

CASHBOX

December 26, 1981

NEWSPAPER

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Year-End Polls



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CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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Season's Greetings

May the Peace and Joy of the Holiday Season be yours today and in the coming year.

NEWS HIGHLIGHTS

- Joe Cohen pledges aggressive action on industry problems at 1982 NARM convention (page 9).
- RCA Records restructures executive staff (page 9).
- New and developing acts highlight first quarter album releases (page 9).
- "When All Is Said And Done" by ABBA and Brandi Wells' "When It's Love" are the top **Cash Box** Singles Picks (page 26).
- *Pennies From Heaven* soundtrack and "The Best Of Edwin Starr" are the top **Cash Box** Album Picks (page 27).

| TOP POP DEBUTS | |
|----------------|---|
| SINGLES | 60 THROUGH THE YEARS — Kenny Rogers -- Liberty |
| ALBUMS | 128 O HOLY NIGHT — Luciano Pavarotti — London/PolyGram |

| |
|---|
| POP SINGLE |
| PHYSICAL Olivia Newton-John MCA |
| B/C SINGLE |
| LET'S GROOVE Earth, Wind & Fire ARC/Columbia |
| COUNTRY SINGLE |
| LOVE IN THE FIRST DEGREE Alabama RCA |
| JAZZ |
| THE GEORGE BENSON COLLECTION Warner Bros. |

NUMBER ONES



Olivia Newton-John

| |
|--|
| POP ALBUM |
| 4 Foreigner Atlantic |
| B/C ALBUM |
| RAISE Earth, Wind & Fire ARC/Columbia |
| COUNTRY ALBUM |
| FEELS SO RIGHT Alabama RCA |
| GOSPEL |
| PRESENTING THE WINANS Light |

CASH BOX TOP 100 SINGLES

December 26, 1981

| | Weeks On Chart | 12/19 | | Weeks On Chart | 12/19 | | Weeks On Chart | 12/19 |
|---|----------------|-------|--|----------------|-------|--|----------------|-------|
| 1 PHYSICAL OLIVIA NEWTON-JOHN (MCA-51182) | 1 | 13 | 33 START ME UP ROLLING STONES (Rolling Stones/Atlantic RS 21003) | 25 | 19 | 68 WKRP IN CINCINNATI (MAIN THEME) STEVE CARLISLE (MCA 51205) | 74 | 6 |
| 2 WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic 3868) | 2 | 12 | 34 LEADER OF THE BAND DAN FOGELBERG (Full Moon/CBS 14-02647) | 41 | 5 | 69 POOR MAN'S SON SURVIVOR (Scotti Bros./CBS ZD5 02560) | 58 | 11 |
| 3 LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536) | 3 | 13 | 35 STEAL THE NIGHT STEVIE WOODS (Cotillion/Atlantic 46016) | 36 | 12 | 70 LOVE IS LIKE A ROCK DONNIE IRIS (MCA-51223) | 88 | 2 |
| 4 I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA PB-12357) | 5 | 7 | 36 HERE I AM AIR SUPPLY (Arista AS 0626) | 24 | 15 | 71 A WORLD WITHOUT HEROES KISS (Casablanca/PolyGram NB 2343) | 79 | 3 |
| 5 YOUNG TURKS ROD STEWART (Warner Bros. WBS 49843) | 6 | 11 | 37 TAKE IT EASY ON ME LITTLE RIVER BAND (Capitol P-A-5057) | 43 | 4 | 72 "MAIN THEME FROM CHARIOTS OF FIRE" VANGELIS (Polydor/PolyGram 2189) | 80 | 3 |
| 6 OH NO COMMODORES (Motown M 1527F) | 4 | 15 | 38 ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS (Warner Bros. WBS 49787) | 31 | 20 | 73 CLOSER TO THE HEART RUSH (Mercury/PolyGram 76124) | 73 | 4 |
| 7 WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA PB-12349) | 7 | 11 | 39 WORKING FOR THE WEEKEND LOVERBOY (Columbia 18-02569) | 44 | 7 | 74 THE NIGHT OWLS LITTLE RIVER BAND (Capitol P-A-5033) | 54 | 19 |
| 8 DON'T STOP BELIEVIN' JOURNEY (Columbia 18-02567) | 9 | 9 | 40 MORE THAN JUST THE TWO OF US SNEAKER (Handshake WS9 02557) | 46 | 7 | 75 ENDLESS LOVE DIANA ROSS and LIONEL RICHIE (Motown M 1519F) | 66 | 26 |
| 9 HARDEN MY HEART QUARTERFLASH (Geffen GEF 49824) | 10 | 11 | 41 LET ME LOVE YOU ONCE GREG LAKE (Chrysalis CHS 2571) | 45 | 6 | 76 ABACAB GENESIS (Atlantic 3891) | — | 1 |
| 10 TROUBLE LINDSEY BUCKINGHAM (Asylum E-47223) | 11 | 10 | 42 SWEET DREAMS AIR SUPPLY (Arista AS 0655) | 55 | 3 | 77 COULD IT BE LOVE JENNIFER WARNES (Arista AS 0611) | 84 | 3 |
| 11 COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia 18-02621) | 12 | 7 | 43 KEY LARGO BERTIE HIGGINS (Kat Family WS9-02524) | 48 | 8 | 78 SOUTHERN PACIFIC NEIL YOUNG & CRAZY HORSE (Reprise RPS49870) | 89 | 2 |
| 12 TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846) | 13 | 10 | 44 LOVE IS ALRIGHT TONITE RICK SPRINGFIELD (RCA PB-13005) | 50 | 4 | 79 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. OWE49854) | 86 | 2 |
| 13 YESTERDAY'S SONGS NEIL DIAMOND (Columbia 18-02604) | 14 | 8 | 45 HEART LIKE A WHEEL THE STEVE MILLER BAND (Capitol P-A-5068) | 39 | 9 | 80 I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD (RCA PB-12166) | 57 | 19 |
| 14 LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341) | 16 | 10 | 46 IF I WERE YOU LULU (Alfa ALF-7011) | 51 | 6 | 81 THOSE GOOD OLD DREAMS CARPENTERS (A&M 2386) | 90 | 2 |
| 15 HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304) | 17 | 9 | 47 THE OLD SONGS BARRY MANILOW (Arista AS 0633) | 30 | 12 | 82 SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON (20th Century-Fox/RCA TC-2488) | 72 | 19 |
| 16 CENTERFOLD THE J. GEILS BAND (EMI America A-8102) | 18 | 8 | 48 MY KINDA LOVER BILLY SOUIER (Capitol P-A-5037) | 52 | 6 | 83 CRAZY (KEEP ON FALLING) THE JOHN HALL BAND (EMI America A-8096) | — | 1 |
| 17 EVERY LITTLE THING SHE DOES IS MAGIC THE POLICE (A&M 2371) | 8 | 14 | 49 WRACK MY BRAIN RINGO STARR (Boardwalk NB7-11-130) | 37 | 8 | 84 LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065) | — | 1 |
| 18 THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046) | 22 | 11 | 50 NEVER TOO MUCH LUTHER VANDROSS (Epic 14-02409) | 42 | 13 | 85 IT'S MY PARTY DAVE STEWART AND BARBARA GASKIN (Platinum PR-4) | 87 | 4 |
| 19 TAKE MY HEART KOOL & THE GANG (De-Lite/PolyGram DE 815) | 20 | 12 | 51 SEA OF LOVE DEL SHANNON (Network/Elektra NW-47951) | 62 | 4 | 86 TALKING OUT OF TURN THE MOODY BLUES (Threshold/PolyGram TR603) | 71 | 8 |
| 20 OUR LIPS ARE SEALED GO-GO'S (I.R.S./A&M IR-9901) | 21 | 18 | 52 LIVING EYES BEE GEES (RSO/PolyGram RS 1067) | 40 | 8 | 87 PAC-MAN FEVER BUCKNER & GARCIA (Columbia 18-02673) | — | 1 |
| 21 SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239) | 23 | 7 | 53 LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288) | 59 | 5 | 88 YOU CAN MADLEEN KANE (Chalet C 1225) | — | 1 |
| 22 MY GIRL (GONE, GONE, GONE) CHILLIWACK (Millennium/RCA YB-11813) | 19 | 14 | 54 ALL OUR TOMORROWS EDDIE SCHWARTZ (Atco/Atlantic 7342) | 67 | 3 | 89 SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER (Profile PRO-5003) | — | 1 |
| 23 SHAKE IT UP THE CARS (Elektra E-47250) | 26 | 6 | 55 JUST ONCE QUINCY JONES featuring JAMES INGRAM (A&M 2357) | 47 | 20 | 90 TONIGHT TONIGHT BILL CHAMPLIN (Elektra E-47240) | — | 1 |
| 24 COOL NIGHT PAUL DAVIS (Arista AS 0645) | 28 | 8 | 56 NO REPLY AT ALL GENESIS (Atlantic 3858) | 49 | 14 | 91 WHEN SHE WAS MY GIRL THE FOUR TOPS (Casablanca/PolyGram NB 2338) | 60 | 19 |
| 25 UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235) | 27 | 8 | 57 SOMEWHERE DOWN THE ROAD BARRY MANILOW (Arista AS 0658) | 76 | 2 | 92 MAGIC POWER TRIUMPH (RCA PB-12298) | 70 | 13 |
| 26 PRIVATE EYES DARYL HALL & JOHN OATES (RCA PB-12296) | 15 | 18 | 58 BREAKIN' AWAY AL JARREAU (Warner Bros. WBS 49842) | 65 | 5 | 93 I WANT YOU, I NEED YOU CHRIS CHRISTIAN (Boardwalk NB7-11-126) | 63 | 13 |
| 27 I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342) | 29 | 10 | 59 FALLING IN LOVE BALANCE (Portrait/CBS 24-02608) | 64 | 5 | 94 CONTROVERSY PRINCE (Warner Bros. WBS 49808) | 82 | 10 |
| 28 WAITING ON A FRIEND ROLLING STONES (Rolling Stones/Atlantic RS 21004) | 32 | 4 | 60 THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444) | — | 1 | 95 I HEARD IT THROUGH THE GRAPEVINE ROGER (Warner Bros. WBS 49786) | 85 | 10 |
| 29 SHE'S GOT A WAY BILLY JOEL (Columbia 18-02628) | 33 | 6 | 61 TWILIGHT ELO (Jet/CBS ZS5 02559) | 53 | 10 | 96 BLAZE OF GLORY KENNY ROGERS (Liberty P-A-1441) | 75 | 6 |
| 30 COME GO WITH ME THE BEACH BOYS (Caribou/CBS ZS5 02633) | 35 | 6 | 62 LITTLE DARLIN' SHEILA (Carrere/CBS ZS5 02564) | 68 | 4 | 97 I'M JUST TOO SHY JERMAINE JACKSON (Motown M 1525F) | 91 | 9 |
| 31 CASTLES IN THE AIR DON McLEAN (Millennium/RCA YB-11819) | 34 | 10 | 63 FEEL LIKE A NUMBER BOB SEGER & THE SILVER BULLET BAND (Capitol P-A-5077) | 78 | 2 | 98 FOR YOUR EYES ONLY SHEENA EASTON (Liberty P1418) | 81 | 23 |
| 32 YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America P-A-8101) | 38 | 5 | 64 KEEPING OUR LOVE ALIVE HENRY PAUL BAND (Atlantic 3883) | 77 | 3 | 99 SAUSALITO SUMMERNIGHT DIESEL (Regency RY 7339) | 83 | 16 |
| | | | 65 ANYONE CAN SEE IRENE CARA (Network/Elektra NW-47950) | 69 | 5 | 100 WE'RE IN THIS LOVE TOGETHER AL JARREAU (Warner Bros. WBS 49746) | 94 | 22 |
| | | | 66 SUPER FREAK (PART 1) RICK JAMES (Gordy/Motown G7205F) | 61 | 21 | | | |
| | | | 67 THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON (Elektra E-47186) | 56 | 19 | | | |

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|----|--|----|---|-----|---|----|
| Abacab (Hit & Run — ASCAP) | 76 | Good/Geffen Kaye — ASCAP) | 9 | Magic Power (TriumphSongs — CAPAC) | 92 | Sweet Dreams (Careers/Bestall Reynolds — BMI/Riva Music, Ltd. (PRS) | 42 |
| All Our Tomorrows (ATV/Schwartz) | 54 | Heart Like A Wheel (Sailor Music — ASCAP) | 45 | More Than Just (ShellSongs — BMI/Sneaker — BMI/Homegrown — BMI) | 40 | Take It Easy On Me (Colgems-EMI — ASCAP) | 37 |
| Anyone Can See (Carub Proun's — ASCAP/Fedora — BMI) | 65 | Here I Am (Al Gallico/Turtle — BMI) | 36 | My Grit (ATV Music of Canada/Sung Songs/Solid Gold — P.R.O.-Can.) | 22 | Teke My Heart (Delightful/Second Decade — BMI) | 19 |
| Arthur's (Living/Woolnough/Unichappell/Begonia—BMI New Hidden Valley/Pop 'n' Roll/WB — ASCAP) | 38 | Hooked On Classic (Copyright Control) | 15 | Someone Could Lose A Heart Tonight (Epic) | 47 | Talking Out Of (WB — ASCAP) | 86 |
| A World Without (KISS — ASCAP/Undercut/Metal Machine — BMI) | 71 | I Can't Go (Fust Buzza/Hot-Cha Six Continents — BMI) | 4 | The Night Owls (Colgems-EMI — ASCAP) | 74 | The Old Songs (W.B./Upward Spiral — ASCAP) | 47 |
| Blaze Of Glory (House Of Gold Music — BMI) | 96 | If I Were You (Blackwood + Fullness Music — BMI) | 46 | Theme: Hill St. Blues (MGM Music — ASCAP) | 67 | The Sweetest (Sterling/Addison St. — ASCAP) | 18 |
| Breakin' Away (Al Jarreau/Desperate/Garden Rake — BMI) | 58 | I Heard It (Stone Agate/Division — BMI) | 95 | Those Good Old (Almo/Sweet Harmony/Hammer & Nails — ASCAP) | 81 | Through The Years (Peso/Swanee BRAVO! — BMI) | 60 |
| Castles In The Air (Mayday/Benny Bird — BMI) | 31 | I'm Just Too (Black Stallion — ASCAP) | 97 | Titles (Spheric B.V./WB Music — ASCAP) | 72 | Tonight (Irving/Foster Frees/X-Ray — BMI) | 90 |
| Centerfold (Center City — ASCAP) | 16 | I Want You (Marvin Gardens/Home Sweet Home/Bug & Bear — ASCAP/John C. Crowley — BMI) | 93 | Trouble (Now Sounds — BMI) | 10 | Turn Your Love (Garden Reke — BMI/Rehtakul Veets/JSH — ASCAP) | 12 |
| Closer To The Heart (Core — ASCAP/CAPAC) | 73 | It's My Party (World Song — ASCAP) | 85 | Twilight (April Music — ASCAP) | 61 | Under Pressure (BMI Queen Ltd./Beachwood/Bewlay Bros./Fleur Ltd.) | 25 |
| Come Go With Me (Gill/See Bee Music — BMI) | 30 | I've Done Everything (Warner-Tamerlane-BMI) | 80 | Waiting For A (Somerset/Evansongs — ASCAP) | 2 | Waiting On A Friend (Colgems-EMI — ASCAP) | 28 |
| Comin' In (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel — ASCAP) | 11 | I Wouldn't Have (Pi-Gem — BMI/Chess — ASCAP) | 27 | We're In This (Blackwood/Magic Castle — BMI) | 100 | When She Was My (MCA — ASCAP) | 91 |
| Controversy (Enirp — BMI) | 94 | Just Once (ATV/Mann & Weil — BMI) | 55 | Why Do Fools (Patricie Music — BMI) | 7 | WKRP In Cinn. (MTM/Fast Fade — ASCAP) | 68 |
| Cool Night (Webb IV — BMI) | 24 | Keeping Our Love (Sienna — BMI/WB Music/Easy Action — ASCAP) | 64 | Working For (Blackwood/Dean Of Music — BMI) | 39 | Wrack My Brain (Ganga B.V. — BMI) | 49 |
| Could It Be Love (Gee Sharp — BMI) | 77 | Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI) | 43 | Yesterday's Songs (Stonebridge Music — ASCAP) | 13 | You Can (GMPC Music) | 82 |
| Crazy (Siren Songs/Clean Cut Tunes — BMI/ASCAP) | 83 | Leader Of The (Hickory Grove Admin. By April Music — ASCAP) | 34 | You Could Have Been (ATV Music — BMI) | 38 | Young Turks (Riva/Nite-Stalk — ASCAP) | 5 |
| Don't Stop Believin' (Weed High Nightmare — BMI) | 8 | Leather And Lace (Welsh Witch — BMI) | 14 | | | | |
| Endless Love (PGP/Brockman/Intersong — ASCAP Administered) | 75 | Let's Groove (Sagfire/Yougoulei — ASCAP pend.) | 3 | | | | |
| Every Home Should (Blackwood — BMI) | 79 | Let Me Love You (Peso — BMI/Almo — ASCAP) | 41 | | | | |
| Every Little Thing (Virgin — Admin. in U.S. by Chappell — ASCAP) | 17 | Let The Feeling (WB Music/Peabo — ASCAP) | 84 | | | | |
| Falling In Love (Daksel — BMI) | 59 | Little Darlin' (Land of Dream — ASCAP) | 62 | | | | |
| Feel Like (Gear — ASCAP) | 63 | Living Eyes (Gibb Bros. — BMI) | 52 | | | | |
| For Your Eyes (United Artists — ASCAP) | 98 | Love In The First (House Of Gold — BMI) | 53 | | | | |
| Harden My Heart (Narrow Dude/Bonnie Bee | | Love Is Alright (Robie Porter — BMI) | 44 | | | | |
| | | Love Is Like (Bema — ASCAP) | 70 | | | | |

— Exceptionally heavy radio activity this week

\$ = Exceptionally heavy sales activity this week

WHO'S HAVING A PARTY?

EVERYONE AT PLATINUM
RECORDS IS AND THESE ARE
THE FIRST GUESTS TO ARRIVE:

IT'S OUR P A R T Y



November 28, 1981

CASH BOX
DAVE STEWART and
BARBARA GASKIN

It's My Party • PR-4
Already a #1 U.K. hit and a top-selling import here in the U.S. as a result of new rock club and radio play, this progressive pop cover of Leslie Gore's hit is so delightfully eccentric that it shouldn't fail to hit as a domestic release. A synthesizer tour de force, it's unconventional but melodic.

December 12, 1981

BILLBOARD
DAVE STEWART and
BARBARA GASKIN

It's My Party • PR-4
Lesley Gore's No. 1 record in 1963 gets a 1980's workout on this remake that has already been a huge hit in England and sustained airplay here as an import. Stewart and Gaskin retain some of the song's innocence while at the same time add a contemporary flair.

December 5, 1981

RECORD WORLD
DAVE STEWART and
BARBARA GASKIN

It's My Party • PR-4
Replacing Lesley Gore's innocent helplessness is a slickly arranged electronic update of the #1 hit from '63. Pop radio won't be able to resist this oddly affecting debut.

November 21, 1981

BILLBOARD

E.J. RICE
Will You Be Coming Back
PR-2

A former member of Harold Melvin's Bluenotes, Rice delivers a sprightly midtempo tune that's filled with some catchy hooks. Female harmonies effectively supplement Rice's vocal.

November 28, 1981

BILLBOARD

E.J. RICE *Let Me Love You*
(*One More Time*) • PR-2

The former member of Harold Melvin's Bluenotes renders a pretty love ballad, enhanced by a delicate arrangement and Rice's soulful vocal which gains momentum midway through.

December 11, 1981

BLACK RADIO EXCLUSIVE

E.J. RICE
Let Me Love You
(*One More Time*)
PR-2

The newly-formed Platinum label has a big future in this powerful young vocalist and this strong ballad. Demos: Expanded young adults.

December 12, 1981

CASH BOX

E.J. RICE
Will You Be Coming Back
PR-2

Uptempo, brassy R&B, in the mold of the early '70s Philly International sound of Harold Melvin & The Blue Notes, The O'Jays, et. al. The string swept soul sound is perfect for Rice's vocal dynamics and offers an alternative, as well as a contrast, to the heavier funk excursions on B/C radio presently.

October 31, 1981

BILLBOARD

HEATHER
Sincerely • PR-1

This charming new thrush who goes by first name only, turns in a sterling rendition of this gem which was No. 1 record for the McGuire Sisters in 1955. Heather has a multi-octave range which she puts to maximum use here.

December 12, 1981

CASH BOX

HEATHER
Sincerely • PR-1

Newcomer Heather takes this McGuire Sisters classic, gives it her own special, but still true treatment and turns it into an appealing 1981 release that will be as comfortable on a country turntable as a pop or A/C. Programmers should take note and give this a listen. A promising country debut for the brand new Platinum label.

December 12, 1981

RECORD WORLD

HEATHER
Sincerely • PR-1

This smooth-voiced singer offers a pretty cover of a classic pop ballad, produced with a sound open to more than one format.

PR
Platinum
Records, Inc.

6363 Sunset Boulevard
Hollywood, California 90028
213 • 464-1465

AGENCY REP.:
Norby Walters & Associates



ROCK & REAL



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

Journey stopped a pre-concert sound check for it.

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

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

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

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

It's a choice no one takes lightly.

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

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

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

AMPEX

Ampex Corporation • One of The Signal Companies

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



Wishing you a happy holiday
season full of joy and love

Mick Fleetwood

Christine McVie

Lindsey Buckingham

Stevie Nicks

John McVie

CASH BOX NEWS

New, Developing Acts' LPs Highlight First Quarter '82

by Michael Martinez

LOS ANGELES — Following the superstar-studded release schedule of the fourth quarter of 1981, the first quarter of the new year will feature numerous new and developing artists. A total of 51 new acts — either new to the industry or members of established acts venturing out on solo projects — will be releasing product during the first quarter of 1982, with several other new and developing acts releasing second or third follow-up LPs.

Among the prominent debuts will be LPs by War's Lonnie Jordan (Boardwalk), Blondie's Jimmy Destri (Chrysalis), former Baby John Waite, Herbie Hancock's trumpet find, Wynton Marsalis (Columbia) and veteran session singer David Lasley (EMI America/Liberty).

However, product by established acts will also fill out the first quarter releases, with new product expected from Linda Ronstadt (Elektra/Asylum), Smokey Robinson (Motown), Curtis Mayfield (Boardwalk), Stevie Wonder (Motown), Herb Alpert (A&M), Al Di Meola (Columbia), Weather Report (Columbia), Paul McCartney (Columbia), Charlie Daniels (Epic), Lou Rawls (Epic), Dionne Warwick (Arista), Melissa Manchester (Arista), Kenny Rogers (EMI America/Liberty), Joni Mitchell (Elektra/Asylum), Loretta Lynn (MCA), Barbara Mandrell (MCA), Oak Ridge Boys (Columbia and MCA), Roy Ayers (PolyGram), Alabama (RCA) and Dolly Parton (RCA).

Other releases highlighting the January schedule are product by Chas Jankel (A&M), the late Harry Chapin (Boardwalk), Jack Bruce/Robin Trower (Chrysalis), Bill Withers (Columbia), Alberta Hunter (Columbia), George Duke (Epic), Patti LaBelle (Epic), Monty Python (Arista), Irene Cara (Network-E/A), Conway Twitty (E/A), Wishbone Ash (MCA), Jimmy Buffett (MCA), Player (RCA), Full Moon with Neil Larsen and Buzz Feiten (Warner Bros.) and Sammy Hagar (Geffen).

February/March Releases

February/March releases are led by product from Atlantic Starr (A&M), Split Enz (A&M), Tierra (Boardwalk), Billy Idol (Chrysalis), Ramsey Lewis (Columbia), The

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YEAR IN REVIEW: RETAIL

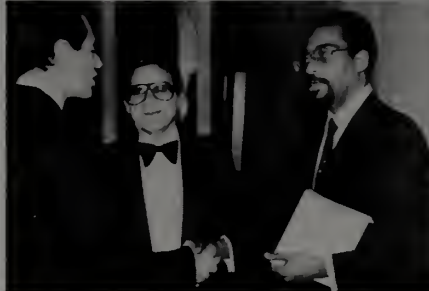
Retailers Post Modest Sales Gains Despite Recession

by Fred Goodman

NEW YORK — In a year marked by price hikes and declining unit volume, most retailers managed to post a marginal overall dollar gain. That gain was attributed to increased exploitation of midlines, pre-recorded cassettes, blank tapes and adult and gospel titles, while the decline in unit volume was laid to smaller numbers for superstar and hit product.

In the first **Cash Box** retail survey of the year (**Cash Box**, Jan. 31), retailers noted that prices were up over the preceding year in accordance with inflation. Higher operational costs, reduced traffic and price hikes from the manufacturers were all cited as contributing factors. Yet despite the average rise of 11-12% in shelf prices, many of those surveyed noted an average drop of almost eight percent in special sales prices. The drop was viewed as an attempt to beef-up in-store traffic.

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AMC MUSIC INDUSTRY DINNER HONORS ROBERT SUMMER — Robert Summer, RCA Records president, recently received the 1981 Humanitarian Award of the AMC Cancer Research Center and Hospital at the music industry's 14th annual dinner. Held at the New York Hilton Hotel, the charity event drew more than 900 industry members. Shown in the **top row** at the dinner are (l-r): RCA recording artist Diana Ross; Summer; Jerry Weintraub, Management III president; Dick Griffey, Solar Records president; Bill Staton, Elektra/Asylum/Nonesuch Records vice president, promotion, special markets; Sidney Miller; and Ray Harris, RCA Records division vice president, Black Music. Shown in the **bottom row** are (l-r): Summer; Fred DiSipio, Fred DiSipio Associates president; Kenneth Gamble, Philadelphia International Records chairman of the board and last year's award winner; RCA recording artist Charley Pride; and Summer.

RCA Restructures Executive Staff; Menendez And Schnabel Named VPs

NEW YORK — In a major restructuring of its executive staff, RCA Records has named Jose Menendez division vice president, staff operations and finance, and Ekke Schnabel division vice president, International. The new arrangement brings to five the number of division vice presidents reporting to RCA Records president Robert Summer.

In making the announcement, Summer said the new management structure will simplify reporting procedures and permit top management to devote more time to creative activities and long-range strategies. "The aggressive long-range goals of the company require the consolidation of responsibilities under a small team of key executives," said Summer. "This new management structure will help us maximize our opportunities in the worldwide audio and video home entertainment field."

In their new positions, effective Jan. 1, 1982, Menendez will be responsible for finance, business affairs, and the newly created staff position of operations services and strategic planning. Schnabel will be responsible for all Record Division activities outside the United States and Canada.

In commenting on the appointment of Menendez, Summer said, "His experiences as a key executive of the Hertz Corp. and as staff vice president, market planning, RCA Corp., and his wide-ranging business experience are vital to RCA Records as the division anticipates a period of rapid growth."

In his most recent position as staff vice

president, market planning, RCA Corp., Menendez had been responsible for the development of sales and marketing programs for the Hertz Corp., and the development and execution of the overall marketing and sales strategies for C.I.T. Financial Corp. Prior to that, Menendez had

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YEAR IN REVIEW: VIDEO

Rentals Controversy, Betamax Ruling And Cable-TV Boom Rock Video In '81

by Michael Glynn

LOS ANGELES — In the world of video, 1981 was a year of particularly tremendous flux. The home video and cable industries, to be sure, had their best years ever. According to the 1981-82 edition of the *Home Video Yearbook*, consumer home video expenditures were estimated at \$3.76 billion, a figure expected to at least triple by 1985. More than a quarter of U.S. TV homes were basic cable subscribers. And, according to the latest figures from the Electronic Industries Assn.'s Consumer Electronics Group (EIA/CEG), sales to dealers of video cassette recorders (VCRs) topped the one million mark for the first time in 1981, nearly double last year's figures.

Any industry that experiences such rapid growth undoubtedly feels some growing pains as well. RCA SelectaVision's much-ballyhooed videodisc roll-out had its pluses and minuses; while the player unit sold less than the 200,000 expected by year end, the videodiscs themselves sold far better than expected. At the beginning of the year, dealers were still reporting heavy defective counts on laser-optical videodiscs, but by mid-year Discovision Assoc. said it had the problem under control.

A less-than-healthy economy not only played havoc with the two videodisc systems' introductions, but the prerecorded video cassette market as well. High suggested list prices and necessarily broad

COHEN PLEDGES ACTION '82 NARM Meet To Aggressively Attack Problems

by Fred Goodman

NEW YORK — Employing the slogan, "The Magic of Music," the National Assn. of Recording Merchandisers (NARM) has set its plans for this year's convention, to be held March 26-30 at the Century Plaza Hotel in Los Angeles. But declaring in an interview with **Cash Box** that "what once were options for the recording industry are no longer options," NARM executive vice president Joe Cohen pledged that, up-beat logo notwithstanding, this year's convention would seek to be a forum for "the myriad of problems we need to deal with."

Under the banner "Face the Music: Let's Reverse the Downward Trend," a general business session will explore the avenues available to NARM members for dealing with the realities of the present marketplace. The merchandising of specific product categories will be spotlighted, with black music, midlines and cassettes getting close scrutiny. In addition, the problems of creativity, quality and distribution of manufacturers' merchandising material will be surveyed. Serious problems raised by the lack of communication among retailers, wholesalers and manufacturers will be defined and discussed, and practical methods for opening up communication channels will be explored.

Product Debuts Encouraged

In addition, Cohen reported that NARM will be encouraging labels to bow second quarter releases at the meet. "The convention was once a forum for announcing new releases," he said. "RSO introduced *Saturday Night Fever* there, and A&M kicked-off its 'Breakfast In America' promotion with a very successful all-day breakfast suite. We'd like to see manufac-

(continued on page 28)

inventories forced many a dealer to resort to rentals, creating chaos at the manufacturer level in a race to get a cut of the profits. Subsequently, every supplier program or policy introduced was different, from a simple surcharge to complex rental-only plan. Dealers, to say the least, were not particularly pleased.

The courts also had a substantial effect on the course of the home video industry, from shutting down what was to be the largest joint pay-TV venture, Premiere, before it got off the ground to ruling in the so-called 'Betamax decision' that private individuals could be held liable for copyright infringement by home videotaping off of the television.

The roll-outs, along with the shake-outs, will continue on into the next year for what are being referred to as the new technologies, while the industries they are spawning find their legs in the marketplace. Listed below are some of the highlights of the year in audio and home video as reported in **Cash Box**.

The year began, as usual, with the Winter Consumer Electronics Show in Las Vegas, where, in 1981, several new videodisc units in all three configurations — Capacitance Electronic Disc (CED), Laser-optical and Video High Density (VHD) — were unveiled for the first time. RCA SelectaVision, with a tower of up to 100 units and monitors, had by far the splashiest display, to draw atten-

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To Our Readers

This is a combined year end issue for the weeks of Dec. 26, 1981 and Jan. 2, 1982. Due to the holiday period, we are publishing this double issue as a year end special. The next regular issue of **Cash Box** will appear the week of Jan. 9, 1982.

THE YEAR IN REVIEW: RADIO

Deregulation, Satellite Webs Dominate Year's Radio News

by Larry Riggs

NEW YORK — Policy shifts in the Federal Communications Commission (FCC), legislative efforts to deregulate the broadcasting industry and the spread of satellite-fed radio networks highlighted 1981's radio news. Tight radio playlists, record company/radio station relations and Arbitron's switch to quarterly measurement sweeps from monthlies were also significant issues.

Almost immediately after the inauguration of President Reagan, the FCC began to change, both in terms of philosophy on the deregulation of the broadcasting industry and in terms of personnel and procedures as a result of the Reagan administration's budget cuts. The FCC began the year by loosening some commercial time and non-entertainment programming standards, which, it felt, would permit broadcasters to better tailor their programming to market forces.

By March, the FCC had begun to feel the effect of the \$5 million cut from its budget and it set priorities for which issues it would consider. One casualty of the budget axe was the question of stereo broadcasting on the AM band, which was shelved until the first quarter of 1982.

Several personnel changes were also made in the FCC, in line with the Republican return to power. Robert E. Lee was appointed acting chairman in January and soon after, Commissioners Charles Ferris and Tyrone Brown were replaced by Reagan nominees Mimi Weyforth Dawson and Henry Rivera. Current FCC Chairman

Mark Fowler, a conservative Washington communications lawyer and former broadcaster, was appointed in May, after Lee retired from government service.

Ever since, the FCC has abandoned the liberal policies of Ferris to advocate further deregulation or "unregulation" as Fowler terms it, of the broadcasting industry. At the National Radio Broadcasters Assn. (NRBA) convention in September, Fowler announced his intention to submit recommendations to Congress for abolishing the Fairness Doctrine provision of the Communications Act of 1934. In addition, the FCC last August reversed its stand on adoption of nine kHz spacing on the AM band at the Region 2 International Radio Conference in Rio de Janeiro, consistent with the wishes of the National Assn. of Broadcasters (NAB) and the NRBA. At press time, this was the only substantive decision made at the conference, which closed Dec. 18.

Deregulation Bills

In Congress, meanwhile, several bills aimed at codifying the FCC's deregulation were proposed. A bill sponsored by Sen. Harrison Schmitt (R-N.M.) (S-270), introduced in February, included the FCC's basic plan for elimination of ascertainment, program content and commercial time requirements, in addition to extending broadcast licensing periods to indefinite terms. A similar bill (H.R.-1297), introduced in the House at the same time by Rep. James Collins (R-Texas) to extend licenses from

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Date Set For WEA Tape Rebate Plan; 8-Tracks Added

by Michael Martinez

LOS ANGELES — In an effort to encourage greater prerecorded tape sales by allowing customers to browse through unlocked bins, an open cassette tape merchandising incentive program unveiled earlier by WEA Corp. will begin Jan. 25, 1982 and will also be extended to 8-track tapes.

The program calls for a two percent discount extended to net purchase of all WEA tape product. The program will be extended to all WEA accounts that apply and qualify.

In a Dec. 11 letter sent to WEA accounts by each regional manager, the company outlined parameters of the incentive plan for both wholesale and retail dealers.

For wholesalers, the discount will apply on an individual retail location basis, whether the wholesaler sells directly to the consumer or merely services the outlet in a wholesale capacity. The discount would

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CRT Approves Industry Inflation Plan For Royalties

LOS ANGELES — The Copyright Royalty Tribunal (CRT), as expected, approved the music industry's plan for stepped increases on the mechanical royalty rate for the next six years at its Dec. 15 meeting. The inflation adjustments to the rate, which was increased from 2.75 cents a song to four cents a song as of July 1 (Cash Box, Dec. 27, 1980), will begin Jan. 1, 1983.

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The spotlight is on The Boss, Bruce Springsteen, and the Big Man, Clarence Clemons, for the 1981 Year End Edition of Cash Box. It's only fitting because it was Columbia recording group Bruce Springsteen And The E Street Band's year to hit the commercial mainstream.

The ambitious and sprawling "River" album went #1 on the Cash Box Pop Album chart and the LP's first single, "Hungry Heart," bulleted all the way to the Top 10 of the Cash Box Pop Singles chart.

Some say it's because he's such a down to earth person, others like to talk about his special "American Dream" lyrics, and still others swear by his volatile mix of folk, rock and R&B. But whatever it is, Bruce Springsteen has touched the heart of the American audience.

His desire to please the fans and create new ones led to a 1981 tour that sent him around America twice and to Los Angeles itself for a total of 10 concerts.

It's that undying dedication to touch the people that endeared him to the East Coast club scene when the Elvis Presley/Bob Dylan-influenced artist first started coming up in the early 1970s.

His first albums met with critical acclaim, but it wasn't until his momentous "Born To Run" LP in 1975 that he gained a national following. Springsteen's rasping growl on the title cut and songs like "Jungleland" and "Thunder Road" endeared him to adventuresome AOR programmers. His wild stage antics and the power of The E Street Band — saxophonist Clarence Clemons, guitarist Miami Steve Van Zant, pianist Roy Bittan, drummer Max Weinberg, organist Danny Federici and bassist Gary Tallent — made him a critical favorite and led to covers on Time and Newsweek.

Legal problems stifled his career during 1976, but he returned in 1978 with the moving "Darkness On The Edge Of Town," and reaffirmed his status as one of America's greatest rockers.

And in 1980, he garnered the public attention he'd been deserving for so long with his brilliant two-record set and subsequent tour. His unflagging spirit and in-concert tenacity have led to an audience/artist love affair that has come to fruition.

THE YEAR IN REVIEW: ANTI-PIRACY

Goody Trial, Proposal For Stiffer Sentences Mark Fight Against Counterfeiters, Pirates

by Dave Schulps

NEW YORK — While the still pending Sam Goody tape counterfeiting trial was the focus of heavy media attention throughout 1981, it was by no means the only major story in the industry's fight against record and tape counterfeiting, piracy and bootlegging this year. The year ended with the Senate passing a bill calling for stiffer penalties against pirates, which, if passed in the House, could aid both in prosecuting and deterring counterfeiters. Other major breakthroughs in the past year included the stiff sentences handed down to convicted counterfeiters in Jacksonville, Fla. as a result of the FBI's "Operation Turntable," experimentation by labels with various anti-

counterfeit devices and increased cooperation from state and local authorities in dealing with counterfeiters, pirates and bootleggers.

Jules Yarnell, special counsel, anti-piracy, for the Recording Industry Assn. of America (RIAA), called 1981 a "good year in the fight against piracy." Yarnell pointed to the sentences in Jacksonville, in which counterfeiters received as much as 10 years in jail, as "the first time sentences that are meaningful as deterrents to future criminal activity have been handed out." In addition, Yarnell characterized 1981 as the RIAA's "finest year in terms of cooperation, not just by the industry and enforcement agencies, but by state and local authorities around the country."

The year's action in the Goody case ended with both sides awaiting a hearing date for an appeal by the government prosecutors of Federal District Court Judge Thomas C. Platt's July 27 ruling dismissing the guilty verdicts against the retail chain and its vice president, Samuel Stolon, and ordering a new trial due to "prosecutorial misconduct" and the "cumulative adverse effect" on the jury of unproven copyright infringement and Racketeer Influenced Corrupt Organization (RICO) counts.

On April 9, after a four-week trial, a jury convicted Goody, Inc. on two counts of interstate transportation of stolen property (ITSP) and three counts of copyright infringement, which carry a maximum penalty of \$95,000. Stolon was found guilty on one count of ITSP and one of copyright infringement, which together carry a maximum penalty of 11 years imprisonment and \$35,000 in fines.

The Goody case began Feb. 28, 1980, when a 16-count indictment was handed down accusing the chain, its president George Levy and Stolon of knowingly dealing in counterfeit product, especially prerecorded cassettes. The indictment charged that the chain, Levy and Stolon had participated in a "pattern of racketeering" from 1978-80 "by devising a scheme to defraud artists, musicians, sound recording companies and the public through sales of counterfeit recordings."

The specific charges against Goody and its executives included copyright infringement counts for sales of alleged counterfeit versions of Saturday Night Fever, Grease, Thank God It's Friday, Billy Joel's "The Stranger," Andy Gibb's "Flowing Rivers," Eric Clapton's "Slowhand," Kiss's "Double Platinum," Jefferson Starship's "Earth,"

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PHYSICAL AT CASH BOX — MCA recording artist Olivia Newton-John recently visited the Hollywood offices of Cash Box to present a gold record for her single "Physical," which is currently #1 on the Pop Singles chart. Pictured standing are (l-r): Michael Glynn, Cash Box editorial; Mike Plachetka, Cash Box research; George Albert, Cash Box president and publisher; Newton-John; Nick Albarano, Cash Box vice president; Michael Martinez, Cash Box editorial. Pictured kneeling are (l-r): Mark Albert, Cash Box marketing director; Ken Kirkwood, Cash Box research manager; and Alan Sutton, Cash Box vice president and editor-in-chief.

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GEFFEN RECORDS

ASIA

GREG COPELAND

THE COYOTE SISTERS

PETER GABRIEL

STEVIE NICK

THE POLICE

JENNIFER HOLMES

THE B-52's

JOHN LENNON/YOKO ONO

MAC MC ANALLY

PIC COLLETT

THE STEREO LABS

DONNA SUMMER

JR. TUCKER

"DREAM GIRLS"

(Original Cast Recording)

1
Congratulations to all our MCA Artists and o



3
MCA
RECORDS

Backstreet
RECORDS

Staff for making 1981 a most successful year.



MCA DISTRIBUTING CORP.



NEW FACES TO WATCH



Suburban Lawns

Like former labelmates Oingo Boingo and current labelmates the Go-Go's, five-member I.R.S. band Suburban Lawns is a child of Los Angeles' so-called "new wave" scene (a tag the group tries to shun) in general and of alternative L.A. rock radio in particular. The Lawns, which are actually based in Long Beach, Calif., create what soft spoken, enigmatic lead vocalist Su Tissue simply describes as "original rock," and what guitarist Billy calls "sort of eclectic music." The band's music has sometimes been compared to Devo's, but while as quirky as the Akron band, the Lawns' music can veer into surf guitar motifs as easily as propulsive pop. And with song titles like "Gidget Goes To Hell" or "Flying Saucer Safari," it is definitely eclectic... and original.

Now about three years old, the Suburban Lawns were initially called the Fabulons when the group's core — boyhood chums Billy (aka Vex Billingsgate) and lead guitarist John McBurney, together with guitarist Frankie Ennu and drummer Chuck Roast — played out of its Long Beach base, from garage to small gigs. Su, born in the East, grew up in the Midwest and moved to the West Coast when, as she puts it, "I first went through puberty."

"One day I met Billy and he brought me to see the band play," notes Tissue. "We were just goofing around and recorded 'My Boyfriend.' We just happened to come up with a product we liked."

Billy indicates that the Lawns (Frankie suggested the name change when Su joined the band) opened "for all sorts of groups" at late '70s punk haven The Masque, where the Go-Go's also first started. The band saved its paltry pay from those gigs and also staged its own shows at the Long Beach studio it worked out of. Soon, the Lawns had enough money to release an independent single, "Gidget Goes To Hell" and "My Boyfriend." KROQ's influential DJ and new rock personality Rodney Bingenheimer gave substantial airplay to "Gidget" and it soon gained a cultish acceptance.

"We brought 'Gidget' to Rodney first because, in a way, we wrote it for him," recalls Billy, laughing. "We knew he loves that beach sort of thing and little girls. It was perfect for him."

But when the creator of the Gidget character, the basis for several movies and books, slapped a lawsuit against the group, the band was not laughing.

"We thought it was the beginning of the end," Billy notes. "We were scared out of our minds."

The lawsuit was soon dropped, however, and the band continued to actively promote itself, gig and cut singles. One, "Janitor," caught heavily on KROQ, attracting the attention of I.R.S. Eventually signed, the Lawns cut what Billy describes as "sort of a 'Greatest Hits' LP, even though it doesn't contain 'Gidget' or 'My Boyfriend.'"

Despite its outwardly off-the-wall image, Billy and Su both stress that the Lawns are "very serious" about its music, concerts, film, and video work. The band had already completed a movie on "Gidget," directed by Johnathon Demme, before signing with I.R.S. and has since done videos on "Janitor" and "Mom, Dad and God." Its producer, E.J. Emmons, recently went on the road with the group for a whirlwind tour.

"Some groups put out a single and if it doesn't go over in a week or two they say, 'well, that's it,'" Billy concludes. "Not us."



Soft Cell

One of the year's biggest hits in Britain and Europe was "Tainted Love," a bewitching bit of synthesizer-dance-pop by a northern English duo called Soft Cell, whose debut album, "Non-Stop Erotic Cabaret," will be released here by Sire the first week of January.

The duo, singer Marc Almond and synth player David Ball, got together while attending Art College in the northern English city of Leeds. "Dave was experimenting with electronic music and sound and looking for a vocalist to work with," Almond recalled. "And I was working in performing, visuals and film and looking for a musical collaborator. When we got together we found we liked the same music and everything else just happened naturally."

The duo's musical common ground was a love for the old Tamla-Motown sound and what is known in England as "Northern Soul," which Almond describes as "a lot of obscure American and local soul bands." With that in mind, Soft Cell set out to capture the "warm dance-y human sounds" of soul music within its electronically-based instrumentation. "We both felt that most electronic music we were hearing was too cold and inhuman," Almond said. "We set out to warm things up a bit."

As this happened, the duo's music, which Almond described as "uncommercial at first," began to develop into a sound with wider appeal. The group's first single, "Memorabilia," was successful in clubs and discos and got Soft Cell a "good cult following" at home. Still, Almond and Ball were unprepared for the unbridled success of "Tainted Love," which soared to #1 not only in Britain, but in much of Western Europe as well. "We thought 'Tainted Love' was more commercial," Almond said. "We figured it would make the Top 30, but we had no idea it'd go to #1."

American dance clubs soon began playing the 12" single as an import. On the extended 12" version, Soft Cell had cleverly segued "Tainted Love" into a unique reading of the Supremes' soul classic "Where Did Our Love Go." "They were two numbers we did that were favorites of ours and worked well together," Almond explained of the coupling.

The European and American dance club success of the "Tainted Love" 12" did not go unnoticed by Sire Records, which picked up the duo here, rushed out both the 7" and 12" versions and brought Almond and Ball to New York to record their debut album at Media Sound with producer Mike Thorne.

"Recording in New York was great," Almond enthused. "It was really the right environment for us to work in; it provided fantastic atmosphere. Also, we were able to utilize some special equipment Mike Thorne had, a digital Synclavia synthesizer which we couldn't have used had we recorded elsewhere. Dave used that and our battered old bass synthesizer to get most of the sounds on the album." Almond did add that Soft Cell is not against bringing in other musicians and instruments to add color to particular songs. In fact, reedman Dave Tofani was enlisted to add sax and clarinet.

Almond explained that the album's title, "Non-Stop Erotic Cabaret," was taken from a neon sign in London's sleazy Soho district. "I think we relate more to cabaret than to rock, anyway," he posited. "I don't like the imagery of the rock band or the idea of the big band. As a duo, we're able to exercise more control over what we do."

THE YEAR IN REVIEW: PUBLISHING

Big Revenues, Royalty Hike Give Publishers Banner Year

by Marc Ceter

LOS ANGELES — In spite of the sagging overall picture in the music industry, 1981 stood out as a banner year for music publishing. The July 1 mechanical royalty rate hike from 2.75 to four cents and the subsequent approval of the industry's plan for inflationary stepped increases by the Copyright Royalty Tribunal (CRT) were the landmark decisions that made publishing today more valuable than ever, but several other factors also contributed to this usually low profile facet of the industry coming to the fore this year.

Other reasons for the healthy publishing picture in 1981 included the exploding country and pop ballad trends, which helped on both the performance and cover levels, and the appointments of such quality executives as Chuck Kaye and Herb Eiseman to the top ranks at some of the music industry's chief corporations.

The blue chip stock-like quality of publishing was perhaps most graphically illustrated when three of the world's most prestigious publishing houses — the Lord Grade Associated Communications Corp.-owned ATV, 20th Century-Fox Publishing and the Bertelsman Co.-run Interworld — drew top dollar bids after being placed on the sales block to help bolster sluggish operating revenues at their parent conglomerates.

Publishers were kept buzzing in this most successful of years, however, by such controversial topics as the future of copyrights in the burgeoning video and cable television territories, and the Danielson Bill, a congressional proposal that would impose performance fees on radio and television stations.

Mechanicals Hike

But the most dramatic and far reaching event in publishing in 1981 was the mechanical royalty rate increase from 2.75 cents a song or .5 cents per minute of a tune to four cents a song or .75 cents per minute of a tune. Federal court appeals ranged from the Recording Industry Assn. of America's (RIAA) contention that there was no justification in the year-long record for the boost in fees to the argument of the American Guild of Authors and Composers (AGAC) that the royalty hike was not high enough. But the federal court upheld the CRT decision to hike the rate and the increase, effective July 1, will hold until 1987, when the royalty question is next scheduled to be reopened.

"We're happy that the increase is there," said Lester Sill, president of Screen Gems/Colgems-EMI. "It's going to help us out with the bottom line, and for the most part, it allows us to get on with the business of living."

Arista/Interworld president Billy Meshel looked at the increase from a more long range perspective and maintained that the royalty hikes gave his company more of an ability to plan for the future.

"It will be another year before the hike to four cents becomes substantial, but since it represents meaningful monies, it allows for planning and budgeting and enables the company to speculate a little more," he said.

Inflation Compensation

One snag along the way, however, was the formulation of increases to compensate for inflation over the duration of the newly established rate. The original proposal by the CRT, tying increases directly to inflation via a complex indexing procedure, was rejected by a federal court, which claimed such an action to be beyond the jurisdiction of the Tribunal as written. The court did, however, suggest that the

CRT could adopt, if it so desired, "an alternative scheme of rate adjustment that does not require the annual exercise of discretion."

That "alternative scheme has come in the form of a plan submitted recently by the Recording Industry of America (RIAA), CBS Inc., the National Music Publishers Assoc. (NMPA), the American Guild of Authors and Composers (AGAC), and the Nashville Songwriters Assn. International (NSAI) calling for stepped increases to compensate for inflation over the next six years. (Cash Box, Nov. 14).

The music industry schedule calls for increases to compensate for inflation ranging from a low of 5.8% to a high of 11.7% (Cash Box, Nov. 14). Under the industry plan, the automatic increases will begin Jan. 1, 1983. At that date, the mechanical rate will go up 6.2% to 4.25 cents a song or .8 cents a minute of playing time, whichever is the larger. Then, on July 1, 1984, the fee will go up 5.8% to 4.5 cents a song or .85 cents per minute. Finally, on Jan. 1, 1986, the rate will jump 11.7% to five cents a song and/or .95 cents a minute.

Draws Top Dollar

The enhanced potential of publishing rights due to the mechanicals increase contributed strongly in making publishing firms some of the most attractive sales operations on the market in 1981. At presstime, three of the world's most successful music houses, ATV, 20th Century-Fox and Interworld, were the subjects of heated sales negotiations, going for asking prices of \$70 million, \$20 million and \$10 million, respectively.

With ATV owning the celebrated Northern Songs (Beatles catalog), 20th Century-Fox holding many high revenue generating film and TV soundtracks, and Interworld possessing many copyrights of the famed Burt Bacharach and Hal David songwriting team and the Harry Nilson catalog, the firms stood out as some of the healthiest divisions in their financially lagging parent conglomerates.

While Warner Bros. Music finally won the bidding war for 20th, the fates of ATV and Interworld still hung in the balance as the year drew to a close.

The sale of another giant publishing house, Pi-Gem of Nashville to Welk Music earlier this year, seemed to be prompted by the booming country music trend. The \$3.4 million sale of the 1,500 song Pi-Gem catalog not only made Welk one of the biggest publishing houses in Nashville, rivalling Tree International's 20,000 titles but illustrated how big demand for country

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Denver To Host Grammy Awards For Third Time

LOS ANGELES — John Denver will serve as host of the 24th Annual Grammy Awards presentation, marking the third time the singer/songwriter has hosted the event. The 24th anniversary of the Grammy Awards will air on CBS-TV Feb. 24, 1982.

The telecast will feature presentation of awards voted on by secret ballot by creative members of the recording industry who are also members of the National Academy of Recording Arts and Sciences. This year awards will come in 61 categories, with approximately 12 presented during the telecast. Nominees will be announced Jan. 12.

Denver first hosted the awards program in 1978, returning in 1979 to host the show again.

THE BEST WAY TO END THE YEAR IS ON TOP

The Top ASCAP Songs of 1981.

Ain't Even Done With The Night
America
Arthur's Theme
Being With You
Best of Times
Bette Davis Eyes
Break Up Song
Celebration
Comin' In & Out of Your Life
Cool Love
De Do Do De Da Da Da (PRS)*
Don't Stand So Close To Me (PRS)*
Endless Love
Every Little Thing She Does
Is Magic (PRS)*
For Your Eyes Only
Gemini Dream (PRS)
Harden My Heart
Hard To Say
Hello Again
Her Town Too
Hey Nineteen
Hold On Tight (PRS)*
Hooked On Classics
Hungry Heart
I Ain't Gonna Stand For It
I Love You
It's My Turn
Just The Two Of Us
Keep On Lovin' You
Lady
Lady (You Bring Me Up)
Let's Groove
Love On The Rocks
Master Blaster
Miss Sun
Morning Train (PRS)*
Oh No
Passion
Physical
Private Eyes
Queen Of Hearts
Rapture
Same Old Lang Syne
Slow Hand
Somebody's Knockin'
Stars On 45
Start Me Up (PRS)*
Stop Draggin' My Heart Around
Sweet Baby
Sweetheart
Take It On The Run
Theme From "The Greatest
American Hero"
(There's) No Gettin' Over Me
This Little Girl
Too Much Time On My Hands
Turn Your Love Around
Urgent
Voice, The (PRS)*
Waiting, The
Waiting For A Girl Like You
What Are We Doing In Love
When She Was My Girl
Winner Takes It All, The (STIM)*
Woman Needs Love, A
Yesterday's Songs
Young Turks

*Licensing in the United States through ASCAP

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THE YEAR IN REVIEW: WASHINGTON, D.C.

Many Music Industry Issues Tackled On Capitol Hill In '81

by Earl B. Abrams

WASHINGTON — As the year 1981 bowed out, the mechanical royalty fee issue came to a close. The decision of the Copyright Royalty Tribunal (CRT) to increase mechanical royalty rates, taken late in 1980 and appealed to the federal courts, was upheld in a unanimous appeals court ruling during this year. The court, however, held that the CRT's plan for interim increases in the royalty rate to take inflation into account was beyond its legal authority.

That being so, the music industry — record manufacturers, authors and composers and publishers — got together and agreed on a plan that involved stepped increases over the six-year life of the new fee. The CRT adopted this plan at a Dec. 15 meeting at which point the mechanical royalty issue was resolved. Resolved at least until 1987, when the Copyright Law requires the CRT to consider mechanical royalty fees again.

But the whole matter of interim increases is being fought by the jukebox interests and there is consideration by the Amusement and Music Operators Assn. (AMOA) to again go to court opposing the plan's adoption by the CRT. AMOA's appeal against the CRT's boost of royalty fees for jukeboxes is, at this writing, still pending in the Chicago federal appeals court.

If, however, there was a resolution of the mechanical royalties issue and some movement in the piracy and counterfeiting matter, the music industry's hope that Congress would pass legislation imposing a performance fee on broadcasters and jukebox operators was dashed.

This happened primarily because two new issues arose during the year that impelled legislators to take a new look at the matter. One was the court ruling that home recording of video programs was a copyright violation, and the other was the announcement by a Washington-based company that it was prepared to offer a cable TV music service to subscribers via satellite and from a computer bank, leading some observers to refer to it as "the big jukebox in the sky."

Radio Deregulation

Meanwhile, the FCC continued its moves to unshackle radio broadcasters from regulation, with a major recommendation to Congress to eliminate completely the equal time and fairness doctrine provisions of the Communications Act.

The year saw also criticisms of the CRT,

both from a functional as well as from an administrative point of view. It started with the resignation of Commissioner Clarence James Jr., then chairman of the Tribunal, and his call for the abolition of the compulsory license philosophy in the Copyright Law. Such a move, of course, would obviate the need for a CRT. Congress' watchdog agency, the General Accounting Office (GAO), weighed in during the year with a report whose findings included recommendations that the CRT be reduced from its present five commissioners to three, and the suggestion that its members serve on a part-time basis. The GAO found, it said, that the Tribunal's members were underutilized. The CRT, however, continued to function with its current four members and with Thomas C. Brennan as acting chairman.

With the CRT adoption of the industry agreement, the record manufacturers will pay four cents a song — the CRT decision that became effective July 1, 1981 — until Jan. 1, 1983 when the fee jumps to 4.25 cents a song. On July 1, 1984 it will move to 4.5 cents a song, and on Jan. 1, 1986, to 5.0 cents a song. There are corresponding increases in the per-minute fees that are alternatives to the per-song charge. Under the Copyright Law, the CRT is required to again consider mechanical fees in 1987.

Jukebox Hikes

At the same time that the CRT raised mechanical royalty rates for record manufacturers, it boosted the fee paid by the jukebox industry for the use of material used in its machines. The fee, which had been eight dollars per year per machine, was upped to \$25 per year per machine beginning Jan. 1, 1982, and to \$50 per year per machine beginning Jan. 1, 1984. The CRT also ordered that these new royalties be adjusted in 1987 based on changes in the Consumer Price Index between 1981 and 1986. AMOA appealed this decision to the federal court and a ruling is awaited.

Jukebox operators did win one round earlier in the year. Since the inception of the new Copyright Law in 1978, the CRT has required that the industry submit a list of jukebox locations. AMOA has fought this requirement from the beginning, even carrying its appeal unsuccessfully to the U.S. Supreme Court. But AMOA won a victory of sorts late in the year when the CRT itself decided there was no need for such a listing, since hardly anyone ever used it over the years, and it repealed the rule.

(continued on page 26)

Olivieri Named At Vestron — Michael Olivieri has been appointed vice president, sale for Vestron Video. He had been northeast sales manager — video products for WEA Distributing Corporation. Prior to joining WEA, he headed his own personal management firm.

Emergency Appoints Vinitzky — Emergency Records has announced the appointment of Eric Vinitzky to national promotion director for the label. He formerly held the post of national promotion director for TEC Records and also for Brasilia Records.

Mann To Arista — Arista Records has announced the appointment of Lou Mann to director of national sales. He joins Arista after nine years with CBS Records in various capacities, covering local and regional promotion as well as regional marketing.

RCA Promotes Eggleston — RCA Records has promoted Marianne Eggleston to field promotion representative, black music, north central region for the label. In her new post, Ms. Eggleston will work out of Cleveland, Ohio. She joined RCA Records as a field merchandiser in Cleveland, in October, 1979. Prior to that, she worked for two years as sales and office manager of Oscar William Realty.

Magness Joins E/A — Bill Magness has been appointed southwest regional director, special markets for Elektra/Asylum Records. Prior to joining Elektra, he was southwest regional promotion manager for RCA Records.

Zondervan Names DeMonico — Zondervan Corporation has announced the appointment of Michael DeMonico to media promotions director. He previously worked for both Paragon Associates and The Benson Company and in artist development for CBS Records in Nashville.

Halbert Named — Ellin Halbert has been named executive director for Ciani/Musica. Previously she was production manager for Howard Marks Advertising, prior to joining Marks, she served as director/office services & personnel for Infinity Records, NYC.

Harvey To 3M — 3M has added Roger Harvey, sales representative, to its digital audio equipment team in the Southeast. His background includes professional audio recording experience at the studio level, as well as radio, television and video production work.

Changes At Disney — The appointments of Mark Zoradi as international sales manager and Tom Whitesell as supervisor of Marketing for Walt Disney Home Video have been announced. Zoradi was formerly supervisor of marketing for Walt Disney Home Video. Replacing him, Whitesell will now assist in the coordination of all home video marketing functions. He was previously supervisor of marketing for Walt Disney Educational Media Company.

Bernstein Exits WMOT — WMOT Records has announced that Steve Bernstein has exited his post as president of operations for the CBS distributed label to pursue some independent projects. He had been with the company since its inception. His plans include the formation of his own production company and he will make a formal announcement as to his future intentions at a later date.

Blackmer Promoted — Jeffery D. Blackmer has been promoted to manager, market development - eastern United States for Panasonic's Video Systems Division. He joined Panasonic in August 1978 as a district sales manager. In January 1981 he was promoted to manager - national accounts, eastern zone.

Changes At Monarch — The Monarch Entertainment Bureau, Inc., has announced the appointment of Mark Wagner as college concert booking agent. He has been serving as booker-manager for the Center Stage in Providence, R.I. Also announced was the appointment of Don Maggi as director of special projects. He had been concert chairman at Seton Hall University.

McIntyre Appointed At Nickelodeon — Ann H. McIntyre has been promoted to director, affiliate relations for Nickelodeon. She was manager, affiliate relations. Prior to joining WASEC in January 1980, she spent two years as a freelance consultant in the field of alternative education.

CBS Video Ups Myron A. Hyman

NEW YORK — Myron A. Hyman has been named executive vice president, CBS Video Enterprises. He will report directly to Cy Leslie, president of the video company.

In his new role, Hyman will oversee the day-to-day operations of CBS Video Enterprises, including business affairs, programming, marketing and manufacturing activities, as well as contract negotiation and administration surrounding acquisition and production of programming.

Prior to the appointment, Hyman had been vice president, business and administration for CBS Video Enterprises. He joined CBS in 1977 as general attorney for the CBS Records section of the law department. From 1977-80, Hyman served as associate general counsel for CBS Inc.



Myron Hyman

Towne Tapped By First American

NEW YORK — David Towne has been named vice president, production, First American Records. In his new position, Towne will oversee all phases of manufacturing from master to finished product for all titles on First American and its associated labels including Jazz Man, Music Is Medicine, Great Northwestern Music, Stoney Plain Records and the Piccadilly midline label. Towne will work out of the Seattle-based company's home office.

Formerly with PolyGram Classics, Towne rose to the position of national promotion director, London Records. He was responsible for all London catalog titles including rock and supervised the Verve import series.



David Towne

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Fitzgerald Named VP, GM Of Coury's Network Records

LOS ANGELES — Rich Fitzgerald has been named vice president and general manager of Network Records, according to an announcement by Network founder and president Al Coury, who added that Fitzgerald would be supervising all aspects of the label's operation, including promotion, sales, marketing, A&R and other activity from the label's home office in L.A.

Fitzgerald, who will report directly to Coury, is a 16-year veteran of the music industry, having worked closely with Coury 11 of those years. He started his career in the business in 1965 with one-stop operation Seattle Records. Following five years with that company, Fitzgerald joined WEA as a sales rep and opened the first WEA office in Seattle. He went to radio from there, first as a music director and later as program director of KOL-FM/Seattle.

Coury named Fitzgerald Capitol Records local promotion rep for the Seattle area shortly after he assumed promotion vice president duties at Capitol in 1971. When RSO named Coury as president, Fitzgerald moved to the new label as national promotion director, being upped the next year to vice president of promotion. In early 1979 he was promoted to senior vice president of A&R and promotion and in 1980 to senior vice president and general manager for RSO.

Commenting on the appointment, Coury said, "Rich and I have worked closely during my formative years, from Capitol to RSO and now Network. His experience and expertise and promotion, A&R, sales and marketing make him a very worthy leader of the new management team now being put together at Network."

CRT Okays Inflation Plan For Royalties

(continued from page 10)

Submitted by the Recording Industry Assn. of America (RIAA), CBS Inc., the National Music Publishers Assn. (NMPA), the American Guild of Authors and Composers (AGAC) and the Nashville Songwriters Assn., International (NSAI), the plan calls for increases to compensate for inflation ranging from a low of 5.8% to a high of 11.7% (**Cash Box**, Nov. 14).

Under the terms of the plan, automatic increases will begin Jan. 1, 1983. At that date, the mechanical rate will go up 6.2% to 4.25 cents a song or .8 cents a minute of playing time, whichever is the larger. Then, on July 1, 1984, the fee will go up 5.8% to 4.5 cents a song or .85 cents a minute. Finally, on Jan. 1, 1986, the mechanical royalty rate will jump 11.7% to five cents a song or .95 cents a minute. (**Cash Box**, Dec. 19).

AGAC Offers Courses For New Songwriters

NEW YORK — The American Guild of Authors and Composers (AGAC) has added a course for beginning lyricists and songwriters who play no instruments but want to learn how to accompany their songs on the piano. The eight-week courses, focusing on scales and triads, meets every Tuesday at 5:30 p.m. beginning Jan. 9. Dennis Sawan, a composer and arranger with a degree from the Berklee School of Music is the instructor.

Also slated for the winter lineup is a course on the lyric writing craft taught by Sheila Davis. Classes will be held Mondays and Wednesdays at 5:30 p.m., beginning Jan. 18. Each class is limited to 12 students. For more information, call Jonathan Holtzman, AGAC projects director at (212) 757-8833.

Arista And RCA Latest To Back NARM Ad Push

by Fred Goodman

NEW YORK — Arista and RCA have become the latest companies to announce support of the National Assn. of Recording Merchandisers (NARM) "Give the Gift of Music" institutional advertising campaign.

In announcing their support, Arista and RCA brought to 15 the number of labels to pledge on behalf of the \$2.4 million campaign aimed at creating the same gift-giving appeal for pre-recorded music that is enjoyed by other industries, such as greeting cards and flowers.

Elliot Goldman, executive vice president, Arista, commented that the NARM campaign is a "very fine second step forward on the part of NARM's membership and the manufacturing part of the industry toward enhancing the 'Gift of Music,' which has proven itself as the kind of campaign that works well for the music industry and other industries."

Goldman said he feels that the coordination provided by the new program will be "the impetus that will make it fully developed, in terms of centering efforts around specific dates for gift giving and further consolidating and institutionalizing the 'Gift of Music' campaign."

Goldman also said that the company's relatively late pledge of support for the campaign had nothing to do with any reluctance to be a part of it, but with a "very heavy work load. In fact," he stated, "we're very enthused about being part of the campaign. I think the plan for an industry panel should function well and see no reason for any negative reaction to the program."

The NARM plan, initially proposed to concentrate on Mother's Day, Father's Day and school graduation gifts in 1982, will cost approximately \$2.4 million, which will be paid for by voluntary contributions from participating labels. Initial plans call for a 1/2 cent contribution for each LP or pre-recorded tape unit sold by the labels, to go toward national network TV advertising, as well as major market radio and national consumer/lifestyle publication ads promoting records and pre-recorded tapes as gift items.

Gov't Submits Final Brief Before Goody Appeal; No Date Set

NEW YORK — With no definite date set for its upcoming appeal of Judge Platt's call for a new trial in the Sam Goody tape counterfeiting case, the prosecution submitted its reply last week to the defense's answer brief for the Appeals Court of the Second Circuit. (**Cash Box**, Nov. 28).

The brief, prepared by Edward R. Korman, United States attorney, Eastern District of New York, and Thomas P. Puccio, attorney-in-charge, U.S. Department of Justice, Organized Crime Strike Force, Eastern District of New York, stated the government's contention that the defense reply brief did not address the grounds on which the order for a new trial was predicated, but merely "regurgitated virtually all of the defendants' claims of prosecutorial misconduct made since the indictment was returned.

"There is nothing in the opinion," the reply continued, "which lends support to the proposition that the district court granted a new trial on any considerations other than the three factors it cited as the basis for the order."

In addition, the government reiterated its claim that the Court lacked jurisdiction to consider the alleged prosecutorial misconduct as the basis for the new trial order and charged the defense with deliberately try-

(continued on page 80)

NOO YEEZ IN NOO YAWK — What would New Year's Eve in New York be without a plethora of heavy holiday musical events for every taste to choose from. Nuttin', that's what. Fortunately, this year's line-up doesn't disappoint. From a rare Miles Davis appearance at the Beacon Theatre to Elvis "Country Cousin" Costello at the Palladium to a double-barrel evening at the Ritz featuring Joan Jett & the Blackhearts at midnight and Kid Creole & the Coconuts topping a separate 3 a.m. "breakfast show" to The Allman Brothers and Molly Hatchet boogying at the Nassau Coliseum to Millie Jackson turning on the Savoy to the Rockats and the Raybeats at the Peppermint Lounge to Flo & Eddie and Karla DeVito at the Bottom Line to Pigbag reopening the Irving Plaza to Big Joe Turner shakin', rattlin' and rollin' at Tramps to Dizzy Gillespie at Fat Tuesday's to



BEANTOWNERS IN L.A. — Robin Lane is currently recording demos of new material at MCA Music Studios in L.A. with some friends from both coasts. Pictured are (l-r): Leroy Radcliffe, the only remaining member of Lane's group the Chartbusters; Elliott Easton of The Cars; Lane; and Stan Lynch of Tom Petty's Heartbreakers

Illinois Jacquet at Sweet Basil to the Persuasions at the Other End to the Ramones at Malibu to Human Switchboard and the Babylon Dance Band at Maxwell's to David Johanson at My Father's Place to others still unannounced. (Whew!) Both Johansen and DeVito, by the way, will also be featured on the MTV live New Year's Eve telecast from the Hotel Diplomat, along with Bow Wow Wow. We wouldn't want to be responsible for working out the logistics of that one!

A CAPITOL IDEA — John Scher's Capitol Theater in Passaic, New Jersey celebrated its tenth anniversary last week with a star-studded line-up that included the Allman Brothers, Gary U.S. Bonds, Dave Edmunds, Southside Johnny, Jack Bruce & Friends, Edgar Winter and Steve Forbert. The show started at 7 p.m. and ran through the evening in a continuous parade of talent, all of whom have played regularly at the venue billed as the nation's longest continuously running rock emporium.

DERRINGER PLOTS JIMMY MACK ATTACK — We recently spoke to Rick Derringer on the phone from a studio in Mechanicsburg, Pa., where he's currently producing an LP for RCA recording artist Jimmy Mack that actually will be titled "Jimmy Mack Attack." Derringer, who produced hit albums for both Winter brothers (Johnny and Edgar) in the mid '70s, including Edgar's "They Only Come Out At Night," has only lately returned to producing with the Mack LP, one side of BeBe Buell's Rhino EP (Ric Ocasek produced the other side) and a European-released single by Lorna Luft. Aside from his renewed interest in production, Derringer has been taking his role as a member of the NARAS Board of Governors seriously. It was his suggestion to hold the recent tribute to Les Paul as a fundraiser for the Academy, and that successful event was the first of its kind for the NARAS New York chapter. "We didn't just want to do something to raise money, we wanted to feel that it was something special," Derringer said of the evening. "With all his contributions to recorded music, Les had never been presented with any award like this from his peers, other than his Grammy for the 'Chester And Lester' album, which was shared with Chet Atkins. I was really pleased by the great participation and attendance we had, but what made me happiest was that we were able to help Les spiritually after the bypass operation he'd been through just a few weeks before the presentation." Another of Derringer's pet projects for NARAS is what he calls his "rock enrollment drive." "When I was elected to the Board, a lot of NARAS people expressed disappointment at how few rock musicians were interested in participating. A lot of rock people are lazy, so I've really made an effort to get them involved. I have friends who complain every year when the Grammys come around that rock is never represented in the voting, so I tell them if they don't like what's going on they should join and help to change things. I was really encouraged by the fact that people like Todd Rundgren and Peter Frampton turned up for the Les Paul tribute." As far as his own music goes, Derringer says he has just finished writing what he hopes will be his next album. He calls the material "more autobiographical than anything I've recorded before." The songs, he says, are about "people in music, based on my personal experience." He hopes to begin recording them some time in the new year.

FROM THE NEWS DESK — Lead singer Steve Walsh has split from Kansas to concentrate on his solo career. He's currently working on his second solo album. Kansas is now auditioning for a replacement for Walsh. The group is also in the midst of recording a new LP, with Ken Scott producing. . . E-Streeter Clarence Clemmons recently put down a version of the Nat King Cole Yuletide chestnut "Christmas Song" at Kajem Studios in Gladwyn, Pa. We're told the Big Man sang it as well as playing sax. Also at Kajem was George Wallace, working on his second Portrait LP. . . Depeche Mode, recently signed to Sire, will make its sole U.S. appearances in January at the Ritz on the 22nd and 23rd. . . A nationwide "Battle of the Bands," launched for a projected television series called American Rock by producers Howard K. Grossman and Jon Small, will hit New York on Dec. 19. Local outfits Joey Balin & The Mirrors, The Jitter and Nikko Toy, all chosen through WNEF-FM's Prisoners of Rock feature, will vie for a slot in a nationwide competition for a recording contract. . . Blind Pig Records has licensed Ellen McIlwaine's new LP, "Everybody Needs It," her seventh album and first in three years. Jack Bruce adds some bass guitar behind McIlwaine's guitar and voice. . . Good news and bad news for Julie Newton recently. On the plus side, she became the first recording artist to present NBC's Today show with a gold record, handing the program's Jane Pauley the disc on camera at the host's request. The bads happened after Newton returned from co-headlining a WPGC "Toys For Tots" benefit show

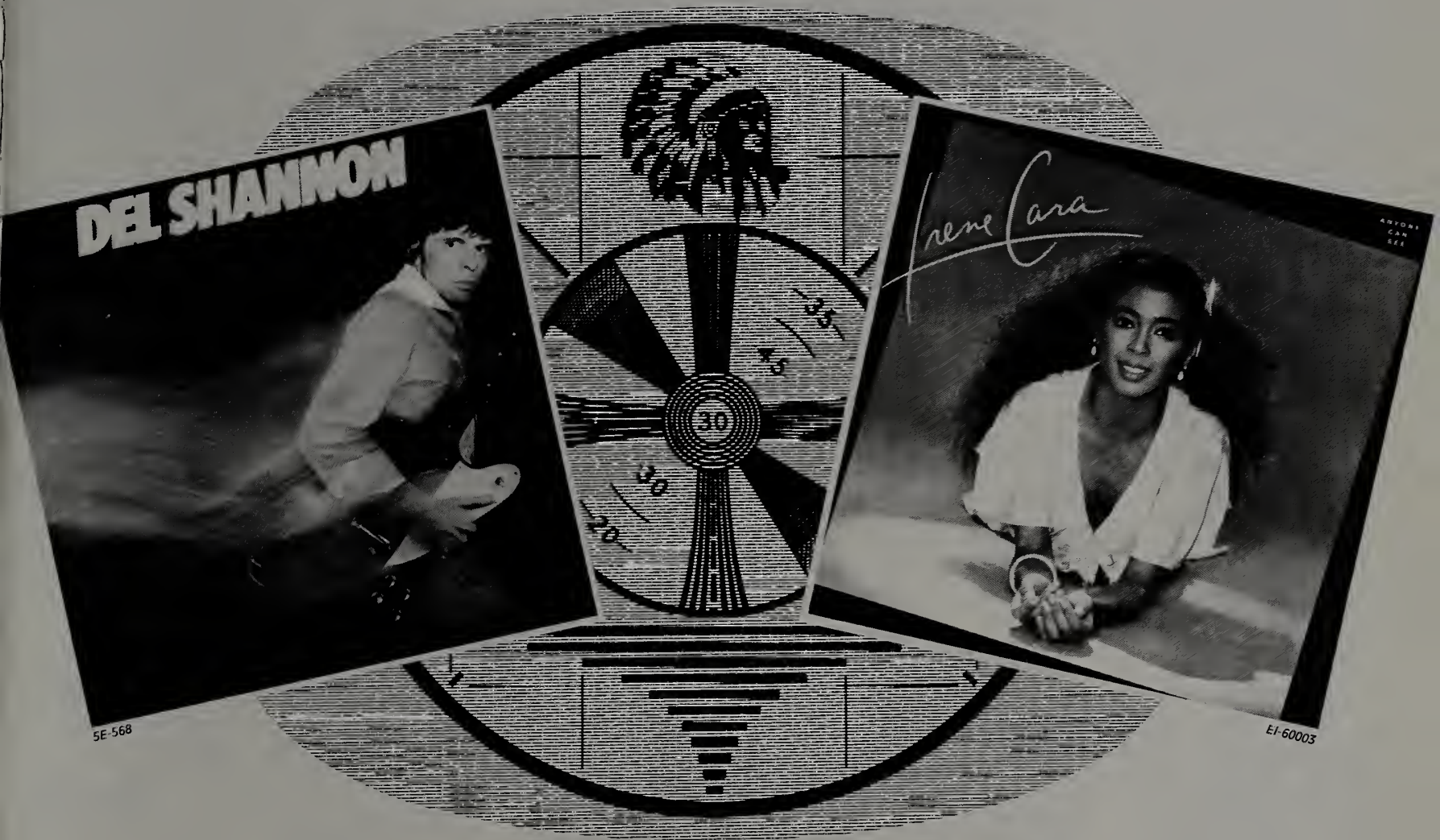


THE SACRED AND THE PROFANE — Ex-Buzzcock Pete Shelley (r), in New York shopping labels for his just finished solo album, chats with Bow Wow Wow svengali Malcolm McLaren at a recent in-store appearance at Bonaparte Records in the Village.

with Rick Springfield and The Spinners at the Capitol Center in Largo, Md. to find her hotel room door open and a thief about to make his getaway. Fortunately, the fellow took flight without harming the startled Newton and was later apprehended.

dave schulps

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Big Revenues, Royalty Hike Give Publishers Banner Year

(continued from page 14)
music has become.

New Conservatism

Almo/Irving president Lance Freed saw the country music explosion as a manifestation of the nation's new conservatism. "The general mood of the country is right wing now, and it's reflecting itself in the music," said Freed. "Radio has embraced it, and urbanites are accepting country more and more."

The conservative mood also boosted America's revived interest in the adult-pop ballad, which dominated the charts throughout 1981. Acts like Kenny Rogers, Barbra Streisand, Air Supply, Barry Manilow and Neil Diamond remained the superstars of the upper demographics, and even airy, jingle-oriented TV themes like Joey Scarbury's "Theme From *Greatest American Hero* (Believe It Or Not)" and Steve Carlisle's "WKRP in Cincinnati (main theme)" became big sales successes.

Long considered a conservative field, the publishing profile was also heightened in 1981 by the fact that some of its most successful and aggressive executives were appointed to the upper executive strata within the music industry. Chief among those promotions was Herb Eiseman, long time president of 20th Century-Fox Music Corp., who was named chairman of 20th Century-Fox Records. Chuck Kaye, another prime mover in the publishing community, left his post as president of the recently formed Geffen/Kay Music firm to succeed Ed Silvers as chairman of Warner Bros. Music. Kaye still remained chief administrator of the re-formed Geffen Music, as that company entered into an administration deal with Warner Bros. Music.

Other Issues

And while all of the activity was going on, publishers were also involved in heavy debate over two subjects key to their future, video and cable-TV copyrights and The Danielson Bill.

On video, many more questions were raised than answered about publishing rights in the exploding field. Questions on arbitration, synchronization rights, worldwide rights, the difference between music used for underscoring or cues in a title or program continued to fuel the fires of controversy.

"We're very excited about what we're going to see in 1982," said Screen Gems president Sill. "There's going to be a tremendous upsurge in publishing when cable is finally, completely hooked up. If we're low on our rates at first, we'll simply have to rectify them. But we should make haste because the video field is going to be a strong source of income."

Another prime subject of controversy for publishers in 1981 was the Danielson Bill (HR 1805), a measure re-introduced to Congress that would impose performance

royalty fees on radio and television stations, background music services, discos and other public uses of copyrighted music. Submitted for the past several years by Rep. George E. Danielson (D-Calif.) and 35 co-sponsors, the bill would impose royalty fees on radio and other commercial outlets netting more than \$25,000 annually in advertising receipts. Action on the performance rights proposal was deferred until Congress had reviewed a federal court ruling on copyright law violations via home recording of television programs and a Washington-area problem involving music on cable television. The house copyright subcommittee has announced that it plans to take up the Danielson Bill again in early 1982.

1981 stood as a landmark year in publishing with a number of copyright laws adopted, appealed or questioned. Even the CRT's role as a viable government agency was analyzed, with the General Accounting Office maintaining that the Tribunal's members were underutilized. The resignation of CRT commissioner Clarence James, Jr. and his parting call for abolition of the compulsory license philosophy in the Copyright Law put the CRT under more scrutiny.

But the year also saw the strength of such publishing groups as The National Music Publishers Assn. (NMPA), AGAC, ASCAP and BMI, taking up successful fights in obtaining passage of the mechanical royalty rate increase and the fees paid by the jukebox industry, which had been eight dollars per year per machine and was upped to \$25, effective Jan. 1, 1982, and \$50 beginning Jan. 1, 1984. The decision, of course, is being appealed in federal court.

As a whole, the publishing community proved that it remains one of the strongest and most solvent areas of the music business, and while the economy was unsteady in and out of the industry for the year, publishers came through stronger than ever.

Former Consumer Head To Speak At ITA Meet

NEW YORK — Virginia H. Knauer, director of the U.S. Office of Consumer Affairs under the Nixon administration will be a featured speaker at the "Audio/Video Update — 1982 seminar of the International Tape Assn. (ITA) scheduled for Feb. 28-Mar. 3, 1982 at San Diego's Sheraton Harbor Island Hotel. Knauer will speak on "Self-Regulation: An Opportunity for Industry and Consumers."

The ITA seminar will encompass three areas of interest: Home Videotape/Disc Programming and systems; Video for Business, Industry and Education; and Audio/New Technologies and Marketing Strategies. For more information call (212) 956-7110.

Top 10 Albums

- The Man With the Horn — Miles Davis — Columbia
- Freelancing — James "Blood" Ulmer — Columbia
- My Life In the Bush of Ghosts — Brian Eno/David Byrne — Sire
- Shogun — John Kaizan Neptune — Inner City
- Defunkt — Hannibal
- The Dude — Quincy Jones — A&M
- The Clarke/Duke Project — Stanley Clarke and George Duke — Epic
- Chattahoochie Red — Max Roach — Columbia
- Walk Under Ladders — Joan Armatrading — A&M
- Was (Not Was) — Island/Ze

—Michael Martinez

IT CAN'T HAPPEN HERE — Look for The Whisky A Go Go, perhaps L.A.'s most famous club, to stop booking rock acts after the first of the year and become a cabaret, showcase-oriented venue. It seems that the club hasn't been making ends meet with the heavy competition from Perkins Palace in Pasadena and Country Club in Reseda, and there has been a severe overhauling of the staff. The demise of The Whisky as a rock arena would be a crushing blow to the local club circuit as other famous musical watering holes like The Starwood and The Troubadour have fallen by the wayside as well over the past year. It's difficult to ponder that the new year could spell the end for The Whisky, especially because it was the birthplace of such classic L.A. acts as **The Doors**, **The Buffalo Springfield** and **Johnny Rivers**.

CAN'T STOP ROCKIN' — There's lots of strong product scheduled for the first of the year from both new and established artists. High on progressive rockers' lists of must buys has to be the debut album from **Asia** on the Geffen label. Asia is the band comprised of four of the most formidable art rockers around — former **Yes** guitarist **Steve Howe**, ex-**ELP** drummer **Carl Palmer**, old **U.K./King Crimson** bassist **John Wetton** and sometime **Buggie Geoff Downes**. The band is currently recording in a 48-track studio in London (where else?) with producer **Mike Stone**. The LP will be ready by March... Hot Warner Bros. releases due in February include **Van Morrison's** "Beautiful Vision," **Bonnie Raitt's** "Green Light" and **The Other Secret Policeman's Ball**, an Island release featuring a guitar summit set with **Eric Clapton** and **Jeff Beck**... Chrysalis also has some interesting new releases for the first of the year. The debut solo album by **Blondie** keyboardist **Jimmy Destri** is the label's first priority for 1982. Entitled "Heart On A Wheel," the album features the gang from Blondie, as well as **David Bowie** cronies **Carlos Alomar** and **Earl Slick** and **Ian Hunter** guitarist **Tommy Mottola**. The record is said to be a cross between **Roxy Music** and **Bowie**... Former **Baby John**



STEWART, DILLON DUET? — RCA recording artists Gary Stewart and Dean Dillon have been writing together, and word from the label is that the pair will be recording something in the near future. Pictured above are (l-r) Stewart and Dillon.

Waite is working on an LP for Chrysalis that should be out in April. Produced by **Pat Benatar** guitarist **Neil Geraldo** and engineered by **Bob Clearmountain**, the album features former **Iggy Pop/Patti Smith** guitarist **Ivan Kral**... In addition former **Gen X** leader **Billy Idol** will deliver his follow up to the dynamic "Don't Stop" EP with a **Ken Forsey**-produced album in February... One sad note to end the year. A&M recording artist **Hazel O'Conner** has been dropped by the label. The Brit new waver seemed one of the company's most promising new acts when we look back on her brilliant debut and tasty follow-up, "Sons And Lovers"... On the other hand, A&M's most successful wave band, **The Police**, will embark on its first major hall tour of the U.S. Jan. 15. Supporting the "Ghost In The Machine" gang will be L.A.'s girl group phenomenon **The Go-Go's**. The girls will join the lads on every gig of the first half of the tour, which ends Feb. 13 at the Cow Palace in San Francisco, except for the L.A. Forum date, where **Oingo Boingo** will prime **The Police**... Former **BeBop Deluxe** leader **Bill Nelson** is currently producing a new album for 415 synth/rock band **The Units** at San Francisco's Automatt Studio. The LP is tentatively titled "Fish Out Of Water"... **Peter (Herman's Hermits)** **Noone's** first solo album in a decade is being produced by **Spencer Proffer** at Pasha Studios in L.A.... **The Lamont Cranston Band**, fresh off appearances with the **Rolling Stones** in the Midwest and just out of the studio with a new album entitled "Shakedown," is label shopping in Los Angeles.

MUSICAL MONOPOLY — If you're looking for that last minute Christmas gift to get for that special person in the record industry, the answer could come in the form of **The Rock Star Game**, a sort of **Monopoly** for future music moguls. Featuring a large album-shaped board, guitar picks for player pieces, vinyl, gold and platinum chips in lieu of houses and hotels, and spaces that display the names of recording studios, publishing firms and record companies instead of Boardwalk or Park Place, the game appears to have been designed by an ultra hip Milton Bradley. In reality, the inventors are **Kevin McKenna**, **David Harrison III** and **Leita Purvis**, who maintain that **Monopoly** was the game of the previous generation based on the fantasy of power, wealth and property ownership. And they insist that **The Rock Star Game** is for the new generation based on the fantasy of sublime excess — fame, money, sex, idolatry and creativity. Certainly you won't find **Chance** or **Community Chest** cards in **The Rock Star Game**. What you will find are **Karma** cards that might read, "Your bass player is electrocuted during an anti-nuke benefit — lose one turn," or **Music Biz** cards that might read, "Your latest album is bootlegged by the Mafia — lose \$50,000." Limos, tours and millions of dollars will pass through the players' hands in the quest for superstardom. The board game is currently available by mail at a price of \$19.95 through the **Rock Star Game Corp.**, 6520 Selma Ave., Hollywood, Calif. 90028. For further information call Harrison at (213) 876-3967.

BASEBALL BENEFIT — More than 1,200 folks showed up to see the **Fleetwood Mac** All Stars beat the crew from CBS-TV's **Two On The Town** and the Hollywood Hoovers defeat the team from **KMET-FM** Los Angeles in softball game Dec. 13 at Poinsettia Park. More than \$4,000 was raised for the financially ailing L.A. Free Clinic when all was said and done at the doubleheader. **Mick Fleetwood**, **John & Christine McVie** and crew walloped the team led by **Steve Edwards** and **Melody Rogers**. And the Hollywood Hoovers, a team consisting of such folks as **Stephen Stills**, **Eagle Tim Schmit**, **Andrew Gold**, **Doobie Chet McCracken** and **Mark Volman** of **Flo and Eddie** fame eased by the DJs of **KMET** in another contest of baseball prowess. **Elektra/Asylum** staffers were also on hand to help with ticket sales and the like, and a good time was had by all at the benefit for one of Los Angeles' most worthy causes.

GRAMMY HALL OF FAME — A total of 497 recordings have been submitted by members of the Recording Academy as possible inductees into the National Academy Of Recording Arts and Sciences (NARAS) Hall Of Fame. The Hall honors those whose recordings are of lasting or historical significance, but were recorded before the inception of the Grammy Awards in 1958. Artists whose recordings have received the most nomination entries are: **Count Basie** (11); **Charlie Parker** (10); **Dizzy Gillespie**, **Benny Goodman** and **Elvis Presley** (9); **Tommy Dorsey**, **Stan Kenton** and **Jimmy Lunceford** (8); and **Miles Davis** and **Woody Herman** (6). Selections of the winners will be made by a 90-person committee and announced at the Grammy Awards Show on CBS-TV Feb. 24, 1982.

marc cetner

*Best Wishes For
1982*



Mit

Goody Trial, Anti-Piracy Proposal Pace Counterfeit Fight

(continued from page 10)

Wings' "London Town," Paul Simon's "Greatest Hits Etc.," James Taylor's "J.T." and Barry Manilow's "Even Now," plus ITSP charges for shipments of alleged counterfeit product to Goody's parent company, Pickwick International, and RICO charges for the executives' participation in the transactions.

1980 ended without a trial date having been set and with both sides involved in a series of byzantine pretrial maneuvers. Most significant of these was the Goody subpoena of RIAA anti-piracy field reports covering the period from Jan. 1, 1978 to Dec. 12, 1979 in an effort to prove a widespread pattern of counterfeiting in the record business in which Goody was an unknowing participant. The RIAA balked at turning over the reports until it was threatened with a contempt citation from Judge Platt. The contested documents had still not been submitted to the court by the year's end, and the RIAA clung to a position that it would only turn over selected documents and those only after "drastic redactions are made." (Cash Box, Dec. 27, 1980).

In early January, Judge Platt denied motions by the Goody defense requesting dismissal of the indictment against Goody, Levy and Stolon. The defense gave four grounds for dismissing the indictment: legal insufficiency of the RICO and ITSP counts; that a November 1980 indictment superceding the original February 1980 indictment jeopardized the defendant's constitutional rights; that there had been prosecutorial misconduct, including running an improper sting operation and illegally planting a body recorder on an undercover informant to record a conversa-

tion with Stolon prior to his being indicted by the Grand Jury; and that the government had misused the Grand Jury process in obtaining testimony and evidence. While the court refused these arguments, the defense was to maintain its contention of prosecutorial misconduct throughout the proceedings.

The question of the release of the RIAA anti-piracy documents continued to loom into late January, with the association still not having fully complied with the July 1980 subpoena. After a Jan. 28 meeting in which Goody's attorney Kenneth Holmes requested a hearing on the matter, Judge Platt ordered the RIAA to produce the reports in open court Feb. 2. In a letter submitted by RIAA attorney Roy Kulcsar on Jan. 31, the RIAA refused to comply with Platt's order, stating that turning over the requested materials to the defense would

compromise other ongoing investigations and requesting that Judge Platt examine them *in camera*; i.e., in his chambers. In addition, Kulcsar contended that the information contained in the reports had no direct relationship to the Goody proceedings. (Cash Box, Feb. 7).

Platt answered by fining Kulcsar and Yarnell \$1,000 each per day for each day the documents were not produced, and until Yarnell agreed to resume his testimony in open court on the reasons for the redactions of portions of documents the RIAA had already produced. The next day Stanley Gortikov, RIAA president, Joel Schoenfeld, chief counsel and Yarnell were subpoenaed by Holmes to appear and surrender the documents.

An estimated 6,000 reports and papers were turned over to the court by the RIAA within the week. Meanwhile, defense attor-

neys rigorously examined Gortikov, Schoenfeld and Yarnell regarding the development and statistical background of Gortikov's speech at the 1980 NARM convention in which he stated "90% of 500 outlets were found to be selling counterfeits..." Again, the defense was trying to show that Goody was an unknowing participant in widespread counterfeiting within the industry.

Trial Date Set

In mid-February, the trial date was set for March 2, and the final week of pretrial hearings was marked by threats, charges and countercharges over hidden documents and secretive witnesses. Specifically, the disputes centered around statements made by counterfeit middleman Norton Verner and counterfeit cassette manufacturer Frank Carroll, the former granted immunity from prosecution for his testimony and the latter testifying as a result of a plea-bargaining arrangement. Judge Platt ruled that Verner would not be permitted to take the stand unless his statement was produced for the defense's perusal. Judge Platt was also angered that Carroll, who had been tried and convicted before a federal court judge in Long Island, had not been transferred to his court under the "related case rule," a responsibility he said fell to the prosecution. Finally, lawyers for both sides wrangled over witness and exhibit lists, with Judge Platt warning prosecuting attorney John Jacobs of the Justice Department's Organized Crime Strike Force that he would face a contempt citation and dismissal of his case if he refused to turn his lists over to the defense before a week prior to the trial.

—Alan Sutton

(continued on page 24)

Top 10 Albums

- Controversy — Prince — Warner Bros.
- Tattoo You — Rolling Stones — Rolling Stones
- The Man With The Horn — Miles Davis — Columbia
- Jacksons Live — Epic
- Defunkt — Hannibal
- Seven Year Ache — Rosanne Cash — Columbia
- Freelancing — James "Blood" Ulmer — Columbia
- Air Mail — Air — Black Saint
- Stockholm Sessions — Eric Dolphy — Inner City
- P*unk J*zz — Charles "Bo Bo" Shaw — Muse



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Group:
POLICE #11
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QUINCY JONES #1
BLACK CONTEMPORARY ALBUMS

Instrumentalist:
QUINCY JONES #2
TOP BLACK CONTEMPORARY ALBUMS:
THE DUDE #5

CARPENTERS
POP ALBUMS
Duo:
CARPENTERS #9
POP SINGLES
Duo:
CARPENTERS #8
A/C DUO:
CARPENTERS #4

ATLANTIC STARR
BLACK CONTEMPORARY SINGLES
Group:
ATLANTIC STARR #10
BLACK CONTEMPORARY ALBUMS
Group:
ATLANTIC STARR #13
TOP BLACK CONTEMPORARY ALBUMS:
RADIANT #15

PABLO CRUISE
POP SINGLES
A/C Group:
PABLO CRUISE #4

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Group:
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Group:
BROTHERS JOHNSON #19

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A&M RECORDS AND TAPES...
WHERE THE REAL AWARD IS THE GIFT THAT THE MUSIC GIVES TO ALL OF US.

Goody Trial, New Anti-Piracy Bill Pace Counterfeit Fight

(continued from page 22)

The trial actually got underway on March 7, with each side leaning heavily in its opening statement on the question of whether counterfeit tapes had been knowingly bought and sold by Stolon and Levy. The prosecution placed particular emphasis on the fact that Goody had paid \$3 per tape for *Saturday Night Fever* cassettes at the same time PolyGram's wholesale price was \$6.30. In his opening statement, Goody's attorney Holmes, however, likened the record business to a "middle eastern bazaar" in which there is constant dealing in quantities of free goods, promotional records, imports, cutouts and front-line material from secondary sources. He also stressed the virtual indistinguishability of real product from counterfeit, saying the burden of proving knowledge lay with the prosecution. Martin Gold, Stolon's attorney, and Barry Singer, Levy's attorney, represented their clients as having nothing to gain by committing any of the alleged crimes.

As the trial moved ahead, defense attorneys sought at every turn to impugn the reliability of key government witnesses and at one point tried to keep them from testifying at all. They also flaunted instances of incomplete record keeping of witnesses statements by the FBI and Organized Crime Strike Force, particularly after the testimony of FBI agent Richard Ferri, who was in charge of coordination and collection of evidence, was heard.

Heavy cross-examination of Ferri by Gold brought out that Ferri had no memos relating to his interviews with government witnesses Verner, Spencer Pearce and Jeffrey Collins, nor had he filed '302' forms —

FBI records of agent's daily activities — and that the witnesses' signed statements had not been dated. Substantive changes were revealed to have occurred between FBI agents' original notes and handwritten drafts and the final statements signed by the witnesses. Also, interim drafts containing changes and corrections were in some cases lost or misplaced despite both FBI regulations covering maintenance of evidence and a stipulation signed by prosecutor Jacobs that provided all notes containing facts on the case be turned over to the defendants.

Due to these inconsistencies, defense counsels sought to bar Carroll, Verner, Pearce, Collins and Long Island counterfeit dealer Robert Scarnetti from testifying. Judge Platt, however, ruled that since no deliberate destruction had occurred they would be allowed to testify. However, Platt

did give the jury a "missing document charge," in which he told the jury that they could, but were not obliged to, regard the failure to produce the missing notes as meaning that the documents had information that hurt the government's case.

Convicted manufacturer George Tucker, who was serving a five-year sentence for wire fraud, copyright infringement, perjury and obstruction of justice, testified that he had sold over 60,000 tapes to Verner and knew that Verner was selling tapes to Sam Goody, Inc. Carroll also testified to having sold counterfeit tapes to Verner. Verner said he had done business both with another middleman, Collins, who delivered product directly to Goody's warehouse, and directly with Stolon. However, he said that at no time had he told Stolon the tapes were counterfeits.

The trial's second week featured ap-

pearances by middlemen Collins and Pearce, dealer Scarnetti and a number of Goody employees. Although the testimonies revealed much about the chain's operations, little was revealed about the relevant transactions. In his testimony, Pearce reported that Stolon had once rejected 5,000 cassettes of *Grease* because, Stolon allegedly had said, "they look like they were bootlegged in your back garden." Goody vice president and buyer Robert Menashi, who had signed checks to Verner, Collins and Pearce, remembered few specifics from an earlier testimony before a Grand Jury in which transactions with the three men were discussed, as prosecutor Jacobs tried to focus attention on the price differential between counterfeit product and the same titles purchased from legitimate sources.

The third week of the trial was highlighted by disputes centered around memos of interviews with Levy and Stolon, computer printouts of PolyGram sales and deliveries of free goods to the Goody and Pickwick retail chains; charts prepared by the FBI comparing numbers of legitimate and allegedly counterfeit product bought by Goody; and the surreptitiously recorded conversation between Stolon and a government agent; as well as by the in-court appearance of artist Billy Joel, one of a roster of recording stars the government wished to have testify at the trial.

Despite a defense motion to limit the artists' testimony, Judge Platt felt that the government should be able to establish the value of front line star product and the unlikelihood of its being traded at discount prices.

(continued on page 41)

Top 10 Albums

- Bella Donna — Stevie Nicks — Modern/Atlantic
- Seven Year Ache — Rosanne Cash — Columbia
- The Visitors — ABBA — Atlantic
- Juice — Juice Newton — Capitol
- Discipline — King Crimson — Warner Bros./EG
- Escape Artist — Garland Jeffreys — Epic
- Sons And Lovers — Hazel O'Connor — A&M
- Walk Under Ladders — Joan Armatrading — A&M
- New Toy — Lene Lovich — Stiff/Epic
- Completion Backward Principle — The Tubes — Capitol

—Richard Imamura



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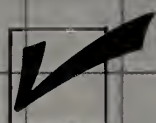
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SINGLES

HITS • OUT OF THE BOX

ABBA (Atlantic 3889)

When All Is Said And Done (3:20) (Countless Song, Ltd. — BMI) (B. Andersson, B. Ulvaeus) (Producers: B. Andersson, B. Ulvaeus)

DIANA ROSS (RCA JH-13021)

Mirror, Mirror (3:59) (Songs of Bandier-Koppelman Inc./Jay Landers Music/Gravity Raincoat Music/Rosstown Music — ASCAP) (M. Sembello, D. Natkosky)

NEW AND DEVELOPING ARTISTS

BRANDI WELLS (WMOT WS9 02244)

When It's Love (4:30) (M&A Music-ASCAP) (T. Deluca, Jr.) (Producer: N. Martinelli)

The sensuous vocal twists and dips immediately bring to mind Chaka Khan at her most playful but Brandi Wells is not an imitator. She has a much lighter, jazzier style than Chaka's and it serves her well on this sexy, swooping number as Wells soars and floats across a multi-octave range. Try it out for B/C, A/C and pop.



JOE VITALE (Asylum E-47251)

Man Gonna Love You (5:00) (Marinara Music Co.-BMI) (J. Vitale) (Producer: B. Szymczyk)

Caribbean-styled percussives and a bopping, pop reggae melody mark the third single from percussionist/keyboardist Vitale's "Plantation Harbor" LP, underscoring the album's island theme. It's as sweet as one pina colada and as hypnotic as three or four. Sunny and relentlessly upbeat.



NO SISTERS (White 000001)

Roscoe's Family (4:08) (Totally Great Music) (D. Barrett, T. Barrett) (Producer: J. Marc)

San Francisco's No Sisters (the four Barrett brothers, all of whom wear glasses) have come up with a wry, offbeat rocker about a welfare family that strikes it rich when they win one of the many contests they enter. Humorous Christmas song for the New Depression . . . and AOR, pop.



OLIVER (People Song PSR 10001-A)

Child Of Peace (3:02) (Knoll Music-ASCAP) (G. Cotton) (Producer: G. Cotton)

Remember the late '60s pop tunes "Jean, Jean" and "Good Morning Starshine?" Well, the man who made them hits, Oliver, has returned with a truly beautiful new Christmas song, written and produced by Gene Cotton. All proceeds and royalties from the song go to the Spina-Bifada Assn., to combat the disabling disease of newborns, and it's a great pop, A/C choice to boot.



FEATURE PICKS

SARAH VAUGHAN (Warner Bros. WBS 49890)

Love Theme From Sharky's Machine (3:03) (Happy Trails Music/Warner-Tamerlane Pub. Corp.-BMI/EI Bandido Music/WB Music Corp.-ASCAP) (C. Crofford, J. Durrill, B. Troup, S. Garrett) (Producer: S. Garrett)

Venerated Pablo jazz vocalist Vaughan belts out the theme from the new Burt Reynolds pic with that big voice and a big, brassy accompaniment to match. Saxophonist Eddie Harris is featured in an instrumental version on the flip.

DR. JOHN (Columbia 18-02675)

Splish Splash (3:30) (Unart Music Corp.-BMI) (B. Darin, J. Murray) (Producers: D. Levine, L. Simon)

The good Doctor goes honky tonkin' with his version of Bobby Darin's 1958 hit. It brings to mind Johnny Rivers' "Rockin' Pneumonia and The Boogie Woogie Flu," only it has that wonderfully greasy and inimitable Dr. John vocal.

THE CHI-LITES featuring Eugene Record (20th/Chi-Sound TC-2600)

Hot On A Thing (Called Love) (3:58) (Angelshell Music, Inc./Six Continents Music Pub., Inc.-BMI) (E. Record) (Producers: E. Record, C. Davis)

Horn-punctuated bass rhythm groove rides easily along while the Chi-Lites superb vocals, led by Eugene Record, waft over the beat. Bright, shimmering R&B in the grand tradition, this has both solid B/C and crossover potential.

BOB JAMES (Columbia/Tappan Zee 18-02672)

The Steamlin' Feelin' (3:59) (RodSongs, admin. by Almo Music Corp.-ASCAP) (R. Temper-ton) (Producer: B. James)

Critics have often accused James of making jazz muzak, and while the keyboardist isn't terribly adventurous, his songs are always soothing. This is an MORish Rod Temperton R&B tune with a thick bass line and easy keyboards.

ANTHONY QUINN (and Charlie) (Radio RR 3890)

Life Itself Will Let You Know (3:45) (Malatya-SABAM) (G. Marchese, N. Kipner) (Producers: E. Luyckx, M. Aryan)

An unusual novelty cut, to say the least, with Tony Quinn in that wise and weathered voice giving the sage advice of an old man on life to a youngster named Charlie. Not only that, but St. Paul's Cathedral Choir lends vocal backing on this Belgium-made recording.

Washington Tackles Numerous Music Industry Issues During The Past Year

(continued from page 16)

The congressional holdup on the performance rights bill, sponsored for the last several years by Rep. George E. Danielson (D-Calif.) and 35 others, resulted from a federal court ruling that home recording of television programs without payment violated the copyright law. The decision to defer consideration of the performance right proposal also came after Digital Music Inc., Washington, announced that it planned to furnish cable TV subscribers with music of their choice by way of satellite distribution, using a computer bank of music numbers.

Performance Rights Deferred

Both these developments caused the House copyright subcommittee to defer action on the Danielson bill pending a review of these actions. As of this writing the subcommittee hopes to take up these issues early next year. The Danielson bill would impose a series of payments for performances on broadcasters and jukebox operators. This income would be divided equally between record makers and performers.

Congress did move one step forward, however, in moving to increase the penalties for piracy and counterfeiting of records and tapes and movies. The Senate late in the year passed S-691, sponsored by Sen. Charles McC. Mathias (R-Md.) after the bill received support from its communications subcommittee and its parent Commerce, Science and Transportation Committee. The House copyright subcommittee, which already has approved HR

3530, sponsored by Rep. Barney Frank (D-Mass.), is expected to submit its version to its parent Energy and Commerce Committee soon. Both bills are similar in nature, principally raising the penalty for large scale violations to fines of \$250,000 and/or five years in jail.

For radio broadcasters, the year has been good. After years of talk, the FCC early in 1981 attempted to delete such regulations as community ascertainment, the maintenance of program logs and the internal guidelines dealing with commercial time, and news and public affairs programming. Late in the year, the FCC under its new Republican chairman, Mark Fowler, and with two new Reagan appointees sitting, went the last full mile by recommending to Congress that the equal time and fairness provisions of the Communications Act be repealed. Congress has yet to take up these matters, although earlier last year in the budget reconciliation measure, it authorized seven-year licenses for radio broadcasters and five-year licenses for television broadcasters. Three-year licenses had been the rule since 1934.

And, to the great relief of radio broadcasters, the FCC withdrew an earlier recommendation that the separation between AM channels be reduced from 10 kHz to nine kHz. This was advanced in the waning months of the Democratic-dominated Ferris commission and was subsequently withdrawn by the new Republican majority. At the same time, there were indications that other nations of the Western Hemisphere did not look with favor on the reduction of AM radio spacing.

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ALBUM

HITS OUT OF THE BOX

PENNIES FROM HEAVEN — Warner Bros. HW 3639 — Producers: Various — List: 15.98 — Bar Coded

This LP is the soundtrack to Metro Goldwyn Mayer's new brilliant yet heart wrenching Steve Martin starrer. Based on the BBC television series, this haunting musical about a doomstruck song plugger in the '30s could just be one of the sleeper movie musicals of the past decade. And the score, which is mouthed by Martin, features original hit recordings of the depression years. Classics such as Cole Porter's "Let's Misbehave" are featured on this history-oriented double album. Other great numbers like "Life Is Just A Bowl Of Cherries" and "Yes Yes!" are also included.



THE BEST OF EDWIN STARR — 20th Century-Fox T-634 — Producer: Edwin Starr and others — List: 8.98 — Bar Coded

This soul crooner has always been associated with some of the most danceable R&B performed and this greatest hits package will disappoint no one. While there is an absence of his primal hit, "War!", Starr's disco era fave, "Contact," and his R&B chart-topper, "Twenty-Five Miles," provide enough sound to keep people moving through the new year. "Don't Waste Your Time" stands out as a ballad classic. Other classics are "Accident" and the title track from his "H.A.P.P.Y. Radio" LP.

THE BEST OF EDWIN STARR



FEATURE PICKS

CENTRAL LINE — Mercury SRM-1-4033 — Producer: Roy Carter — List: 8.98

There's something wonderfully sophisticated and contemporary about London-based R&B bands. Perhaps it's because bands like Heatwave, Lynx and now Central Line were brought up on island rhythms rather than urban ones. Nonetheless the sound has a vital, bouncy energy that translates into an explosive new B/C sound. Central Line is the true cream of the genre and a listen to "Walking Into Sunshine" will attest to that. Other superb cuts include "Goodbye" and "Shake It Up."



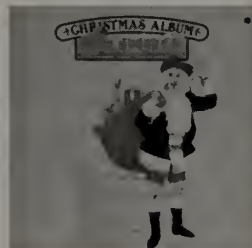
ROCKABILLY STARS VOL. ONE — Various Artists — Epic EG 37618 — Producers: Various — List: None — Bar Coded

Good rockabilly never dies, it just keeps rejuvenating itself year after year, thanks to artists like Billy Burnette, The Kingbees and such who keep it alive and thriving. And these artists learned from some of the masters of rockabilly, who are included on this album. If you want to take a stroll down memory lane, pick up this album, throw the platter on the table and unearth such gems as Mac Curtis' "Honey Don't," Allan Rich's "Break Up," Carl Perkins' "Pink Pedal Pushers" and more. Definitely a collectors item.



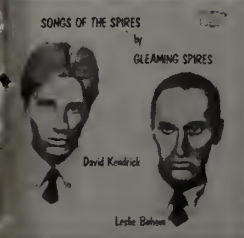
CHRISTMAS ALBUM — Joe Dolce Music Theatre — Montage ST-72002 — Producer: Steve Tyrell — List: 8.98

This crazy Aussie brought back memories of Chico Marx with his send up of the immigrant Italian, "Shaddup You Face." The novelty song was one of the surprise hits of the year, and now he returns with more spaghetti humor on this Christmas-flavored LP. Songs like "The 12 Days Of Christmas" and "I Saw Mama Kissing Santa Claus" are given the Father Guido Sarducci treatment.



SONGS OF THE SPIRES — Gleaming Spires — Posh Boy PBS 125 — Producer: Steven Hague — List: 8.98

Formerly members of L.A.-based Bates Motel and most recently seen backing Sparks, this duo (David Kendrick and Leslie Bohem) is rooted in new pop quirkdom. What makes the Spires so special, is that they treat their high-tech, synth rock sound in more of a tongue-in-cheek manner than other bands of the genre. Finally, a wave band with a true sense of eccentric humor. "Are You Ready For The Sex Girls" is a classic.



IN AND OUT OF LOVE — Mary Wells — Epic ARE 37540 — Producer: Greg Perry — List: None — Bar Coded

The original artist on Berry Gordy's fledgling Motown label back in 1960, Wells went on to carve a legendary name in soul with songs like the double platinum selling "My Guy" and "The One Who Really Loves You." A major artist throughout the '60s, Wells took time off in the '70s to raise a family. But now she's back with that vintage shimmering vocal style and a dance club hit called "Gigolo." Other great cuts include "Let's Mix It Up" and "These Arms".



Vid Dealers Blast Rental Plans

by Michael Glynn

CHICAGO — Reactions to the latest series of pre-recorded video rental schemes, including Magnetic Video's six-month lease/rental plan for selected new titles and the recently announced MGM/CBS four-month "First Run Home Video Theatre" program, were less than positive at a meeting of video software dealers at the Hyatt Lincoln here Dec. 16. The second in a series of midwest rental discussions sponsored by SoundVideo Unlimited, the meeting saw many of the 300 attendees, representing 250 SoundVideo accounts, openly criticizing the new programs, which they felt would add more paperwork, tie up capital with long-term deposits and ultimately eat up present rental profits.

"Our position as a whole is that, with a program like MGM/CBS's and Mag Video's, nobody profits," said SoundVideo president and Video Software Dealers Assn. (VSDA) chairman Noel Gimbel. "The distributor has more handling involved with security deposits, the manufacturer has more paperwork to go through, and the dealer has to contend with both. Essentially, everyone would have more handling as a result of the different programs."

Gimbel stated that he personally felt that all of the various plans were "ludicrous." Noting that while "there was no formal move for a boycott" of MGM/CBS and Magnetic Video on the part of dealers, Gimbel added, "I think that a lot of people were in favor of it."

When Gimbel asked dealers for a show of hands as to who would participate in the Magnetic Video plan, 30 responded, or 10% of the audience, while only 20 attendees signalled support of the MGM/CBS

program. As for Warner Home Video's embattled rental-only policy, Gimbel said that while there was "a lot of commotion" at the summit in discussions over it, he added that overwhelmingly staunch opposition against it indicated that the policy "is pretty much of a dead issue as far as everyone is concerned."

Among the issues concerning the Magnetic Video and MGM/CBS plans, "a lot of confusion was expressed over security deposits, according to Gimbel (Mag Video asks for a \$50 per cassette bond, while MGM/CBS is looking for a \$100 credit card deposit on each tape). To explain (and pitch) their various policies and programs, representatives of all the major suppliers — including Paramount, Magnetic Video, Warner Home Video and MGM/CBS — were on hand, in addition to representatives of Columbia Pictures Home Entertainment (CPHE) and MCA Videocassettes, both of which presently do not have programs.

Statesboro Label Bows

NEW YORK — Statesboro Records, Ltd., an independent label dedicated to country, MOR and pop music, recently bowed. Its first release will be "Bottle of Beer," a single by the T.C. Walker Band. The label is currently seeking distribution. Its address is 15524 S. 70th Ct., Orland Park, Ill. 60462. The telephone number is (312) 560-0353.

Engel & Engel Relocates

LOS ANGELES — The law offices of Engel & Engel, a prominent entertainment law firm, have been relocated to 9200 Sunset Blvd., Suite 505, Los Angeles, Calif. 90069. The telephone remains (213) 550-7178.



Many Thanks
To All Our Friends
For Making
SPYRO GYRA
The Number One
Jazz Group Of The Year!

Jazz Group of the Year
Pop Albums
Group of the Year
Jazz Albums

Crosseyed Bear Productions



MERCHANDISING

Retailers Post Modest Gains Despite Decline In Volume

(continued from page 9)

Although continually rising dealer prices looked to be a constant for '81 at the year's start, prices leveled off by mid-summer. The year's first list price hike announcement came from CBS in late winter, with PolyGram, RCA and Capitol/EMI America/Liberty quickly following suit. Warner Bros. was the last major to make the move to an across-the-board \$8.98 list price in May. Wholesale price hikes followed soon after, raising the average wholesale price for an \$8.98 record above the \$5.00 mark. By July, retailers had raised their shelf prices accordingly (**Cash Box**, July 4).

Early Indications

The tone of the year was set early. Instrumental in the marketing re-think was CBS's announcement in February that it was responding to shrinking unit sales through reduced pressing and an adjusted returns policy encouraging more conservative purchasing by retailers and sub-distributors. Although sub-distributors and retailers were limited to 23% and 18% returns, respectively, LP titles by new and developing artists, as well as 7" and 12" singles, were excluded from the quotas, suggesting that retailers should become less dependent upon hit product.

Four months later, CBS again suggested that radical changes in pricing and buying were in order when it announced the abandonment of the wholesale list price system on June 1. Paul Smith, senior vice president and general manager, CBS Records, explained the company's move by stating that "in view of the problems caused by spiraling inflation, the suggested list price has grown to be unrealistic and unnecessary." Boardwalk Records became the only other label to drop list prices. Retail reaction was mixed.

A mid-year retail analysis (**Cash Box**, June 13) found most retailers claiming that sales for the first half of '81 had equaled or bested those for the comparable period in '80. The National Assn. of Recording Merchandisers (NARM) "Give the Gift of Music" campaign and midlines were singled out as crucial factors. The high profile of the NARM campaign was frequently credited with raising sales by as much as 20% for such giftgiving holidays as Mothers' Day, Fathers' day and school graduations. The proliferation of midlines proved to be the most welcomed development among retailers.

Terming the impact "monumental," merchandisers at this year's NARM convention lauded midlines for reintroducing multiple purchases and for renewing the industry's reputation for consumer value. With over 2,000 midline titles available, the new configuration was easily merchandised on the merits of wide selection and price. However, numerous retailers bemoaned a lack of advertising support for the product, citing CBS as the only major manufacturer to develop a marketing identity for midlines. The fact that volume for midlines experienced an up-swing, while overall unit volume continued to decline, served to further cement the impression that hit product was not posting the big numbers of prior years.

Pre-recorded cassettes also continued to get a larger market share, cutting deeper into 8-tracks and appearing for the first time to attract dollars traditionally earmarked for LP purchases. Retailers attributed much of the growth to a boom in portable cassette machines like the Sony Walkman.

With the expansion of the cassette market, packaging and quality were once again issues. The experimental 6x6

packaging tested by Columbia, Chrysalis and Arista in 1980 proved to be a failure in '81, with lack of standardization and customer confusion over what was in the pack being reported by retailers. Despite the wash-out, retailers agreed that a better, more attractive package than the traditional plastic Norelco box is required.

'One Plus One'

By far the boldest move in cassette merchandising came from Island Records, which announced in March that it would bow its controversial One Plus One tape in the United States with its Mango and Antilles labels. Originally released in the U.K., the package featured one side of prerecorded music and one blank side for home taping. Although the initial release, "Red" by Black Uhuru, came too late in the fall to have any market impact, the company vowed that future releases on those two labels would be available with more expensive, high-quality tape for its blank side for home taping.

Home taping itself appeared to be on the rise, as retailers and blank tape manufacturers reported a boom year with manufacturers claiming they were unable to meet the market demand (**Cash Box**, Nov. 26).

Financially, tight cash proved to be an issue for retailers both in terms of reduced customer traffic and more stringent inventory controls. Advertising dollars were difficult to obtain from manufacturers, and it wasn't until the fall that labels loosened the reigns, offering unheard of holiday season discount programs and extended dating. Hard times also brought a few casualties in its wake, including the California Peaches chain, the New York-based Record Shack one-stop and retailer, Cincinnati's Supreme Distributors and New England's Dean Wallace Distributing. Racks also proved to be far from immune, as Pickwick added the financially shaky Two Guys chain to its accounts, only to have the entire chain fold within three months. However, not everybody was cutting back: a few large chains managed to continue to expand, with Record Bar adding an unprecedented 34 new outlets in '81, many in markets abandoned by the Musicland chain.

As the year came to a close, retailers were optimistic that this holiday season would prove to be a strong one (**Cash Box**, Oct. 31). With sales for holiday weekends up 15-20% in '81, strong label support and good product, retailers were keeping their fingers crossed, hoping to add significantly to this year's marginal gains.

'Trilogy' Goes Gold

LOS ANGELES — Frank Sinatra's Warner Bros. LP, "Trilogy," was recently certified gold by the RIAA.

Top 10 Albums

- Fresh Fruit In Foreign Places — Kid Creole & The Coconuts — Ze/Sire
- Stands For Decibels — dB's — Albion Import
- Boy — U2 — Island
- Trust — Elvis Costello — Columbia
- Beauty And The Beat — Go-Go's — I.R.S.
- O.M.D. — Orchestral Manoeuvres In The Dark — Virgin/Epic
- I'm Not Selling Out, I'm Buying In — Swamp Dogg — Takoma/Chrysalis
- Escape — Jody Harris/Bob Quine — In-Fidelity
- Copeland Special — Johnny Copeland — Rounder
- I Just Came Home To Count The Memories — John Anderson — Warner Bros.

Top 10 Albums

- Private Eyes — Daryl Hall & John Oates — RCA
- Breaking All The Rules — Peter Frampton — A&M
- Seven Year Ache — Rosanne Cash — Columbia
- Blue Pearl — Earl Thomas Conley — Sunbird
- Nightwalker — Gino Vannelli — Arista
- Arc Of A Diver — Steve Winwood — Island
- Bella Donna — Stevie Nicks — Modern
- Distant Shores — Robbie Patton — Liberty
- Face Value — Phil Collins — Atlantic
- Desperate Dreams — Eddy Raven — Elektra

—Tom Roland

'82 NARM To Focus On Solutions

(continued from page 9)

retailers hand-select those releases they want a push on and use the convention as a launch pad for a strong second quarter jump. The trend has been away from that over the last few years, and we'd like to bring that excitement back to the convention."

The four-day convention will kick-off on March 26 with registration, receptions and a regular members annual meeting. Business will begin the following day when keynote speaker Terry Ellis, co-chairman of the Chrysalis International Group of Companies and chairman of the Recording Industry Assn. of America (RIAA) delivers his address at the opening business session. "Terry has a unique international perspective," said Cohen, "and we feel his knowledge of the home taping situation in England will give us some insights in terms of what we can expect here."

Opening Session

The opening session will also deal with the current state of the "Gift of Music" campaign, and include a report on a recent market research program and a formal announcement concerning the members of the Gift of Music Advisory Board. That Board will begin implementing the new label program for the Gift of Music beginning in May.

An installation and awards luncheon will introduce the NARM officers for 1982-83 and allow the presentation of the Merchant of the Year and Gift of Music Advertising Awards. The remainder of the afternoon will be devoted to exhibits and demonstrations of advanced entertainment technology and UPC bar coding.

Bar Coding Emphasis

"It's time to take bar coding out of the theoretical and make it practical," said Cohen. "We anticipate that bar coding will be well on its way by mid-year, since Elektra/Asylum is ready to go with it and MCA placed it on their last batch of

releases. Now we're starting to lobby and make some noise about catalog titles."

On March 28, following the "Face the Music" session, the annual country music luncheon will be held, with the afternoon again devoted to exhibits and demonstrations.

The meet will conclude on March 29 with seminars and workshops on home video, midline merchandising, and television advertising. A black music luncheon and the NARM Awards Banquet will conclude the convention.

Additional information on participation and registration is available from NARM at (609) 795-5555.

Date Set For WEA Tape Rebate Plan

(continued from page 10)

only apply at those stores where WEA tapes are openly merchandised, whether the wholesaler owns or sells to the location.

Retailers also receive the discount on an individual location basis. When a retailer owns more than one store, the discount will apply only to those outlets that openly merchandise WEA tape product.

As WEA defined it in the letter, open merchandising means that a customer can easily handle WEA 8-track and cassette tapes, choose titles for purchase and take it to the sales counter without help of sales personnel.

The letter added that the tapes can be displayed in their original form or enhanced through packaging designed to cut pilferage potential. The letter also said that all WEA tape product available for purchase must be openly merchandised to qualify for the incentive program.

Rack jobbers have praised the WEA plan, noting that open merchandising of cassette and 8-track product has enhanced sales by as much as 30% and at some locations registered tape sales equal to album purchases.

The racks also point out that many of their accounts, located in department stores, are increasingly cutting back on personnel in record departments, making open tape merchandising a necessity when trying to preserve tape sales at a location.

Many of the racks also repackage cassette product in a variety of long box configurations, which amounts to an added merchandising cost to the racks. Some rack jobbers contacted said that it costs as much as 25 cents to repackage each cassette.

The WEA letter said that customers wishing to become eligible for the incentive plan must compete and file an application and return it to their regional WEA office. The letter cautioned that if an account's application was not received and approved enough in advance of the Jan. 25, 1982 starting date, the dealer may have to wait a month to participate in the discount plan.

—Dave Schulps

MERCHANDISING

SINGLE BREAKOUT OF THE WEEK

SWEET DREAMS • AIR SUPPLY • ARISTA AS 0655

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

SINGLES BREAKOUTS

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

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

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

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

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

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

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

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

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

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

SHAKE IT UP • THE CARS • ELEKTRA E-47250

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

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

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

FASTEST MOVING MIDLINES

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

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

TOP SELLING ACCESSORIES *

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

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

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales



SLICK EXERCISE — With production by Our Gang Entertainment Inc., Olympic figure skating silver medalist Linda Fratianne was recently at the Recording Connection in Beachwood, Ohio putting the finishing touches on her upcoming dance/exercise LP to be released by Columbia Records in January. Pictured are (l-r): Joseph Porrello, president, Our Gang Entertainment; Fratianne; Robert Porrello, vice president, Our Gang; and Roger Hatfield, producer.

WHAT'S IN-STORE

INDIE BARTER SYSTEM — If you're a small specialty label, you're invariably going to be the last manufacturer paid by your distributors. Additionally, getting a distributor to work your record is next to impossible unless the product is already hot. Don Roze, the head chef at Boston's Eat Records, has proposed that specialty labels might be able to combat this by banding together in what he terms an "Independent Label Distribution Scheme" (ILDS). Roze points out that although most small labels generally appeal to a specialized market, the manufacturer is usually working out of a familiar and well-established home base of contacts and is himself well equipped to work specialty items. Explains Roze: "Since we have the experience, contacts and reputation to distribute records locally, it follows that we could do for others that which we're already doing for ourselves, and vice versa, thereby magnifying the efficiency of our efforts." By trading compatible product, Roze feels labels could localize service instead of depending on regional distributors, and create what he terms "a synergistic network of loosely connected associate labels." Each label would theoretically multiply its own available catalog proportionally by the number of labels traded with, with sales potentials being increased similarly. For example, by trading quantities of each of five releases for the equivalent with five other labels, a manufacturer would, in effect, be representing 25 titles, and a sale of 10 of each would yield 250 pieces instead of 50. Under ILDS, the result would be more akin to an expansion of a label's own catalog, rather than a distribution feature, since the "guest" labels only cost the participant what he has invested in the manufacturing of his own records. Roze adds that by carrying a larger, more extensive line, a local label enhances its credibility as a source, as well as expanding the number and spread of customers and gaining personal representation of his own product in other markets. Promotional services could also be exchanged. While Roze concedes that ILDS is an overly simplified proposal, he would like to hear from anyone with suggestions or an interest in something like this. He can be reached at (617) 744-7678.

THOSE OLDIES BUT NEWIES — Sound Investments, Inc. of Minneapolis, Minn. has bowed a limited edition series of 45s featuring updated versions of hit songs from the late '50s and '60s recently re-recorded by the original artists. First release in the series, scheduled for January, is Gary U.S. Bonds doing "Quarter to Three" and "New Orleans." Other titles will include "He's A Rebel" b/w "Da Do Ron Ron" by The Crystals and "Runaway" b/w "Hats Off To Larry" by Del Shannon. "The originals of these songs were often done in mono or, at best, a very flat stereo sound," said Bert Russick, Jr., the company's director of A&R. "With modern recording technology, we've been able to capture the original feeling of the song, while at the same time filling out the sound, making it hotter and brighter than ever before."

PICKIN' COTTON — Nashville mayor Rich Fulton recently proclaimed Dec. 12-18 as Gene Cotton Week in that city. Fulton cited Cotton's community awareness and humanitarianism as the reasons for the proclamation. Among the organizations Cotton is involved with are Friends of the Children of Viet Nam, the Christian Children's Fund and the Humanists' Service Adoption Program. While being a philanthropist may get you your own week in Nashville, it's not enough to get you into *What's In-Store*. That said, it should come as no surprise when we tell you that Nashville's Turntable Record Shops celebrated the week by placing Cotton's recent Knoll release, "Eclipse Of The Blue Moon" on sale. The sale and celebration were kicked-off with an in-store performance by Cotton and company, and a turntable is also being given away in the special Cotton promotion.

NEW YORK NOTES — The fabulous Ze Records stable of stars recently held an in-store Christmas autograph party at Bonaparte Records here in Mad-hattan. The party, in support of the label's new imported Christmas album (uniquely titled "A Christmas Album") took place after we went to press, but label macha Betsy Farren told *What's In-Store* that Ze would definitely deliver Alan Vega, the Waitresses, Nona Hendrix and Davitt Ziggerson, and maybe August Darnell if they could get him out of his apartment . . . N.Y. Club DJ Willoughby (a.k.a. Will Carlin) is set to open his own new wave/DOR specialty shop at Broadway and 12th. The store will be named Facade . . . I.R.S. has been busily working the New York market. Recently signed Renaissance made the rounds last week, dropping by a few Crazy Eddie and Disc-O-Mat outlets. Meanwhile, 30-second TV spots for Wall Of Voodoo are being shown during the re-runs of Star Trek. The spots are tied to Crazy Eddie.

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

fred goodman

Deregulation, Satellite Webs Dominate Year's Radio News

(continued from page 10)

three years to 10, bar the FCC from involvement in management decisions in station license renewal hearings and eliminate commercial time, ascertainment and program log requirements. And in March, Sen. Barry Goldwater (R-Ariz.) introduced a bill (S-601) to eliminate comparative licensing procedures and deny a broadcaster automatic license renewal only if he had been found in violation of an FCC code.

In April, when the FCC's new policies took effect, Sen. Bob Packwood (R-Ore.), chairman of the Senate Commerce Committee, proposed a bill (S-821) limiting the FCC's authorization to three years and assessing each station a fee, based on its size, to defray the cost of regulation. A few weeks later, Rep. Al Swift (D-Wash.) introduced a measure (H.R. 4726) to establish a point system for meeting public interest broadcasting requirements that would be used for license renewal.

Bold Political Move

S-270 passed the Senate on June 25 and was submitted to the House on July 13. In a bold political move, the Republican majority in the Senate tacked the bill onto the Omnibus Budget Act of 1981, the measure containing the first round of President Reagan's historic budget cuts. While the Omnibus bill passed into law on Aug. 13, the only S-270 provision that passed was the one that extended broadcasting licenses to seven years. It was reached in a compromise with the house. Sen. Packwood's bill (S-821) also passed at that time, but without the provisions of fees.

On Sept. 9, Sen. Howard Cannon, not to be deterred from pursuing broadcasting deregulation, introduced S-1629, which included all the provisions of S-270 deleted from the budget act and S-601. It was immediately referred to the Senate Commerce Committee, which on Dec. 10 voted it onto the Senate legislative calendar. No date for consideration has yet been set.

In late October, Rep. Collins introduced two more deregulation bills (H.R. 4780 and 4781) to modify the Fairness Doctrine and Equal Time Clause of the Communications Act of 1934. It would also throw out the ascertainment requirements reinstated into law after the August budget compromise and make broadcast license renewal automatic unless an owner had been proven to have operated his station "in bad faith."

Those two bills and H.R. 4726 are currently undergoing hearings in the House

Cubans Walk Out Of Region 2 Radio Confab

NEW YORK — In the final week of the Region 2 International Radio Conference in Rio de Janeiro, events took an unexpected turn as the Cuban delegation walked out of the conference "disgruntled with the proceedings." The delegation, in an address to the convention, stated that "the United States led efforts to block our proposals," according to Gary Stanford, engineering assistant to Federal Communications Commissioner Mimi Dawson. The Cubans left the conference without resolving the AM band jamming and propaganda station issues that had been a bone of contention between the two nations for some time (Cash Box Nov. 28.) No further information was available at presstime.

Otherwise, the conference ended without agreement on a standard plan for getting rid of radio interference and incompatibilities in the region which includes all of North, Central and South America and Greenland.

Telecommunications subcommittee. H.R. 1297 is on the subcommittee's calendar but is now "a moot point," according to a legislative aide to Rep. Collins. "All the provisions in (H.R. 1297) are included in the two bills now in subcommittee," he said. Those hearings, held Dec. 9, are the last action the House took on these bills in the 1981 session, which ended Dec. 18.

All of this deregulatory activity occurred in the same year that saw the tremendous proliferation of satellite-fed radio networks. April was a significant month for this trend as both the Burkhart/Abrams Satellite Music Network (SMN) and RKO II and RKO Radioshows were announced. The former is the network that last August began broadcasting country and A/C music on two networks from its uplink satellite facility outside Chicago. It currently boasts over 200 subscriber stations. RKO's two most recent webs hit the airwaves in September. RKO II is modeled after RKO I except that its music and information features are targeted toward the 25-54 year-old audience. RKO Radioshows, a collection of radio music and talk shows tailored for both RKO I and RKO II, began with *America Overnight* and *Musicstar Specials*. It recently introduced five additional shows. (Cash Box, Dec. 12).

Not to be outdone, ABC Radio Division in early June bowed the ABC Radio Enterprises, whose first projects were to introduce 24-hour, form talk and music programming for two separate formats modeled after KGO/San Francisco and KLOS/Los Angeles, respectively. These services were later dubbed "Superadio" and are expected to bow in early 1982. And in July, the Mutual Broadcasting System, the smallest of the four national commercial networks, jumped on the bandwagon and began feeding programming to its 650 affiliates via its uplink facility in Virginia.

In attempts to reach young adults via satellite radio, Transtar Radio Network bowed its 24-hour service in August with features and music geared for the 24-34 market. Unlike the other webs, Transtar's programming is formulated to appeal to the 25-34 year-old listener without becoming identified with a known format. And CBS's Radioradio, which begins broadcasting next Spring, will initially be transmitted through telephone lines, but is expected to be delivered via satellite by mid-1983.

Country Networks

In keeping with the ever-increasing popularity of country music, two former executives of country-formatted WHN/New York, a former Mutual Broadcasting System executive and television personality Dick Clark early last fall formed United Stations, a country music network that is expected to hit the airwaves sometime next spring. The rise of these networks and the onslaught of the new technology also dominated the NAB and NRBA conventions this year.

1981 was also the year that saw Arbitron install its quarterly measurement rating sweeps into all 241 of its markets. It was well-received by broadcasters, who generally felt the rating period was sufficiently long to minimize the effect of special circumstances, such as John Lennon's murder, on radio listenership. One special circumstance that did adversely affect radio, however, was last summer's baseball strike. In each of the 11 markets rated between June 25 and Sept. 2, all but one station broadcasting baseball games suffered an audience decline. That station was news/talk-formatted WMCA/New York, home of the Metropolitan Baseball Club of New York.

AIR PLAY

FIRST AMENDMENT NEWS — The First Amendment counsel of the National Assn. of Broadcasters (NAB) last week asked the Connecticut Supreme Court to draft a more precise standard for authorizing broadcast coverage of court proceedings than those currently under consideration. Speaking on behalf of the state broadcasters association, counsel **Stephen Nevas** requested rules that won't give any party "the right to block coverage." "We want it so that the burden will be on the person who wants to restrict coverage," said Nevas. "Some people think that the number of people entitled to know about a trial should be restricted to the number of seats in a courtroom, and we are opposed to that." Nevas also has a similar action pending in the Connecticut Superior Court. What the NAB wants is the right to have one television camera placed in the courtroom, with audio feeds taken off the microphone system installed in a courtroom. From this, news organizations could form a pool for covering. A decision is expected within three months.

DRAW YOUR OWN CONCLUSIONS — Contrary to a published report last week, **WABC**/New York, the station that pioneered the Top 40 sound in the Big Apple, is not switching its programming to the trendy all-talk format in January. The published reason for the switch was declining Arb numbers and a need to better compete with **WOR** (#2 in the Summer Arb) and to serve as "flagship" station for ABC Radio's new Talkradio web, which premieres early next year. However, when reached for comment, **Rick Sklar**, vice president of programming of ABC Radio and the program director who led WABC through its halcyon days in the 1950s and 60s, denied this report, as did **WABC** PD **Jay Clark**. "Basically, the talk format is going to originate in Los Angeles," said Sklar. "We're building new studios adjacent to **KABC** and the talk programming is going to begin in April or May." Interestingly enough, ABC Radio is also building new studios in New York, which will be finished in February. "We're not going to originate anything from New York in the beginning, but the first programming from New York is going to be our Superadio music programming," added Sklar. Sklar totally discounted the concept of a "flagship" station, stating that this talk programming is going to originate from the new studios in L.A.



WRECKING CREW AT KRTH — **Steve Yeager**, Los Angeles Dodger catcher and one member of the quartet known as the *Big Blue Wrecking Crew*, recently visited **KRTH**/Los Angeles where he celebrated his birthday and the success of the Crew's remake of Queen's "We Are The Champions." Pictured are (l-r): **Roy Smith**, E/A local promotion manager, L.A.; **Yeager**; and **Rick Rieger**, WEA field sales manager, L.A.

KXOK/St. Louis, **WOMO**/Detroit and **WBAL**/Baltimore . . . TM Prods. of Dallas has fused its programming and special projects into one unit that will be headed by **Neil Sargent**, former vice president/general manager of special projects. At the same time, vice president/general manager of programming, **Lee Bayley**, has left the company to form his own programming consultancy. His first client will be TM . . . And Tuesday Prods. of San Diego has finished production of the music and program sections of *Weekly Music Review*, the new RKO Radioshows feature that debuts in January.

NETWORK NEWS — CBS's Radioradio web has pacted with AT&T Long Lines for 26 weeks of commercials beginning in the second quarter of 1982. The 18-34 year-old-targeted web, which debuts next spring, will program two 60-second news spots each hour, four 90-second feature spots and two long form specials each month. So far, they include concerts by **Hall & Oates** and the **Little River Band** and a comedy spot featuring members of the *National Lampoon* . . . RCA recording artist **Ronnie Milsap** will be spotlighted on the RKO Musicstar special Dec. 26 and 27 . . . **WISP**/Kinston, N.C., **WELL**/Marshall, Mich., **WBWA**/Washburn, Wisc., **KLVB**/Heber City, Utah, **WWGG**/LaGrange, Ga., **WVBC**/Spencerville, W. Va. and **KXLR**/Little Rock have joined the Mutual web.

NEW JOBS — **Jeffrey Ruthizer**, vice president of labor relations of RKO General, parent company of RKO Radio, was recently promoted to vice president of employee relations and administration. The company reportedly created this position in an effort to streamline its administration. Ruthizer previously served as RKO director of labor relations, in addition to holding similar spots at NBC, ABC and the National Labor Relations Board (NLRB) . . . **Moby**, former MD and air personality of **WQXM**/Tampa, recently joined ABC outlet **KSRR**/Houston as the afternoon drive personality. Moby previously worked as assistant PD at Nashville's **WKQB**.

FOR YOUR INFORMATION — ABC television's late-night comedy show *Fridays* is conducting a talent contest at 15 college campuses. A joint project of the show, a local AOR outlet, a local stereo dealer, Pioneer Stereo and a pub near a chosen campus, the promotion seeks to find budding comedians whose tapes may be aired on *Fridays*. At the local club, young talent gets the chance to do three-minute auditions, which will be taped. The station promotes the contest via spots narrated by *Fridays* cast members. The contest winner receives a pioneer stereo through the dealer who gets a plug on the station. So far contests have been held in Los Angeles through **KLOS** and Madame Wong's West club, in New York at the Bottom Line, with **WPLJ** as sponsor and in San Francisco, Miami, Pittsburgh, Atlanta and Minneapolis.

STATION TO STATION — **WYLD**/New Orleans (FM 98) has come up with the most original promotion idea this year. In cooperation with the Liberty Bank and Trust Co., the station sponsored a promotion tagged the half-price money sale, where 98 listeners with station bumperstickers drove up to the bank and exchanged \$20 for \$40. The station's telephone lines were said to have been ringing constantly for the following week, with inquiries about the money sale . . . We leave the greedy for the needy as **WBZ**/Boston recently came to the aid of the families left homeless by the Nov. 28 fire in Lynn, Mass. that destroyed a good portion of the downtown area. Almost immediately, the **WBZ** announcer went on the air with appeals for clothing for the victims.

Larry Riggs

CASH BOX ROCK ALBUM RADIO REPORT

— **BOB & DOUG MCKENZIE • GREAT WHITE NORTH • MERCURY/POLYGRAM**
ADDS: WKLS, KEZY, KMG, KROQ.
HOTS: None. **MEDIUMS:** None.
PREFERRED TRACKS: Take Off.
SALES: Just shipped.



6 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC
ADDS: None. **HOTS:** KSHE, WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WABX, WBCN, KNCN, WCOZ, WRNW, WLIR, WLVQ, KZEL, KBPI, WKLS, KEZY, WCCC, WBLM, WSHE, KZAM, KOME, WOUR, WNEW, KMG, KROQ, KSF, WYFE, WBAB. **MEDIUMS:** KSJO. **PREFERRED TRACKS:** Waiting, Start, Slave, Limousine.
SALES: Good in all regions.



1 MOST ADDED

1 MOST ACTIVE

LP Chart Position

- 3 AC/DC • FOR THOSE ABOUT TO ROCK WE SALUTE YOU • ATLANTIC**
ADDS: None. **HOTS:** KSHE, WMMS, WPLR, WGRQ, KLOL, KMET, WBCN, KNCN, WKLS, WCCC, WSHE, KOME, WOUR, KMG, KROQ, KSF, WYFE, WBAB, KBPI, KZEL, WLVQ, WLIR, WRNW. **MEDIUMS:** WKDF, WABX, WCOZ, WBLM, KSJO, WNEW. **PREFERRED TRACKS:** Evil, Let's, Venom, Title.
SALES: Good in all regions.
- 33 BLACK SABBATH • MOB RULES • WARNER BROS.**
ADDS: None. **HOTS:** WCCC, KOME, WYFE, KLOL, WGRQ, WPLR, WMMS. **MEDIUMS:** KSHE, WKLS, WBLM, WSHE, WBAB, KMG, WLIR, KNCN, KMET. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions; strongest in West and Midwest.
- 34 LINDSEY BUCKINGHAM • LAW AND ORDER • ASYLUM**
ADDS: None. **HOTS:** WMMS, WPLR, KEZY, WSHE, KZAM, KNX, WNEW, WBAB, WRNW, KNCN. **MEDIUMS:** WKDF, KMG, KBPI, KZEL, WLIR, KMET, KLOL, WGRQ. **PREFERRED TRACKS:** Trouble.
SALES: Moderate in all regions; strongest in West.
- 9 THE CARS • SHAKE IT UP • ELEKTRA**
ADDS: None. **HOTS:** KSHE, WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WBCN, KNCN, WCOZ, WRNW, WKLS, KEZY, WBLM, WSHE, KZAM, KOME, WNEW, KMG, KROQ, WYFE, WBAB, WBPI, KZEL, WLVQ, WLIR. **MEDIUMS:** WHFS, WABX, WCCC, WOUR. **PREFERRED TRACKS:** Title, Since, Think, Cruiser.
SALES: Good in all regions.
- **PETER CETERA • FULL MOON/WARNER BROS.**
ADDS: KZAM. **HOTS:** None. **MEDIUMS:** KZAM, KEZY, WBLM, KOME, KNX, KMG, KROQ, WYFE, WCOZ, WHFS. **PREFERRED TRACKS:** Limelight.
SALES: Weak in all regions.
- 1 FOREIGNER • 4 • ATLANTIC**
ADDS: None. **HOTS:** WMMS, WPLR, WKDF, WGRQ, KLOL, KMET, WABX, WBCN, KNCN, WRNW, KEZY, WSHE, KZAM, KOME, WOUR, KNX, KSJO, WNEW, KMG, WYFE, WBAB, KZEL, WLIR. **MEDIUMS:** WCOZ, WKLS, WCCC, WBLM. **PREFERRED TRACKS:** Waiting, Juke, Night, Urgent.
SALES: Good in all regions.
- 29 GENESIS • ABACAB • ATLANTIC**
ADDS: None. **HOTS:** KSHE, WMMS, WKDF, KNAC, WGRQ, KLOL, WHFS, WBCN, WRNW, KEZY, WCCC, WBLM, WSHE, WOUR, KSJO, WNEW, KMG, WROQ, KSF, WYFE, WBAB, WLIR. **MEDIUMS:** WPLR, KMET, WABX, WCOZ, WKLS, KZAM, KBPI, KZEL. **PREFERRED TRACKS:** Title, Reply, Dark, Another.
SALES: Good to moderate in all regions.
- 26 THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M**
ADDS: None. **HOTS:** KZAM, KOME, KROQ, KSF, WBAB, WLIR, WBCN, WHFS, KNAC, WMMS. **MEDIUMS:** KMG, KNCN, WABX. **PREFERRED TRACKS:** Lips, Town, Beat.
SALES: Moderate in West and East; fair in others.
- 147 THE JOHN HALL BAND • ALL OF THE ABOVE • EMI AMERICA**
ADDS: None. **HOTS:** WRNW. **MEDIUMS:** WBLM, WSHE, WOUR, KSJO, KSF, WBAB, KZEL, WCOZ, KNCN, KLOL, WKDF. **PREFERRED TRACKS:** Crazy.
SALES: Fair in all regions; strongest in West.
- 16 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA**
ADDS: None. **HOTS:** KSHE, WMMS, WPLR, WGRQ, KLOL, KMET, WHFS, WBCN, KNCN, WCOZ, WRNW, WLIR, WLVQ, KZEL, WKLS, KEZY, WCCC, WBLM, WSHE, KOME, WOUR, KSJO, WNEW, KMG, KSF, WYFE, WBAB, KBPI. **MEDIUMS:** WKDF, WABX, KZAM, KROQ. **PREFERRED TRACKS:** Centerfold, Title.
SALES: Good to moderate in all regions.

LP Chart Position

- 116 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK**
ADDS: WBLM. **HOTS:** WNEW, KROQ, WBAB, WLIR, WRNW, KNAC. **MEDIUMS:** WKLS, WYFE, KZEL, WBCN, WHFS, WPLR. **PREFERRED TRACKS:** Crimson, Bits, Drummer.
SALES: Moderate to fair in all regions; strongest in East.
- 2 JOURNEY • ESCAPE • COLUMBIA**
ADDS: None. **HOTS:** WMMS, WKDF, KLOL, KEZY, WSHE, KZAM, KOME, KSJO, WNEW, KMG, WBAB, KBPI, KZEL, KNCN, WBCN, WABX, KMET. **MEDIUMS:** WBLM, WLIR. **PREFERRED TRACKS:** Believin', Stone, Crying.
SALES: Good in all regions.
- 57 THE KINKS • GIVE THE PEOPLE WHAT THEY WANT • ARISTA**
ADDS: None. **HOTS:** WPLR, KOME, WOUR, KSJO, WNEW, KROQ, KSF, WRNW, KMET, WGRQ, KNAC. **MEDIUMS:** WKLS, KEZY, KMG, WCOZ, KNCN. **PREFERRED TRACKS:** Better, Title, Destroyer, Dial.
SALES: Moderate in East and West; fair in others.
- 71 GREG LAKE • CHRYSALIS**
ADDS: None. **HOTS:** KZAM, WOUR, WNEW, WYFE, WRNW. **MEDIUMS:** KSHE, WMMS, WPLR, KEZY, WBLM, KOME, KMG, WBAB, KZEL, WLIR, KNCN, KMET, WKDF. **PREFERRED TRACKS:** Let Me, Nuclear.
SALES: Moderate to fair in all regions; strongest in Midwest.
- 31 LOVERBOY • GET LUCKY • COLUMBIA**
ADDS: None. **HOTS:** WMMS, WPLR, WGRQ, KMET, KNCN, WRNW, WLIR, WKLS, WBLM, WSHE, KOME, WOUR, WNEW, KMG, KSF, WYFE, WBAB, KZEL, WLVQ. **MEDIUMS:** KSHE, KLOL, WABX, WBCN, WCOZ, WCCC, KSJO, KROQ, KBPI. **PREFERRED TRACKS:** Working.
SALES: Moderate in all regions; strongest in West.
- 69 THE STEVE MILLER BAND • CIRCLE OF LOVE • CAPITOL**
ADDS: KZAM. **HOTS:** WMMS, WPLR, WGRQ, WNEW, WYFE, WLVQ, WLIR, WRNW, WBCN. **MEDIUMS:** WKDF, KZAM, KEZY, WBLM, KOME, KNX, KMG, KSF, WBAB, KNCN, WABX. **PREFERRED TRACKS:** Heart, Title.
SALES: Fair in all regions; strongest in West.
- 39 MOLLY HATCHET • TAKE NO PRISONERS • EPIC**
ADDS: None. **HOTS:** WSHE, WYFE, KNCN, KMET. **MEDIUMS:** KSHE, WMMS, WPLR, WGRQ, WKLS, WCCC, WBLM, KOME, KMG, KSF, WBAB, KBPI, KZEL, WCOZ, KLOL. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions; strongest in South and Midwest.
- 10 STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC**
ADDS: None. **HOTS:** WKDF, KEZY, KZAM, KOME, WOUR, KNX, WNEW, KNCN, WBCN, WABX, WGRQ. **MEDIUMS:** WMMS, WKLS, KSJO, KMG, WCOZ, KMET, KLOL. **PREFERRED TRACKS:** Leather, Draggin', Edge.
SALES: Good to moderate in all regions.
- 19 OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS**
ADDS: None. **HOTS:** KSHE, WMMS, WPLR, WGRQ, KMET, WBCN, WKLS, WCCC, WSHE, KOME, WOUR, KSJO, KMG, WYFE, WBAB, KZEL, WLIR, WCOZ, KNCN. **MEDIUMS:** KLOL, WBLM, KBPI. **PREFERRED TRACKS:** Over, Title.
SALES: Good to moderate in all regions; strongest in Midwest.
- 137 THE HENRY PAUL BAND • ANYTIME • ATLANTIC**
ADDS: None. **HOTS:** WKLS, WBLM, WLIR, WRNW. **MEDIUMS:** KSHE, WMMS, WPLR, WKDF, WGRQ, KLOL, KMET, WABX, KNCN, KEZY, WSHE, KOME, WOUR, WNEW, WYFE, WBAB, KBPI, KZEL, WCOZ. **PREFERRED TRACKS:** Keeping.
SALES: Fair in all regions; strongest in South.
- 30 PINK FLOYD • A COLLECTION OF GREAT DANCE SONGS • COLUMBIA**
ADDS: KZAM, WBLM. **HOTS:** WRNW, WKLS, KOME, WOUR, WBAB, KZEL, WLIR, WHFS. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions.

LP Chart Position

- 7 THE POLICE • GHOST IN THE MACHINE • A&M**
ADDS: None. **HOTS:** KSHE, WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WHFS, WABX, WBCN, KNCN, WCOZ, WRNW, WLIR, KEZY, WSHE, KZAM, KOME, WOUR, KSJO, WNEW, KMG, KROQ, WYFE, WBAB, KBPI, KZEL, WLVQ. **MEDIUMS:** WCCC, WBLM. **PREFERRED TRACKS:** Every, Spirits, Secret, Invisible, One World.
SALES: Good to moderate in all regions.
- 25 QUARTERFLASH • GEFEN**
ADDS: None. **HOTS:** WMMS, WPLR, WKDF, WGRQ, KLOL, KMET, WABX, KNCN, WRNW, WLVQ, KZEL, WKLS, KEZY, WSHE, KZAM, KOME, WOUR, KNX, KSJO, WNEW, KMG, KSF, WYFE, WBAB, KBPI. **MEDIUMS:** KSHE, WLIR, WCOZ, WBLM, KROQ. **PREFERRED TRACKS:** Harden.
SALES: Good in all regions.
- 17 RUSH • EXIT... STAGE LEFT • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** WMMS, WPLR, WCCC, KOME, KMG, WLIR, WCOZ, KNCN, KMET, KLOL. **MEDIUMS:** WKDF, WBLM, WOUR, WNEW, WBAB, KBPI, WBCN, WGRQ. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions.
- 148 SNEAKER • HANDSHAKE**
ADDS: KMG. **HOTS:** KZAM, KNX, WBAB. **MEDIUMS:** KEZY, WSHE, WOUR, KBPI, KNCN, WGRQ, WPLR. **PREFERRED TRACKS:** More Than.
SALES: Moderate to fair in all regions.
- 35 BILLY SQUIER • DON'T SAY NO • CAPITOL**
ADDS: None. **HOTS:** KOME, KSJO, WYFE, WLVQ, WLIR, WBCN, WGRQ. **MEDIUMS:** KMG, KSF, KMET, WKDF, WMMS. **PREFERRED TRACKS:** Dark, Stroke, Daze.
SALES: Moderate to fair in all regions.
- 13 ROD STEWART • TONIGHT I'M YOURS • WARNER BROS.**
ADDS: None. **HOTS:** KSHE, WMMS, WKDF, KMET, KEZY, KZAM, KOME, KNX, WNEW, KMG, WYFE, WBAB, WLIR, WRNW. **MEDIUMS:** WPLR, KLOL, WKLS, KBPI, KNCN, WBCN, WABX. **PREFERRED TRACKS:** Turks, Title.
SALES: Good in all regions.
- 110 SURVIVOR • PREMONITION • SCOTTI BROS./CBS**
ADDS: None. **HOTS:** WBLM, WSHE, KSJO, WYFE, WCOZ, KLOL, WMMS. **MEDIUMS:** KMG, KROQ, KSF, KBPI, KZEL, WABX, KMET. **PREFERRED TRACKS:** Poor.
SALES: Moderate in Midwest; fair in others.
- 72 TRIUMPH • ALLIED FORCES • RCA**
ADDS: None. **HOTS:** WMMS, WGRQ, KLOL, WKLS, KOME, WOUR, KMG, KZEL, WLIR, WRNW, KNCN, KMET. **MEDIUMS:** WBLM, KSJO, KSF, KBPI, WCOZ, WABX. **PREFERRED TRACKS:** Magic.
SALES: Moderate in South and Midwest; fair in others.
- 150 U2 • OCTOBER • ISLAND**
ADDS: None. **HOTS:** KROQ, WRNW, WHFS. **MEDIUMS:** WSHE, WOUR, WNEW, WLIR, WBCN, WGRQ, WMMS. **PREFERRED TRACKS:** Gloria.
SALES: Moderate in East and West; fair in others.
- 189 BOB WEIR • BOBBY & THE MIDNITES • ARISTA**
ADDS: None. **HOTS:** None. **MEDIUMS:** KOME, KMG, KSF, WYFE, WBAB, KZEL, WLIR, KNCN, WBCN, WHFS, KMET, WPLR, KSHE. **PREFERRED TRACKS:** Open.
SALES: Fair in West and East; weak in others.
- 47 NEIL YOUNG & CRAZY HORSE • RE-AC-TOR • REPRISE**
ADDS: None. **HOTS:** KMET, WHFS, KOME, WNEW, WYFE, WBAB, KZEL, WLIR, WRNW. **MEDIUMS:** KSHE, WGRQ, WBCN, KNCN, WKLS, WBLM, WOUR, KSJO, KMG, KROQ, KSF, KBPI. **PREFERRED TRACKS:** Southern, Opera, Shotts, T-Bone.
SALES: Moderate in West and East; fair in others.

December 26, 1981

| LAST WEEK | THIS WEEK | | WEEKS ON CHART |
|-----------|-----------|--|----------------|
| 1 | 1 | PHYSICAL OLIVIA NEWTON-JOHN | 13 |
| 2 | 2 | WAITING FOR A GIRL LIKE YOU FOREIGNER | 12 |
| 3 | 3 | LET'S GROOVE EARTH, WIND & FIRE | 13 |
| 5 | 4 | I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES | 7 |
| 6 | 5 | YOUNG TURKS ROD STEWART | 11 |
| 4 | 6 | OH NO COMMODORES | 15 |
| 7 | 7 | WHY DO FOOLS FALL IN LOVE? DIANA ROSS | 11 |
| 9 | 8 | DON'T STOP BELIEVIN' JOURNEY | 9 |
| 10 | 9 | HARDEN MY HEART QUARTERFLASH | 11 |
| 11 | 10 | TROUBLE LINDSEY BUCKINGHAM | 10 |
| 12 | 11 | COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND | 7 |
| 13 | 12 | TURN YOUR LOVE AROUND GEORGE BENSON | 10 |
| 14 | 13 | YESTERDAY'S SONGS NEIL DIAMOND | 8 |
| 16 | 14 | LEATHER AND LACE STEVIE NICKS (with DON HENLEY) | 10 |
| 17 | 15 | HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA | 9 |
| 18 | 16 | CENTERFOLD THE J. GEILS BAND | 8 |
| 8 | 17 | EVERY LITTLE THING SHE DOES IS MAGIC THE POLICE | 14 |
| 22 | 18 | THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON | 11 |
| 20 | 19 | TAKE MY HEART KOOL & THE GANG | 12 |
| 21 | 20 | OUR LIPS ARE SEALED GO-GO'S | 18 |
| 23 | 21 | SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT | 7 |
| 19 | 22 | MY GIRL (GONE, GONE, GONE) CHILLIWAACK | 14 |
| 26 | 23 | SHAKE IT UP THE CARS | 6 |
| 28 | 24 | COOL NIGHT PAUL DAVIS | 8 |
| 27 | 25 | UNDER PRESSURE QUEEN & DAVID BOWIE | 8 |
| 15 | 26 | PRIVATE EYES DARYL HALL & JOHN OATES | 18 |
| 29 | 27 | WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP | 10 |
| 32 | 28 | WAITING ON A FRIEND ROLLING STONES | 4 |
| 33 | 29 | SHE'S GOT A WAY BILLY JOEL | 6 |
| 35 | 30 | COME GO WITH ME THE BEACH BOYS | 6 |

| LAST WEEK | THIS WEEK | | WEEKS ON CHART |
|-----------|-----------|-------------------------------|----------------|
| 34 | 31 | CASTLES IN THE AIR DON McLEAN | 10 |

JUMPS: KEZR 28 To 25, WISM 14 To 10, KFYE 21 To 18, KRAV Ex To 18, BJ105 40 To 35, KFI 22 To 19, WROR 8 To 5, WVBF 24 To 19, WIFI 27 To 24.
SALES: Fair in the East. Weak in all other regions.

HIT BOUND

| | | | |
|----|----|---|---|
| 38 | 32 | YOU COULD HAVE BEEN WITH ME SHEENA EASTON | 5 |
|----|----|---|---|

ADDS: WOKY, WHB, WHBQ, WXKS-30, WBBF, KFYE, KFMK, WZZP, WSGN, WQXI-17, 92X-25, WSPT, B97, Z102-33, WDRQ-22. **JUMPS:** WOKI 26 To 22, WGCL Ex To 29, KRQ Ex To 28, WISM 29 To 21, CKLW 30 To 23, WIFI Ex To 28, WCAO 29 To 26, JB105 31 To 28, WBSB 29 To 25, WGH 18 To 13, KCPX 29 To 24, WAYS 16 To 13, BJ105 39 To 34, 94Q 27 To 24, KYXX 28 To 24, WZZR 27 To 24, WRFC 26 To 21, WPGC Ex To 29, WTX 34 To 29, WWKX 27 To 24, WNBC 30 To 27, KEEL 30 To 24, KFI 29 To 25, KOPA 27 To 23, KIMN 26 To 23, WNCI 26 To 22, WAXY 24 To 19.
SALES: Moderate in the Midwest. Fair in all other regions.

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|----|----|----------------------------|----|
| 25 | 33 | START ME UP ROLLING STONES | 19 |
|----|----|----------------------------|----|

PRIME MOVER

| | | | |
|----|----|----------------------------------|---|
| 41 | 34 | LEADER OF THE BAND DAN FOGELBERG | 5 |
|----|----|----------------------------------|---|

ADDS: 96KX, WBBF, WSEZ, WPGC-30, 92X-24, KS95. **JUMPS:** KEZR 14 To 6, WZZR 26 To 22, FM102 Ex To 29, WAXY Ex To 28, WOKI 35 To 30, WBCY 21 To 17, BJ105 38 To 33, KRQ 30 To 25, WISM 26 To 22, WWKX Ex To 26, KJR Ex To 22, Z93 30 To 25, WBLI Ex To 30, KEEL 33 To 25, KYXX 30 To 23, WIKS Ex To 19, KFYE Ex To 23, KOPA Ex To 21, WRFC 30 To 25, WICC 30 To 26, WCAO Ex To 29, WNCI 18 To 15, WTX Ex To 31, WIFI Ex To 30, KRAV 19 To 16, WKJJ Ex To 28, KJRB 26 To 20, WBBQ Ex To 29, WZZP Ex To 18, WGCL Ex To 27, WHHY-FM Ex To 25, WGH Ex To 20, WSPT 31 To 25, KFI 28 To 24, KHFI Ex To 29, Z102 32 To 26, KIMN Ex To 19, WSGN Ex To 27, WGSV 31 To 26, WHBQ 17 To 12, 94Q 20 To 15, WMC-FM Ex To 23, KRTH Ex To 30.
SALES: Breakouts in the Midwest.

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|----|----|------------------------------|----|
| 36 | 35 | STEAL THE NIGHT STEVIE WOODS | 12 |
|----|----|------------------------------|----|

ADDS: FM102. **JUMPS:** KEZR Ex To 29, WROR 17 To 12, KSLQ 20 To 17.
SALES: Weak in all regions.

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|----|----|----------------------|----|
| 24 | 36 | HERE I AM AIR SUPPLY | 15 |
|----|----|----------------------|----|

HIT BOUND

| | | | |
|----|----|--------------------------------------|---|
| 43 | 37 | TAKE IT EASY ON ME LITTLE RIVER BAND | 4 |
|----|----|--------------------------------------|---|

ADDS: KRAV, WZZP, Q105-33, Z102-34, WXKS-29, KJR, KFRC, WIKS. **Day-Part:** WOW. **JUMPS:** WSKZ 20 To 17, WNCI 23 To 20, KEGL Ex To 24, WOKI 30 To 25, WKJJ 29 To 26, WBBQ Ex To 30, WSEZ 33 To 26, WSPT Ex To 31, KINT 29 To 23, WCAO Ex To 30, JB105 27 To 24, KHFI 30 To 22, KCPX 28 To 23, WSGN Ex To 25, BJ105 30 To 25, WZZR 28 To 25, KYXX 31 To 27, WBCY 27 To 24, WRFC 31 To 28, WPRO-FM Ex To 23, WTX 29 To 17, WPGC Ex To 25, KIMN Ex To 29, WAKY 20 To 16, KBEQ 21 To 17, KOPA 29 To 20, WICC 28 To 25.
SALES: Breakouts in the East and Midwest.

| | | | |
|----|----|---|----|
| 31 | 38 | ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS | 20 |
|----|----|---|----|

| | | | |
|----|----|-----------------------------------|--|
| 44 | 39 | WORKING FOR THE WEEKEND LOVERBOYS | |
|----|----|-----------------------------------|--|

ADDS: Q105-34, WGCL, WHHY-FM. **JUMPS:** 96KX Ex To 31, KEZR Ex To 28, WBCY 16 To 12, WSPT 24 To 20, BJ105 Ex To 37, KYXX Ex To 32, KFRC 35 To 27, KRQ 20 To 11.
SALES: Fair in all regions.

| | | | |
|----|----|--------------------------------------|--|
| 46 | 40 | MORE THAN JUST THE TWO OF US SNEAKER | |
|----|----|--------------------------------------|--|

ADDS: WZZR, WRFC, WNBC-29, KIMN. **JUMPS:** WISM 17 To 13, WCAO 28 To 24, BJ105 Ex To 36, WTX 20 To 14, WVBF Ex To 27, KEGL 12 To 9.
SALES: Fair in the East and Midwest. Weak in the West and South.

| | | | |
|----|----|--------------------------------|--|
| 45 | 41 | LET ME LOVE YOU ONCE GREG LAKE | |
|----|----|--------------------------------|--|

JUMPS: WGH Ex To 18, WZZR Ex To 23, WBCY Ex To 26, WPRO-FM Ex To 16, WNCI 28 To 24, Z102 36 To 31, KCPX 31 To 26, WHHY-FM Ex To 29, WOKY Ex To 20.
SALES: Weak in all regions.

CASH SMASH

| | | | |
|----|----|-------------------------|--|
| 55 | 42 | SWEET DREAMS AIR SUPPLY | |
|----|----|-------------------------|--|

ADDS: KJRB, 13K, KIMN-30, WROR, WICC-29, WOKY, WOW-17, WISM, WSEZ 32, KRAV, WZZP, WSGN, WBCY, WKJJ, WGCL, WSPT, Z102-32, KJR. **JUMPS:** WOKI 33 To 29, KYXX Ex To 30, KFMD Ex To 28, WRFC Ex To 30, WTRY Ex To 30, WTX 37 To 28, WGH 21 To 17, WHHY-FM Ex To 26, 94Q Ex To 29, KFI Ex To 30, KFTA Ex To 27, WHBQ Ex To 19, WPGC Ex To 27, KRTH 29 To 24, WAKY 21 To 17, WAXY 28 To 24, WNCI 30 To 27, WBSB 27 To 22, FM102 Ex To 30, KCPX Ex To 27, BJ105 Ex To 38.
SALES: Breakouts in all regions.

| | | | |
|----|----|--------------------------|--|
| 48 | 43 | KEY LARGO BERTIE HIGGINS | |
|----|----|--------------------------|--|

ADDS: WSEZ, WNCI-29, WBEN-FM-40. **JUMPS:** WOKI 23 To 19, WISM 28 To 23, 94Q 13 To 10, WQXI 11 To 6, WWKX 24 To 21, KEEL Ex To 31, B97 23 To 20, Z102 28 To 22, WGSV 9 To 7, BJ105 33 To 28, Z93 22 To 16.
SALES: Moderate in the South. Weak in all other regions.

| | | | |
|----|----|---|--|
| 50 | 44 | LOVE IS ALRIGHT TONITE RICK SPRINGFIELD | |
|----|----|---|--|

ADDS: WSEZ, Z102-35. **JUMPS:** WOKI Ex To 32, KYXX 33 To 29, WTRY Ex To 29, WRFC Ex To 27, WCAO Ex To 28, WTX Ex To 34, WBCY Ex To 28, KIQQ 31 To 26, WPGC 27 To 15, WHHY-FM Ex To 27, KOPA Ex To 30, KIMN Ex To 28, WKJJ 30 To 27, WIKS 22 To 17, WGCL Ex To 25, WIFI 24 To 19, B97 28 To 25, KINT 12 To 9, JB105 28 To 25, WBSB 30 To 24, WXKS Ex To 22, BJ105 36 To 31.
SALES: Moderate in the East.

| | | | |
|----|----|--|--|
| 39 | 45 | HEART LIKE A WHEEL THE STEVE MILLER BAND | |
|----|----|--|--|

| | | | |
|----|----|--------------------|--|
| 51 | 46 | IF I WERE YOU LULU | |
|----|----|--------------------|--|

ADDS: WABC, WOKY. **JUMPS:** WCAO Ex To 27, WZZR Ex To 30, KEEL Ex To 33, WGCL 26 To 22, WDRQ 17 To 14, WTX Ex To 40, WROR 20 To 16.

| | | | |
|----|----|-----------------------------|--|
| 30 | 47 | THE OLD SONGS BARRY MANILOW | |
|----|----|-----------------------------|--|

| | | | |
|----|----|-----------------------------|--|
| 52 | 48 | MY KINDA LOVER BILLY SQUIER | |
|----|----|-----------------------------|--|

Day-Part ADD: JB105. **JUMPS:** WOKI 29 To 24, KHFI 23 To 20, WBCY Ex To 27, WGCL 30 To 24, WSPT 23 To 15, WTX Ex To 39, KIQQ 39 To 33, WIFI Ex To 27.

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"The National" PRESENTS HEARD ON A WEEKLY

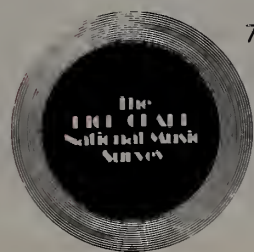
DIO CHART

TOP 100 SINGLES

December 26, 1981

| THIS WEEK | WEEKS ON CHART | LAST WEEK | THIS WEEK | WEEKS ON CHART | LAST WEEK | THIS WEEK | WEEKS ON CHART |
|--|----------------|-----------|----------------------------------|-------------------------------------|-----------|-----------|----------------|
| 49 | | | WRACK MY BRAIN | RINGO STARR | 8 | 78 | 63 |
| 50 | | | NEVER TOO MUCH | LUTHER VANDROSS | 13 | | |
| 51 | | | SEA OF LOVE | DEL SHANNON | 4 | 77 | 64 |
| 52 | | | LIVING EYES | BEE GEES | 8 | | |
| 53 | | | LOVE IN THE FIRST DEGREE | ALABAMA | 5 | 69 | 65 |
| 54 | | | ALL OUR TOMORROWS | EDDIE SCHWARTZ | 3 | 61 | 66 |
| 55 | | | JUST ONCE | QUINCY JONES featuring JAMES INGRAM | 20 | 56 | 67 |
| 56 | | | NO REPLY AT ALL | GENESIS | 14 | | |
| HIT BOUND | | | | | | | |
| 57 | | | SOMEWHERE DOWN THE ROAD | BARRY MANILOW | 2 | 74 | 68 |
| 58 | | | BREAKIN' AWAY | AL JARREAU | 5 | 58 | 69 |
| 59 | | | FALLING IN LOVE | BALANCE | 5 | | |
| HIT BOUND | | | | | | | |
| 60 | | | THROUGH THE YEARS | KENNY ROGERS | 1 | 88 | 70 |
| 61 | | | TWILIGHT | ELO | 10 | 79 | 71 |
| 62 | | | LITTLE DARLIN' | SHEILA | 4 | | |
| 63 | | | CRAZY (KEEP ON FALLING) | THE JOHN HALL BAND | 1 | 77 | 64 |
| 64 | | | LET THE FEELING FLOW | PEABO BRYSON | 1 | | |
| 65 | | | IT'S MY PARTY | DAVE STEWART and BARBARA GASKIN | 4 | 69 | 65 |
| 66 | | | TALKING OUT OF TURN | THE MOODY BLUES | 8 | 61 | 66 |
| 67 | | | PAC-MAN FEVER | BUCKNER & GARCIA | 1 | 56 | 67 |
| 68 | | | YOU CAN | MADLEEN KANE | 1 | | |
| 69 | | | SEASONS OF GOLD | GIDEA PARK featuring ADRIAN BAKER | 1 | 74 | 68 |
| 70 | | | TONIGHT TONIGHT | BILL CHAMPLIN | 1 | 58 | 69 |
| 71 | | | WHEN SHE WAS MY GIRL | THE FOUR TOPS | 19 | | |
| 72 | | | MAGIC POWER | TRIUMPH | 13 | 88 | 70 |
| 73 | | | I WANT YOU I NEED YOU | CHRIS CHRISTIAN | 13 | 79 | 71 |
| 74 | | | CONTROVERSY | PRINCE | 10 | | |
| 75 | | | I HEARD IT THROUGH THE GRAPEVINE | ROGER | 10 | 80 | 72 |
| 76 | | | BLAZE OF GLORY | KENNY ROGERS | 6 | | |
| 77 | | | I'M JUST TOO SHY | JERMAINE JACKSON | 9 | 73 | 73 |
| 78 | | | FOR YOUR EYES ONLY | SHEENA EASTON | 23 | 54 | 74 |
| 79 | | | SAUSALITO SUMMERNIGHT | DIESEL | 16 | 66 | 75 |
| 80 | | | WE'RE IN THIS LOVE TOGETHER | AL JARREAU | 22 | | |
| LOOKING AHEAD | | | | | | | |
| <p>YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS ADDS: WWKX, WTI, KINT. JUMPS: WXKS Ex To 23</p> <p>TUBE SNAKE BOOGIE ZZ TOP ADDS: WOKI, KEEL, KINT. ON: WSKZ, BJ105, WKJJ</p> <p>TAINTED LOVE SOFT CELL ADDS: I95. JUMPS: WXKS 23 To 14</p> | | | | | | | |
| <p>CASH SMASH—denotes significant sales activity. PRIME MOVER—denotes significant radio activity. HIT BOUND—denotes immediate radio acceptance.</p> | | | | | | | |

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ON JAZZ

THE MAN WITH THE HANDS — Latin music and jazz have long enjoyed a unique relationship. Their common African roots, while not always evident in the fruit their musical trees bear, are indisputable. Like long lost brothers, reared under the most different conditions, they occasionally come together and discover similarities that only blood can breed. Yet these meetings have always proven transient: the reunion ends when a bullet cuts down a visionary in a Harlem bar, or when the headlines read "Bop King Dies In Heiress' Apartment." But the soil remains the same and the trees continue to grow: bop drummers discover the joys of 6/8 or 5/4 time, and turning to their Latin brothers, bring forth a flower of radiant and explosive colors. Spring again seems to be in the air as a recent flood of immigrants from Cuba settles in New York, drums in tow,



speaking the mother tongue of clave. Time alone will tell if there's a **Chano Pozo**, **Jack Castanza** or **Chico O'Farrill** among them. But through the years, the Latin/jazz hybrid has had some consistent caretakers, and none more accomplished and dedicated than conga king **Ray Barreto**. Whether scoring with a hit single, working as a session man for jazz labels or leading his own sales and jazz groups, Barreto has been a force in the merging of the musics. With the release of his new album, "La Cuna," for CTI Records, we were eager to talk with the trendsetter about the interface of the two traditions. "You can go back as far as you want to see the relationship between the musics," said Barreto. "For example, one of the great jazz classics, "St. Louis Blues," was based on a tango.

But I guess the first overt blending of the styles was when **Dizzy Gillespie** had his big band with Chano. And many Latin bands in Cuba were greatly influenced by **Duke Ellington** and **Count Basie**. But at the same time, **Machito** had a band in the 40s that was every bit as driving as Basie's." Barreto, Brooklyn-born, was introduced to both jazz and Latin music at an early age. "When you grow up in a Spanish household, superstition is used to keep you in line," he reminisced. "My parents used to go out in the evening, and before they'd leave, they'd tell us that if we did anything wrong, the boogie man would get us. So I used to turn on the radio to keep him away, and I got into the habit of listening to the remotes. I heard all the big bands that way, and during the day, my mother would listen to Spanish radio. So I was hearing both." But it wasn't until years later, as a soldier stationed in Germany, that Barreto decided to make music his life. While attending a jam session in a club called the Orlando, Barreto picked up a broken and discarded banjo and began hammering out rhythms on its body. After that, there was no turning back. Returning to the States, Barreto found he had his work cut out for him. "By the time I came back home, Chano Pozo was dead," he recalled. "I followed Dizzy around, envisioning myself as Chano's successor. But of course, I wasn't near there yet." Rebuffed, Barreto began jamming in clubs throughout the New York area, building his chops in places like the Bucket of Blood Club in Mt. Vernon. Then, in 1955, while playing with local musicians as a warm-up for **Charlie Parker** at the Apollo Bar, Barreto finally broke through. "As the band was getting off the stand for Bird," said Barreto, "he came up and put his hand on my shoulder. 'You stay,' he said." Following that, Barreto began working with other jazz musicians and was soon recording for Prestige as a "house conga player," cutting dates with the likes of **Red Garland** and **Gene Ammons**. He also worked steadily with **Tito Puente** and **Herbie Mann**, establishing himself as a force in both worlds. Striking out on his own, he had a tremendous crossover hit with "El Watusi" in the early '60s, but was unable to repeat the success. "A hit record is a gift of the gods," mused Barreto. "I made the cover of this magazine once, but you have your momentary flashes, and for the most part, Latin players still have to rely on Latin audiences." Although he has found that to be true, it has never stopped Barreto from experimenting or switching gears. He has moved back and forth between salsa and jazz units over the year, risking his Latin following in order to continue pursuing his love of jazz. He knows the relationship between the two musics with a greater intimacy, perhaps, than any other musician. But he is hardly optimistic that their common historical root will be enough to attract the attention of the American public. "The American psyche is deeply ingrained in artists like **Johnny Cash** and **Elvis Presley**. They're more than happy to bypass the root people like **Big Mama Thornton** that Elvis took his thing from."

LIVE FROM CROSS RIVERS — We've taken our share of odd phone calls, but we weren't really prepared for pianist **Barbara Carroll**'s call to *On Jazz* from a supermarket in Cross Rivers, N.Y. The classically trained Carroll is probably best known as one of the first female exponents of bop piano, garnering almost instant recognition when she premiered her first trio featuring guitarist **Chuck Wayne** on 52nd Street. Although she at first thought nothing of being a woman playing jazz, it was only later that she realized she was up against anything. "At the time I didn't realize it was going to be an obstacle," she recalled. "But in retrospect, I realize there was a pre-judgement of sorts. In all fairness to the musicians, though, they were wonderful — once you established the fact that you could play, they were just beautiful." Over the years, Carroll has cut numerous albums for a wide range of labels, including Verve, Victor and Atlantic. But her new album, "At the Piano," on the Discovery label, has a special meaning for her for two reasons. "This is my first solo album, and I've always wanted that freedom. Also, Discovery was my very first label, and it's nice to have a record with them again. I sort of feel like I've come full circle." For the future, Carroll plans on doing an LP with a heavier emphasis on vocals. "People keep telling me to do it," she said. She is also something of a mainstay at New York's Carlyle. "This is my fourth year there — so it looks like it could turn into something steady," she said with a laugh.

fred goodman

TOP 30 ALBUMS

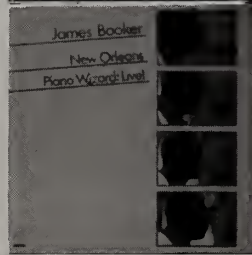
| | Weeks On Chart | 12/19 | | Weeks On Chart | 12/19 |
|--|----------------|-------|--|----------------|-------|
| 1 | 2 | 6 | 17 | 15 | 9 |
| THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577) | | | EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. OWS 3591) | | |
| 2 | 1 | 19 | 18 | 18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

JAZZ ALBUM PICKS



COUP DE TETE — Kip Hanrahan — American Clave 1007 — Producer: Kip Hanrahan — List: 8.98

Although we'd much prefer to wax poetic, space requires brevity. Put succinctly, this is one of the most daring, innovative records we've heard in years. Producer Hanrahan has taken a giant step, bringing together such seemingly diverse camps as the jazz avant garde, Soho's DOB outlaws, the cream of New York's Latin percussionists, and more than a few heavyweights (How do Teo Macero on sax and Carla Bley singing in French grab you?) for a remarkable, seamless essay on the possibilities of a world music. A milestone.



NEW ORLEANS PIANO WIZARD LIVE! — James Booker — Rounder 2027 — Producer: Bernard Henrlon — List: 7.98

At long last: the old junko partner/gonzo/cool turkey himself. Outside of his native New Orleans, Booker has been little more than a rumor. But with the licensing of this live date from Switzerland's Gold label, the secret should be out. It's all solo, with Booker working out effectively on standards and R&B warhorses. Best tracks are "Come Rain Or Come Shine" and "Please Send Me Someone To Love."



DR. JOHN PLAYS MAC REBENNACK — Dr. John (aka Mac Rebennack) — Clean Cuts CC 705 — Producers: Jack Heyrman and Ed Levine — List: 8.98

Longhair is gone, Huey Smith is a preacher, and James Booker almost never leaves New Orleans. All of which makes Dr. John the most likely candidate for the position of Keeper-of-the-New-Orleans-Piano-Flame. Not surprisingly, he handles the role superbly, mixing originals with such vehicles as "Pinetop," "Honey Dripper" and a Longhair medley entitled "Memories of Professor Longhair." His best album since "Gumbo."



VERY PERSONAL — Houston Person — Muse MR 5231 — Producer: Houston Person — List: 8.98

The tenorman in a mellow mood. An excellent band including pianist Cedar Walton, trombonist Curtis Fuller, bassist Buster Williams and drummer Vernell Fournier back Person to the hit. The result is a warm, even-tempered background for the saxophonist's huge, expressive tone. An intelligent selection of tunes by the likes of Horace Silver, Randy Weston, Billie Holiday, Eddie Harris and Rahsaan Roland Kirk.

GOSPEL

TOP 20 ALBUMS

Spiritual

| | Weeks On Chart | 12/12 |
|---|----------------|-------|
| 1 PRESENTING THE WINANS (Light 5792) | 1 | 18 |
| 2 GO SHIRLEY CAESAR (Myrrh MSB 6665) | 3 | 8 |
| 3 HIGHER PLANE AL GREEN (Myrrh MSB 6674) | 5 | 6 |
| 4 THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770) | 2 | 52 |
| 5 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056) | 4 | 34 |
| 6 SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373) | 6 | 10 |
| 7 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691) | 10 | 12 |
| 8 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066) | 7 | 14 |
| 9 THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661) | 8 | 54 |
| 10 TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053) | 9 | 48 |
| 11 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663) | 11 | 46 |
| 12 SWEET REVIVAL GOSPEL KEYNOTES (Nashboro 7247) | 12 | 10 |
| 13 MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370) | 13 | 54 |
| 14 I'M BLESSED 4TH OF MAY (Savoy SL 14629) | 14 | 6 |
| 15 YOU'VE BEEN MIGHTY GOOD TO ME NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7070) | 15 | 16 |
| 16 JAMES CLEVELAND WITH THE METRO MASS CHOIR (Savoy SGL 7067) | 16 | 4 |
| 17 BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046) | 17 | 30 |
| 18 THE GATHERING NEW YORK COMMUNITY CHOIR (Myrrh MSB-6657) | 18 | 4 |
| 19 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) | — | 2 |
| 20 I WANT TO BE READY JAMES CLEVELAND & THE LOS ANGELES CHAPTER (Savoy 7071) | — | 2 |

Inspirational

| | Weeks On Chart | 12/12 |
|---|----------------|-------|
| 1 THE TRAVELER DON FRANCISCO (New Pax NP 33106) | 1 | 10 |
| 2 PRIORITY IMPERIALS (Dayspring DST 4017) | 2 | 44 |
| 3 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675) | 3 | 18 |
| 4 AMY GRANT IN CONCERT (Myrrh MSB 6668) | 4 | 28 |
| 5 MUSIC MACHINE CANDLE (Birdwing BDWG 2004) | 5 | 198 |
| 6 COLLECTIONS KEITH GREEN (Sparrow SPR 1055) | 10 | 14 |
| 7 FORGIVEN DON FRANCISCO (New Pax NP 33042) | 6 | 160 |
| 8 BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010) | 7 | 68 |
| 9 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625) | 9 | 54 |
| 10 PRAISE V VARIOUS ARTISTS (Maranatha MM 0076) | 8 | 24 |
| 11 JONI'S SONG JONI EARECKSON (Word WSB 8856) | 17 | 8 |
| 12 HOLM, SHEPPARD, JOHNSON (Greentree R 3583) | 13 | 6 |
| 13 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653) | 12 | 60 |
| 14 UNFAILING LOVE EVIE TORNUQUIST (Word WSB 8867) | — | 2 |
| 15 ANIMALS & OTHER CRITTERS CANDLE (Birdwing BWR 2031) | — | 2 |
| 16 SHOT OF LOVE BOB DYLAN (Columbia TC 37496) | 16 | 14 |
| 17 I SAW THE LORD DALLAS HOLM (Greentree R 3723) | — | 2 |
| 18 ANTSHILLVANIA CANDLE (Birdwing BWR 2030) | 18 | 4 |
| 19 PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064) | 14 | 16 |
| 20 THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1061) | 11 | 70 |

Gospel Takes Major Steps To Reach Secular Market In 1981

by Angela Ball

NASHVILLE — Gospel music made major inroads into the secular market during 1981, with changes in marketing and promotion techniques increasing the appeal of this genre of music, which has traditionally been confined to a very specific market.

Much as country music has diversified in the last few years, so has gospel begun to change just as rapidly. The message is still the most important factor, but it is no longer uncommon for that message to be delivered via a driving rock beat or a whining steel guitar lick.

The success and renewed popularity of gospel music has not been totally spontaneous however, with drastic changes in marketing and merchandising methods deserving the lion's share of credit. The gospel industry has recognized and accepted many of the marketing techniques utilized by the secular industry as an aid in broadening the appeal of the music.

Christian music has spread from primarily bookstore sales and can now be found in most retail outlets and one-stops. This trend is especially prevalent in sales of black gospel music, while the rest still sells most strongly in Christian bookstore outlets. The record companies have become more aware of the music's appeal,

CBS' Priority Label Maps Out '82 Sales Strategy

NASHVILLE — Priority Records, the new CBS gospel label, held its first quarter sales conference here recently, with all department heads and sales representatives attending to discuss plans for the coming year. During the conference, Buddy Huey, vice president and general manager, made a product presentation of first quarter album releases, while Jay Griffin, director of marketing, and Bernie Sheahan, manager of radio promotion, discussed marketing and promotion game plans.

The promotion of Priority's catalog of country gospel product, classical Masterworks and gospel product previously unavailable to gospel retail outlets was discussed, as were upcoming releases. These include product from new artists Ben Moore, whose "Purified" album is slated for a January release, and Carman, whose self-titled album is set for a February release. Re-packages include James Vincent's "Waiting For The Rain," The Statler Brothers' "Country Gospel" and "Country Gospel Classics," which features various artists. Other artists who will have releases during the upcoming quarter include Philip Bailey, Deniece Williams, Johnny Rivers, Bob Bennett, James Felix and the Street Band and Johnny Cash.

Those attending the conference included Huey; Sheahan; Griffin; Steve Bock, director, national sales; Bert Balsz, manager, telephone sales; Judy Wallace, manager, administration and planning; Debra Shanklin, manager, product; Allen Brown, manager, publicity; and Dennis Worley, manager, Priority Music Publishing. In-house sales representatives included Carl Bradley, Cathy Ladd, Pat Reed, Jimmy Bloss and Rob Windoffer. Field sales representatives included Jim Howland, northwest; Rusty Matz, southwest; Len Marinello, western; Tommy Daniel, southeast; and Bob Gurich, northeast. Also attending the meeting were Bob Campbell, director of marketing for the Masterworks label in New York, and artists Carman and Moore.

providing merchandising aids for retail outlets in much the same vein as secular companies do with their product.

Radio promotion practices also emulate those of the secular music industry, with promotion people aggressively working records through the Christian radio stations.

The crossover potential of Christian music has been seen in several genres of music this year, from country to R&B. Triangle artist Cynthia Clawson's single, "Some Day This Old Road," from the album "Finest Hour" is a prime example of this move toward the popular music audience. The single was promoted heavily in the country market and subsequently received considerable airplay on country stations. Produced by Jerry Crutchfield, who has produced the likes of Tanya Tucker and Barbara Fairchild, the album garnered much acclaim from the country sector while holding strong in gospel as well. Response has been so favorable that plans are underway for release of the single in England prior to a scheduled appearance at the Wembley Festival in April. The annual event is to European country music fans what Woodstock was to rock fans of the '60s and has traditionally featured only country artists.

Massive Pop Exposure

Black gospel artists like Walter Hawkins and Andrae Crouch have experienced meteoric pop exposure, gaining visibility in the realm of contemporary music. Such crossover artists are really the trendsetters, with retailers racking the product within their pop sections, not limiting visibility to a "gospel" or "Christian" label.

Crouch has established such a secular following that he was signed to a recording agreement with Warner Bros. Records. A distribution agreement was arranged with Light Records whereby a rotational distribution system was established, alternating album releases between the two labels.

Television has also played a decisive role in increased exposure of this type of music, with many artists appearing regularly on the variety/talk show circuit. The newly formatted *Mike Douglas Entertainment Hour* has been an extremely receptive avenue for gospel artists, spotlighting Christian music on a show that featured the contemporary Christian group, The Archers. Yet another segment of the Douglas show featured Andrae Crouch as host of a gospel music theme show featuring artists Reba Rambo, Dony McGuire and Jessy Dixon.

Other shows like the nationally televised *Solid Gold* have featured Christian artists like Chris Christian. Christian is somewhat of an enigma even within the boundaries of the "new breed" of artist, maintaining dual careers as both a secular and Christian artist.

Many of the major secular record companies have recognized the potential of Christian music, forming their own gospel music divisions. During 1981, CBS established Priority Records, setting up offices in Nashville under the direction of Buddy Huey, former vice president of A&R with Word Records, and PolyGram recently announced its Lektion label. Refuge Records was formed by Nashville

(continued on page 39)

Zondervan Opens Nashville Office

NASHVILLE — The Zondervan Corp. has opened a Nashville office for its Milk and Honey and New Dawn labels. The address is 365 Great Circle Road, Nashville, Tenn. 37228, and the telephone number is 259-9111.

ALBUM REVIEWS

SPREADIN' LIKE WILDFIRE — The Archers — MCA Songbird MCA-5258 — Producer: Dony McGuire — List 7.98

This pop/contemporary group is fast coming to the forefront of the contemporary Christian genre, and as the title implies, its popularity is spreading like wildfire. Production is very commercial, thanks to fellow songwriter/artist Dony McGuire, who achieves a sound that would enhance any pop playlist. Excellent vocals and musicianship predominate throughout, especially on the title cut and "Runnin' Too Long."

HERE IN MY HEART — Terry Bradshaw — HeartWarming R3735 — Producer: Jerry Crutchfield — List 7.98

Football player Bradshaw debuts as a multi-faceted artist, showcasing a talent quite apart from his pigskin-tossing image. Vocals are well suited to the tunes, giving an overall country flavor, an effect rendered quite successfully by producer Jerry Crutchfield. The title tune is probably the best cut, but other gems include "What A Way To Go" and "In The Middle Of The Night." Country PDs should take a listen.

UNFAILING LOVE — Evie — Word WSB 8867 — Producer: Pelle Darlsson — List 7.98

As a forerunner in the contemporary Christian realm, Evie has developed a distinctive trademark style. The message is very straightforward, delivered via simplistic mellow arrangements. Production is also straightforward, with a few interesting innovations in "All The Glory" and "Be Still." Overall the effect is one of a pop/MOR sound delivered with more respect to the lyrical content than commercial appeal.



TERRY BRADSHAW



Country Consolidates Position In New Markets During 1981

by Jennifer Bohler

NASHVILLE — Compared with the meteoric rise of country music in 1979 and 1980, the past year has been a relatively calm, steady period. Country did not conquer a record number of other-formatted radio stations, nor were there as many reports of discos going "western," but certainly, country music did not lose any ground either. The past year was a period of reassessment, of levelling off in a sense, but also of continuing business as usual. Country was firmly established in the hearts and minds of the American public by 1981. The past year was merely the filling in of the puzzle, so to speak; the relative calm after 1980's storm out of Nashville.

Last year, the annual National Assn. of Record Merchandisers (NARM) survey revealed that country music had moved ahead of pop in sales, second only to rock. Country stubbornly held onto that position

Tree Presents Awards During Annual Brunch

by Tom Roland

NASHVILLE — Tree publishing celebrated an outstanding year with its annual Christmas brunch Dec. 12, where awards were presented to Tree/Crosskeys writers for four #1 records and 10 Top 10s. Tree president Buddy Killen, in memory of his late business partner, dedicated the ceremony to Jack Stapp, and named the formation of the Meadowgreen publishing gospel arm and the acquisition of several significant songwriters' catalogs as the most noteworthy events of Tree's dealings in 1981.

Meadowgreen Publishing, which was established in mid-April to handle gospel publishing for the Tree umbrella, has already published 250 titles and had 100 of those copyrights cut under the direction of Meadowgreen head Randy Cox. The gospel house was also able to sign writer Gary Chapman to an exclusive contract.

Killen noted the acquisition of several major catalogs, including all material written by Mac Davis, Jerry Chesnut, Roger Miller and Don Goodman. He also cited the efforts of Tree-affiliated producers Bud Logan, Larry Butler, Eddie Kilroy and Terry Choate, as well as the entire Tree staff, particularly vice president Donna Hilley.

Awards were presented for the following #1 records: "I Feel Like Loving You Again" by Bobby Braddock and Sonny Throckmorton; "I Loved 'Em Every One" by Phil Sampson; "Party Time" by Bruce Channel; and "Older Women" by Jamie O'Hara.

The following Top 10 records also received honors: "Miss Emily's Picture" by Red Lane; "Can I See You Tonight" by Rafe Van Hoy and Deborah Allen; "Don't You Ever Get Tired Of Hurting Me" by Hank Cochran; "When You Fall In Love Everything's A Waltz" by Ed Bruce, Patsy Bruce and Ron Peterson; "Girls, Women And Ladies" by Bruce, Bruce and Peterson; "Good Ol' Girls" by Dan Wilson; "Some Days Are Diamonds (Some Days Are Stone)" by Dick Feller; "Wandering Eyes" by Jamie O'Hara; "What I Had With You" by Curly Putman and Throckmorton; and "You're The Best" by Kieran Kane and Channel.

The Tree/Crosskeys establishment has over 100 staff writers and, for the ninth consecutive year, was named country publisher of the year by **Cash Box**.

Entertainment for the affair was presented by Gary Chapman, Amy Grant and the Bog Mulloy-directed Reasons of Nashville's Belmont College.

this year as well. Country product also earned its share of heavy metal — 24 gold, eight platinum and one triple platinum album (Waylon Jennings' "Greatest Hits" package) to date.

The year opened, unfortunately, with the death of one of the industry's most respected figures, Jack Stapp, who, with partner Buddy Killen, firmly established Tree International as one of the major publishing forces in the world. Following Stapp's death Dec. 20, 1980, Killen, acquired the balance of Tree's stock. The year was to bring many changes and growths for the company, the most important and perhaps the most surprising being the addition of producers Larry Butler and Eddie Kilroy to the staff, which brought the number of staff producers at Tree to five. The move was designed to broaden the publishing company's scope even further. This year, Tree also made a production agreement with Ron Alexenburg's Handshake Records, as well as with Jacksonville, Fla.-based producer/publisher Ray Lynn, which further stretched Tree's reach around the globe. In the agreement with Lynn, he will serve as Tree's liaison in that part of the country, which Killen earlier described as a "hotbed" of talent. Also at Tree this past year, its senior vice president, Don Gant, left the company in January to form Don Gant Enterprises, parent company to his Old Friends Music (BMI) and Golden Bridge Music (ASCAP) publishing companies.

Publishing Changes

Nashville's publishing community experienced another upheaval in 1981 when the Welk Music Group purchased the hot Pi-Gem/Chess catalog in August, which contained some 1,500 songs by such sought after writers as Kye Fleming and Dennis Morgan, Archie Jordan and Gary Harrison, to name a few. Pi-Gem/Chess, formerly owned by recording artist Charley Pride, producer Tom Collins and three other investors, was considered one of the hottest properties in Nashville, and Welk reportedly paid over \$3 million for the catalog. As a result of the purchase, Pride formed another publishing company, headed by former Pi-Gem staffer Blake Mevis (who produced George Strait's critically acclaimed debut single, "Unwound," and MCA album "Strait Country"). Collins has not yet announced his plans, but insiders speculate he, too, will open another publishing company. He will also continue as a producer. In the past, he has produced such artists as Barbara Mandrell, Ronnie Milsap, Sylvia, Con Hunley, Steve Wariner and others.

As an indirect result of the purchase, former Pi-Gem general manager David Con-

rad will be heading Almo Irving's new Nashville office, slated for a January opening.

In other publishing news, the United Kingdom's Dick James Organization opened a Nashville office in April and subsequently moved its United States creative base of operations from New York to Nashville, in the process tipping its hat to the growing worldwide importance of Nashville as one of the major publishing centers.

As for country radio, it has, without a doubt, positioned itself as a professional, competitive medium. The annual Country Radio Seminar in March fully illustrated that point as 425 registrants participated in a seminar that stressed "professionalism in all areas." Panelists, including keynote speaker Arthur Godfrey, as well as representatives from all areas of the broadcast field, stressed the importance of country radio in an "overcommunicated environment." The quality of the past seminar and the concern of not only the panelists but the participants as well only served to further establish the annual seminar as an important educational tool, but also as an outlet for topical information. An outgrowth of the seminar was the formation of an organizational body to sponsor and direct it. WKHK-FM/New York's general manager Don Boyles was elected as its president.

Growing Pains

But country radio wasn't without its share of problems this year. Some referred to it as a year of growing pains. One of the most controversial was WPKX & WVKX/Washington, D.C.'s charge that Arbitron made errors in compiling winter book readings on the station. William Sherard, vice president and general manager of the station charged "blatant and numerous errors in editing and key operator entries occurred in at least 17 diaries, resulting in massive come and quarter hour losses." After rechecking its figures, Arbitron stood by its original findings.

In the wake of the country music boom, country radio has been faced with other growing pains. Heavier competition between stations within a market has caused the "Top 40 syndrome" to seep into the country field. A **Cash Box** survey conducted in November revealed that a number of stations have indeed tightened their playlists due to increased competition in a market. This increased competition also caused another, not quite as obvious, problem plaguing country radio — artist endorsement. A few years ago, when there was only one station in a market, endorsement of a station through radio promos by artists was no problem since the artist was

essentially plugging country over pop, rock and other formats. Now, with two or more country stations in a given market, this artist affiliation with one station over another causes hard feelings on the part of the ignored station.

As the new decade progresses, country radio, like its non-country counterparts, is faced with a number of serious issues that could have far reaching effects on the medium and perhaps eventually change radio as we now know it. The advent of the satellite network has already sparked disension among radio management on the one side and the program directors, music directors, disc jockeys and record labels on the other side. While management views the technology of the satellite highly attractive, not to mention cost-cutting, DJs claim it takes the spark and spontaneity out of broadcasting and hampers the job market for jocks. Record companies complain of tighter playlists and the difficulty of breaking new artists on networks.

The number of satellite networks seems to be proliferating at a rapid pace. Earlier this year, Ed Salamon, Nick Verbitsky and Dick Clark formed United Stations, a 24-hour country music satellite network.

The recording industry in Nashville continued its frantic but prosperous pace this year, with the city entering the video field with a fervor second to none. Scene Three, a Nashville-based video company entered the world of music videos via projects for several Nashville artists, including Sylvia, Razy Bailey, Larry Gatlin and the Gatlin Brothers Band and Alabama. The company also completed a video project for Columbia's Loverboy. In addition to Scene Three, Opryland Prods. bowed its video company earlier this year. And just more than a month ago, Bullet Studios, a state of the art audio/video complex, had a test run via a video on Refuge artist Joe English.

Historical Perspective

Country music carries with it a rich heritage and grassroots tradition. This year, the Country Music Foundation in association with Franklin Mint, released a 100-record collection titled "The Greatest Country Music Recordings of All Time." Also, the Smithsonian Institute released its "Classic Country" record collection — a compilation of 143 country recordings from Eck Robertson's 1922 cut of "Sally Gooden" to Willie Nelson's 1975 "Blue Eyes Crying In The Rain."

The country divisions of the record labels posted good years, but were not without the problems inherent to the popularity of an idiom. Faced with rising manufacturing and shipping costs, the labels undertook the awesome task of supplying thousands of radio stations with country product — not just country stations, but all of those stations that injected even a minimum dosage of country music into the daily program. That figure is around 2,907 stations in the United States and Canada, according to figures released by the Country Music Assn. (CMA).

The popularity also meant an increase in the demand for merchandising materials for country music. Retailers were giving country more floor space and needed such items as stand-ups, posters, mobiles, bins and such to catch the consumer's eye. Companies had to meet the demand and supply these retailers and distributors with the materials needed to keep country in the forefront.

Although he died more than four years ago, Elvis Presley's name seldom left the news pages this year. In January, Presley's long time producer Felton Jarvis died in Nashville of a stroke, shortly after completing work on a special Presley release. Titled "Guitar Man," the 10-song album

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GATLINS DONATE TIME FOR BENEFIT — Larry Gatlin and the Gatlin Brothers were recently involved in their third benefit performance for Christian Counseling Services of Nashville. The two-and-a-half hour event, opened by the Masters V and featuring a performance by fellow Columbia artist Mike Campbell, raised money that will go towards the addition of counseling personnel for the center. Pictured backstage at the Grand Ole Opry House are (l-r): Steve Gatlin; Joe Casey, director, national promotion, CBS Nashville; Larry and Rudy Gatlin; Jack Lameier, director, national Columbia promotion, CBS Nashville; and Joe Olivieri, director, disbursements, CBS.

COUNTRY

TOP 75 ALBUMS

| | Weeks On 12/19 Chart | | Weeks On 12/19 Chart |
|---|----------------------------|---|----------------------------|
| 1 FEELS SO RIGHT ALABAMA (RCA AHL 1-393C) | 1 | 39 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL 1-4127) | 47 5 |
| 2 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060) | 2 | 40 GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399) | 40 20 |
| 3 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542) | 7 | 41 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545) | 41 9 |
| 4 BIG CITY MERLE HAGGARD (Epic FE 37593) | 4 | 42 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330) | 42 46 |
| 5 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535) | 5 | 43 FRAGILE-HANDLE WITH CARE CRISTY LANE (Liberty LT-51112) | 43 11 |
| 6 FANCY FREE OAK RIDGE BOYS (MCA-5209) | 3 | 44 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378) | 44 140 |
| 7 LIVE BARBARA MANDRELL (MCA-5243) | 6 | 45 HIGH TIME DOTTIE WEST (Liberty LT 51114) | 52 2 |
| 8 STEP BY STEP EDDIE RABBITT (Elektra 5E-532) | 8 | 46 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108) | 33 32 |
| 9 HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438) | 9 | 47 URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027) | 53 28 |
| 10 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37103) | 17 | 48 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193) | 51 3 |
| 11 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541) | 11 | 49 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL. 1 NASHVILLE RHYTHM SECTION (Koala KOA 15001) | 55 7 |
| 12 JUICE JUICE NEWTON (Capitol ST 12136) | 19 | 50 LOOKIN' FOR LOVE JOHNNY LEE (Full Moon/Asylum 6E-309) | 49 11 |
| 13 GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151) | 13 | 51 STARDUST WILLIE NELSON (Columbia JC 35305) | 48 183 |
| 14 ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210) | 10 | 52 TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327) | 39 22 |
| 15 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464) | 12 | 53 YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002) | 35 15 |
| 16 WITH LOVE JOHN CONLEE (MCA-5213) | 16 | 54 FAMILY TRADITION HANK WILLIAMS, JR. (Elektra/Curb 6E-194) | 60 4 |
| 17 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108) | 14 | 55 I'M A LADY TERRI GIBBS (MCA-5255) | 46 10 |
| 18 CHRISTMAS KENNY ROGERS (Liberty LOO-5115) | 21 | 56 KING OF THE ROAD BOXCAR WILLIE (Main Street SN73000) | 56 5 |
| 19 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072) | 20 | 57 LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542) | 57 11 |
| 20 MR. T CONWAY TWITTY (MCA-5204) | 24 | 58 LIVE HOYT AXTON (Jeremiah JH5002) | 58 33 |
| 21 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722) | 26 | 59 GREATEST HITS ANNE MURRAY (Capitol SO-12110) | 59 65 |
| 22 I AM WHAT I AM GEORGE JONES (Epic FE 36586) | 15 | 60 CHRISTMAS AT GILLEY'S MICKEY GILLEY (Epic FE 37595) | 63 3 |
| 23 I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116) | 23 | 61 THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235) | 66 53 |
| 24 STRAIT COUNTRY GEORGE STRAIT (MCA-5248) | 18 | 62 ASK ANY WOMAN CON HUNLEY (Warner Bros. BSK 3617) | 62 4 |
| 25 CHRISTMAS WISHES ANNE MURRAY (Capitol SN 16232) | 29 | 63 HEART TO HEART REBA McENTIRE (Mercury SRM1-6003) | 68 3 |
| 26 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644) | 27 | 64 ONE TO ONE ED BRUCE (MCA-5188) | 64 35 |
| 27 FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL1-4135) | 32 | 65 RODNEY CROWELL (Warner Bros. BSK 3587) | 65 12 |
| 28 MIDNIGHT CRAZY MAC DAVIS (Casablanca/PolyGram NBLP 7257) | 28 | 66 THE PURSUIT OF D.B. COOPER ORIGINAL SOUNDTRACK (Polydor/PolyGram PD-1-6344) | — 1 |
| 29 GREATEST HITS OAK RIDGE BOYS (MCA-5150) | 31 | 67 NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400) | 67 29 |
| 30 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965) | 30 | 68 LIGHT OF THE STABLE EMMYLOU HARRIS (Warner Bros. BSK-3484) | — 1 |
| 31 YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416) | 50 | 69 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752) | 61 69 |
| 32 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603) | 37 | 70 PRETTY PAPER WILLIE NELSON (Columbia JC-36189) | — 1 |
| 33 SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055) | 22 | 71 MEL & NANCY MEL TILLIS & NANCY SINATRA (Elektra 5E-549) | 72 7 |
| 34 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599) | 34 | 72 MORE GOOD 'UNS JERRY CLOWER (MCA-5215) | 70 19 |
| 35 CARRYIN' ON THE FAMILY NAME DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555) | 36 | 73 SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883) | 71 44 |
| 36 HURRICANE LEON EVERETTE (RCA AHL 1-4152) | 45 | 74 HORIZON EDDIE RABBITT (Elektra 6E-276) | 74 16 |
| 37 TOWN & COUNTRY RAY PRICE (Dimension DL 5003) | 25 | 75 THE VERY BEST OF MEL TILLIS MEL TILLIS (MCA-3274) | 54 6 |
| 38 RODEO ROMEO MOE BANDY (Columbia FC 37568) | 38 | | |

This
is



LIBERTY

Country

CASH BOX CHART

- Blaze Of Glory (14)
- Kenny Rogers • (P-A-1441)
- It's High Time (23)
- Dottie West • (P-A-1436)
- Too Many Hearts In The Fire (47)
- Bobby Smith • (P-A-1439)
- When You Were Blue And I Was Green (57)
- Kin Vassy • (P-A-1440)

The Hits
of
'82

CASH BOX TOP 100 COUNTRY

December 26, 1981

| | | Weeks On 12/19 Chart | | | Weeks On 12/19 Chart | | | Weeks On 12/19 Chart |
|----|---|----------------------------|----|---|----------------------------|-----|--|----------------------------|
| 1 | LOVE IN THE FIRST DEGREE | 2 | 33 | PREACHING UP A STORM | 36 | 66 | IT'S NOT THE SAME OLD YOU | 68 |
| 2 | FOURTEEN CARAT MIND | 3 | 34 | BET YOUR HEART ON ME | 6 | 67 | WHEN A MAN LOVES A WOMAN | 83 |
| 3 | THE WOMAN IN ME | 5 | 35 | STUCK RIGHT IN THE MIDDLE OF YOUR LOVE | 41 | 68 | CHEROKEE COUNTRY | 78 |
| 4 | ALL ROADS LEAD TO YOU | 4 | 36 | WILD TURKEY | 45 | 69 | YOU MAY SEE ME WALKIN' | 34 |
| 5 | I WOULDN'T HAVE MISSED IT FOR THE WORLD | 7 | 37 | LADY LAY DOWN | 46 | 70 | ONLY WHEN I LAUGH | 42 |
| 6 | RED NECKIN' LOVE MAKIN' NIGHT | 10 | 38 | HEARTACHES OF A FOOL | 39 | 71 | CASCADE MOUNTAIN MEMORIES | 76 |
| 7 | YOU'RE MY FAVORITE STAR | 9 | 39 | THE ROUND-UP SALOON | 43 | 72 | DON'T LEAD ME ON | 77 |
| 8 | WHAT ARE WE DOIN' LONESOME | 8 | 40 | DROPPING OUT OF SIGHT | 40 | 73 | MIS'RY RIVER | — |
| 9 | HEADED FOR A HEARTACHE | 12 | 41 | PLAY SOMETHING WE CAN LOVE TO | 47 | 74 | MY FAVORITE MEMORY | 38 |
| 10 | YEARS AGO | 11 | 42 | DO ME WITH LOVE | 52 | 75 | EVERYBODY MAKES MISTAKES | 88 |
| 11 | THE SWEETEST THING (I'VE EVER KNOWN) | 15 | 43 | FAMILY MAN | 44 | 76 | A GIRL LIKE YOU | 81 |
| 12 | RODEO ROMEO | 13 | 44 | WHERE THERE'S SMOKE, THERE'S FIRE | 50 | 77 | HAPPY LOVE SONGS | 82 |
| 13 | LONELY NIGHTS | 14 | 45 | MOUNTAIN OF LOVE | — | 78 | WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL) | 84 |
| 14 | BLAZE OF GLORY | 16 | 46 | HUSBANDS AND WIVES | 17 | 79 | ALL NIGHT LONG | 48 |
| 15 | YOU'RE MY BESTEST FRIEND | 19 | 47 | TOO MANY HEARTS IN THE FIRE | 55 | 80 | NO RELIEF IN SIGHT | — |
| 16 | LORD, I HOPE THIS DAY IS GOOD | 20 | 48 | ALL I'M MISSING IS YOU | 58 | 81 | IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) | 89 |
| 17 | TELL ME WHY | 18 | 49 | IF YOU'RE WAITING ON ME (YOU'RE BACKING UP) | 61 | 82 | NO RELIEF IN SIGHT | — |
| 18 | STILL DOIN' TIME | 1 | 50 | SHE'S GOT A DRINKING PROBLEM | 51 | 83 | I'VE GOT A COWBOY IN THE SADDLE (AND ANOTHER ONE HOLDING MY HORSE) | 87 |
| 19 | HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE) | 22 | 51 | LET'S GET TOGETHER AND CRY | 53 | 84 | UNTIL THE NIGHT | 85 |
| 20 | WATCHIN' GIRLS GO BY | 23 | 52 | GONNA TAKE MY ANGEL OUT TONIGHT | 56 | 85 | DON'T CRY BABY | 90 |
| 21 | ONLY ONE YOU | 26 | 53 | TEARDROPS IN MY HEART | 54 | 86 | TURN YOUR LOVE LIGHT ON | 86 |
| 22 | WHO DO YOU KNOW IN CALIFORNIA | 25 | 54 | SHE LEFT LOVE ALL OVER ME | 67 | 87 | SAME OLD BOY (S.O.B.) | 92 |
| 23 | IT'S HIGH TIME | 24 | 55 | BLUE MOON WITH HEARTACHE | 66 | 88 | A MARRIED MAN | 95 |
| 24 | SOMEONE COULD LOSE A HEART TONIGHT | 27 | 56 | COTTON FIELDS | 62 | 89 | INNOCENT LIES | 94 |
| 25 | SHINE | 28 | 57 | WHEN YOU WERE BLUE AND I WAS GREEN | 64 | 90 | A WOMAN LIKE YOU | — |
| 26 | IT TURNS ME INSIDE OUT | 29 | 58 | IF I NEEDED YOU | 21 | 91 | I DON'T WANT TO WANT YOU | 93 |
| 27 | I JUST CAME HOME TO COUNT THE MEMORIES | 30 | 59 | THE VERY BEST IS YOU | 79 | 92 | IT'S SO CLOSE TO CHRISTMAS | — |
| 28 | MIDNIGHT RODEO | 32 | 60 | LOVE NEVER COMES EASY | 70 | 93 | SHOW AND TELL | 96 |
| 29 | IT'S WHO YOU LOVE | 31 | 61 | HEARTS (OUR HEARTS) | 65 | 94 | PLAY ME OR TRADE ME | — |
| 30 | YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD | 33 | 62 | OKLAHOMA CRUDE | 73 | 95 | GUILTY EYES | — |
| 31 | ONLY YOU (AND YOU ALONE) | 35 | 63 | LITTLE THINGS | 63 | 96 | I SEE AN ANGEL EVERY DAY | — |
| 32 | DIAMONDS IN THE STARS | 37 | 64 | I CAN'T SAY GOODBYE TO YOU | 74 | 97 | MISS EMILY'S PICTURE | 49 |
| | | | 65 | LOVE WAS BORN | 80 | 98 | THE COWBOY AND THE LADY | 57 |
| | | | | | | 99 | CHEAT ON HIM TONIGHT | 59 |
| | | | | | | 100 | STARS ON THE WATER | 60 |

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|--|----|--|----|---|-----|---|----|
| A Girl Like You (Buzz Cason/Young World — ASCAP/BMI) | 76 | Headed For A (New Albany-BMI/Hoosier — ASCAP) | 9 | Love Never Comes Easy (Southern Nights — ASCAP) | 60 | Still Doin' Time (Cedarwood — BMI) | 18 |
| A Married Man (Tree Pub. — BMI) | 88 | Heartaches Of A Fool (Tree/Pardner — BMI) | 38 | Love Was Born (Frebar Music Co. — BMI) | 65 | Stuck Right (Southern Nights — ASCAP) | 35 |
| A Woman Like You (Gold Line/Curtis Young — ASCAP) | 90 | Hearts (Tree/Duchess/MCA/Posey — BMI) | 61 | Midnight Rodeo (Denny — ASCAP) | 28 | Tear Drops In My Heart (Tro-Cromwell — ASCAP) | 53 |
| All I'm Missing (Bibo c/o Welk Music — ASCAP) | 48 | Husbands And Wives (Tree — BMI) | 45 | Mis'ry River (Chiplin — ASCAP) | 73 | Tell Me Why (Blue Moon/Easy Listening/April — ASCAP) | 17 |
| All Night Long (Sun Disc/Bosque River All Rights Adm. by Rokblok — BMI) | 79 | I Can't Say (Al Gallico — BMI) | 64 | Miss Emily's Picture (Tree — BMI) | 97 | The Cowboy And (House Of Gold — BMI) | 98 |
| All Roads Lead To You (Hall-Clement/Welk — BMI) | 4 | I Don't Want (Guyasuta — BMI) | 91 | Mountain Of Love (Morris (Adm. by Unichappell) — BMI) | 45 | The Round-Up Saloon (House Of Gold — BMI) | 39 |
| Bet Your Heart On Me (April/Widmont — ASCAP) | 34 | I Just (Contemtion — SESAC) | 27 | My Favorite Memory (Shade Tree — BMI) | 74 | The Sweetest Thing (Sterling/Addison Street — ASCAP) | 11 |
| Blaze Of Glory (House Of Gold — BMI) | 14 | I See An Angel (HitKit — BMI) | 96 | No Relief (Chappell — ASCAP) | 80 | The Very Best (Aoudad — ASCAP/Ibex — BMI) | 59 |
| Blue Moon (Hotwire/Atlantic — BMI) | 55 | I Wouldn't Have (Hall-Clement/Welk — BMI/Jack & Bill/Welk — ASCAP) | 5 | No Relief (Chappell/Stargem — ASCAP) | 82 | The Woman In Me (O.A.S. — ASCAP) | 3 |
| Cascade Mountain Memories (Cascade Mtn. — ASCAP) | 71 | If I Needed (United Artists/Columbine — ASCAP) | 58 | Oklahoma Crude (Sabal — ASCAP) | 62 | Too Many Hearts (House Of Gold — BMI) | 47 |
| Cheat On Him (I.S.P.D. — ASCAP) | 99 | If Something Should (Atlantic — BMI) | 81 | Only One You (Cross Keys — ASCAP/Tree — BMI) | 21 | Turn Your Love (I.S.P.D. — ASCAP) | 86 |
| Cherokee Country (Trail Of Tears — BMI) | 68 | If You're (Hall-Clement c/o Welk Music — BMI) | 49 | Only When (Golden Torch/Gold Horizon (Adm. by Screen Gems-EMI/Colgems-EMI) — ASCAP/BMI) | 70 | Until The Nights (Impulsive/April — ASCAP) | 84 |
| Cotton Fields (TRO-Folkways — BMI) | 56 | I've Got A Cowboy (Buckhorn — BMI) | 29 | Only You (TRO-Hollis — BMI) | 31 | Watchin' Girls (Tree/Strawberry Lane — BMI) | 20 |
| Diamonds In The Stars (Almarie — BMI) | 32 | It Turns Me (Duchess-MCA/Red Angus — BMI) | 89 | Play Me Or Trade Me (Prater — ASCAP) | 94 | What Are We Doin' (Larry Gatlin — BMI) | 8 |
| Do Me With (Jack & Bill c/o Welk Music — ASCAP) | 42 | It's High Time (Welbeck/Blue Quill/Random Notes — ASCAP) | 23 | Play Something (Strawberry Patch — ASCAP) | 41 | When A Man Loves (Cotillion/Quincy — BMI) | 67 |
| Don't Cry Baby (Closed Door — ASCAP c/o Castle Hill/April Music — ASCAP) | 85 | It's Not The (WB Tanerine/Face The Music/Irving-Buchanan-Kerr — BMI) | 66 | Preaching Up (Blackwood/Magic Castle — BMI) | 33 | When You Were (Blue Moon/Easy Listening — ASCAP) | 57 |
| Don't Lead Me On (Gervasi — BMI) | 72 | It's So Close (Famous/Bellamy Bros. — ASCAP) | 92 | Red Neckin' (Blue Lake/Warner-Tamerlane/Face The Music/Blue Lake/Plum Creek — BMI) | 6 | Where's There's Smoke (Hall-Clement) | 44 |
| Dropping Out (Unichappell/Morris — BMI) | 40 | It's Who You (Cross Keys/Chappell — ASCAP) | 29 | Rodeo Romeo (Baray — BMI) | 12 | Whiskey Made Me (Boquillas Canyon/Atlantic — BMI) | 78 |
| Everybody Makes Mistakes (Algee Music — BMI) | 75 | I've Got A Cowboy (Buckhorn — BMI) | 83 | Same Old Boy (Elektra/Asylum/Troll — BMI) | 87 | Who Do You Know (Milene — ASCAP) | 22 |
| Family Man (Tree — BMI) | 43 | Lady Lay Down (Tree/Cross Keys — BMI/ASCAP) | 37 | She Left Love (House Of Gold — BMI) | 54 | Wild Turkey (Song Biz — BMI) | 36 |
| Fourteen Carat Mind (Acuff-Rose — BMI) | 2 | Let's Get Together (Honeytree/Tellum — ASCAP) | 51 | She's Got A Drinking (House Of Gold — BMI) | 50 | Years Ago (American Cowboy — BMI) | 10 |
| Gonna Take (Sister John/Sugar Plum/New Keys — BMI) | 52 | Little Things (Unart — BMI) | 63 | Show And Tell (La Bouche — ASCAP) | 93 | You May See Me Walkin' (Amanda-Lin — ASCAP) | 69 |
| Guilty Eyes (New Albany — BMI/Hoosier — ASCAP) | 95 | Lonely Nights (Blackwood — BMI) | 13 | SomeoneCould Lose (Briarpatch/DebDave — BMI) | 24 | You're My Bestest Friend (Songpainter — BMI) | 15 |
| Happy Love Songs (Sir Dale/Foxtail — ASCAP) | 77 | Lord, I Hope (Sabal — ASCAP) | 16 | Stars On The Water (Coolwell/Granite — ASCAP) | 100 | You're My Favorite (Famous/Bellamy Brothers — ASCAP) | 7 |
| Have You Ever (Shapiro, Bernstein — ASCAP) | 19 | Love In The First Degree (House Of Gold — BMI) | 1 | | | You're The Best Break (Bibo/Vogue (Welk Music) — ASCAP/BMI) | 30 |



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

COUNTRY RADIO

THE COUNTRY MIKE

DRAKE-CHENAULT FEATURED ON NATIONAL TUBES — Drake-Chenault Enterprises, Inc. was featured in the Dec. 4 segment of the network television program, *NBC Magazine*. The show depicted the programming firm's role in helping **KTTI-FM/Yuma** move from a beautiful music format to country. **Bob Kingsley**, the firm's programmer and announcer for *Great American Country*, and **James Kefford**, president, provided viewers insight into the firm's purpose and operation. The company also noted that every Drake-Chenault-consulted country music station in the United States showed "dramatic increases" in the latest Arbitron survey, except for one station that was already #1 in the market.

PERSONALITY PROFILE — Broadcasting legend **Dick Clark** has been named the keynote speaker for the 1982 Country Radio Seminar, scheduled for Feb. 26-27 in Nashville. Clark, of course, is well-known for his longstanding engagement as the host of ABC-TV's *American Bandstand*, which will celebrate its 30th anniversary in the upcoming year. Currently, he produces the *Dick Clark National Music Survey*, a weekly three-hour countdown of the nation's Top 30 pop records according to the **Cash Box** charts and has formed United Stations, a country satellite network, with former Mutual Broadcasting System employees **Ed Salamon**, **Frank Murphy** and **Nick Verbitsky**. Through Dick Clark Cinema Prods., he has produced 12 movies, including *Elvis — The Movie*, and several television specials, such as the annual *American Music Awards*, *Academy of Country Music Awards*,



Dick Clark

New Year's Rockin' Eve, and *Opryland — Stars and Future Stars*.

FORMER CMA WINNER SEEKS NEW POST — **Larry James**, a former Country Music Assn. (CMA) Disc Jockey of the Year, is in the market for a new broadcasting employer. Recently, James held the PD duties for **WDAK/Columbus**, and prior to that, he did the all-night show for **WBT/Charlotte**. Interested parties may reach James at (404) 689-1233

NBC ADDS TWO COUNTRY AFFILIATES — **WGSF-FM/Hazard, Ky.**, with a buxom 100,000-watt signal, became an affiliate of the NBC Radio Network Nov. 30. **Ernest Sparkman** is president and general manager of the Mountain Broadcasting Service station, and **Teresa Sloan** serves as program director. **WASK-FM/Lafayette, Ind.** will also adopt the network's hourly news features beginning Jan. 4. The 50,000-watt, owned by Lafayette Broadcasting Inc., is programmed by **Jerry Collins**, under the direction of general manager **Henry Rosenthal**.

FAMOUS FACES FESTIVAL IN PHOENIX — **KNIX-AM&FM/Phoenix** recently hosted "KNIX Famous Faces Contest," with listeners sending photos of their misleading mugs to the station. Selected contestants then competed at Mr. Lucky's in Phoenix for cash and a trip to Los Angeles, where the winners received tours of Universal Studios and Hollywood. Contestants included **Hal Linden**, **Dean Jagger**, **Dolly Parton**, **Barbara Mandrell**, **Clark Gable**, **Wolfman Jack**, and station owner **Buck Owens** (no kidding! He's really Buck Owens).

WHEN ARE YOU CALLING WHOO? — **Dave Wolfe**, music director at **WHOO/Orlando**, has asked that music calls be directed to him from 10 a.m.-noon on Monday and Tuesday. Chart numbers will be given noon-5 p.m. Wednesdays. Promoters (and *country mike*) take note.

KRAK GETS CRACK NEWSPERSON — **Pat McGuinness** was recently given the morning drive news slot at **KRAK/Sacramento**, a position vacated when program director **Walt Shaw** moved into an administrative area in the station's management. McGuinness was previously news director at **KBIG/Los Angeles** and director of special projects for **KMET/Los Angeles**, and has received the Greater Los Angeles Press Club News Award, the ATA Foundation's Ted Roger Award and the Golden Mike for his work with Los Angeles.

THE GOOD, THE BAD, AND THE UGLY BARTENDER — The second annual Ugly Bartender contest, sponsored jointly by the Greater Monterey Bay Area Chapter of the National Multiple Sclerosis Society and **KTOM/Salinas, Calif.**, raised in excess of \$16,000 to combat the disease. According to KTOM operations director **Marc Hahn**, that figure is more than double last year's contribution.

WEEP JOCKS TAKE SICK LEAVE — Disc jockeys and staff members of **WEEP/Pittsburgh** visited seven local hospitals and rehabilitation centers to provide a bit of the Christmas spirit to some of those who are less fortunate. The crew sang Christmas carols and brought small gifts for some of the patients. country mike

MOST ADDED COUNTRY SINGLES

1. MOUNTAIN OF LOVE — CHARLEY PRIDE — RCA — 53 ADDS
2. THE VERY BEST IS YOU — CHARLY McCLAIN — EPIC — 25 ADDS
3. MIS'RY RIVER — TERRI GIBBS — MCA — 24 ADDS
4. SHE LEFT LOVE ALL OVER ME — RAZZY BAILEY — RCA — 22 ADDS
5. NO RELIEF IN SIGHT — CON HUNLEY — WARNER BROS. — 18 ADDS

MOST ACTIVE COUNTRY SINGLES

1. YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD — ED BRUCE — MCA — 53 REPORTS
2. ONLY YOU (AND YOU ALONE) — REBA McENTIRE — MERCURY — 44 REPORTS
3. LORD, I HOPE THIS DAY IS GOOD — DON WILLIAMS — MCA — 42 REPORTS
4. DO ME WITH LOVE — JANIE FRICKE — COLUMBIA — 41 REPORTS
5. SHINE — WAYLON JENNINGS — RCA — 37 REPORTS

Gospel Taps Secular Market In 1981

(continued from page 35)

businessman Ray Nenow and the Benson Company; Salvation Records was formed by Kenneth Gamble and Leon Huff, chairman and vice president, respectively of the board of Philadelphia International Records (PIR) and The Sound of Philadelphia (TSOP); Light Records unveiled its new Luminar label, and the Home

Sweet Home label was established by songwriter/artist Chris Christian.

Tree International, the world's foremost publisher of country music, formed a gospel music division, Meadowgreen Music, under the direction of Randy Cox and Joe Huffman.

In the realm of booking, First Artists Management Enterprises Inc., a personal management and booking agency, developed a new division to serve contemporary Christian and gospel music artists with initial representation of Joe English, Stephanie Boosahda, the Followers of Christ and Moose Smith.

Gospel Advisory Board

Seemingly no stone has been left unturned, and the news media has also recognized the importance of gospel music as a viable musical form. **Cash Box** formed a Gospel Music Advisory Board in June in order to accommodate the needs of the gospel music industry. The advisory board included a cross-section of people in all facets of the industry, including James Bullard, vice president, marketing, Myrrh Records; Dick Curd, president, Joy Prods.; Billy Ray Hearn, president, Sparrow Records; Dan Johnson, vice president, marketing, Word Records; Bob MacKenzie, president, the Benson Company; Joe Moscheo, Broadcast Music Inc. (BMI); and John Sturdivant, American Society of Composers, Authors and Publishers, (ASCAP).

With the cooperation and backing of the entire industry, gospel music seems destined to become a major musical force. Increased usage of techniques successful to the secular industry will help to bring the musical form to the forefront with a broadened appeal, much like the popularity that country music has recently experienced. If current growth trends continue, the marketplace is unlimited and gospel music's market share is limited only by creativity and innovation.

WSIX Benefit Program Aids Needy Children

NASHVILLE — **WSIX-AM&AM/Nashville** sponsored its 20th annual "parade of pennies" program, a campaign to raise money to benefit the needy children of Nashville at Christmas time. The station kicked off the drive with a live remote from 100 Oaks shopping center Nov. 27, the first Friday after Thanksgiving, in hopes of raising some \$30,000 to provide 3,000 area kids with a party Dec. 19, at the Tennessee State Fairgrounds.

Earline Zealey, who handles afternoon news on the FM and is coordinator for the "Pennies" push, indicated that the 100 Oaks remote and a party at the Stockyards, featuring numerous Nashville celebrities, had aided considerably in raising almost \$17,000 by Dec. 15. The WSIX drive was augmented by the efforts of 12 organizations for the needy, including St. Luke's Christmas Center, the Nashville chapter of the Salvation Army and area businesses like the McDonald's fast food chain.

Performers who donated their time for the stockyard party included Jim Vest and the Nashville Cats, Kieran Kane, Lee Greenwood, TV personality Elaine Gannick, Mike Campbell, Tim Hillard, Johnny Russell, Bandera, Lobo, Earl Thomas Conley, Charlie Mack Alexander, Little Willie Rainsford, Rudy Gatlin, Jerry Crutchfield, Dickey Lee, Tennessee Express, Bobby Lewis and O.B. McClinton.

PROGRAMMERS PICKS

| | | |
|-------------------|-----------------------|--|
| Janet Fort | WSM/Nashville | The Very Best Is You — Charly McClain — Epic |
| Wiley Carpenter | WWNC/Ashville | Mis'ry River — Terri Gibbs — MCA |
| Mike Carta | WIL/St. Louis | Do Me With Love — Janie Fricke — Epic |
| Al Hamilton | KEBC/Oklahoma City | Mountain Of Love — Charley Pride — RCA |
| Tony Kidd | WZZK/Birmingham | You're The Best Break This Old Heart Ever Had — Ed Bruce — MCA |
| Bo Kent | WSIX/Nashville | Do Me With Love — Janie Fricke — Epic |
| Paula Hooper | WMC/Memphis | Mountain Of Love — Charley Pride — RCA |
| Tom Wayne | KXOL/Dallas | Hell Yes I Cheated — Jim Owens — Sun |
| Dan Williams | WCMS/Norfolk | She Left Love All Over Me — Razy Bailey — RCA |
| Country Joe Flint | KSOP/Salt Lake City | The Very Best Is You — Charly McClain — Epic |
| Dan Cowen | KSSS/Colorado Springs | Mountain Of Love — Charley Pride — RCA |
| Stan Davis | WVAM/Altoona | Mis'ry River — Terri Gibbs — MCA |

THANKS FOR A GREAT YEAR!

HAPPY HOLIDAYS

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HAPPY HOLIDAYS

COUNTRY

Country Music Consolidates Position In New Markets During The Past Year

(continued from page 36)

featured original untouched Presley vocals and new instrumental tracks. RCA released the album in January.

Later in the year, Presley's name was again in the news, this time associated with two separate court cases. One concerned the trial of his former physician, Dr. George Nichopoulos, who was charged with prescribing controlled substances to nine of his patients, including Presley and Jerry Lee Lewis. The doctor was acquitted. The other case, which is still in litigation, involves Presley's former manager, Col. Tom Parker. In a court report filed by Memphis attorney Blanchard E. Tual, court-appointed guardian of Presley's 13-year-old daughter, Lisa Marie, Parker is charged with, among other things, working with RCA Records to defraud Presley and his estate.

The past year also saw Barbara Mandrell become the first artist to win the Country Music Assn. Entertainer of the Year award two years in a row. It saw MCA's vice president of marketing, Chic Doherty, celebrate 35 years with the company in August; Monument's Fred Foster celebrate 25 years in the business with a combination party/roast; and Hap Peebles celebrate his golden anniversary of 50 years in the business. It saw the aforementioned Monument label revived by Foster with a 1981 single release by Kris Kristofferson. But 1981 also witnessed the passing of another of the industry's most beloved and respected individuals, King Edward Smith IV, formerly with radio station WSLC/Roanoke, Va.

In 1981, Alvin, Simon and Theodore,

known within the business as the Chipmunks, moved to RCA and traded in their safety pins for bandanas and boots with the release of the "Urban Chipmunk" album. In 1981, country's popularity spilled over into the teen market, with major teen-oriented publications taking a serious look at country artists that have what it takes to become a teen idol. The year saw a record number of major, multi-artist outdoor concerts, including Gilley's picnic, the Carolina Country Jamboree and the big Rose Bowl concert. None of these events, however, were as successful as the promoters had hoped, partly due to poor weather conditions and partly due to the fact that these aforementioned concerts were first timers. By next year, promoters are confident they will have all the bugs worked out and will be as successful as they anticipate.

Country music boasted so many fans at this year's Fan Fair here, the CMA has decided to move the site from the Municipal Auditorium to the much larger facilities available at the State Fair Grounds. It seems evident that if country music can continue its current pace, 1982 will be an even bigger year for the business as a whole.

First Generation Bows Texas Troubadours LP

NASHVILLE — First Generation Records here has released a new self-titled album by the Texas Troubadours, Ernest Tubb's backing band. The album was produced by Tubb and First Generation president Pete Drake.

THE COUNTRY COLUMN

'TIS THE SEASON — Back by popular demand, for the third consecutive year, is the New Year's Resolutions column, a chance for artists and industry affiliates alike to let you in on their thoughts for the coming year. So here, without further adieu, are this year's resolutions:

Kay Shaw, RCA — To get a car, a code-a-phone and the secret recipe for the Loveless Motel's biscuits.

Charlie Fach, Muslverse — In 1982, I am going to put my name on the door.

Georgeann Galante, No-Big Production — My New Year's Resolution is not to make a resolution.

Joe Bonsall, Oak Ridge Boys — Speaking for the Oak Ridge Boys, we are looking forward to hitting the road next year and giving back at least a small portion to all the great fans who have given us so much. Personally, I will never again bet on the Philadelphia Eagles. It's not that I don't love the Eagles; I just hate having to pay Duane.

Helen Farmer, CMA — I resolve to exert more energy and be more productive on weekends.

Norro Wilson, producer — They're out there somewhere and I'm going to find them.

Bob Oermann, freelance journalist and noted librarian — I'm growing a pigtail in the front of my head so people will stop recognizing me only from the back.

Lee Greenwood, MCA artist — I want to be a better songwriter.

Randy Owen, Alabama — I resolve to move out of a four-room house and to do everything I can for the people that are underprivileged, mainly the mentally retarded. Also, I want to write letters to all the people who write to me and to write more songs.

Leon Everette, RCA artist — I resolve to build my own recording studio by the end of 1982.

Charlie Daniels, Epic recording artist — I hereby resolve to treat my fellow man with the same respect that I would want them to treat me with.

Tex Davis, Monument Records — Times have changed . . . the music industry has changed . . . you and I have changed . . . but our feelings for each other will always be the same. 1982 will see us working closer together than ever before, making music, making money and making our world a better place to live in.

Charley Pride, RCA artist — To keep on keepin' on; make people happy and in return, make myself happy.

Chet Atkins — To stop cussin' and using four-letter words.

Mike Hyland, Monument — My priorities for 1982 are: 1) to help put Monument back on the map with country and rock hits. 2) To participate in Nashville's growth and development as a total music and video center. 3) To find homes for all six of our puppies.

Don King, Epic artist — I resolve never to be late again.

Jimmy Hall, Epic artist — I resolve to sell a million copies of my new album and write all the tunes on my next one.

Doble Gray, Robox artist — I resolve to find a way or make one and also to resolve the resolutions I made last year.

Doug Casmus, manager — I resolve to turn "Gray" into gold and paint the "Hall" platinum.

Arthur Braun, Dick James Music — I resolve to no longer be the new kid on the block.

Merle Haggard, Epic artist — I resolve to get my work done early in the year so I can go fishing and stalk the monster smallmouth bass and break the world's record.

Norm Anderson, Columbia Studio — I resolve to make the Quonset Hut, our studio B, so popular again that Billy Sherrill will want to start booking 2:00 sessions back in B instead of A.

Debbie Banks, Network Ink — I resolve to find the lost chord.

Razzy Bailey, RCA artist — I resolve to have fun and get the job done.

Martha Haggard, PolyGram — There are three things I want to do: give PolyGram 150%, learn to speak German and get those folks at PolyGram a skatin'.

Bruce Adelman, Elektra/Asylum — I want to have Elektra/Asylum records broken more times in 1982 than my heart.

David Conrad, Almo Irving Music — If I can't think of anything profound or funny, I don't want to be quoted.

Eddy Arnold, RCA artist — I resolve to be nicer to people.

John Lomax, III, syndicated columnist — I want to get paid more for writing less on better quality paper.

Richie Albright, producer — I resolve to help spread joy through music.

Ronnie Brooks, The Piggys — I'd like to get out of the red with BMI and know what it's like not to owe them money.

Buddy Killen, producer and head of Tree — I resolve to keep on doing the same thing I'm doing, only more and better.

Gene Cotton, Knoll artist and songwriter extraordinaire — I vow this year, as last, never ever again to buy a new car.

Gary Harrison, Unicorn artist and Dick James writer — I resolve to finally realize that honesty, integrity and loyalty aren't commercial.

Steve Warner, RCA artist — I resolve to keep in touch with the people I need to keep in touch with, especially RCA's publicity department.

Bobby Barnett, Marshal artist — To stop looking and start finding.

Joe Galante, RCA — I resolve to buy my own AM/FM radio station so I can get free record service, promo items and drop records with bullets.

Burrto Brothers, recording artists — We resolve not to eat any more burritos or be mistaken as a Mexican band.

Roger Bowling, songwriter and PolyGram artist — I resolve to stay hungry so I keep writing good songs.

Andy DiMartino, Moon Shine Records — I resolve to have the biggest little record company in Nashville.

Cedar Creek, Moon Shine artists — We resolve to keep rolling with the flow up the charts.

Jeff Walker, Arista — I resolve to keep them cards, letters and press releases coming.

Dan Wojcik, Shorty Lavender Talent Agency — I resolve to bring country music acts into areas where they have never been before, except, of course, Poland.

John Conlee, MCA artist — I resolve to win every Joe Bonsall look-alike contest in 1982.

Hank Williams, Jr., Elektra artist — I resolve to do more hunting, more fishing and have at least four #1 singles during the year.

Erv Woolsey, MCA — I am going to act my age.

Elaine Nash, Pro-Media — I resolve to crash more industry events this year than I did last year and to finish building my rainbow.

And that's it for another year. As for my own resolution, we hope to continue providing the industry with the most up to date information possible. For now, Happy Holidays and a great New Year.

jennifer bohler

Comstock Debuts THE O'ROARK BROTHERS

90



"A Woman Like You"

COM 1672 • (Curtis Young)

PRODUCER: PATTY PARKER • JIM WILLIAMSON



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Top 10 Albums

Waiata — Split Enz — A&M
 Still — Joy Division — Factory
 Talk, Talk, Talk — Psychedelic Furs — Columbia
 Discipline — King Crimson — Warner Bros./EG
 Escape Artist — Garland Jeffreys — Epic
 Autumn — George Winston — Windham Hill
 Music For Airplay — Brian Eno — EG
 Red — Black Uhuru — Mango
 Walk Under Ladders — Joan Armatrading — A&M
 Ghost In The Machine — The Police — A&M

—Marc Cetner

Goody Trial, New Anti-Piracy Bill Pace Counterfeit Fight

(continued from page 24)

Executives of Pickwick (Goody's parent company) and American Can (Pickwick's parent company) were questioned by the prosecution regarding conversations they had had with Goody officials, including Levy and Stolon, regarding certain purchases the chain had made. American Can audit manager William Cunningham had memos of his interviews with Levy, Stolon and Goody vice president Michael Aaronson about transactions that included those with Verner, Collins and Pearce, but he maintained that the memos were "impressions" of interviews and did not contain actual statements. Prosecutor Jacobs tried to prove they were what was said, however, and claimed that the weight of the evidence made the statements admissible. Stolon's attorney, Martin Gold argued that the rules of evidence made them inadmissible.

On March 25, Goody attorney Holmes filed a motion to dismiss the RICO count against the Goody corporation, arguing that a corporation cannot be charged under the RICO statute.

Also at issue were FBI-prepared charts which Jacobs attempted to introduce as evidence, which the defense claimed contained serious errors, and the admissibility as evidence of a tape authorized by Jacobs and the FBI and made surreptitiously by Murray Kaplan, who had pled guilty to charges arising from the George Tucker counterfeit case, of a conversation with Stolon in an attempt to elicit incriminating statements from him. FBI agent Warren Flagg admitted under questioning by Gold that he had not been advised at the time he authorized the recording that Stolon was already represented by counsel or that Gold had already been advised by Jacobs that Stolon was a target of investigation and soon to be indicted.

Charges Dropped

On March 30, all charges against Goody president George Levy were dismissed by Judge Platt. In addition, Platt dropped six copyright infringement violation counts against Goody, Inc. and Stolon and the RICO count against the corporation.

The charges against Levy were dropped due to insufficient evidence, while the RICO charge was dropped after review of the defense's contention that it can only apply to individuals and not a corporation. The dismissal of the copyright infringement counts came because Judge Platt determined that the prosecution had failed to provide legitimate wholesale prices with which to compare the prices charged for the alleged counterfeits.

During a March 30 cross-examination of Bob Edson, then executive vice president of RSO Records, Gold produced copyright registration forms for the motion picture and soundtrack album of *Saturday Night Fever* that showed that RSO had filed a

registration form in which it was stated that no prior registration had been filed. A copyright covering both the film and its audio content had in fact been filed earlier by Paramount Pictures. A document stating that all the information on the album copyright form was correct and signed by an RSO employee was also produced. In giving the jury instructions on how to consider the case, Judge Platt asked it to take into consideration that if the copyright was invalid, evidence having to do with *Saturday Night Fever* could not be considered with regard to any of the other counts.

Edson also testified that RSO product was manufactured in a variety of locations and that packaging variations regularly occurred that had not been brought to the attention of retailers.

In a move later to gain added significance, after closing its case the government moved to return FBI agent Ferri to the stand. On March 10, the day after Ferri had testified that he had taken substantial notes while interviewing witnesses and had later lost or misplaced them, Ferri had recanted his testimony out of the presence of the jury, saying his recollection had been faulty until he had refreshed his memory.

With the defense charging that the government's failure to immediately correct Ferri's testimony before the jury constituted prosecutorial misconduct that had prejudiced the defense case, Judge Platt ruled that Ferri could testify to the jury about his recantation. On the stand, Ferri recanted his testimony.

In the defense's closing statements on April 2, separate motions were made to have the entire indictment against both Stolon and the Goody Corporation dropped. The defense rested its case without calling a single witness.

A week later, the jury returned its verdict of guilt on two counts of ITSP and three counts criminal copyright infringement for the chain and once count ITSP and one count criminal copyright infringement for Stolon. Both defendants were acquitted of copyright violation on *Saturday Night Fever*.

In the wake of the verdicts, prosecutor Jacobs said he had met with high officials of the FBI and that the government investigation into record and tape counterfeiting would continue. Subsequently, a spokesperson for RSO Records said the company was considering filing civil and/or criminal suits against the Goody chain and Stolon, as well as against Carroll, Tucker, Pearce, Collins and/or Verner. Thus far, nothing substantial has taken place regarding these possible suits.

On April 24, attorneys for Goody filed a motion to dismiss the guilty verdicts.

In mid-May, Frank Carroll and Murray

Kaplan, both of whom cooperated with the government in the Goody prosecution, were sentenced by Federal District Court Judge George C. Pratt in Long Island. Carroll received a three-year suspended sentence and a maximum \$1,000 fine, plus a one year suspended sentence and a \$2,500 fine for his criminal activities. Murray Kapian was given a three-year suspended sentence and a \$2,500 maximum fine plus three years probation for his counterfeiting activities. The leniency of the sentences were attributed to their cooperation in the Goody case.

In June, a July 16 date was set for oral arguments in the motion to dismiss the guilty verdicts against Goody and Stolon. On June 12, a joint defense brief was filed stating the points upon which defense attorneys have based all post-trial action: that is, insufficient evidence, prosecutorial misconduct, tainted testimony by government agents, questionable copyrights and prejudicial instructions to the jury by Judge Platt.

On June 29, the prosecution filed its reply to the defense's motion for post-trial relief. In it, the government argued that the defense had disregarded much of the evidence presented during the course of the trial in its brief. It stated that government evidence, including a purchase order from Goody to Verner bearing the notation "All went to Pickwick," proved the connection between the tapes purchased by Stolon and those sent to Pickwick. The low price paid for the tapes and the fact that they were segregated from other tapes in the Goody warehouse were cited as proof of Goody's knowledge that the tapes were illicit. Other defense allegations were also answered.

In a surprise move on July 27, Judge Platt dismissed the guilty verdicts against Goody and Stolon and ordered a new trial. Platt cited the prosecution's misconduct surrounding the testimony of Richard Ferri and the "cumulative adverse effect" on the jury of the six additional counts of criminal copyright infringement and one count of RICO he had dismissed on March 30, as his reasons for ordering the new trial.

Shortly after Platt's decision was announced, Thomas P. Puccio, attorney-in-charge of the Justice Department's Organized Crime Strike Force for New York's Eastern District submitted a letter to Judge Platt asking him to defer setting a date for the new trial because the department intended to ask reassignment of the case to another judge. The Justice Department also began seeking approval to appeal the dismissal in the Court of Appeals and announced its intention to seek a writ of mandamus — an extreme measure in which a higher court overturns the ruling of a lower court — should the Appeals Court decide it did not have jurisdiction to hear the appeal.

On Sept. 8, the *New York Post* printed a highly critical article on Judge Platt's handling of the Goody trial under the banner

"Sabotage on the Bench." At a status call on Sept. 11, Judge Platt asked that any action on his reassignment from the case be heard in his Federal District Court and not in Appeals Court. Platt also tried to address the allegations made in the *Post* article at the status call, but prosecutor Jacobs refused to respond to Platt's questions in his attempt to clear himself "on the record."

During the last three months of 1981, the case has moved slowly toward the Appeals Court hearing, originally scheduled for the week of Nov. 23, but since postponed indefinitely.

In October, Platt said he was no longer empowered to move on the defense motion to drop the outstanding indictments, at least until the Appeals Court has ruled.

In their briefs for the Appeals Court, each side stated its version of the three major points that the Court will rule on. First, were Judge Platt's reasons for ordering a new trial valid? (That is, was it made clear to the jury that no inference should be drawn from RICO count? Was Agent Ferri's recanted testimony properly presented to the jury? And was Judge Platt's definition of "spillover from unsubstantiated charges" a valid one?) Second, does the Court of Appeals have jurisdiction to handle an appeal of a judge's order of a new trial? And third, can the Appellate court, should it decide it cannot hear the appeal, issue a writ of mandamus overturning a Judge's dismissal of original sentences handed down by a jury?

Before the greater significance of the Goody case to the music industry can be figured, these questions will have to be answered. With a number of appeals possible, it may be some time until its impact can be measured.

While the Goody trial dominated the headlines much of the year, the U.S. Senate's passage Dec. 1 of legislation raising the penalties for piracy of motion pictures and/or sound recordings should give more teeth to the industry's anti-piracy battle in 1982.

Provided a matching bill, already in committee, passes in the House of Representatives, which it is likely to do, the new law would increase the maximum sentence for reproducing or distributing counterfeit or printed films, videocassettes, audio discs or tapes to \$250,000 and/or five years imprisonment from \$50,000 and/or two years imprisonment. Most important to prosecutors around the country, it would raise the classification of piracy from a misdemeanor to a felony.

According to Jules Yarnell, government prosecutors around the country have on occasion been deterred from going after record and tape pirates because of the light sentence the crime carries. Should it pass, Yarnell feels, the new law would have a significant effect both in increasing the number of prosecutors willing to tackle pirates and in deterring would-be counterfeiters.

For the same reason, Yarnell pointed to

(continued on page 51)

Top 10 Albums

Bella Donna — Stevie Nicks — Modern
 The Fox — Elton John — Geffen
 Hard Promises — Tom Petty and the Heartbreakers — Backstreet
 Pirates — Rickie Lee Jones — Warner Bros.
 Whirlwind — Don King — Epic
 Seven Year Ache — Rosanne Cash — Columbia
 Face Value — Phil Collins — Atlantic
 Rockihnrroll — Greg Kihn Band — Beserkley
 Tonight I'm Yours — Rod Stewart — Warner Bros.
 Nightclubbing — Grace Jones — Island

— Jennifer Bohler

Home Taping Dominant Issue On International Scene In '81

by Richard Imamura

LOS ANGELES — While inflation and recession around the world continued to impact the industry, the top international story of the year was the intensified fight against home taping on one hand and piracy, counterfeiting and bootlegging on the other. Throughout Europe, Japan, Canada and Latin America, the music industry fought back against the profit drain caused by illegal recordings.

One of the most prominent fights was in the U.K., which has suffered severely under the home taping crunch. Throughout the year, the British Phonographic Industry (BPI), the British music industry trade association, and other related organizations waged a continual fight to have the government institute some means to control the practice. The BPI strongly urged the government to institute at the very least a levy on blank audio tapes and equipment, much as Austria had done earlier.

Industry hopes in the U.K. were dashed, however, with the publication of a government "Green Paper" on the music industry in the middle of the year. While recognizing home taping as a "problem," the government's Green Paper stopped short of urging action on a levy, claiming that home taping is just one of many uses of blank audio tape.

Adding insult to injury, the government Green Paper further went on to speculate that the record/tape business of the future might easily take another form altogether — with music transmitted directly to homes. In essence, the government predicted a music industry without records or prerecorded tapes.

One Plus One Controversy

One development that perhaps served to amplify the government's speculation was the introduction of the controversial "One Plus One" cassette by Island Records. Using the format of one full side of a high quality cassette containing an entire LP and the other side blank for home taping, the One Plus One raised a storm of controversy in the U.K. following the release of Steve Winwood's "Arc Of A Diver" in the format.

While many in the industry decried the new development as direct encouragement by the record industry to home tape, Island officials defended it as a means of dealing with the reality of the situation. Since consumers would be taping anyway, Island officials reasoned, record labels might as well sell their product and reap profits from blank tape sales as well.

The format received mixed reaction in the U.K., with some distributors and retailers refusing to carry the product, but it was judged successful enough to continue. First One Plus One product for the U.S., the LP "Red" by Black Uhuru on the Mango subsidiary of Island, was released in the latter part of the year; while back in the U.K., Sonet Records announced that it too would go to the One Plus One format.

Reacting to such developments, by the end of the year, the BPI, the Musicians Union, the Mechanical Copyright Protection Society (MCPS) and the Mechanical Rights Society (MRS) joined with other interested parties to wage a public opinion campaign to promote the message "Home taping is killing music — and it's illegal." Calling for public support to pressure the government into acting on the home taping issue, the campaign has been only a moderate success thus far.

While the initial advertisements announcing the campaign featured the endorsements of many top recording stars and giant mail-order firm K-tel early on pledged to support the campaign with trailers on its

TV advertisements and stickers on its product, both measures fell short of anticipated goals. In some cases, endorsements of the home taping ban by such stars as Elton John and Rod Stewart drew derisive letters from the public saying that such stars had enough money anyway. In terms of industry follow-up on the campaign, K-tel was slow to implement what it had pledged, while mail-order rival Ronco quietly proceeded on its own similar campaign.

Problems In Japan

Home taping issues even surfaced in Japan, home base for many of the world's blank audio tape manufacturers, but also the second largest record/prerecorded tape market in the world behind the U.S. While the battle in the U.K. centered around home taping in all of its forms — off-air, borrowed records, etc. — the emphasis in Japan fell on the relatively new phenomenon of record rental shops.

While the Japan Phonograph Record Assn. (JPRA) reported that less than 30 such shops were in business at the beginning of the year, estimates now run as high as 800 rental shops nationwide. Claiming that such shops constituted open invitations to illegally tape product (rental fees running around five dollars for two days as opposed to \$14-20 to purchase a record or prerecorded tape), the JPRA and the AARDJ, the nation's association of record and prerecorded tape retailers, continually urged to government to amend the nation's copyright laws to clarify the issue of rentals and taping and shut down the shops.

The fight in Japan reached a peak in November when, at a mass meeting in Tokyo, representatives of the AARDJ, JPRA and the national organization of actors and actresses got together to demand government action on the subject. All of the organizations joined to formally call for action by the Diet (the country's legislature) to address the problem once and for all.

Intervening months saw such respected companies as CBS/Sony, Warner Pioneer, Toshiba/EMI, Nippon Columbia and Victor Musical Industries come under fire for violations of anti-monopoly laws when they refused to ship product to suspected rental shops.

Emphasis On Penalties

In Canada, while home taping was considered a problem, much more emphasis was placed on the pursuit and elimination of counterfeiters and bootleggers. The main focus of the fight was the national copyright/counterfeiting laws, which hand out minimal sentences upon conviction. With convicted counterfeiters drawing sentences of a few days in jail with fines no larger (by law) than \$200, the Canadian Recording Industry Assn. (CRIA) felt the statute had little deterrent effect in the light of the potential profits to be made.

Progress on the issue of tightening copyright laws came when Canadian Federal Communications Minister Francis Fox appointed a three-man commission to conduct the first intensive review of the Copyright Act of 1924. However, by year's end, nothing in the way of copyright law reform had been accomplished.

On another front, Canadian labels and musicians also sought further government support in the development of domestic talent. Using the traditional approach that much domestic Canadian art gets lost in the overwhelming shadow of the United States, arts organizations and the CRIA sought government subsidies and tax breaks to encourage the development of domestic talent. Once again, while much was said in

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GRACIAS POR L'ORO — Discos CBS International, the CBS Latin American arm charged with marketing Latin product in the U.S., recently received a gold record for ABBA's "Gracias Por La Musica" LP, an anthology of the group's greatest hits sung in Spanish. Pictured at the presentation are (l-r): John Spalding, international vice president, Polar Music; Norman Stollman, vice president, business affairs, CBS Records International; Stig Anderson, president, Polar; and Ron Chaimowitz, vice president and general manager, Discos CBS International.

Canadian Music Council Seeks Gov't Aid In Boosting Classical Recordings

by Kirk LaPointe

OTTAWA — Canadian classical music is lagging far behind other sectors of the recording industry in this country and may fall further behind with the advent of digital playback technology, says a report to the Canadian Music Council.

The report, prepared by former Canadian Independent Record Producers Assn. (CIRPA) president Earl Rosen, examines the classical music sector of the Canadian record industry and doesn't mince its criticism. Among other things, it says:

- public agencies and organizations, though very helpful in financing classical music, haven't treated recordings as a high priority;
- multi-national record companies haven't treated classical recording as anything more than "a minor sideline;"
- independent labels haven't the means at hand to develop classical music talent and are little more than spawning grounds from which multi-nationals cull the handful of classical artists needed to demonstrate their commitment to the field;
- radio is not being properly pressured to play a significant percentage of Canadian classical music within its classical programming;
- there are not adequate number of trained personnel or facilities to produce quality Canadian classical recordings; and
- that classical records comprise about one percent of Canadian record sales and that the market is stagnating; while other sectors of the Canadian recording industry are seeming to flourish.

More Emphasis Needed

"Of all government funding agencies putting money into serious music, none consider records a high priority," Rosen said in the report. "Study after study shows that radio (using records) and then records are the primary means of exposing people to music, yet most public policy is currently oriented almost exclusively to live music."

Rosen said the classical recording industry must increase its sales ten-fold to keep up with other industrialized nations.

His recommendations are sweeping. Among them:

- increase grants in classical recording programs to include a broader range of production expenses (including producer's fees and art direction) as eligible expenses;
- seminars should be sponsored by the Canada Council on how to produce classical records;

• the Canadian Music Centre should bring artist and repertoire directors to Canada to preview talent with a view to recording (as was done in the early 1970s with popular music talent);

• Canadian content requirements should be increased to 30% for classical music on AM and FM radio;

• the Canadian Music Council should coordinate the production of French and English classical music programs for radio syndication;

• the Canada Council should finance performers through tour support with the assistance of the Department of External Affairs;

• a national independent distribution company should be available to classical record producers which would be financed publicly; and

• more sales and trade missions and grants to prepare Canadian classical music for export.

Further, Rosen argues that the classical recording industry needs to be integrated into the overall Canadian industry. He admits that interesting record buyers in Canadian classical music "is a slow process . . . the tremendous growth of Canadian music in the pop music sector shows that it can be done."

Canadian Content Rules Hamper Local Artists

OTTAWA — Canadian content regulations for television and radio are worthless if producers continue to use American or foreign music in theme music, the general manager of the Composers, Authors and Publishers Assn. of Canada Ltd. says.

John Mills, appearing before the Canadian Radio-Television and Telecommunications Commission (CRTC) on Dec. 3, said Canadian television consistently uses American music.

"Every time Canadian television uses a piece of American music, we must send the money (in royalties) to the U.S.," he said.

"You could have the strongest copyright act . . . but if (the music of Canadians) is not being performed, it doesn't mean anything."

He told a hearing into Canadian content for television that public policy is a strong supporter of Olympic athletes, but Canadian composers and songwriters — many of whom are consistent "gold-medal winners" — aren't similarly supported.

CASH BOX



NASHVILLE

SPOTLIGHT

As the country music capital of the world, Nashville has long been known as a major recording center. But less publicized is the fact that, over the years, Music City has "opened up the gates to all types of music, as well as film and video," according to Society of Professional Audio Recording Studios (SPARS) president Chris Stone.

Today Nashville studios consistently cater to a wide variety of artists and musical genres — including pop, rock, gospel, R&B and classical — as well as ad agencies and film production firms. The high level of professional expertise and services offered has helped Nashville attain prominence not only on a national, but international level in the field of recording.

That standard of excellence can be seen this year in the fact that two of the first three albums to garner 3M's prestigious Scotty Award, the Oak Ridge Boys' "Greatest Hits" and the Charlie Daniels Band's "Full Moon," were recorded in a Nashville studio, Woodland Sound. The Scotty, honoring not only the musical act but the entire creative and technical team responsible for the recording, is significant in that it is judged by a national panel of experts and peers in the studio and recording industries.

Glenn Snoddy, president of Woodland and SPARS regional vice president, points out that studios in Nashville have been able to progress and remain competitive with those in New York and Los Angeles by combining the same pragmatism that characterizes the acute business sense of the city's thriving music scene.

"Studios here have kept up, pretty well, with the state-of-the-art," says Snoddy. "There have also been astute judgements made, though, to insure that we haven't priced ourselves out of the market. To put it simply, we've tried to be realistic about the current state of the business without skimping on services."

Diversity has also been a key to the studio community's success. "Look at Bullet Recording," states SPARS' Stone. "Nashville didn't have a shooting stage other than the Grand Ole Opry and the TV news stations until studios like Bullet sprung up."

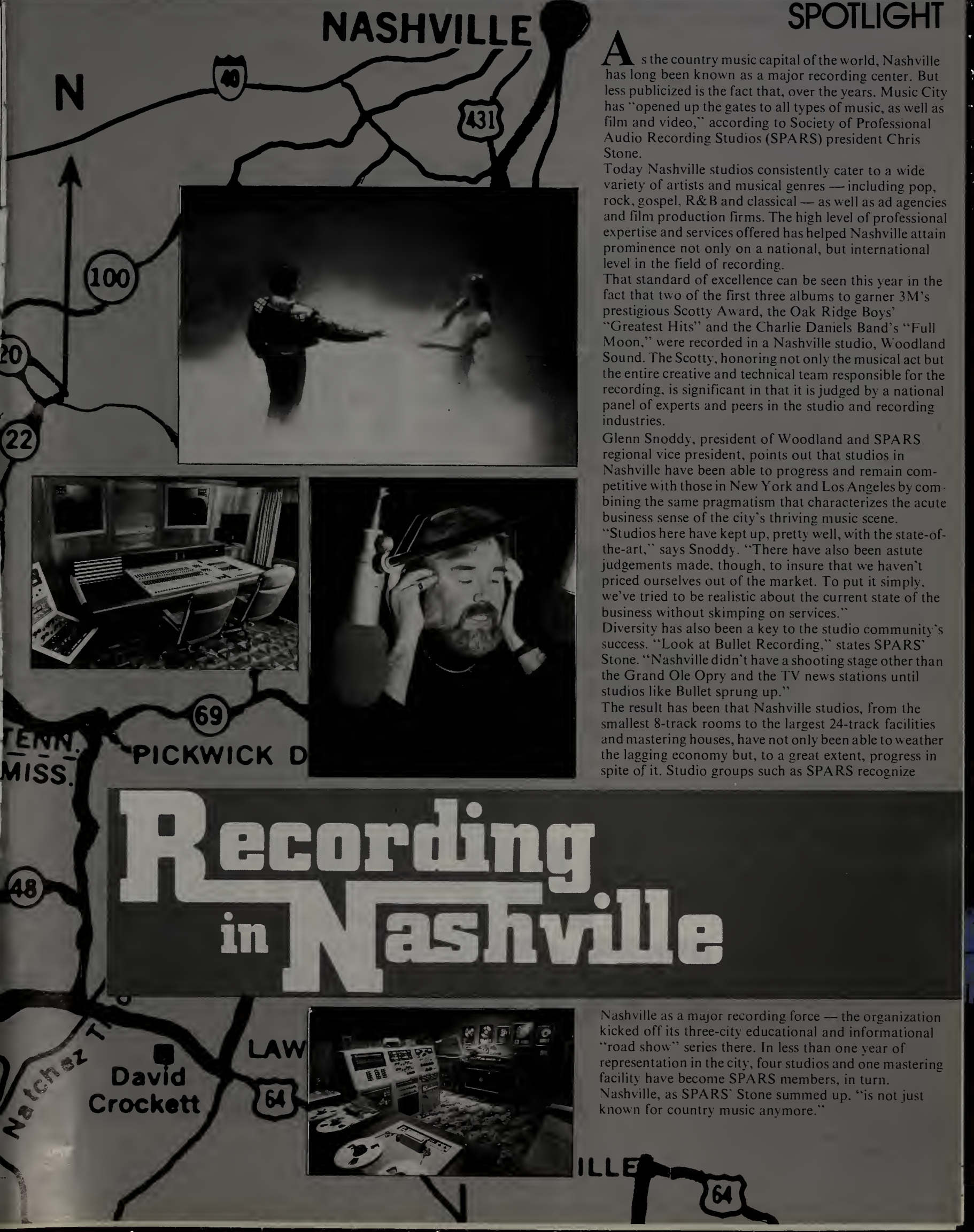
The result has been that Nashville studios, from the smallest 8-track rooms to the largest 24-track facilities and mastering houses, have not only been able to weather the lagging economy but, to a great extent, progress in spite of it. Studio groups such as SPARS recognize



Recording in Nashville



Nashville as a major recording force — the organization kicked off its three-city educational and informational "road show" series there. In less than one year of representation in the city, four studios and one mastering facility have become SPARS members, in turn. Nashville, as SPARS' Stone summed up, "is not just known for country music anymore."



Nashville: Modern Recording Mecca For All Types Of Music

by Jennifer Bohler

Most people within the industry today tend to forget that before Nashville developed its reputation as the major recording city for country music, it was already an important recording center for all types of music. Even and especially today, while country music accounts for the bulk of the recording in the more than 60 studios in Nashville, rock, pop, gospel and R&B artists are slipping quietly in and out of the Nashville studios, which offer comparable quality and amenities and, in many cases, less expensive prices than their Los Angeles or New York counterparts. Nashville, after all, didn't earn the moniker "Music City" for nothing.

Nashville's first studio was opened shortly after World War II by three WSM engineers — Aaron Shelton, Carl Jenkins and George Reynolds. They called their studio Castle Recording Co., a name they adopted from WSM's favored slogan, "Air Castle of the South." However, Castle was not a part of WSM, although its first location was actually within the WSM studio in the National Life and Casualty Building on 7th and Union. In fact, WSM executives frowned upon their engineers' involvement in the outside venture. But that did not stop the industrious men who saw the need for a recording studio in Nashville, which was, by that time, staking its claim as the capital of country music.

By the early-'50s, it was evident that recording was big business in Nashville, with a number of studios opening. One of those was Owen and Harold Bradley's Bradley Film and Recording Studio, which, after a couple of location changes, became the legendary Quonset Hut on 16th Ave. in 1955. Also, in late 1954, RCA Victor announced its plans to build a studio in Nashville, becoming the first major record company to make such a move.

The Nashville recording industry was young, ambitious and ripe for new challenges. In the beginning, that attitude accounted for much of the country's flirtation with the burgeoning industry. Today, however, it is more than the attitude — Nashville studios are among the best in the world. "State of the art" is a term commonly used to describe what is available in Nashville, whether talking about the newly opened Bullet audio/video complex (see separate story) or any one of the strictly analog studios in Nashville and the surrounding area.

'State Of The Art'

Every year brings new technological advances to the recording industry, and every year the Nashville studios keep the pace by continually updating and adding to their own equipment. In fact, in the spring of 1982, Nashville will have the Sony 24-track digital recorder, becoming only the second city in the United States to boast such an advanced piece of equipment.

The recorder, which has 28 tracks of information on a one-half-inch tape (24 digital audio tracks; two analog audio tracks; a track dedicated to SMPTE time code and a track for automated mix-down information), will be available for projects any where in the world through Digital Services, a Houston-based company that will soon have offices in Nashville, according to its owner John Moran. In fact, Moran was in town supervising a session at Creative Workshop, owned by Buzz Cason, that utilized Sony's new digital audio processor. The artist was Gary Dunham, a gospel singer who records for NewPax Records.

Other studios updating equipment the past year include the Music Mill, which recently installed a TSM series 24x32 console with Allison 65K automation and Fadex faders. The sound stage called upon George Augspurger this year to make acoustical

changes of both studio and control room for its back stage and control room changes for the front stage. New equipment additions for the past year include NECAM automation for the back stage and a Trident TSM console with Allison automation for the front stage.

Studer one-half-inch 2-track machines were added to both control rooms. Woodland Studios also purchased the Studer one-half-inch this year, while in February of this past year, Sound Emporium added a Harrison MR-2 console, and hosted Nashville's first

Analog/Digital Workshop, which gave musicians, producers, engineers and others the opportunity to evaluate and compare analog and digital recorders at one location. In June, the Sound Emporium recorded and mixed

(continued on page R1N-8)

**SONY
CELEBRATES
THE FINAL
STEP
TOWARDS
SETTING THIS
LITTLE
WHEEL OF
PROGRESS IN
MOTION.**

Nashville Studios Are Keeping Pace With The Video Revolution

by Tom Roland

Long noted as one of the nation's prime audio recording centers, Nashville is quickly becoming recognized as a leader in the video field as well, with companies such as Bullet Studios, Scene Three Prods., Celebration

Prods., Roxy Recording Theatre, and Opryland Prods. ready to reap the rewards made available by the attraction of Nashville as a video production site.

One of Nashville's biggest plusses is the fact that Tennessee is a "right to work" state—the

video production crews are non-union. "I'm certainly not down on unions," says Jim Martin, president of Celebration Prods., a company that, in its first year of operation, has already produced video clips for acts like Charly McClain, Johnny Cash, and Larry

Gatlin and the Gatlin Brothers, "but this is the gospel truth: if you've ever been around Broadway, the theater, or union crews, if you have a burned-out lightbulb, the lighting director cannot change it; you have to have an electrician. But, the electrician can't get out a ladder and climb it — you have to have a three-man ladder crew. It's simply cheaper to work in Tennessee."

Piers Plaskitt, who formerly worked at London's Apple Recording Studios and now acts as studio manager for Randy Holland's Bullet Recording Studios, backs up Martin's sentiments. "People are looking for value for money here — anywhere, in whatever they do," he offers. "I feel that because Nashville is a 'right to work' state, we're able to, for instance, use a cameraman to move scenery. We don't have to overcrew a shoot because the union says that we've got to overcrew it. We're able to get more value for the money from our crew. Also, overhead, generally, is lower in Nashville, and there's a lot of creativity amongst the people that are working here."

Pleasant Conditions

Marc Ball, chairman of the board and senior director of cinematography for Nashville's Scene Three Prods., which has recently done videos for Alabama, Razy Bailey, Gene Cotton, Larry Gatlin and the Gatlin Brothers, Loverboy and Sylvia, points out other advantages that make Nashville an ideal video location. "The big thing to me," he notes, is that the people in Nashville are willing to help you, and you can find good locations easily. You can find any kind of location in the world you would want within just a few miles of Nashville. Also, I think it's just pleasant to come here and visit. If you have to go somewhere and stay for three nights a week or two weeks to do a production, there's not a more pleasant place in the world to come than Nashville.

"I think, too, that the style of working in Nashville is very, very good, because while it is fairly relaxed, it is very, very efficient", he added.

The Bullet Recording complex, a \$2.5 million venture, is the only studio currently in operation that offers both state-of-the-art audio and video capabilities under one roof. Plaskitt is convinced that Bullet will be an asset to the image of Nashville as a video capital. "I would hazard a guess that 98% of videos have been where they've done the audio first and then lip-synched it to the video," he says. "Usually, (it's obvious that they're) lip-synching again. It's not very impressive.

"What we're offering the artist is the ability to do it simultaneously. We did a Joe English thing here; we did a six-camera shoot, 48-track audio, live audience, and switched it live to one one-inch VTR. In effect, the client walked out the door with a finished, synched audio/video tape. It couldn't have been done anywhere else except at a facility that's built like this, and I'm not aware of a facility that is. We had to use every single piece of equipment we had in the place to pull it off. (No other studio) could have ended up with the sound that we got, which was extremely good audio — broadcast quality audio — all live, but with the ability to go back and punch it in on the multi-track if somebody played a wrong note.

Full Service Planned

"By the time the whole Bullet complex is finished — in as much as another six months — an artist could come in here and do a live audio/video, go into post-production, look at the special effects he can do, and say, 'oh, okay; I wish I'd sung it differently.' He can go back into the audio room and fine-tune the audio and then go back into the video room and do a bit more video mixing, and, because they've got the two rooms side by side, he'll be

(continued on page RIN-8)

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Recording in Nashville

Recording Studios

| STUDIO | MANAGER | ENGINEER | CAPABILITIES | | | | |
|---|---|--|--|--|------------------|--|-----------------------------|
| ACUFF/ROSE 2510 Franklin Rd. Nashville 37204 385-3031 | Lynn Peterzell | Lynn Peterzell | 24 Track MCI | CEDARWOOD 39 Music Square, E. Nashville 37203 255-6535 | Clark Schleacher | Clark Schleacher Michael Heeney | 16 Track |
| AUDIO MEDIA 808 19th Ave. So. Nashville 37003 327-9301 | Paul Whitehead | Independents | 24 Track Harrison | CHAMP SOUND 1705 Church St. Nashville 37203 327-2979 | Jim Stanton | Jim Stanton | 8 Track Ampex |
| BEAVERWOOD 133 Walton Ferry Rd. Hendersonville 37075 824-2820 | Clyde Beavers | Roger Holmes | 8 Track Harrison | THE CASTLE Old Hillsboro Rd. Franklin 37064 794-0189 | Neal Wilburn | — | 24 Track |
| BENNETT HOUSE 134 Fourth Ave. Franklin 37064 790-8696 | Ann J. Keener | Independents | 48 Track | CINDERELLA 1108 Cinderella St. Madison 37115 865-7863 | Paul Moss | Paul Moss Wayne Moss | 24 Track Flickinger |
| BENSON 365 Great Circle Rd. Nashville 37228 256-1763 | Kim Harrison | Warren Peterson | 24 Track MCI | COLUMBIA 34 Music Square, E. Nashville 37203 259-4321 | Norm Anderson | Ron "Snake" Reynolds Lou Bradley Ronnie Dean M.C. Rather Jerry Watson Hollis Flatt Ed Hudson Freeman Ramsey Charlie Bradley Lacy O'Neal | A-24 Sphere B-32 Eclipse |
| BULL RUN Rt. 3 Box 120 Ashland City 37015 254-6538 | Carl Frost | Carl Frost Independents | 24 Track Mobile | CHIPS MOMAN 646 West Iris Nashville 37204 383-1420 | David Cherry | David Cherry | 24 Track Sphere A |
| BULLET 49 Music Square, W Nashville 37203 327-4621 | Piers Plaskitt | Scott Hendricks Keith Odle Paul Moon | 48 Track Solid State Logic 24 Harrison 24 Neotek (video) | CREATIVE WORKSHOP 2804 Azalea Pl. Nashville 37204 385-0670 | Brent Mayer | Brent Mayer Lee Peterzell | 24 Track Sphere |
| BROKEN DOOR 5405 Stanford Dr. Nashville 37215 269-0727 | Peter Keeble | Richard Anchor | 24 Track MCI | DOC'S PLACE 394 West Main Hendersonville 37075 822-0290 | Bobby Bradley | Bobby Bradley | 24 Track Harrison |
| CARTEE 3 22 Music Square Nashville 37203 255-7404 | Alan Cartee Brent Cartee Don Cartee | Don Cartee Others | 24 Track MCI | FANTA SOUND 1213 16th Ave. S. Nashville 37212 327-1731 | Johnny Rosen | Johnny Rosen Mervin Louqie | 48 Track Sphere Mobile |

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Music Mill Recording Studio

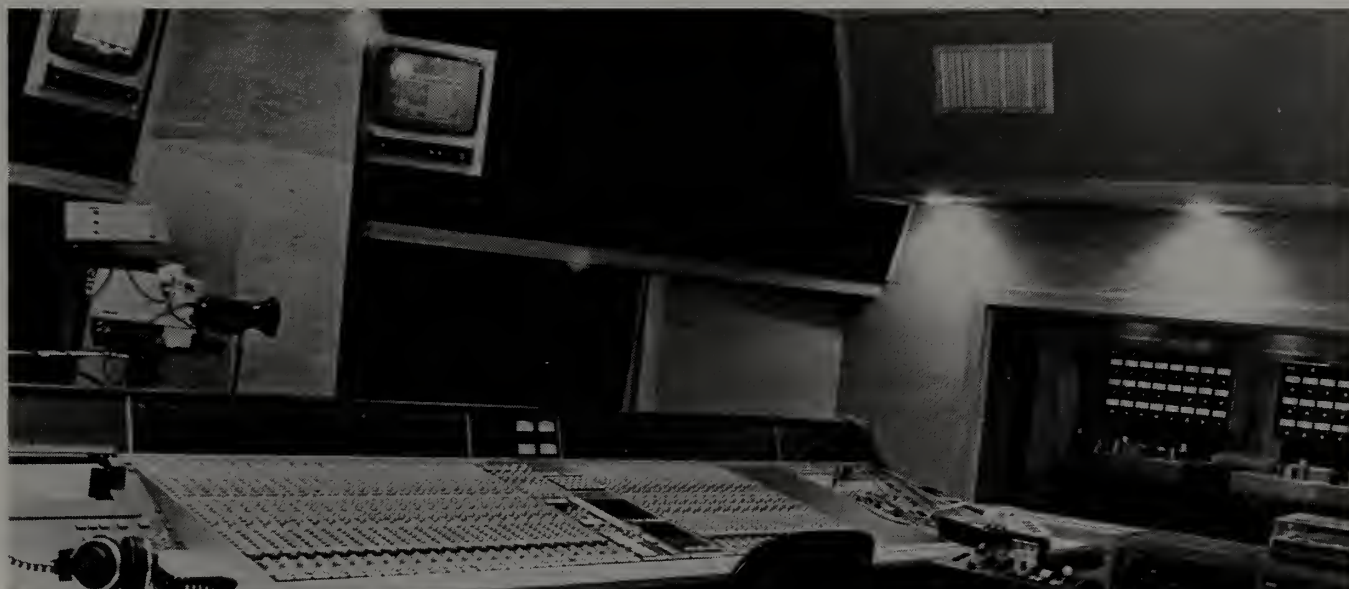
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Recording in Nashville

Recording Studios

| STUDIO | MANAGER | ENGINEER | CAPABILITIES | | | | |
|--|-----------------|----------------------------------|--|---|--|---|-----------------------|
| FIRESIDE 813 18th Ave. S. Nashville 37203 327-1150 | Tom Pick | Tom Pick Roy Shockley | 24 Track MCI | MCA 1106 17th Ave. S. Nashville 37212 327-4622 | Pat Higdon | Independent | 16 Track |
| GARAGE SOUNDS 1216 16th Ave. S. Nashville 37212 320-7227 | Rocky Schnaars | Rocky Schnaars | 24 Track | OAK VALLEY SOUND 105 Oak Valley Dr. Nashville 37207 227-9404 | — | Fred Cameron | 24 Track |
| GLASER 916 19th Ave. S. Nashville 37212 327-0005 | June Glaser | Independents | 24 Track MCI | OPRYLAND PRODUCTIONS 2806 Opryland Dr. Nashville 37214 889-6840 | David Hall | Tom Edwards Fred Harper Gaylon Holloway Conrad Jones | Full Service Video |
| GLOBE 1313 Dickerson Rd. Nashville 37207 226-0811 | Jim Maxwell | Jack Bailey Jack Henderson | 8 Track | POLLYFOX 38 Music Square, E. Nashville 37203 244-5539 | Glen Fox | Frank Green | 24 Track MCI |
| GROUNDSTAR LAB. (Private) 12 Music Circle, S. Nashville 37203 256-7575 | Ben Harris | Ben Harris | 48 Track NEVE | RANDY'S ROOST 30 Music Square, W. Nashville 37203 254-8825 | Randy Kling | — | Mastering facility |
| GUSTO 3557 Dickerson Rd. Nashville 37207 865-5986 | Mike Stone | Mike Stone | 16 Track MCI | ROXY RECORDING THEATRE 827 Meridian Nashville 37207 227-0920 | Brenda Bridges | Bruce Albertine | 24 Track MCI Video |
| HILLTOP 902 New Due West Ave. Madison 37115 865-5272 | Betty Carpenter | Kevin McManus | 24 Track Custom | SCENE THREE 1813 8th Ave. S. Nashville 37203 385-2820 | Mike Duncan | Mike Arnold John Yancey Ron Dunn | Full Service Video |
| ISLAND RECORDERS 2808 Azalea Pl. Nashville 37204 327-2580 | Fred Vail | Dave Shipley Dave Hieronymous | 24 Track (Harrison board, Studer recorder) | SCRUGGS SOUND STUDIO 2828 Azalea Pl. Nashville 37204 | Tricia Johnson Randy Scruggs Steve Scruggs | Tom Brown | 24 Track MCI |
| JACK'S TRACKS P.O. Box 120657 Nashville 37212 385-2555 | John Donegan | John Donegan Allen Reynolds | 36 Track Quad-8 | SHOOK SHACK 802 18th Ave. S. Nashville 37203 327-4040 | Jerry Shook | Colin Walker Joe Bogan | 16 Track API |
| MARTY ROBBINS 1806 Division Nashville 37207 327-1766 | Eddy Fox | Independent | 24 Track MCI | STUDIO 49 50 Music Square, W. Suite 249 Nashville 37203 329-0049 | Jack Gallo Bob Sticht | Jack Gallo Bob Sticht | 4 Track |



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Piers Plaskitt, Studio Manager

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Recording in Nashville

Recording Studios

| STUDIO | MANAGER | ENGINEER | CAPABILITIES | | | | |
|---|-----------------------------|--|---|---|-----------------|---|--|
| TOP TRACKS 700 18th Ave. S. Rm. 8 Nashville 37203 242-1037 | Tom Pallardy | Tom Pallardy John Adrian Ervan James | 4 Track | SUPERIOR 329 Rockland Rd. Hendersonville 37075 824-5141 | Jimmy Tarbutton | Jimmy Tarbutton | 24 Track MCI Studer |
| MSI 1006 17th Ave. S. Nashville 37212 327-4565 | Charlie Hailey | Steve Messer Al McGuire Danny Dunkleberger | 24 Track Harrison | TOY BOX Mailing: P.O. Box 40209 Nashville 37204 Wilson Pike Circle Brentwood 37027 373-5221 | Judi Simmons | Chuck Haines | 24 Track (Harrison board, Studer recorder) |
| MUSIC CITY RECORDERS 821 19th Ave. S. Nashville 37203 327-4927 | James West | Jack Logan | 24 Track | WAXWORKS 2712 Larmon Dr. Nashville 37204 297-7522 | Bill Woodward | John Erickson Mike Poston Gene Rice | 24 Track MCI |
| MUSIC CITY MUSIC HALL 30 Music Square, W. Nashville 37203 244-1060 | Michael Bevington | Bill Vandervort Dave Debusk | 24 Track NEVE | WILD TRACKS 805 18th Ave. S. Nashville 37203 | Steve Singleton | Lynn Carver Jere Ellis Steve Singleton | 24 Track Quad |
| MUSIC MILL 27 Music Circle, E. Nashville 37203 254-5925 | Harold Shedd | Paul Goldberg Harold Shedd | 24 Track Trident | WOODLAND 1011 Woodland St. Nashville 37206 227-5027 | Glenn Snoddy | David McKinley Russ Martin Ken Corlew Bill Smith | A&B-24 Track NEVE |
| PETE'S PLACE 809 18th Ave. S. Nashville 37203 327-3211 | Al Pachucki | Johnny Drake Randy Best | 24 Track MCI | YOUNG-UN 114 17th Ave. S. Nashville 37203 244-5656 | Chip Young | Glenn Rieuf Chip Young | 48 Track Sphere |
| QUADRAPHONIC 1802 Grand Ave. Nashville 37212 327-4568 | Joe Gayden | Jimmy Stroud Willie Peaver Steve Goostree | 24 Track A800 Studer | | | | |
| SHELBY SINGLETON 3106 Belmont Blvd. Nashville 37212 385-1960 | John Singleton | Dave Roys Brenda Dameron | 16 Track AMPEX | | | | |
| SOUND EMPORIUM 3102 Belmont Blvd. (A&B) 1111 17th Ave. S. (C) Nashville 37212 | Jim Williamson | Gary Laney Jim Williamson Cathy Potts John Abbott Bo Stewart | A-32/32 Track Harrison B-32/32 Track Harrison C-48 Track Harrison | | | | |
| SOUND LAB 1708 Grand Ave. Nashville 37212 327-4744 | Jim Cotton Jean Roberson | Joe Scaife Chuck Ainlay Jim Cotton | 24 Track Studer | | | | |
| SOUND SHOP 1307 Division Nashville 37203 244-4149 | Craig Deitschmann | Travis Turk Michael Bradley | 24 Track MCI | | | | |
| SOUND STAGE 10 Music Circle S. Nashville 37203 256-2676 | Pat Meyer | Brent King Ron Treat Steve Tillisch Steve Fralick Tim Kish Gordon Evans | A-24 Track Trident B-24 Track NEVE | | | | |
| SOUND TRACK 2830 Dogwood Place Nashville 37204 297-2239 | Ken Laxton | Bill Vorndick Ken Laxton Wayne Edmondson | 24 Track | | | | |
| STUDIO BY THE POND 204 Shoreside Dr. Rt. 2 Hendersonville 37075 824-2311 | Lee Hazen | | 24 Track MCI | | | | |

Nashville: Modern Recording Mecca

(continued from page RIN-2)

Nashville's first multi-track digital master for artist Sammy Davis, Jr. Larry Butler produced the project, which was recorded on rented 3-M equipment. Digital recording is an area the Sound Emporium plans to explore further in the coming year, according to its president Jim Williamson, who says, "we're planning for Don Williams to begin a 32-track digital album in January, and (producer) Larry Butler expects to do more digital work here. In addition, the studio will be going to half-inch two-track mastering very soon."

Top Mastering Equipment

Columbia Recording Studios has found its CBS DISComputer, used in mastering sessions, to be in great demand for clients wanting to master at Columbia. The DIS-Computer is a state of the art computer-controlled lathe capable of putting more modulation into less lacquer space. Columbia also added the CX system, which reduces surface noise of records by 20dB when played back through a decoder.

The Music City Music Hall recently became one of the first studios in the United States to take delivery of the two newest recorders from Studer; the A80VU MKIII 24-track with transformerless amplifiers and the A80VU one-half-inch 2-track mastering recorder, also with transformerless amps. Quadrafonic Sound also added the Studer 24-track and Studer 2-track. The Shelby Singleton studio also underwent complete update this year, and MCA Music Studio plans to become a 24-

track unit after Jan. 1, 1982.

From all the updates and purchases of the past year, it is evident that Nashville studios are serious about being competitive with the rest of the country and the world.

Video Revolution

(continued from page RIN-3)

able to finish an entire project here and never be locked into one particular situation. He won't have to go to another studio or another city, check the audio, and then come back to this video facility and do the video. He'll be able to go between the two rooms."

Already, Bullet and Celebration Prods., which has a non-exclusive agreement to represent Bullet as its in-house production outfit, have booked an entire week of time to various New York artists, and Celebration was called out to Los Angeles as early as three months ago for its "expertise in video music." Certainly, AOR act Loverboy, a Canadian-based unit with guidance through the CBS office in New York, is a prime example of a non-country act that has found the Music Row location suitable to its needs.

The Roxy Recording Theater, a renovated movie house established in the 1930s, will, in 1982, provide a "fully modern video soundstage with separate video and audio control rooms and editing facilities." The theater boasts a spacious studio that lends a live sound at one end of the room, with a tighter sound at the other. The facility is specially designed for clients desiring to present live productions before an audience.

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Rentals Controversy, Betamax Ruling, Cable-TV Boom Rock Video In 1981

(continued from page 9)

tion to its forthcoming roll-out in late March. At the CES video conference, RCA's Jack Sauter and Magnavox's Bill Campbell said the disc would initially have only "a slight impact" upon VCR and videocassette sales. It was one of the few times in 1981 when videodisc manufacturers' projections were right on the money.

At the same show, 20th Century-Fox subsidiary Magnetic Video announced the release to the home market of first run films *9 To 5* and *The Stunt Man* to take advantage, according to 20th Telecommunications president Steve Roberts, of the million dollar advertising budgets for theatrical runs allocated by the studios. It was also designed to cut the impact of pay-TV showings, which heretofore had preceded home video release. The concept would be carried over to many rental plans, including Mag Video's, when introduced later in the year.

By the close of the show, EIA/CEG senior vice president Jack Wayman said "I think we saw from the Winter CES that video has clearly moved further into the forefront of the consumer electronics industry." It was also clear that it was having a greater effect than ever upon the record industry.

In February, Pacific Arts, the small Carmel, Calif.-based label headed by former Monkee Mike Nesmith, became the first audio record company to convert entirely to what Nesmith called "video records." Later on in the year, the company experienced its first success in the new medium with the original Mike Nesmith in "Elephant Parts." That same month, RCA Records and RCA SelectaVision announced that they would link to develop original music videodiscs. The first of these would be a Bob Welch & Friends concert at L.A.'s Roxy, taped in November in conjunction with Warner Amex's 24-hour music channel MTV.

Original Programming

RCA wasn't the only label active in producing original music programming. CBS, in conjunction with the cable-TV arts service BRAVO and CBS Video Enterprises (CVE), taped *One Night Stand: A Keyboard Event* in April, featuring many jazz keyboard greats, at Carnegie Hall and L.A.'s Dorothy Chandler Pavillion. CBS's Epic label also produced a concert video, along with CVE, MTV and The Source, of its biggest-selling act of the year, rock group REO Speedwagon, entitled *Live Infidelity*. By year-end, Chrysalis' new Visual Programming wing had released a *Best of Blondie* videocassette and Jethro Tull's *Slipstream* through a network of independent distributors, while E/A recording group Queen released its *Greatest Flix* collection through EMI, rather than Warner Home Video as planned due to its rental-only policy. EMI also released Capitol

recording group The Tubes' *The Completion Backwards Principle* videocassette. Warner Home Video released Dire Straits' *Making Movies* and Devo's *The Men Who Make The Music* collections of video clips, while the newly-created Island Visual Arts was at work on such reggae-oriented music films or productions as *Countryman* and a documentary project on the life of Bob Marley, who died this year of cancer. A&M established a motion picture/video division in July, but no initial projects were formally announced.

In February, RIAA/VIDEO followed the International Tape/Disc Assn. (ITA) by establishing its own gold and platinum video awards. The move not only was significant for a record industry trade organization, but for what it represented to the overall picture for video sales in 1981. Through November, RIAA/VIDEO had certified 33 gold and five platinum video awards representing sales of 25,000 units with a \$1 million retail value and 50,000 units with a \$2,000,000 retail value, respectively. The ITA handed out 82 Golden Videocassette awards through November, as opposed to only 11 in 1980, representing sales in excess of \$1 million for each title at retail list price.

MTV Bows

There were a number of significant announcements and events in the video world during March. Warner Amex Satellite Entertainment Co. (WASEC) indicated that it would debut a 24-hour all-music television channel, appropriately dubbed MTV, on Aug. 1. The bulk of programming for the service would be label promotional video clips, mixed with concerts and other features, as MTV sought to develop a visual format similar to AOR, complete with video jockeys. It would be broadcast in stereo with FM hook-ups in subscribers' homes. It came as little surprise that WASEC chose an experienced radio programmer, Bob Pittman, to head up programming for the venture, and as it turned out, most of the "VJs" had radio experience as well. Not every label agreed it was a promo service only, as MCA and PolyGram refused to lend product without payment.

The ITA convention in Hollywood, Fla. in March was significant for both its product introductions (i.e. Technicolor debuted its 1/4-inch light portable VCR and TV console. Discovision bowed its interactive *First National Kidisc*, etc.) and discussions. Of particular interest was a talk on "Taking The Versus Out Of Rental vs. Sales," in which Walt Disney Telecommunications president Jim Jimirro said of the rental situation, "The chaos is going to get worse before it gets any better." The maze of different rental programs announced over the course of the year bore him out.

RCA SelectaVision began its national player roll-out March 22 after releasing an

Top 10 Albums

- The Blasters — Slash
- Boy — U2 — Island
- Dreamtime — Tom Verlaine — Warner Bros.
- Talk, Talk, Talk — Psychedelic Furs — Columbia
- Twangin' — Dave Edmunds — Swan Song
- Beauty And The Beat — Go-Go's — IRS
- Dangerous Acquaintances — Marianne Faithfull — Island
- East Side Story — Squeeze — A&M
- Stray Cats — Arista (import)
- Ghost In The Machine — The Police — A&M

—Michael Glynn

initial catalog of 100 titles two weeks prior. The company instituted a Quick Deliver Service for disc software, so dealers wouldn't have to carry a heavy initial inventory. The company anticipated adding more titles by year end. At the close of '81, RCA, together with MGM/CBS (through a custom pressing agreement) had either released or planned to release more than 170 titles. The company announced at the beginning of December that it would add some 160 new titles in 1982 via monthly releases, starting with eight new offerings in January.

Roll-out A 'Success'

By May, RCA vice president Roy Pollack was calling the RCA SelectaVision launch "the most successful introduction of any major electronic product in history." Looking at the sales figures, the statement seemed, at best, premature considering RCA's lofty goals. In three months, 26,000 players had been sold to consumers, while 52,000 had been bought by RCA dealers. Many retailers in summer reported that the sales pace had slowed considerably and discounting by as much as \$100 below cost

was reported. RCA did eventually offer a \$50 rebate program and instituted a multi-million dollar ad campaign for the holiday sales season to perk up sales.

There were some apparent surprises on the MCA Videodisc front as well. In late May, MCA Videodisc, Inc. president James N. Fiedler announced that an agreement had been reached to license programming to rival videodisc software unit VHD Programs for custom pressing. Fiedler said the non-exclusive agreement was reached simply "because it was a viable business agreement." It didn't spell a lack of faith in the laser-optical format, he said, but was done out of "a basic responsibility to exploit our library of films."

The VHD system debut, pushed back from January to June '82, will feature some 120 titles when it finally hits the market at the Summer CES in Chicago. The software company for the system, VHD Programs, has thus far signed licensing agreement for approximately 250 titles, including motion pictures from United Artists, Paramount and Columbia, as well as MCA (Universal).

(continued on page 74)

Counterfeit Battle Heats Up In 1981

(continued from page 41)

the stiff sentences in the Jacksonville, Fla. Operation Turntable convictions as the year's other "most gratifying" development. In that case, six individuals were found guilty of charges including RICO, ITSP, wire fraud, copyright conspiracy and copyright infringement and sentenced to an average of eight years imprisonment.

According to Yarnell, that case was the most satisfying of the 55 anti-piracy cases that were prosecuted beyond the search warrant stage this past year. Other major successful operations included March raids in Ohio and Tennessee in which illegal tape duplicating equipment and tapes were seized; the culmination in June of a four-month, five-state sweep during which 185,000 counterfeit LPs were seized, the seizure of illicit video and audio masters in Cleveland by the FBI in August, and the closing down of Discontinued Records, a California "record library" where customers were taping from a collection of from 1.5 to 2 million records for a fee. This last case represented one of the first times a local or state law had been invoked against record pirates.

Also of major significance in the anti-piracy battle during 1981 were the first experimental efforts on the part of record companies with anti-counterfeit devices affixed directly onto records. During the year the WEA labels, Chrysalis and Motown all embarked on experimental programs in cooperation with the RIAA, according to Yarnell. At this time, he reported in December, it is still too early to gauge the effectiveness of the systems being tried.

The WEA group had been testing a "retro-reflective sticker" system where hidden markings on a light-sensitive label affixed to each record can be decoded by

shining a light on it. Motown experimented with a system developed by Armstrong Industries, a circular sticker with a "Reflector" surface which lights with iridescent colors when looked at certain angles, on records and cassettes of the Commodore's "In the Pocket" LP. Chrysalis tested a different system on releases by Blondie and Pat Benatar.

In May, Polaroid announced that it had developed a new anti-counterfeiting device as well. Called "Polaproof," the system was debuted at the International Anti-Counterfeiting Coalition meeting in San Francisco and was reported to be inexpensive and able to be verified under normal light.

With over 30 anti-counterfeiting devices reported by one manufacturer, the industry is taking its time in assessing the worth of the various systems. According to Yarnell, the ideal system would be low in cost, difficult to transfer to another product and difficult for anyone to destroy.

Another area of counterfeiting in which the industry stepped up its efforts during 1981 was merchandise bootlegging. Throughout the year various industry merchandisers were able to injoin hawkers from dealing in names, likenesses, logos and images that were contracted to others. A number of unauthorized T-shirt bootleggers were convicted and sentenced during the year.

Finally, there are the still unclear implications of the recent MCA vs. Sony or "Betamax" decision, in which a California Appeals Court ruled that home videotaping violates existing copyright law and is therefore illegal. How this decision will affect the recording industry should be one of the more interesting questions to be dealt with in the coming year.

Top 10 Albums

- Coup De Tete — Kip Hanrahan — American Clave
- Amarcord Nino Rota — Various Artists — Hannibal
- Air Mail — Air — Black Saint
- Seize Ze Beat — Various Artists — Ze
- Fresh Fruit In Foreign Places — Kid Creole & the Coconuts — Ze
- The Lennie Tristano Quartet — Lennie Tristano — Atlantic
- The Man With The Horn — Miles Davis — Columbia
- Rock The World — Third World — Columbia
- Fiyo On The Bayo — The Neville Brothers — A&M
- The Catherine Wheel — David Byrne — Sire

—Fred Goodman



MALE

1. Rick Springfield • RCA
2. Eddle Rablitt • Elektra
3. John Lennon • Geffen
4. Joey Scarbury • Elektra
5. Smokey Robinson • Tamla
6. Kenny Rogers • Liberty
7. Christopher Cross • Warner Bros.
8. Neil Diamond • Columbia
9. Dan Fogelberg • Full Moon
10. George Harrison • Dark Horse
11. Gary U.S. Bonds • EMI America
12. Don McLean • Millennium
13. Ronnie Milsap • RCA
14. Marty Balin • EMI America
15. Steve Winwood • Island
16. Gino Vannelli • Arista
17. Bob Seger • Capitol
18. Delbert McClinton • Capitol
19. Stevie Wonder • Tamla
20. Al Jarreau • Warner Bros.
21. Eric Clapton • RSO
22. Cliff Richard • EMI America
23. Randy Meisner • Epic
24. Lee Ritenour • Elektra
25. Phil Collins • Atlantic

FEMALE

1. Sheena Easton • EMI America
2. Juice Newton • Capitol
3. Kim Carnes • EMI America
4. Dolly Parton • RCA
5. Pat Benatar • Chrysalis
6. Terri Gibbs • MCA
7. Olivia Newton-John • MCA
8. Lulu • Alfa
9. Dottie West • Liberty
10. Diana Ross • RCA
11. Rosanne Cash • Columbia
12. Stacy Lattisaw • Cotillion
13. Barbra Streisand • Columbia
14. Carole Bayer Sager • Boardwalk
15. Chaka Khan • Warner Bros.

20. ABBA • Atlantic
21. Four Tops • Casablanca
22. Alan Parsons Project • Arista
23. Tom Petty & The Heartbreakers • Backstreet
24. Santana • Columbia
25. Franke & The Knockouts • Millennium
26. The Who • Warner Bros.
27. Pablo Cruise • A&M
28. Greg Kihn Band • Beserkley
29. Jacksons • Epic
30. Earth, Wind & Fire • ARC/Columbia

MIXED GROUP

1. Blondie • Chrysalis
2. Manhattan Transfer • Atlantic
3. ABBA • Atlantic

NEW MALE

1. Joey Scarbury • Elektra
2. Marty Balin • EMI America
3. Phil Collins • Atlantic
4. Billy Squier • Capitol
5. Lindsey Buckingham • Asylum
6. Luther Vandross • Epic
7. Donnie Iris • MCA
8. Chris Christian • Boardwalk
9. Stevie Woods • Cotillion
10. Robbie Patton • Liberty

NEW FEMALE

1. Juice Newton • Capitol
2. Sheena Easton • EMI America
3. Terri Gibbs • MCA

NEW DUO

1. Diana Ross & Lionel Richie • Motown
2. Stevie Nicks & Tom Petty • Modern
3. James Taylor & J.D. Souther • Columbia
4. Yarbrough & Peoples • Mercury
5. Stanley Clarke & George Duke • Epic

POP SINGLES AWARDS

DUO

1. Daryl Hall & John Oates • RCA
2. Diana Ross & Lionel Richie • Motown
3. Stevie Nicks & Tom Petty • Modern
4. A Taste Of Honey • Capitol
5. Steely Dan • MCA
6. James Taylor & J.D. Souther • Columbia
7. Barbra Streisand & Barry Gibb • Columbia
8. Carpetners • A&M
9. Yarbrough & Peoples • Mercury
10. Stanley Clarke & George Duke • Epic

NEW GROUP

1. Champaign • Columbia
2. Franke & The Knockouts • Millennium
3. Tierra • Boardwalk
4. Quarterflash • Geffen
5. Balance • Portrait
6. Go-Go's • I.R.S.
7. Diesel • Regency
8. Survivor • Scotti Bros.
9. Loverboy • Columbia
10. Streak • Columbia

GROUP

1. REO Speedwagon • Epic
2. Styx • A&M
3. Air Supply • Arista
4. Pointer Sisters • Planet
5. Blondie • Chrysalis
6. Oak Ridge Boys • MCA
7. Journey • Columbia
8. Foreigner • Atlantic
9. Kool & The Gang • De-Lite
10. Rolling Stones • Rolling Stones
11. Police • A&M
12. Commodores • Motown
13. Ray Parker, Jr. & Raydio • Arista
14. Climax Blues Band • Warner Bros.
15. Little River Band • Capitol
16. Manhattan Transfer • Atlantic
17. ELO • Jet
18. Moody Blues • Threshold
19. Champaign • Columbia

COUNTRY MALE

1. Eddle Rablitt • Elektra
2. Kenny Rogers • Liberty
3. Don McLean • Millennium
4. Ronnie Milsap • RCA
5. T.G. Sheppard • Warner/Curb

COUNTRY FEMALE

1. Juice Newton • Capitol
2. Dolly Parton • RCA
3. Terri Gibbs • MCA
4. Dottie West • Liberty
5. Rosanne Cash • Columbia

COLUMBIA RECORDS: #1 FOR ALL AND ALL FOR #1.

- #1 New Group, Pop Singles —
CHAMPAIGN**
- #1 New Group, Pop Albums —
LOVERBOY**
- #1 A/C Female Vocalist, Pop
Albums — BARBRA STREISAND**
- #1 Broadway Cast Recording,
Pop Albums — “ANNIE”**
- #1 New Group, Black Contemporary
Singles — CHAMPAIGN**
- #1 New Group, Black Contemporary
Albums — CHAMPAIGN**
- #1 Pop Album, Compilation —
“Exposed: A Cheap Peek At Today’s
Provocative New Rock”**
- #1 New Group, Jazz —
Al Di Meola, John McLaughlin
& Paco De Lucia**

And congratulations to:
Moe Bandy, Rosanne Cash,
Miles Davis, Neil Diamond,
Earth, Wind & Fire, Larry Gatlin
And The Gatlin Brothers Band,
Herbie Hancock, The Heath Brothers,
Bob James, Billy Joel, Journey,
Hubert Laws, Ramsey Lewis,
Cheryl Lynn, Willie Nelson, Santana,
Tom Scott, J.D. Souther,
Bruce Springsteen, Joe Stampley,
Streak, James Taylor,
Weather Report, Deniece Williams
and to all of our artists who contrib-
uted their talents to an award-
winning year.



A/C MALE

1. Eddie Rabbitt • Elektra
2. Kenny Rogers • Liberty
3. Christopher Cross • Warner Bros.
4. Neil Diamond • Columbia
5. Dan Fogelberg • Full Moon
6. Don McLean • Millennium
7. Ronnie Milsap • RCA
8. Burton Cummings • Alfa
9. Chris Christian • Boardwalk
10. John Schneider • Scotti Bros.

COUNTRY GROUP

1. Oak Ridge Boys • MCA
2. Alabama • RCA

BLACK CONTEMPORARY MALE

1. Smokey Robinson • Tamla
2. Stevie Wonder • Tamla
3. Al Jarreau • Warner Bros.
4. Lee Ritenour • Elektra
5. Rick James • Gordy
6. Carl Carlton • 20th Century-Fox
7. Luther Vandross • Epic
8. George Benson • Warner Bros.
9. Stevie Woods • Cotillion
10. Frankie Smith • WMOT

POP SINGLES AWARDS

BLACK CONTEMPORARY FEMALE

1. Diana Ross • RCA
2. Stacy Lattisaw • Cotillion
3. Teena Marie • Gordy
4. Chaka Khan • Warner Bros.
5. Grace Jones • Island

BLACK CONTEMPORARY DUO

1. Diana Ross & Lionel Richie • Motown
2. Yarbrough & Peoples • Mercury
3. Stanley Clarke & George Duke • Epic

BLACK CONTEMPORARY GROUP

1. Pointer Sisters • Planet
2. Kool & The Gang • De-Lite
3. Commodores • Motown
4. Ray Parker, Jr. & Raydio • Arista
5. Manhattan Transfer • Atlantic
6. Champaign • Columbia
7. Four Tops • Casablanca
8. Jacksons • Epic
9. Earth, Wind & Fire • ARC/Columbia
10. Tierra • Boardwalk

A/C FEMALE

1. Sheena Easton • EMI America
2. Juice Newton • Capitol
3. Lulu • Alfa
4. Barbra Streisand • Columbia
5. Carole Bayer Sager • Boardwalk

A/C DUO

1. Diana Ross & Lionel Richie • Motown
2. James Taylor & J.D. Souther • Columbia
3. Barbra Streisand & Barry Gibb • Columbia
4. Carpenters • A&M
5. Andy Gibb & Victoria Principal • RSO

A/C GROUP

1. Air Supply • Arista
2. Little River Band • Capitol
3. ABBA • Atlantic
4. Pablo Cruise • A&M
5. The Rovers • Cleveland International

INSTRUMENTALIST

1. Grover Washington, Jr. • Elektra
2. Quincy Jones • A&M
3. Lee Ritenour • Elektra

NOVELTY

1. Stars On 45 • Radio
2. Beach Boys Medley • Capitol
3. Royal Philharmonic Orchestra • RCA
4. Afternoon Delights • MCA
5. More Stars On 45 • Radio

IT'S HARD TO BE HUMBLE!

CASH BOX NUMBER ONE AWARDS-1981

Pop Singles

Male Vocalist—RICK SPRINGFIELD
B/C Female Vocalist—DIANA ROSS
Duo—DARYL HALL & JOHN OATES

Pop Albums

B/C Contemporary Female Vocalist—
DIANA ROSS
Duo—DARYL HALL & JOHN OATES
Country Duo—WAYLON & JESSI
AOR Duo—DARYL HALL & JOHN OATES

POP ALBUM AWARDS

Mixed Group

SHALAMAR—Solar

New Group

FRANKE AND THE KNOCKOUTS—Millennium

Black Contemporary Group

LAKESIDE—Solar
WHISPERS—Solar

Country Group

ALABAMA—RCA

Male

RICK SPRINGFIELD—RCA

Country Male

RONNIE MILSAP—RCA

Female

DIANA ROSS—RCA
DOLLY PARTON—RCA
STEPHANIE MILLS—20th Century-Fox

Black Contemporary Female

DIANA ROSS—Motown, RCA
STEPHANIE MILLS—20th Century-Fox
EVELYN KING—RCA

Country Female

DOLLY PARTON—RCA

Duo

DARYL HALL & JOHN OATES—RCA
WAYLON & JESSI—RCA

Country Duo

WAYLON & JESSI—RCA
JIM REEVES & PATSY CLINE—RCA

AOR Duo

DARYL HALL & JOHN OATES—RCA

Broadway Cast Recording

42nd STREET—RCA

Novelty/Comedy

URBAN CHIPMUNK—RCA

POP SINGLE AWARDS

Group

FRANKE & THE KNOCKOUTS—Millennium

New Group

FRANKE & THE KNOCKOUTS—Millennium

Country Group

ALABAMA—RCA

Male

RICK SPRINGFIELD—RCA
DON McLEAN—Millennium
RONNIE MILSAP—RCA

A/C Male

DON McLEAN—Millennium
RONNIE MILSAP—RCA

Country Male

DON McLEAN—Millennium
RONNIE MILSAP—RCA

Black Contemporary Female

DIANA ROSS—RCA

Country Female

DOLLY PARTON—RCA

Female

DOLLY PARTON—RCA
DIANA ROSS—RCA

Duo

DARYL HALL & JOHN OATES—RCA

Novelty

ROYAL PHILHARMONIC ORCHESTRA—RCA

BLACK CONTEMPORARY ALBUM AWARDS

Group

SHALAMAR—Solar
WHISPERS—Solar
LAKESIDE—Solar

New Group

AURRA—Salsoul

Male

CARL CARLTON—20th Century-Fox

Female

STEPHANIE MILLS—20th Century-Fox
EVELYN KING—RCA

BLACK CONTEMPORARY SINGLE AWARDS

Group

WHISPERS—Solar
LAKESIDE—Solar
SHALAMAR—Solar

New Group

AURRA—Salsoul

Male

CARL CARLTON—20th Century-Fox

New Male

MICHAEL WYCOFF—RCA

Female

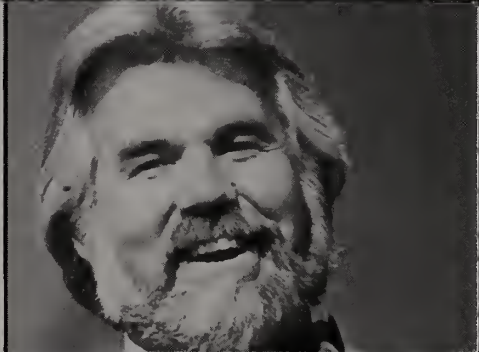
EVELYN KING—RCA

Pop Crossover

DARYL HALL & JOHN OATES—RCA

**27 Gold and Platinum Releases!
Thank You all for a fabulous year!**

RCA 
And Associated Labels



MALE

1. Kenny Rogers • Liberty
2. John Lennon • Geffen
3. Neil Diamond • Columbia
4. Rick James • Gordy
5. Steve Winwood • Island
6. Billy Squier • Capitol
7. Bob Seger • Capitol
8. Dan Fogelberg • Full Moon
9. Christopher Cross • Warner Bros
10. Phil Collins • Atlantic
11. Billy Joel • Columbia
12. Al Jarreau • Warner Bros.
13. Smokey Robinson • Tamla
14. Rick Springfield • RCA
15. James Taylor • Columbia
16. Eric Clapton • RSO
17. Stevie Wonder • Tamla
18. Bruce Springsteen • Columbia
19. Barry Manilow • Arista
20. Rod Stewart • Warner Bros.
21. Eddie Rabbitt • Elektra
22. Willie Nelson • Columbia
23. George Harrison • Dark Horse
24. Luther Vandross • Epic
25. Ozzy Osbourne • Jet

MIXED GROUP

1. Heart • Epic
2. Blondie • Chrysalis
3. Pretenders • Sire
4. Fleetwood Mac • Warner Bros.
5. ABBA • Atlantic
6. Rossington Collins Band • MCA
7. Shalamar • Solar
8. Tierra • Boardwalk
9. Quarterflash • Geffen
10. Rufus With Chaka Khan • MCA

FEMALE GROUP

1. Pointer Sisters • Planet
2. Go-Go's • I.R.S.
3. Sister Sledge • Cotillion
4. Jones Girls • Philadelphia International
5. A Taste Of Honey • Capitol

POP

ALBUM AWARDS

FEMALE

1. Pat Benatar • Chrysalis
2. Stevie Nicks • Modern
3. Kim Carnes • EMI America
4. Diana Ross • Motown, RCA
5. Barbra Streisand • Columbia
6. Olivia Newton-John • MCA
7. Rickie Lee Jones • Warner Bros.
8. Teena Marie • Gordy
9. Dolly Parton • RCA
10. Chaka Khan • Warner Bros.
11. Anne Murray • Capitol
12. Juice Newton • Capitol
13. Debbie Harry • Chrysalis
14. Sheena Easton • EMI America
15. Stephanie Mills • 20th Century-Fox

DUO

1. Daryl Hall & John Oates • RCA
2. Steely Dan • MCA
3. Yarbrough & Peoples • Mercury
4. Stanley Clarke & George Duke • Epic
5. Blues Brothers • Atlantic
6. Roberta Flack & Peabo Bryson • Atlantic
7. Waylon & Jessi • RCA
8. Brian Eno & David Byrne • Sire
9. Carpenters • A&M
10. Jon & Vangelis • Polydor

GROUP

1. REO Speedwagon • Epic
2. Styx • A&M
3. AC/DC • Atlantic
4. Journey • Columbia
5. Foreigner • Atlantic
6. Rush • Mercury
7. Police • A&M
8. The Moody Blues • Threshold
9. Rolling Stones • Rolling Stones
10. Blondie • Chrysalis
11. Tom Petty & The Heartbreakers • Backstreet
12. Kool & The Gang • De-Lite
13. The Who • Warner Bros.
14. Air Supply • Arista
15. Queen • Elektra
16. Earth, Wind & Fire • ARC/Columbia
17. Santana • Columbia
18. Van Halen • Warner Bros.
19. The Commodores • Motown
20. ELO • Jet
21. Genesis • Atlantic
22. Eagles • Asylum
23. Alan Parsons Project • Arista
24. Oak Ridge Boys • MCA
25. Gap Band • Mercury
26. Heart • Epic
27. Pointer Sisters • Elektra
28. Ray Parker, Jr. & Raydio • Arista
29. ZZ Top • Warner Bros.
30. Pretenders • Sire

BAR-KAYS
CAMEO
IRENE CARA
CENTRAL LINE
ERIC CLAPTON
CON FUNK SHUN
JOHN COUGAR
RODNEY DANGERFIELD
MAC DAVIS
THE FOUR TOPS

THE GAP BAND
LA TOYA JACKSON
JON AND VANGELIS
TOM JONES
THE KENDALLS
KOOL & THE GANG
REBA McENTIRE
MOODY BLUES
PEACHES AND HERB
PURE PRAIRIE LEAGUE
RUSH
THE STATLER BROTHERS
YARBROUGH & PEOPLES

CASABLANCA
MERCURY
POLYDOR
CHOCOLATE CITY
DE-LITE
MVP
RIVA
RSO
SPRING
THRESHOLD



WHEN YOU LOOK UP
WHAT DO YOU SEE?
OUR AWARD WINNING STARS.

PolyGram Records. The One Company.



NEW MALE

1. Luther Vandross • Epic
2. Phil Collins • Atlantic
3. Ozzy Osbourne • Jet
4. Roger • Warner Bros.
5. Richard "Dimples" Fields • Boardwalk

NEW FEMALE

1. Juice Newton • Capitol
2. Sheena Easton • EMI America
3. Terri Gibbs • MCA
4. Rosanne Cash • Columbia
5. Debra Laws • Elektra

NEW DUO

1. Stanley Clarke & George Duke • Epic
2. Yarbrough & Peoples • Mercury
3. Roberta Flack & Peabo Bryson • Atlantic
4. Pat Metheny & Lyle Mays • ECM
5. Barry & Glodean White • Unlimited Gold

NEW GROUP

1. Loverboy • Columbia
2. Go-Go's • I.R.S.
3. The Time • Warner Bros.
4. Tierra • Boardwalk
5. Champaign • Columbia
6. Quarterflash • Geffen
7. Diesel • Regency
8. U2 • Island
9. Adam And The Ants • Epic

BLACK CONTEMPORARY DUO

1. Yarbrough & Peoples • Mercury
2. Stanley Clarke & George Duke • Epic
3. Roberta Flack & Peabo Bryson • Atlantic
4. Rene & Angela • Capitol
5. Barry & Glodean White • Unlimited Gold

BLACK CONTEMPORARY GROUP

1. Kool And The Gang • De-Lite
2. Earth, Wind & Fire • ARC/Columbia
3. Commodores • Motown
4. Gap Band • Mercury
5. Pointer Sisters • Planet
6. Ray Parker, Jr. & Raydio • Arista
7. Lakeside • Solar
8. Cameo • Chocolate City
9. Whispers • Solar
10. Isley Brothers • T-Neck



POP ALBUM AWARDS

COUNTRY MALE

1. Eddie Rabbitt • Elektra
2. Willie Nelson • Columbia
3. Ronnie Millsap • RCA
4. Hank Williams, Jr. • Curb/Elektra
5. Don Williams • MCA

COUNTRY FEMALE

1. Anne Murray • Capitol
2. Dolly Parton • RCA
3. Juice Newton • Capitol
4. Barbara Mandrell • MCA
5. Emmylou Harris • Warner Bros.

COUNTRY DUO

1. Waylon & Jessi • RCA
2. The Kendalls • Mercury
3. David Frizzell & Shelly West • Viva
4. Moe Bandy & Joe Stampley • Columbia
5. Jim Reeves & Patsy Cline • RCA

COUNTRY GROUP

1. Oak Ridge Boys • MCA
2. Alabama • RCA
3. Statler Brothers • Mercury
4. Larry Gatlin & The Gatlin Brothers Band • Columbia
5. Dave Rowland & Sugar • Elektra

BLACK CONTEMPORARY MALE

1. Rick James • Gordy
2. Al Jarreau • Warner Bros.
3. Smokey Robinson • Tamla
4. Stevie Wonder • Tamla
5. Luther Vandross • Epic

BLACK CONTEMPORARY FEMALE

1. Diana Ross • Motown, RCA
2. Teena Marle • Gordy
3. Chaka Khan • Warner Bros.
4. Stephanie Mills • 20th Century-Fox
5. Evelyn King • RCA



LUCK HAD NOTHING TO DO WITH IT. WE OWE IT ALL TO ALL OF YOU. CONGRATULATIONS: PAUL MIKE DOUG

SCOTT MATT Pat Rustici Barbara Cooke Phil Sandhaus Paul Rappaport Ed Hynes Gail Bruesewitz
Mel Phillips Arnold Levine John Berg
Joe Senkiewicz Linda Kirishjian
Paul Atkinson John Doyle
Mike Martinovich

Sheila Chlanda
Hope Antman
Paula Batson
Chip DeNegriss
Peggy Mulhall
Linda Barton
Giselle Minoli
Jude Wilder
Ron Juliano
Mark Levitt
Yvonne May
Bill Smith
Joe Strickoff
Peter Teed
Art Yeranian
Joe Guarino

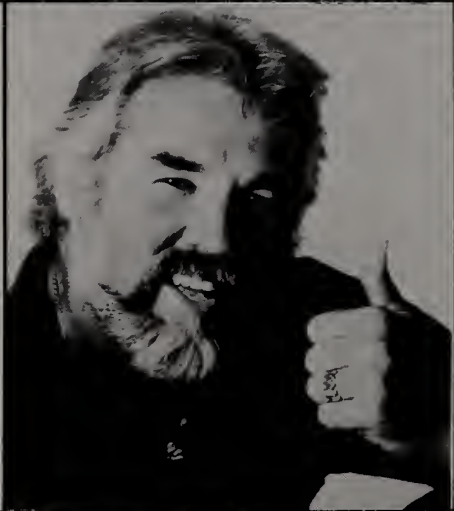


Tom McGuinness Mickey Eichner Jeff Lee
Vera Sutton Bob Sherwood Ray Anderson
Dick Asher John Kotecki Paul Smith
Tom Lanzillotti Debbie Newman
Barry Leff Ron Oberman Herbie Herbert
Pat Morrow Terry Bornschein Patty Kean
Louise LoCastro Carolee Shepard
Ron Piccolo Jim Caparro Barry Ralbag
Denise Scopas Harold Fein
Jim Carnavale Ron DiMatteo Bob Kerns
Frank Felicien Dennis Noto Bobby Leech
Joseph Piacenti Patrick Quinn
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Matty Politi Phil Balsam Vicki Donofrio
Ted Marcha Bill Murrett
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Gregg Fiori Maxine Halpern Steve Brecker
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Don Walters Tom Mabry Rich Rothschild
Earl Rollison John Madison George Ryan
Pat Gambale Stephen Kakes
Maureen Quinlan Don Mercurio Jeff Jones
Burt Whitman Sal Ingene
Roger Metting Ron Peek Peter Anderson
Bruce Sullivan Jeff Stella
Grady Steen Greg Boyd Bruce Bench
John Edwards John Fagot Tim Burruss
Alan Oremann BJ McCurdy Larry Golinski
Anne Hahn Cheryl Smith Ken McAdams
Steve Kaminsky Eugene Walker
Claire Terrell Barry Mog Drew Ponder
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Jim Flattman Michael Scurlock
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Harvey Duck Homan Crawford Tom Gibson
Phil Little Jana Holland Bob Poer
Sherri Sands Ed Climie Luke Lewis
Cynthia Henderson Ken Fisher Joe Crain
Colin Willis Jan Moore Kathy Durand
Norman Hurt Mike Waggoner Craig Bruhn
Alan Brown Irv Medway John Murphy Dick Mansfield Sue Heimanson Jim Gavigan Jim Urie Don Fox

Craig Gaglia Nancy Helland
Dawn Thompson Jim Scully
Katherine Perry
Annette Wallace Roy Job
Dennis Burstein
Bill Broege Jay Jarvis
Kevin McCann Bob Ewald
Cliff Russell Steve Cook
Marc Benesch Dave Remedi
Gene Denonovich
Dave Schmeiser
Carol Slovak Mike Green
Christine Wallace
Buddy Bengert Jim Lucas
Bryan Martinovich
John O'Connor Bill Rusch
Kelly Conway
John Tupper Shelly Mori
John Weichek Bob Petrie
Jerry Micco
Tom Schmidt John Snyder
Mark Wescott Joe Carroll
Nate Wolk Bill Weber
Joe Yoppolo
Al Stans John Farr
Russ Yerge Ben Caruso
Glenn Devery
Ron Ford Rich Abravaya
Dennis Hannon
Roger Holdredge
Dave Dawson Jim Hawn
Marsha Bialek
Randy Preuss Carl Denman
Howard Gorbis
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Ron Sims Leroy Smith
Lee Lawrence
Tom Reaney Mark Kohler
Denise Fanelli
Andrew Collor Clark Duval
Ina Marra Jerry Pitti
Mark Bremer
Cynthia Wegrzynowski
Andy Aiello Ed Gertler
Don DeGraf Chris Herter
Burt Baumgartner
Dale Libby Barry Elert
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Karen Bjorkman
Gene Oberto Bernie Krane
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Joseph Victor Crovo, Jr.
Shelly Sellover
George Chaltas Garry Cole
Peter Fletcher
Al Teller Arma Andon
Earl Hutchinson
Don Van Gorp Kevin Knee
Sandy Lorenzo
Dick Jester Sharon Nelson
Mike Kraski

LOVERBOY.
#1
NEW GROUP,
POP ALBUMS.

 **COLUMBIA RECORDS, CBS RECORDS INTERNATIONAL, BRUCE ALLEN AND LOU BLAIR.**



AOR MALE

1. Steve Winwood • Island
2. Bruce Springsteen • Columbia
3. John Lennon • Geffen
4. Billy Squier • Capitol
5. Eric Clapton • RSO

AOR FEMALE

1. Pat Benatar • Chrysalis
2. Stevie Nicks • Modern
3. Kim Carnes • EMI America
4. Debbie Harry • Chrysalis
5. Rickie Lee Jones • Warner Bros.

AOR DUO

1. Daryl Hall & John Oates • RCA
2. Steely Dan • MCA
3. Blues Brothers • Atlantic
4. Brian Eno & David Byrne • Sire

AOR GROUP

1. Styx • A&M
2. Rolling Stones • Rolling Stones
3. REO Speedwagon • Epic
4. Journey • Columbia
5. Foreigner • Atlantic

JAZZ SOLOIST

1. Grover Washington, Jr. • Elektra
2. Quincy Jones • A&M
3. Bob James • Tappan Zee
4. Miles Davis • Columbia
5. Lee Ritenour • Elektra

JAZZ VOCALIST

1. Al Jarreau • Warner Bros.
2. George Benson • Qwest
3. Ronnie Laws • Liberty
4. Gil Scott-Heron • Arista
5. Randy Crawford • Warner Bros.

JAZZ DUO

1. Stanley Clarke & George Duke • Epic
2. Pat Metheny & Lyle Mays • ECM
3. Itzhak Perlman & Andre Previn • Angel
4. Stephane Grappelli/David Grisman • Warner Bros.

A/C GROUP

1. Air Supply • Arista
2. Commodores • Motown
3. ABBA • Atlantic
4. Little River Band • Capitol
5. Oak Ridge Boys • MCA

SOUNDTRACKS

1. The Jazz Slinger • Capitol
2. Endless Love • Mercury
3. Heavy Metal • Full Moon
4. Flash Gordon • Elektra
5. Arthur — The Album • Warner Bros.
6. Divine Madness • Atlantic
7. Raiders Of The Lost Ark • Columbia
8. The Muppet Caper • Atlantic
9. For Your Eyes Only • Liberty
10. Superman II • Warner Bros.

COMPILATION

1. Exposed: A Cheap Peek At Today's Provocative New Rock • CBS
2. Concerts For The People Of Kampuchea • Atlantic
3. The Secret Policeman's Ball • Island
4. In Harmony 2 • Warner Bros.
5. Exposed II • CBS

BROADWAY CAST RECORDING

1. 42nd Street • MCA
2. Annie • Columbia
3. Evita • MCA
4. The Pirates Of Penzance • Elektra
5. Woman Of The Year • Arista

POP ALBUM AWARDS

JAZZ GROUP

1. Spyro Gyra • MCA
2. Crusaders • MCA
3. Weather Report • ARC
4. Hiroshima • Arista
5. Seawind • Horizon

A/C MALE

1. Kenny Rogers • Liberty
2. Neil Diamond • Columbia
3. Dan Fogelberg • Full Moon
4. Christopher Cross • Warner Bros.
5. Barry Manilow • Arista

A/C FEMALE

1. Barbra Streisand • Columbia
2. Olivia Newton-John • MCA
3. Juice Newton • Capitol
4. Sheena Easton • EMI America
5. Anne Murray • Capitol

FITNESS/EXERCISE

1. Carol Hensel's Exercise And Dance Program • Vintage/Mirus
2. Aerobic Dancing Featuring Barbara Ann Auer • Gateway
3. Aerobic Dancing Featuring Dorian Dammer • Parade/Peter Pan

NOVELTY/COMEDY

1. Stars On Long Play • Radio Records
2. Urban Chlpunk • RCA
3. Stars On Long Play II • Radio Records
4. Steve Martin • Warner Bros.
5. Cheech & Chong • Warner Bros.

1, 2, 3 FOR

OZZY OSBOURNE

Pop Album Awards:
3 New Male

HEART

Pop Album Awards:
1 Mixed Group

REO SPEEDWAGON

Pop Album Awards:
1 Group
1 Album
3 AOR Group
Pop Single Awards:
1 Group

STANLEY CLARKE / GEORGE DUKE

Pop Album Awards:
1 New Duo
2 Black Contemporary Duo
1 Jazz Duo
Pop Single Awards:
3 Black Contemporary Duo
Jazz Album Awards:
1 Duo

EXPOSED

Pop Album Awards:
1 Compilation

LUTHER VANDROSS

Pop Album Awards:
1 New Male
Black Contemporary Single Awards:
2 New Male
Black Contemporary Album Awards:
1 New Male

DAN FOGELBERG

Pop Album Awards:
3 Adult Contemporary Male

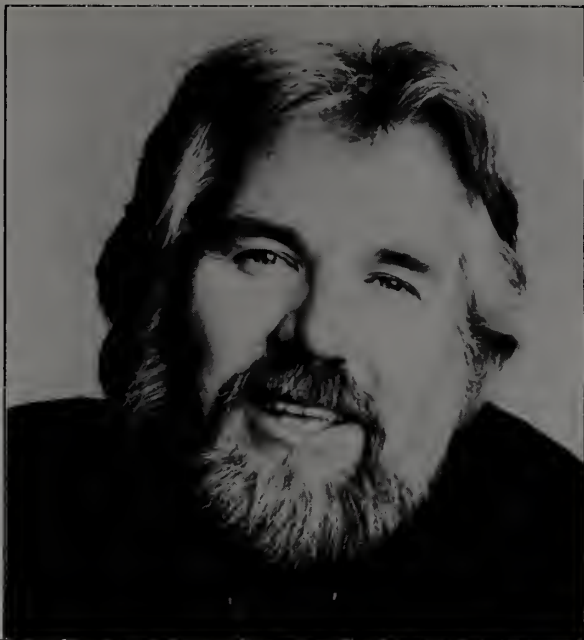
The artists you can count on are on Epic, Portrait® and the CBS Associated Labels.



TOP 100 SINGLES



1. Endless Love • Diana Ross/Lionel Richie • Motown
2. Bette Davis Eyes • Kim Carnes • EMI America
3. Jessie's Girl • Rick Springfield • RCA
4. Keep On Loving You • REO Speedwagon • Epic
5. Slow Hand • Pointer Sisters • Planet
6. Physical • Olivia Newton-John • MCA
7. Queen Of Hearts • Juice Newton • Capitol
8. Theme From "The Greatest American Hero" • Joey Scarbury • Elektra
9. Private Eyes • Daryl Hall & John Oates • RCA
10. Celebration • Kool And The Gang • De-Lite
11. Arthur's Theme (Best That You Can Do) • Christopher Cross • Warner Bros.
12. 9 To 5 • Dolly Parton • RCA
13. Stars On 45 Medley • Stars On 45 • Radio Records
14. Waiting For A Girl Like You • Foreigner • Atlantic
15. Rapture • Blondie • Chrysalis
16. Woman • John Lennon • Geffen
17. Let's Groove • Earth, Wind & Fire • ARC/Columbia
18. Elvira • Oak Ridge Boys • MCA
19. Being With You • Smokey Robinson • Tamla
20. The Tide Is High • Blondie • Chrysalis
21. Angel Of The Morning • Juice Newton • Capitol
22. Oh No • Commodores • Motown
23. The One That You Love • Air Supply • Arista
24. Morning Train (9 To 5) • Sheena Easton • EMI America
25. Kiss On My List • Daryl Hall & John Oates • RCA
26. Who's Crying Now • Journey • Columbia
27. Here I Am • Air Supply • Arista
28. For Your Eyes Only • Sheena Easton • EMI America
29. Take It On The Run • REO Speedwagon • Epic
30. Step By Step • Eddie Rabbitt • Elektra
31. I Don't Need You • Kenny Rogers • Liberty
32. I Can't Go For That (No Can Do) • Daryl Hall & John Oates • RCA
33. The Best Of Times • Styx • A&M
34. Start Me Up • Rolling Stones • Rolling Stones
35. Every Little Thing She Does Is Magic • Police • A&M
36. I Love A Rainy Night • Eddie Rabbitt • Elektra
37. Just The Two Of Us • Grover Washington, Jr. • Elektra
38. All Those Years Ago • George Harrison • Dark Horse
39. Stop Draggin' My Heart Around • Stevie Nicks with Tom Petty and The Heartbreakers • Modern
40. A Woman Needs Love • Ray Parker, Jr. & Raydio • Arista
41. Comin' In And Out of Your Life • Barbra Streisand • Columbia
42. Urgent • Foreigner • Atlantic
43. Sukiyaki • A Taste Of Honey • Capitol
44. Young Turks • Rod Stewart • Warner Bros.
45. The Night Owls • Little River Band • Capitol
46. I Love You • Climax Blues Band • Warner Bros.
47. This Little Girl • Gary U.S. Bonds • EMI America
48. Yesterday's Songs • Neil Diamond • Columbia
49. Boy From New York City • Manhattan Transfer • Atlantic
50. Lady (You Bring Me Up) • Commodores • Motown
51. Passion • Rod Stewart • Warner Bros.
52. Crying • Don McLean • Millennium
53. Harden My Heart • Quarterflash • Geffen
54. You Make My Dreams • Daryl Hall & John Oates • RCA
55. Hold On Tight • ELO • Jet
56. Hearts • Marty Balin • EMI America
57. (There's) No Gettin' Over Me • Ronnie Milsap • RCA
58. Don't Stop Believin' • Journey • Columbia
59. Don't Stand So Close To Me • Police • A&M
60. Same Old Lang Syne • Dan Fogelberg • Full Moon
61. America • Neil Diamond • Capitol
62. Watching The Wheels • John' Lennon • Geffen
63. The Beach Boys Medley • Beach Boys • Capitol
64. Why Do Fools Fall In Love? • Diana Ross • RCA
65. Every Woman In The World • Air Supply • Arista
66. Treat Me Right • Pat Benatar • Chrysalis
67. Too Much Time On My Hands • Styx • A&M
68. Somebody's Knockin' • Terri Gibbs • MCA
69. How 'Bout Us • Champaign • Columbia
70. Turn Your Love Around • George Benson • Qwest
71. I've Done Everything For You • Rick Springfield • RCA
72. While You See A Chance • Steve Winwood • Island
73. Hard To Say • Dan Fogelberg • Full Moon
74. The Winner Takes It All • ABBA • Atlantic
75. Trouble • Lindsey Buckingham • Asylum
76. Hello Again • Neil Diamond • Capitol
77. When She Was My Girl • Four Tops • Casablanca
78. Living Inside Myself • Gino Vannelli • Arista
79. Her Town Too • James Taylor and J.D. Souther • Columbia
80. Hey Nineteen • Steely Dan • MCA
81. Tryin' To Live My Life Without You • Bob Seger • Capitol
82. Hooked On Classics • Louis Clark Conducts The Royal Philharmonic Orchestra • RCA
83. Giving It Up For Your Love • Delbert McClinton • Capitol
84. What Kind Of Fool • Barbra Streisand & Barry Gibb • Columbia
85. Just Once • Quincy Jones Featuring James Ingram • A&M
86. I Ain't Gonna Stand For It • Stevie Wonder • Tamla
87. Winning • Santana • Columbia
88. Leather And Lace • Stevie Nicks (with Don Henley) • Modern
89. Gemini Dream • Moody Blues • Threshold
90. I Could Never Miss You (More Than I Do) • Lulu • Alfa
91. I Can't Stand It • Eric Clapton • RSO
92. The Waiting • Tom Petty and The Heartbreakers • MCA
93. We're In This Love Together • Al Jarreau • Warner Bros.
94. Time • Alan Parsons Project • Arista
95. You Better You Bet • Who • Warner Bros.
96. De Do Do De Da Da Da • Police • A&M
97. What Are We Doin' In Love • Dottie West • Liberty
98. Cool Love • Pablo Cruise • A&M
99. A Little In Love • Cliff Richard • EMI America
100. The Voice • Moody Blues • Threshold



TOP 100 ALBUMS



1. **Hi Infidelity** • REO Speedwagon • Epic
2. **Paradise Theater** • Styx • A&M
3. **Greatest Hits** • Kenny Rogers • Liberty
4. **4** • Foreigner • Atlantic
5. **Double Fantasy** • John Lennon/Yoko Ono • Geffen
6. **Escape** • Journey • Columbia
7. **The Jazz Singer** • Neil Diamond • Capitol
8. **Crimes Of Passion** • Pat Benatar • Chrysalis
9. **Long Distance Voyager** • Moody Blues • Threshold
10. **Tattoo You** • Rolling Stones • Rolling Stones
11. **Moving Pictures** • Rush • Mercury
12. **Bella Donna** • Stevie Nicks • Modern
13. **Precious Time** • Pat Benatar • Chrysalis
14. **Street Songs** • Rick James • Gordy
15. **Guilty** • Barbra Streisand • Columbia
16. **Dirty Deeds Done Dirt Cheap** • AC/DC • Atlantic
17. **Mistaken Identity** • Kim Carnes • EMI America
18. **Arc Of A Diver** • Steve Winwood • Island
19. **Autoamerican** • Blondie • Chrysalis
20. **Hard Promises** • Tom Petty and The Heartbreakers • Backstreet
21. **Zenyatta Mondatta** • Police • A&M
22. **Raise!** • Earth, Wind & Fire • ARC
23. **Back In Black** • AC/DC • Atlantic
24. **Don't Say No** • Billy Squier • Capitol
25. **Nine Tonight** • Bob Seger and The Silver Bullet Band • Capitol
26. **Winelight** • Grover Washington, Jr. • Elektra
27. **The Innocent Age** • Dan Fogelberg • Full Moon
28. **Gauche** • Steely Dan • MCA
29. **Physical** • Olivia Newton-John • MCA
30. **Share Your Love** • Kenny Rogers • Liberty
31. **Christopher Cross** • Christopher Cross • Warner Bros.
32. **Ghost In The Machine** • Police • A&M
33. **Face Value** • Phil Collins • Atlantic
34. **Face Dances** • Who • Warner Bros.
35. **Hotter Than July** • Stevie Wonder • Tamla
36. **Zebop!** • Santana • Columbia
37. **Working Class Dog** • Rick Springfield • RCA
38. **Endless Love** • Original Soundtrack • Mercury
39. **Private Eyes** • Daryl Hall & John Oates • RCA
40. **Breakin' Away** • Al Jarreau • Warner Bros.
41. **Songs In The Attic** • Billy Joel • Columbia
42. **Dad Loves His Work** • James Taylor • Columbia
43. **Pirates** • Rickie Lee Jones • Warner Bros.
44. **Another Ticket** • Eric Clapton • RSO
45. **Fair Warning** • Van Halen • Warner Bros.
46. **Being With You** • Smokey Robinson • Tamla
47. **The One That You Love** • Air Supply • Arista
48. **Celebrate** • Kool and The Gang • De-lite
49. **In The Pocket** • Commodores • Motown
50. **Captured** • Journey • Columbia
51. **Abacab** • Genesis • Atlantic
52. **The River** • Bruce Springsteen • Columbia
53. **Stars On Long Play** • Radio Records
54. **Foolish Behaviour** • Rod Stewart • Warner Bros.
55. **Heavy Metal** • Original Soundtrack • Full Moon
56. **Eagles Live** • Eagles • Asylum
57. **The Turn Of A Friendly Card** • Alan Parsons Project • Arista
58. **Something Special** • Kool and The Gang • De-lite
59. **Fancy Free** • Oak Ridge Boys • MCA
60. **Exit . . . Stage Left** • Rush • Mercury
61. **The Game** • Queen • Elektra
62. **Gap Band III** • Gap Band • Mercury
63. **Greatest Hits/Live** • Heart • Epic
64. **Black And White** • Pointer Sisters • Planet
65. **A Woman Needs Love** • Ray Parker, Jr. & Raydio • Arista
66. **The Dude** • Quincy Jones • A&M
67. **If I Should Love Again** • Barry Manilow • Arista
68. **Feels So Right** • Alabama • RCA
69. **Why Do Fools Fall In Love** • Diana Ross • RCA
70. **Pretenders II** • Pretenders • Sire
71. **Somewhere In England** • George Harrison • Dark Horse
72. **El Loco** • ZZ Top • Warner Bros.
73. **It Must Be Magic** • Teena Marie • Gordy
74. **Live** • Fleetwood Mac • Warner Bros.
75. **9 To 5 And Odd Jobs** • Dolly Parton • RCA
76. **What Cha' Gonna Do For Me** • Chaka Khan • Warner Bros.
77. **Never Too Much** • Luther Vandross • Epic
78. **It's Time For Love** • Teddy Pendergrass • Philadelphia International
79. **Super Trouper** • ABBA • Atlantic
80. **Shake It Up** • Cars • Elektra
81. **Barry** • Barry Manilow • Arista
82. **Horizon** • Eddie Rabbitt • Elektra
83. **Tonight I'm Yours** • Rod Stewart • Warner Bros.
84. **Juice** • Juice Newton • Capitol
85. **The Fox** • Elton John • Geffen
86. **Loverboy** • Loverboy • Columbia
87. **The Two Of Us** • Yarbrough & Peoples • Mercury
88. **The Nature Of The Beast** • April Wine • Capitol
89. **Greatest Hits (And Some That Will Be)** • Willie Nelson • Columbia
90. **Blizzard Of Ozz** • Ozzy Osbourne • Jet
91. **Nightwalker** • Gino Vannelli • Arista
92. **Somewhere Over The Rainbow** • Willie Nelson • Columbia
93. **Greatest Hits** • Anne Murray • Capitol
94. **Time Exposure** • Little River Band • Capitol
95. **Controversy** • Prince • Warner Bros.
96. **Fantastic Voyage** • Lakeside • Solar
97. **Lost In Love** • Air Supply • Arista
98. **Wild-Eyed Southern Boys** • .38 Special • A&M
99. **Give The People What They Want** • Kinks • Arista
100. **Knights Of The Sound Table** • Cameo • Chocolate City



MALE

1. Ronnie Milsap • RCA
2. Johnny Lee • Full Moon/Asylum
3. Don Williams • MCA
4. Mickey Gilley • Epic
5. T.G. Sheppard • Warner/Curb
6. Kenny Rogers • Liberty
7. Willie Nelson • Columbia
8. Razy Bailey • RCA
9. Merle Haggard • MCA
10. Eddie Rabbitt • Elektra

FEMALE

1. Dolly Parton • RCA
2. Anne Murray • Capitol
3. Syla • RCA
4. Barbara Mandrell • MCA
5. Dottie West • Liberty
6. Crystal Gayle • Columbia
7. Rosanne Cash • Columbia
8. Charly McClain • Epic
9. Gail Davies • Warner Bros.
10. Lacy J. Dalton • Columbia

DUO

1. David Frizzell & Shelly West • Warner/Viva
2. Bellamy Brothers • Warner/Curb
3. Conway Twitty/Loretta Lynn • MCA
4. Willie Nelson/Ray Price • Columbia
5. Porter Wagoner/Dolly Parton • RCA
6. Moe Bandy/Joe Stampley • Columbia
7. Kendalls • Ovation
8. Moe Bandy/Judy Bailey • Columbia
9. Jim Ed Brown/Helen Cornelius • RCA
10. Rex Allen, Jr./Margo Smith • Warner Bros.

COUNTRY SINGLES AWARDS

GROUP

1. Alabama • RCA
2. Oak Ridge Boys • MCA
3. Statler Brothers • Mercury
4. Glaser Brothers • Elektra
5. Dave Rowland & Sugar • Elektra

NEW MALE

1. Earl Thomas Conley • Sunbird
2. Steve Wariner • RCA
3. Mel McDaniel • Capitol
4. George Strait • MCA
5. John Schneider • Scotti Bros.

NEW FEMALE

1. Terri Gibbs • MCA
2. Terry Gregory • Handshake
3. Deborah Allen • Capitol
4. Diana • Sunbird
5. Sheila Andrews • Ovation

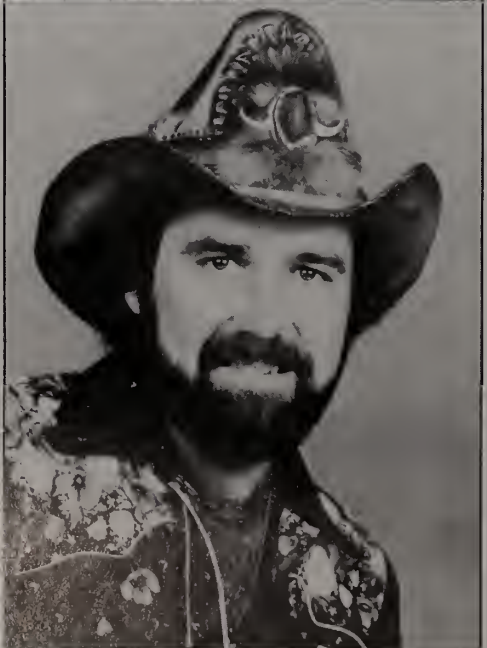
NEW GROUP

1. Rovers • Cleveland International
2. The Shoppe • NSD
3. Tim Rex & Oklahoma • DeeJay
4. Thrasher Brothers • MCA
5. Corbin/Hanner Band • Alfa

As
another year comes to a close
and thoughts turn toward the festivity of the holiday season,
we at CBS Records Nashville would like to extend our thanks
to one and all who have helped make 1981
our best year ever.

Holiday
greetings and best wishes for the greatest of new years
from **Columbia, Epic**
and our associated labels.





MALE

1. Kenny Rogers • Liberty
2. Eddie Rabbitt • Elektra
3. Don Williams • MCA
4. Ronnie Milsap • RCA
5. Hank Williams, Jr. • Elektra/Curb
6. Waylon Jennings • RCA
7. Willie Nelson • Columbia
8. T. G. Sheppard • Warner/Curb
9. George Jones • Epic
10. Merle Haggard • MCA

FEMALE

1. Dolly Parton • RCA
2. Rosanne Cash • Columbia
3. Anne Murray • Capitol
4. Emmylou Harris • Warner Bros.
5. Juice Newton • Capitol
6. Sylvia • RCA
7. Terri Gibbs • MCA
8. Barbara Mandrell • MCA
9. Dottie West • Liberty
10. Charly McClain • Epic

COUNTRY ALBUM AWARDS

DUO

1. Waylon Jennings & Jessi Colter • RCA
2. Willie Nelson & Ray Price • Columbia
3. David Frizzell & Shelly West • Warner/Viva
4. Porter Wagoner & Dolly Parton • RCA
5. Moe Bandy & Joe Stampley • Columbia

GROUP

1. Oak Ridge Boys • MCA
2. Alabama • RCA
3. Charlie Daniels Band • Epic
4. Statler Brothers • Mercury
5. Larry Gatlin & The Gatlin Brothers • Columbia

INSTRUMENTALIST

1. Frenchle Burke • Delta
2. Wickline • Cascade Mountain
3. Chet Atkins/Doc Watson • RCA

NEW MALE

1. Johnny Lee • Full Moon/Asylum
2. John Schnelder • Scotti Bros.
3. John Anderson • Warner Bros.
4. Mel McDaniel • Capitol
5. Earl Thomas Conley • Sunbird

NEW FEMALE

1. Sylvia • RCA
2. Terri Gibbs • MCA
3. Donna Hazzard • Excelsior
4. Terry Gregory • Handshake

NEW DUO

1. Waylon Jennings & Jessi Colter • RCA
2. David Frizzell & Shelly West • Warner/Viva
3. George Jones & Johnny Paycheck • Epic
4. Chet Atkins & Doc Watson • RCA

We were country when country wasn't cool.

There was nothing cool about country music back in 1925 when the Grand Ole Opry was first broadcast, as the "WSM Barn Dance." Country was the music of the mountains and farms—hillbilly music to the rest of the world.

We've been here a long time now, 56 years at the center of the country music industry. As our music has grown, so have our audiences. We kept our old fans and added new. Today, folks who wouldn't know a hand-plow from a hay-bailer know their country music. And they want more all the time.

They get it at the Grand Ole Opry. In 1981 Opry

attendance was up, so we're adding more performances to our 1982 schedule to meet the demand.

Fan Fair, held each June in Nashville, has become a major attraction. This year, the crowd was so large that we're planning to increase capacity in 1982.

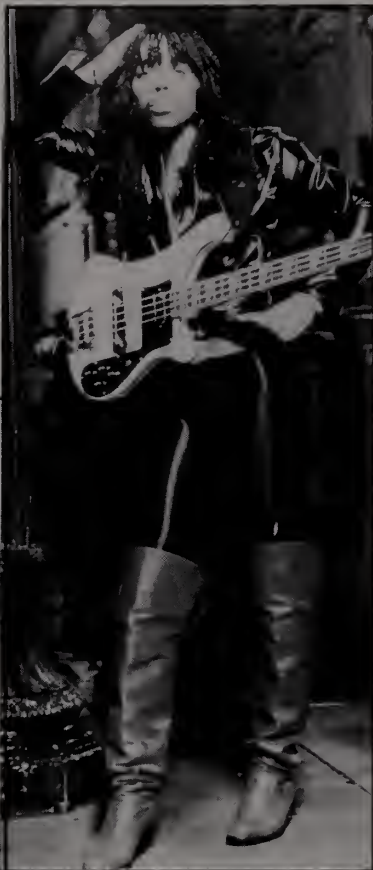
The Opry's October birthday bash was a roaring success, drawing disc jockeys from 49 states and 11 countries, as well as a stellar crowd of music industry movers and shakers. We had a grand party, thanks to the enthusiasm of all who attended.

We're proud that once again, the Opry's own

Barbara Mandrell was named Entertainer of the Year by the Country Music Association. Opry member George Jones was voted Male Vocalist of the Year by the CMA, while Grant Turner, the venerable "voice" of the Opry, was inducted into the Country Music Hall of Fame.

Now that country is cool, the Grand Ole Opry is hotter than ever. And we want to express our appreciation to everyone in the music industry who has shown the support and interest it takes to keep a good thing growing. And we wish for you a 1982 that is filled with continued prosperity.

The Grand Ole Opry.



MALE

1. Rick James • Gordy
2. Smokey Robinson • Tamla
3. Stevie Wonder • Tamla
4. Frankie Smith • WMOT
5. Larry Graham • Warner Bros.
6. Carl Carlton • 20th Century-Fox
7. Teddy Pendergrass • Philadelphia International
8. Luther Vandross • Epic
9. Al Jarreau • Warner Bros.
10. Billy Ocean • Epic
11. Prince • Warner Bros.
12. Roger • Warner Bros.
13. Denroy Morgan • Becket
14. George Benson • Qwest
15. Jermaine Jackson • Motown

FEMALE

1. Chaka Khan • Warner Bros.
2. Teena Marie • Gordy
3. Stacy Lattisaw • Cotillion
4. Evelyn King • RCA
5. Stephanie Mills • 20th Century-Fox
6. Grace Jones • Island
7. Cheryl Lynn • Columbia
8. Deniece Williams • ARC/Columbia
9. Aretha Franklin • Arista
10. Debra Laws • Elektra
11. Taana Gardner • West End
12. Patti Austin • Qwest
13. Cameo • Chocolate City
14. Roberta Flack • Atlantic
15. Diana Ross • Motown

NEW MALE

1. Frankie Smith • WMOT
2. Luther Vandross • Epic
3. Roger • Warner Bros.
4. Denroy Morgan • Becket
5. Michael Wycoff • RCA

NEW FEMALE

1. Debra Laws • Elektra
2. Taana Gardner • West End
3. Donna Washington • Capitol
4. Sue Ann • Warner Bros.
5. Gayle Adams • Prelude

BLACK CONTEMPORARY SINGLES AWARDS

DUO

1. Yarbrough & Peoples • Mercury
2. Diana Ross & Lionel Richie • Motown
3. Aretha Franklin & George Benson • Arista

GROUP

1. Gap Band • Mercury
2. Yarbrough & Peoples • Mercury
3. Ray Parker, Jr. & Raydio • Arista
4. Whispers • Solar
5. A Taste Of Honey • Capitol
6. Lakeside • Solar
7. Jacksons • Epic
8. Kool & The Gang • De-Lite
9. Champaign • Columbia
10. Atlantic Starr • A&M
11. Slave • Cotillion
12. Maze featuring Frankie Beverly • Capitol
13. Came • Chocolate City
14. Four Tops • Casablanca
15. Commodores • Motown
16. Shalamar • Solar
17. Pointer Sisters • Planet
18. Bar-Kays • Mercury
19. Jones Girls • Philadelphia International
20. Earth, Wind & Fire • ARC/Columbia
21. Tierra • Boardwalk
22. Sister Sledge • Cotillion
23. Con Funk Shun • Mercury
24. Robert Winters & Fall • Buddah
25. Switch • Gordy
26. Reddings • Believe In A Dream
27. T.S. Monk • Mirage
28. The Time • Warner Bros.
29. Brick • Bang
30. Brothers Johnson • A&M

NEW GROUP

1. Champaign • Columbia
2. Robert Winters & Fall • Buddah
3. Tierra • Boardwalk
4. T.S. Monk • Mirage
5. The Time • Warner Bros.
6. Aurra • Salsoul
7. Unlimited Touch • Prelude
8. Ebonee Webb • Capitol
9. Kleer • Atlantic
10. Klique • MCA

INSTRUMENTALIST

1. Quincy Jones • A&M
2. Grover Washington, Jr. • Elektra
3. Tom Browne • GRP/Arista
4. Lee Ritenour • Elektra
5. Yutaka Yokokura • Alfa

Another great reason to
“CELEBRATE”

Congratulations to



YOU ARE
“SOMETHING
SPECIAL”

Your Family,



MALE

1. Rick James • Gordy
2. Stevie Wonder • Tamla
3. Smokey Robinson • Tamla
4. Richard "Dimples" Fields • Boardwalk
5. Al Jarreau • Warner Bros.
6. Carl Carlton • 20th Century-Fox
7. Teddy Pendergrass • Philadelphia International
8. Larry Graham • Warner Bros.
9. Luther Vandross • Epic
10. Prince • Warner Bros.

FEMALE

1. Teena Marle • Gordy
2. Chaka Khan • Warner Bros.
3. Aretha Franklin • Arista
4. Stephanie Mills • 20th Century-Fox
5. Deniece Williams • ARC/Columbia
6. Evelyn King • RCA
7. Stacy Lattisaw • Cotillion
8. Debra Laws • Elektra
9. Cheryl Lynn • Columbia
10. Diana Ross • Motown

DUO

1. Yarbrough & Peoples • Mercury
2. Roberta Flack & Peabo Bryson • Atlantic
3. Rene & Angela • Capitol
4. Ashford & Simpson • Warner Bros.
5. Peaches & Herb • MVP/PolyGram

GROUP

1. The Gap Band • Mercury
2. Kool & The Gang • De-Lite
3. Shalamar • Solar
4. Whispers • Solar
5. Lakeside • Solar
6. Ray Parker, Jr. & Raydio • Arista
7. Commodores • Motown
8. Earth, Wind & Fire • ARC/Columbia
9. Maze featuring Frankie Beverly • Capitol
10. Isley Bros. • T-Neck
11. Slave • Cotillion
12. The Jacksons • Epic
13. Atlantic Starr • A&M
14. Con Funk Shun • Mercury
15. Bar Kays • Mercury
16. Cameo • Chocolate City
17. Pointer Sisters • Planet
18. Jones Girls • Philadelphia International
19. Brothers Johnson • A&M
20. Champaign • Columbia
21. Kleer • Atlantic
22. Four Tops • Casablanca
23. The Time • Warner Bros.
24. Brooklyn, Bronx & Queens Band • Capitol
25. Sister Sledge • Cotillion

NEW MALE

1. Luther Vandross • Epic
2. Richard "Dimples" Fields • Boardwalk
3. Frankie Smith • WMOT
4. Roger • Warner Bros.
5. Bernard Wright • GRP/Arista

NEW FEMALE

1. Debra Laws • Elektra
2. Allcia Meyers • MCA
3. Ullanda McCullough • Cotillion
4. Donna Washington • Capitol
5. Sheree Brown • Capitol

NEW GROUP

1. Champagn • Columbia
2. Kleer • Atlantic
3. The Time • Warner Bros.
4. Brooklyn, Bronx & Queens Band • Capitol
5. Aurra • Salsoul

BLACK CONTEMPORARY ALBUM AWARDS

INSTRUMENTAL GROUP

1. Crusaders • MCA
2. Spyro Gyra • MCA
3. Weather Report • ARC/Columbia

INSTRUMENTALIST

1. Grover Washington, Jr. • Elektra
2. Quincy Jones • A&M
3. Lee Ritner • Elektra
4. Tom Browne • GRP/Arista
5. Herb Alpert • A&M

W

*e would like to thank
cash box and the recording industry
for the honor it has bestowed upon
luther vandross for new male vocalist
of the year on pop albums and new
male vocalist of the year on black con-
temporary albums.*

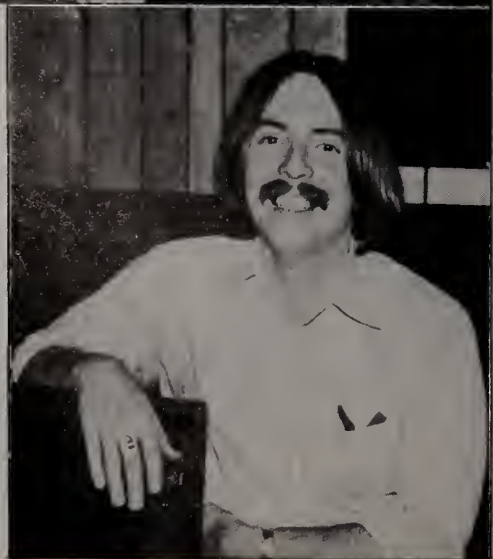
*we believe this award symbolizes
what music should be to all who love
music, uniform in its appeal to listen-
ers and sales, irrespective of music
classification.*

*we are very pleased that in 1981 this
recognition was united by one music
award.*

**LUTHER
VANDROSS**

and

**DAVID M.
FRANKLIN**



SPIRITUAL

MALE

1. Walter Hawkins • Light
2. Al Green • Myrrh
3. James Cleveland • Savoy

FEMALE

1. Shirley Caesar • Myrrh
2. Tramaine Hawkins • Light
3. Albertina Walker • Savoy

GROUP

1. Mighty Clouds Of Joy • Myrrh
2. Gospel Keynotes • Nashboro
3. Jackson Southernaires • Malaco

TOP ALBUMS

1. The Lord Will Make A Way • Al Green • Myrrh
2. The Family Live • Walter Hawkins • Light
3. Cloudburst • Mighty Clouds Of Joy • Myrrh
4. True Victory • Min Keith Pringle • Savoy
5. Rejoice • Shirley Caesar • Myrrh
6. 20th Anniversary Album • James Cleveland • Savoy
7. Is My Living In Vain • Clark Sisters • New Birth
8. Miracles • Jackson Southernaires • Malaco
9. Be Encouraged • Florida Mass Choir • Savoy
10. Everything's Alright • Dr. Charles Hayes • Savoy
11. Rise Again • Gospel Keynotes • Nashboro
12. The Lord Is My Light • New Jerusalem Baptist Church Choir • Savoy
13. Tramaine • Tramaine Hawkins • Light
14. Love Alive II • Walter Hawkins • Light
15. I'll Be Thinking Of You • Andrae Crouch • Light
16. Presenting The Winans • The Winans • Light
17. Please Be Patient With Me • Albertina Walker • Savoy
18. Ain't No Stopping Us Now • Gospel Keynotes • Nashboro
19. A Praying Spirit • James Cleveland • Savoy
20. More Of The Best • Andrae Crouch • Light

GOSPEL AWARDS INSPIRATIONAL

Male

1. B.J. Thomas • Songbird/MCA
2. Don Francisco • New Pax
3. Mike Adkins • Mike Adkins

FEMALE

1. Amy Grant • Myrrh
2. Evie Tornquist • Word
3. Joni Eareckson • Word

GROUP

1. Imperials • Dayspring
2. Candle • Birdwing
3. John Michael And Terry Talbot • Sparrow

TOP ALBUMS

1. Forgiven • Don Francisco • New Pax
2. Never Alone • Amy Grant • Myrrh
3. Priority • Imperials • Dayspring
4. Favorites, Vol. I • Evie Tornquist • Word
5. Thank You For The Dove • Mike Adkins • Mike Adkins
6. Best Of B.J. Thomas • B.J. Thomas • Myrrh
7. Amy Grant In Concert • Amy Grant • Myrrh
8. Music Machine • Candle • Birdwing
9. Bulldogs And Butterflies • Candle • Birdwing
10. One More Song For You • Imperials • Dayspring
11. Praise IV • Various Artists • Maranatha
12. My Father's Eyes • Amy Grant • Myrrh
13. Amazing Grace • B.J. Thomas • Myrrh
14. The Painter • John Michael & Terry Talbot • Sparrow
15. You Gave Me Love • B.J. Thomas • Myrrh
16. Got To Tell Somebody • Don Francisco • New Pax
17. In Concert • B.J. Thomas • Songbird/MCA
18. For The Best • B.J. Thomas • Songbird/MCA
19. Rejoice • The 2nd Chapter Of Acts • Sparrow
20. Praise V • Various Artists • Maranatha



SOLOIST

1. Grover Washington, Jr. • Elektra
2. Quincy Jones • A&M
3. Bob James • Tappan Zee
4. Lee Ritenour • Elektra
5. David Sanborn • Warner Bros.
6. Al Jarreau • Warner Bros.
7. Tom Browne • GRP/Arista
8. Joe Sample • MCA
9. Earl Klugh • Liberty
10. Miles Davis • Columbia
11. Dave Grusin • GRP/Arista
12. George Benson • Qwest
13. Wilton Felder • MCA
14. Pat Metheny • ECM
15. John Klemmer • Elektra
16. Herbie Hancock • Columbia
17. Jeff Lorber • Arista
18. Hubert Laws • Columbia
19. Tom Scott • Columbia
20. Jean-Luc Ponty • Atlantic
21. Bernard Wright • GRP/Arista
22. Chuck Mangione • A&M
23. Gene Dunlap • Capitol
24. Noel Pointer • Liberty
25. Ramsey Lewis • Columbia

JAZZ AWARDS

VOCALIST

1. Al Jarreau • Warner Bros.
2. George Benson • Qwest
3. Gill Scott-Heron • Arista
4. Ronnie Laws • Liberty
5. Randy Crawford • Warner Bros.

DUO

1. Stanley Clarke & George Duke • Epic
2. Pat Metheny & Lyle Mays • ECM
3. Stephane Grappelli & David Grisman • Warner Bros.
4. Toshiko Akiyoshi & Lew Tabackin • JAM
5. Chick Corea & Gary Burton • ECM

GROUP

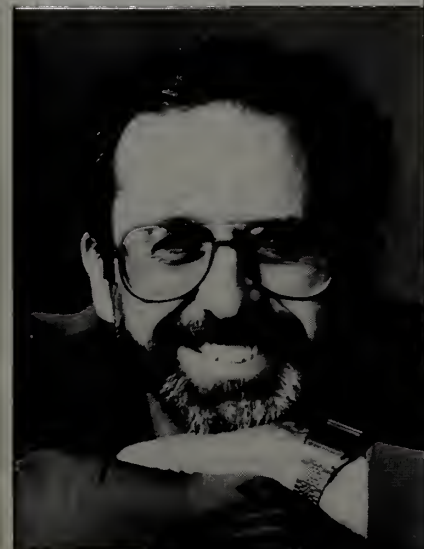
1. Spyro Gyra • MCA
2. Weather Report • ARC/Columbia
3. Hiroshima • Arista
4. Seawind • A&M
5. Crusaders • MCA
6. Heath Brothers • Columbia
7. Twennynine featuring Lenny White • Elektra
8. Brecker Brothers • Arista
9. Manhattan Transfer • Atlantic
10. Pieces Of A Dream • Elektra

NEW ARTIST

1. Bernard Wright • GRP/Arista
2. Gene Dunlap • Capitol
3. Bobby Broom • GRP/Arista
4. Yutaka Yokokura • Alfa
5. George Winston • Windham Hill

NEW GROUP

1. John McLaughlin, Al Dimeola & Paco DeLucia • Columbia
2. Pieces Of A Dream • Elektra
3. Native Son • MCA
4. Yellowjackets • Warner Bros.
5. Casiopea • Alfa



Rentals Controversy, Betamax Ruling, Cable-TV Rock Video

(continued from page 51)

At the National Assn. of Recording Merchandisers (NARM) convention in April, record retailers who had begun carrying video were satisfied with initial sales results and optimistic about the future, but many said they were confused over which videodisc and cassette configurations to carry, or in what quantities, in addition to start-up costs. Manufacturers tried to answer some of the questions, but NARM execs announced that those questions and many more would be addressed in depth at the first NARM Video Retailers convention, set for Aug. 10-13 at the Grand Hyatt in N.Y. It would be the first meeting of record and pure video retailers, as NARM sought to become the trade group representing all video dealers.

VSDA Formed

However, when the NARM Video convention took place, keynote speaker Arthur Morowitz, president of N.Y.'s Video Shack chain and A&H Sales, said that video dealers "need a body of their own." Enough dealers agreed to begin a Video Software Dealers Assn. (VSDA) in November with Noel Gimbel of SoundVideo Unlimited as chairman. The VSDA, begun with a charter membership of at least 12 dealerships, distributors and one-stops (including The Video Place; The Video Station; Video of Texas; Video Warehouse; Columbia Video Systems; Video Shack; Video On Video; Thomas Film Classics; Pickwick International; and Video World of Miami), its initial purpose is to exchange and disseminate the most current information available on various aspects of the business, from sales and rentals to inventories, marketing and displays.

RIAA/VIDEO accelerated its anti-piracy drive in '81, distributing report forms to member companies to not only help detect counterfeit or bootleg product, heavily on the rise in the past year, but also rental-damaged product, re-wrapped used

product, non-authorized releases, etc. The FBI, RIAA special anti-piracy counsel Jules Yarnell and James Bouras and the Motion Picture Assn. of America (MPAA) all worked tirelessly and the result was some of the largest busts ever in the young history of the home video industry. By July, the House and the Senate saw pushes for legislation which would bring stiffer penalties for video (as well as audio) pirates, with the Senate passing such a bill by year end.

Rental, more than any single issue, was a subject of tremendous controversy in video during 1981 at both the manufacturer and the dealer level and no program sparked more debate than Warner Home Video's. Under the company's rental-only policy, implemented in a market-by-market roll-out that was launched in early September with Texas as the starting point, WHV retains ownership of all tapes, with dealers allowed to lease the tapes on a week-to-week basis.

Cost Too High

What irked dealers most and caused many to sign petitions boycotting WHV and the program, was the steep "licensing" fees (from \$8.25 for the first week to \$4.40 per week for six weeks or more) in a market where rentals had been as low as two dollars a day and the fact that they could no longer buy product . . . and neither could their customers. WHV argued that through the system it could effectively control each title and therefore be able to release new movies sooner, such as *Superman II*, *Pirvate Benjamin*, *Altered States* and *Wolfen*. Although WHV stood by the program for many weeks, president Mort Fink, in published reports at the year's close, stated that there might be a revision in the program where sales would be allowed on older titles.

Magnetic Video, with an eye on WHV's and Disney's programs, bowed a plan in last month that would feature separate

sales and rental titles. New titles, beginning January, will be available for a six-month leasing period, after which point the 20th Century-Fox subsidiary has the option to continue renting or withdraw it from the market for possible re-introduction at a later date.

Titles are separated into "A" and "B" categories (with suggested lease fees of \$75 and \$45, respectively) and dealers must post a refundable \$50 bond per cassette. Most dealers found the plan to be at least "palatable."

Dealers basically felt the same way about the MGM/CBS plan announced this month. Entitled "First Run Home Video Theater," it bows officially in February and features just one title per month, starting with John Derek's *Tarzan the Ape Man*, starring Bo Derek and Miles O'Keefe. Taking the opposite view of WHV and WEA Corp. executives, MGM/CBS co-chairman Cy Leslie and Peter Kuyper said the rental program was designed to complement its existing sales, which they believed was the long-term future of the business. "First Run" titles will be available for four months at a cost to dealers of some \$60 per cassette title, after which the title will revert to the sales mode. The company anticipates that the average rental charge to the consumer will be about five dollars.

With Paramount sticking to its \$1-10 rental "surcharge" and Disney holding on its separate sales and rental programs (\$26 royalty fee for a three-month rental period), virtually every company with the exception of Columbia Pictures Home Entertainment (CPHE) now has a rental plan. The majority of studios and home video suppliers, it would appear, are now structuring their rental plans around new titles, which will probably mean even earlier home video releases for major films and possibly, at some point, even simultaneous release. The next year could tell.

The major legal story for video that unfolded this year concerned the issue of home videotaping off-the-air. A 1979 lower court decision in Los Angeles by Judge Ferguson, which declared home taping off TV by VCR as "fair use," was overturned by an appellate court ruling in San Francisco Oct. 19. The Betamax decision, as it was

known, effectively meant that VCR manufacturers, their ad agencies and dealers, in addition to private individuals, could be held liable for copyright infringement by taping off of the TV (individuals would be "infringers," while manufacturers, etc. would be deemed "contributory infringers").

The legal battle upon which the ruling hinged — MCA (Universal Studios) and Walt Disney Prods. vs. Sony Corp., its American corporation, ad agency, three retail dealers and one private individual — dated back to 1976. However, it had been two years since the previous court decision and the universe of VCR machines, particularly in the U.S., had expanded dramatically to some three million. Thus, the appeals court ruling had a dramatic effect — from banner headlines in major newspapers to an initial sales surge on Betamax format VCR machines.

Sony filed for a rehearing, *en banc*, before all 24 judges on the Ninth Circuit Court, with the EIA/CEG filing a "friend of the court" or *amicus curiae*, brief on Sony's behalf. However, both Houses in Congress quickly sought to clarify its intent in the 1976 Copyright Act to create a "blanket exemption for home video recording even when the recording is not for a commercial purpose."

Members of both the Senate and the House of Representatives introduced similar amendments to create home use exemptions for home videotaping. S. 1758, co-sponsored by Sen. Dennis Deconcini (D-Ariz.) and Sen. Alfonse D'Amato (R-N.Y.), quickly piled up support and, with unusual speed, found itself the subject of Senate Judiciary Committee meetings beginning Nov. 30. The proposed House bill HR 4808, sponsored by Rep. Stan Parris (R-Va.), is expected to come before committee when Congress reconvenes after the first of the year (experts expect that it actually could be March before it is heard).

In any case, there is good reason to believe, as a result of overwhelming support for this legislation, that the Copyright Act will be amended sometime next year. However, MCA is expected to fight hard and lobby to oppose passage of the bills, so it is still too early to call the point moot.

RCA Restructures Executive Staff

(continued from page 9)

been executive vice president, domestic operations, for the Hertz Corp. He first joined RCA in 1972 as operations analysis director of a Hertz unit.

Of Schnabel's appointment, summer said, "Since joining the division early in 1981 as division vice president, business affairs and international administration, he has demonstrated an unflinching precision in the performance of his duties and evidenced an understanding of the international music business that qualifies him for this new position."

Prior to joining RCA this year, Schnabel had spent 14 years with PolyGram Records, both here and in Europe. During that time he rose to the position of senior vice president, legal and business affairs.

In summing up the changes, Summer

said the reorganization was prompted by the division's expanding role in RCA Corp.'s worldwide commitment to the home entertainment field. "The home entertainment market is one of the fastest growing industries worldwide," said Summer, "and we want to be in the strongest position possible to take advantage of these growth and profit opportunities."

VP Staff

Menendez and Schnabel join a vice presidential staff that already includes Jack Craig, division vice president, RCA Records, U.S.A. and Canada; Robert Gordon, division vice president, music service (record club); and Dan Sassi, division vice president, industrial relations. Prior to the appointment of Schnabel, the duties of division vice president, International, were discharged by Summer.



Ekke Schnabel

Jose Menendez

New Sets Top 1st Quarter LP Flow

(continued from page 9)

Clash (Epic), Jeff Lorber Fusion (Arista), Gino Vanelli (Arista), Roy Acuff (E/A), Warren Zevon (E/A), Mystic Merlin (Capitol), Motels (Capitol), Noel Pointer (EMIA/Liberty), Brass Construction (EMIA/Liberty), Chubby Checker (MCA), Roger Daltrey (MCA), Captain & Tennille (PolyGram), Rick Springfield (RCA), Waylon Jennings (RCA), Charley Pride (RCA), B-52's (Warner Bros.) and Van Morrison (Warner Bros.).

Jazz artists will have an abundance of titles on the market during the first of the year. Among the top names to release product in the first quarter will be Charles Earland (Columbia), Maynard Ferguson (Columbia), Anthony Braxton (Arista), Bernard Wright (Arista/GRP), Eric Gale (Elektra Musicians), Freddie Hubbard (Elektra Musicians), John McLaughlin (Elektra Musicians) the late Charlie Parker (Elektra Musicians), Ernie Watts (Qwest), John Abercrombie/Ralph Towner (ECM) and Lester Bowie (ECM).

There is also a measurable supply of reggae product due in the first quarter, including LPs by Dennis Brown (A&M), Third World (Columbia) and The Specials (Chrysalis).

Soundtrack product will have a firm presence during the first quarter of 1982 with release of product from the films *Stevie* (EPIC), *Ghost Story* (MCA), *Border Golden Pond* (MCA), *Border*

(MCA/Backstreet), *Christianne F.* (RCA), *Fame* (TV soundtrack on RCA) and the original cast album from *Dream Girls* (Geffen).

Two more major labels will be entering the exercise record derby during early 1982. PolyGram has plans to release "Aerobic Dancing," while Columbia will be releasing an exercise album by Olympic figure skating silver medalist Linda Fratianne.

The first quarter release schedules from the majors and prominent independents represent a jump of nearly 14%, going from 309 releases during the first quarter of 1981 to 352 scheduled for the first quarter this year.

Borchetta Promotions Includes A/C Radio

NASHVILLE — Effective immediately, Mike Borchetta Promotions here will be involved with Adult Contemporary promotions, as well as country. Borchetta's first project will be Brenda Lee's single, *Only When I Laugh*, from the movie of the same name. After the first of the year, Borchetta will be working various projects for Columbia Pictures Music.

Jarreau Gets Gold

LOS ANGELES — Al Jarreau's Warner Bros. LP "Breakin' Away" was recently certified gold by the RIAA.

BLACK CONTEMPORARY

TOP 75 ALBUMS

| | Weeks On Chart | 12/19 | | Weeks On Chart | 12/19 |
|--|----------------|-------|---|----------------|-------|
| 1 RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548) | 1 | 7 | 39 LOVE ALL THE HURT AWAY ARETHA FRANKLIN (Arista AL 9552) | 31 | 18 |
| 2 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502) | 2 | 11 | 40 THE DUDE QUINCY JONES (A&M SP-3721) | 30 | 39 |
| 3 CONTROVERSY PRINCE (Warner Bros. BSK 3601) | 3 | 8 | 41 FANCY DANCER ONE WAY (MCA 5247) | 29 | 13 |
| 4 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451) | 4 | 15 | 42 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5266) | 53 | 2 |
| 5 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153) | 7 | 8 | 43 REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506) | 46 | 12 |
| 6 IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491) | 6 | 13 | 44 ALL THE GREAT HITS DIANA ROSS (Motown M13-96002) | 37 | 10 |
| 7 THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594) | 5 | 15 | 45 FACE TO FACE GQ (Arista AL 9547) | 40 | 7 |
| 8 NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028) | 9 | 7 | 46 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086) | 47 | 17 |
| 9 LIVE THE JACKSONS (Epic KE2 37545) | 10 | 5 | 47 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239) | 43 | 11 |
| 10 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577) | 12 | 6 | 48 LOVE BYRD DONALD BYRD & 125TH ST., N.Y.C. (Elektra SE-531) | 42 | 14 |
| 11 THE POET BOBBY WOMACK (Beverly Glen BG 1000) | 13 | 7 | 49 CARL CARLTON (20th Century-Fox/RCA T-628) | 48 | 23 |
| 12 SHOW TIME SLAVE (Cotillion/Atlantic SD 5227) | 8 | 12 | 50 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591) | 50 | 13 |
| 13 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576) | 11 | 19 | 51 WHAT A WOMAN NEEDS MELBA MOORE (EMI-America ST-17060) | 45 | 6 |
| 14 SKYYLINE SKYY (Salsoul/RCA SA-8548) | 16 | 8 | 52 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176) | 52 | 12 |
| 15 THE TIME (Warner Bros. BSK 3598) | 14 | 18 | 53 THIS KIND OF LOVIN' THE WHISPERS (Solar/RCA BXL 13976) | 49 | 15 |
| 16 I AM LOVE PEABO BRYSON (Capitol ST-12179) | 19 | 5 | 54 CAN'T SHAKE THIS FEELIN' SPINNERS (Atlantic SD 19318) | 58 | 3 |
| 17 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576) | 18 | 6 | 55 STANDING TALL CRUSADERS (MCA-5254) | 51 | 12 |
| 18 LOVE MAGIC L.T.D. (A&M SP-4881) | 24 | 5 | 56 NEW YORK CAKE KANO (Mirage/Atlantic WTG 19327) | 59 | 4 |
| 19 CAMOUFLAGE RUFUS with CHAKA KHAN (MCA-5270) | 17 | 8 | 57 THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON (A&M SP-4880) | 62 | 2 |
| 20 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533) | 15 | 9 | 58 MORE OF THE GOOD LIFE T.S. MONK (Mirage/Atlantic WTG 19324) | — | 1 |
| 21 COME MORNING GROVER WASHINGTON, JR. (Elektra SE-562) | 26 | 3 | 59 I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-052M1) | 55 | 15 |
| 22 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028) | 35 | 3 | 60 EBONEE WEBB (Capitol ST-12148) | 54 | 18 |
| 23 CRAZY FOR YOU EARL KLUUGH (Liberty LT-51113) | 22 | 9 | 61 IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004M1) | 57 | 29 |
| 24 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156) | 21 | 27 | 62 CENTRAL LINE (Mercury/PolyGram SRM-1-4033) | — | 1 |
| 25 IN THE POCKET COMMODORES (Motown M8-955M1) | 23 | 25 | 63 SET MY LOVE IN MOTION SYREETA (Tamil/Motown T 376) | 65 | 2 |
| 26 YOURS TRULY TOM BROWNE (GRP/Arista 5507) | 44 | 2 | 64 I WANT YOU BOOKER T. (A&M SP-4674) | 64 | 3 |
| 27 GO FOR IT SHALAMAR (Solar/RCA BXL 1-3984) | 27 | 11 | 65 DENROY MORGAN (Becket BKS 015) | — | 1 |
| 28 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1) | 25 | 36 | 66 CHANCES ARE BOB MARLEY (Cotillion/Atlantic SD 5228) | 56 | 10 |
| 29 SOLID GROUND RONNIE LAWS (Liberty LO-51097) | 20 | 13 | 67 SWITCH V SWITCH (Gordy/Motown G8-1007M1) | 51 | 7 |
| 30 GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Phila. Int'l./CBS FZ 37627) | 33 | 4 | 68 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495) | 66 | 12 |
| 31 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896) | 36 | 5 | 69 PIECES OF A DREAM (Elektra 6E-350) | 68 | 13 |
| 32 GWEN McCRAE (Atlantic SD 19308) | 32 | 9 | 70 SLINGSHOT MICHAEL HENDERSON (Buddah/Arista BDS 6002) | 60 | 16 |
| 33 TAKE IT OFF CHIC (Atlantic SD 19323) | 39 | 3 | 71 SHOCK (Fantasy F-9613) | — | 1 |
| 34 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26) | — | 1 | 72 I BELIEVE IN LOVE ROCKIE ROBBINS (A&M SP-4869) | 72 | 16 |
| 35 7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030) | 41 | 2 | 73 BLACK & WHITE POINTER SISTERS (Planet/Elektra P-18) | 63 | 26 |
| 36 KEEP ON MOVING STRAIGHT AHEAD LAKESIDE (Solar/RCA BXL1-7762) | 38 | 4 | 74 ENDLESS LOVE ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001) | 69 | 21 |
| 37 COMPUTER WORLD KRAFTWERK (Warner Bros. HS 3549) | 34 | 8 | 75 THE BROOKLYN, BRONX & QUEENS BAND (Capitol ST-12155) | 67 | 21 |
| 38 TONIGHT! THE FOUR TOPS (Casablanca/PolyGram: NBLP 7258) | 20 | 17 | | | |



STYLISH IN CHICAGO — While in Chicago to promote his latest Motown LP, "I Like Your Style," recording artist Jermaine Jackson dropped by WYEN-FM to meet the staffers and chat a while. Pictured at the stations are (l-r): Nick Farella, DJ, WYEN; Jim Bishop, Chicago promotion, Motown; Jackson; Louis Parrott, WYEN; and Mike Walters, PD, WYEN.

THE RHYTHM SECTION

ADVENTURE IN '82? — To say there were quite a few musical surprises in 1981 would be an understatement. Black radio took to some very odd music this year, programming the likes of **Kraftwerk** into rotation. Songs from from their most recent Warner Bros. LP, "Computer World" became a staple at some adventurous black stations like WJLB/Detroit, which embraced a pattern of continually exposing its audience to fringe music. An album released this year that also travels that nether world between music idioms was the revived **King Crimson's** "Discipline" LP on Warner Bros. Despite the group's reputation for being one of the oddest but most progressive outfits of the '70s, the group, led by **Robert Fripp** is traveling substantially on the rhythms of various black musics, though the attitude remains rock. While black radio has shown, once again, that it is capable of recognizing good music for its audience, regardless of the genre, AOR radio can not garner the same kudos at this point. One of the most notable omissions from AOR playlists in 1981 was the music of Mr. **Rick James**, whose "Street Songs" LP had to be one of the biggest records in Motown history. With a song like "Super Freak" adopting the new music stance in rock, but sporting the energy synonymous with funk, James was unable to reach the head-banging radio audience that has become addicted to **REO Speedwagon**, **Van Halen**, **Foreigner** and the rest. Another outfit substantially ignored by AOR was the **Gap Band**. The group's Mercury/PolyGram "Gap Band III" LP, which contained the single "Burn Rubber," could no more get AOR airplay than a **Shirley Temple Black** Christmas poem could. It's really too bad that there is not enough adventure at AOR to match the enthusiasm employed by a growing number of black programmers in slotting time for music that is out of or an expansion of tradition. Maybe next year AOR radio will surprise the black music industry and find a place for rocky soul.

MERIT AWARD — The indefatigable **Stevie Wonder** will receive the Award of Merit at the ninth annual American Music Award program, slated to air Jan. 25 on ABC from the Shrine Auditorium in Los Angeles. During the awards presentation, which is being hosted by **Dick Clark** and produced by his Dick Clark Teleshows, Inc., Wonder's friends and musical colleagues will pay tribute to the artist. Wonder joins a host of music greats, including **Ella Fitzgerald**, **Berry Gordy, Jr.** and **Chuck Berry** in receiving the award.

VIDEO TRAIL — **James Brown**, *Live At Monterey* and the *Lionel Hampton Jazz Special* have been added to the lineup of product to be offered by Astralvision Products, Inc., which will be marketed to the home video market via commercial television.

ROCKIN' IN THE NEW YEAR — The **Four Tops** and **Rick James** will be helping **Dick Clark** bring in the new year as guests on his *Dick Clark's New Year's Rockin' Eve '82* which is set to air Dec. 31, 11:30 p.m. on ABC-TV. James will perform two of his three major hits of 1981, "Super Freak" and "Ghetto Life." The **Tops** will perform "Ain't No Woman Like The One I Got" and their current single "When She Was My Girl."

NEW TIPS — **Jimmy Dockett**, founder and chairman of the Small Independent Record Manufacturers Assn. (SIRMA) based in New York, and president of Star Vision International Records, recently started a Music Bulletin highlighting action among various industry segments. The bi-weekly bulletin features the top records in the New York area and nationally, including top pop, R&B singles and album titles. Each issue will feature different industry segments including record pools, one-stops and other retail outlets. The bulletin will be distributed to one stops, record retailers, radio stations and record pools.

ALL THE JAZZ — MCA recently added 10 albums to its Jazz Heritage Series for release the second week of the new year. Early in 1981, the label bowed the series with 38 albums originally released in France, including product from **Louis Armstrong**, **Jimmie Lunceford**, **Ella Fitzgerald**, **Fletcher Henderson**, **King Oliver**, **Earl Hines** and **Sidney Bechet**. The 10 new titles include product from **Charlie Parker**, **Jay McShann**, **Sleepy John Estes**, **Andy Kirk**, **Cab Calloway**, **Al Copper's Savoy Sultans**, **Fletcher Henderson**, **Jabbo Smith**, **Chick Webb** with **Ella Fitzgerald**, **Clarence Williams** and the **Chicagoans**.

SHORT CUTS — **Elektra/Asylum's** youthful recording trio, **Pieces Of A Dream**, will ring in the New Year on National Public Radio's Jazz Alive Program on more than 200 NPR affiliates. The group, discovered and produced by E/A's top jazz crossover seller **Grover Washington, Jr.**, will perform from Ripley's in their homebase of Philadelphia. The show will be broadcast live via satellite . . . **Posse Recording** artist **Clare Bathe** was featured vocalist with the **Lionel Hampton Orchestra** when the latter was saluted by the United Nations Dec. 9 . . . Congrats are in order to recording artist **Brandi Wells** on her marriage to **Terri Price**, singer with **Fat Larry's Band**. The two were married Oct. 23 at WMOT Records headquarters in Philadelphia. Happy Holidays.

michael martinez

CASH BOX TOP 100

December 26, 1981

| | | Weeks On Chart | 12/19 Chart | | | Weeks On Chart | 12/19 Chart |
|-----|--|----------------------|----------------|-----|--|----------------------|----------------|
| 1 | LET'S GROOVE | 1 | 12 | 34 | BE MINE (TONIGHT) | 40 | 5 |
| | EARTH, WIND & FIRE (ARC/Columbia 18-02536) | | | | GROVER WASHINGTON, JR. (Elektra E-47246) | | |
| 2 | TURN YOUR LOVE AROUND | 3 | 9 | 35 | CAN'T HOLD BACK (YOUR LOVING) | 45 | 6 |
| | GEORGE BENSON (Warner Bros. WBS 49846) | | | | KANO (Mirage/Atlantic STG 3678) | | |
| 3 | TAKE MY HEART | 2 | 13 | 36 | SOMETHING ABOUT YOU | 41 | 6 |
| | KOOL & THE GANG (De-Lite/PolyGram DE 815) | | | | ANGELA BOFILL (Arista AS 0638) | | |
| 4 | CONTROVERSY | 4 | 14 | 37 | YOU'RE THE ONE FOR ME | 42 | 4 |
| | PRINCE (Warner Bros. WBS 48808) | | | | "D" TRAIN (Prelude PRL 8043-AS) | | |
| 5 | WHY DO FOOLS FALL IN LOVE? | 7 | 10 | 38 | DO IT TO ME | 48 | 4 |
| | DIANA ROSS (RCA PB-12349) | | | | VERNON BURCH (Spector Records Int'l. SRI-A90319) | | |
| 6 | I CAN'T GO FOR THAT (NO CAN DO) | 19 | 6 | 39 | BAD LADY | 46 | 3 |
| | DARYL HALL & JOHN OATES (RCA JB-12361) | | | | CON FUNK SHUN (Mercury/PolyGram 76128) | | |
| 7 | OH NO | 6 | 14 | 40 | I BELIEVE IN LOVE | 45 | 6 |
| | COMMODORES (Motown M 1527F) | | | | ROCKIE ROBBINS (A&M 2380) | | |
| 8 | HIT AND RUN | 11 | 9 | 41 | NUMBERS | 71 | 2 |
| | BAR-KAYS (Mercury/PolyGram 76123) | | | | KRAFTWERK (Warner Bros. WBS 49795) | | |
| 9 | LET THE FEELING FLOW | 10 | 10 | 42 | HOW CAN LOVE SO RIGHT (BE SO WRONG) | 49 | 5 |
| | PEABO BRYSON (Capitol P-A-5065) | | | | RAY, GOODMAN & BROWN (Polydor/PolyGram PD 2191) | | |
| 10 | WALKING INTO SUNSHINE | 13 | 11 | 43 | JUST ONCE | 19 | 19 |
| | CENTRAL LINE (Mercury/PolyGram 76126) | | | | QUINCY JONES featuring JAMES INGRAM (A&M 2357) | | |
| 11 | CALL ME | 17 | 9 | 44 | APACHE | 51 | 4 |
| | SKYY (Salsoul/RCA S7 2152) | | | | SUGAR HILL GANG (Sugar Hill SH 567) | | |
| 12 | KICKIN' BACK | 16 | 8 | 45 | IT'S MY TURN | 39 | 7 |
| | L.T.D. (A&M 2382) | | | | ARETHA FRANKLIN (Arista AS 0646) | | |
| 13 | BLUE JEANS | 15 | 12 | 46 | SHAKE | 35 | 8 |
| | CHOCOLATE MILK (RCA PB-12335) | | | | GQ (Arista AS 0603) | | |
| 14 | SNAP SHOT | 5 | 16 | 47 | FUNGI MAMA/ BEBOPAFUNKADISCOLYPSO | 55 | 4 |
| | SLAVE (Cotillion/Atlantic 46022) | | | | TOM BROWNE (GRP/Arista GS 2518) | | |
| 15 | YOU'RE MY LATEST, MY GREATEST INSPIRATION | 20 | 7 | 48 | QUICK SLICK | 60 | 5 |
| | TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5 02519) | | | | SYREETA (Tania/Motown T 5433F) | | |
| 16 | SHARING THE LOVE | 14 | 9 | 49 | TOO MUCH TOO SOON | 57 | 5 |
| | RUFUS WITH CHAKA KHAN (MCA 51203) | | | | T.S. MONK (Mirage/Atlantic WTG 3875) | | |
| 17 | NEVER TOO MUCH | 8 | 21 | 50 | WAIT FOR ME | 67 | 3 |
| | LUTHER VANDROSS (Epic 14-02409) | | | | SLAVE (Cotillion/Atlantic 46028) | | |
| 18 | I WILL FIGHT | 24 | 10 | 51 | WIDE OPEN | 54 | 7 |
| | GLADYS KNIGHT & THE PIPS (Columbia 18-02549) | | | | BRICK (Bang/CBS ZS5 02599) | | |
| 19 | I HEARD IT THROUGH THE GRAPEVINE (PART 1) | 9 | 19 | 52 | TUFF | 52 | 6 |
| | ROGER (Warner Bros. WBS 49786) | | | | MIDNIGHT STAR (Seis/Elektra S-47948) | | |
| 20 | PULL FANCY DANCER/PULL PART 2 | 12 | 17 | 53 | GHETTO LIFE | 53 | 6 |
| | ONE WAY (MCA 51155) | | | | RICK JAMES (Motown G 7215F) | | |
| 21 | COOL (PART 1) | 36 | 4 | 54 | YOUR LOVE | 61 | 6 |
| | THE TIME (Warner Bros. WBS 49864) | | | | SKOOL BOYZ (Destiny D-2001) | | |
| 22 | INSIDE YOU (PART 1) | 22 | 13 | 55 | BLUER THAN BLUE | 59 | 7 |
| | THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531) | | | | PEACHES & HERB (Polydor/PolyGram PD 2187) | | |
| 23 | FUNKY SENSATION | 23 | 17 | 56 | ROCKIN' TO THE BEAT | 58 | 5 |
| | GWEN McPHEE (Atlantic 3853) | | | | FATBACK (Spring/PolyGram SP 3022) | | |
| 24 | LOVE FEVER | 25 | 7 | 57 | LET ME SET YOU FREE | 65 | 2 |
| | GAYLE ADAMS (Prelude PPL 8040-AS) | | | | THE FOUR TOPS (Casablanca/PolyGram NB 2344) | | |
| 25 | SWEETER AS THE DAYS GO BY | 26 | 16 | 58 | BEWARE | 59 | 8 |
| | SHALAMAR (Solar/RCA YB-12329) | | | | BARRY WHITE (Unlimited Gold/CBS ZS5 02580) | | |
| 26 | TOOT AN' TOOT AN' TOOT | 47 | 3 | 59 | PORTUGUESE LOVE | 63 | 6 |
| | CURTIS MAYFIELD (Boardwalk NB7-11-132) | | | | TEENA MARIE (Motown G 7216F) | | |
| 27 | (I FOUND) THAT MAN OF MINE | 32 | 7 | 60 | WE'LL MAKE IT | 68 | 4 |
| | THE JONES GIRLS (Philadelphia Int'l./CBS ZS8 02818) | | | | MIKE AND BRENDA SUTTON (Sam 81-5023) | | |
| 28 | I'M JUST TOO SHY | 28 | 9 | 61 | LOVE MESSAGE | 69 | 4 |
| | JERMAINE JACKSON (Motown M 1525F) | | | | LOWRELL SIMON (Zoo York Records AE7 1324) | | |
| 29 | I WANT YOU | 31 | 9 | 62 | SWEET TENDER LOVE | 64 | 5 |
| | BOOKER T (A&M 2374) | | | | DENROY MORGAN (Becket BKD 506) | | |
| 30 | STEAL THE NIGHT | 30 | 13 | 63 | MAGIC NUMBER | 66 | 4 |
| | STEVE WOODS (Cotillion/Atlantic 46016) | | | | HERBIE HANCOCK (Columbia 18-02615) | | |
| 31 | IF YOU THINK YOU'RE LONELY NOW | 38 | 5 | 64 | EVERY HOME SHOULD HAVE ONE | 72 | 4 |
| | BOBBY WOMACK (Beverly Glen 2000) | | | | PATTI AUSTIN (Qwest/Warner Bros. QWE 48854) | | |
| 32 | BREAKIN' AWAY | 37 | 6 | 65 | JAM THE BOX | 77 | 3 |
| | AL JARREAU (Warner Bros. WBS 49842) | | | | BILL SUMMERS And SUMMERS HEAT (MCA 51221) | | |
| 33 | LOVE IN THE FAST LANE | 34 | 8 | 66 | MAKE UP YOUR MIND | 74 | 4 |
| | DYNASTY (Solar/Elektra 47946) | | | | AURRA (Salsoul/RCA S7 7017) | | |
| 67 | DON'T YOU KNOW THAT? | 85 | 2 | 67 | DON'T YOU KNOW THAT? | 85 | 2 |
| | LUTHER VANDROSS (Epic 14-02658) | | | | LUTHER VANDROSS (Epic 14-02658) | | |
| 68 | TWINKLE | 76 | 7 | 68 | TWINKLE | 76 | 7 |
| | EARL KLUGH (Liberty P-A-1431) | | | | EARL KLUGH (Liberty P-A-1431) | | |
| 69 | SOMETHING INSIDE MY HEAD | 70 | 6 | 69 | SOMETHING INSIDE MY HEAD | 70 | 6 |
| | GENE DUNLAP featuring PHILIPPE WYNNIE (Capitol P-A-5055) | | | | GENE DUNLAP featuring PHILIPPE WYNNIE (Capitol P-A-5055) | | |
| 70 | DO IT ROGER | 80 | 2 | 70 | DO IT ROGER | 80 | 2 |
| | ROGER (Warner Bros. WBS 49883) | | | | ROGER (Warner Bros. WBS 49883) | | |
| 71 | WHEN SHE WAS MY GIRL | 21 | 20 | 71 | WHEN SHE WAS MY GIRL | 21 | 20 |
| | THE FOUR TOPS (Casablanca/PolyGram NB 2338) | | | | THE FOUR TOPS (Casablanca/PolyGram NB 2338) | | |
| 72 | THERE'S A WAY | 75 | 3 | 72 | THERE'S A WAY | 75 | 3 |
| | RONNIE LAWS (Liberty P-A-1442) | | | | RONNIE LAWS (Liberty P-A-1442) | | |
| 73 | LET'S STAND TOGETHER | — | 1 | 73 | LET'S STAND TOGETHER | — | 1 |
| | MELBA MOORE (EMI America P-A-8104) | | | | MELBA MOORE (EMI America P-A-8104) | | |
| 74 | THE PLANET FUNK | 82 | 3 | 74 | THE PLANET FUNK | 82 | 3 |
| | JOHNNY GUITAR WATSON (A&M 2383) | | | | JOHNNY GUITAR WATSON (A&M 2383) | | |
| 75 | "B" MOVIE | 91 | 2 | 75 | "B" MOVIE | 91 | 2 |
| | GIL SCOTT-HERON (Arista AS 0647) | | | | GIL SCOTT-HERON (Arista AS 0647) | | |
| 76 | I JUST WANNA HOLD YOU | 79 | 4 | 76 | I JUST WANNA HOLD YOU | 79 | 4 |
| | BLACK ICE (Montage A-1204) | | | | BLACK ICE (Montage A-1204) | | |
| 77 | BIG FAT BOTTOM | 92 | 2 | 77 | BIG FAT BOTTOM | 92 | 2 |
| | REDD HOTT (Venture V-148) | | | | REDD HOTT (Venture V-148) | | |
| 78 | HOLD ME DOWN | 81 | 3 | 78 | HOLD ME DOWN | 81 | 3 |
| | LIPPS, INC. (Casablanca/PolyGram NB 2342) | | | | LIPPS, INC. (Casablanca/PolyGram NB 2342) | | |
| 79 | ONE HUNDRED WAYS | 90 | 2 | 79 | ONE HUNDRED WAYS | 90 | 2 |
| | QUINCY JONES featuring JAMES INGRAM (A&M 2387) | | | | QUINCY JONES featuring JAMES INGRAM (A&M 2387) | | |
| 80 | I WANT TO HOLD YOUR HAND | — | 1 | 80 | I WANT TO HOLD YOUR HAND | — | 1 |
| | LAKESIDE (Solar/Elektra S-47954) | | | | LAKESIDE (Solar/Elektra S-47954) | | |
| 81 | TIME FOR LOVE | 89 | 2 | 81 | TIME FOR LOVE | 89 | 2 |
| | THE B.B. & Q. BAND (Capitol P-A-5071) | | | | THE B.B. & Q. BAND (Capitol P-A-5071) | | |
| 82 | GET IT UP | 27 | 19 | 82 | GET IT UP | 27 | 19 |
| | THE TIME (Warner Bros. WBS 49774) | | | | THE TIME (Warner Bros. WBS 49774) | | |
| 83 | LOVE CONNECTION (RAISE THE WINDOW DOWN) | 86 | 3 | 83 | LOVE CONNECTION (RAISE THE WINDOW DOWN) | 86 | 3 |
| | THE SPINNERS (Atlantic 3882) | | | | THE SPINNERS (Atlantic 3882) | | |
| 84 | TONIGHT YOU AND ME | 29 | 11 | 84 | TONIGHT YOU AND ME | 29 | 11 |
| | PHYLLIS HYMAN (Arista AS 0637) | | | | PHYLLIS HYMAN (Arista AS 0637) | | |
| 85 | DON'T HIDE OUR LOVE | 33 | 10 | 85 | DON'T HIDE OUR LOVE | 33 | 10 |
| | EVERLYN KING (RCA PB-12322) | | | | EVERLYN KING (RCA PB-12322) | | |
| 86 | STRUT YOUR STUFF | — | 1 | 86 | STRUT YOUR STUFF | — | 1 |
| | LIVE (TSOB TS-2006) | | | | LIVE (TSOB TS-2006) | | |
| 87 | A LITTLE MORE LOVE | — | 1 | 87 | A LITTLE MORE LOVE | — | 1 |
| | T-CONNECTION (Capitol P-A-5076) | | | | T-CONNECTION (Capitol P-A-5076) | | |
| 88 | STAGE FRIGHT | — | 1 | 88 | STAGE FRIGHT | — | 1 |
| | CHIC (Atlantic 3887) | | | | CHIC (Atlantic 3887) | | |
| 89 | WE WANT YOU (ON THE FLOOR) | 56 | 8 | 89 | WE WANT YOU (ON THE FLOOR) | 56 | 8 |
| | LAKESIDE (Solar/RCA YB-12334) | | | | LAKESIDE (Solar/RCA YB-12334) | | |
| 90 | LET YOUR BODY DO THE TALKIN' | — | 1 | 90 | LET YOUR BODY DO THE TALKIN' | — | 1 |
| | SHOCK (Fantasy 922) | | | | SHOCK (Fantasy 922) | | |
| 91 | TOO THROUGH | — | 1 | 91 | TOO THROUGH | — | 1 |
| | BAD GIRLS (EC BC4011) | | | | BAD GIRLS (EC BC4011) | | |
| 92 | THE OLD SONGS | 84 | 7 | 92 | THE OLD SONGS | 84 | 7 |
| | FREDERICK KNIGHT (Juana/R&L JU 3700-S) | | | | FREDERICK KNIGHT (Juana/R&L JU 3700-S) | | |
| 93 | WATCH OUT | — | 1 | 93 | WATCH OUT | — | 1 |
| | BRANDY WELLS (WMOT WS9 02654) | | | | BRANDY WELLS (WMOT WS9 02654) | | |
| 94 | STRUNG OUT ON THE BOOGIE | 93 | 5 | 94 | STRUNG OUT ON THE BOOGIE | 93 | 5 |
| | GANGSTERS (Heat HS 2007) | | | | GANGSTERS (Heat HS 2007) | | |
| 95 | THIS BEAT IS MINE | — | 1 | 95 | THIS BEAT IS MINE | — | 1 |
| | VICKY "D" (Sam 81-5024) | | | | VICKY "D" (Sam 81-5024) | | |
| 96 | COUNT ON ME | 95 | 3 | 96 | COUNT ON ME | 95 | 3 |
| | CANDI STATON (Sugar Hill SH-770) | | | | CANDI STATON (Sugar Hill SH-770) | | |
| 97 | YOU | 62 | 5 | 97 | YOU | 62 | 5 |
| | THE S.O.S. BAND (Tabu/CBS ZS5 02569) | | | | THE S.O.S. BAND (Tabu/CBS ZS5 02569) | | |
| 98 | SATURDAY, SATURDAY NIGHT | 83 | 10 | 98 | SATURDAY, SATURDAY NIGHT | 83 | 10 |
| | ZOOM (Polydor/PolyGram PD 2186) | | | | ZOOM (Polydor/PolyGram PD 2186) | | |
| 99 | STATION BRAKE | 73 | 7 | 99 | STATION BRAKE | 73 | 7 |
| | CAPTAIN SKY (WMOT 4W9-02407) | | | | CAPTAIN SKY (WMOT 4W9-02407) | | |
| 100 | SOMETHING ABOUT YOU | 44 | 14 | 100 | SOMETHING ABOUT YOU | 44 | 14 |
| | EBONIE WEBB (Capitol P-A-5044) | | | | EBONIE WEBB (Capitol P-A-5044) | | |

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

| | | | |
|---|--|--|--|
| A Little More (T-Con (admin. by Irving) — BMI) ... 87 | Hold Me Down (Steve Greenberg/Rick's (admin. by Rightsong) ... 78 | Love Massage (Ensign — BMI/Growth — BMI) ... 61 | Take My Heart (Delightful/Second Decade — BMI) ... 3 |
| Apache (Sugar Hill — BMI) ... 44 | How Can Love (Dark Cloud/H.A.B./We Got Music — BMI/ASCAP) ... 42 | Magic Number (Hancock/Polo Grounds — BMI) ... 63 | That Man (Mighty Three — BMI) ... 29 |
| Bad Lady (Val-le-Joe/Dis 'N' Dat/Extra Foxx — BMI) 39 | I Believe (Aimo — ASCAP) ... 40 | Make Up (Lucky Three/Red Aurra — BMI) ... 66 | The Old Songs (Warner Bros./Upward Spiral — ASCAP) ... 92 |
| "B" Movie (Brooklyn — ASCAP) ... 75 | I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents — BMI) ... 6 | Never Too Much (Uncle Ronnie's — ASCAP) ... 17 | The Planet Funk (Sunac/Irving/Virjon — BMI) ... 74 |
| Be Mine (Arista — ASCAP) ... 34 | I Heard It (Ston Agate — BMI) ... 19 | Numbers (No Nonsense — ASCAP) ... 41 | There's A Way (Colgems — EM/Boruff/Sweetbeat — ASCAP) ... 72 |
| Beware (Stone Diamond — BMI) ... 58 | I Just Wanna (Darwell/Larry Lou/Frontwheel — BMI) 76 | Oh No (Jobete & Commodores — ASCAP) ... 7 | This Beat (Mideb/Joga — ASCAP) ... 95 |
| Big Fat Bottom (Barcam — BMI/Smogedith — BMI) 77 | I Want To Hold (Duchess — BMI) ... 80 | One Hundred Ways (State of The Arts/Eliza M./Ritsonian — ASCAP/kidada/Mr. Melody — BMI) 79 | Time For Love (Little Macho/Intersong — ASCAP) ... 81 |
| Blue Jeans (Cessess/Electric Apple/Le-Ha — BMI) 13 | I Will Fight (Nick-O-Va! — ASCAP) ... 18 | Portuguese Love (Jobete — ASCAP) ... 59 | Tonight You And Me (Industrial Strength — BMI) ... 84 |
| Bluer Than Blue (Bull Pen — BMI/Perren-Vibes — ASCAP) ... 55 | If You Think (Ashtray — BMI) ... 31 | Pull Fancy (Duchess/Park's — BMI) ... 20 | Too Much (Linzer/Sunac — BMI) ... 49 |
| Breakin' Away (Aljarreau/Desperate/Garden Rake — BMI) ... 32 | I'm Just Too Shy (Black Stallion — ASCAP) ... 26 | Quick Slick (Jobete — ASCAP) ... 48 | Tout An' Toot (M&M — BMI) ... 26 |
| Call Me (One To One — ASCAP) ... 31 | Inside You (April/Bovina — ASCAP) ... 22 | Saturday, Saturday Night (Zoom — BMI) ... 98 | Too Through (Miss Thang — BMI) ... 91 |
| Can't Hold Back (Greenstar/Emergency — ASCAP) 15 | It's My Turn (Unichappell — BMI) ... 45 | Shake (Slim Jim/Middle Melodie — ASCAP) ... 46 | Tuff (Hip-Trip/Mid-Star — BMI) ... 52 |
| Controversy (Ecnirp — BMI) ... 4 | Jam The Box (Pure Delite/Bilsum — BMI) ... 65 | Sharing The Love (Bean Brooke — ASCAP) ... 16 | Turn Your Love Around (Garden Rake — BMI/Rehtrak! Veets/JSH — ASCAP) ... 2 |
| Cool (Tionna — license pending) ... 21 | Just Once (ATV/Mann and Weil — BMI) ... 43 | Snap Shot (Cotillion/Evening Ladies — BMI) ... 14 | Twinkle (United Artists/Earl Klugh — ASCAP) ... 68 |
| Count On Me (Staton/Daann/Elipsius — ASCAP/Sugar Hill — BMI) ... 96 | Kickin' Back (Almo/McRovosod — ASCAP) ... 12 | Something About You (ATV/Irving/Patamos/Charleville — BMI) ... 26 | Wait For Me (Cotillion — BMI) ... 50 |
| Do It Roger (Troutman's Music (admin. by Bumpershoot) — BMI) ... 70 | Let Me Set (Songs of Manhattan Island/Unichappell/Sandy Linzer — BMI) ... 67 | Something About You (Ebonye Webb/Cessess — BMI) ... 100 | Walking Into Sunshine (Central Line — PRS) ... 10 |
| Do It To Me (Sand — BMI (admin. by Bayard — BMI) 38 | Let The Feeling (WB Music/Peabo — ASCAP) ... 9 | | |

BLACK CONTEMPORARY

MOST ADDED SINGLES

- TOOT AN' TOOT AN' TOOT** — CURTIS MAYFIELD — BOARDWALK KDAY, WWRL, WENZ, WDMA, WHRK, WRAP, OK100, WATV, WDAO, WVKO
- I WANT TO HOLD YOUR HAND** — LAKESIDE — SOLAR/ELEKTRA WIGO, KGFJ, WWIN, WBMX, WRBD, WTLC, WPAL, KDAY, WAWA, WDAO
- A LITTLE MORE LOVE** — T-CONNECTION — CAPITOL WWIN, WRBD, WJMO, WEDR, WGCI, WBMX, V103, WPAL
- DON'T YOU KNOW THAT?** — LUTHER VANDROSS — EPIC WENZ, WWIN, WRBD, WUFO, KSOL, WGV, WYLD-FM
- DO IT ROGER** — ROGER — WARNER BROS. WENZ, WRAP, WJLB, WTLC, WRKS, KDKO, WWDM
- STAGE FRIGHT** — CHIC — ATLANTIC WRBD, WRAP, WSOK, WPAL, WGCI, WAWA, WDAO
- HOW CAN LOVE SO RIGHT (BE SO WRONG)** — RAY, GOODMAN & BROWN — POLYDOR/POLYGRAM WIGO, WWIN, WJMO, WUFO, WJLB, OK100
- WAIT FOR ME** — SLAVE — COTILLION/ATLANTIC WENZ, V103, WNHC, WGCI, WAWA, WVKO
- LET'S STAND TOGETHER** — MELBA MOORE — EMI AMERICA WGFJ, WJLB, WPAL, WGCI, WRKS, WDA5-FM

MOST ADDED ALBUMS

- YOURS TRULY** — TOM BROWNE — GRP/ARISTA WENZ, WWIN, WDA5-FM, WEDR, KDKO, WWDM
- STAY** — RAY, GOODMAN & BROWN — POLYDOR/POLYGRAM WIGO, WSOK, WILD, WTLC, WRBD, KPRS
- MORE OF THE GOOD LIFE** — T.S. MONK — MIRAGE/ATLANTIC WWIN, WTLC, WEDR, WYLD-FM, WHRK

UP AND COMING

- YOU GIVE LIFE TO ME** — JOE SIMON & CLARE BATHE — POSSE
IF YOU COME WITH ME — DUNN & BRUCE STREET — DEVAKI
MAMA USED TO SAY — JUNIOR — MERCURY/POLYGRAM
GENIUS OF LOVE — TOM TOM CLUB — SIRE/WARNER BROS.
STEPPIN' OUT — KOOL AND THE GANG — DE-LITE/POLYGRAM

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD

HOTS: P. Bryson, Roger, Chocolate Milk, G. Benson, Earth, Wind & Fire, Shock, Central Line, P. Austin, T. Pendergrass, Ebonee Webb, ADDS: T-Connection, B. Womack, B. Summers, B. James, Slave, Go-Go's, T. Browne, H. Hancock, D. Renee, S. Brown. LP ADDS: Jones Girls, F. Knight, F. Hubbard.

WJMO — ATLANTA — QUINCY JASON, PD — #1 — NORTHEM

JUMPS: 11 To 4 — G. Adams, 10 To 6 — Captain Sky, 12 To 8 — Skyy, 13 To 10 — Rufus, 15 To 12 — J. Day, 17 To 14 — Lipps Inc., 22 To 17 — V. Burch, 33 To 26 — M. & B. Sutton, 40 To 37 — J.G. Watson, HB To 39 — Con Funk Shun, ADDS: Lakeside, Final Edition, A. Bofill, C.M. Lord, B. James, P. Austin, RGB, B. Wells, J. Simon & C. Bathe. LP ADDS: RGB.

WWIN — BALTIMORE — CURTIS ANDERSON, MD

HOTS: Hall & Oates, Skyy, Central Line, L. Vandross, Prince, P. Bryson, G. Adams, G.S. Heron, "D" Train, G. McCrae, Time, Kool & The Gang, T. Marie, Sugar Hill Gang, Redd Hott, Aurra, What Naughts, ADDS: West Street Mob, L. Vandross, B. James, Secret Weapon, Young & Company, Freedom, Dun Can Sisters, T-Connection, Q. Jones, Brick, Lakeside, RGB. LP ADDS: T.S. Monk, B. Womack, D. Morgan, Sylvia St. James, Lakeside, T. Browne, B. Wells, Booker T., Jones Girls.

WATV — BIRMINGHAM — STAN GRANGER, MD

HOTS: Earth, Wind & Fire, Kool & The Gang, M. Henderson, G. Benson, Prince, Commodores, D. Ross, Rufus, Bar-Kays, P. Bryson, LTD, T. Pendergrass, Shalamar, Skyy, Chocolate Milk, G. McCrae, Kraftwerk, The Time, G. Knight, B. White, Sugar Hill Gang, ADDS: Bad Girls, S. Dash, A. Stewart, Maze, Live, "D" Train, S. Brown, G. Dunlap, Lipps Inc., Aurra, B.B.&Q. Band, Red Hott, T. Marie, C. Mayfield.

WILD — BOSTON — BUTTERBALL, JR. PD — #1 — G. BENSON

JUMPS: 9 To 3 — Hall & Oates, 11 To 5 — S. Woods, 13 To 8 — A. Franklin, 12 To 9 — T. Marie, 15 To 10 — Weeks & Company, 19 To 11 — Kano, 20 To 12 — RGB, 16 To 13 — LTD, 18 To 14 — Four Tops, 21 To 16 — D. Morgan, 22 To 17 — G. Washington, 24 To 18 — T. Pendergrass, 25 To 19 — The Time, 26 To 20 — Chocolate Milk, 27 To 21 — P. Reeves, 28 To 22 — B. Womack, 29 To 23 — J. Carr, 32 To 24 — Syreeta, 31 To 25 — Booker T., 33 To 26 — Slave, 34 To 27 — B. Wells, 35 To 29 — D. Byrd, 30 To 30 — Con Funk Shun, 36 To 31 — R. Laws, 39 To 32 — G. Fleming, 38 To 33 — V. Burch, 40 To 37 — Redd Hott, HB To 35 — G. Adams, HB To 38 — A. Bofill, HB To 39 — Aurra, HB To 40 — Sugar Hill Gang, ADDS: "D" Train, Junior, N. Connors, S. Dash, M. & B. Sutton, AM-FM, Colors. LP ADDS: RGB, Fatback, Central Line, Lakeside.

WBMX — CHICAGO — MARCO SPOON, MD

HOTS: B. Womack, Kool & The Gang, Skyy, G. Adams, Bar-Kays, G. Benson, Earth, Wind & Fire, G. McCrae, Prince, T. Browne, P. Bryson, G.S. Heron, B. White, P. Hyman, R. Robbins, Booker T., LTD, L. White, Central Line, N. Cole. ADDS: Northend, P. Austin, T-Connection, L. Vandross, M. Moore, Lakeside, Rainbow Valley, V. Burch. LP ADDS: Ohio Players, B. Wells, Lulu.

WGCI — CHICAGO — PAM WELLS, MD

HOTS: G. Washington, G. Adams, Hall & Oates, Syreeta, Central Line, Earth, Wind & Fire, P. Hyman, Slave, S. Brown, Bar-Kays, G. McCrae, B. White, G. Benson, P. Bryson, Kool & The Gang, G. Knight, B. Womack, N. Cole, C. Mayfield. ADDS: AM-FM, Aurra, Con Funk Shun, B. James, T-Connection, Slave, D. & B. Street, D. Morgan.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — EARTH, WIND & FIRE

HOTS: Kool & The Gang, G. Benson, Skyy, P. Bryson, Commodores, D. Ross, Shalamar, Bar-Kays, G. Knight, Central Line, T. Pendergrass, Al Jarreau, ADDS: T-Connection, Skool Boyz, Aurra, J. Carr, The Time, Midnite Star, RGB, H. Hancock, Con Funk Shun.

KDKO — DENVER — BRYON PITTS, PD — #1 — EARTH, WIND & FIRE

HOTS: Isley Brothers, G. Benson, R. James, Bar-Kays, LTD, Hall & Oates, D. Morgan, The Time, Aurra, T. Pendergrass, B.B.&Q. Band, D. Ross, Fatback, Switch, Zorn, B. Wright, D. Byrd, Jones Girls, A. Bofill. ADDS: B.T. Express, Roger, O'Bryan, Grandmaster Flash, West Street Mob, Junior. LP ADDS: Con Funk Shun, Lakeside, T. Browne, Jones Girls, Dells.

WGPR — DETROIT — JOE SPENCER, MD — #1 — M. HENDERSON

HOTS: Booker T., P. Bryson, D. Ross, E. Klugh, Skyy, G. Benson, Chocolate Milk, Bar-Kays, J. Carr, Central Line, Shalamar, Dynasty, Syreeta, LTD, Lulu, T. Pendergrass, T. Browne, R. Robbins, Rufus, Jones Girls, A. Bofill, Wax, G. Knight, G. Adams, T.S. Monk. ADDS: T. Life, Ann-Margret, T-Connection, M. Moore, Commodores, Sylvia St. James, Junior. LP ADDS: Zoom, B. Strong.

WJLB — DETROIT — JOHN EDWARDS, MD — #1 — L. VANDROSS

HOTS: Hall & Oates, P. Bryson, Earth, Wind & Fire, Kool & The Gang, S. Clarke/G. Duke, Dynasty, Bar-Kays, G. Benson, Four Tops, Kool & The Gang, Shalamar, B. Womack, Booker T., T. Pendergrass, E. Klugh, Skyy, S. Woods, B. White, Central Line, Jones Girls, D. Ross. ADDS: B. White, Lulu, Kano, B. Bland, R. Laws, G. Washington, M. Moore, Syreeta, Roger, Al Jarreau, V. Burch, RGB. LP ADDS: L. White.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — PRINCE

JUMPS: 9 To 2 — Crash Crew, 13 To 5 — Sugar Hill Gang, 14 To 8 — G. Benson, 19 To 11 — Secret Weapon, 34 To 13 — The Time, 29 To 14 — R. Robbins, 36 To 16 — J. Jackson, 32 To 18 — Jones Girls, 37 To 20 — Slave, 44 To 22 — B.B.&Q. Band, 42 To 24 — V. Burch, 40 To 25 — T. Browne, HB To 26 — T.S. Monk, HB To 27 — C. Mayfield, Ex To 28 — Four Tops, 43 To 30 — Red Hott. ADDS: Chic, L. Vandross, Live, Lakeside, B. Summers, Gang's Back, T-Connection, Shock, Syreeta. LP ADDS: Sugar Hill Gang, J. Knight, Skyy, Fatback, RGB.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — G. BENSON

HOTS: Skyy, Earth, Wind & Fire, Slave, Chocolate Milk, T. Pendergrass, West Street Mob, Isley Brothers, Live, Roger, Bar-Kays, Kraftwerk, Ebonee Webb, Q. Jones, Commodores, Shalamar, D. Morgan, Prince. ADDS: Jacksons, The Time, Ebonee Webb, Bar-Kays.

WTLC — INDIANAPOLIS — KELLY CARSON, MD

HOTS: G. Benson, Bar-Kays, J. Carr, Central Line, Funn, Fatback, LTD, Booker T., Rufus, Dynasty, A. Franklin, M. Henderson, P. Bryson, Brick, Peaches & Herb, Syreeta, R. Robbins, Gangsters, Midnite Star. ADDS: Roger, Lakeside, T. Browne, Redd Hott, Junior, G. Fleming. LP ADDS: A. Bofill, Fatback, J. Carr, Gangsters, T.S. Monk, RGB, Madagascar, Jones Girls.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — EARTH, WIND & FIRE

HOTS: G. Benson, D. Ross, Bar-Kays, The Time, Chocolate Milk, Rufus, Skyy, Central Line, T. Pendergrass. ADDS: C. Mayfield, Q.T., Patterson Twins, R. Fields, Lakeside, A. Franklin, Olivia Newton-John. LP ADDS: Jacksons (Live), J.G. Watson, E. Klugh, G. Washington.

KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — EARTH, WIND & FIRE

HOTS: Shalamar, D. Ross, G. Benson, Skyy, GQ, Zoom, Chocolate Milk, Bar-Kays, LTD. ADDS: M.

Moore, R. Robbins, Lakeside, Con Funk Shun, Aurra, T. Browne, J. Feliciano, O'Bryan, M. & B. Sutton. LP ADDS: Double Exposure, Syreeta, Isley Brothers.

WDIA — MEMPHIS — CARL CONNOR, PD

HOTS: Bar-Kays, B. Womack, Commodores, Earth, Wind & Fire, Chocolate Milk, Skyy, P. Bryson, Roger, Prince, G. Benson, The Time, D. Ross, Kool & The Gang, Prince, Shalamar, BarKays, Cameo, Rufus, T. Pendergrass. ADDS: Booker T., C. Mayfield, Jones Girls, V. Burch.

WHRK — MEMPHIS — SHARON SMITH, PD — #1 — EARTH, WIND & FIRE

HOTS: B. Womack, Bar-Kays, T. Pendergrass, G. Benson, The Time, Skyy, D. Ross, G. Washington, Hall & Oates, Shalamar, P. Bryson, Commodores, Earth, Wind & Fire, LTD, Chocolate Milk. ADDS: C. Mayfield. LP ADDS: One Way, T-Connection, O'Brien, T.S. Monk, M. Kano, AM-FM.

WEDR — MIAMI — GEORGE JONES, MD — #1 — SECRET WEAPON

JUMPS: 6 To 3 — G. McCrae, 10 To 7 — J. Carr, 18 To 12 — LTD, 13 To 9 — L. Williams, 19 To 13 — L. Mbulu. ADDS: Live, T-Connection, Gang's Back, Bad Girls, M. & B. Sutton, L. Simon, Dynasty, Red Hott, GQ, B. Summers, B. Withers. LP ADDS: D. Ross, Hall & Oates, Fatback, Syreeta, F. Knight, T. Browne, T.S. Monk.

WNHC — NEW HAVEN — JAMES JORDAN, MD

HOTS: G. McCrae, Kryptic Krew, Hall & Oates, Dynasty, Conquest, E. King, Earth, Wind & Fire, G. Adams, R. James, Kano, Skyy, Tom Tom Club, T.S. Monk, Con Funk Shun, L. Graham, Rufus, Bad Girls, Live, G. Benson, Vicki "D". ADDS: Syreeta, Chic, L. Vandross, "D" Train, M. Moore.

WYLD-FM — NEW ORLEANS — JAMES ALEXANDER, MD — #1 — EARTH, WIND & FIRE

HOTS: Kool & The Gang, G. Benson, Q. Jones, Commodores, P. Bryson, G. Knight, Isley Brothers, D. Ross, E. King, Booker T., J. Jackson, D. Ross/L. Richie, R. Laws, T. Pendergrass, P. Hyman, Whispers, T. Marie. ADDS: Four Tops, B. Withers, Q. Jones, Shalamar, L. Vandross, L. Simon. LP ADDS: T.S. Monk.

WRKS — NEW YORK — BARRY MAYO, ASST. PD

HOTS: Kool & The Gang, Earth, Wind & Fire, M. Moore, Hall & Oates, G. Knight, Prince, Weeks & Company, G. Adams, Four Tops, G. McCrae, G. Benson, Tierra, Dynasty, North End, D. Williams, "D" Train, L. Vandross, Kano, J. Carr, Central Line. ADDS: M. Moore, Roger, B. Womack, B. White, What Naughts, G. Washington. LP ADDS: Earth, Wind & Fire.

WWRL — NEW YORK — WANDA RAMOS, MD

HOTS: B. White, G. Adams, Shalamar, P. Bryson, Hall & Oates, G. McCrae, A. Bofill, G. Benson, GQ, A. Franklin, Al Jarreau, G. Washington, RGB, Jones Girls, M. Moore, Chic. ADDS: Peaches & Herb, Weeks & Company, P. Hyman, C. Lynn, What Naughts, Spinners, Shock, B. Withers, Con Funk Shun, C. Mayfield, Redd Hott, G.S. Heron, Mynk. LP ADDS: H. McIvin, Lakeside.

WRAP — NORFOLK — JIMMY WILLIAMS, PD — #1 — EARTH, WIND & FIRE

HOTS: G. Benson, Central Line, Rufus, LTD, Slave, Kool & The Gang, Bar-Kays, D. Ross, Shalamar, Ebonee Webb, Skyy, Chocolate Milk, Roger, P. Bryson. ADDS: Sugar Hill Gang, C. Mayfield, T. Marie, T. Browne, Chic, Roger, Northend.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — BAR-KAYS

HOTS: Earth, Wind & Fire, Chocolate Milk, Skyy, T. Pendergrass, Kool & The Gang, Commodores, P. Bryson, Prince, Central Line, Kraftwerk, G. Benson, Dream Machine, The Time, B. Wright, GQ, N. Cole. Switch. ADDS: Maze. LP ADDS: Fatback.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — EARTH, WIND & FIRE

HOTS: Prince, Hall & Oates, Central Line, G. McCrae, G. Benson, Rufus, Kool & The Gang, Chocolate Milk, Commodores, G. Knight, B. Womack, G. Washington, Skool Boyz, Skyy, P. Bryson, T. Pendergrass, LTD, G. Adams, Bar-Kays, Black Ice, Sugar Hill Gang, A. Bofill, Al Jarreau, D. Morgan, P. Austin, E. Mercury, B. White. ADDS: West Street Mob, S. Dash, G.S. Heron, Magnum Force, Freedom. LP ADDS: T. Browne.

WENZ — RICHMOND — PAUL CHILDS, MD — #1 — EARTH, WIND & FIRE

JUMPS: 9 To 5 — D. Ross, 11 To 7 — P. Bryson, 14 To 10 — Bar-Kays, 18 To 11 — T. Pendergrass, 19 To 13 — Skyy, 20 To 16 — Ebonee Webb, 22 To 17 — Central Line, 21 To 18 — Chocolate Milk, 23 To 19 — LTD, 24 To 20 — G. McCrae, 27 To 21 — Rufus, 29 To 25 — E. King, 30 To 26 — G. Knight, HB To 27 — Kraftwerk, HB To 28 — R. Robbins, HB To 29 — J. Day, HB To 30 — The Time. ADDS: C. Mayfield, Roger, L. Vandross, B. Summers, Aurra, Live, Slave, P. Austin. LP ADDS: Con Funk Shun, T. Browne, Bohannon, G. Dunlap.

KMJM — ST. LOUIS — STEVE WEED, MD — #1 — PRINCE

HOTS: Earth, Wind & Fire, G. Benson, Kool & The Gang, D. Laws, Commodores, Olivia Newton-John, D. Ross, T. Pendergrass, Q. Jones, Hall & Oates, Roger, B. Womack, The Time, P. Bryson, G. Knight, L. Vandross. ADDS: G. Washington, Al Jarreau.

KSOL — SAN FRANCISCO — BERNIE MOODY, PD — #1 — EARTH, WIND & FIRE

HOTS: Prince, Chocolate Milk, Shalamar, G. Benson, Skyy, D. Ross, Rufus, Dynasty, P. Bryson, GQ, Hall & Oates, G. Dunlap, Al Jarreau, A. Bofill, H. Hancock, Midnite Star, Jones Girls. ADDS: L. Vandross.

WSOK — SAVANNAH — JAY BRYANT, MD — #1 — BAR-KAYS

JUMPS: 9 To 4 — T. Pendergrass, 14 To 9 — B. Womack, 18 To 13 — Skyy, 15 To 11 — RGB, 16 To 10 — The Time, 17 To 14 — Fatback, 19 To 15 — Live, 20 To 16 — Jones Girls, 25 To 17 — Roger, 22 To 18 — G. Washington, 26 To 19 — Midnite Star, 24 To 20 — E. Perkins, 27 To 22 — J.G. Watson, 30 To 24 — Con Funk Shun, Ex To 25 — V. Burch, Ex To 26 — One Way, Ex To 27 — Dynasty, Ex To 28 — R. Robbins, Ex To 29 — A. Bofill, Ex To 30 — J. Knight. ADDS: Bad Girls, M. Henderson, G.S. Heron, Chic. LP ADDS: Con Funk Shun, Fatback, D. Ross, RGB.

KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — EARTH, WIND & FIRE

HOTS: Kool & The Gang, G. Benson, Commodores, Slave, Roger, Rufus, Chocolate Milk, Bar-Kays, T. Pendergrass. ADDS: The Time, Hall & Oates, Jones Girls, G. Knight, Dynasty, A. Franklin, A. Bofill, B. Womack, Syreeta, G. Adams. LP ADDS: E. Klugh, Bar-Kays.

WWDM — SUMTER — BARBARA TAYLOR, MD

HOTS: B. Womack, Earth, Wind & Fire, Bar-Kays, M. Moore, G. Adams, P. Bryson, B. Summers, Spinners, L. White, G. Washington, Dynasty, "D" Train, Con Funk Shun, The Time, Slave, Hall & Oates. ADDS: V. Burch, G. Knight, Roger. LP ADDS: T. Browne, L. Vandross.

OK100 — WASHINGTON — HARRY BOOMER, MD

HOTS: S. Woods, Central Line, Rufus, Commodores, GQ, Shalamar, G. Knight, Skyy, G. Benson, G. McCrae, Chocolate Milk. ADDS: G. Adams, T. Marie, A. Bofill, Hall & Oates, G. Washington, A. Franklin, RGB, The Time, C. Mayfield, E. Klugh, AM-FM, B. Womack, "D" Train, Live.

CASH BOX TOP 100 ALBUMS

December 26, 1981

| | | Weeks On 12/19 Chart | | | Weeks On 12/19 Chart | | | Weeks On 12/19 Chart | | | | | | | | | |
|----|---------------------------------------|----------------------------|--|----|----------------------------|----|---|----------------------------|--|-----|----|-----|-----------------------------|------|---|-----|-----|
| 1 | 4 | 8.98 | FOREIGNER (Atlantic SD 16999) | 1 | 23 | 34 | LAW AND ORDER | 8.98 | LINDSEY BUCKINGHAM (Asylum 5E-561) | 37 | 8 | 68 | THE MANY FACETS OF ROGER | 8.98 | ROGER (Warner Bros. BSK 3594) | 64 | 15 |
| 2 | ESCAPE | — | JOURNEY (Columbia TC 37408) | 3 | 21 | 35 | DON'T SAY NO | 8.98 | BILLY SQUIER (Capitol ST 12146) | 28 | 33 | 69 | CIRCLE OF LOVE | 8.98 | THE STEVE MILLER BAND (Capitol ST-12121) | 48 | 7 |
| 3 | FOR THOSE ABOUT TO ROCK WE SALUTE YOU | 8.98 | AC/DC (Atlantic SD 11111) | 6 | 3 | 36 | LIVE | — | THE JACKSONS (Epic KE2 37545) | 36 | 5 | 70 | SKYYLINE | 8.98 | SKYY (Salsoul/RCA SA-8548) | 88 | 8 |
| 4 | PHYSICAL | 8.98 | OLIVIA NEWTON-JOHN (MCA-5229) | 4 | 9 | 37 | THE BEST OF BLONDIE | 8.98 | (Chrysalis CHR 1337) | 32 | 9 | 71 | GREG LAKE | 8.98 | (Chrysalis CHR 1357) | 77 | 9 |
| 5 | RAISE! | — | EARTH, WIND & FIRE (ARC/Columbia TC 37548) | 5 | 7 | 38 | CHRISTMAS WISHES | 5.98 | ANNE MURRAY (Capitol SN-16232) | 55 | 5 | 72 | ALLIED FORCES | 8.98 | TRIUMPH (RCA AFL1-3902) | 72 | 15 |
| 6 | TATTOO YOU | 8.98 | ROLLING STONES (Rolling Stones/Atlantic COC 16052) | 2 | 16 | 39 | TAKE NO PRISONERS | — | MOLLY HATCHET (Epic FE 37480) | 43 | 4 | 73 | A CHIPMUNK CHRISTMAS | 8.98 | THE CHIPMUNKS (RCA AGL1-4041) | 86 | 5 |
| 7 | GHOST IN THE MACHINE | 8.98 | THE POLICE (A&M SP-3730) | 7 | 10 | 40 | IF I SHOULD LOVE AGAIN | 8.98 | BARRY MANILOW (Arista AL 9573) | 34 | 11 | 74 | STREET SONGS | 8.98 | RICK JAMES (Gordy/Motown G8-1002M1) | 62 | 36 |
| 8 | MEMORIES | — | BARBRA STREISAND (Columbia TC 37678) | 10 | 3 | 41 | COME MORNING | 8.98 | GROVER WASHINGTON, JR. (Elektra 5E-562) | 53 | 3 | 75 | LOVE MAGIC | 8.98 | L.T.D. (A&M SP-4881) | 82 | 5 |
| 9 | SHAKE IT UP | 8.98 | THE CARS (Elektra 5E-567) | 9 | 5 | 42 | FANCY FREE | 8.98 | OAK RIDGE BOYS (MCA-5209) | 42 | 30 | 76 | LIVING EYES | 8.98 | THE BEE GEES (RSO/PolyGram RX-1-3098) | 38 | 6 |
| 10 | BELLA DONNA | 8.98 | STEVIE NICKS (Modern/Atlantic MR 38-139) | 8 | 20 | 43 | SONGS IN THE ATTIC | — | BILLY JOEL (Columbia TC 37461) | 46 | 13 | 77 | IT'S TIME FOR LOVE | — | TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37491) | 70 | 13 |
| 11 | PRIVATE EYES | 8.98 | DARYL HALL & JOHN OATES (RCA AFL1-4028) | 11 | 15 | 44 | NIGHTCRUISING | 8.98 | BAR-KAYS (Mercury/PolyGram SRM-1-4028) | 49 | 7 | 78 | TIME EXPOSURE | 8.98 | LITTLE RIVER BAND (Capitol ST-12163) | 74 | 16 |
| 12 | ON THE WAY TO THE SKY | — | NEIL DIAMOND (Columbia TC 37628) | 13 | 5 | 45 | GREATEST HITS | 8.98 | KENNY ROGERS (Liberty LOO-1072) | 45 | 63 | 79 | CHANGESTWOBOWIE | 8.98 | DAVID BOWIE (RCA AHL1-4202) | 98 | 5 |
| 13 | TONIGHT I'M YOURS | 8.98 | ROD STEWART (Warner Bros. BSK 3602) | 14 | 6 | 46 | BREAKIN' AWAY | 8.98 | AL JARREAU (Warner Bros. BSK 3576) | 41 | 19 | 80 | SHARE YOUR LOVE | 8.98 | KENNY ROGERS (Liberty LOO-1108) | 80 | 25 |
| 14 | WHY DO FOOLS FALL IN LOVE | 8.98 | DIANA ROSS (RCA AFL14153) | 15 | 8 | 47 | RE-AC-TOR | 8.98 | NEIL YOUNG and CRAZY HORSE (Reprise HS 2304) | 35 | 6 | 81 | STEP BY STEP | 8.98 | EDDIE RABBITT (Elektra 5E-532) | 67 | 19 |
| 15 | GREATEST HITS | 8.98 | QUEEN (Elektra 5E-564) | 12 | 7 | 48 | SHE SHOT ME DOWN | 8.98 | FRANK SINATRA (Reprise FS 2305) | 56 | 4 | 82 | CRIMES OF PASSION | 8.98 | PAT BENATAR (Chrysalis CHE 1275) | 75 | 71 |
| 16 | FREEZE-FRAME | 8.98 | THE J. GEILS BAND (EMI America SOO-17062) | 17 | 7 | 49 | WORKING CLASS DOG | 8.98 | RICK SPRINGFIELD (RCA AFL 1-3697) | 47 | 39 | 83 | CHRISTOPHER CROSS | 8.98 | (Warner Bros. BSK 3383) | 68 | 100 |
| 17 | EXIT... STAGE LEFT | 15.98 | RUSH (Mercury/PolyGram SRM2-7001) | 16 | 7 | 50 | IN THE POCKET | 8.98 | COMMODORES (Motown M8-955M1) | 39 | 25 | 84 | YOU COULD HAVE BEEN WITH ME | 8.98 | SHEENA EASTON (EMI America SW-17061) | 91 | 5 |
| 18 | HOOKED ON CLASSICS | 8.98 | LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL-4194) | 20 | 6 | 51 | THE BEST OF THE DOOBIES VOLUME II | 8.98 | THE DOOBIE BROTHERS (Warner Bros. BSK 3612) | 51 | 6 | 85 | LONG DISTANCE VOYAGER | 8.98 | THE MOODY BLUES (Threshold/PolyGram TRL-1-2901) | 73 | 30 |
| 19 | DIARY OF A MADMAN | — | OZZY OSBOURNE (Jet/CBS FZ 37492) | 19 | 6 | 52 | JUICE | 8.98 | JUICE NEWTON (Capitol ST-12136) | 58 | 43 | 86 | THE TIME | 8.98 | (Warner Bros. BSK 3598) | 83 | 18 |
| 20 | SOMETHING SPECIAL | 8.98 | KOOL & THE GANG (De-Lite/PolyGram DSR 8502) | 18 | 11 | 53 | WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) | — | WILLIE NELSON (Columbia KC2 37542) | 54 | 15 | 87 | CHRISTMAS ALBUM | — | BARBRA STREISAND (Columbia CS 9557) | 110 | 3 |
| 21 | CHRISTMAS | 8.98 | KENNY ROGERS (Liberty LOO-51115) | 25 | 6 | 54 | CIMARRON | 8.98 | EMMYLOU HARRIS (Warner Bros. BSK 3603) | 63 | 3 | 88 | THERE'S NO GETTIN' OVER ME | — | RONNIE MILSAP (RCA AHL 1-4060) | 90 | 18 |
| 22 | NINE TONIGHT | 12.98 | BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182) | 21 | 14 | 55 | THE ONE THAT YOU LOVE | 8.98 | AIR SUPPLY (Arista AL 9551) | 60 | 29 | 89 | THE POET | 8.98 | BOBBY WOMACK (Beverly Glen BG 10000) | 95 | 7 |
| 23 | PRECIOUS TIME | 8.98 | PAT BENATAR (Chrysalis CHR 1346) | 23 | 23 | 56 | NEVER TOO MUCH | — | LUTHER VANDROSS (Epic FE 37451) | 52 | 15 | 90 | SHOW TIME | 8.98 | SLAVE (Cotillion/Atlantic SD 5227) | 78 | 12 |
| 24 | THE GEORGE BENSON COLLECTION | 16.98 | GEORGE BENSON (Warner Bros. 2HW 3577) | 30 | 6 | 57 | GIVE THE PEOPLE WHAT THEY WANT | 8.98 | THE KINKS (Arista AL 9567) | 57 | 16 | 91 | PRINCE CHARMING | — | ADAM AND THE ANTS (Epic ARE 37615) | 102 | 3 |
| 25 | QUARTERFLASH | 8.98 | (Geffen GHS 2003) | 29 | 10 | 58 | CONTROVERSY | 8.98 | PRINCE (Warner Bros. BSK 3601) | 50 | 8 | 92 | DISCIPLINE | 8.98 | KING CRIMSON (Warner Bros. BSK 3629) | 94 | 9 |
| 26 | BEAUTY AND THE BEAT | 8.98 | THE GO-GO'S (I.R.S./A&M SP 70021) | 26 | 22 | 59 | CRAZY FOR YOU | 8.98 | EARL KLUGH (Liberty LT-51113) | 59 | 9 | 93 | STOP AND SMELL THE ROSES | 8.98 | RINGO STARR (Boardwalk NB1 33246) | 96 | 6 |
| 27 | FEELS SO RIGHT | 8.98 | ALABAMA (RCA AHL1-3930) | 27 | 42 | 60 | 7 | 8.98 | CON FUNK SHUN (Mercury/PolyGram SRM-1-4030) | 118 | 3 | 94 | TAKE IT OFF | 8.98 | CHIC (Atlantic SD 19323) | 106 | 3 |
| 28 | THE INNOCENT AGE | — | DAN FOGELBERG (Full Moon/Epic KE2 37393) | 24 | 15 | 61 | HI INFIDELITY | — | REO SPEEDWAGON (Epic FE 36844) | 61 | 55 | 95 | URBAN CHIPMUNK | 8.98 | THE CHIPMUNKS (RCA AFL 1-4027) | 99 | 31 |
| 29 | ABACAB | 8.98 | GENESIS (Atlantic SD 19313) | 22 | 11 | 62 | MUSIC FROM "THE ELDER" | 8.98 | KISS (Casablanca/PolyGram NBLP 7261) | 81 | 3 | 96 | SOLID GROUND | 8.98 | RONNIE LAWS (Liberty LO-51087) | 93 | 13 |
| 30 | A COLLECTION OF GREAT DANCE SONGS | — | PINK FLOYD (Columbia TC 37680) | 44 | 3 | 63 | ALL THE GREAT HITS | 15.98 | DIANA ROSS (Motown M13-960C2) | 65 | 9 | 97 | JAZZERCISE | 8.98 | JUDI SHEPPARD MISSETT (MCA-5272) | 108 | 4 |
| 31 | GET LUCKY | — | LOVERBOY (Columbia FC 37638) | 31 | 7 | 64 | AEROBIC DANCING | 8.98 | featuring DORIAN DAMMER (Parade/Peter Pan 100) | 69 | 12 | 98 | WANNA BE A STAR | 8.98 | CHILLIWACK (Millennium/RCA 1-7759) | 79 | 17 |
| 32 | PERHAPS LOVE | — | PLACIDO DOMINGO (CBS MF 37243) | 40 | 9 | 65 | I AM LOVE | 8.98 | PEABO BRYSON (Capitol ST-12179) | 71 | 5 | 99 | YOUR WISH IS MY COMMAND | 8.98 | LAKESIDE (Solar/Elektra S-26) | 122 | 2 |
| 33 | MOB RULES | 8.98 | BLACK SABBATH (Warner Bros. BSK 3605) | 33 | 5 | 66 | SOMETHING ABOUT YOU | 8.98 | ANGELA BOFILL (Arista AL 9576) | 66 | 6 | 100 | COMPUTER WORLD | 8.98 | KRAFTWERK (Warner Bros. HS 3549) | 92 | 31 |

Cash Box Top Albums/101 to 200

December 26, 1981

| | Weeks On 12/19 Chart | | Weeks On 12/19 Chart | | Weeks On 12/19 Chart |
|---|-------------------------|--------|--|-------|-------------------------|
| 101 HOT ROCKS THE ROLLING STONES (London 2PS 606) | 12.98 | 103 11 | 133 AS FAR AS SIAM RED RIDER (Capitol ST-121145) | 8.98 | 107 16 |
| 102 NEW TRADITIONALISTS DEVO (Warner Bros. BSK 3595) | 8.98 | 89 12 | 134 A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS (RCA AHL-1-3451) | 8.98 | 146 3 |
| 103 BACK IN BLACK AC/DC (Atlantic SD 16108) | 8.98 | 117 70 | 135 BELIEVERS DON McLEAN (Millennium/RCA BXL1-7762) | 8.98 | 140 6 |
| 104 THE DUDE QUINCY JONES (A&M SP-3721) | 8.98 | 84 39 | 136 DIRTY DEEDS DONES DIRT CHEAP AC/DC (Atlantic SD 16033) | 8.98 | 144 37 |
| 105 MERRY CHRISTMAS BING CROSBY (MCA-15024) | 8.98 | 121 3 | 137 ANYTIME HENRY PAUL BAND (Atlantic SD 19325) | 8.98 | 149 4 |
| 106 TORCH CARLY SIMON (Warner Bros. BSK 3592) | 8.98 | 100 11 | 138 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566) | 8.98 | 143 14 |
| 107 GWEN McRAE (Atlantic SD 19308) | 8.98 | 119 9 | 139 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. OWS 3591) | 8.98 | 141 13 |
| 108 HANG ON FOR YOUR LIFE SHOOTING STAR (Virgin/Epic NFR 37407) | — | 85 19 | 140 PARADISE THEATER STYX (A&M SP-3719) | 8.98 | 129 48 |
| 109 TOM TOM CLUB (Sire SRK 3628) | 8.98 | 114 10 | 141 AQUA DREAM McGUFFEY LANE (Atco SD 38-144) | 8.98 | 166 2 |
| 110 PREMONITION SURVIVOR (Scotti Bros./CBS ARZ 37549) | 8.98 | 111 14 | 142 HEAVY METAL ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004) | 15.98 | 101 21 |
| 111 YOURS TRULY TOM BROWNE (GRP/Arista 5507) | 8.98 | 127 3 | 143 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896) | 8.98 | 158 5 |
| 112 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106) | — | 115 5 | 144 CAN'T SHAKE THIS FEELIN' SPINNERS (Atlantic SD 19318) | 8.98 | 150 4 |
| 113 CAROL HENSEL'S EXERCISE AND DANCE PROGRAM (Vintage/Mirus VNI 7713) | 8.98 | 105 45 | 145 THE BEST OF THE BLUES BROTHERS (Atlantic SD 19331) | 8.98 | — 1 |
| 114 GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Phila. Int'l/CBS FZ 37267) | — | 130 4 | 146 FREETIME SPYRO GYRA (MCA-5238) | 8.98 | 137 18 |
| 115 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533) | — | 87 9 | 147 ALL OF THE ABOVE THE JOHN HALL BAND (EMI America SW-17058) | 8.98 | 154 6 |
| 116 I LOVE ROCK 'N ROLL JOAN JETT AND THE BLACKHEARTS (Boardwalk NB1-33243) | 8.98 | 138 3 | 148 SNEAKER (Handshake FW 37631) | 8.98 | 160 5 |
| 117 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156) | 9.98 | 104 27 | 149 MORE OF THE GOOD LIFE T.S. MONK (Mirage/Atlantic WTG 19324) | 8.98 | — 1 |
| 118 ALMOST BLUE ELVIS COSTELLO (Columbia FC 37562) | — | 97 7 | 150 OCTOBER U2 (Island ILPS 9680) | 8.98 | 139 8 |
| 119 CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2 (Vintage/Mirus VNI 7733) | 8.98 | 152 2 | 151 EL LOCO ZZ TOP (Warner Bros. BSK 3593) | 8.98 | 123 21 |
| 120 IN HARMONY 2 VARIOUS ARTISTS (Columbia BFC 37641) | — | 120 6 | 152 LOVERBOY (Columbia JC 36762) | — | 155 49 |
| 121 KEEP ON MOVING STRAIGHT AHEAD LAKESIDE (Solar/RCA BXL1-3974) | 8.98 | 124 5 | 153 THE JAM (Polydor/PolyGram PX-1-503) | 5.98 | 163 3 |
| 122 ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110) | 8.98 | 128 95 | 154 LOST IN LOVE AIR SUPPLY (Arista AL 9530) | 8.98 | 159 93 |
| 123 THE CATHERINE WHEEL DAVID BYRNE (Sire SRK 3645) | 8.98 | 135 3 | 155 MICKEY MOUSE DISCO (Disneyland 2504) | 4.98 | 157 97 |
| 124 BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812) | — | 125 37 | 156 PIECES OF A DREAM (Elektra 6E-350) | 8.98 | 148 13 |
| 125 BIG CITY MERLE HAGGARD (Epic FE 37593) | — | 126 9 | 157 CLASSIC YES YES (Atlantic SD 19320) | 8.98 | — 1 |
| 126 THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120) | 9.98 | 132 54 | 158 SET MY LOVE IN MOTION SYREETA (Tamil/Motown T 376) | 8.98 | 168 3 |
| 127 CAMOUFLAGE RUFUS with CHAKA KHAN (MCA-5270) | 8.98 | 112 9 | 159 GREATEST HITS VOL. II CHICAGO (Columbia FC 37682) | — | 162 3 |
| 128 O HOLY NIGHT LUCIANO PAVAROTTI (London/PolyGram OS 26473) | 10.98 | — 1 | 160 PLAIN' FROM THE HEART DELBERT McCLINTON (Capitol ST-12188) | 8.98 | 167 5 |
| 129 AEROBIC DANCING BARBARA ANN AUER (Gateway GSLP-7610) | 8.98 | 109 23 | 161 MOVING PICTURES RUSH (Mercury/PolyGram SRM-1-4013) | 8.98 | 153 44 |
| 130 GREATEST HITS THE DOORS (Elektra 5F-515) | 8.98 | 136 61 | 162 JUST LIKE DREAMIN' TWEENYNINE with LENNY WHITE (Elektra 5E-551) | 8.98 | 165 4 |
| 131 THE BEST OF THE MANHATTAN TRANSFER (Atlantic SD 19319) | 8.98 | 142 3 | 163 ZENYATTA MONDATTA THE POLICE (A&M SP-4831) | 8.98 | 164 6 |
| 132 GREAT GONZOS — THE BEST OF TED NUGENT TED NUGENT (Epic FE 37667) | — | 134 4 | 164 COOL NIGHT PAUL DAVIS (Arista AL 9578) | 8.98 | 175 2 |
| | | | 165 BELO HORIZONTE JOHN McLAUGHLIN (Warner Bros. BSK 3619) | 8.98 | 173 4 |
| | | | 166 WHAT A WOMAN NEEDS MELBA MOORE (EMI America ST-17060) | 8.98 | 169 6 |
| | | | 167 NEW YORK CAKE KANO (Mirage/Atlantic WTG 19327) | 8.98 | 170 4 |
| | | | 168 CAMERA CAMERA RENAISSANCE (Illegal/I.R.S. SP-70019) | 8.98 | 176 4 |
| | | | 169 CHRISTMAS AT GILLEY'S MICKEY GILLEY (Epic FE 37595) | — | 171 4 |
| | | | 170 THIS IS THE WAY ROSSINGTON COLLINS BAND (MCA-5207) | 8.98 | 145 12 |
| | | | 171 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239) | 8.98 | — 1 |
| | | | 172 OUCH! OHIO PLAYERS (Boardwalk NB1-33247) | 8.98 | 177 2 |
| | | | 173 MERRY CHRISTMAS JOHNNY MATHIS (Columbia CS 8021) | — | 179 3 |
| | | | 174 DROP DOWN AND GET ME DEL SHANNON (Network/Elektra 5E-568) | 8.98 | 185 4 |
| | | | 175 CHRISTMAS CARD THE STATLER BROTHERS (Mercury/PolyGram SRM-1-5012) | 8.98 | 183 2 |
| | | | 176 DENIM AND LEATHER SAXON (Carrere/CBS ARZ 37685) | — | 181 2 |
| | | | 177 A PLACE FOR MY STUFF GEORGE CARLIN (Atlantic SD 19326) | 8.98 | 187 2 |
| | | | 178 SHOCK (Fantasy F-9613) | 8.98 | — 1 |
| | | | 179 HIGH 'N' DRY DEF LEPPARD (Mercury/PolyGram SRM-14021) | 8.98 | 133 21 |
| | | | 180 GREAT WHITE NORTH BOB & DOUG MCKENZIE (Mercury/PolyGram SRM-1-4034) | 8.98 | — 1 |
| | | | 181 DENROY MORGAN (Bucket BKS 015) | 8.98 | 190 2 |
| | | | 182 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535) | 8.98 | 172 18 |
| | | | 183 WALK UNDER LADDERS JOAN ARMATRADING (A&M SP-4876) | 8.98 | 151 11 |
| | | | 184 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5266) | 8.98 | — 1 |
| | | | 185 TONIGHT! THE FOUR TOPS (Casablanca/PolyGram NBLP 7258) | — | 116 17 |
| | | | 186 SOLO SAXOPHONE II — LIFE JOHN KLEMMER (Elektra 5E-566) | 8.98 | 192 2 |
| | | | 187 MAIDEN JAPAN IRON MAIDEN (Harvest/Capitol MLP-15000) | 5.98 | 147 9 |
| | | | 188 THE BEST OF MINNIE RIPERTON (Capitol ST-12189) | 8.98 | — 1 |
| | | | 189 BOBBY AND THE MIDNITES BOB WEIR (Arista AL 9568) | 8.98 | 156 6 |
| | | | 190 PIRATES RICKIE LEE JONES (Warner Bros. BSK 3432) | 8.98 | 131 21 |
| | | | 191 WHITE CHRISTMAS JOHN SCHNEIDER (Scotti Bros./CBS FZ 37617) | — | 196 2 |
| | | | 192 CAPTURED JOURNEY (Columbia KC2 37016) | — | 193 45 |
| | | | 193 CENTRAL LINE (Mercury/PolyGram SRM-1-4033) | 8.98 | — 1 |
| | | | 194 VOICES DARYL HALL & JOHN OATES (RCA AQL 1-3646) | 8.98 | 194 72 |
| | | | 195 "LIVE" BARBARA MANDRELL (MCA-5243) | 8.98 | 180 18 |
| | | | 196 HARD PROMISES TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA MSH-5160) | 8.98 | 161 32 |
| | | | 197 WATTS IN A TANK DIESEL (Regency RY 19315) | 8.98 | 113 17 |
| | | | 198 HOOLIGANS THE WHO (MCA2-12001) | 15.98 | 186 10 |
| | | | 199 GREATEST HITS CHARLEY PRIDE (RCA AHL-1-4151) | 8.98 | 184 8 |
| | | | 200 TIME ELO (Jet/CBS FZ 37371) | — | 174 19 |

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

| | | | | | | | | | | | |
|---------------------|-----------|----------------------------|---------|--------------------|--------|----------------------|--------|------------------------------|----------|------------------------|------|
| AC/DC | 3,103,136 | Con Funk Shun | 60 | Jacksons | 36 | Matisis, Johnny | 173 | Pink Floyd | 30 | Sneaker | 148 |
| Adam & The Ants | 91 | Costello, Elvis | 118 | Jam | 153 | Mayfield, Curtis | 171 | Police | 7,163 | Spinners | 144 |
| Aerobics (Auer) | 129 | Crosby, Bing | 105 | James, Rick | 74 | Maze | 117 | Pride, Charley | 199 | Springfield, Rick | 49 |
| Aerobics (Dammer) | 64 | Cross, Christopher | 83 | Jarreau, Al | 46 | McCrae, Gwen | 107 | Prince | 58 | Spyro Gyra | 146 |
| Air Supply | 55,154 | Davis, Paul | 164 | Jazzercise | 97 | McKenzie, Bob & Doug | 180 | Quarterflash | 25 | Squier, Billy | 35 |
| Alabama | 27 | Def Leppard | 179 | Jett, Joan | 116 | McLean, Don | 135 | Queen | 15 | Starr, Ringo | 93 |
| Armatrading, Joan | 183 | Denver, John w/The Muppets | 134 | J. Geils Band | 16 | McClinton, Delbert | 160 | Rabbitt, Eddie | 81 | Statler Brothers | 175 |
| Austin, Patti | 139 | Devo | 102 | Joel, Billy | 43 | McGuffey Lane | 141 | Red Rider | 133 | Stewart, Rod | 13 |
| Bar-Kays | 44 | Diamond, Neil | 12,126 | Jones, George | 112 | McLaughlin, John | 165 | Renaissance | 168 | Streisand, Barbra | 8,87 |
| Bee Gees | 76 | Diesel | 197 | Jones Girls | 114 | Mickey Mouse Disco | 155 | REO Speedwagon | 61 | Styx | 140 |
| Benatar, Pat | 23,82 | Domingo, Placido | 32 | Jones, Quincy | 104 | Miller, Steve | 69 | Riperton, Minnie | 188 | Summers, Bill | 184 |
| Benson, George | 24 | Doobie Brothers | 51 | Jones, Ricki Lee | 190 | Milsap, Ronnie | 88 | Roger | 68 | Survivor | 110 |
| Black Sabbath | 33 | Doors | 130 | Journey | 2,192 | Molly Hatchet | 39 | Rogers, Kenny | 21,45,80 | Syreeta | 158 |
| Blondie | 37 | Earth, Wind & Fire | 5 | Kano | 167 | Monk, T.S. | 149 | Rolling Stones | 6,101 | Time | 86 |
| Blues Brothers | 145 | Easton, Sheena | 84 | King Crimson | 92 | Moody Blues | 85 | Ross, Diana | 14,63 | Tom Tom Club | 109 |
| Bofill, Angela | 66 | ELO | 200 | Kinks | 57 | Moore, Melba | 166 | Rcssington Collins Band | 170 | Triumph | 72 |
| Bowie, David | 79 | Fogelberg, Dan | 28 | Kiss | 62 | Morgan, Denroy | 181 | Rufus | 127 | U2 | 150 |
| Browne, Tom | 111 | Foreigner | 1 | Klemmer, John | 186 | Murray, Anne | 38,122 | Royal Philharmonic Orchestra | 18 | Vandross, Luther | 56 |
| Bryson, Peabo | 65 | Four Tops | 185 | Klugh, Earl | 59 | Nelson, Willie | 53 | Rush | 17,161 | Washington, Grover Jr. | 41 |
| Buckingham, Lindsey | 34 | Genesis | 29 | Kool & The Gang | 20 | Newton, Juice | 52 | Saxon | 176 | Weir, Bob | 189 |
| Byrne, David | 123 | Gilley, Mickey | 169 | Kraftwerk | 100 | Newton-John, Olivia | 4 | Schneider, John | 191 | White, Lenny | 162 |
| Carlin, George | 177 | Go-Go's | 26 | Lake, Greg | 71 | Nicks, Stevie | 10 | Scott-Heron, Gil | 138 | Who | 198 |
| Cars | 9 | Haggard, Merle | 125 | Lakeside | 99,121 | Nugent, Ted | 132 | Seger, Bob | 22 | Williams, Hank Jr. | 182 |
| Central Line | 193 | Hall & Oates | 11,194 | Laws, Ronnie | 96 | Oak Ridge Boys | 42 | Shannon, Del | 174 | Womack, Bobby | 89 |
| Chic | 94 | Hall, John | 147 | Little River Band | 78 | Ohio Players | 172 | Shock | 178 | Yes | 157 |
| Chicago | 159 | Harris, Emmylou | 54 | Loverboy | 31,152 | Osbourne, Ozzy | 19,124 | Shooting Star | 108 | Young, Neil | 47 |
| Chilliwack | 98 | Hensel, Carol | 113,119 | L.T.D. | 75 | Paul, Henry | 137 | Simon, Carly | 106 | ZZ Top | 151 |
| Chipmunks | 73,95 | In Harmony 2 | 120 | Mandrell, Barbara | 195 | Pavarotti, Luciano | 128 | Sinatra, Frank | 48 | SOUNDTRACKS | |
| Chocolate Milk | 143 | Iron Maiden | 187 | Manhattan Transfer | 131 | Pendergrass, Teddy | 77 | Sky | 70 | Chariots Of Fire | 67 |
| Commodores | 50 | Isley Brothers | 115 | Manilow, Barry | 40 | Petty, Tom | 196 | Slave | 90 | Heavy Metal | 142 |

CLASSIFIEDS

CLASSIFIED AD RATE 35 CENTS PER WORD

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RECORDS-MUSIC

EXPORT ONLY. All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers 35 years of specialized service to record and tape importers throughout the world. Overseas sealers and distributors only. **ALBERT SCHULTZ, INC.,** 116 West 14th St., New York, N.Y. 10011. Cable: ALBYREP Telex: 236569 Telephone (212) 924-1122.

FOR EXPORT: All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. **DARO EXPORTS, LTD.** 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPDARO, NEW YORK.

FREE CATALOG: New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainview, New York 11803.

SERVICES COIN MACHINE

ACE LOCKS KEYED ALIKE: Send locks and the key you want them mastered to: \$1.35 each, 10% D/C in lots of 100 or more, **RANDEL LOCK SERVICE,** 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending.

EMPLOYMENT SERVICE

JOB HUNTING — NATIONAL BROADCAST TALENT COORDINATORS can help. We specialize in radio personnel placement. Programming — Sales — Management. Our client stations need qualified people. For confidential details — **NATIONAL BROADCAST TALENT COORDINATORS,** Dept. C, P.O. Box 20551, Birmingham, Alabama 35216 (205-822-9144)

COIN MACHINES WANTED

FOR SALE: One penny falls like new \$4,000.00. Used OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. D. & P. MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-848-1846.

FOR SALE: Video Games — Uprights and Cocktails — Centipedes — Tempest — Asteroids — Vanguard — Orix, Donkey Kongs — Pacman — Defender — Gorf — Wizard of War — Froggers — Vegas — Supercobra — Scramble — Space Fury — Monaco GP — Etc. Taito Cranes, Bally Six Card Bingos, Bally Slot Machines, Paces Comets, Antiques, Seeburg Jukeboxes, Flippers, United States Amusements Call Collect (210) 926-0700.

"JUKEBOX THE GOLDEN AGE." A pictorial guide to collectible jukeboxes. 65 pictures in color. 104 pages hardbound. It's pure cream! \$13.95/UPS. Jukebox Collector, 2545CB SE 60th Ct., Des Moines, Iowa 50317.

SEEBURG LPC 150, AMI 200, N 150. Johnson coin sorter & counter 295. Tennis Tourney 200. Electro Dart 100. **BROWSER,** 2009 Mott Ave., Far Rockaway, N.Y.

MATA HARI-\$695; **Evel Knivel**-\$495; **Strikes & Spares**-\$595; **Airborne Avenger**-\$295; **Atarians**-\$225; **Dolly Parton, Getaway**-\$395; **Thunderbolt**-\$395; **Nugent**-\$695; **Hot Tip**-\$495; **Wheels II**-\$395; **Sheets**-\$295; **Racer**-\$295; **M-4**-\$495; **Anti Aircraft**-\$295. **MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207**

FOR SALE: Force II \$1075, Pink Panther \$1095, Star Race \$695, Volcano \$1650, Evil Knivel \$295, Fireball II \$1325, Skateball \$725, Flash Gordon \$1425, Big Game \$725, Freefall \$1095, Ali \$625, Nineball \$875, Pharaoh \$1725, Galaxian \$1575, Space Encounters \$1125, Wizard of War \$1995, Space Invaders Cocktail Table \$1095, Rally X \$1550, Sea Wolf (Unshopped) \$265, Super Cobra \$2095, Scramble \$1725, Moon War \$1775, Berzerk \$1695, Astro Invader \$1175, Asteroids Deluxe \$1525, Asteroids \$1650, Asteroids Cocktail Table \$1650, Battlezone \$1125, Missile Command \$1550, 2 Pl Football (Unshopped) \$250, Drag Race (Unshopped) \$375, Le Mans (Unshopped) \$250, Super Breakout (Unshopped) \$325, Avalanche (Unshopped) \$195, Super Bug (Unshopped) \$365, Armor Attack, 2 Pl \$1475, Space Wars \$425, Star Castle \$1550, Rip Off, 2 Pl \$1125, Moon Shuttle \$1650, Targ \$995, Bandido \$695, Venture \$1750, Star Fire, Sit-down Model \$1075, Tranquillizer Gun \$1195, Deep Scan \$575, Space Fury \$1975, Depth Charge (Unshopped) \$250, Blasto (Unshopped) \$225, Head On (Unshopped) \$295, Intruder \$1495, Tora Tora \$850, Route 16 \$1595, Space Panic \$1625, Radarscope, Sit-down Cockpit Model \$2050, Brand new Dynamo latest model Football \$465, Magic Carousel Merry-Go-Round \$450, Big Wheelie Motorcycle \$1525. (On Kiddie Rides add \$50 per ride for packing & crating.) Call or write New Orleans Novelty Co., 3030 No. Arnoult Rd., Metairie, LA 70002. Tele: (504) 888-3500.

CONVERSION CARTRIDGES — Play stereo records on Seeburg monaural phonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI, 1520 Missouri, Oceanside, Ca. 92054.

3 MIDWAY BULL'S EYE Bally Slots: 1 Jokers Wild, 2 Super 7, 1 Las Vegas — stand model. 2 ACE Luna and Zodiac with Bonus. 1 YATZY, 100,000 new brass tokens app dime size, 10,000 used brass tokens quarter size. Give us an offer in cash or barter deal. **HANSA MYN-TAUTOMATER AB,** Box 30041, 400 43 Gothenburg, TEL: Sweden 31/41 42 00.

FOR SALE: Sircoma Draw Pokers, Bally Lotta Fun, Bally Barrel O Fun, & Bally Shoot A Line, Frank Guerrini Vending, 1211 W. 4th St., Lewistown, Pa. 17044

FOR SALE: Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Call Wassick Dist. area code 304 - 292-3791. Morgantown, W. Va. 26505.

FOR SALE: 50 Seeburg 160 selection wall boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10¢ each, over 1000, 9¢ each. Waiting 200 scale \$200; Rock-Ola Lowboy \$60. One-third down, balance C.O.D. **CENTRAL MUSIC CO.,** Box 284, Killeen, Texas 76541.

RECONDITIONED MACHINES/TRADE-INS ACCEPTED Asteroids, Targ, Battlezone, Space Encounters, Space Invaders, Space Wars, Lemans, Atari Football, Gremlin Head On, Ambush, Strikes And Spares, Paragon, Kiss, Supersonic, Superman, Hot Hand Flash, Star Trek, Countdown, Playboy, Lost World, Mata Hari, Sinbad, & 8-bell. **TEL: (N.J.) (201) 729-6171.**

FOR SALE: Used Draw Pokers from \$1,650 and up. New Sircoma Draw Pokers Model #80 and #90, also Lotta Fur Barrell Of Fun and Shot A Line. Will buy used Sircomas Guerrinis, 1211 W. 4th St., Lewistown, Pa. Phone 717-248 9611.

PROFESSIONAL

NATIONAL DISTRIBUTION & PROMOTION for America's independent country labels! Lowest prices, best results. Try us just once! Send your master tape... we do the rest! Write General Broadcasting Service, P.O. Box 1628, Elizabeth City, NC 27909, or call (919) 232-2703.

WE REPRESENT recording artists, record companies, music-publishers. Promotion and distribution in the Midwestern States area. Since 1953. Write E. Saphier, Record Promotion Enterprises, 1730 Losantville Road, Cincinnati, Ohio 45237.

INCOME TAX SPECIALIST to musicians... Paul Miller, 26 Court St., Brooklyn, N.Y. 11242. By mail or appointment. Tel (212) 339-0447.

MISCELLANEOUS

CAT STEVENS Private Collector Wants. Records, Tapes (promotional or other), Magazine Articles, In-store Displays, Posters, Movies, Music Sheets, Books. Plus any memorabilia world wide. Genuine replies to: P. Alphors, 1107 Heaphy Terrace, Hamilton, New Zealand.

MOVIE MATERIAL (Posters, Stills, Lobby Cards, etc.) For sale and trade. **HOLLYWOOD BOOK AND POSTER CO.,** 1706 N. Las Palmas Ave., Hollywood, CA 90028, (213) 465-8764.

DYNAMD POOL TABLES 4x8 - \$1,000 each. 1/3 deposit & balance C.O.D. I want to buy 22 Col. Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

HUMOR

ATTENTION ANNOUNCERS! Let our total comedy service unlock bigger ratings for you! Established professionals offering subscription gagletter, Dee Jay Handbooks, career-boosting Monologues, individualized. Custom Gags and much more. Send for **FREE INFORMATION PACKAGE.** **PETER PATTEN P.O. Box 402-C, Pinedale, Calif., 93650.**

Home Taping Dominates Issues On International Scene

(continued from page 42)

favor of the proposals, little of actual value was accomplished. In fact, by year's end, with several key "deferred payment" clauses stricken from Canadian income tax laws, many of the nation's top musical artists were threatening to leave the country to escape the burden.

Canada also faced a growing problem stemming from its dual heritage — French and English. In matters of radio programming, where there are certified all-French and all-English stations, questions and challenges to the system began to surface during the year, with many stations preferring to play whatever would bring in the most revenues — French, English or whatever.

Radio Developments

However, once again government prevailed, with the Canadian Radio-Television and Telecommunications Commission (CRTC) pointing out that the pluralistic nature of the country required such programming rules to insure fair coverage and representation for all.

On the subject of radio, an interesting story developed in Europe, with the pirate station Radio Caroline scheduled to resume operations off the English coast and a number of commercial stations (pirate and legal) springing up over the continent. Since the rule has been government-sponsored and run stations throughout Europe with only a handful of commercial stations, the new movement to independent radio was viewed with interest.

The critical state of the industry was also reflected at the two major international music conventions — MIDEM in Cannes at the end of January and MIDEM in Ft. Lauderdale during November. At both, while participation by the major international conglomerates was down, a number of indies took advantage of the less-

crowded conditions to conduct business in what they later described as a "more professional" atmosphere.

Nevertheless, with decreased attendance at both international conventions, a number of participants expressed doubts as to the viability of such events. Many felt that while the atmosphere was indeed more businesslike, the costs involved with participation continued to outweigh the benefits of participation. Some even questioned whether or not such conventions should be held at all.

Other Highlights

Other highlights on the international scene in 1981 included:

- An independent promoter working for WEA U.K. was fired from her position in the wake of the chart "hyping" scandal that rocked the British industry in 1980. The WEA rep was found to have offered goods

and services to retailers above and beyond the normal course of business in an attempt to manipulate the national charts.

- Philips and Telefunken debuted new 5" compact disc systems at the annual International Music Market Seminar in Berlin April 29-30.

- CBS and the China Record Company of the Republic of China entered an agreement to market Chinese music, primarily classical, in the West. The first product from the deal, which marked the first time an American label had pacted with the official record company of China, was a classical Chinese collection titled "Phases of the Moon." Recorded entirely with classical Chinese instruments, "Phases of the Moon" was released in the U.S. in early May on the CBS Masterworks label.

- Mick Fleetwood, one of the founders of Fleetwood Mac, journeyed to Accra, Ghana

to record an album incorporating African rhythms and rock music. Fleetwood's project, one of the first of its type in years by a major international recording star, resulted in his first solo album, "The Visitor" on RCA.

- After an association with the British Mechanical Research Bureau (BMRB) lasting 12 years, the BPI announced that it would seek another agency to compile the official national U.K. charts beginning with the new year.

Gov't Submits Final Goody Appeal Brief

(continued from page 18)

ing to obfuscate the issues.

As in its initial brief for the appellate court (**Cash Box**, Oct. 31), the government took the stand that the district court's order for a new trial based on prosecutorial misconduct regarding the failure to correct for the jury recanted testimony of FBI agent Richard Ferri and "spillover" from unsubstantiated charges were based on "unwarranted conclusions."

"If the defendants are correct in their assertions," the brief stated, "they may vindicate their position on appeal from the judgment after the verdict is reinstated and the sentence imposed."

The government also supported its right to appeal the order for a new trial, which the appeals court must rule on before hearing the actual appeal.

Federal District Court Judge Thomas C. Platt dismissed guilty verdicts against the retail chain and its vice president Samuel Stolon on July 27 and ordered a new trial at that time. In early April, the Goody chain was found guilty of one count of Interstate Transportation of Stolen Property (ITSP) and three counts of copyright infringement and Stolon was found guilty of one count of ITSP and one count of copyright infringement.



CBS SONGS HONORS KIPNER'S "PHYSICAL" — CBS Songs hosted a party recently in recognition of songwriter Steve Kipner's composition "Physical," performed by Olivia Newton-John, achieving the number one chart position. Pictured are (l-r): Mel Ilberman, CBS Songs vice president and general manager; Kipner; Michael Stewart, CBS Songs president; and Denny Diante, CBS Songs vice president.

CASH BOX

December 26, 1981

AROUND THE ROUTE

by Camille Compasio

Cash Box wishes to extend holiday greetings to everyone. May the New Year be one of prosperity and personal happiness for all.

A number of regional trade events took place in the final weeks of 1981, which kept manufacturers on the go. Universal U.S.A. president Paul Jacobs, for instance, was on hand for four such events: the Advance Automatic Sales dinner and product showing at the Hyatt Regency in San Francisco; the Southwest Vending gala in Dallas; Birmingham Vending's 50th anniversary celebration in Alabama; and, most recently, the big C. A. Robinson show in Los Angeles. Universal is currently enjoying success with its latest video game "Lady Bug," which went into delivery a couple of weeks back. The game is of the non-combat "cute" variety, referred to in Japan as a "character" game, and the model was shown in prototype at AMOA Expo. A cocktail table version is scheduled for upcoming release and will be produced at the Santa Clara (Calif.) factory. Paul said that while Universal equipment is still being produced, for the most part, in the Taiwan factory, the

(continued on page 86)

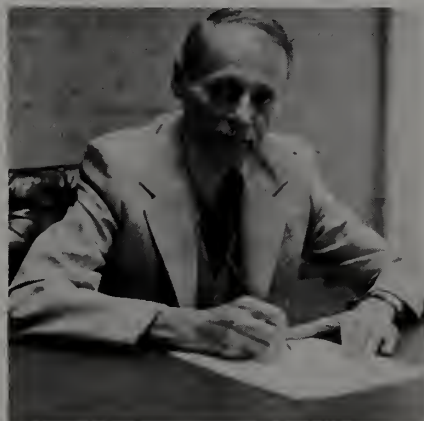
Mittel Is Getting His 'Qix' As The Head Of Taito America

LOS ANGELES — When Jack Mittel took over as head of Taito America Corp. less than 18 months ago, his goal was to give the world a hit game that was conceived, designed and built in the United States from American parts and creativity. He originally set a two-year timetable for the project.

As things turned out, Mittel's estimate on how long it would take the Elk Grove Village, Ill.-based manufacturer to churn out its first all-American made video game was overly conservative. "Qix" (pronounced "kicks"), the factory's current best-selling game, began rolling off the assembly line in September of this year — months ahead of schedule.

"Qix allowed us to become more self-sufficient," said Mittel, president and chief executive officer of Taito America. "Now, in addition to marketing games from our parent company (Taito Corp. of Japan), we are giving them games in return." If Elk Grove Village is the factory that "Space Invaders" built (Cash Box, Oct. 31), then "Qix" is the game that put the facility on the map.

Mittel's presence has had an equally dramatic impact on the company. Since coming to Taito America in July 1980, he has taken an operation with sales of less than \$1.5 million and negligible profitability and completely turned it around. For the last six months of 1980, sales increased to \$10 million with profits in excess of \$1.5 million. And this year's results will be even more impressive, as Mittel forecasts sales of close to \$50 million



Jack Mittel

with a corresponding increase in profitability.

Mittel believes he was able to engineer the quick turnaround at Taito America because the parent company gave him the autonomy to run the operation his way and allowed him to bring in his own staff. "When I took over I brought experienced people in key areas who had worked with me before," he said. "This eliminated the wasted motion of everyone trying to feel each other out."

Despite the immediate success of "Qix," Mittel isn't resting on his laurels. "Currently we are location testing four different pieces," he said, "and one unit appears to be an ex-

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COIN MACHINE

Midway Gets TRO; 130 Bogus Games Seized In Hawaii

CHICAGO — Midway Mfg. Co. reported that it has brought an action against 42 defendants in the U.S. District Court in Honolulu, Hawaii, for infringement of its rights in the "Galaxian", "Pac-Man" and "Rally-x" video games. Midway sought and obtained a temporary restraining order and impoundment orders against every defendant.

In total, 130 games were impounded, including 67 alleged copies of Galaxian, 57 alleged copies of Pac-Man and six alleged copies of Rally-x. A contested preliminary injunction hearing was conducted on Midway's motion against those defendants who had not stipulated to a preliminary injunction, and the injunction was granted by the court. Midway's counsel in Chicago has stated that Midway is entitled to an award of its lost profits from the sale of each of these games, the profits of each defendant from operating the infringing games and reasonable attorney's fees incurred in the prosecution of the action.

The seized games, Midway said, bore various names including Racing-X, Moon Alien, Puckman, Xistar, Galaxian Part I, Galaxian Part II and Galaxy Ship.

The impoundments effected by the U.S. Marshal's Office in Honolulu included the following, according to Midway: 14 games seized from Plaza Game Center, Waikiki Shopping Plaza; 10 games seized from Game World, Royal Hawaiian Shopping Center; Two games seized in Mitsukoshi Building; 9 games seized at Kuhio Game Stop, Inc.; four games seized at Castle Park Hawaii; 10 games seized at Fernandez Fun Factory Phase II, Pearlridge Shopping Center; two games seized from Leeward Bowl; four games seized at Kapiolani Cue; five games seized at Kaimuki Cue; five games seized at Bea's Drive Inn; 17 games seized from Family Amusement Center; two games seized at Surf Space Wars; three games seized at Campus Cue; three games seized at Rudy's Amusement; six games seized from Imperial Stargate; three games seized at Space Wars; six games seized from Family Center, Gibson Shopping Center; nine games seized from The Galaxian; five games seized at Market Space; four games seized at Game Gallery, Chinese Cultural Plaza; two games seized at Space Castle, Hawaiian Monarch Hotel; and six games seized at

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Menell Named To Executive VP Post At Williams

NEW YORK — Michael R. Stroll, President of Williams Electronics, Inc., announced the election of Norman J. Menell to the newly-created position of executive vice president of the company.

Menell, 50, presently a partner in the New York law firm of Golenbock and Barell, general counsel of the company, and a director of Williams, will join the company effective Jan. 1, 1982. He will continue an affiliation with Golenbock and Barell on an "of counsel" basis and remain a director of Williams.

In making the announcement, Stroll stated, "Having the services of Norman Menell available to Williams as a key executive has been a long-time goal of ours because of his abilities and extensive knowledge and background of the company."

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

Browne Appointed As President Of D. Gottlieb & Co.

LOS ANGELES — Boyd W. Browne has been appointed president and chief operating officer of D. Gottlieb & Co. He succeeds Robert W. Bloom, who has announced his resignation to pursue other long term interests.

Commenting on the appointment Robert L. Stone, executive vice president of Gottlieb's parent company Columbia Pictures Industries Inc., said, "Boyd Browne is a seasoned general manager who has a strong marketing background and has accomplished results in significant, sizable multi-unit manufacturing businesses. He is very sensitive to the marketplace and relates well to finance, operations, engineering and all of the marketing functions."

Browne has extensive experience in the consumer electronics and toy businesses. He has served in chief executive positions with major divisions of General Mills, Nabisco, and Mattel, and was president of his own consulting firm, Management Associates in Toronto, Canada, immediately prior to joining Gottlieb.

He is a graduate of The University of California at Los Angeles, and he and his wife Donna have three grown children.

Paramount Officers Named To Board Of Sega Enterprises

LOS ANGELES — Sega Enterprises Inc. has appointed Barry Diller, Michael D. Eisner and Arthur Barron to the company's board of directors. Diller, Eisner and Barron are respectively chairman and chief executive officer, president and chief operating officer, and executive vice president of Paramount Pictures Corp.

Commenting on the appointments, David Rosen, chairman of the board and chief operating officer of Sega, commented, "The addition of these creative and experienced entertainment industry leaders will assist in the development of the existing opportunities we foresee at Sega. We at Sega share a common bond with Paramount in that we are both committed to producing high quality entertainment products for people throughout the world."

Sega Enterprises, Inc. is a leading designer, manufacturer, distributor and operator of commercial amusement games for the worldwide entertainment industry, with subsidiaries located in the United States and Japan. The company also operates family amusement arcades known as Sega Centers and a family restaurant entertainment attraction chain called P.J. Pizzazz.

Amstar Joins ADMA

CHICAGO — The Amusement Device Manufacturers Assn. announced that Amstar Electronics Corporation of Phoenix, Ariz. has been accepted as a member of the recently formed manufacturers trade association.

Hank Vandendop, president of Amstar, stated in a letter to the association that Amstar will be an active and contributing member doing its utmost to advance the cause of the coin operated amusement device industry.

ADMA, whose membership includes most of the top ranking manufacturers in the coin machine industry, was organized in February of this year. Executive director is Paul Huebsch and the association maintains a headquarters office in suburban Chicago, located at 2300 E. Devon Avenue, Des Plaines, Ill. 60018.

1981: The Year In Review

A synopsis of coin machine happenings as reported in Cash Box over the past 12-month period.

January: Gene Lipkin resigns as president of Atari Coin-op Division . . . Frank Fogleman is named vice chairman of Gremlin; Duane Blough becomes Gremlin president . . . Exidy releases "Spectar" video game . . . Video game manufacturers begin taking a strong stand against game copiers. Infringement of video game copyrights became a major industry issue in 1981 with more and more manufacturers employing strong legal measures to protect their proprietary rights . . . The 37th annual ATE show, held at Olympia Hall in London, breaks all previous records . . . AMOA appeals CRT ruling to increase \$8 jukebox royalty rate commencing in January 1982 . . . Gottlieb releases "Force II" pin . . . Bally is granted casino license in Atlantic City . . . Williams debuts "Black Knight" pin . . . Fred Skor is named president of World Wide Dist. in Chicago . . . Centuri signs licensing agreement with Amstar to produce "Phoenix" video game . . . Xcor files with SEC for sale of Williams stock . . . Gremlin releases "Space Firebird" video . . . Taito America's Mike Von Kennel and wife welcome their first child, a son, Justin Eric . . . The rush is on for Midway's "Pac-Man" video game, which ultimately becomes the year's best seller.

February: Video game manufacturers accelerate their efforts against game copiers following the exposure of a number of pirated machines at the London ATE show . . . Jim Newlander joins Gottlieb . . . Vet op Carl Pavesi retires his long time post as president of Westchester (NY) Operators Guild . . . Taito America bows compact cabinet . . . Industry mourns death of Ed Shaffer, prominent Ohio-based distributor . . . Gottlieb bows "New York, New York" video game . . . Chicago's 7th District Court is set as the site for the jukebox royalty appeal . . . Midway releases "Rally-x" . . . Bally debuts "Flash Gordon", its first 2-level pingame . . . Top manufacturers join together to form their own trade association, Amusement Device Manufacturers Assn. . . Gremlin ships "Astro Blaster" video . . . Rowe releases "Jewel," its first 160-selection jukebox . . . Stern proclaims "Berzerk" the biggest selling game in its history . . . West Coast distrib Betson Pacific opens a vending division in L.A. office . . . "Freefall" pingame is bowed by Stern . . . Advance Automatic Sales of San Francisco sets weeklong service school in Hawaii . . . Atari expands marketing staff . . . Nintendo of Japan opens a U.S. office in New York.

March: Gottlieb announces major executive realignment. Marshall Caras rejoins firm as marketing vice president; Gil Pollock is upped to vice president product design; Howard Rubin

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THE JUKEBOX PROGRAMMER

TOP NEW POP SINGLES

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

TOP NEW COUNTRY SINGLES

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

TOP NEW B/C SINGLES

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

TOP NEW A/C SINGLES

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

MEET YOUR NEXT TOP EARNER



Players battle each other while Eliminator gains energy.



Player ships positioned to shoot through tunnel leading to Eliminator.



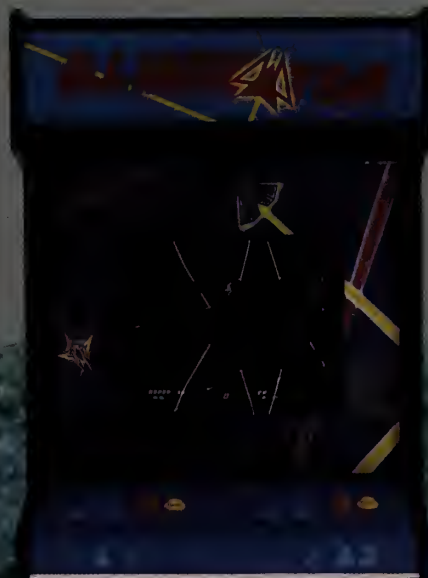
A well-aimed shot through the tunnel explodes the Eliminator Base.

Make room for Eliminator™. Eliminator is the hot new game from Sega/Gremlin that's already climbing to the top of many earning reports. You can't afford to be without it.

Available today in the upright and cocktail cabinet. Eliminator combines all the elements of a great game. The brilliant ColorBeam™ screen display and bigger than life sound effects grab player's attention. Then, Eliminator's unique game play keeps them coming back for more. It's unique because the 2-player mode features simultaneous play, triggering fierce competition between players.

Dimensions:
Upright: 71-1/4" high, 29-7/8" deep,
25-15/16" wide, 330 lbs.

And remember Eliminator is a ColorBeam Convert-a-Game™, which can later be converted to a brand new top earning game at a



substantial savings. Convert-a-Games cost the same or less than other color X-Y nonconvertible games, so you save on a good investment. See your authorized Sega/Gremlin distributor for conversion details.



GREMLIN INDUSTRIES INC., 8401 Aero Drive, San Diego, CA 92123, (714) 277-8700, TLX: 910-355-1621.
SEGA ENTERPRISES, LTD., #2-12 Chome Hameda, Ota-Ku, Tokyo, Japan. SEGA EUROPE, LTD., 15 Old Bond Street, Mayfair, London, England, W1X 3DB, TLX: 847777. SEGA ENTERPRISES, INC., One Century Plaza, 2029 Century Park East, Ste. 2920, Los Angeles, CA 90067, TLX: 688433.

©1981 Gremlin Industries, Inc.

Dimensions:
Cocktail: 25-1/8" high, 23-15/16" deep,
35-3/4" wide, 165 lbs.

SEGA / Gremlin

David Rosen

David Rosen, chairman and chief executive officer of Sega Enterprises, Inc., is a 25-year veteran of the amusement game industry and has been a pioneer and leading innovator in the development and refinement of coin-operated computer video games.

Rosen began his career in Japan. In 1965, he formed Sega Enterprises to design and manufacture coin-operated amusement games.

Today, Sega Enterprises, Inc. is a leader in the development of computer video entertainment systems and family amusement centers. With corporate offices in



Los Angeles and subsidiaries in San Diego and Tokyo, Sega has significant research and development and manufacturing capabilities in the two largest markets for computer video games — the United States and Japan. Sega also operates a chain of family amusement-oriented Sega Centers and PJ Pizzazz family fun restaurant and amusement centers in the United States featuring a wide assortment of the latest video games.

On the outlook for coin machine industry growth in 1982:

Over the past two or three years there has been unprecedented market expansion

for all the familiar reasons. The adaptation of the latest microprocessor technology, which has allowed for much more sophisticated types of machines, has attracted a much wider player base that crosses the traditional boundaries of the sexes. Whereas the traditional player profile was predominately males in their teens and twenties, now we see men and women playing games and the age group is extending into the thirties and beyond. And because of this growing player population, many new locations opened up, thereby giving the operator an opportunity to place machines in areas that cater to the expanded player base. As a result, we have witnessed a very, very good expansion market over the past few years.

But like all industries and all products, there comes a time when you fill the pipeline; and as far as our industry is concerned, I believe the pipeline is pretty well filled at this time. This doesn't mean that there won't be any more room for growth, but just that we won't enjoy the kind of expansion we have seen over the past few years — which was a filling the pipeline type of expansion. Now we're going to see a period of normal expansion.

What I'm really saying is that we are moving into what can best be described as the "replacement" market stage. I would like to emphasize that I am not saying we have reached the end of the expansion market; but I feel that we are in the latter stages of the expansion market place, and at that stage we are seeing the beginnings of the replacement market. The expansion marketplace that started two to three years ago now provides us with the replacement market.

On the continued health of the industry:

We have a slogan in our company that goes: "Technology the cause, entertainment the effect." Basically what we are saying, of course, is that it is very important for the industry — in this case the manufacturing segment — to continue to pursue a very high level of R&D. This means introducing the new technology as soon as it is cost feasible, and not being afraid to take some chances with this new technology — which is always a big risk. But if we start to become complacent and feel that we'd rather not take those chances and start to deal in just normal evolution, that will be a problem. When I say "normal evolution," obviously we have to pursue that as well; but at the same time, you have to take some long-reaching R&D positioning.

On the prospects for manufacturers in 1982:

What I hope is not the case is that there is a lessening of good manufacturing offers to the marketplace. And I say this for the good of the industry. I strongly feel — and I've felt this as long as I've been in the

industry — that the well-being of the industry is totally dependent on the cash box. Very simply put, it all flows from the cash box to the operator, to the distributor, to the manufacturer and back down again. We can only be as healthy as the revenues of the industry allow us to be. If the revenues decline, then obviously there's less money to be spent on R&D; there's less money to be spent on service; there's less money to be spent on the purchase of new equipment.

The lifeblood of the industry is new, exciting games. Unless we keep putting out new models with new challenges to interest the players, the players will turn away. So it's terribly important that we continue to introduce new, interesting, challenging, fun product. And the only way the operator is going to be able to buy these new games is if the money continues to flow into the cash box so he can afford to do it. If he can't afford to buy them, it becomes a vicious cycle. Should he not change his games, suddenly the income average goes down, and the more the income goes down, the more difficult it becomes to purchase new equipment.

On the pace of new game introductions:

In trying to identify who are the players of our games and why are they playing them and what will continue to bring them back — just from the viewpoint of the game, and not the environment of the location — I have come up with four classifications of players. They are: the "macho," or aggressive, physical player who quite often uses body English; the "skilled" player, who likes games that require skill but not a lot of physical contribution; the "cartoon" player, who favors games with lighthearted play themes; and the "Walter Mitty" player, who completely loses himself in the imaginary environment created by the game. Now there are games that appeal to each of these categories, and which ones you chose depends not only on the type of player the operator is trying to satisfy, but also the type of customer the location is trying to attract. For example, if the location is trying to attract more female customers, we have found that it helps considerably to put in some of the cartoon type games that appeal to women, rather than totally rely on the aggressive type games.

So, from our standpoint, it becomes important to have good games in all four categories. Let's assume that manufacturers today just came out with the so-called "macho" game. I think this could be a problem, because you are neglecting those other customers and you're overloading the locations with one type of game. We at Sega/Gremlin have taken a position, through our own engineering efforts as well as the programming of our licensing efforts, to keep a balance between these four categories — and thereby being able to offer to the marketplace at all times, we hope, one in each category. This does create, however, more models. But in this sense it's a very needed direction, and we will have to be satisfied with lesser production runs.

On the operator's ability to finance new game purchases more often:

That gets back to the rationale behind our Convert-A-Game, Convert-A-Pak concept. What you are really saying is not that the operator would not like to do this (purchase more games more often); what you're saying is the economics will not allow the operator to do so. What we are

attempting to do with the Convert-A-Game/Convert-A-Pak program is to change the economics so that it does become possible, to a degree, to enjoy that opportunity. Because if you go back to what I had originally discussed — the lifeblood of the industry is new, interesting, challenging games — it does require a continuous flow of new equipment. And as the market becomes more mature, the player window is going to shorten in each game. Over the next few years I think you are going to see them start to jump off of a game quicker; consequently, I think that the manufacturers will have to be satisfied with shorter runs and it is going to be necessary to put out more models.

Now the question becomes how is the operator going to be able to afford to replace a game? How this used to be handled in the past was based on trade-ins. Well, trade-ins don't exist any more — particularly in the volumes we're discussing. We feel that one of the more important ways that this problem can be overcome is by a Convert-A-Game/Convert-A-Pak concept. I'm sure that other manufacturers will come up with similar concepts in the future. It has to be; it's the economics of the business.

On the emergence of family entertainment centers combining amusement games and fast food:

As you can appreciate, we're very excited about this fast food concept, which we've been studying for the past five or six years. It's been about two years since we opened the first PJ Pizzazz. This month we're opening up our second in Garden Grove (Calif.); next month we open our third in Puente Hills, and we have several more to follow shortly after that. We hope to have our franchise approved in another couple of weeks and we'll start opening up franchises next year. I think this is a very natural growth area; there's a natural marriage between these two areas (games and fast food). I also feel it is an ideal way for an operator to expand and place a considerable number of machines in one location.

On the fight against copyright infringement of games:

As best that I have been informed, it appears that here in the United States we have probably gone quite a distance. During this past year there has been a meaningful advance in both pulling illegal games off the market and in the courts. And it would appear that recent court decisions strengthen our position, and I expect that more favorable decisions will follow.

The problem outside of the U.S. is not quite so clear. We, along with other manufacturers in the U.S. and Japan,

(continued on page 87)

"The lifeblood of the industry is new, exciting games. Unless we keep putting out new models with new challenges to interest the players, they will turn away."

*Thanks
For Including Us In Your
Success Story!*



1981 was the year it all came together for the coin machine business. All of us—factories, distributors, operators—enjoyed a banner year during the past 12 months. So with the new year just around the corner, let's keep in mind that the key word in our spectacular success story this year was... "teamwork."

All segments of the business communicating and working together for the common good—that's what makes for a record-setting year. And that's one sign of a healthy industry.

At C.A. Robinson & Co., we are proud of the important role we play as the link between manufacturers and operators. Your concerns are our concerns; we're all in this business together, so let's keep the lines of communication open so that we can look forward to an even better year in 1982.



C.A. Robinson & Co.

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INDUSTRY NEWS

Bally Finalizes Six Flags Agreement With Penn Central

CHICAGO — The Penn Central Corporation (PCC) and Bally Manufacturing Corp. announced that they have signed a definitive agreement for the sale to Bally of Six Flags Corporation. Six Flags, a PCC subsidiary, operates six theme amusement parks, two wax museums and a group of electronic game centers. The agreement is in accord with a letter of

intent signed by Penn Central and Bally earlier this fall.

The agreement fixes a purchase price equal to the net worth of Six Flags at the end of 1981, which is expected to be approximately \$142 million. Terms call for the payment of \$75 million in cash at closing and the balance by a

subordinated note bearing interest at 16% per annum and maturing in three years. The closing is scheduled for early January, 1982.

Bally Manufacturing Corp. is a leading manufacturer and distributor of coin-operated amusement games and gaming equipment worldwide.

AROUND THE ROUTE

(continued from page 81)

firm's Santa Clara facility has been utilized for a portion of the various production runs and in the coming months more and more product will ultimately be made in the U.S.

Stern's marketing director **Tom Campbell** has also been a man on the go these past three weeks, covering some of the aforementioned showings and visiting factory distribs as well. Of the Advance Automatic event, Tom said it just keeps getting bigger and bigger each year and this year's offering included thousands of dollars worth of equipment as prizes and giveaways. The Birmingham Vending celebration was also an exceptional affair, Tom added, with **Al Toranto** and his staff going all out in southern hospitality. Amusement Game Division president **Stephen Kaufman** attended the C. A. Robinson spectacular and was all raves about it. The Betelman's really outdid themselves this year — just as they did last year, and the year before that, and so on. Sales director **Ben Rochetti** was off to New Jersey at presstime to attend the Betson showing out there. As for upcoming products at Stern, Tom told us the factory will shortly be testing a couple of new video games and expect to be sample shipping the Seeburg "VMC" phonograph by mid-January, with production tentatively slated for early February.

Pac-Man on wax? **Cash Box** received a call from **Mason Munoz**, product manager for CBS Records in New York, telling us about a new single by **Buckner & Garcia** called "Pac-Man Fever" which, in its first week of release, sold over 100,000 units. The record is obviously going the way of its famous namesake.

D. Gottlieb & Co. is still maintaining extra shifts at the factory — to keep up with orders for the red hot "Black Hole" pin which, according to marketing vice president **Marshall Caras**, will continue in production into the first of the year — and then the factory will get right into "Haunted House," Gottlieb's exciting new pingame with the three distinct, different levels. Marshall modestly admits that preliminary reports on "Haunted House" have been "kind of extraordinary", to put it mildly. Indications are that this one might even go a little better than "Black Hole".

Cash Box received a call from **Peter Betti**, president of Betson Pacific, regarding an article that appeared on page 41 of the Dec. 12 issue, announcing that Betson Pacific had been appointed exclusive distributor for the Rock-Ola phonograph line in Northern California. Betson stated that he was "extremely pleased to have been re-appointed the exclusive Rock-Ola distributor in Northern California, however," he said, "the article gave the impression that Rock-Ola was the only phonograph that Betson Pacific would be distributing in Northern California while, in fact, Betson Pacific's San Francisco office has been and will continue to represent the Stern/Seeburg phonograph line."

HO
HO
HO

We are especially jolly this season, thanks to the sensational reception our winter product line received at the AMOA show.

BLACK HOLE—the highest earning pinball game ever!

HAUNTED HOUSE—the first triple-level pinball!

CAVEMAN—video and pinball together in one game!



"Got another quarter?"

Our jolliest wishes to you for happy holidays and a prosperous new year.

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INDUSTRY NEWS

Midway Obtains TRO Against Illegal Games In Hawaii

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cosmic Encounters, Kailua. Midway stated that it will continue the active enforcement of its rights in its popular video games against all infringers by civil action in the federal courts, as well as U.S. customs seizures of imported copies.

48 Pac-Man Copies Impounded

Midway further advised that in a legal action it filed against Imperial Games, Inc.; Pelum, Inc.; and Tremonton Shamrock, the U.S. District Court for the District of Utah, Central Division, issued temporary restrain-

ing impoundment orders against the defendants.

Impounded from defendant Imperial Games were 21 games labeled "Gobbler" consisting of 12 upright and nine cocktail models which, according to a recent court order, are

"substantially identical" to Midway's "Pac-Man" game. Also impounded were 27 games without electronic printed circuit boards. These games were labeled "Super Star" but were in cartons labeled "Ready Packman". Also impounded were a quantity of read-only

memory (ROM) packs for a game called "Cat and Duck" alleged to infringe Midway's copyright on Pac-Man.

Subsequent to these impoundments, Imperial reportedly filed a motion for the return (continued on page 90)

David Rosen

(continued from page 84)

have taken quite aggressive action in Europe. At the moment we are pursuing several cases in the English courts and have been successful, so most of the manufacturers feel the situation there is subsiding. In France and Germany, however, we are just cracking the surface; and in other countries in Europe it's been very difficult to take action against infringers. In Japan, Sega has taken action against several companies domestically and we received a favorable court decision just last October. But this does not affect those companies in Japan, Korea or Taiwan who may be manufacturing and shipping into European markets.

On the introduction of anti-coin machine legislation:

This problem is partly a result of the public's distorted image of the industry, and partly the result of what has happened within the industry itself over the past couple of years. Whenever you have an expansion of this magnitude, there is a chance that someone will become a little too aggressive in the operation of his locations. So in this regard, I think a lot of the bad press, to a degree, the industry has brought on itself. For example, to open an arcade in an area that is heavily residential and stay open until two or three in the morning doesn't make much sense, and certainly does a lot to create bad public opinion in the area. But fortunately, those are not the majority of cases.

I think the current situation is that anything that becomes popular as quickly as video games have raised questions. In particular, it points out that the older generation has justifiable concerns as to the fact there are places where young people are congregating. But I think it's up to us to prove there is no need for concern. I always use the argument that it's no different from the ice cream parlor of the '50s or the McDonald's of the '60s, which were places that were new at the time and where young people congregated.

On the outlook for the future:

Much depends on the continued ability of manufacturers to introduce new and exciting games, and much depends on the operator's method of operation. At this point in time we are a multi-billion dollar industry that has to act like one. And the future growth is going to depend on each individual segment of the industry and their commitment to its well-being and growth. In short, we as an industry can go as far as our imagination, desire and commitment will allow us to go.

The ATARI Era. It's the beginning of a new profit age.



Tempest™ begins the ATARI® Era. A new age of video entertainment, a new dimension of sight, color and unlimited challenge. A new age that produces games created at the cutting edge of today's technology and beyond to offer more profit opportunities than ever before.

The incredible performance of Centipede™, Tempest™ and now the fantastic Space Duel™ exemplifies our continuing commitment to excellence.

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THE ATARI ERA

New Equipment

Elektra-fying Pin

Bally Pinball Division announced the release of "Elektra," the firm's first 3-level pinball game. The new model was premiered at the October AMOA convention where it was declared "undisputedly a major hit," according to Bally officials.

"We're very excited about the response to Elektra," said Paul Calamari, vice president-sales. "The combination of two separate bonus systems, multi-ball, three levels of play and a unique graphics and speech/sound package have made Elektra a very high earning flipper."

In play, the key to Elektra centers around a mini-sized playfield on the third level. This level, complete with its own bonus system can only be activated by accumulated Elektra units, that are scored through the two upper levels' targets. Play on this level begins only after the ball has drained and a minimum of six Elektra units have been earned.

The center level playfield has a blue target feature whose flashing light can be rotated by the left flipper button. Completion of a light sequence qualifies the right locked ball saucer and left out-lane special as well as awarding Elektra units.



The game's upper playfield has numbered flashing targets that, if hit in sequence, light the saucer for a locked ball. A series of in-line boot-a-ball drop targets multiplies scores and awards Elektra units as well.

The new model will be available through factory distributors and further information may be obtained by contacting Bally Pinball Division, 90 O'Leary Drive, Bensenville, Ill. 60106.

1981: The Year In Review

(continued from page 82)

joins firm as vice president-product management . . . ATE announces it will move its annual trade show from London to Birmingham, England in 1982 . . . International Conference to combat video game infringement is held in Tokyo, with some major U.S. firms participating . . . AMOA sponsors 9th annual Notre Dame Seminar at O'Hare Hilton in Chicago, with full capacity attendance . . . Industry distributors announce the formation of their own trade association **Amusement & Vending Machine Distributors Assn.**, with C. A. Robinson's **Ira Bettelman** as president . . . Gauselmann-Automaten acquires Nova Apparate of Hamburg, Germany, internationally prominent import-export firm . . . Gottlieb releases "Pink Panther" multiple-ball pingame . . . Taito America ships "Crazy Climber" video game under license agreement with Nichibutsu. Factory's expansion program gets underway in Elk Grove Village, Ill. . . Advance Automatic Sales of San Francisco opens up an expanded branch operation in Hawaii.

April: "Asteroids Deluxe" is released by Atari . . . Williams debuts "Jungle Lord" pinball . . . NAMA holds successful Western Convention in Phoenix . . . Bally-Midway sponsor three-day service managers seminar in Reno, which is an industry first . . . Game Plan releases "Tank Battalion" . . . Monroe Distg. of Cleveland opens a branch office in Hialeah Lakes, Florida . . . International Trade Association is formed in Tokyo with major video manufacturers from Tokyo, U.S. and Europe participating . . . "Eight Ball Deluxe" pin is released by Bally . . . Stern releases "Lightning," its first bi-level pingame . . . Centuri signs licensing pact with Tehkan of Japan for "Route 16" video . . . Midway debuts "Gorf" . . . C.A. Robinson president **Al Bettelman** celebrates 45 years in coinbiz . . . Industry traders mourn the death of **Jack LaHarte**, longtime New York State operator . . . CRT announces that it will reconsider location list regulation which raises hope that this unpopular ruling might be eliminated . . . **Hymie Zorinsky**, founder and president of H. Z. Vending & Sales in Omaha, dies at the age of 76 . . . "Scramble" video is released by Stern . . . New Orleans Novelty moves into spacious new headquarters in Metairie, La. . . AMOA annual Board meeting in Monterrey brings revised format for 1981 convention.

May: **Tom Herrick** retires from his vice president post at Gottlieb . . . Midway's director of sales **Larry Berke** celebrates 35 years in coinbiz . . . AMOA announces that Expo '82 will be moved from Las Vegas to Chicago . . . **Noah Anglin** is appointed president of Exidy; **H. R. "Pete" Kauffman** becomes chairman of the board . . . "Zarzon" is released by Taito America . . . U.S. Billiards releases "Quasar," its first video entry . . . Chicago's Hyatt Regency is selected as the site of the 1982 AMOA convention . . . Universal U.S.A. announced its full status as an American manufacturer, after functioning solely as an importer of games produced by its parent company in Japan, and the expansion of its production facilities in Santa Clara, Calif. . . **Paul Huebsch** is named executive director of ADMA, the newly formed manufacturers trade group

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SEASONS GREETINGS
IN OUR
50th YEAR

Bally



Cocktails and Uprights

Wizard of Wor
Super Cobra
Asteroid
Vanguards
Pleides
Space Odyssey
Space Fury
Omega Race
Centipedes
Phoenix
Super Tank
Donkey Kang
Frogger
Tempest

Astro Blaster
Eagle
Scramble
Astro Fighter
Missile Command
Pac-Man
Venture
Hustler
Piranha
Asteroid Delux
Galaxian
Defenders
Uni War
Gorf

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INDUSTRY NEWS

1981: The Year In Review

(continued from page 88)

Game Plan releases "Shark Attack" cocktail table under license from Pacific Novelty Mfg., Inc. . . . Fifteenth annual 8-ball pool tournament is sponsored by South Dakota music and vending association . . . Sega announces major expansion of its Gremlin manufacturing division facilities . . . Mac Brier joins Atlas Music Co. of Chicago as general manager.

June: Tournament Games and Atari announce their co-sponsorship of a multi-product World Championship Tournament of competition in five different game categories, to be held in conjunction with the 1981 AMOA convention . . . "Armor Attack" is released by Cinematronics . . . Bally debuts "Fireball II" pinball . . . Williams hosts third annual Accent on Achievement conference in Chicago . . . Taito America appoints World Wide Dist. in the Illinois and Michigan territory as distributor . . . Gremlin markets new "Pulsar" video . . . CRT agrees to eliminate the location list regulation from the copyright law, which is declared a major victory for AMOA and greeted with elation by jukebox operators . . . Still in the news and continuing in the news throughout this year are the actions by video game manufacturers against copyright infringers and the numerous victories and judgements in favor of the manufacturers . . . Atari releases "Centipede" . . . "Mars . . ." pinball is released by Gottlieb . . . Valley holds successful 8-ball league pool championships and continues their tournament program to help stimulate pool activity throughout 1981 . . . Sega/Gremlin hosts annual distribs meeting at La Costa on the West Coast and intro's new "Convert-a-Game" concept.

July: Rock-Ola exports "Armor Attack" under license with Cinematronics . . . Terence Cunningham is named field service manager at Exidy . . . Centuri releases "Pleiades" video under license with Tehkan of Japan . . . Exidy opens plant in Ireland . . . Ed Doris is appointed executive director of the newly formed Amusement & Vending Machine Distributors Assn. . . C. A. Robinson's mid-summer product showing draws a record turnout in L.A. . . . "Wizard of Wor" is released by Midway . . . Taito America releases "Colony 7" . . . Bally bows "Embryon" pingame . . . Bally and Leisure Systems (Hong Kong) announce plans to establish a chain of Aladdin's Castle amusement centers in Asia . . . Williams releases "Pharaoh" multi-level pingame . . . "Super Cobra" video is introduced by Stern . . . Gary Stern and his wife Denise welcome their first child, a daughter.

August: The trade expresses concern over restrictive proposals and legislative measures that could adversely effect the industry. Los Angeles, Mesquite, Tex. and Chicago are three areas that were threatened with laws that would put age restrictions on game players . . . John Neville, former marketing director at Empire Dist., departs his post to become an operator with the purchase of Blackhawk Music in Sterling, Ill. . . . "Split Second" pin is debuted by Stern . . . Exidy premieres "Venture" . . . AMOA announces that Expo '81 will occupy four exhibit halls at the Conrad Hilton, as opposed to three in all previous years . . . Stern bows a copy proof system on video games to help combat infringement of copyright products . . . Atari bows new "Red Baron" sit-in cabinet . . . Stern purchases all shares of its voting stock that were formerly owned by an outside investor . . . "Omega Race" is released by Midway . . . AVMDA, the newly formed distrib trade group, opened a Chicago headquarters office with executive director Ed Doris in command . . . Centuri hosts annual distribs meeting at The Sands in Atlantic City, N.J. . . . "Voicano" pin is released by Gottlieb . . . Rock-Ola/Namco sign licensing pact . . . Taito America releases "Moon Shuttle" . . . "Fathom" pin is released by Bally . . . JoAn Mason is appointed manager of trademark merchandising at Midway.

September: Bally/Midway sponsor their first domestic distribs meeting of the '80s at The Hamilton Hotel in suburban Chicago . . . Williams expands sales department . . . Exidy announces the sale of its Data Systems Division . . . "Cosmic Avenger" is released by Universal . . . Rowe Int'l. holds its national distribs meeting and new product showing in Atlanta . . . Two new arcade schools open up in Dallas and Philadelphia, under the direction of Randy Fromm of the San Diego Arcade School . . . Walter Koch departs his post at Rowe after 25 years to open his own design/consulting firm . . . Vet operator Seymour Pollak, secretary of the Westchester Operators Guild, celebrates 52 years in coinbiz . . . Stern/Seeburg sponsor "Music Machines" exhibit at Chicago Museum of Science & Industry, focusing on jukeboxes of various eras . . . Rock-Ola holds its annual new product showing at Kiawah Island . . . Circle Int'l. of Los Angeles, announced the opening of a branch in San Diego, in addition to its recently established Phoenix facilities . . . Williams opens a new 60,000 sq. ft. plant for video game production in Gurnee, Ill. . . . Bally acquires Barnaby's chain of family style restaurants . . . Universal Research Laboratories, the Stern subsid, opens a new 42,000 sq. ft. electronic manufacturing plant in Elk Grove Village, Ill. . . . ADMA, the recently formed manufacturers association, meets in Chicago . . . Bally debuts a pingame dollar bill validator . . . "Catacomb" pin is released by Stern . . . Williams releases "Solar Fire" pin.

October: Chuck Farmer is named president of Bally Pinball Division . . . Irv Ovitz retires from his longtime post at World Wide Dist. in Chicago . . . "Qix" is released by Taito America . . . "Black Hole" pin is released by Gottlieb . . . GDI, Inc., noted producer of slot machines, enter video arena with "Red Alert" . . . Richard "Dick" Dugan, general manager of the Empire Inn-Manapoli's branch, dies at the age of 59 . . . Japan hosts second Game Manufacturers conference . . . Bally announces plans to purchase Six Flags . . . JAA convention is held in Tokyo . . . Nintendo opens a video division in Seattle . . . "Enigma II" is released by Game Plan under license with Zilec of England . . . "Medusa" pin is released by Bally . . . Williams celebrates the production of its 50,000th "Defender" . . . Stern debuts "Moon War" video . . . AMOA sponsors the biggest Expo in its history at Chicago's Conrad Hilton Hotel, with total attendance at nearly 11,000. Leoma Ballard becomes the association's first woman president . . . C. A. Robinson moves into spacious new quarters in Los Angeles . . . Taito America expands its facilities in Elk Grove Village, Ill. . . . Exidy opens a plant in Ireland.

November: Pat O'Malley is named to Bally's board of directors . . . R. H. Belam of New York expands its operation to include vending equipment . . . AMOA announces major PR campaign and plans to seek op exemption from paying copyright royalty fees by campaigning for the repeal of Section 116 of the copyright law . . . RCA hikes the price of its singles, drawing opposition from jukebox operators . . . Stern announces plans to set up a plant in Ireland . . . Midway bows "Galaga" video . . . "Turtles" is released by Stern . . . Prior to, and in the aftermath of this year's AMOA convention, a growing number of non-combat, cute type video games have been fast becoming popular — with Midway's historic "Pac-Man" setting the pace quite awhile back. Many of the major factories have released this type of video and the games have generated an expanded player base and have had a particular impact on women players . . . "Challenger" is released by Centuri . . . Al Rodstein is named board chairman and CEO at Banner Specialty;

(continued on page 90)

Game Plan Creates orders out of

KAOS



Orders are rolling in for KAOS at record numbers because players are choosing it over most other video games.

Initial income report figures are FANTASTIC!

KAOS, the unique vertical maze game, is the first video game completely designed by the new Game Plan.

KAOS, available in the Upright Arcade Model, features a little man chasing dollars through moving horizontal bars. If he fails to catch them they turn into dragons and try to devour him. But the man, by navigating the maze to the top of the screen, can turn into a king. Now, he can slay the dragons!

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Jack Mittell Gets His 'Qix'

(continued from page 81)

cellent follow-up to 'Qix.' In addition, this week we are looking at five new games to determine whether they should be location tested." The factory also will soon begin delivery of "Grand Champion," its first driving game.

Selective Releases

Even though Taito America has an abundance of new games in the wings, it doesn't mean that Mittell is looking to flood the market with product. "We will be very selective when it comes to releasing new games," he said, "because the market is super-sensitive

right now.

"The marketplace is the toughest I've seen in the last 10 years," he continued. "Presently there is too much product available and inventories are beginning to stack up. It will probably take until late spring or early summer before the situation turns around."

From a manufacturing standpoint, Mittell feels the current market climate will "separate the men from the boys. It's time to make sure that we have our indirect overhead costs in line," he said. "If we don't, the results could be disastrous."

Foreign Licensing

He also predicted a major change in the manufacturers' attitude towards licensing games. "The days are over when we will buy offshore games in large quantities sight unseen without location testing here," Mittell said. "The gamble is too great for us to take that kind of exposure."

Under current market conditions, companies with a strong in-house manufacturing capability will have the edge, according to Mittell. "'Qix' made us a major factor in the U.S. market," he maintained. "The industry knows that with the in-house talent we have, there will be more to come."

Midway Obtains TRO Against Bogus Games

(continued from page 87)

of the impounded goods. That motion was heard by the court concurrently with Midway's motion for preliminary injunction. Midway also filed an application for a contempt citation. After a contested hearing, Midway's preliminary injunction motion was granted. The court took the other matters under submission, and ten days later cited Imperial for contempt based on its continued operation of Gobbler games after the TRO was entered. At the same time, Imperial's application for return of the impounded goods was denied.

The Court indicated that a further hearing would be held to determine the appropriate punishment for Imperial on the contempt citation.

Midway's counsel in Chicago stated that every available legal action will be pursued against persons found to be manufacturing, importing, selling or operating counterfeit video games which infringe Midway's rights.

1981: The Year In Review

(continued from page 89)

Alan Bruck is upped to president of the noted distributorship . . . Game Plan releases "Kaos" . . . Atari/Namco enter an agreement relating to both home and coin-operated product . . . Stern announces production of Seeburg VMC phonograph, which is equipped with a color TV monitor.

December: Centuri signs licensing pact with Hiraoka of Japan for "Round-Up" video game . . . "Strategy X" video is released by Stern . . . Paul Calamari is upped to vice president-pinball sales at Bally Pinball Division . . . "Mouse Trap" is released by Exidy . . . Lila Zinter departs her longtime post at Exidy to establish her own firm in London . . . "Grand Champion" driving game is released by Taito America . . . Universal debuts "Lady Bug" . . . C. A. Robinson hosts its annual game show in L.A. and draws a record attendance . . . Sega/Gremlin release "Eliminator" video . . . Dynamo enters video market with "Lil Hustler" . . . Ross Scheer resigns his longtime post at Bally . . . 1981 will no doubt rank as a truly outstanding year for the coin machine industry, despite some adversities. While mass media publicity has become common place since "Space Invaders," this past year brought even more exposure on television, in the newspapers — even the financial pages. The video game phenomenon was the major stimulus and it has brought a lot of new blood into the industry as well, some good some not so good. The year was pronounced profitable for the most part, but frustrating also for some operators who are finding it difficult to keep pace with current trends and practices. The manufactureres have been waging a strong battle against copyright infringement of video games and all levels of coin-biz feel threatened by various restrictive measure (such as putting age limitations on players, which have come up in some areas of the country. These problems, though, have served to unify the industry.

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Doris Sees Another Successful Year

As 1981 draws to a close, the distributors can look back with the greatest satisfaction that it probably will set a new record, both in sales and profits for most of them. Video games unquestionably have been a product line that has given the industry a completely new dimension. This unique microprocessor marvel has opened up a completely new market for leisure entertainment — arcades, beauty parlors, hotels, motels, barber shops and 24-hour grocery stores have become common locations for this outstanding product.

Acceptance on the part of the public has been fostered by the tremendous home market which has developed, making video games not only a coin machine product but also a consumer product whose impact on the public is only in the embryo stage.

Everyone in the industry asks, "How long will it last?" The technology utilized in the video games also is in the embryo stage and "Pong," the first successful game of this type, although introduced less than 10 years ago, was a crude game compared to the advancement made on current equipment. Latest innovations in the industry have opened up an entirely new approach in the development of product.

At the AMOA Show the utilization of video in other products challenges the mind to create a completely new concept in games.

What does 1982 hold in store for distributors and operators is only limited to the creativity of the manufacturer. Each year one or more manufacturers have been capable of developing that one unique piece of equipment which makes the year a success for the distributors. One successful distributor has stated "Give me one outstanding machine and the year is made." This statement has proven itself over the years and 1982 like 1981 will undoubtedly have another "Pac-Man", the most outstanding game for 1981. Everyone with whom I have spoken in the industry optimistically looks forward to 1982 with confidence that it will be another successful year.

AVMDA's programs for 1982 will be directed to fostering a positive entertainment concept in the industry image, monitoring adverse legislation and developing a closer relationship with AMOA and ADMA to better serve the industry.

Ed Doris is executive director of the Amusement & Vending Machine Distributors Assn.

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PAC-MAN™

**TOP VIDEO GAME
OF THE YEAR!**



CASH BOX
October 31, 1981

The year's top three "highest earning pieces", according to our survey are:

1. **Pac-Man**
2. Defender
3. Asteroids

Operators were asked to name the top three amusement game manufacturers, based on quality and earning power of the products they produce, and following are the results:

1. **Midway**
2. Atari
3. Williams

Operators were asked their choice as the "top game of the year"— and the winner is **Pac-Man!**



RePlay
November 1981

We asked the operators to list the most profitable upright video games they've had out since the beginning of 1981; and we asked them to write them down in order. Their cumulative answers were:

1. **PAC-MAN (Midway)**
2. **DEFENDER (Williams)**
3. **ASTEROIDS (Atari)**



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