 10% discounts on all jazz product. The stores will also provide albums for the society's functions.

jim bessman

Broadcasters Laud Dropping Of FCC Financial Reports

by Larry Riggs

NEW YORK — Radio broadcasters have, for the most part, responded favorably to the Federal Communications Commission (FCC) decision to abolish regular mandatory collections of station financial data, according to a nationwide **Cash Box** survey. The FCC voted unanimously March 11 to abolish Form 324, a complicated form that solicited information on station expenses and revenue.

Most of the executives shared the belief that the government had no right to perform such a function for a private industry. They also expressed confidence in the ability of such trade groups as the National Assn. of Broadcasters (NAB), the Radio Advertising Bureau (RAB) and the Broadcast Financial Management Assn. (BFM) to set up a more efficient, voluntary data gathering system. The associations shared that view. On the other hand, some of the stations queried said that they will miss the station revenue data, and the RAB, which has been conducting an extensive campaign to promote radio advertising over the last few years, felt this decision would initially make its job harder.

"I'm very much in favor of this decision," said Martin Rubinstein, president of the Mutual Broadcasting System. "I don't think that broadcasters should be entitled to this service. Besides, broadcasters can get together to pool their information. I know we get monthly reports on network radio from the accounting firm of Ernst Whitney, and Price Waterhouse collects data on the New York, Chicago and Los Angeles markets."

Costly Task

Echoing Rubinstein's sentiments, Don Platt, general manager at KTIM/San Rafael, Calif., said that "filling out the form has amounted to about one-third of our annual accounting costs. It was always laid out differently from the way we laid out our books, and we've had to hire an accountant especially to do it."

At WHN/New York, Vinny Carlino, business manager and comptroller, felt the same way. "The FCC collected vital statistics, and they really shouldn't have the authority to do so," he said. "They don't do it for other industries, and why should a radio station be different from any other corporation?"

Bob Williamson, president of RKO Radio, felt the job could be done by private trade association. "The NAB has been talking about doing it anyway," he said. "It would best be done by people who have good computer capability. After all, it usually takes the FCC a year-and-a-half to release the data."

KTIM's Platt had other reservations about the FCC data. "By the time they get it to us, it's not as useful as it would be if it were released earlier," he said. "Of course, it's all confidential information, and I don't have all that much faith that it's very accurate."

Concurring with the beliefs of most of the broadcasters surveyed, the leading radio broadcasting trade associations believed they could establish a system of gathering financial information. "We're intent on trying to do something on a voluntary basis," said John Summer, NAB executive vice president and general manager. "We're going to be at the meeting of the Broadcast Financial Management Assn. on Friday, March 26, and there'll be lots of discussion about this."

All-Out Effort

Adding that "there's going to be an all-out effort in the industry to cooperate" on this issue, Summer said, "We may be able to get more precise data than the FCC got

because they only got what suited their purposes." While he did not want to commit the NAB to one position on this issue, he did say that "I think that if this is done on an industry basis, the costs should be absorbed by the associations, and the information should only be available to participating stations."

The NAB, National Radio Broadcasters Assn. (NRBA) and the BFM had all previously filed comments with the FCC asking for abolition of Form 324. "We did not feel it was a proper function of the government to compile this data," said James Greeley, BFM Washington counsel. "If the Commission needed specific information from a station, it could just request it. There's no question about the Commission's authority to do that."

On the other hand, several broadcasters surveyed were skeptical about the feasibility of a voluntary system. "I've heard talk that some stations would not comply with a voluntary system, but I feel that the stations that did it before will continue to do so and those that didn't and were slapped with a fine, still won't," said WHN's Carlino.

Another concern of the broadcasters is that this decision won't substantially reduce their paperwork load. "We're still going to have to fill out affidavits and invoices and legal documents for the advertisers," said Lee Simonson, general manager at WRKS/New York. "The FCC may say they don't need financial data, but we're still going to have to have it from the business standpoint."

Sharing this opinion is Miles David, president of the RAB. "We took the position with the FCC favoring elimination of Form 324, but we certainly wished that it had decided to retain the simple index card system we had advocated," he said. "Now that the ruling has come down, an effort should be made to establish a voluntary method."

Best Approach

"The best approach," continued David, "is one experienced in a number of markets where stations reported their data to local CPA firms on a monthly basis. It already exists in 20-25 of the top 50 markets in the country."

Until such a system is established, David is not hopeful that good financial data can be collected and is unsure about the effect of the FCC decision on his group's "Radio is Red Hot" campaign. "In 1981, Robert Corn of the McCann Erickson agency showed how radio outgrew all other major media," said David. "Now he might not be able to collect trend data."

While David feels the industry has its work cut out for it, he is still optimistic about the future. "It's such a tough job to gather the information because when the NAB ran a survey, it got only a 30% response rate," he said. "But we'll continue to see radio grow. The FCC decision was an obstacle, but it was not a major obstacle."



TORCH BEARER — Warner Bros. recording artist Carly Simon (r) recently entered Narwood Prods.' New York studios to tape a two-hour special for ABC Entertainment, where she spoke about her life and career and sang cuts from her LP "Torch." Pictured with Simon is Ellen Silver, Narwood vice president of programming and producer of the special.

AIR PLAY

STATION TO STATION — When country-formatted WKHK/New York recently decided to solicit audience reaction to Epic recording artist **Charlie Daniels'** new single, "Still in Saigon," it got more than it bargained for, as PD **Bill Ford** explains. "There was a lot of emotional reaction to the record," he said. "A lot of the calls we got were from vets." The song is about a soldier who returns to the U.S. after the war, but leaves his mind in Vietnam. The station played the song once at noon and again at 2 p.m. and asked listeners to call in their reactions. "We got one call from a 40-year-old woman who said the song brings back bad memories," said Ford. "Her son was killed in action. We also got one from a 21-year-old woman who said that we should send a copy of the song to President Reagan." The only negative reaction to the song came from a 20-year-old man who reportedly told the station that "Nam is a dead issue." What sparked the greatest emotional reaction from the veterans were the lines from the song 'my little brother calls me killer / and my father calls me vet.' After the station received calls from 27 men and 13 women, it decided to call Daniels personally and ask him if he could testify before Congress about this issue. "Sure, I'd testify in Congress and do anything it takes," Daniels said over the air. In the meantime, Ford said that the song has been put in hot rotation at WKHK. . . . Following the trend for more non-musical programming at AOR outlets, **WNEW-FM**/New York recently premiered *FM*, an hour-long radio magazine show airing Sunday mornings at 9. Hosted by newscaster **Robin Sagon**, the show will feature information about lifestyles, health, music and career advancement. It will also feature conversations with **KMET**/Los Angeles air personality **Mike Harrison**, who will compare California trends with those of The Apple. In an earlier **Cash Box** interview, **Richard Neer**, WNEW-FM program director, said that the station would start up such a show in order to firm its grasp on the 25-34-year-old demographic group. Another move in that direction is its *Saturday Morning 60's* show, hosted by air personality **Pete Larkin**. Between 8 and 10 a.m., he will play '60s tunes and recap political, cultural and sports highlights of the decade. . . . At Motor City rocker **WABX**, midday air personality **Allan Stagg** has been promoted to morning drive jock. A 15-year radio veteran, Stagg has done middays at the station for the past year-and-a-half. Replacing him middays is **Rhonda Hart**, who has played weekend and relief jock since last September. . . . In a unique case, the American Society of Composers, Authors and Publishers (ASCAP) is attempting to assess A/C outlets **KQLH** and **KWRM**/San Bernardino, Calif. \$10,000 for not determining and reporting the amount advertising agencies charged clients for preparing commercials for the stations. "I've been a



SAME OLD BEAT — The leader of Columbia recording group the Paul Collins Beat recently paid a visit to AOR outlet WNEW-FM/New York to support his band's latest LP, "The Kids Are the Same." Pictured at the station are (l-r): Jim DeBalzo, local promotion manager, Columbia; Scott Muni, WNEW-FM operations director; Collins; and Richard Neer, WNEW-FM PD.

broadcaster for a long time, and I've never heard of this issue before," **Pat Michaels**, president of KWRM and vice president of KQLH, told *Air Play*. "I don't see morally how I can do it. If an agency paid us \$10 for an ad and used **Fernando Valenzuela** and charged the client a lot of money for that, I don't see myself going around to play snoop. I'm just not going to do it." At the same time, **David Hochman**, ASCAP director of licensing, said he feels comfortable with his agency's position, but declined to discuss it any further, citing legal reasons.

THE NUMBERS GAME — **James Duncan**, publisher of *American Radio*, an individual format analysis of U.S. radio stations, recently decided to leave the Kalamazoo, Mich. ad agency where he compiled the tome to strike out on his own. "It just got to the point where I had too much stacked up on me, so I decided to go form my own company," Duncan told *Air Play*. "I also consult several other clients and have two other publications." *American Radio* is a format-by-format analysis of "every market I can dig up information on," Duncan added. What he does is combine information provided by Arbitron, Mediastat and the Birch Report. "I use their data to develop an overview of radio at any given time," Duncan continued. Based on his research, Duncan feels that radio will grow even bigger than it is now and may surpass network television as the dominant medium, especially with the growth of cable television. "In the next 10-15 years," Duncan predicted, "media buyers won't be able to throw money at all the three networks and think they're covered, but with radio they'll be able to target their audiences." He also feels the format to watch is country played on FM stations. "If I had to pick out one hot format, it could be country FM," Duncan said. "It will pick up in major markets and everywhere." We've heard that before.

ANOTHER DEREGULATION BILL — In the latest in what seems to be a never ending stream of broadcast deregulation bills, Rep. **Al Swift** (D-Wash.) has introduced one that would end the time-consuming comparative hearing process for radio and television license renewal. According to **Scott Johnson**, Swift's legislative aide and press secretary, the bill, H.R. 5272, would replace the current comparative hearing process with a two-step method weighted in favor of established broadcasters, "An incumbent licensee would be judged by how well he served the public interest, convenience and necessity," Johnson said. "Number two, a broadcaster would have to have been free of serious violations to get his license renewed. What that is has yet to be established by legislation, but there's already been some discussion in the Telecommunications Subcommittee." Johnson cautioned that "one serious violation does not mean that a license will be denied." Unlike H.R. 4726, a bill Swift introduced last fall that establishes a point system for broadcasters to meet community needs, H.R. 5752 uses vague language in spelling out public interest requirements. For that reason, House Commerce Committee chairman **John Dingell** (D-Mich.) opposes the bill. But both the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) are ecstatic over it. "We're delighted that he introduced this bill," said **Steve Stockman**, NAB senior vice president of government relations. "There are a whole range of deregulation bills now, and while we don't want to play favorites with any of the bills, we feel that if all the bills could go as far as Swift's that would be fine." And **Abe Voron**, NRBA executive vice president, could not agree more. "I like it. I think it ought to be part of a genuine reform of the Communications Act of 1934," he said. **larry riggs**

CASH BOX ROCK ALBUM RADIO REPORT

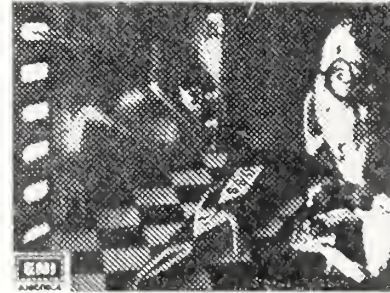


— **ASIA • GEFGEN**
ADDS: KSFX, KSJO, KMET, WNEW, WYSP, KZEW, WABX, KNCN, KSHE, KLLO, WGRQ, KZEL, WKLS, WMMS, WOUR, WLIR, WCCC, WRNW, WROQ, WSHE, WHFS. **HOTS:** WSHE. **MEDIUMS:** KZEW, KZEL, WCCC. **PREFERRED TRACKS:** Heat.
SALES: Just shipped.

THE J. GEILS BAND

FREEZE FRAME

INCLUDING ANGEL IN BLUE
 FREEZE FRAME CENTERFOLD



2 **THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA**
ADDS: None. **HOTS:** KMET, WKDF, KROQ, WNEW, KMG, WSHE, WROQ, WYSP, KOME, KZEW, WABX, KNCN, KSHE, KLLO, WGRQ, KZEL, WKLS, WPLR, WMMS, WOUR, WLIR, WCOZ, WCCC, WRNW. **MEDIUMS:** KSFX, KSJO, KBPI. **PREFERRED TRACKS:** Centerfold, Title.
SALES: Good in all regions.

1 MOST ADDED

LP Chart Position

- 25 **AC/DC • FOR THOSE ABOUT TO ROCK WE SALUTE YOU • ATLANTIC**
ADDS: None. **HOTS:** KNCN, WGRO. **MEDIUMS:** KOME, KLLO, WKLS, WPLR, WMMS, WOUR, WCOZ, KMG, KBPI, KROQ, KSJO. **PREFERRED TRACKS:** Let's, Title.
SALES: Moderate to fair in all regions; weakest in East.
- 146 **BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M**
ADDS: None. **HOTS:** KSFX, WYSP, KZEW, WMMS, WOUR, WLIR, WKDF. **MEDIUMS:** KLLO, KZEL, WKLS, WCOZ, WRNW, WROO, KMG, WNEW, KSJO. **PREFERRED TRACKS:** Lonely, Fits.
SALES: Fair in Midwest and South; weak in others.
- 16 **THE CARS • SHAKE IT UP • ELEKTRA**
ADDS: None. **HOTS:** KSJO, KMET, KROQ, WNEW, KBPI, WYSP, KOME, KZEW, WABX, KNCN, KLLO, WGRQ, KZEL, WKLS, WPLR, WMMS, WOUR, WLIR, WCOZ, WCCC, KMG. **MEDIUMS:** KSFX, KSHE. **PREFERRED TRACKS:** Since, Title.
SALES: Good in East and West; moderate in others.

4 MOST ADDED

- **ROGER DALTRY • BEST BITS • MCA**
ADDS: KMET, WCCC, WCOZ, WPLR, KLLO. **HOTS:** WRNW. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Open.
SALES: Fair initial response in Midwest; weak in others.

2 MOST ADDED

- **THE CHARLIE DANIELS BAND • WINDOWS • EPIC**
ADDS: KSJO, WNEW, KBPI, WROQ, WRNW, WCCC, WCOZ, WLIR, WOUR, WMMS, WPLR, WKLS, KZEL, WGRQ, KLLO, KSHE, KNCN, KOME. **HOTS:** None. **MEDIUMS:** WNEW, WRNW, WLIR, KZEL. **PREFERRED TRACKS:** Saigon.
SALES: Just shipped.
- **DUKE JUPITER • 1 • COAST TO COAST/CBS**
ADDS: WNEW, KLLO. **HOTS:** KZEW, WGRQ. **MEDIUMS:** WYSP, WPLR, WMMS, WSHE, KBPI, KSFX. **PREFERRED TRACKS:** Open.
SALES: Weak initial response in all regions.
- **JAY FERGUSON • WHITE NOISE • CAPITOL**
ADDS: WSHE, KNX. **HOTS:** WMMS, WOUR. **MEDIUMS:** WSHE, KZEW, WABX, KNCN, KSHE, KLLO, WGRQ, KZEL, WPLR, WCOZ, KBPI, WKDF, KSFX. **PREFERRED TRACKS:** Title.
SALES: Fair in East and West; weak in others.

- 9 **FOREIGNER • 4 • ATLANTIC**
ADDS: None. **HOTS:** WABX, WGRQ, WKLS, WRNW, KMG, WKDF, KMET. **MEDIUMS:** KOME, KZEL, WMMS, WLIR, WCOZ, WNEW. **PREFERRED TRACKS:** Juke, Waiting, Urgent.
SALES: Good to moderate in all regions.
- **GAMMA • 3 ELEKTRA**
ADDS: WSHE, WABX. **HOTS:** KOME, KSHE, WMMS, WOUR, WLIR, KBPI. **MEDIUMS:** KSFX, KSJO, KMET, WSHE, WYSP, KZEW, KNCN, KLLO, WPLR, WRNW, WKDF. **PREFERRED TRACKS:** Gone, Moving, Third.
SALES: Moderate to fair in West and Midwest; weak in others.

- 40 **GENESIS • ABACAB • ATLANTIC**
ADDS: None. **HOTS:** WYSP, KZEW, KLLO, WMMS, WOUR, WCOZ, WRNW, KSJO, KSFX. **MEDIUMS:** KOME, KZEL, KMG, KBPI, WNEW, KMET. **PREFERRED TRACKS:** Dark, Corner, Raply.
SALES: Moderate to fair in all regions; strongest in Midwest.

- **THE GO-GO's • BEAUTY AND THE BEAT • I.R.S./A&M**
ADDS: None. **HOTS:** KSFX, KMET, WYSP, KZEW, WABX, KNCN, WMMS, WLIR, WCOZ, WSHE, KBPI, WHFS, WNEW, KROO. **MEDIUMS:** WKDF, KOME, KLLO, WKLS, KMG. **PREFERRED TRACKS:** Beat, Lips, This Town.
SALES: Good in all regions.

LP Chart Position

- 33 **SAMMY HAGAR • STANDING HAMPTON • GEFGEN**
ADDS: None. **HOTS:** KSFX, KSJO, KMET, WNEW, KBPI, KMG, WYSP, KOME, KZEW, KNCN, KSHE, KLLO, WGRQ, WKLS, WPLR, WMMS, WLIR, WCOZ, WCCC, WSHE. **MEDIUMS:** WKDF, WABX, WROO. **PREFERRED TRACKS:** I'll Fall, Piece, One.
SALES: Moderate to fair in all regions; weakest in East.

5 MOST ADDED

- **THE JAM • THE GIFT • POLYDOR/POLYGRAM**
ADDS: KROO, WNEW, WHFS, WLIR. **HOTS:** None. **MEDIUMS:** WLIR. **PREFERRED TRACKS:** Malice, Precious.
SALES: Moderate breakouts in all regions; strongest in East.

- **JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK**
ADDS: None. **HOTS:** KMET, KROO, WNEW, WHFS, KMG, WSHE, WYSP, KOME, WABX, KNCN, KSHE, KLLO, WGRQ, WKLS, WPLR, WMMS, WLIR, WCOZ, WCCC. **MEDIUMS:** KSFX, KSJO, WKDF, KBPI, WOUR, WRNW, WROO. **PREFERRED TRACKS:** Title, Crimson.
SALES: Good in all regions.

- 164 **JOHNNY & THE DISTRACTIONS • LET IT ROCK • A&M**
ADDS: KSJO, WKLS. **HOTS:** WGRQ. **MEDIUMS:** WYSP, KZEW, KSHE, KLLO, WMMS, WOUR, WCOZ, WSHE, KBPI, KSFX. **PREFERRED TRACKS:** Shoulder, Now, Desire.
SALES: Fair in West and Midwest; weak in others.

- **LE ROUX • LAST SAFE PLACE • RCA**
ADDS: None. **HOTS:** WYSP, KZEW, KNX, KSHE, KLLO, KZEL, WMMS, WCOZ, KBPI, WNEW. **MEDIUMS:** KSFX, KSJO, KMET, WKDF, WABX, KNCN, WGRQ, WKLS, WOUR, WLIR. **PREFERRED TRACKS:** Addicted, Boys.
SALES: Fair in all regions; weakest in Midwest.

- **HUEY LEWIS & THE NEWS • PICTURE THIS • CHRYSALIS**
ADDS: WKLS. **HOTS:** KSFX, KSJO, WKDF, KOME, KZEW, KNCN, KSHE, KLLO, KZEL, WMMS, WLIR, KMG, KBPI. **MEDIUMS:** KMET, KROO, WHFS, WYSP, WABX, KNX, WGRQ, WPLR, WCOZ. **PREFERRED TRACKS:** Do You, Tell, Working.
SALES: Moderate to fair in all regions; weakest in East.

- 11 **LOVERBOY • GET LUCKY • COLUMBIA**
ADDS: None. **HOTS:** KSFX, KMET, KROO, KNCN, WYSP, KOME, KZEW, KNCN, KSHE, KLLO, WGRQ, WKLS, WPLR, WMMS, WLIR, WCOZ, WCCC, WSHE. **MEDIUMS:** KSJO, WKDF, WNEW, WOUR, WROO. **PREFERRED TRACKS:** Working.
SALES: Good to moderate in all regions.

- 48 **NICK LOWE • NICK THE KNIFE • COLUMBIA**
ADDS: None. **HOTS:** KROO, WOUR, WLIR, WRNW, WHFS, WNEW. **MEDIUMS:** KNCN, WPLR, KMET, KSFX. **PREFERRED TRACKS:** Stick, Heart Hurts, Raining.
SALES: Fair in all regions; weakest in South.

- **ALDO NOVA • PORTRAIT/CBS**
ADDS: None. **HOTS:** KSFX, KMET, KMG, WYSP, KZEW, KNCN, KSHE, WGRQ, KZEL, WPLR, WMMS, WOUR, WLIR. **MEDIUMS:** KSJO, KROO, KBPI, WABX, KLLO, WKLS, WCCC, WROQ, WSHE. **PREFERRED TRACKS:** Fantasy, Fooling.
SALES: Moderate in all regions.

- 26 **OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS**
ADDS: None. **HOTS:** WYSP, KNCN, KLLO, WGRQ, WCOZ, WSHE, KMET. **MEDIUMS:** KOME, WKLS, WPLR, WMMS, WROO, KSJO, KSFX. **PREFERRED TRACKS:** Flying, Mountain.
SALES: Moderate to fair in all regions; weakest in West.

- 7 **THE POLICE • GHOST IN THE MACHINE • A&M**
ADDS: None. **HOTS:** KSJO, KMET, KROO, WNEW, WHFS, KBPI, KMG, KOME, KSHE, KLLO, KZEL, WPLR, WMMS, WOUR, WLIR, WCCC, WRNW, WSHE. **MEDIUMS:** WKDF, WABX, WKLS, WCOZ, WROO. **PREFERRED TRACKS:** Spirits, Every, Secret.
SALES: Good in all regions.

1 MOST ACTIVE

LP Chart Position

- 50 **PRISM • SMALL CHANGE • CAPITOL**
ADDS: None. **HOTS:** KSFX, KMET, WNEW, KBPI, KMG, WYSP, KZEW, KNCN, KSHE, WGRQ, KZEL, WMMS, WOUR, WROQ, WSHE. **MEDIUMS:** KSJO, KOME, WABX, KLLO, WKLS, WLIR, WCOZ. **PREFERRED TRACKS:** Don't Let.
SALES: Weak in West; fair in others.
- 14 **QUARTERFLASH • GEFGEN**
ADDS: None. **HOTS:** KMET, WKDF, KNCN, WGRQ, KZEL, WKLS, WPLR, WMMS, WROO, KMG, WNEW. **MEDIUMS:** KOME, WABX, KNX, KLLO, WRNW. **PREFERRED TRACKS:** Fool, Harden.
SALES: Good to moderate in all regions; weakest in South.
- **BONNIE RAITT • GREEN LIGHT • WARNER BROS.**
ADDS: None. **HOTS:** KZEW, KNX, KZEL, KBPI, WHFS. **MEDIUMS:** KNCN, WPLR, WOUR, WLIR, WRNW, KROO, WKDF, KMET. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions; strongest in West.

3 MOST ADDED

- **SCORPIONS • BLACKOUT • MERCURY/POLYGRAM**
ADDS: KSFX, KSJO, WCOZ, WKLS, KNCN, KZEW, KOME. **HOTS:** KLLO. **MEDIUMS:** KZEW, WYSP, KSHE, WMMS, KBPI, KMET. **PREFERRED TRACKS:** Title.
SALES: Moderate breakouts in all regions; strongest in West.

- **THE SECRET POLICEMAN'S OTHER BALL • VARIOUS • ISLAND**
ADDS: KZEW, KOME. **HOTS:** KZEL, WLIR, WRNW, WHFS, WNEW, KROO. **MEDIUMS:** WABX, KSHE, WPLR, WMMS, WCCC, WSHE, KMET. **PREFERRED TRACKS:** Roxanne, Crossroads, Message, Mondays.
SALES: Moderate to fair in all regions; weakest in South.

- 42 **SOFT CELL • NON-STOP EROTIC CABARET • SIRE**
ADDS: None. **HOTS:** WYSP, WPLR, WMMS, WLIR, WCOZ, WSHE, WHFS, KROQ. **MEDIUMS:** KLLO, KZEL, WKLS, WNEW, KSJO, KSFX. **PREFERRED TRACKS:** Tainted, Dwarf.
SALES: Fair in all regions; strongest in East.

- **RICK SPRINGFIELD • SUCCESS HASN'T SPOILED ME YET • RCA**
ADDS: KMG, WKLS, KOME. **HOTS:** KZEW, KNCN, KLLO, WGRQ, KZEL, WRNW, KBPI, KSJO. **MEDIUMS:** KSFX, WKLS, WYSP, WABX, WPLR, WLIR, WCOZ, WCCC, WROO. **PREFERRED TRACKS:** Strangers Calling, Excited.
SALES: Major breakouts in all regions.

- 184 **THIN LIZZY • RENEGADE • WARNER BROS.**
ADDS: None. **HOTS:** WYSP, KZEW, KNCN. **MEDIUMS:** KLLO, WGRQ, WPLR, WMMS, WROO, WSHE, KSFX. **PREFERRED TRACKS:** Hollywood, Leave, Angel.
SALES: Fair in West and South; weak in others.

- **TOMMY TUTONE • TUTONE 2 • COLUMBIA**
ADDS: WYSP. **HOTS:** KOME, WGRQ, WOUR, WLIR, WROQ, KBPI, WNEW. **MEDIUMS:** KSFX, KSJO, KMET, KROO, WABX, KSHE, KLLO, WKLS, WMMS, WCOZ, WSHE, KMG. **PREFERRED TRACKS:** Jenny, Man Shadow.
SALES: Moderate in West and Midwest; weak in others.

- **DWIGHT TWILLEY • SCUBA DIVERS • EMI AMERICA**
ADDS: WCOZ. **HOTS:** WMMS, WOUR, WLIR, WRNW, KBPI. **MEDIUMS:** KSFX, KSJO, KMET, KZEW, WABX, KSHE, KLLO, WGRQ, WPLR, WSHE, KMG, KROO, WKDF. **PREFERRED TRACKS:** Somebody, I'm Back, Magic, Crying.
SALES: Moderate to fair in all regions; strongest in South.

COUNTRY

Kirsch Replaces Sovine As Welk Music Manager

NASHVILLE — Bob Kirsch has been named professional manager of the Welk Music Group's Nashville division in the aftermath of Roger Sovine's departure to Tree Publishing, according to Dean Kay, executive vice president and general manager of the firm.

Kirsch will work with the Welk writer staff, handle catalog acquisitions and act as a communication link between Welk's Nashville and Los Angeles branches collaborating with Nashville division manager Bill Hall.

Kirsch leaves a post at Warner Bros., where he was general manager of the label's country division in Los Angeles. Prior to his work with Warner Bros., Kirsch held down positions with the country division of ABC Records (where he was production manager), *Billboard* Publications and Discount Records in New York.

"Bob is a bright new addition to our family," says Kay. "We're delighted that he was available to join us, and we look forward to exciting developments in our publishing division as a result of having him on board."

Moon Shine Names St. John To New Post

NASHVILLE — Moon Shine Records here has promoted Kathy St. John to director of artists relations for the label. St. John's first project was coordinating Cedar Creek's West Coast appearances at the Palomino in Los Angeles and the Grammy's Post Awards party.

The six-month old Moon Shine label, headed by label president Andy DiMartino, is scheduled to release product by three other artists in the second quarter. These include Iris Larratt, Gary T'To and Tommy Hunter.

"We were very excited about hitting the charts with our label's debut release, 'Looks Like A Set Up To Me.' However, we are ecstatic about hitting the Top 50 of the national charts with 'Took It Like A Man (And Cried Like A Baby).' We are a full range label and our roster represents a broad spectrum of talent who will all be national chartmakers in the months ahead."



HAGGARD TAKES BURRITOS TO PARADISE — Merle Haggard and the Burrito Brothers recently appeared at Boston's Paradise Theater in the first of a series of concerts co-sponsored by CBS Records and Anheuser-Busch. The series is part of a CBS campaign to increase the country market in the northeast. Pictured following the first of two sold-out shows are (l-r): Paul Smith, senior vice president/general manager, core marketing, CBS; John Beland of the Burritos; Rick Blackburn, vice president/general manager, CBS/Nashville; Haggard; Roy Wunsch, vice president, marketing, CBS Nashville; Oedipus, program director, WBCN/Boston; John Madison, northeastern branch manager, CBS; Gib Guilbeau of the Burritos; Lennie Collins, local promotion manager, Epic; and Ken Shelton, WBCN.

STATION PROFILE

WDLW: Making Inroads In Boston With Traditional Country Sounds

by Tom Roland

NASHVILLE — Although Boston has not been viewed by most within the industry as a highly profitable market for country music, radio station WDLW is attempting to erase that image in Beantown, tapping an audience that otherwise may have gone unnoticed by the more than 40 signals that penetrate the market by offering listeners an unusual mix of traditional country and progressive country-rock.

According to program director Duncan Stewart, part of the station's music programming approach is based on the success of WCAS, a station that existed in the marketplace for six or seven years. Despite its 250-watt daytime status, the station had been able to maintain a consistent ratings share over 12.0 by playing a particular "wing of music — John Prine, Jerry Jeff Walker, Guy Clark — mixed in with rock 'n' roll."

Noting that there were no stations left playing the Prines and Clarks, Stewart has added that "wing" to a country core at WDLW with occasional dips into more progressive sounds. "By surveying people that came out to see us and looking at request sheets," he said, "we figured out that Boston actually had a good following for traditional country music. There's a hard core of traditional country lovers that have been here for 30 or 40 years that still exists and have passed it on."

Because of research and the feel Stewart

and his staff have for the area, the WDLW playlist is often much different from other country stations in the U.S., as Stewart and music director Lena Ryder are not afraid to go out on a limb on a record that they think will suit their market. Carlene Carter, for example, went to #1 at the station with "Baby Ride Easy," a song that didn't receive much of a shot in other regions of the country.

Modern Trend

"We have a philosophy as to what works," claims Stewart. "We call ourselves 'Boston Country' specifically because we've researched the composition of Boston sociologically, mixing with that the types of sounds that have previously done well. We do the music a lot by feel. Lena and I are in 90% agreement about what to play. You can just drop the needle and tell what to play and what not to play. Over-produced bubblegum we try to stay away from, unless it's super hot. We really believe that there's a strong trend in country music toward modernized traditional music."

Although he insists that they do pay close attention to what goes over well nationally, nationwide strength does not guarantee a local hit. "We don't ignore the national charts," he comments. "We read them extensively, and the reason we read them is twofold: #1, to see how songs that are doing well with us are doing, and, #2, to see if we really missed the boat on something. If we do, we'll go back and listen to it again. I'll

(continued on page 24)

R.J. Reynolds To Sponsor Country Concerts Again

NASHVILLE — Salem cigarettes, a subsidiary of the R.J. Reynolds Tobacco Co., will sponsor the Salem Country Gold '82 tour, a series of concerts during the spring and fall that will feature Alabama, Mickey Gilley, Johnny Lee and the Thrasher Brothers.

The spring tour will kick off April 16 in Baltimore and move on to nine cities in the South, East and Midwest on three consecutive weekends. The fall tour will begin Nov. 5 in Los Angeles and will include seven concerts in the West and Florida, also on three consecutive weekends.

The Thrasher Brothers will be the opening act for the concerts, followed by a one hour performance by Gilley and Lee and an hour plus from Alabama. Comedian/ventriloquist Eddie Jaye will emcee all concerts. Ticket prices will range from \$10-\$13.

"We feel this program will benefit fans by providing some of country music's major stars together on one stage at a low price, and it will benefit Salem by allowing it to be associated with an exceptional entertainment venue," said Jim Johnston, executive vice president of R.J. Reynolds. "The blending of Salem and country music is a natural. Country settings have been a key part of virtually all of Salem's advertising throughout its 25 year history."

Cities on the tours include Baltimore, New York, Norfolk, Cincinnati, St. Louis, Chicago, Cleveland, Detroit and Pittsburgh in the spring and Los Angeles, Oakland, Albuquerque, El Paso, Jacksonville, Tampa and Miami in the fall.

Drake Music Gets McBride Catalog Rights

NASHVILLE — The Drake Music Group here has taken over the administration of writer/publisher Jerry Foster's publishing catalogs, effective immediately. These catalogs, formerly controlled by CBS Songs, include Magic Castle Music, Inc., Jerry and Bill Music, Inc. (BMI) and Widmont Music, Inc., Jerry Foster Music and Foster and Rice Music, Inc. (ASCAP).

The catalog includes songs written by Jim McBride: "A Bridge That Just Won't Burn," "Bet Your Heart On Me," "If I Keep On Going Crazy," "Ozark Mountain Daredevil," the recent pop/R&B hit, "We're In This Love Together," and others.



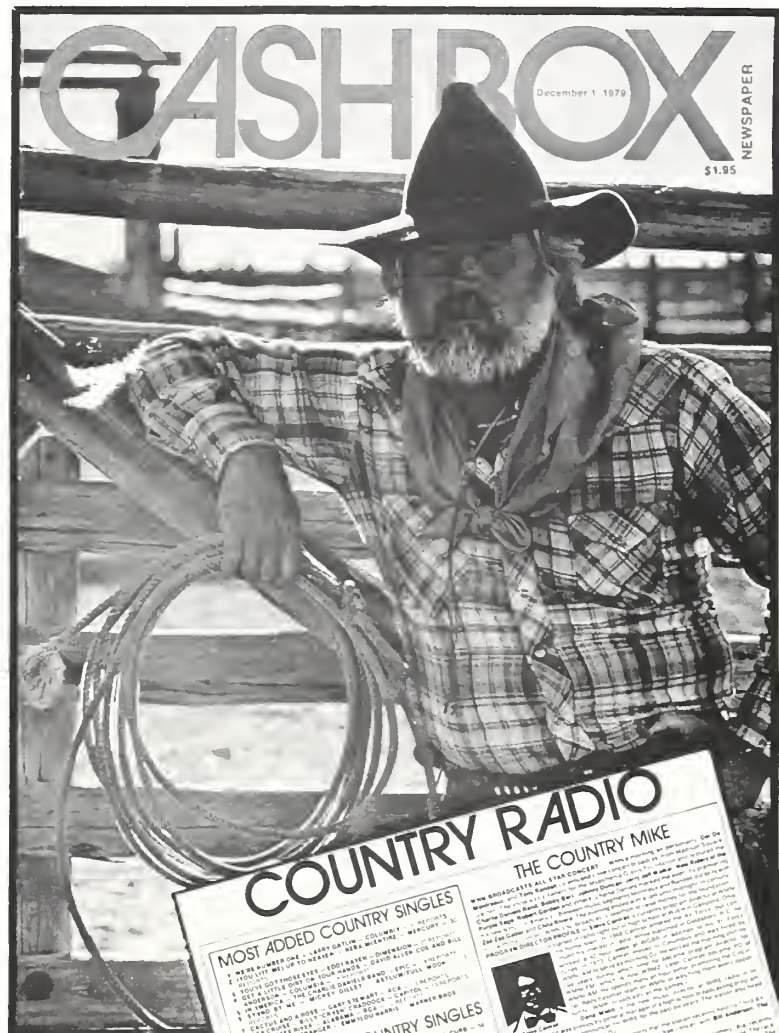
ALBERT MEETS WITH NASHVILLE EXECS — Cash Box president and publisher George Albert recently visited Nashville for the 13th annual Country Radio Seminar. Prior to the convention, Albert was guest of honor at a reception attended by many executives in the Nashville music community. Pictured in the top row are (l-r): Mark Albert, Cash Box marketing director; Pam Zimmerman, director, advertising, RCA Nashville; Joe Galante, vice president, marketing, RCA Nashville; Albert; Randy Goodman, director, marketing, RCA Nashville; Kay Shaw, director, publicity, RCA Nashville; Mark Albert; Ed Salamon, vice president, programming, United Stations; Albert; Susan Storms, United Stations; Jim Sharp, Cash Box Nashville vice president; Jennifer Bohler, Cash Box Nashville editor; Mark Albert; Juanita Butler, Cash Box; Albert; Tim Stinchnoth and Tom Roland, Cash Box;

Frank Jones, director, operations, Warner Bros. Nashville; Albert; Stan Byrd, director, country promotions, Warner Bros.; Ann Tant, independent promoter, and Sharp. Pictured in the bottom row are (l-r): Albert; Gerri McDowell, director, country promotions, Capitol/EMI America/Liberty; Lynn Shultz, vice president, Capitol/EMI/Liberty; Betty and Joe Gibson, co-owners, Nationwide Sound Distributors; Mike Shepard, president, Album Globe Distributors; Paul Randall, WSIX-AM/Nashville; Jeannie Gant, independent promoter; Henrietta Darr-Johnson, Dick Blake International; Albert; Albert; Rita Remington, Sun Records; Shelby Singleton, president, Sun; Mae Axton presenting Albert with a "Distinguished Service" award; Albert; Ray Anderson, vice president, promotion, Columbia; and Mark Albert.

COUNTRY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
	3/20		3/20
1 BOBBIE SUE OAK RIDGE BOYS (MCA 5294)	4	40 YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	35
2 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	3	41 GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151)	41
3 STILL THE SAME OLE ME GEORGE JONES (Epic FE-37106)	2	42 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1 NASHVILLE RHYTHM SECTION (Koala KOA 15001)	42
4 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	1	43 FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL 1-4135)	40
5 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	5	44 I LIE LORETTA LYNN (MCA 5293)	34
6 BIG CITY MERLE HAGGARD (Epic FE 37593)	6	45 MR. T CONWAY TWITTY (MCA-5204)	45
7 BLACK ON BLACK WAYLON JENNINGS (RCA AHL 1-4247)	19	46 LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	44
8 HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	8	47 ONE TO ONE ED BRUCE (MCA-5188)	47
9 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	9	48 SLEEPING WITH YOUR MEMORY JANIE FRICKE (Columbia FC 37535)	50
10 FANCY FREE OAK RIDGE BOYS (MCA-5209)	10	49 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	52
11 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	12	50 KIERAN KANE (Elektra E1-60004)	54
12 MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229)	14	51 HEART TO HEART REBA McENTIRE (Mercury/PolyGram SRM-1-6003)	51
13 JUICE JUICE NEWTON (Capitol ST 12136)	13	52 STARDUST WILLIE NELSON (Columbia JC 35305)	55
14 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	26	53 URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027)	53
15 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	15	54 I AIN'T HONKY TONKIN' NO MORE JOE SUN (Elektra E1-10010)	—
16 FEELIN' RIGHT RAZZY BAILEY (RCA AHL1-4228)	16	55 SEASONS OF THE HEART JOHN DENVER (RCA AFL1-4256)	—
17 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	18	56 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	56
18 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	24	57 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	57
19 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	21	58 GIVIN' HERSELF AWAY GAIL DAVIES (Warner Bros. BSK 3636)	58
20 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	20	59 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	63
21 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	17	60 WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	60
22 GREATEST HITS OAK RIDGE BOYS (MCA-5150)	11	61 FRAGILE — HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	61
23 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	23	62 LOOKIN' FOR LOVE JOHNNY LEE (Full Moon/Asylum 6E-309)	62
24 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	22	63 HORIZON EDDIE RABBITT (Elektra 6E-276)	68
25 ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	7	64 THE VERY BEST OF MEL TILLIS MEL TILLIS (MCA-3274)	64
26 STRAIT COUNTRY GEORGE STRAIT (MCA-5248)	28	65 RODEO ROMEO MOE BANDY (Columbia FC 37568)	67
27 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	27	66 MIDNIGHT CRAZY MAC DAVIS (Casablanca/PolyGram NBLP 7257)	66
28 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	25	67 RODNEY CROWELL (Warner Bros. BSK 3587)	69
29 LIVE BARBARA MANDRELL (MCA-5243)	29	68 TOWN & COUNTRY RAY PRICE (Dimension DL 5003)	48
30 ME AND MY R.C. LOUISE MANDRELL and R.C. BANNON (RCA AHL 1-4059)	30	69 KING OF THE ROAD BOXCAR WILLIE (Main Street SN73000)	49
31 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	31	70 YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	70
32 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	32	71 ROUGH RIDER DAVID ALLAN COE (Columbia FC 37736)	59
33 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL1-4127)	33	72 ASK ANY WOMAN CON HUNLEY (Warner Bros. BSK 3617)	65
34 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	46	73 GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	71
35 WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOA 15751)	43	74 TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327)	74
36 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	36	75 I LOVED 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528)	72
37 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	37		
38 WITH LOVE JOHN CONLEE (MCA-5213)	38		
39 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	39		



COUNTRY RADIO

THE COUNTRY MIKE

MOST ADDED COUNTRY SINGLES

MOST ACTIVE COUNTRY SINGLES

Phoenix Purchases Jamboree Talent
WVOL in Nashville Line-Up Announced

PROGRAMMERS PICKS

Station	Artist	Album
WVOL	Waylon Jennings	Step by Step
WVOL	George Strait	Strait Country
WVOL	Kenny Rogers	Share Your Love
WVOL	John Denver	Seasons of the Heart
WVOL	John Anderson	I Just Came Home to Count the Memories
WVOL	Johnnie Lee	Full Moon/Asylum
WVOL	Johnnie Lee	Bet Your Heart on Me
WVOL	Johnnie Lee	Always on My Mind
WVOL	Johnnie Lee	My Home's in Alabama
WVOL	Johnnie Lee	Step by Step
WVOL	Johnnie Lee	The David Frizzell and Shelly West Album
WVOL	Johnnie Lee	Greatest Hits
WVOL	Johnnie Lee	Waitin' for the Sun to Shine
WVOL	Johnnie Lee	There's No Gettin' Over Me
WVOL	Johnnie Lee	Especially for You
WVOL	Johnnie Lee	Strait Country
WVOL	Johnnie Lee	Kenny Rogers Greatest Hits
WVOL	Johnnie Lee	Seven Year Ache
WVOL	Johnnie Lee	Live
WVOL	Johnnie Lee	Me and My R.C.
WVOL	Johnnie Lee	I Am What I Am
WVOL	Johnnie Lee	Desperate Dreams
WVOL	Johnnie Lee	Greatest Hits
WVOL	Johnnie Lee	Surround Me with Love
WVOL	Johnnie Lee	When a Man Loves a Woman
WVOL	Johnnie Lee	Not Guilty
WVOL	Johnnie Lee	Greatest Hits
WVOL	Johnnie Lee	With Love
WVOL	Johnnie Lee	Greatest Hits

COUNTRY RADIO AND CASH BOX:

The Only Trade To Devote A Full Page Every Week To Country Radio!

CASH BOX TOP 100 COUNTRY

March 27, 1982

	Weeks On Chart	3/20	Chart
1 BOBBIE SUE	10	1	10
2 SHE LEFT LOVE ALL OVER ME	14	2	14
3 BIG CITY	11	3	11
4 THE CLOWN	9	4	9
5 THE VERY BEST IS YOU	14	5	14
6 ANOTHER SLEEPLESS NIGHT	11	6	11
7 SAME OLE ME	8	7	8
8 TENNESSEE ROSE	11	8	11
9 THROUGH THE YEARS	9	9	9
10 BE THERE FOR ME BABY	10	10	10
11 A COUNTRY BOY CAN SURVIVE	10	11	10
12 CRYING MY HEART OUT OVER YOU	10	12	10
13 I LIE	10	13	10
14 SWEET YESTERDAY	11	14	11
15 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)	9	15	9
16 BLUE MOON WITH HEARTACHE	14	16	14
17 ANOTHER HONKY-TONK NIGHT ON BROADWAY	8	17	8
18 MOUNTAIN MUSIC	4	18	4
19 IN LIKE WITH EACH OTHER	8	19	8
20 SINGLE WOMEN	5	20	5
21 AFTER THE LOVE SLIPS AWAY	6	21	6
22 BUSTED	6	22	6
23 NEW CUT ROAD	10	23	10
24 'ROUND THE CLOCK LOVIN'	7	24	7
25 YOU NEVER GAVE UP ON ME	6	25	6
26 DON'T LOOK BACK	5	26	5
27 A LITTLE BIT CRAZY	6	27	6
28 IT'LL BE HER	7	28	7
29 ALWAYS ON MY MIND	4	29	4
30 YOU'RE NOT EASY TO FORGET	6	30	6
31 NATURAL LOVE	8	31	8
32 SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)	5	32	5
33 SOMEDAY SOON	5	33	5

	Weeks On Chart	3/20	Chart
34 VICTIM OR FOOL	8	34	8
35 KANSAS CITY LIGHTS	4	35	4
36 IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)	15	36	15
37 JUST TO SATISFY YOU	3	37	3
38 YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)	3	38	3
39 DON'T COME KNOCKIN'	9	39	9
40 TEARS OF THE LONELY	2	40	2
41 (YOU SURE KNOW YOUR WAY) AROUND MY HEART	7	41	7
42 I FEEL IT WITH YOU	4	42	4
43 IT'S A LONG WAY TO DAYTONA	5	43	5
44 I'VE JUST SEEN A FACE	5	44	5
45 TOOK IT LIKE A MAN CRIED LIKE A BABY	9	45	9
46 MIS'RY RIVER	13	46	13
47 AND THEN SOME	6	47	6
48 LUCY AND THE STRANGER	6	48	6
49 MOUNTAIN OF LOVE	13	49	13
50 TRAVELIN' MAN	3	50	3
51 LOVE TAKE IT EASY ON ME	5	51	5
52 DO ME WITH LOVE	15	52	15
53 HOLED UP IN SOME HONKY TONK	3	53	3
54 TAKE ME TO THE COUNTRY	2	54	2
55 FOR ALL THE WRONG REASONS	1	55	1
56 FROM LEVIS TO CALVIN KLEIN JEANS	9	56	9
57 I'M GOIN' HURTIN'	2	57	2
58 I'D LOVE YOU TO WANT ME	7	58	7
59 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD	17	59	17
60 LOVE IS	5	60	5
61 KEY LARGO	3	61	3
62 BAD NEWS	3	62	3
63 ANOTHER CHANCE	1	63	1
64 JUST GIVE ME WHAT YOU THINK IS FAIR	1	64	1
65 IN LOVE WITH LOVING YOU	4	65	4

	Weeks On Chart	3/20	Chart
66 LAST OF THE SILVER SCREEN COWBOYS	1	66	1
67 THERE GOES MY EVERYTHING	5	67	5
68 RING ON HER FINGER, TIME ON HER HANDS	1	68	1
69 I HAD IT ALL	2	69	2
70 DIAMOND IN THE ROUGH	4	70	4
71 MOANIN' THE BLUES	6	71	6
72 I NEVER KNEW THE DEVIL'S EYES WERE BLUE	3	72	3
73 THE TWO-STEP IS EASY	2	73	2
74 PAIN IN MY PAST	4	74	4
75 WRITTEN DOWN IN MY HEART	9	75	9
76 NO RELIEF IN SIGHT	13	76	13
77 DON'T EVER LEAVE ME AGAIN	11	77	11
78 WHEN A MAN LOVES A WOMAN	14	78	14
79 BORN WITH THE BLUES	7	79	7
80 IF I COULD SEE YOU TONIGHT	1	80	1
81 SOLITARY LOVER	2	81	2
82 THE FLAME	3	82	3
83 DIVORCEE	6	83	6
84 I'LL BE ALRIGHT	2	84	2
85 SOMEBODY BUY THIS COWGIRL A BEER	3	85	3
86 FORTY AND FADIN'	1	86	1
87 EVEN IF IT'S WRONG	2	87	2
88 I'LL MISS YOU	3	88	3
89 MADE IN THE U.S.A.	3	89	3
90 BANDERA, TEXAS	6	90	6
91 THE ARMS OF A STRANGER	1	91	1
92 I'VE GOT A BAD CASE OF YOU	1	92	1
93 WEAKER THAN I'VE EVER BEEN	1	93	1
94 HERE YOU COME (AND THERE I GO)	1	94	1
95 MY LOVE BELONGS TO YOU	1	95	1
96 COME LOOKING FOR ME	1	96	1
97 A THING OR TWO ON MY MIND	1	97	1
98 LIES ON YOUR LIPS	12	98	12
99 EVERYBODY MAKES MISTAKES	14	99	14
100 HOLDIN' ON	8	100	8

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Country Boy (Bocephus — BMI)	11	ASCAP	55	Key Largo (Jen-Lee — ASCAP/Chappell)	61	Someday Soon (W.B. — ASCAP)	33
A Little Bit Crazy (Milene — ASCAP)	27	ASCAP/Lowery — BMI	61	Last Of The Silver (Pescio — BMI)	66	Speak Softly (Booth and Watson — BMI)	32
A Thing Or Two (Door Knob — BMI)	97		86	Lies On Your Lips (Cristy Lane/New Albany — BMI)	98	Sweet Yesterday (Tom Collins — BMI)	14
Alter The Love (Blue Moon (adm. by April) Easy Listening — ASCAP)	21	From Levis To (Tree — BMI/Cross Keys — ASCAP)	56	Love Is (I.S.P.D. — ASCAP)	60	Take Me To (Vogue/Partner/Bibo c/o Welk — BMI/ASCAP)	54
Always On (Screen Gems-EMI/Rose Bridge — BMI)	29	Here I Come (Strawberry Hill — ASCAP)	94	Love Take It Easy (Combine — BMI)	51	Tears Of The (Bibo c/o Welk — ASCAP)	40
And Then Some (House of Gold/Chinnichap adm. in U.S. by Cannada By Careers — BMI)	47	Holdin' On (Waylon Jennings — BMI)	100	Lucy And The Stranger (House of Gold — BMI)	48	Tennessee Rose (Warner-Tamerlane/Babbling Brooks — BMI/Drunk Monkey — ASCAP)	8
Another Chance (First Lady/Sylvia's Mother — BMI)	63	Holed Up In (Tree — BMI/Golden Opportunity — SESAC/G.I.D. — ASCAP)	53	Made In The USA (Baby Chick/Vogue (Welk) — BMI)	89	The Arms Of A Stranger (Cross Keys — ASCAP)	91
Another Honky-Tonk (Peso/Wallet — BMI)	17	I Feel It (Cross Keys/Litom — ASCAP)	42	Mis'ry River (Chiplin — ASCAP)	86	The Clown (Mammoth Spring/Rose Bridge — BMI)	4
Another Sleepless Night (Chappell — ASCAP)	6	I Had It All (Flowering Stone — ASCAP/Legendsong — BMI)	69	Moanin' The Blues (Publicare — ASCAP)	71	The Two-Step (Timberwolf — BMI)	82
Bad News (Acuff Rose — BMI)	62	I Lie (Coal Miners — BMI)	13	Mountain Music (Maypop (Division of Wildcountry) — BMI)	18	The Very Best (Aoudad — ASCAP/Ibex — BMI)	5
Bandera, Texas (Keithlee/Trail of Tears — BMI)	90	I Never Knew (Easy Listening — ASCAP/Galleon — ASCAP)	72	Mountain Of (Morris (adm. by Unichappell) — BMI)	49	There Goes (Elvis Presley/Acuff-Rose/Husky — BMI)	67
Be There (Chappell/Intersong — ASCAP)	10	I'd Love You (Famous — ASCAP)	58	My Love Belongs (Sister John/Sugar Plum/New Keys — BMI)	95	Through The Years (Peso/Swanee BRAVO! — BMI)	9
Big City (Shade Tree — BMI)	3	If I Could (Jeffrey's Rainbow — BMI)	80	Natural Love (Flowering Stone — ASCAP/Holy Moley — BMI)	31	Took It Like (Chappell — ASCAP/Tri-Chappell — SESAC)	45
Blue Moon (Hodre/Atlantic — BMI)	16	If You're Thinking (Jack and Bill/Welk — ASCAP)	15	New Cut Road (World Song — ASCAP)	23	Travelin' Man (4 Star — BMI)	50
Bobbie Sue (House of Gold — BMI/Bobby Goldsboro — ASCAP)	1	Il You're (Hall-Clement c/o Welk Music — BMI)	36	No Relief (Chappell — ASCAP)	76	Victim Or Fool (Coolwell/Granite — ASCAP)	34
Born With The Blues (Hallnote — BMI)	79	I'll Be Alright (Mountain Creek — SESAC)	84	Pain In My Past (ATV/Screen Gems-EMI — BMI)	74	Weaker Than I've (Shaddy Dell — BMI)	93
Busted (Tree — BMI)	22	I'll Miss You (My Mama's — BMI)	88	Ring On Her Finger (Tree/Love Wheel — BMI)	68	When A Man Loves (Cotillion/Quinzy — BMI)	78
Come Looking For Me (Boo Music — ASCAP)	96	I'm Goin' Hurtin' (Baray/Mullet — BMI)	57	'Round The Clock' (Chappell — ASCAP/Tri-Chappell — SESAC)	24	Written Down (Grand Avenue — ASCAP)	75
Crying My Heart (Cedarwood — BMI)	12	In Like With Each Other (Larry Gatlin — BMI)	19	Same Ole Me (Silverline — BMI)	7	You Never Gave (Michael O'Connor — BMI)	25
Diamond In The Rough (Bil-Kar — SESAC)	70	In Love With (April/Blackwood — ASCAP/BMI)	65	She Left Love (House of Gold — BMI)	2	You Sure Know (Bibo c/o Welk Group/Chappell Company — ASCAP)	41
Divorcee (Chappell — ASCAP)	83	It'll Be Her (Baron/Hat Band — BMI)	28	Single Women (Least Loved/Velvet Apple — BMI)	20	You'll Be Back (Bibo c/o Welk Group/Sunflower Country — ASCAP/BMI)	38
Do Me With (Jack & Bill c/o Welk Music — ASCAP)	52	It's A Long Way (Mel Tillis — BMI)	43	Solitary Lover (Newwriters — BMI)	81	You're Not Easy (ATV/Mann and Weil/Braintree/Snow — BMI)	30
Don't Come Knockin' (Cedarwood — BMI)	39	I've Got A Bad (Rick Hall — ASCAP)	92	Sombody Buy (Pescio — BMI)	85	You're The Best Break (Bibo/Vogue (Welk Music) — ASCAP/BMI)	59
Don't Ever Leave Me Again (Blue Lake — BMI)	77	I've Just Seen (Maclean — BMI)	44				
Don't Look Back (Gary Morris/WB Music — ASCAP/Warner-Tamerlane — BMI)	26	Just Give Me What (Peso — BMI)	64				
Even If It's Wrong (Steel City — BMI)	87	Just To Satisfy (Irving — BMI/Parody — BMI)	37				
Everybody Makes Mistakes (Algee Music — BMI)	99	Kansas City Lights (Tom Collins — BMI)	35				
For All The Wrong Reasons (Bellamy Bros./Famous — ASCAP)	55						

⊕ = Exceptionally heavy radio activity this week

⊕ = Exceptionally heavy sales activity this week

COUNTRY

THE COUNTRY COLUMN

WEST TO GATLINBURG — Larry Gatlin has agreed to produce Dottie West's next album as a possible display of appreciation. It was West who 10 years ago brought Gatlin to Music City to help him peddle his tunes and establish the Gatlin name five hours west of Gatlinburg. Gatlin, apparently, is in demand as a producer as well as singer/songwriter, as he just finished production on a project with **Johnny Mathis**. West's last three LPs — "Special Delivery," "Wild West" and "High Time" — were produced by **Randy Goodrum** and **Brent Maher**, who logically have turned to West's often used duet partner, **Kenny Rogers**, who is wrapping up work on his latest project, "Inside Out." The Gambler worked with a slew of hit men on this album, including Goodrum and Maher, **Val Garay** (who produced **Kim Carnes**' "Bette Davis Eyes") and **Larry Butler**. Rogers produced most of the package himself, though, in his new Lion Share Studio in Los Angeles. The album includes material penned by **J.D. Souther**, **Peter McCann** (he wrote "Right Time Of The Night" for **Jennifer Warnes**) and **Billy Preston**. In addition, Preston and the **Eagles'** **Don Henley** add their instrumental and vocal talents in a few spots.

WRITERS HIT IT BIG AT SPANKY'S — Music City is the home of Writer's Nights — nearly every nightclub in town features writers at least once a month, many on a weekly basis. But **Leslie Thomasson**, a waitress by day in a local restaurant, has begun a writer's night at Spanky's that may outdo the largest majority of the competitors' projects if she can keep the talent flowing like she did Thursday, March 11. More than 300 people were present during the evening for a line-up that included **Dave Loggins**, **Gary Sefton**, **Roger Cook**, **Steve Young**, **Chris Gantry**, **Pam Tillis**, **W.T. Davidson**, **Jay Marshall**, **Valerie Cole** and **Larry Ballard**. Thomasson's philosophy is to have a few big showcases instead of a lot of little ones, and, we must agree, there was enough variety in writers and writing styles to maintain interest until the event's culmination. Thomasson indicates that the writer's night will continue the second Thursday of every month, and she hopes to have **Dallas Frazier** present for next month's bill.



A LITTLE BIT COUNTRY — Not only did country artists get a chance to meet some of the disc jockeys at the 13th Country Radio Seminar, in some cases they met each other for the first time. Such was the case with **Leon Everette** (l) and **Marie Osmond**, shown here at the artist/attendee reception.

SO WHERE WERE THE BURRITOS? — Epic's **Burrito Brothers** would have been a logical act to aid in the Bracketville bash, but they apparently have more serious concerns on their hands. The duo — alias **John Beland** and **Gib Guilbeau** — has started a campaign to induct country legend **Lefty Frizzell** into the Country Music Hall of Fame. During the past month, the pair has asked in all their interviews that fans and members of the press plead Frizzell's case before the Country Music Assn. (CMA) by sending letters on the late entertainer's behalf. Their efforts have also gained support from other country artists, including labelmate **Johnny Paycheck** and **David Frizzell**, Lefty's kid brother.

PARTON PARTIALS — **Stella Parton** has been busy with the release of her single, "I'll Miss You." In early March, she completed the album at L.A.'s Hitsville Recording Studios under the guidance of producer **Milan Williams**, a member of the **Commodores**. Following that project, she hosted a "Wrap Party," presumably to unwrap her most recent work. She also appeared along with brother **Randy Parton** recently on the **Merv Griffin Show** and is scheduled for a March 17 stint on NBC's *Today* segment.

DESIGNER HABERDASHERY? — **Porter Wagoner** was astounded by an over-enthusiastic fan when he played Dee's Palace in Elk City, Okla. The fan offered to buy Wagoner's hat, but, when the legendary country artist explained that the hat was not for sale, the fan attached a \$1,000 price tag to his proposition. What shrewd businessman could pass up such an irresistible venture? Reportedly, Wagoner, who just signed with **Buddy Lee Attractions** for exclusive booking, has another star-spangled outfit in the works. Wagoner stopped in at **Nudie's Rodeo Tailors** while in California for an engagement at Disneyland to contract with **Nudie** for another custom costume.

GOOD FORTUNE FOR STATLER BROTHERS — **Jimmy Fortune** of Charlottesville, Va., has replaced the ailing **Lew DeWitt** on the **Statler Brothers'** upcoming concert tour. "The Elf," as he is known, must have brought good fortune with him as the Statlers have received another gold album — this one for "The Originals" — and were nominated for seven *Music City News* awards, including vocal group of the year, single of the year (for "Don't Wait On Me"), single of the year ("Years Ago"), comedy act of the year, band of the year, album of the year ("Years Ago") and television show of the year (*An Evening With the Statler Brothers*). The group heads out March 24 for a 12-day trip that concludes with a six-day "run" at the Ak-Sar-Ben horse track in Omaha.

FRIZZELL AND WEST HURT FOR THE SHORT-RUN — **Churchill** artist **Cindy Hurt** will team up with **David Frizzell**, while his partner, **Shelly West**, takes time off due to pregnancy. Hurt was involved in a car accident in the Midwest recently, but escaped without injury. It seems her car overturned when she hit a patch of ice while visiting radio stations in her hometown of Chicago during a snowstorm. Though Hurt will be teaming with Frizzell for a few months, he and West were still featured in a March issue of *People* magazine.

HERE AND THERE — **Rick Klang** and **Mark Sameth** have been signed as writers with **Famous Music**. . . Artists recording at the **SoundShop**: **Ronnie McDowell** with **Buddy Killen** producing; **Marty Robbins** under the direction of **Bob Montgomery**; and **B.J. Thomas** with **Archie Jordan** behind the glass. . . **Slim Whitman** is on the *David Letterman Show* April 1.

tom roland

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

STREETFEET (Triple ZSSB 156576)
Winners And Losers (2:45) (Andgram Music-BMI)
(R. Anderson) (Producer: K. Laxton)

An excellent choice for a debut outing, "Winners And Losers" begins with a laidback country feel and moves to double time on the chorus. Though the tune laments about lessons never learned, the catchy, uptempo hook should find Streetfeet walking onto radio playlists in short order. Appropriate fare for jukeboxes also.



SANDRA POPE (NSD NSD-125)
Heartache Deep In The Heart Of Texas (2:48)
(Blackwood Music — BMI) (C. Water, K. Stegall)
(Producers: Jim Williamson, T. Migliore)

It's hard to lose with a songwriting team like **Chris Waters** and **Keith Stegall**, and this tune is another winner. Pope at times resembles **Loretta Lynn** stylistically, and her vocals combined with solid steel runs and a fiddle break beneath an old-time Southern gospel quarter, serve to further enhance the latest Texas tribute.



HITS OUT OF THE BOX

RAZZY BAILEY (RCA PB-13084)
Everytime You Cross My Mind (You Break My Heart) (3:28) (House of Gold Music, Inc.-BMI) (J. Slate, D. Morrison, L. Keith) (Producer: B. Montgomery)

JOHNNY CASH (Scotti Bros. ZS5 02803)
The General Lee (2:47) (Holey Moley Music/Jodi Lynn Music/House of Cash-BMI) (T. Bresh, J. Cash) (Producer: J. Cash)

FEATURE PICKS

EDDIE RABBITT (Elektra E-47435)
I Don't Know Where To Start (3:24) (Briarpatch Music/Debdave Music Inc.-BMI) (T. Schuyler) (Producer: D. Malloy)

BILLY SWAN (Epic 14-02841)
With Their Kind Of Money and Our Kind Of Love (2:18) (Sherman Oaks Music-BMI/Music City Music-ASCAP) (D. Robertson, B. Swan) (Producer: L. Rogers)

THE BURRITO BROTHERS (Curb ZS5 02835)
Closer To You (3:02) (Atlantic Music Corp.-BMI) (J. Beland, G. Guilbeau) (Producer: M. Lloyd)

JERRY REED (RCA PB-13081)
The Man With The Green Thumb (3:25) (Fame Publ. Co.-BMI) (B. McGuire, B. Henderson) (Producer: R. Hall)

DIANA TRASK (Kari 125)
Never Gonna' Be Alright (2:59) (Widmont Music/April Music-ASCAP) (J. McBride) (Producer: D. Barnes)

JOE WATERS (New Colony NC-6813)
The Queen Of Hearts Loves You (2:47) (Lantern Light Music-BMI) (J. Waters) (Producer: J. Waters)

VINCE and DIANNE HATFIELD (Soundwaves NSD/SW4668)
Back In My Baby's Arms (2:46) (Hall-Clement Publ. c/o Welk-BMI) (K. Fleming, D. Morgan) (Producer: C. McCoy)

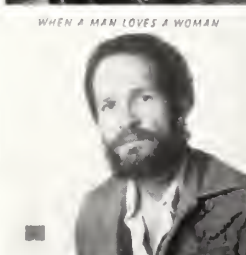
BUFFALO & BRANDY (KM2003)
Reach For Love (3:27) (Stripling Music-BMI) (M. Stripling/J. Dodson, W.H. Moore) (Producer: J. Williams)

ALBUM REVIEWS



DON'T GIVE UP ON ME — **Eddy Arnold** — RCA AHL1-4263 —
Producer: **Norro Wilson** — List: 8.98 — Bar Coded

Eddy Arnold's easy-going vocal mannerisms will always find a place in the country medium. This 10-song set is chock full of well-designed three-minute scenarios by some of the best writers in the business, including **Wayland Holyfield**, **Keith Stegall**, **Charley Monk**, **Archie Jordan** and **Hal David**. Best cuts include his Top 40 single, "All I'm Missing Is You," and "In Love With Loving You" and "Missouri Woman."



WHEN A MAN LOVES A WOMAN — **Jack Grayson** — Koala KOA 15751 — Producers: **Bernie Vaughn** and **Jack Grayson** — List: 7.98

After tugging for years at the ears of country radio music directors, Grayson finally claimed his first hit record with the classic title cut from this 12" platter. His debut album contains many of his singles, including "The Devil Stands Only Five Foot Five" and "A Loser's Night Out," and serves as a perfect tribute to those years of struggle that are only now beginning to pay off.

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. FOR ALL THE WRONG REASONS — THE BELLAMY BROTHERS — ELEKTRA/CURB — 44 ADDS
2. ANOTHER CHANCE — TAMMY WYNETTE — EPIC — 36 ADDS
3. JUST GIVE ME WHAT YOU THINK IS FAIR — LEON EVERETTE — RCA — 36 ADDS
4. LAST OF THE SILVER SCREEN COWBOYS — REX ALLEN, JR. — WARNER BROS. — 33 ADDS
5. RING ON HER FINGER, TIME ON HER HANDS — LEE GREENWOOD — MCA — 32 ADDS
6. IF I COULD SEE YOU TONIGHT — KIPPI BRANNON — MCA — 20 ADDS
7. FORTY AND FADIN' — RAY PRICE — DIMENSION — 16 ADDS
8. I'M GOIN' HURTIN' — JOE STAMPLEY — EPIC — 15 ADDS
9. TEARS OF THE LONELY — MICKEY GILLEY — EPIC — 14 ADDS
10. THE TWO-STEP IS EASY — MICHAEL MURPHY — LIBERTY — 14 ADDS

MOST ACTIVE COUNTRY SINGLES

1. MOUNTAIN MUSIC — ALABAMA — RCA — 76 REPORTS
2. ALWAYS ON MY MIND — WILLIE NELSON — COLUMBIA — 64 REPORTS
3. JUST TO SATISFY YOU — WAYLON & WILLIE — RCA — 54 REPORTS
4. DON'T LOOK BACK — GARY MORRIS — WARNER BROS. — 52 REPORTS
5. YOU NEVER GAVE UP ON ME — CRYSTAL GAYLE — COLUMBIA — 49 REPORTS
6. SINGLE WOMEN — DOLLY PARTON — RCA — 45 REPORTS
7. KANSAS CITY LIGHTS — STEVE WARINER — RCA — 45 REPORTS
8. 'ROUND THE CLOCK LOVIN' — GAIL DAVIES — WARNER BROS. — 43 REPORTS
9. BUSTED — JOHN CONLEE — MCA — 41 REPORTS
10. YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) — THE STATLER BROTHERS — MERCURY — 38 REPORTS

WDLW: Making Inroads In Boston

(continued from page 2)

give you an example: 'Watchin' Girls Go By' by Ronnie McDowell. We listened to it again, and it just doesn't fit our sound here. It would actually offend some people."

The ratings figures may point up to the success of their ideals. "Last summer we went real pop at the general manager's insistence," he said. "We were coming off a 1.3, and, boom, we went real pop and our record was 0.6 in the summer book. I really attribute a lot of that to going real pop. We didn't play any old Haggard anymore; we didn't play old George Jones very often. It was all RC and Louise and Barbara Mandrell's current stuff and real WHN-type clone stuff — maybe a bit more traditional than that, but not much. The ratings fell out of the bottom and the day the ratings came out, the GM said, 'I give up; it's all yours.' We went in and literally cleaned out a lot of the pop and changed it right then and there. It may sound dramatic, but we went to a 1.7 (the next book) and the last quarter of that book we were told we were a 3.2."

Still, Stewart is not holding his breath with great expectations over Arbitron's next survey period. "You can't live by the book," he says, "because, if you do, you'll die by it. I know that the station's really on the come. WDLW's really in vogue in Boston right now; I hope we can catch it."

WOKQ-FM in Dover, N.H., which reaches the northern suburbs, is the only other country signal which penetrates the market, and, because the Boston audience has well-defined tastes, Stewart notes that the station really is not in direct competition with any other signal. "Boston is a town where you've got a lot of thinking-type people," he comments. "It's a big college town, it's an intellectual city, it's a cultural city. I think you probably do have more definition between the different stations here than you would in most markets because of the window factor. All the stations really try and find a window, and I don't think there's one station here that's trying to outdo another and clone it."

The 18-34 group is definitely a major factor in Boston, since some 350,000 college students are present within the population. WDLW is the flagship station for the Boston College Eagles athletic events, the major force in New England collegiate sports.

The station has met with some difficulty in promoting itself, but, since the Actin Corp. has taken over ownership, Stewart is excited about the possibilities for the AM

signal. "Basically, all we can do to promote ourselves is on-air promotions," he lamented, "because we've been in a bankrupt situation. We had an owner who was thrown into jail. The station was thrown into receivership, but we have new owners who are about to take over who are extremely experienced in the broadcasting industry, and I'm super-excited about that. We've gone over some budgets, and there's going to be, for the first time in the station's history, a full-fledged promotional push. We're going to do a major concert with a major group at the end of the summer to celebrate our third year doing country music."

In the meantime, Stewart plans a "Missing W Treasure Hunt" promotion that he picked up from Jay Albright (currently at KEEN/San Jose) while working with him at KHOS/Tucson, where the promotion was a missing K.

AM Not So Bad

Though many feel the AM signal is in a severe state of decline, he sees that as little or no problem. "I think it's a temporary trend," he suggests. "The AM signal has one advantage; the FM another. The FM signal, you drive by a big skyscraper, and, unless it's real strong, goodbye for a minute; the AM has different idiosyncracies. Once AM stereo — and I'm still convinced that that's going to come in — once that comes in, I think that the AM will bounce back musically."

Hopefully, once the new management's policies can take hold, the station's homework will pay off. "We are extremely involved with the local music scene," Stewart emphasizes, "more than any station I've ever seen. We play local artists a lot — the ones that are well-produced and there are plenty of them — and we do a lot of live broadcasts. Our personalities are constantly going out on their own time because they enjoy country. Our whole staff really likes what we're doing, and we socialize a lot in the clubs around here. It keeps us in tune a lot with what people like by what the bands around here play, and, to a certain extent, we use that as another barometer of the type of sound we should present."

The WDLW line-up consists of Dean James, 6-10 a.m.; operations manager Jim Murphy, 10 a.m.-2 p.m.; Stewart, 2-6 p.m.; Lena Ryder, 6-10 p.m.; Ken Erickson, 10 p.m.-midnight; and Dan Sanders, midnight-6 a.m.

THE COUNTRY MIKE

KPLX, KLIF TO HOST 'WORLDS LARGEST GARAGE SALE' — The Texas Rangers, The Texas Parks and Recreation Society and KPLX and KLIF/Arlington, Texas, are in the planning stages of hosting what is billed to be "The World's Largest Garage Sale" on the Arlington Stadium parking lot, Saturday, May 15. According to KLIF-KPLX spokesman **Craig Eaton**, booth spaces for more than 300 charities will be available, with each charity keeping all the proceeds they raise from the sale of rummage-type merchandise. The Texas Parks and Recreation Society will offer demonstrations of center activities and family-oriented game booths. Local country bands will provide entertainment throughout the afternoon. Each charity will be charged a small fee for booth spaces with the funds going to the Texas Parks and Recreation Society, and admission is free of charge. T.J.



Steve Warren

Donnelly, general manager of the Dallas area country stations, says the event is an opportunity "for individual charities to take advantage of a one day event that will draw thousands of people and raise funds for hundreds of worthwhile causes throughout North Texas."

PERSONALITY PROFILE — WPTR/Albany, N.Y. has announced the appointment of **Steve Warren** as program director and drive time air personality for the AM. With a vast experience record, Warren most recently was on the air during the evenings with **WKHK-FM**/New York, from 1980-81. He graduated with a degree in speech and theatre from Indiana University and studied law at Los Angeles Community College before taking his first radio position with **WIRE**/Indianapolis in 1965. After two years handling the evenings, Warren went to cross-town rival, **WIFE**, where he took over the news. Following a short stint with **WPAT**/New York, he became associate director of CBS Radio Network in New York from 1971-73. Next, for two years, Warren helped launch **WHN**/New York into the country music field, serving as music director. Following brief stints with **WNBC**/New York, **WDAE**/Tampa and **WKHK**/New York, Warren took his present position with WPTR. In addition to his radio activities, Warren has also had experience with television, having worked with **WLKY**/Louisville and **WLWI**/Indianapolis.

ELEKTRA, MARRIOTT HOTELS COMBINE FOR CONWAY PROMOTION — When Nashville's Marriott Hotel opened last December, Elektra artist **Conway Twitty** symbolically disposed the front door key in a copy of his label debut, "Southern Comfort." The record was sent randomly, along with hundreds of other promotional copies, to radio stations throughout the country. Last week, Cleveland housewife **Mrs. Ray Grams** won that record through an on-air promotion by **WHK**/Cleveland, entitling her and her spouse to a free trip to Nashville's Marriott and a meeting with Conway Twitty. In addition to the grand prize, 30 runners up found silver keys in their copies that won them a weekend's stay at their local Marriott.

GREAT EMPIRE MAKES GRAND TOUR — Great Empire Broadcasting provided entertainment in all six of its country markets during a recent listeners appreciation tour, covering Springfield, Mo. (**KTTS**), Omaha (**KYNN**), Shreveport (**KWKH**), Wichita (**KFDI**), and Denver (**KBRQ**). "Tremendous crowds were really turned on by headliners **Sonny James**, **Bellamy Brothers**, **Reba McIntyre** and **Jo Ann Castle**. . . James received standing ovations at every performance," commented Great Empire tour coordinator **Jerry Adams**. "By contacting our talent months before, we were able to put together exactly the show we wanted to present. Just one problem — How do we top this year's show in '83?"

WALTERMAN JOINS KCWM — Effective March 22, **Chris Waltermann**, assistant program and music director under **Dale Eichor** at **KWMT**/Ft. Dodge, Iowa, will begin doing the afternoons for **KCWM**/Victoria, Texas. Waltermann will report to program director **Bob Woodman**.

WKHK ADDS KINKEL — **WKHK**/New York program director **Bill Ford** has announced the appointment of **Max Kinkel** to the position of production director for the Viacom-owned radio station. Kinkel previously was the top-rated air personality at **CKLW-FM**/Windsor, Ontario, for six years. According to Ford, "Max is a major market professional, and his production talents and on-air abilities will substantially contribute to **WKHK**'s on-air sound and operation."

country mike

PROGRAMMERS PICKS

Joel Raab	WHK /Cleveland	Pain In My Past — Rovers — Cleveland Int'l
Alan Furst	WEPP /Pittsburgh	You'll Be Back (Every Night In My Dreams) — Statler Brothers — Mercury
Ron Norwood	KMPS /Seattle	Just Give Me What You Think Is Fair — Leon Everette — RCA
Terry Wunderlin	WIRK /West Palm Beach	Another Chance — Tammy Wynette — Epic
Mike Hinrichs	KHEY /El Paso	Just To Satisfy You — Waylon & Willie — RCA
Walt Barcus	WDSB /Dover	If I Could See You Tonight — Kippi Brannon — MCA
Willis Williams	WLAS /Jacksonville	I've Got A Bad Case Of You — Marie Osmond — Elektra
Glen Garrett	WCOS /Columbia	Just Give Me What You Think Is Fair — Leon Everette — RCA
Buddy Covington	KNUZ /Houston	The Two-Step Is Easy — Michael Murphy — Liberty
Bill Warren	KNOE /Monroe	Ring On Her Finger, Time On Her Hands — Lee Greenwood — MCA
Tiny Hughes	WROZ /Evansville	Key Largo — Bertie Higgins — Kat Family/CBS

GOSPEL

TOP 15 ALBUMS

Spiritual

	Weeks On 3/20 Chart
1 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656)	1 15
2 HIGHER PLANE AL GREEN (Myrrh MSB 6674)	2 18
3 GO SHIRLEY CAESAR (Myrrh MSB 6665)	3 21
4 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	7 27
5 LOOK TO JESUS PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042)	5 9
6 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	6 47
7 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	4 25
8 POWER TWINKY CLARK (Sound of Gospel SOG 133)	12 2
9 BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	9 6
10 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	10 59
11 LORD, I NEED A MIRACLE RIGHT NOW SOLOMON BURKE (Savoy SL 14660)	11 3
12 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594)	— 1
13 THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	— 1
14 JUST AN OLD STORY REV. RICHARD (MR. CLEAN) WHITE (Savoy SL-14659)	14 2
15 JAMES CLEVELAND WITH THE METRO MASS CHOIR (Savoy SGL 7067)	15 6

Inspirational

	Weeks On 3/20 Chart
1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	1 31
2 UNFAILING LOVE EVIE TORNOUIST (Word WSB 8867)	3 15
3 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025)	4 11
4 I SAW THE LORD DALLAS HOLM (Greentree R 3723)	6 15
5 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677)	2 11
6 THE TRAVELER DON FRANCISCO (New Pax NP 33106)	7 23
7 JONI'S SONG JONI EARECKSON (Word WSB 8856)	9 21
8 PRIORITY IMPERIALS (Dayspring DST 4017)	5 57
9 COLLECTIONS KEITH GREEN (Sappow SPR 1055)	11 17
10 BLESS THE LORD WHO REIGNS IN BEAUTY GAITHER VOCAL BAND (Word 8870)	— 11
11 HOLM, SHEPPARD, JOHNSON (Greentree R 3583)	13 5
12 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	8 7
13 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	10 67
14 AMY GRANT IN CONCERT (Myrrh MSB 6668)	14 41
15 NEW GAITHER VOCAL BAND (Dayspring DST 4024)	12 3



GLAD TO SIGN WITH PARAGON/BENSON — Ed Nalle and Bob Kauflin, two of the principal songwriters for Greentree recording group Glad, recently signed a songwriting agreement with the Paragon/Benson Publishing Group. The duo wrote eight of the 10 songs included on the group's latest album, "Captured In Time." Pictured are (l-r): Nalle; Ron Griffin, general manager of Paragon/Benson; and Kauflin.

Grant/Chapman: Contempo Christian Stars Moving Ahead

(continued from page 8)

got a call from Chapman and he had finished the song.

"He had finished, and we just couldn't believe it," she said. "He helped us write the rest of the songs on the album, also, like 'Don't Give Up On Me' and 'Walking Away With You.' Then he got this T-shirt that had 'Chapman Song Repair' on it, and he would show up at the studio and kind of hang around."

Once, when Grant invited Chapman up to Furman University before they began touring together, she heard many of his songs for the first time and was very impressed. "He started singing all these songs and melting my heart," she said. The following summer they began touring together, and that's when their relationship really began.

Chapman said he wrote the song "I'd Really Like To Tell You" on his "Sincerely Yours" LP to Grant. "In the special thanks, it says, 'Amy, I'd really like to tell you,'" he said.

Grant and Chapman agreed that having the music in common enhances their relationship because it helps them to understand one another. "It's hard because there are so many responsibilities that each of us have, and then you combine those and try to make them all fit into one schedule. . . . that's really tough sometimes," said Chapman. "But the understanding — just because she knows what I'm going through and I know what she's going through — really balances that out."

"I think that's the first thing that hit me when we were on the road together," said Grant. "When you've got a Thursday, Friday and Saturday concert every week and sometimes more . . . flying all those different places. . . . that's like six flights a week and you're on the plane and you're tired."

"You're trying to get on the stage and you think, 'Lord, I love you. I'm only here because of You, but I don't feel like being on stage. I don't want to be funny, I don't feel like talking, I'm so sick of these songs,' and there's a place where you don't act, but you just persevere. Gary knew that feeling," she said.

"I've always wanted to marry somebody that I felt like really needed me," said Grant. "I wanted to be a vital part. . . . I wanted to be a best friend, and when I met Gary, he really made me a best friend."

Chapman said he feels that "being a people person" is Grant's greatest gift. "She reaches out to everybody," he said. "When we go to play somewhere, if her manager or I are not there to lead her away, she will be the last person to leave every show, every time. I've never seen her refuse an

autograph or be mean to anybody. She just totally reaches out to people."

As far as their future plans go, Chapman plans to continue writing for the next 10 years, perhaps writing more with Grant. They have written several songs together already, including some on the "Never Alone" LP. Although no plans are under way for an album together, the two performers do plan on touring together, which was illustrated by their upcoming spring tour that kicked off here Feb. 23. Chapman said their plans were to do a couple of songs together, and he would appear solo for 30 minutes and then perform with her band.

"In the next tour, we are going to try to incorporate one or maybe two good old secular songs into our concert," said Grant. "I feel like that helps people to relate us to the rest of the world and the rest of the music."

"I wish that we didn't compartmentalize things so much," she continued. "I'll find sometimes, like when I'm with younger kids, they think because I'm Amy Grant and I sing Christian music, I haven't heard of Anne Murray or Elton John."

"The thing is, that we're there to get to hearts," said Chapman. "And one of those classic old love songs might open up some kid's heart. Once it's open, the Lord can fix it. There's just a surprisingly large number of kids — Christian kids — who really don't have any concept of Christian contemporary music. They know it exists, I guess, but they don't listen to it much."

With outstanding performers in the Christian field such as Grant and Chapman, perhaps that statistic will soon be changing. Their special blend of the traditional message with a contemporary sound has already begun to open ears and hearts, which can be seen in the large audiences the two performers draw to their concerts.

"It's important for me to remember that when I start singing a song onstage, somebody's going to be crying over that song because it's the first time they've heard the message of who God is in this way," said Grant. "And that is a real boost when you go out to share songs."

Sharing is what it's all about. Chapman and Grant have a message they share with their audiences because they feel that is what God sent them here to do. Grant doesn't feel that she is really that "up" on the music scene.

"I'm involved in my own little world," she said. "I go to school, get involved in school, while Gary is with writers all day. I think he tries to keep me up with the times. I guess that's good because I don't feel like I'm dragging behind."

Sparrow Starts Push For New Talbot Album

NASHVILLE — With the release of John Michael Talbot's double album, "Troubadour Of The Great King," Sparrow Records has designed a four-color display rack for use in retail outlets across the nation.

Besides displaying the current release, the rack, under the theme, "The Music Of John Talbot," gives space for prior Talbot works, including "The Lord's Supper," "Come To The Quiet," "For The Bride," "Beginnings" and "The Painter."

Released in March, the "Troubadour" album was recorded in honor of the 800th anniversary of Francis of Assisi, with a major chunk of the lyrical content taken direc-

tly from his writings based on scripture.

Meanwhile, Talbot is completing "Light Eternal," a Christmas cantata that should see a fall release date. Talbot is calling the project, which features the National Philharmonic Orchestra of London and a 120-voice choir, a "contemporary high worship album done in a classical vein."

Hope Song Bows

NASHVILLE — Hope Song Records, a new label focusing on black gospel music, was formed last week in conjunction with the Benson Company, which will handle distribution. Offices will be located in La Mesa, Calif.

ALBUM REVIEWS

I'M A SOLDIER IN THE ARMY OF THE LORD — The Original Five Blind Boys of Alabama — Peach Int'l PR1000 — Producers: various — List: 7.98

This LP features the Original Five Blind Boys of Alabama with their own original gospel flair. Consisting of James Watts, Clarence Fountain, Johnny Fields, Roscoe Robinson and George Scott, this quintet highlights black inspirational music at its best. This LP is no exception. Best cuts include "I've Been Born Again," "Jesus (He's Got What I Need)" and the title cut.



CARMAN — Priority JU 37743 — Producer: Michael Lloyd — List: 7.98 — Bar Coded

Carman, whose rich, emotional voice is reminiscent of Elvis at his best, debuts with this spiritual potpourri of contemporary Christian rock, light-hearted humor and sincere ballads. Best cuts include an upbeat "Overcoming Child," the mellow "The Master's Hand" and the spiritual "Washed in the Blood."



INTERNATIONAL

INTERNATIONAL PROFILE

Madleen Kane: Swedish Singing Star Expands Horizons With Move To U.S.

by Fred Goodman

NEW YORK — Her first three albums sold over six million copies worldwide, but singer Madleen Kane has yet to really dent the American market. With that in mind, the 22-year-old native of Malmo, Sweden recently moved her base of operations from Paris to Los Angeles. "This is the biggest record market in the world," Kane said of the U.S. "Although I thought a lot of what was going on in Western Europe, I really feel that this is where I should be."

Kane's newest album, "Don't Wanna Lose You," is the first release on Chalet Records, headed by her husband, Jean-Claude Friederich, who also co-produced her album with dance music godfather Giorgio Moroder. Although Kane is Chalet's first artist, the label is also actively seeking other acts and has just opened its new offices in the old RSO Records building in Los Angeles.

Encouraged by her actor/opera singer father, Kane began singing at an early age. However, her signing career was put on hold when modeling mogul Eileen Ford saw her and signed her to her agency. Photographed for nearly every top fashion magazine in the world and selected by Toyota for a \$10 million Japanese television campaign, Kane could have easily stuck with modeling. But singing remained her first love, and she continued her voice lessons while living in Paris.

Worldwide Hit

Cutting a demo in France, Kane landed a recording contract with Warner Bros., which produced her first album, "Rough Diamond." The album charted in 35 countries and put her on the musical map. Her second album, "Cheri," produced the track "You and I," which became a major South American hit and brought the singer her first U.S. airplay. With her third LP, "Sounds of Love," Kane further enhanced her American profile with her first Stateside television appearances, performing the cuts "Cherchez Pas" and "Movie Girl." Now she hopes her relocation to L.A. will provide the necessary impetus for the next step.

"By living in L.A. I'll be more available to do live dates and television," she said. "I really saw the difference location can make when I was living in France. There, it was very easy for me to work and do television in Italy, Spain and France while I was living in Paris. It's very important to be free to do that."

Kane's presence in the U.S. has aided her in gaining radio adds in major markets like New York, Los Angeles and Miami. But after only a few months here, she has concluded that it will be necessary to re-evaluate her sound and image if she is to



Madleen Kane

really crack the American market.

"The clubs took my career to where they could," she said, "and now it will have to be radio if I want to lift it to the next plateau."

"I'm trying not to be categorized as a dance-oriented artist — I want to concentrate on Top 40 — and I'm changing my style a little more towards rock and pop," she added. "We're putting a band together to really perform, rather than to just sing over the tapes like most of the disco performers are forced to do."

So far, Kane is having more than a modicum of success. The singer guested on both *Solid Gold* and *American Bandstand* in the last few weeks and looks forward to even greater exposure.

"I know all the television shows are looking at the pop charts, so I'm trying to make my move," she said. "I know what I have to do."

CRTC Hearings

(continued from page 13)

must play at least 30% Canadian content. FM stations have varying requirements.)

On the other hand, Jan Matejcek, vice president of the Performing Rights Organization of Canada Ltd., urged the CRTC to uphold Canadian content regulations, stating the Commission "must not let our creative musicians down."

The Canadian Recording Industry Assn. (CRIA) said hometaping and piracy cost Canadian record companies \$90 million in 1981.

The Canadian Independent Record Production Assn. recommended the establishment of a task force to resolve the dispute between the CRTC, broadcasters and the music business.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Larry Palmacci, general manager of RCA, Ltd. reports the appointment of **Carlos Garbarino** to the newly created post of artistic relations head. Garbarino comes from the promotion manager post and has been associated for 15 years with the company. He will be in charge of developing new talent and product, working with **Roberto Livi**, the A&R manager of the label. His previous duties have been transferred to **Guillermo Glucksmann**, who is handling the commercial and advertising managerial tasks.

CBS A&R topper **Francisco Marafioti** informs about the release of the first album by Brazilian chanteuse **Simone** for the group. The LP is expected to sell well, considering the good experience brought by the recent launching of an LP by **Fagner**, with **Mercedes Sosa** and **Joan Manuel Serrat**, also recorded in Brazil. The Fagner album has exceeded the 10,000 unit mark, a nice figure considering the shape of the market and the fact that Brazilian music has always appealed to a small slice of it.

PolyGram artist **Cuarteto Zupay** are preparing a personal appearance at a downtown theatre, following the success of their recent album devoted to songs penned by **Marla Elena Walsh**, who has suddenly returned to a celebrity status after several years of absence. The group is now preparing another album which will star other artists as guests, with an eye to the growing teen market and trying to attract it to the folk vibes.

Ruben Aprile of Interdisc has also a word about Maria Elena Walsh: the album, released via K-tel and containing vintage recordings made for CBS is selling briskly as a result of a TV campaign on ATC. Aprile feels happy about the sales of his company (he recently inked several catalogs and artists at MIDEEM) and considers that the current state of the market is due to a lack of attractive product by the record companies, pointing that nearly all the LP releases on this label during January and February have reached Top Ten status in a few weeks.

miguel smirnoff

Japan

TOKYO — **Jusaburo Kamei** was appointed managing director of the Japan Phonograph Record Assn. (JPRA) at the last meeting of the organization here. Kamei was promoted from his position as head of the JPRA secretariat. At the same meeting, **Nobutaka Matsumura**, president of the Nippon Columbia label, was elected to the JPRA board of directors.

Also on the agenda was discussion of the goals of the JPRA this year. Among the priorities established were promotion of anti-rental programs, the revision of national copyright laws to crack down on

record rental shops and the exemption of sound recording from sales taxes.

Commenting on the resolutions, two prominent members of the International Federation of Producers of Phonograms and Videograms (IFPI) attending the JPRA meeting came out strongly in favor of government controls on the practice.

Gillian Davls, acting general secretary of IFPI, said, "The practice of private copying and rental of phonograms in Japan has reduced sales of recordings in this country. Thus, it's putting at risk the entire record industry in Japan."

"We call upon the government of Japan to enact legislation to protect the rights of authors, composers and performing artists," she added. "At the same time, we have to tell the government and people of Japan that the rental of phonograms is a grave menace to the future survival of the music industry."

Adding emphasis to the message, IFPI president **Nesuhi Ertegun** said, "If the rental of phonograms in Japan infiltrates into the U.S.A. and the European countries, the future of phonogram industries around the world will be dark. Needless to say, if the rental of phonograms continues to expand with no control in this country, it'll promote, no doubt and encourage, private copying. Consequently, the reproduction of sound recordings by record manufacturers surely will be difficult, if not impossible."

"For these reasons," he concluded, "we think that legislation to control the rental of phonograms is quite urgent."

Following the JPRA meeting, the Liberal Democratic Party, currently the party in control of the Diet (parliament), instituted a program to examine and revise the copyright laws of the nation to control the practice of renting records.

kozo otsuka

United Kingdom

LONDON — **Gary Brooker**, writer of **Procol Harum's** most-remembered tracks (including "A Whiter Shade of Pale"), will have his first solo album released soon. A measure of the esteem still felt for him is the massive campaign being mounted in the U.K. to promote the album and the famous names appearing as session men in support of his vocals and piano... Independent Pinnacle Records is now totally alone, having been bought from owners Gramplan Holdings by a group of staffers headed by MD **Terry Scully**. A catalog of 75 labels distributed makes for an annual turnover of 8 million pounds (\$15 million)... Laser discs are finally to be launched in the U.K. by Phillips, whose LaserVision system will be launched in May with the 100 initial titles being made available through 150 shops in London and its surrounding area. Two-hour color discs are expected to cost up to 18 pounds (\$35).

paul bridge

INTERNATIONAL BESTSELLERS

Germany

TOP TEN 45's

- 1 Skandal Im Sperrbezirk — Spider Murphy Gang — Electrola
- 2 Oh Julie — Shakin' Stevens — Epic
- 3 The Land Of Make Believe — Bukks Fizz — RCA
- 4 Goldener Reller — Joachim Witt — WEA
- 5 Don't You Want Me — The Human League — Virgin
- 6 I'll Find My Way Home — Jon & Vangelis — Polydor
- 7 Der Kommissar — Falco — Gig
- 8 Polonase Blankenese — Gottlieb Wendehals — Master
- 9 Sharazan — Al Bano & Romina Power — Baby
- 10 Una Notte speciale — Alice — EMI

TOP TEN LP's

- 1 Dolce Vita — Spider Murphy Gang — Electrola
- 2 Ich will leben — Peter Maffay — Metronome
- 3 Berline — A Concert For The People — Barclay James Harvest — Polystar
- 4 Hier fliegen gleich... — Gottlieb Wendehals — Master
- 5 Za Za Zabadak — Saragossa Band — Ariola
- 6 4 — Foreigner — Atlantic
- 7 Der Ernst des Lebens — Ideal — Eitel Imperial
- 8 Stimme der Helmat — Ronny — K-tel
- 9 The Visitors — ABBA — Polydor
- 10 Worlds Apart — Saga — Polydor

—Der Musikmarkt

Japan

TOP TEN 45's

- 1 Kokoro No Iro — Masatoshi Nakamura — Nippon Columbia
- 2 Wedding Bell — Sugar — For Life
- 3 Akai Sweetpea — Seiko Matsuda — CBS/Sony
- 4 Yume No Tochu — Takao Kisugi — Polydor
- 5 Kimini Barabara To Yuukanji — Toshihiko Tawara — Canyon
- 6 Jonetsu Neppu Serenade — Masahiko Kondo — RVC
- 7 Chacok No Kalgan Monogatari — Southern All Stars — Victor
- 8 Suzume — Keiko Masuda — Warner/Pioneer
- 9 Sexy Kibun No Yorudakara — Daisuke Shima — King
- 10 Reijin — Kenji Sawada — Polydor

TOP TEN LP's

- 1 For You — Tatsuro Yamashita — RVC
- 2 Yume No Tochu — Takao Kisugi — Polydor
- 3 Memorial — Masatoshi Nakamura — Nippon Columbia
- 4 Yumemiru Koro O Sugitemo — Junko Yagami — Disco
- 5 Sugar — Sugar Dream — For Life
- 6 Tasogare No Kishi — Chage & Asuka — Warner/Pioneer
- 7 Soft Wings — Yasko Agawa — Victor
- 8 Bucchigiri Top — Yokohama Ginbae — King
- 9 Over — Of Course — Toshiba/EMI
- 10 Nijiro No Tobira — Olivia Newton-John — Toshiba/EMI

—Cash Box of Japan

United Kingdom

TOP TEN 45's

- 1 The Lion Sleeps Tonight — Tight Fit — Jive
- 2 Mickey — Toni Basil — Radial Choice
- 3 It Ain't What You Do — The Fun Boy Three — Chrysalis
- 4 Love Plus One — Haircut 100 — Arista
- 5 Seven Tears — The Goombay Dance Band — CBS
- 6 See You — Depeche Mode — Mute
- 7 Go Wild In The Country — Bow Wow Wow — RCA
- 8 Centerfold — The J. Geils Band — EMI America
- 9 Polsin Arrow — A.B.C. — Neutron
- 10 Classic — Adrian Gurvitz — RAK

TOP TEN LP's

- 1 Pelican West — Haircut 100 — Arista
- 2 Love Songs — Barbra Streisand — CBS
- 3 Non-Stop Erotic Cabaret — Soft Cell — Some Bizzare
- 4 Dare — The Human League — Virgin
- 5 Pearls — Elkie Brooks — A&M
- 6 English Settlement — XTC — Virgin
- 7 Private Eyes — Daryl Hall & John Oates — RCA
- 8 Architecture & Morality — OMD — Dindisc
- 9 Action Trax — various artists — K-tel
- 10 The Gift — The Jam — Polydor

—Melody Maker

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	2	37 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	42
2 YES IT'S YOU LADY SMOKEY ROBINSON (Tamla/Motown 600TL)	3	38 SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	34
3 SKYYLINE SKYY (Salsoul/RCA SA-8548)	1	39 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	41
4 THE POET BOBBY WOMACK (Beverly Glen GB 1000)	4	40 7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	38
5 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	5	41 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	36
6 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	7	42 WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	51
7 FRIENDS SHALAMAR (Solar/Elektra S-28)	9	43 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	39
8 TOM TOM CLUB (Sire SRK 3628)	8	44 BODY TALK IMAGINATION (MCA 5271)	47
9 A LITTLE LOVE AURRA (Salsoul/RCA SA 8551)	10	45 REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506)	26
10 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	6	46 LIVE AT THE SAVOY RAMSEY LEWIS (Columbia FC 37687)	49
11 THE DUDE QUINCY JONES (A&M SP-3721)	11	47 POINT OF PLEASURE XAVIER (Liberty LT-51116)	—
12 CONTROVERSY PRINCE (Warner Bros. BSK 3601)	13	48 LOVE MAGIC L.T.D. (A&M SP-4881)	43
13 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	16	49 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	46
14 I AM LOVE PEABO BRYSON (Capitol ST-12179)	14	50 TELL ME A LIE BETTIE LAVETTE (Motown 6000 ML)	40
15 DREAM ON GEORGE DUKE (Epic FE 37532)	17	51 EARLAND'S JAM CHARLES EARLAND (Columbia FC 37573)	58
16 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	12	52 DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	—
17 RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548)	15	53 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648)	56
18 THE SISTERS SISTER SLEDGE (Cotillion/Atlantic SD 5231)	19	54 LOVE FEVER GAYLE ADAMS (Prelude PRL 14104)	54
19 LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735)	29	55 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	65
20 NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	18	56 LIVE THE JACKSONS (Epic KE2 37545)	52
21 THE TIME (Warner Bros. BSK 3598)	20	57 ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	50
22 PURE & NATURAL T-CONNECTION (Capitol ST-12191)	23	58 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	48
23 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	21	59 THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	53
24 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	25	60 ROLL WITH THE PUNCHES ADC BAND (Cotillion/Atlantic SD 5232)	—
25 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	27	61 CENTRAL LINE (Mercury/PolyGram SRM-1-4033)	44
26 TASTE THE MUSIC KLEEEER (Atlantic SD 19334)	22	62 CHARIOTS OF FIRE ERNE WATTS (Owest/Warner Bros. QWS 3637)	63
27 ME AND YOU THE CHI-LITES (20th Century-Fox/PCA T-635)	28	63 IN THE POCKET COMMODORES (Motown M8-955M1)	57
28 BRILLIANCE ATLANTIC STARR (A&M SP 4883)	—	64 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5266)	55
29 DOWN HOME ZZ HILL (Malaco MAL 7406)	30	65 I'LL KEEP ON LOVING YOU LINDA CLIFFORD (Capitol ST-12181)	66
30 WATCH OUT BRANDI WELLS (WMOT FW 37668)	32	66 MERGE (RCA NFL1-8003)	—
31 OUTLAW WAR (RCA AFL1-4208)	37	67 PHYSICAL OLIVIA NEWTON-JOHN (MCA 5229)	59
32 SATURDAY SATURDAY NIGHT ZOOM (Polydor/PolyGram PD-1-6434)	33	68 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	73
33 FEELING GOOD ROY AYERS (Polydor/PolyGram PD-1-6348)	35	69 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	67
34 GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Philadelphia Int'l./CBS FZ 37627)	31	70 NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647)	72
35 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	45	71 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	62
36 IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	24	72 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	61
		73 QUESTIONAIRE CHAS JANKEL (A&M SP 4885)	—
		74 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	74
		75 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	68



TOP BRASS — Liberty Records recently re-signed the group Brass Construction to a recording agreement. The group's seventh album, "Attitudes," is set for release in April. Pictured following the signing are (l-r): Dick Williams, vice president, promotion, EMI America/Liberty; Joe Petrone, vice president, marketing, EMIA/Liberty; Randy Muller of the group; Don Grierson, vice president, A&R, EMIA/Liberty; Clay Baxter, director, artist development, EMIA/Liberty; and Ronnie Jones, national R&B promotion director, EMIA/Liberty.

THE RHYTHM SECTION

MARKET EXPANSION — The Black Music Assn. (BMA) recently announced plans to mount a major drive to expand the black music market base via greater mainstream radio and television exposure, in addition to other efforts aimed at strengthening the music through black retail and radio. Noting that there is "generally a barrier to black music at general market radio and television," "George Ware, executive director of the BMA, said, "We can't go talk to each station or create some massive controversy. But we can start dialogue among trade associations like the National Assn. of Broadcasters (NAB)." Ware said that "contrary to broadcasters' claims that they are not in the business of selling music, radio remains the single largest promoter of music to date. People won't buy what they don't hear. If black artists aren't played on white radio, then you can't tell me that white people don't like black music." Ware added that resistance to programming blacks on TV was an even greater problem. Other areas upon which the BMA drive is to focus is upgrading inventory/management/bookkeeping skills among black retailers, in addition to exploring methods by which they can obtain credit and buy collectively; help establish more black-owned or oriented radio; obtain wider exposure among mainstream retail outlets; and broaden the international market for black music. Ware said that all such efforts would be ongoing and that many of the efforts would be elaborated in greater depth at the upcoming BMA confab set for June 2-6 in New Orleans.

SPEAKING OF EXPANSION — Alex Weir, who was the one in the Johnson Three Plus One and also a featured guitarist with the Brothers Johnson (who happen to be his cousins), has joined the touring band of the Talking Heads, that madcap group of new rock/funkers. Apparently the Heads' manager, Gary Kurfurst, called Quincy Jones' office asking about a guitarist to augment the band's arsenal. Up came the name Alex Weir, and now the band is on its way to making history, or ah, at least some unusual music.

GRANDE RECEPTION — Aretha Franklin has been named chairwoman of a committee developing a special event honoring the Rev. Jesse Jackson and Operation Push for 10 years of service in efforts to improve human rights. The event, to be called Grande Reception, is to take place in Chicago in the near future.

FOR DREAM GIRLS — Geffen Records will release the original cast album to the Broadway play *Dream Girls* April 1, amid a strong cross-merchandising campaign in New York City. Involved with the play since November 1981, Geffen plans to run a series of consumer ads and tie-ins with the TV advertising on the play, which is about the rise of a black singing trio through the '60s and '70s. The cast album, produced by David Foster (known for his work with Earth, Wind and Fire and Chicago), features 18 songs from the musical and vocal performances by the 60 cast members, particularly Jennifer Holliday, who is signed to the Geffen label as a solo artist. About the production on the cast album, Geffen president Ed Rosenblatt said that a "key to making the record was not to try and make it in one day, which is usually the case with cast albums. Instead, we wanted to make a good record, the best album possible." Rosenblatt added that there was a single forthcoming from the album, but that it would not be shipping with the LP.

MULTITRACKING — Grover Washington, Jr. is already in the studio with the trio Pieces Of A Dream working on the group's second Elektra/Asylum LP. Peter Humphreys is engineering the album at Sigma Sound Studios in Philadelphia. Also at Sigma Sound, Patti Labelle is doing her PIR album with producers Leon Huff and Ken Gamble. Sigma owner/president Joseph Tarsia is engineering. Gamble and Huff are also working with Tarsia on projects like the newest album by the love moaner Teddy Pendergrass and an upcoming album by the O'Jays. Jim Gallagher, along with Gamble and Huff, is also completing work on the next Stylistics album.

AIRWAVES — Continuum Broadcasting recently debuted a new syndicated twice-daily feature and interview show, titled *The Music*, which will highlight the work of music artists, producers, songwriters and other personalities from the black music genre or those performers with roots in rock and R&B. The 2½ minute segments have been designed for programming on Top 40 formats, in addition to black or urban contemporary stations, according to the series producer, Vernon Gibbs, former A&R director at Arista Records and contributor to the *Village Voice*. First interviews scheduled for *The Music* include Sister Sledge, Bob Marley, Mary Wells, Rufus, Georgie Fame, the Marvelettes, Stevie Woods, the Manhattans, Ben E. King and the Commodores. The program is available on a barter or purchase basis. Continuum will also be handling a Gibbs-produced series called *Soul Sequence*, a series of 30-60 minute monthly specials to be syndicated later in the year. The two new shows join Continuum syndicated programs like the daily *Rockcapsule* and weekly *Bleecker Street* series.

RITA IN NORTH AMERICA — Rita Marley, widow of the late Bob Marley, will soon be embarking on her first North American tour as a solo artist April 16 at Le Plateau in Montreal, Canada. Marley is going out in support of her single "One Draw" from her debut Shanachie LP, "Who Feels It, Knows It." Three other dates Marley is to cover, traveling with her band, The Fabulous Five, include University Center in Philadelphia, Berkeley Center in Boston, and the Ritz in New York.

michael martinez

CASH BOX TOP 100

March 27, 1982

	Weeks On Chart	3/20
1 THAT GIRL	1	11
2 TELL ME TOMORROW — PART 1	2	11
3 MAMA USED TO SAY	4	11
4 GENIUS OF LOVE	5	10
5 MAKE UP YOUR MIND	6	17
6 I WANT TO HOLD YOUR HAND	7	14
7 WORK THAT SUCKER TO DEATH	10	9
8 IN THE RAW	9	10
9 MIRROR, MIRROR	3	11
10 MY GUY	11	10
11 LET'S WORK	15	9
12 ONE HUNDRED WAYS	13	15
13 IF YOU THINK YOU'RE LONELY NOW	8	18
14 CALL ME	12	22
15 SHINE ON	17	8
16 CIRCLES	23	5
17 HOT ON A THING (CALLED LOVE)	19	11
18 NEVER GIVE UP ON A GOOD THING	20	5
19 THE GIGOLO	22	9
20 NIGHTS OVER EGYPT	21	7
21 IF IT AIN'T ONE THING . . . IT'S ANOTHER	28	6
22 COOL (PART 1)	14	17
23 YOU'RE THE ONE FOR ME	18	17
24 I CAN'T GO FOR THAT (NO CAN DO)	16	19
25 I'LL TRY SOMETHING NEW	52	3
26 LET THE FEELING FLOW	25	23
27 APACHE	27	17
28 GET DOWN ON IT	83	2
29 APRIL LOVE	32	7
30 WATCH OUT	30	14
31 YOU GOT THE POWER	38	5
32 IF YOU COME WITH ME	33	11

	Weeks On Chart	3/20
33 HELP IS ON THE WAY	36	9
34 HONEY, HONEY	29	9
35 DON'T YOU KNOW THAT?	26	15
36 WANNA BE WITH YOU	31	10
37 TONIGHT I'M GONNA LOVE YOU ALL OVER	34	8
38 STEPPIN' OUT	24	9
39 RIGHT IN THE MIDDLE (OF FALLING IN LOVE)	42	8
40 IT'S NASTY (GENIUS OF LOVE)	45	8
41 LET'S GO ALL THE WAY	37	9
42 IT'S GONNA TAKE A MIRACLE	59	2
43 MUST BE THE MUSIC	49	9
44 WELCOME INTO MY HEART	48	7
45 A NIGHT TO REMEMBER	61	2
46 WHO'S FOOLIN' WHO	51	6
47 LOVE SEASONS	53	5
48 FORGET ME NOTS	56	3
49 A FRIEND OF MINE	54	6
50 MAKING LOVE	57	4
51 THE OTHER WOMAN	65	2
52 JUST BE YOURSELF	—	1
53 THE ONLY ONE	55	6
54 MURPHY'S LAW	63	4
55 U TURN ME ON	58	7
56 LET IT WHIP	66	3
57 TIME	62	8
58 THIS FEELING MUST BE REAL	64	5
59 IMAGINARY PLAYMATES	39	8
60 YOU NEVER KNOW	60	5
61 I JUST WANT TO SATISFY	—	1
62 GLAD TO KNOW YOU	68	6
63 TRY JAH LOVE	76	2
64 LET YOUR MIND BE FREE	70	3
65 STILL GOT THE MAGIC (SWEET DELIGHT)	73	4
66 TREAT YOURSELF TO MY LOVE	69	5

	Weeks On Chart	3/20
67 I KNOW YOU GOT ANOTHER	—	1
68 ROLL WITH THE PUNCHES	71	5
69 TASTE THE MUSIC	78	3
70 FREAKY BEHAVIOR	—	1
71 LET'S CELEBRATE	86	2
72 CAN YOU SEE THE LIGHT	84	2
73 TEACH ME TONIGHT	81	3
74 I'VE GOT SOMETHING	77	3
75 SENDING MY LOVE	85	2
76 SHAKE TILL YOUR BODY BREAK	79	5
77 HOLDIN' OUT FOR LOVE	41	6
78 FLAMETHROWER	—	1
79 WHY DON'T YOU THINK ABOUT ME	87	2
80 BODY LOVERS	88	2
81 THAT'S NO WAY TO TREAT ME LOVE	89	2
82 YOU BRING OUT THE FREAK IN ME	90	2
83 BABY, COME TO ME	—	1
84 WHERE DO WE GO FROM HERE	—	1
85 SLAMM DUNK THE FFUNK!	—	1
86 THERE'S NO GUARANTEE	—	1
87 YOU'RE MY LATEST, MY GREATEST INSPIRATION	35	20
88 CALL ON ME	—	1
89 LIVIN' IN THE STREETS	—	1
90 IT'S GOOD TO BE KING (PART 1)	—	1
91 GENIUS RAP	92	6
92 SUSPICIOUS MINDS	93	4
93 I WANT TO DO SOMETHING FREAKY TO YOU	95	2
94 ANGEL	40	8
95 TAKE ME TO HEAVEN	47	7
96 WHERE DO THE BOP GO?	43	9
97 BURNIN' UP	74	6
98 WHY YOU WANNA TRY ME	44	7
99 SAD GIRL	50	8
100 IF I HAD THE CHANCE	46	8

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

A Friend (Warner-Tamerlane/Renleigh — BMI) . . .	49	Honey, Honey (Sherlyn — BMI) . . .	34	Love Seasons (Sextet/Zoom Eight — BMI) . . .	47	Tell Me (Chardax — BMI) . . .	2
Angel (Lionel Job Harrindur/Licyndiana (adm. by Ensign) — BMI) . . .	94	Hot On A Thing (Angels/Six Continents — BMI) 17	34	Make Up (Lucky Three/Red Aurra — BMI) . . .	5	That Girl (Jobete & Black Bull — ASCAP) . . .	1
A Night To Remember (Silver Sounds/Spectrum VII/Satellite III — ASCAP) . . .	45	I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents — BMI) . . .	24	Making Love (20th Century Fox Film/New Hidden Valley — ASCAP/Begonia Melodies/Fedora — BMI) 50	50	That's No Way (Karter Songs/April/LTL — ASCAP) 81	81
Apache (Sugar Hill — BMI) . . .	27	I Just Want (Mighty Three — BMI) . . .	61	Mama Used To Say (Pressure/Aves/EMI — PRS) . . .	3	The GigoLO (Cortez — ASCAP) . . .	19
April Love (Almo/McRovsod/Key of G — ASCAP/Irving/McDorsobv — BMI) . . .	29	I Want To Do Something (Jim-Edd — BMI) . . .	93	Mirror, Mirror (Bandier-Koppelman/Jay Landers/Gravity Raincoat/Rosstown — ASCAP) . . .	9	The Only One (Better Nights — ASCAP) . . .	53
Baby, Come To Me (Rodsongs — PRS) . . .	83	If I Had (Almo — ASCAP/Daremo — BMI) . . .	100	Murphy's Law (Hygroton/Lopressor-PRO/Paddie — BMI) . . .	54	The Other Woman (Raydiola — ASCAP) . . .	51
Body Lovers (Val-Ie Joe/Bee Germaine — BMI) . . .	80	If It Ain't (On The Boardwalk/Dat Richfield Kat — BMI/Songs Can Sing — ASCAP) . . .	21	Must Be The Music (Trumar/Smootie — BMI) . . .	43	There's No Guarantee (WB/Peabo — ASCAP) . . .	86
Burnin' Up (Red Bus/MCA — ASCAP) . . .	97	If You Come (Dunn Pearson/Moving World/Davahkee/Murios — ASCAP) . . .	32	My Guy (Jobete — ASCAP) . . .	10	This Feeling (De Note/Skool Boyz/Easley — BMI) . . .	58
Call Me (One To One — ASCAP) . . .	14	If You Think (Ashtray — BMI) . . .	13	Never Give Up (O'Lyric/Blackwood — BMI) . . .	18	Time (Finway — ASCAP) . . .	57
Call On Me (Jobete — ASCAP) . . .	88	If You Think Got (Dextotis/Band Of Angels — BMI) . . .	67	Nights Over Egypt (Mighty Three — BMI) . . .	20	Tonight I'm Gonna (Koota — BMI) . . .	37
Can You See The Light (One To One — ASCAP) . . .	72	I Know You Got (Dextotis/Band Of Angels — BMI) . . .	13	One Hundred Ways (State Of The Arts/Eliza M./Ritesonian — ASCAP/Kidada/Mr. Melody — BMI) 12	12	Treat (Fools Prayer/Crown Heights Affair — BMI) . . .	66
Circles (Almo/Jodaway — ASCAP) . . .	16	I've Got Something (Tricky Track — BMI) . . .	74	Right In The Middle (Unichappel — BMI) . . .	39	Try Jah Love (Jobete/Black Bull — ASCAP) . . .	63
Cool (Tionna — license pending) . . .	22	Imaginary Playmates (A LaMode/Arista-ASCAP) . . .	59	Roll With The Punches (Bus — BMI) . . .	68	U Turn Me On (Mel-O-Mel — ASCAP) . . .	55
Don't You Know (Uncle Ronnie's — ASCAP) . . .	35	In The Raw (Spectrum VII/Silver Sounds/Satellite III — ASCAP) . . .	42	Sad Girl (Jastone — BMI) . . .	99	Wanna Be (Saggifire/Yougoulei — ASCAP) . . .	36
Flamethrower (Center City — ASCAP) . . .	78	It's Gonna Take (Vogue — BMI) . . .	8	Sending My Love (360 Music/IPM — ASCAP) . . .	75	Watch Out (Framingreg — BMI) . . .	30
Forget Me Nots (Baby Fingers — ASCAP/Freddie Dee — BMI) . . .	48	It's Good To Be (Bee Bee/Island — ASCAP) . . .	90	Shake Till Your Body (Quicksong/Cessess — BMI) 76	76	Welcome Into My Heart (April/Bovina — ASCAP) . . .	44
Freaky Behavior (Cessess/Electric Apple — BMI) . . .	70	It's Nasty (Metered-ASCAP) . . .	40	Shine On (Mycenae — ASCAP) . . .	15	Where Do (L.A. Boppers/What You Need — BMI) . . .	96
Genius Of (Metered (Adm. by Ackee) — ASCAP) . . .	4	I'll Try Something New (Jobete — ASCAP) . . .	25	Slamm Dunk (ASCAP) . . .	85	Where Do We Go (Ashtray/Mi-Alma) . . .	84
Genius Rap (Metered — ASCAP) . . .	91	Just Be Yourself (All Seeing Eye — BMI) . . .	52	Steppin' Out (Delightful/Second Decade — BMI) . . .	38	Who's Foolin' Who (Perk's/Duchess (MCA) — BMI) 46	46
Get Down On It (Delightful/Second Decade — BMI) 28	28	Let It Whip (Ujima/Macvacalac — ASCAP) . . .	56	Still Got The Magic (Bearbutt — BMI/Pure Love/Ram-A-Lamb — ASCAP) . . .	65	Why Don't You Think (Lucky Three/Warpfactor One — BMI) . . .	79
Glad To Know You (AVIR — BMI/Warner Bros — ASCAP) . . .	62	Let The Feeling (WB Music/Peabo — ASCAP) . . .	26	Suspicious Minds (Screen Gems/EMI — BMI) . . .	92	Why You Wanna Try Me (Jobete/Commodores Entertainment — ASCAP) . . .	98
Help Is On (Song World — ASCAP/James Car — BMI) . . .	33	Let Your Mind Be Free (Gambi — BMI) . . .	64	Take Me To Heaven (Little Mama/Kevin Moore/Tammi — BMI) . . .	95	You Bring Out (Diamond In The Rough — BMI) . . .	82
Holdin' Out (ATV/Mann+Weil Songs/Braintree/Snow — BMI/ASCAP) . . .	77	Let's Celebrate (Alligator — ASCAP) . . .	71	Taste The Music (Alex/Soufus — ASCAP) . . .	69	You're My Latest (Mighty Three — BMI) . . .	87
		Let's Go (Chocolate Milk — BMI) . . .	41	Teach Me Tonight (MCA/Cahn/Hub — ASCAP) . . .	73	You're The One (Trumar/Huemar — BMI) . . .	23
		Let's Work (Controversy — ASCAP) . . .	11			You Got (Far Out — ASCAP/Milwaukee — BMI) . . .	31
		Livin' In The (Rodsongs — ASCAP) . . .	89			You Never (Paper Boy/Vitasis/Lewis + Sons — BMI) 60	60

BLACK CONTEMPORARY

MOST ADDED SINGLES

- 1. I JUST WANT TO SATISFY — THE O'JAYS — PHILADELPHIA INT'L/CBS**
KPRS, WYLD-FM, WENZ, KSOL, WNHC, KATZ, WGCI, WRAP, WLUM, WWDM, WSOK, WIGO, WGIV, V103, WJLB, WTLK, WWRL, WUFO, OK100, WRBD, WILD, WEDR, WJIA, WBMX.
- 2. JUST BE YOURSELF — CAMEO — CHOCOLATE CITY/POLYGRAM**
WJMO, WNHC, WGPR-FM, WLLC, WSOK, WIGO, WGIV, WAMO, WUFO, WCIN, WBMX.
- 3. A NIGHT TO REMEMBER — SHALAMAR — SOLAR/ELEKTRA**
KDAY, KPRS, KGFJ, WNHC, WGPR-FM, WRAP, WSOK, WJIA, WMBX.
- 4. IT'S GONNA TAKE A MIRACLE — DENIECE WILLIAMS — ARC/COLUMBIA**
WYLD-FM, WENZ, KDKO, WOKB, WLUM, WSOK, WILD, WUFO, WCIN.
- 5. FREAKY BEHAVIOR — BAR-KAYS — MERCURY/POLYGRAM**
WENZ, KGFJ, WGCI, WRAP, WOKB, WSOK, WGIV, WJIA, OK100.
- 6. I'LL TRY SOMETHING NEW — A TASTE OF HONEY — CAPITOL**
KJMO, KOKA, WGCI, WLLC, WGIV, WILD, WBMX, WLOU.

MOST ADDED ALBUMS

- 1. BRILLIANCE — ATLANTIC STARR — A&M**
WENZ, KDKO, WRAP, WLUM, WWDM, WIGO, WAMO, WJLB, WTLK, WILD.
- 2. PHASE 2 — RONNIE DYSON — COTILLION**
KACE, WGPR-FM, WRAP, WLLC, WWDM, WIGO, WILD.
- 3. DREAM ON — GEORGE DUKE — EPIC**
KACE, KSOL, WRAP, WLLC.

UP AND COMING

- PLAYING HARD TO GET — VERNON BURCH — SPECTOR INTERNATIONAL**
SING A SIMPLE SONG — WEST STREET MOB — SUGAR HILL
LOVE DUET — MICHAEL FRANKS — WARNER BROS.
GOOD OLE DAYS — RAY, GOODMAN & BROWN — POLYDOR/POLYGRAM
WE GO A LONG WAY BACK — BLOODSTONE — EPIC

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — S. WONDER

HOTS: Tom Tom Club, "Dimples," Sister Sledge, Lakeside, Chi-Lites, Secret Weapon, D. Ross, Skyy, S. Robinson, B. Womack. ADDS: Grand Master Flash, Dazz Band, Reddings, R. Flack, Merge, M. Brooks, Pulse, Human League, G. Washington Jr., Skyy, O'Jays. LP ADDS: J. Bristol.

WIGO — ATLANTA — QUINCY JASON, PD — #1 — TOM TOM CLUB

JUMPS: 23 To 17 — Chi-Lites, 27 To 23 — Commodores, 36 To 27 — Cherie, Ex To 36 — M. Brooks. ADDS: O'Jays, Bloodstone, V. Burch, Cameo, Kool & The Gang, B. Womack, M. Franks. LP ADDS: One Way, F. Joli, McCrays, Atlantic Starr, R. Dyson.

WATV — BIRMINGHAM — STAN GRAINGER, PD — #1 — S. WONDER

HOTS: B. Womack, D. Ross, Atlantic Starr, Whispers, Dunn & Bruce Street, Kool & The Gang, Prince, G. Duke, J. Geils Band, Manhattans, Bar-Kays, Grand Master Flash, AM FM, B. Wells. ADDS: Zoom, Bloodstone, Isley Bros., G. Benson, Mighty Clouds Of Joy, Switch, Whatnauts, Wizard, Tomorrow's Edition, L. Dozier.

WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — S. WONDER

JUMPS: 7 To 4 — Aurra, 18 To 5 — C. Jankel, 10 To 7 — Whispers, 15 To 8 — O. Jones, 16 To 9 — Lakeside, 14 To 10 — Sister Sledge, 17 To 11 — G. Knight, 20 To 12 — L.T.D., 18 To 13 — Chocolate Milk, 19 To 14 — Xavier, 21 To 15 — Chi-Lites, 23 To 16 — G. Benson, 22 To 17 — G. Duke, 28 To 18 — Kool & The Gang, 27 To 19 — "Dimples," 25 To 20 — Starpoint, 25 To 22 — Earth, Wind & Fire, 29 To 23 — Zoom, Ex To 24 — War, Ex To 25 — Atlantic Starr, Ex To 26 — Dunn & Bruce Street, Ex To 27 — Skyy, Ex To 29 — Vicky "D," Ex To 30 — Skool Boyz. ADDS: R. Parker, Jr., Taste Of Honey, O'Jays, P. Bryson, D. Williams, M. Brooks, Invisible Man's Band. LP ADDS: C. Earland, Atlantic Starr, Dazz Band, R. Dyson, ADC Band.

WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — S. WONDER

HOTS: S. Robinson, Junior, Secret Weapon, Aurra, Whispers, B. Wells, Sister Sledge, Prince, Chocolate Milk, R. Woods, G. Benson, Imagination, Atlantic Starr, Jones Girls, Dunn & Bruce Street, "Dimples," Tomorrow's Edition, Whatnauts, Rene & Angela, L. Vandross. ADDS: D. Williams, Rose Royce, O'Jays, Dazz Band, Cameo, A. Clemmons.

WGIV — CHARLOTTE — CHRIS TURNER, PD — #1 — S. WONDER

HOTS: Tom Tom Club, Prince, G. Duke, G. Benson, Xavier, Atlantic Starr, Rufus, Secret Weapon, S. Robinson, Isley Bros., M. Brooks, Sequence, War, Kwick, Skyy, Cheri, L.T.D., Vicky "D," O'Bryan, Dunn & Bruce Street. ADDS: O'Jays, West St. Mob, D. Lasley, Cameo, Bar-Kays, Taste Of Honey, J. Lucien. LP ADDS: Xavier, O'Bryan, Instant Funk.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — S. WONDER

HOTS: Whispers, S. Robinson, Tom Tom Club, Junior, Xavier, D. Ross, Hall & Oates, "D" Train, Aurra, Sugar Hill Gang, G. Knight, Lakeside, Magnum Force, Skyy, T. Pendergrass, Earth, Wind & Fire, Jones Girls. ADDS: Taste Of Honey, Pleasure, Brass Construction, Kleer, Shalamar, Gemini, Third World, Cameo, O'Jays, L.T.D. LP ADDS: Casiopea.

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

HOTS: Tom Tom Club, O'Bryan, Sister Sledge, S. Robinson, Cissell/King, Chi-Lites, Junior, Prince, G. Duke, Lakeside, S. Wonder, D. Ross. ADDS: P. Rushen, ADC Band, D. Williams, T. Browne, Brass Construction, Cameo, War. LP ADDS: Reddings, R. Smith.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — S. WONDER

HOTS: D. Ross, Was (Not Was), Whispers, Xavier, Sugar Hill Gang, Jones Girls, Rene & Angela, S. Robinson, Prince. ADDS: Tomorrow's Edition, Harari, M. Franks, J. Carr, T. Browne, Kleer, Kool & The Gang, Third World, Shalamar, Sun, Cameo. LP ADDS: R. Dyson, C. Earland.

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

HOTS: Aurra, L.T.D., S. Robinson, Whispers, Chocolate Milk, G. Duke, AM FM, Sister Sledge, O'Bryan, Skyy, One Way, Junior, S. Wonder, T. Browne, Rene & Angela, Shalamar, Atlantic Starr, War, G. Benson. ADDS: Stone, Cheri, O'Jays. LP ADDS: T-Connection, One Way, War, Atlantic Starr, R. Ayers.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — E. PERKINS

JUMPS: 10 To 2 — I. Cara, 9 To 6 — B. Wells, 12 To 8 — Junior, 15 To 9 — Tomorrow's Edition, 19 To 11 — GO, 17 To 14 — ADC Band, 18 To 15 — O'Bryan, 20 To 16 — "Dimples," 23 To 17 — Isley Bros., 25 To 20 — R. Flack, 24 To 21 — Cissell/King, 32 To 22 — Grand Master Flash, 37 To 23 — Atlantic Starr, 39 To 24 — AM FM, 29 To 25 — Jones Girls, Ex To 26 — War, 31 To 27 — Merge, 40 To 29 — Kleer, 35 To 30 — T. Gonzalez, 44 To 31 — Reddings, 45 To 32 — Dunn & Bruce Street, 41 To 33 — Taste Of Honey, 40 To 36 — A. Bofill, 42 To 37 — P. Austin, 43 To 39 — P. Rushen, Ex To 40 — Brass Construction, Ex To 41 — Cameo, Ex To 42 — Waldo, Ex To 43 — Mass Production. ADDS: Leonard Seeley's Heritage, Komiko, O'Jays, Pleasure, B. Summers/Heat, R. Dyson, Bar-Kays, G. Adams, West St. Mob, Sun. LP ADDS: Gangsters, Xavier, Sun, T. Troutman.

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

JUMPS: 8 To 2 — Junior, 16 To 11 — Chi-Lites, 26 To 17 — G. Washington, Jr., 35 To 18 — Atlantic Starr, 40 To 30 — B. Lavette, 37 To 27 — A. Bofill, 39 To 34 — O'Bryan. ADDS: B. Womack, Skyy, G. Benson.

WTLK — INDIANAPOLIS — KELLY CARSON, PD — #1 — S. WONDER

HOTS: S. Robinson, Xavier, Whispers, Prince, Dr. Jekyll & Mr. Hyde, AM FM, Manhattans, Sister Sledge, ADC Band, Chi-Lites, Tomorrow's Edition, Troublefunk, "Dimples," C. Earland, Dunn & Bruce Street, Jones Girls, G. Benson, Mighty Clouds Of Joy, Chocolate Milk, G. Duke. ADDS: Whatnauts, Kool & The Gang, O'Jays, P. Bryson, Mass Production. LP ADDS: One Way, Atlantic Starr, Instant Funk, Jigsaw, A. Fields, Daniel, Azymuth.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — S. WONDER

HOTS: Junior, S. Robinson, Sugar Hill Gang, O'Bryan, Chi-Lites, Whispers, Lakeside, Xavier, R. Woods, G. Benson, Prince, G. Duke, Manhattans, L. Vandross, Chocolate Milk, Sister Sledge, Pointer Sisters, O. Jones. ADDS: P. Bryson, Shalamar, West St. Mob, Dateline, Waldo, O'Jays, B. Always, Bloodstone, M. Wycoff, Pleasure, V. Asher, A. Franklin, ADC Band.

KACE — LOS ANGELES — ALONZO MILLER, PD — #1 — TOM TOM CLUB

HOTS: Whispers, Skyy, Kool & The Gang, Bar-Kays, Fuse One, D. Ross, S. Robinson, Lakeside, Shalamar, A. Bofill, M. Franks, B. Summers/Heat, G. Washington, P. Bryson, "Dimples," B. Womack, L.T.D., Jones Girls, Kleer, Ray, Goodman & Brown. ADDS: F. Whitaker, Cheri, AM FM, C. Stanton, Valentine Bros. LP ADDS: Aurra, O'Bryan, G. Duke, C. Earland, R. Lewis, Instant Funk, L. Mitenour, War, O.C. Smith, R. Ayers, M. Wycoff, ZZ Hill.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — JUNIOR

HOTS: Chi-Lites, B. Lavette, Sister Sledge, S. Robinson, S. Wonder, "Dimples," Tom Tom Club, War, Duke, Switch, One Way, C. Jankel, O'Bryan, R. Parker, Jr. ADDS: Dazz Band, R. Flack, Skool Boyz, Next Movement, V. Burch, Juicy, Skyy, B. Womack, Shalamar, Secret Weapon, Cheri.

KGFI — LOS ANGELES — J. B. STONE, PD — #1 — O'BRYAN

HOTS: S. Wonder, S. Robinson, Whispers, Junior, Prince, Chi-Lites, Atlantic Starr, Sister Sledge, Tom Tom Club. ADDS: Reddings, Bar-Kays, Kool & The Gang, Third World, Shalamar, Mass Production, Rose Royce, R. Parker, Jr. LP ADDS: P. Bryson, O'Jays, Skyy, D. Williams, O.C. Smith.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — LIVE

HOTS: Dunn & Bruce Street, G. Duke, Xavier, S. Woods, L. Dozier, Prince, ADC Band, Shock, L.T.D., Madagascar, Cameo, St. Tropez, G. Knight, Chi-Lites, Sun, Dazz Band, Whatnauts, E. King, Jones Girls, O'Bryan. ADDS: Kleer, G. Benson, Taste Of Honey, P. Rushen, R. Parker, Jr., Instant Funk, Farrari, Merge.

WDIA — MEMPHIS — CARL CONNER, PD

HOTS: Grand Master Flash, Tom Tom Club, Manhattans, O'Bryan, Xavier, S. Wonder, Junior, Kool & The Gang, O. Jones, G. Duke, G. Knight, Jones Girls, B. Wells, Atlantic Starr, Isley Bros., Chi-Lites, G. Benson, "Dimples." ADDS: B. Womack, O'Jays, P. Austin, R. Parker, Jr., Shalamar. LP ADDS: L. Vandross, The Time.

WEDR — MIAMI — GEORGE JONES, PD — #1 — JUNIOR

ADDs: Pleasure, Leonard Seeley's Heritage, Shotgun, Cameo, Bloodstone, Controllers, Atkins, Dramatics, O'Jays, B. Summers. LP ADDS: C. Cissell, McCrays, O'Bryan, Third World, ADC Band.

WLUM — MILWAUKEE — JIMMY GOODYME, PD — #1 — S. WONDER

HOTS: O. Jones, B. Womack, S. Robinson, Lakeside, Dunn & Bruce Street, Manhattans, Jones Girls, T-Connection, T.S. Monk, B. Lavette, Gemini, P. Rushen, R. Woods, Zoom, L.T.D., Atlantic Starr, A. Bofill, S. Woods, G. Benson, G. Knight. ADDS: W. Jackson, B. Caldwell, J. Lorber, D. Williams, Ray, Goodman & Brown, O'Jays. LP ADDS: Atlantic Starr.

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

HOTS: D. Ross, S. Robinson, Skyy, O. Jones, L. Vandross, Whispers, Sister Sledge, B. Womack, G. Duke, Lakeside, Chi-Lites, P. Bryson, "Dimples," Atlantic Starr, Rene & Angela. ADDS: V. Burch, Shotgun, Zoom, D. Williams, O'Jays, B. Caldwell. LP ADDS: War, C. Earland, M. Wycoff.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — S. WONDER

JUMPS: 9 To 6 — Stone, 10 To 7 — Komiko, 15 To 10 — GO, 24 To 13 — Soft Cell, 25 To 17 — G. Benson, 30 To 18 — S. Brown, 23 To 20 — Atlantic Starr, 28 To 22 — Cheri, 27 To 24 — O. Jones, Ex To 25 — M. Brooks, Ex To 28 — Peech Boys, Ex To 29 — E. Whitaker, Ex To 30 — Pure Energy. ADDS: R. Fields, M. Singleton, Taste Of Honey, Third World.

WWRL — NEW YORK — WANDA RAMOS, PD — #1 — S. WONDER

HOTS: Whatnauts, Lakeside, S. Robinson, Sister Sledge, Commodores, Whispers, Aurra, Jones Girls, Atlantic Starr, Shalamar, G. Benson, Secret Weapon, B. Womack, Taste Of Honey, D. Williams. ADDS: Ray, Goodman & Brown, O'Jays, Bloodstone, ZZ Hill, Search, Coffee, Fat Larry's Band, Pure Energy, G. Perry, Komiko, Skyy, Invisible Man's Band, S. Brown, Rare Essence, Syreeta, W. Hart, M. Jackson.

WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — S. WONDER

HOTS: Junior, Tom Tom Club, S. Robinson, Prince, Aurra, G. Duke, Sugar Hill Gang, Xavier, Lakeside, Whispers, Whatnauts, O. Jones, ADC Band, Sister Sledge, Atlantic Starr, Chi-Lites, AM FM, Dunn & Bruce Street, Pulse. ADDS: Bar-Kays, Merge, Atkins, Dramatics, Tierra, R. Dyson, Kwick, West St. Mob, G. Benson, Rose Royce, Bloodstone, B. Womack. LP ADDS: Daniel, M. Jackson.

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

JUMPS: 8 To 4 — S. Robinson, 10 To 5 — Tom Tom Club, 9 To 6 — Junior, 20 To 17 — Chi-Lites, 24 To 20 — Manhattans, 25 To 21 — Xavier, 28 To 23 — G. Benson, Ex To 24 — M. Wells, Ex To 25 — G. Duke, Ex To 29 — Grand Master Flash, Ex To 30 — Four Tops. ADDS: O'Jays, D. Williams, Reddings, Bar-Kays, Farrari, "Dimples," P. Austin, J. Geils Band. LP ADDS: Atlantic Starr.

KATZ — ST. LOUIS — A. J. KEMP, PD — #1 — R. FIELDS

JUMPS: 16 To 6 — G. Knight, Ex To 11 — B. Lavette, Ex To 12 — Junior, Ex To 16 — Third World, Ex To 19 — Rene & Angela, 26 To 20 — G.S. Heron, 28 To 21 — Atlantic Starr, Ex To 22 — Switch, Ex To 23 — D. Williams, Ex To 24 — Skool Boyz. ADDS: Whatnauts, O'Jays, A. Franklin, F. Knight, D. Lasley, G. Adams, R. Parker, Jr., M. Franks, P. Austin, B. Womack, Ray Goodman & Brown.

KMJM — ST. LOUIS — STEVE WEED, PD — #1 — S. WONDER

HOTS: Skyy, Hall & Oates, O. Jones, Tom Tom Club, D. Ross, L. Vandross, Grand Master Flash, The Time, "Dimples," Junior, Chi-Lites, J. Geils Band, G. Duke, Kool & The Gang, Four Tops, Xavier. ADDS: Atlantic Starr, Prince, L. Vandross, G. Benson.

WZEN-FM — ST. LOUIS — A. J. KEMP, PD — #1 — WHISPERS

JUMPS: Ex To 3 — Grand Master Flash, 20 To 6 — Prince, 13 To 9 — Xavier, 22 To 10 — G. Knight, 23 To 14 — G. Benson, 19 To 15 — Isley Bros., Ex To 16 — Galaxy, Ex To 17 — ADC Band, 23 To 19 — O'Bryan, Ex To 24 — J. Geils Band, Ex To 29 — Atlantic Starr, Ex To 27 — War, Ex To 26 — G. Diamond, Ex To 25 — Third World. ADDS: E. Birdsong, Instant Funk, Dazz Band, C. Jankel, Reddings, Fat Larry's Band, M. Wycoff. LP ADDS: F. Knight, M. Jackson, Con Funk Shun, G. Adams, Atlantic Starr, J. Lucien, J.L. Ponty.

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

HOTS: S. Robinson, G. Duke, Junior, Prince, "Dimples," Sister Sledge, Atlantic Starr, Aurra, G. Benson, Lakeside, L.T.D., Dazz Band, A. Bofill, Bar-Kays, Pleasure, Skyy, Jones Girls, Rare Essence, Whatnauts, O'Bryan. ADDS: O'Jays, B. Womack. LP ADDS: Shalamar, Aurra, G. Duke.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — LAKESIDE

JUMPS: 16 To 8 — Jones Girls, 13 To 9 — Junior, 18 To 10 — R. Fields, 16 To 12 — T. Gonzalez, 17 To 4 — One Way, 20 To 15 — Atlantic Starr, 23 To 16 — Kleer, 22 To 17 — G. Duke, 24 To 19 — L.T.D., 26 To 20 — R. Flack, 25 To 22 — G. Benson, 29 To 25 — Search, Ex To 23 — Taste Of Honey, Ex To 24 — Skyy, Ex To 28 — G.S. Heron, Ex To 29 — Reddings, Ex To 30 — Con Funk Shun. ADDS: Fatback, G. Washington, Jr., Shalamar, Harari, D. Williams, Bar-Kays, B. Summers/Heat, O'Jays, Cameo, P. Rushen. LP ADDS: F. Knight, One Way.

WWDM — SUMTER — BARBARA TAYLOR, PD

HOTS: Kool & The Gang, Chi-Lites, Stone, S. Wonder, Manhattans, R. Fields, S. Woods, Kleer, G. Duke, ADC Band, War. ADDS: Zoom, B. Caldwell, Tom Tom Club, Nolen & Crossley, Con Funk Shun, Mass Production, T. Weber, L. Heritage, R. Parker, Jr., C. Jankel, O'Jays, O'Bryan. LP ADDS: McCrays, Atlantic Starr, Soft Cell, J. Lorber, Aurra, Third World, T-Connection, R. Dyson, Kokomo.

OK100 — WASHINGTON — HARRY BOOMER, PD — #1 — R. FLACK

HOTS: G. Benson, Whispers, Junior, O'Bryan, War, S. Wonder, "D" Train, Kool & The Gang, AM FM, Earth, Wind & Fire, B. Wells, Aurra, Prince, Tom Tom Club. ADDS: Kleer, P. Bryson, O'Jays, Bar-Kays, A. Jarreau.

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CASH BOX TOP 100 ALBUMS

March 27, 1982

		Weeks On 3/20 Chart			Weeks On 3/20 Chart			Weeks On 3/20 Chart
1	BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021)	8.98	1	35	33	STANDING HAMPTON SAMMY HAGAR (Geffen GHS 2006)	8.98	34 10
2	FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062)	8.98	2	20	34	WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	35 52
3	I LOVE ROCK 'N ROLL JOAN JETT AND THE BLACKHEARTS (Boardwalk NB1-33243)	8.98	3	16	35	GREEN LIGHT BONNIE RAITT (Warner Bros. BSK 3630)	8.98	40 4
4	ESCAPE JOURNEY (Columbia TC 37408)	—	4	34	36	MEMORIES BARBRA STREISAND (Columbia TC 37678)	—	28 16
5	CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	8.98	8	24	37	TONIGHT I'M YOURS ROD STEWART (Warner Bros. BSK 3602)	8.98	33 19
6	PHYSICAL OLIVIA NEWTON-JOHN (MCA-5229)	8.98	6	22	38	JUICE JUICE NEWTON (Capitol ST-12136)	8.98	36 56
7	GHOST IN THE MACHINE THE POLICE (A&M SP-3730)	8.98	5	23	39	THE GEORGE BENSON COLLECTION GEORGE BENSON (Warner Bros. 2HW 3577)	16.98	39 19
8	HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194)	8.98	7	19	40	ABACAB GENESIS (Atlantic SD 19313)	8.98	43 24
9	4 FOREIGNER (Atlantic SD 16999)	8.98	10	36	41	NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	—	41 28
10	GREAT WHITE NORTH BOB & DOUG McKENZIE (Mercury/PolyGram SRM-1-4034)	8.98	12	14	42	NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647)	8.98	42 10
11	GET LUCKY LOVERBOY (Columbia FC 37638)	—	11	20	43	ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	—	105 2
12	PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	8.98	9	28	44	THE ONE THAT YOU LOVE AIR SUPPLY (Arista AL 9551)	8.98	45 42
13	THE CONCERT IN CENTRAL PARK SIMON AND GARFUNKEL (Warner Bros. 2BSK 3654)	14.98	17	3	45	CONTROVERSY PRINCE (Warner Bros. BSK 3601)	8.98	47 21
14	QUARTERFLASH (Geffen GHS 2003)	8.98	13	23	46	THE POET BOBBY WOMACK (Beverly Glen BG 1000)	8.98	44 20
15	BELLA DONNA STEVIE NICKS (Modern/Atlantic MR 38-139)	8.98	16	33	47	BEAUTIFUL VISION VAN MORRISON (Warner Bros. BSK 3652)	8.98	54 4
16	SHAKE IT UP THE CARS (Elektra SE-567)	8.98	14	18	48	NICK THE KNIFE NICK LOWE (COLUMBIA FC 37932)	—	51 6
17	BOBBIE SUE OAK RIDGE BOYS (MCA-5294)	8.98	19	6	49	YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	8.98	49 15
18	THE DUDE QUINCY JONES (A&M SP-3721)	8.98	21	52	50	SMALL CHANGE PRISM (Capitol ST-12148)	8.98	50 9
19	THE INNOCENT AGE DAN FOGELBERG (Full Moon/Epic KE2 37393)	—	18	28	51	ALDO NOVA (Portrait/CBS ARR 37498)	—	67 6
20	MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229)	8.98	38	3	52	CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2 (Vintage/Mirus VNI 7733)	8.98	53 15
21	TOM TOM CLUB (Sire SRK 3628)	8.98	22	23	53	MESOPOTAMIA THE B-52's (Warner Bros. MINI 3641)	5.98	30 6
22	TATTOO YOU ROLLING STONES (Rolling Stones/Atlantic COC 16052)	8.98	15	29	54	DON'T SAY NO BILLY SOUIER (Capitol ST 12146)	8.98	48 46
23	SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL1-4125)	8.98	—	1	55	DREAM ON GEORGE DUKE (Epic FE 37532)	—	61 4
24	YES IT'S YOU LADY SMOKEY ROBINSON (Tama/Motown 6001TL)	8.98	26	6	56	RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548)	—	37 20
25	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC (Atlantic SD11111)	8.98	20	16	57	YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America SW-17061)	8.98	62 18
26	DIARY OF A MADMAN OZZY OSBOURNE (Jet/CBS FZ 37492)	—	24	19	58	THE TIME (Warner Bros. BSK 3598)	8.98	56 31
27	THE FIRST FAMILY RIDES AGAIN VARIOUS ARTISTS (Boardwalk NB1-33248)	8.98	29	7	59	A LITTLE LOVE AURRA (Salsoul/RCA SA 8551)	8.98	64 6
28	WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA AFL1-4153)	8.98	23	21	60	JAZZERCISE JUDI SHEPPARD MISSETT (MCA-5272)	8.98	63 17
29	FEELS SO RIGHT ALABAMA (RCA AHL1-3930)	8.98	27	55	61	COME MORNING GROVER WASHINGTON, JR. (Elektra SE-562)	8.98	52 16
30	SKYYLINE SKYY (Salsoul/RCA SA-8548)	8.98	25	21	62	PICTURE THIS HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340)	8.98	74 5
31	SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	8.98	31	24	63	20 AEROBIC DANCE HITS MARCY MUIR (Parade/Peter Pan 101)	8.98	66 11
32	LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	8.98	32	11	64	I AM LOVE PEABO BRYSON (Capitol ST-12179)	8.98	60 18
					65	DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892)	6.98	77 5
					66	WASN'T TOMORROW WONDERFUL? THE WAITRESSES (Polydor/PolyGram PD-1-6346)	8.98	72 9
67	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM (Vintage/Mirus VNI 7713)	8.98	68	58	67	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM (Vintage/Mirus VNI 7713)	8.98	68 58
68	MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	8.98	70	7	68	OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648)	8.98	46 9
69	OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648)	8.98	46	9	70	FRIENDS SHALAMAR (Solar/Elektra S-28)	8.98	79 6
70	FRIENDS SHALAMAR (Solar/Elektra S-28)	8.98	79	6	71	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	8.98	78 32
71	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	8.98	78	32	72	GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	8.98	57 76
72	GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	8.98	57	76	73	BLACK ON BLACK WAYLON (RCA AHL14247)	8.98	80 4
73	BLACK ON BLACK WAYLON (RCA AHL14247)	8.98	80	4	74	ON THE WAY TO THE SKY NEIL DIAMOND (Columbia TC 37628)	—	59 18
74	ON THE WAY TO THE SKY NEIL DIAMOND (Columbia TC 37628)	—	59	18	75	ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	—	58 9
75	ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	—	58	9	76	THE SECRET POLICEMAN'S OTHER BALL — THE MUSIC VARIOUS ARTISTS (Island ILPS 9698)	8.98	88 2
76	THE SECRET POLICEMAN'S OTHER BALL — THE MUSIC VARIOUS ARTISTS (Island ILPS 9698)	8.98	88	2	77	FAME ORIGINAL SOUNDTRACK (RSO/PolyGram RX1-3080)	8.98	84 9
77	FAME ORIGINAL SOUNDTRACK (RSO/PolyGram RX1-3080)	8.98	84	9	78	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	8.98	55 38
78	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	8.98	55	38	79	MECHANIX UFO (Chrysalis CHR 1360)	8.98	83 5
79	MECHANIX UFO (Chrysalis CHR 1360)	8.98	83	5	80	WEATHER REPORT (ARC/Columbia FC 37616)	—	65 6
80	WEATHER REPORT (ARC/Columbia FC 37616)	—	65	6	81	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	8.98	71 49
81	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	8.98	71	49	82	PRECIOUS TIME PAT BENATAR (Chrysalis CHR 1346)	8.98	69 36
82	PRECIOUS TIME PAT BENATAR (Chrysalis CHR 1346)	8.98	69	36	83	KATHY SMITH'S AEROBIC FITNESS (Muscle Tone MT 72151)	8.98	103 4
83	KATHY SMITH'S AEROBIC FITNESS (Muscle Tone MT 72151)	8.98	103	4	84	NIGHTCRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	8.98	81 20
84	NIGHTCRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	8.98	81	20	85	THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98	95 67
85	THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98	95	67	86	TIME EXPOSURE LITTLE RIVER BAND (Capitol ST-12163)	8.98	85 29
86	TIME EXPOSURE LITTLE RIVER BAND (Capitol ST-12163)	8.98	85	29	87	PAC-MAN FEVER BUCKNER & GARCIA (Columbia XRC 37941)	—	129 2
87	PAC-MAN FEVER BUCKNER & GARCIA (Columbia XRC 37941)	—	129	2	88	SOMEWHERE OVER CHINA JIMMY BUFFETT (MCA-5285)	8.98	76 10
88	SOMEWHERE OVER CHINA JIMMY BUFFETT (MCA-5285)	8.98	76	10	89	AEROBIC DANCING featuring DORIAN DAMMER (Parade/Peter Pan 100)	8.98	94 25
89	AEROBIC DANCING featuring DORIAN DAMMER (Parade/Peter Pan 100)	8.98	94	25	90	TUTONE 2 TOMMY TUTONE (Columbia ARC 37401)	—	99 8
90	TUTONE 2 TOMMY TUTONE (Columbia ARC 37401)	—	99	8	91	THE SISTERS SISTER SLEDGE (Cotillion/Atlantic SD 5231)	8.98	75 7
91	THE SISTERS SISTER SLEDGE (Cotillion/Atlantic SD 5231)	8.98	75	7	92	PERHAPS LOVE PLACIDO DOMINGO (CBS MF 37243)	—	82 22
92	PERHAPS LOVE PLACIDO DOMINGO (CBS MF 37243)	—	82	22	93	THE VISITORS ABBA (Polar/Atlantic SD 19332)	8.98	73 11
93	THE VISITORS ABBA (Polar/Atlantic SD 19332)	8.98	73	11	94	BLACKOUT SCORPIONS (Mercury/PolyGram SRM-1-4039)	8.98	— 1
94	BLACKOUT SCORPIONS (Mercury/PolyGram SRM-1-4039)	8.98	—	1	95	FANCY FREE OAK RIDGE BOYS (MCA-5209)	8.98	91 43
95	FANCY FREE OAK RIDGE BOYS (MCA-5209)	8.98	91	43	96	THE LAST SAFE PLACE LE ROUX (RCA AFL 1-4195)	8.98	102 9
96	THE LAST SAFE PLACE LE ROUX (RCA AFL 1-4195)	8.98	102	9	97	8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	8.98	87 11
97	8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	8.98	87	11	98	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	—	98 28
98	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	—	98	28	99	GREATEST HITS QUEEN (Elektra SE-564)	8.98	86 20
99	GREATEST HITS QUEEN (Elektra SE-564)	8.98	86	20	100	FAREWELL SONG JANIS JOPLIN (Columbia PC 37569)	—	90 8
100	FAREWELL SONG JANIS JOPLIN (Columbia PC 37569)	—	90	8				

Cash Box Top Albums/101 to 200

March 27, 1982

		Weeks On			Weeks On			Weeks On
		3/20	Chart			3/20	Chart	3/20
101	SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	8.98	104	19	145	2		
102	TELEVISION THEME SONGS MIKE POST (Elektra E1-60028 Y)	5.98	110	4	118	22		
103	WALK UNDER LADDERS JOAN ARMATRADING (A&M SP-4876)	8.98	107	24	8.98	116	27	
104	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	8.98	117	6	8.98	141	4	
105	ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	8.98	92	9	8.98	—	1	
106	NINE TONIGHT BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	12.98	89	27	8.98	124	25	
107	ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	8.98	100	9	—	—	—	
108	INDUSTRY STANDARD THE DREGS (Arista AL 9588)	8.98	—	1	15.98	106	20	
109	THE BLASTERS (Slash SR-109)	8.98	112	11	5.98	144	10	
110	DANCE & EXERCISE LINDA FRATIENNE (Columbia BFC 37653)	—	120	6	8.98	138	113	
111	BRILLIANCE ATLANTIC STARR (A&M SP-4883)	8.98	—	1	8.98	—	1	
112	PURE & NATURAL T-CONNECTION (Capitol ST-12191)	8.98	115	4	8.98	—	1	
113	SCUBA DIVERS DWIGHT TWILLEY (EMI America ST-17064)	8.98	125	4	8.98	147	5	
114	LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735)	8.98	126	4	8.98	148	10	
115	SONGS IN THE ATTIC BILLY JOEL (Columbia TC 37461)	—	96	26	8.98	123	83	
116	OUTLAW WAR (RCA AFL1-4208)	8.98	128	3	8.98	114	16	
117	WYNTON MARSALIS (Columbia FC 37574)	—	122	8	8.98	—	1	
118	YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	—	142	2	8.98	154	3	
119	ENGLISH SETTLEMENT XTC (Virgin/Epic ARE 37943)	—	135	2	8.98	152	4	
120	SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	8.98	109	9	8.98	—	1	
121	SWING TO THE RIGHT UTOPIA (Bearsville BRK 3666)	8.98	132	2	8.98	156	9	
122	ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic ARE 37721)	—	97	8	8.98	155	6	
123	SHADOWS GORDON LIGHTFOOT (Warner Bros. BSK 3633)	8.98	127	6	8.98	167	2	
124	DEATH WISH II ORIGINAL SOUNDTRACK (Swan Song/Atlantic SS 8511)	8.98	—	1	8.98	158	8	
125	STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	8.98	101	11	8.98	158	8	
126	3 GAMMA (Elektra E1-60034)	8.98	146	3	8.98	—	1	
127	HANG ON FOR YOUR LIFE SHOOTING STAR (Virgin/Epic NFR 37407)	—	113	32	8.98	160	3	
128	SEASONS OF THE HEART JOHN DENVER (RCA AFL1-4256)	8.98	139	3	8.98	169	2	
129	ALLIED FORCES TRIUMPH (RCA AFL1-3902)	8.98	93	28	8.98	163	4	
130	HI INFIDELITY REO SPEEDWAGON (Epic FE 36844)	—	108	68	8.98	166	7	
131	TASTE THE MUSIC KLEER (Atlantic SD 19334)	8.98	111	7	8.98	168	5	
132	GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Phila. Int'l./CBS FZ 37267)	8.98	121	17	8.98	170	74	
133	IT'S A FACT JEFF LORBER (Arista AL 9583)	8.98	—	1	8.98	170	74	
134	GLASSWORKS PHILIP GLASS (CBS FM 37265)	—	145	2	8.98	118	22	
135	CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	8.98	118	22	8.98	116	27	
136	REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	8.98	116	27	8.98	141	4	
137	FEELING GOOD ROY AYERS (Polydor/PolyGram PD-1-6348)	8.98	141	4	8.98	—	1	
138	POINT OF PLEASURE XAVIER (Liberty LT-51116)	8.98	—	1	8.98	124	25	
139	SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	8.98	124	25	—	—	—	
140	JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS (Kat Family/CBS FZ 37901)	—	159	6	15.98	106	20	
141	EXIT . . . STAGE LEFT RUSH (Mercury/PolyGram SRM2-7001)	15.98	106	20	5.98	144	10	
142	NEVER SAY NEVER ROMEO VOID (415 Records 415A-0007)	5.98	144	10	8.98	138	113	
143	CHRISTOPHER CROSS (Warner Bros. BSK 3383)	8.98	138	113	8.98	—	1	
144	DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	8.98	—	1	8.98	147	5	
145	COWBOYS AND ENGLISHMEN POCO (MCA-5288)	8.98	147	5	8.98	148	10	
146	YOU WANT IT, YOU GOT IT BRYAN ADAMS (A&M SP-4864)	8.98	148	10	8.98	123	83	
147	BACK IN BLACK AC/DC (Atlantic SD 16108)	8.98	123	83	8.98	114	16	
148	CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	8.98	114	16	8.98	—	1	
149	THE GIFT THE JAM (Polydor/PolyGram PD-1-6349)	8.98	—	1	8.98	154	3	
150	ME AND YOU THE CHI-LITES (20th Century-Fox/RCA T-635)	8.98	154	3	8.98	152	4	
151	LIVE AT THE SAVOY RAMSEY LEWIS (Columbia FC 37687)	8.98	152	4	8.98	—	1	
152	WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	8.98	—	1	8.98	156	9	
153	WATCH OUT BRANDI WELLS (WMOT FW 37668)	8.98	156	9	8.98	155	6	
154	QUESTIONNAIRE CHAS JANKEL (A&M SP-64885)	6.98	155	6	8.98	167	2	
155	KEEP IT LIVE DAZZ BAND (Motown 6004ML)	8.98	167	2	8.98	158	8	
156	CHARIOTS OF FIRE ERNIE WATTS (Owest/Warner Bros. OWS 3637)	8.98	158	8	8.98	—	1	
157	AEROBIC DANCE HITS VOL. I (Casablanca/PolyGram NBLP 7263)	8.98	—	1	8.98	160	3	
158	NIGHT ATTACK ANGEL CITY (Epic ARE 37702)	—	160	3	8.98	169	2	
159	JAPAN (Virgin/Epic ARE 37914)	—	169	2	8.98	163	4	
160	MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644)	8.98	163	4	8.98	166	7	
161	DOWN HOME ZZ HILL (Malaco MAL 7406)	8.98	166	7	5.98	180	2	
162	WALT DISNEY PRODUCTION'S MOUSERCISE (Disneyland 62876)	5.98	180	2	8.98	119	29	
163	GIVE THE PEOPLE WHAT THEY WANT THE KINKS (Arista AL 9567)	8.98	119	29	6.98	168	5	
164	LET IT ROCK JOHNNY & THE DISTRACTIONS (A&M SP-6-4884)	6.98	168	5	8.98	150	7	
165	SATURDAY SATURDAY NIGHT ZOOM (Polydor/PolyGram PD-1-6434)	8.98	150	7	8.98	170	74	
166	GREATEST HITS THE DOORS (Elektra 5E-515)	8.98	170	74	8.98	170	74	
167	ADVENTURES IN MODERN RECORDING BUGGLES (Carrere/CBS ARZ 37926)	—	171	3	8.98	162	28	
168	THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	8.98	162	28	—	—	—	
169	BIG CITY MERLE HAGGARD (Epic FE 37593)	—	172	22	8.98	173	84	
170	CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	8.98	173	84	—	—	—	
171	IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	—	136	26	8.98	—	1	
172	POP GOES THE MOVIES MECO (Arista AL 9598)	8.98	—	1	8.98	174	4	
173	ON GOLDEN POND ORIGINAL SOUNDTRACK (MCA-6106)	8.98	174	4	8.98	178	3	
174	THE CHANGE HAS COME CHUBBY CHECKER (MCA-5291)	8.98	178	3	8.98	175	4	
175	SILK FUZE ONE (CTI 9006)	8.98	175	4	—	—	—	
176	BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812)	—	151	50	8.98	179	3	
177	LOVE FEVER GAYLE ADAMS (Prelude PRL 14104)	8.98	179	3	8.98	181	15	
178	COOL NIGHT PAUL DAVIS (Arista AL 9578)	8.98	181	15	8.98	153	9	
179	KING COOL DONNIE IRIS & THE CRUISERS (Carousel/MCA-5237)	8.98	153	9	8.98	184	18	
180	LOVE MAGIC L.T.D. (A&M SP-4881)	8.98	184	18	8.98	182	3	
181	TIMES OF OUR LIVES JUDY COLLINS (Elektra E1-6001)	8.98	182	3	8.98	—	1	
182	DOUBLE FANTASY JOHN LENNON AND YOKO ONO (Geffen GHS 2001)	8.98	—	1	15.98	149	8	
183	EVITA PREMIER AMERICAN RECORDING (MCA 2-11007)	15.98	149	8	8.98	161	5	
184	RENEGADE THIN LIZZY (Warner Bros. BSK 3622)	8.98	161	5	4.98	189	110	
185	MICKEY MOUSE DISCO (Disneyland 2504)	4.98	189	110	8.98	131	9	
186	SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	8.98	131	9	—	—	—	
187	CAPTURED JOURNEY (Columbia KC2 37016)	—	186	58	8.98	—	1	
188	RIO LEE RITENOUR (Musician/Elektra E1-60024)	8.98	—	1	8.98	140	22	
189	THE BEST OF BLONDIE (Chrysalis CHR 1337)	8.98	140	22	8.98	165	36	
190	AEROBIC DANCING BARBARA ANN AUER (Gateway GSLP-7610)	8.98	165	36	—	—	—	
191	LOVERBOY (Columbia JC 36762)	—	134	62	8.98	183	24	
192	IF I SHOULD LOVE AGAIN BARRY MANILOW (Arista AL 9573)	8.98	183	24	8.98	133	30	
193	WANNA BE A STAR CHILLIWACK (Millennium/RCA 1-7759)	8.98	133	30	—	—	—	
194	TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	—	188	10	—	—	—	
195	STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	—	137	18	8.98	176	14	
196	JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5226)	8.98	176	14	—	—	—	
197	THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	—	185	31	8.98	194	108	
198	ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110)	8.98	194	108	8.98	177	16	
199	7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	8.98	177	16	8.98	130	9	
200	FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	8.98	130	9				

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABBA 93	Chi-Lites 150	Harris, Emmylou 148	Little River Band 86	Quarterflash 14	T-Connection 112
AC/DC 25,147	Chilliwack 193	Hensel, Carol 52,67	Lorber, Jeff 133	Queen 99	Thin Lizzy 184
Adams, Bryan 146	Collins, Judy 181	Higgins, Bertie 140	Loverboy 11,191	Raitt, Bonnie 35	Third World 118
Adams, Gayle 177	Con Funk Shun 199	Human League 65	Lowe, Nick 48	Ray, Goodman & Brown 125	Time 58
Aerobics (Auer) 190	Cross, Christopher 143	Iris, Donnie 179	L.T.D. 180	REO Speedwagon 130	Tommy Tutone 90
Aerobics (Casablanca) 157	Davis, Paul 178	Jackson, Millie 114	Manilow, Barry 192	Ritenour, Lee 188	Tom Tom Club 21
Aerobics (Dammer) 89	Dazz Band 155	Jam 149	Marsalis, Wynton 117	Robinson, Smokey 24	Triumph 129
Aerobics (Muir) 63	Denver, John 128	James, Rick 81	McKenzie, Bob & Doug 10	Roger 168	Twilley, Dwight 113
Aerobics (Smith) 83	Diamond, Neil 74,85	Jankel, Chas 154	Meco 172	Rogers, Kenny 72,78	Twitty, Conway 186
Air Supply 44	Di Meola, Al 75	Japan 159	Mickey Mouse Disco 185	Rolling Stones 22	UFO 79
Alabama 20,29,160	Domingo, Placido 92	Jarreau, Al 71	Milsap, Ronnie 197	Romeo Void 142	Utopia 121
Angel City 158	Doors 166	Jazzercise 60	Morrison, Van 47	Ross, Diana 28	Vandross, Luther 41
Armatrading, Joan 103	Dregs 108	Jett, Joan 3</			

CASH BOX

March 27, 1982

AROUND THE ROUTE

by Camille Compasio

World Wide Dist. sponsored a highly successful service school the evening of March 10 at the Marriott O'Hare here in town. The session began at 5:30 p.m. and dealt exclusively with Taito America products, with the company's **Rene Lopez** in charge. A great deal of time was devoted to diagnostic analysis in field troubleshooting, and an estimated 80 ops and service people were in attendance. Refreshments were served, compliments of World Wide . . . Newest addition to the distrib's staff, by the way, is **Doug Skor**, a recent college graduate and son of company proxy **Fred Skor**. Welcome aboard.

Belated birthday greetings to **Stan Levin**, whose many coinbiz buddies helped celebrate the occasion at a gala birthday party for the Game Plan exec!

A contingent from Exidy will be in Chicago March 26-28 to participate (for the third consecutive year) in the Amusement Operators Expo (AOE) convention. Among them, **Mike Wright**, **Lila Zinter** and **Chris Minarik Ivy**. Firm will feature current video games "Mousetrap" and "Victory" in its show exhibit.

"Rapid Fire," coming soon from Bally, will be premiered at AOE in the

(continued on page 35)

Most Ops Pay On Time, But Distribs Wary Of Newcomers

by Jeffrey Ressler

LOS ANGELES — Intense competition from industry newcomers, the rapid pace of new game introductions and unrealistic location demands are factors exerting pressure on coin machine operators' bottom lines. Nevertheless, according to a **Cash Box** survey, most operators currently are paying their bills on time.

The poll of amusement game distributors around the country did reveal some problems with accounts receivables, however. While a few distributors reported a slight increase in delinquent accounts, one prominent West Coast firm claimed that the number of operators who are falling behind in their equipment payments was up 30% to 40% over the similar period last year.

Cautious About Credit

As a result, distributors are becoming more cautious about extending credit to new operators just entering the business — and they are closely monitoring the entire industry for economic trends that might forewarn them of potential trouble spots.

The distributors were unanimous in their attitude toward selling new product to operators whose accounts were in arrears. All of those contacted agreed that unless they were very familiar with the company no machines would be delivered to operators with past due balances.

"I feel real uneasy about fronting machines to delinquent accounts," said Stephen Lieberman, president of Minneapolis-based

Lieberman Music Co. "Some of our customers have long-lasting relationships with us, but we don't quite know a number of the new ones so well. But if they're not paying reasonably, no matter if we've known them for a while, we'll cut off their machines. In this business, you have to be prepared to repossess equipment."

Several thought the best way to counter late or defaulting payments was to sit down with the ops and talk matters over before contracts are signed. "We try to sell within the lines of good business management," commented Ira Bettelman, executive vice president of C.A. Robinson Co. here. "It's a strict policy of ours to define the financial rules very accurately for people getting into the game machine trade."

Quick Buck Artists

Distributors like Bettelman mentioned a number of difficulties facing ops that could continue to cause trouble. The primary concern, according to distributors, is the onslaught of novices who become operators with dreams of fast money, attracted by the media hoopla emphasizing the billions of dollars in quarters flowing freely into the coin boxes of computer video games. As a result, competition has grown tremendously over the past two years and continues to be fierce, with some newer ops giving an unusually large share of splits in favor of the location, sometimes as much as 70-30.

"There are two types of people in this business," said Hy Sandler, vice president of

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COIN MACHINE

Most Ops Pay On Time, But Distributors Wary Of Newcomers

(continued from page 33)

Sandler Vending Co. "The large op who has a consistent track record as far as payments go, and the new op who may have gone overboard buying, thinking every new machine would generate the profits of Pac-Man."

Chet McMurdie, president of San Francisco-based Advance Automatic Sales Co., concurred with Sandler's opinion. "The old customers aren't the people renegeing on their contracts," he said. "The losses come from the thousands of quick buck artists who don't belong in the game machine business in the first place."

The proliferation of machines rolling off manufacturers' assembly lines in recent months has also made it hard for operators to

"Just a short while ago operators were purchasing every video game they could get their hands on, whereas today they're only buying the hits."

meet locations' demands and satisfy distributors' needs; just a short while ago ops were purchasing every video game they could get their hands on, whereas today they're only buying the hits. "When the big boom hit in 1981, ops weren't selective enough and overloaded their locations because they listened to requests too often. Now it's turning on them," reflected Jerry Gordon, Sr. of Betson Enterprises in Moonachie, N.J. "Everybody overbought to some degree in the past, but now the operators are much more choosy, and won't buy in numbers unless they're absolutely sure it'll pay off."

David Godwin, of Little Rock, Ark.'s Godwin Distributing Co. agrees that over-

Williams Holds Annual Meeting

NEW YORK — Michael R. Stroll, president of Williams Electronics, Inc., recently announced at the first annual meeting since the initial public offering of the company's securities that shipments of Williams' newest game, "Hyperball," are now under way.

Stroll said, "The enthusiastic reception given this game by distributors, operators and players has generated significant optimism on the part of Management about the prospects for success of this game."

The stockholders re-elected the company's seven incumbent directors and approved an increase in the total number of authorized shares of common stock from 10,000,000 to 30,000,000 and the creation of a new class of preferred stock consisting of 5,000,000 shares issuable in series. The additional authorized shares may be used for possible future acquisitions or for other purposes not presently determinable.

Stroll reported that an agreement had been concluded to license the right to manufacture and sell a cartridge version of "Defender," one of the company's video games, to Atari, Inc., for use in its home video machines. Stroll also announced that the company had reached an agreement in principle with a toy manufacturer for the manufacture and sale, under license, of hand-held and tabletop versions of three of the company's games.

Williams Electronics, Inc. is engaged in the design, manufacture and sale of electronic coin-operated games.

saturation of older machines is harming the industry. "There's a glut of old machines now — 'Asteroids', 'Battle Zones', 'Scramblers,' 'Defenders' — and they're rapidly getting outdated. I think ops are playing it conservative these days and buying just proven games."

C.A. Robinson's Bettelman feels it's the inappropriate placement of machines in locations that has been troublesome to ops. "For example," Bettelman pointed out, "laundromats are possibly a very viable location for video games, but I don't see how anyone could put a 'Ms. Pac-Man' or 'Tempest' in one of these spots. Those areas should get machines like 'Space Invaders.'"

"It's not necessarily the locations themselves that are the problem, but the treatment these locations have received," he continued. "Now that the dust has settled in the game business and the magic and glitter seems to be wearing off, operators should carefully evaluate the extension curves of specific machines' longevity, and try to put them in the proper locations."

A common complaint heard often in coin-op quarters is the lack of new and original games attracting droves of players in the tradition of previous moneymakers like 'Pac-Man,' 'Frogger' and 'Donkey Kong'. "Our industry is product driven," said Lieberman. "If the product demands the attention and the money, 1982 should be a good year. Since the AMOA convention, however, there really haven't been a lot of games released that have had great sales, although the initial reaction to Atari's new 'Space Duel' has been very favorable."

Besides the obvious popularity of video games, the pinball market may be due for an upswing, according to several distributors who are anticipating positive responses when pin/video hybrid games like 'Caveman,' 'Hyperball' and 'Rapid Fire' debut in arcades. While some distributors don't classify these amusements as pinball systems, many feel the hybrid machines will be a tremendous shot in the arm for flat pinball sales.

"We think business will be good this year, but to duplicate last year's success would be impossible," said a spokesperson for Empire Distributing, Chicago, echoing the sentiments of most distributors contacted by *Cash Box*. "Players are always looking for new challenges, and as long as the technology keeps up with and stays a little bit ahead of the public's appetite the industry should continue to do well."

Cinematronics Adds Two New Distributors

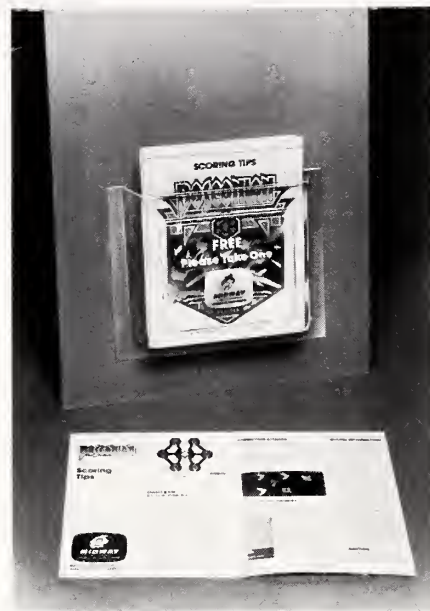
EL CAJON, Calif. — Cinematronics, Inc. has announced the addition of two distributors to its distribution network. The two distributors are Hanson Distributing in Bloomington, Minn. and Pyramid Distributing in Kansas City, Mo.

Cinematronics' vice president of marketing David Stroud, stated, "Craig Soller and his team at Pyramid are very young and aggressive. We look forward to growing along with them in the years to come."

Cinematronics' Steve Blattspieler had this to say about the addition of Hanson Distributing: "We greatly value this new addition to our distribution network, and we look forward to a very productive relationship."

Hanson Distributing is located at 9201 Penn Avenue South, Suite #1. Bloomington, Minn. 55431. The telephone is (612) 884-6604.

Pyramid Distributing is located at 3909 Broadway in downtown Kansas City, 64111. The telephone is (816) 531-3549.



Pictures is Midway's new 'Bosconian' promotional booklet.

Midway Bows Book To Push 'Bosconian'

CHICAGO — A new booklet to help on-site promotion of Midway's "Bosconian" video game has been issued by the company. Containing various playing tips and strategy hints, the booklet will be used extensively by Midway in the push behind *Bosconian*.

"Special printed booklets are being made available to distributors and operators for use in locations to stimulate player interest and enjoyment of our video games," stated Stan Jarocki, vice president of marketing for the Franklin, Ill.-based company.

Explaining further, he said, "Each game model will contain a quantity of these scoring tips along with a special plastic 'Take-One' holder that can be easily attached to the game unit, wall, counter or just about any convenient place in the location."

Scoring tips for Midway's exciting new "Bosconian" video game are attractively packaged and printed in full color with valuable information on "Round Information," "Enemy Base Attack Strategy," how to take advantage of "Formation Attacks" and "Scanner Techniques."

All in all, as Jarocki pointed out, the tips are designed to help players score more points and keep playing.

Three Executives Are Promoted At Cinematronics

EL CAJON, Calif. — Cinematronics, Inc. recently announced three executive promotions. Those promoted were John F. Horan, vice president of operations; Gary L. Holz, vice president of technical operations, and Mickey Orsban, controller. These promotions help Cinematronics continue its efforts to provide reliable, quality products to its customers.

Horan, formerly director of operations, will be responsible for manufacturing, quality control, personnel and the field service organization. Prior to joining Cinematronics, he spent ten years as a senior executive with a major management consulting firm. Horan has begun implementation of a program to increase productive capacity to better meet market demands, while at the same time improving product quality.

Holz will now be responsible for all technical operations for both the coin-op and future businesses. He was previously employed by Williams Electronics before joining Cinematronics as director of quality and technical services.

Orsban will be in charge of the accounting and data processing functions for Cinematronics. His knowledge and training will greatly assist Cinematronics in meeting the needs of its customers.

Fred Fukumoto, Cinematronics' president, stated, "These promotions reflect Cinematronics' ongoing efforts to build the best possible product for our customers. We are very pleased to welcome these newest members to our management team and know the contributions they will make to the company will be invaluable."

Rock-Ola Names Rhodes Distrib For Memphis Area

CHICAGO — Dennis Rhodes Enterprises of Memphis, Tenn. has been named the exclusive franchise distributor for Rock-Ola phonographs for the Memphis area, according to Ronald S. Moskal, Rock-Ola vice president of sales.

Moskal stated that besides the company's phonograph line, Rhodes will also represent Rock-Ola's Video Games, starting with "Jump Bug" and the newly debuted "Fantasy."

Rock-Ola, according to Moskal, feels very

(continued on page 38)

INDUSTRY CALENDAR

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

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

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

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

April 29-May 2; Music & Amusement Assn. (N.Y.); annual convention; Princess Towers Hotel; Freeport, Bahamas.

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

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

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

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

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

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

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

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

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

AROUND THE ROUTE

(continued from page 35)

Bally Pinball Division display. BPD exec **Paul Calamari** is quite excited about the new piece, which he described as a "high speed, gun-firing game" — a coin-operated novelty, so to speak. It's housed in a modernistic cabinet on four legs and can fire eight steel balls per second — which gives us an idea of just how fast moving this game is. Production is scheduled for the first week of April — so, watch for it!

Williams prexy **Mike Stroll** and marketing director **Ron Crouse** both attended the recent NAO convention in Tokyo. Ron noted that the first-time convention did not attract that much of an American turnout, but was a good show to cover nonetheless. "Hyperball" was among the pieces Williams displayed through its Tokyo distrib. And speaking of "Hyperball," Ron said it's doing extremely well in the domestic and overseas markets. Factory is still in the process of volume domestic sample shipments with full production to follow very shortly. Reaction to the new "Robotron 2084" video has been "sensational," he added.

On the positive side, CBS-TV devoted some time and footage during the 10 o'clock news March 8 to a unique area arcade, which is located in one of the downtown office buildings and patronized predominantly by businessmen. As commentator **Bob Sirott** put it, the popular gathering spot seems to be luring business people away from the "three-martini lunch." The arcade has a line-up of some 30-40 machines that all get a good daily workout. A few of the players interviewed on camera stated their preference of this method of relieving the frustrations of a hectic day in the office, and at the conclusion of the coverage, one of Sirott's colleagues commented about how much he likes to play video games. Needless to say, the name "Pac-Man" came up repeatedly as a favorite of just about every player interviewed!

Business is "super" at Royal Dist. in Cincinnati, as we learned from prexy **Joe Westerhaus, Jr.** Midway's "Ms. Pac-Man" is selling like her illustrious predecessor, and Gottlieb's "Haunted House" and Bally's "Vector" are among the distrib's most popular pin sellers. Latter is out on test with the dollar bill acceptor, and hopes are high it will prove to be a big boost for the pinball business. It's been about three months since Royal moved back into its newly rebuilt premises (after the tragic fire that all but gutted the building), and Joe said that while the address is the same, the area is being utilized to much better advantage in all departments — parts and solid state departments are exceptionally better; the warehouse area is much larger; and the entire layout is "just the way we wanted it" and "perfect for our operation." Actually, about 50% had to be totally rebuilt, so it's practically a whole new building. Joe, along with the firm's **Jack Schleicher**, will be in Chicago for the AOE convention at the Hyatt.

New Equipment

Three From Centuri

In a departure from tradition, Centuri, Inc. has announced three separate licensing agreements and the concurrent release of three separate and distinctive video games.

The Hialeah, Fla.-based firm has entered into an agreement with Konami Industry Co., Ltd of Japan to manufacture "Loco-Motion", A.W.-Zilec Electronics of Great Britain to manufacture "The Pit" and the Italian-based Olympia, Inc. to manufacture "D-Day".

The three games were well received at recent three-city dealer preview in San Francisco, Chicago and New York, according to company president Ed Miller.



'The Pit'

In The Pit, the player must reach a treasure that lays buried and protected in the bottom of a cave and then make it safely back to a spaceship without being destroyed. "This is a true test of skill", said Miller. "Not only does the player have to ward off enemy explorers, but he must avoid huge falling rocks that block his path".

To the tune of "I've Been Working On The Railroad", the player begins to clear train stations while picking up passengers in Loco-Motion.



'Loco-Motion'

"Unlike the traditional vehicle type game", emphasized Miller, "in Loco-Motion the player controls the track not

the train. It's different and it's fun".

Huddled in a camouflaged, beach-head gun garrison, the player faces at-



'D-Day'

tack from three fronts — land, sea and air — in D-Day.

"Those who like the "shoot-em" type game concept will love D-Day", said Miller.

Amidar

Stern Electronics, Inc. recently introduced "Amidar," its latest fast-action

video game of skill and strategy, which was licensed from Konami Industry of Japan. As noted by marketing director Tom Campbell, the new game went into production March 1.

Amidar can be played by one or two players and is a fun-themed game featuring imaginative, multi-colored video displays and lively musical effects, which are synchronized with play action and accelerate as game difficulty increases.

The object of the game is for the player to capture all enemy territory, which is represented on the video screen by a rectangular maze, before being destroyed by Amidar attackers. Two alternating maze patterns test the player's ability to develop new game strategies with each new rack. In the first maze, the player (represented on the screen by a gorilla) captures territory and advances to the next rack by "eating" coconuts that line the video maze paths. In the second maze, the player captures territory by "painting" in individual boxes with a paint roller.

A special "bonus maze" that appears upon completion of each maze gives the player the opportunity to win 5,000 points. The player can move the Amidar aggressor into one of five entrances to the bonus maze by pressing the "jump" button.

In scoring, 10 points are awarded for each coconut eaten in the first maze; various point values are awarded for

(continued on page 38)

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2 Galago	2 Missile Command
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1 Hungry	
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THE JUKEBOX PROGRAMMER

March 27, 1982

* indicates new entry

POP

- 1 **I LOVE ROCK 'N' ROLL**
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)
- 2 **WE GOT THE BEAT**
GO-GO's (I.R.S./A&M IR-9903)
- 3 **FIND ANOTHER FOOL**
QUARTERFLASH (Geffen GEF 50006)
- 4 **FREEZE FRAME/FLAMETHROWER**
THE J. GEILS BAND (EMI America B-8108)
- 5 **EDGE OF SEVENTEEN**
STEVIE NICKS (Modern/Atlantic MR 7401)
- 6 **(OH) PRETTY WOMAN**
VAN HALEN (Warner Bros. WBS 50003)
- 7 **KEY LARGO**
BERTIE HIGGINS (Kat Family WS9 02524)
- 8 **JUKE BOX HERO**
FOREIGNER (Atlantic 4017)
- 9 **TAKE OFF**
BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)
- 10 **MAIN THEME FROM "CHARIOTS OF FIRE"**
VANGELIS (Polydor/PolyGram 2189)
- 11 **DON'T TALK TO STRANGERS**
RICK SPRINGFIELD (RCA PB-13070)
- 12 **MAKE A MOVE ON ME**
OLIVIA NEWTON-JOHN (MCA-52000)
- 13 **BABY MAKES HER BLUE JEANS TALK**
DR. HOOK (Casablanca/PolyGram NB 2347)
- 14 **DO YOU BELIEVE IN LOVE**
HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)
- 15 **867-5309/JENNY**
TOMMY TUTONE (Columbia 18-02646)
- 16 **NEVER GIVE UP ON A GOOD THING**
GEORGE BENSON (Warner Bros. WBS 50005)
- 17 **THAT GIRL**
STEVIE WONDER (Tamla/Motown 1602 TF)
- 18 **DID IT IN A MINUTE**
DARYL HALL & JOHN OATES (RCA PB-13065)
- 19 **OPEN ARMS**
JOURNEY (Columbia 18-02687)
- 20 **'65 LOVE AFFAIR**
PAUL DAVIS (Arista AS 0661)
- 21 **MEMORY**
BARBRA STREISAND (Columbia 18-02717)
- 22 **ON THE WAY TO THE SKY**
NEIL DIAMOND (Columbia 18-02712)
- 23 **BOBBIE SUE**
OAK RIDGE BOYS (MCA-52006)
- 24 **HANG FIRE***
THE ROLLING STONES (Rolling Stones/Atlantic RS 21300)
- 25 **NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS)**
LE ROUX (RCA PB-73059)
- 26 **GET DOWN ON IT***
KOOL & THE GANG (De-lite/PolyGram DE 818)
- 27 **MEDLEY: MEMORIES OF DAYS GONE BY**
FRED PARIS & THE FIVE SATINS (Elektra E-47411)
- 28 **DON'T YOU WANT ME***
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 29 **ONE HUNDRED WAYS***
QUINCY JONES featuring JAMES INGRAM (A&M 2387)
- 30 **DON'T LET HIM KNOW**
PRISM (Capitol P-A-5082)

COUNTRY

- 1 **SINGLE WOMEN**
DOLLY PARTON (RCA PB-13057)
- 2 **SAME OLE ME**
GEORGE JONES (Epic 14-02696)
- 3 **ANOTHER SLEEPLESS NIGHT**
ANNE MURRAY (Capitol P-A-5083)
- 4 **YOU NEVER GAVE UP ON ME**
CRYSTAL GAYLE (Columbia 18-02718)
- 5 **ANOTHER HONKY-TONK NIGHT ON BROADWAY**
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)
- 6 **CRYING MY HEART OUT OVER YOU**
RICKY SCAGGS (Epic 14-02692)
- 7 **BIG CITY**
MERLE HAGGARD (Epic 14-02686)
- 8 **AFTER THE LOVE SLIPS AWAY**
EARL THOMAS CONLEY (RCA PB-13024)
- 9 **MOUNTAIN MUSIC**
ALABAMA (RCA PB-13019)
- 10 **ALWAYS ON MY MIND**
WILLIE NELSON (Columbia 18-02741)
- 11 **BUSTED**
JOHN CONLEE (MCA-52008)
- 12 **'ROUND THE CLOCK LOVIN'**
GAIL DAVIES (Warner Bros. WBS 50004)
- 13 **JUST TO SATISFY YOU**
WAYLON & WILLIE (RCA PB-13073)
- 14 **IF YOU'RE THINKING YOU WANT A STRANGER**
GEORGE STRAIT (MCA-51228)
- 15 **SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)**
GENE WATSON (MCA-52009)
- 16 **SOMEDAY SOON**
MOE BANDY (Columbia 18-02735)
- 17 **YOU'RE NOT EASY TO FORGET**
DOTTIE WEST (Liberty P-B-1451)
- 18 **A COUNTRY BOY CAN SURVIVE**
HANK WILLIAMS, JR. (Curb/Elektra E-47257)
- 19 **NEW CUT ROAD**
BOBBY BARE (Columbia 18-02690)
- 20 **IN LIKE WITH EACH OTHER**
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)
- 21 **THE CLOWN**
CONWAY TWITTY (Elektra E-47302)
- 22 **TEARS OF THE LONELY**
MICKEY GILLEY (Epic 14-02774)
- 23 **PAIN IN MY PAST**
THE ROVERS (Cleveland Int'l. 14-02601)
- 24 **IT'S A LONG WAY TO DAYTONA**
MEL TILLIS (Elektra E-47412)
- 25 **TAKE ME TO THE COUNTRY**
MEL McDANIEL (Capitol P-B-5095)
- 26 **I LIE**
LORETTA LYNN (MCA-51226)
- 27 **YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)***
THE STATLER BROS. (Mercury/PolyGram 76142)
- 28 **I'M GOIN' HURTIN'***
JOE STAMPLEY (Epic 14-02791)
- 29 **MOUNTAIN OF LOVE**
CHARLEY PRIDE (RCA PB-13024)
- 30 **BAD NEWS***
BOXCAR WILLIE (Main Street B951)

BLACK CONTEMPORARY

- 1 **WORK THAT SUCKER TO DEATH**
XAVIER (Liberty P-A-1445)
- 2 **NEVER GIVE UP ON A GOOD THING**
GEORGE BENSON (Warner Bros. WBS 50005)
- 3 **NIGHTS OVER EGYPT**
THE JONES GIRLS (Phila. Int'l./CBS ZS5-02715)
- 4 **IN THE RAW**
WHISPERS (Solar/Elektra S-47961)
- 5 **MAMA USED TO SAY**
JUNIOR (Mercury/PolyGram 76132)
- 6 **GET DOWN ON IT/STEPHEN' OUT**
KOOL & THE GANG (De-Lite/PolyGram DE 818)
- 7 **MY GUY**
SISTER SLEDGE (Cotillion/Atlantic 4700)
- 8 **THE GIGOLO**
O'BRYAN (Capitol P-A-5067)
- 9 **LET'S WORK**
PRINCE (Warner Bros. WBS 50002)
- 10 **CIRCLES**
ATLANTIC STARR (A&M 2392)
- 11 **SHINE ON**
GEORGE DUKE (Epic 14-02701)
- 12 **IF IT AIN'T ONE THING... IT'S ANOTHER**
RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)
- 13 **APRIL LOVE**
L.T.D. (A&M 2395)
- 14 **MUST BE THE MUSIC**
SECRET WEAPON (Prelude PRL 8036-AS)
- 15 **I'LL TRY SOMETHING NEW**
A TASTE OF HONEY (Capitol P-B-5099)
- 16 **A FRIEND OF MINE**
GLADYS KNIGHT & THE PIPS (Columbia 18-02706)
- 17 **MIRROR MIRROR**
DIANA ROSS (RCA PB-13021)
- 18 **LOVE SEASONS**
ZOOM (Polydor/PolyGram PD 2197)
- 19 **MAKING LOVE**
ROBERTA FLACK (Atlantic 4005)
- 20 **WELCOME INTO MY HEART**
ISLEY BROTHERS (T-Neck/CBS ZS5-02705)
- 21 **HOT ON A THING (CALLED LOVE)**
THE CHI-LITES featuring EUGENE RECORD (20th Century/RCA TC-2600)
- 22 **A NIGHT TO REMEMBER**
SHALAMAR (Solar/Elektra S-48005)
- 23 **THE OTHER WOMAN**
RAY PARKER, JR. (Arista AS 09)
- 24 **FREAKY BEHAVIOR**
BAR-KAYS (Mercury/PolyGram 76143)
- 25 **HONEY, HONEY**
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- 26 **IT'S A GONNA TAKE A MIRACLE***
DENIECE WILLIAMS (ARC/Columbia 18-02812)
- 27 **JUST BE YOURSELF***
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- 28 **YOU GOT THE POWER***
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- 29 **BABY COME TO ME***
PATTI AUSTIN (Quest/Warner Bros. OUE 5005)
- 30 **FORGET ME NOTS***
PATRICE RUSHEN (Elektra E-47427)

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Dan Tortorice (Modern Specialty, Madison)
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Russ Mawdsley, Jr. (Russell-Hall, Inc., Holyoke)
DON'T TALK TO STRANGERS — Rick Springfield — RCA

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New Equipment

(continued from page 35)

each territory square captured in the second maze and are indicated on the screen; and between 200 and 1,600 points are awarded when the player destroys the Amidar attackers.

Alpine Adventure

Taito America's newest video game, "Alpine Ski," offers the challenge, the thrill and the intensity of the popular sport and reportedly is the first video game to capture the essence of championship skiing — meaning the sight, the sounds and the excitement of personal danger.

There are three games in Alpine Ski: downhill skiing, slalom race and ski jump, and the three games parallel the structure of an Olympic skiing competition.

Downhill skiing begins with a chair-lift ride to the top of the snowy slope, where a timer is set. An accelerator button starts the skier on the slick course. The player must maneuver the skier around snowmobilers, trees, woods and other skiers; guiding him expertly to collect the highest points. Skimming the icy ponds receives the highest values, but this throws the skier into treacherous skids.

The race tests the player's coordination, reflexes and skill. When a skier is knocked down, he loses 10 seconds, and with an intense race like this, every second counts. Playing time is increased at 10,000 points (adjustable) and each additional 5,000 points (adjustable) after that.

After the downhill, with time still remaining, the player enters the slalom



race and must ski between flags to collect points, with a 100-point penalty for every flag knocked down. The player is ready for the ski jump after completing this course.

The ski jump is a one-chance challenge for players to give it all they've got. Using a radar screen to gauge his timing, the player must punch the accelerator button just as the skier lifts off the ramp. The object is to maximize the distance of the jump and bonus points scored. A good jump can increase the score enough to give the player additional time and start him on the downhill race again.

Alpine Ski can be played by one or two players. It measures 67"x24"x30".

Pizza Time Theatre Opens 100th Outlet

LOS ANGELES — Chuck E. Cheese's Pizza Time Theatre, the rapidly expanding chain of food and entertainment centers, is opening its 100th unit in mid-March in Penfield, N.Y., near Rochester.

The milestone restaurant, located at 1614 Penfield Road, is the first Pizza Time Theatre to open in New York state. Pizza Concepts, Inc., the franchise company that operates the Penfield unit, plans on opening six additional Pizza Time Theatres in the state during 1982. The University of Rochester's endowment has a 40% share of Pizza Concepts, as well as two seats on the board of directors.

Pizza Time Theatre and Chuck E. Cheese were created in 1977 by Nolan Bushnell, inventor of Pong and founder of Atari, Inc. The restaurant's unique concept in family entertainment combines a quality pizza restaurant with the latest video games and other amusements, plus musical entertainment by the Pizza Time Players, a zany group of computer-controlled mechanical characters led by host and mascot Chuck E. Cheese.

Pizza Time Theatre, Inc., currently owns 54 restaurants and franchises an additional 46 units in 22 states, Canada and Australia. By Chuck E. Cheese's fifth birthday, May 22, the company will have 130 units open in 30 states. The Sunnyvale, Calif.-based company went

public in April 1981 and closed the year with revenues of \$36.2 million, compared with 1980 revenues of \$11.4 million.

As part of the fifth-year birthday celebration, artist LeRoy Neiman has created a commemorative painting of Chuck E. Cheese that will be available as a poster in limited quantities at Pizza Time Theatres.

The Madalena Construction Company of Penfield, working from plans developed by the Doody Company of Columbus, Ohio, did the remodeling on the 11,000 square foot building, which was formerly a grocery store.

The new Pizza Time restaurant seats 300 people and contains a main dining room with the Pizza Time Players performing on stage. There is also a lounge with "The King," a seven-foot-tall lion that plays the guitar and sings Elvis Presley songs. A second lounge area with a six foot by eight foot video screen is available to community groups for their presentations and meetings. In addition, there is a game room with over 70 video games and attractions, a salad bar, a make-your-own sundae counter, and Jasper's General Store.

Sigma Announces License Pact For 'The Bounty'

CHICAGO — Sigma Enterprises, Inc./Tokyo, Japan has announced that it has obtained the sole and exclusive right of new video "The Bounty" newly developed by Orca Corporation/Tokyo, Japan for overseas markets outside of Japan.

Under the agreement between Orca Corporation and Sigma Enterprises, Inc., Sigma will handle all marketing and distribution of the game for all markets except Japan. Sigma is also looking to make license agreements with major manufacturer in main overseas markets. The company also announced that an application for the copyright for "The Bounty" game in the U.S. has been filed.

Rock-Ola Names Rhodes

(continued from page 34)

strongly that the addition of Dennis Rhodes Enterprises, with its excellent service department and aggressive sales attitude, will benefit the operators in the area.

At this time, plans are under way to have a phonograph repair seminar at Dennis Rhodes Enterprises — 669 Madison St., Memphis, Tenn. — on April 8, with Rock-Ola's Bill Findlay conducting. Inquiries about the seminar may be directed to Dennis Rhodes or Larry Brooks at (901) 529-1075.



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