

CASHBOX

May 14, 1983

NEWSPAPER \$3.00

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NEW FACES TO WATCH
Jon Butcher Axis
Thomas Dolby.

U2



Ride the highways of your dreams...

"ROLL ME AWAY"

the next smash single from

THE DISTANCE ST-12254

BOB SEGER
& The Silver Bullet Band

Produced by Jimmy Levine



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EDITORIAL

As we have been saying in recent weeks — and this is a feeling that seems to be spreading throughout many sectors of the industry — it really does appear that there have been the beginnings of a turnaround. There are still a number of unresolved issues among the independent labels and the various branch and indie distributors, but above and beyond that, it seems as though the music is hotter than it has been in a while and that the consumer has regained his confidence.

Last week, we mentioned that the scheduled second quarter releases appear strong enough to keep the momentum going — there are still a number of potentially spectacular hits in the pipeline — and that along would be cause enough for optimism. But there's more, especially in the area of accessories.

One of these accessories is home video games — both the consoles and the cartridges. There may indeed be a shake-out occurring among the manufac-

Looking Good

turers right now, but in terms of product, this summer could be astonishing. As a result of the increased competition among the major manufacturers, the new consoles and cartridges set for summer release will reflect a leap in sophistication; in some ways they will begin to resemble to the gadgets Luke Skywalker must enjoy playing with.

In addition, the field of home computer software seems to be ready to be integrated into record dealers' product mix. Home computers are increasingly infiltrating the daily lives of a number of people out there, and once again, there is a situation where the manufacturers are engaged in a serious fight for the consumer's attention.

Add to this the field of prerecorded videocassettes and videodiscs, which has gained more and more respectability with the increasing popularity of music programming like MTV and cable TV in general, and the outlook for summer looks better than it has in a long time.

CONTENTS

DEPARTMENTS	
Black Contemporary	31
Classifieds	38
Country	24
Gospel	20
International	34
Jazz	13
Merchandising	16
Pro Audio	14
Radio	18
Video	15
FEATURES	
Coast To Coast	11
Editorial	3
Executives On The Move	10
Faces To Watch	8
CHARTS	
Top 100 Single	4
Top 200 Albums	36, 37
Black Contemporary Albums	31
Black Contemporary Singles	32
Country Albums	25
Country Singles	26
Gospel Albums	20
International Albums, Singles	34
Jazz Albums	13
Jukebox Programmer	43
Rock Album Radio Report	19
Top 15 Midlines	16
Top 30 Videocassettes	16
Top 15 Video Games	16
REVIEWS	
Albums	6
Singles	8
Talent	12

ON THE COVER

At a time when every week seems to bring a new U.K. dance music/synth band to the top of the U.S. charts, Dublin's U2 comes along with a dramatic exception. The group's third album, "War," is an arresting concept LP that confronts the sorry, scary current state of world affairs with music and words that are far removed from the strobe-lit disco floors. Yet somehow, the album is now Top 10 and climbing.



Luckily, domestic playlists have opened wide enough since U2's first two albums to give such original sounding product a chance to break through. It must be no surprise to U2 backers on the other side of the Atlantic that American ears have also proved swift to respond to singer/songwriter Bono Hewson's heartfelt commitment, the surreal swirl of The Edge's ringing guitar notes, and the straight ahead push of drummer Larry Mullen and bass guitarist Adam Clayton.

The inclusion of Kid Creole's Coconuts and trumpet player Kenny Fradley on some of the tunes on "War," together with the group's plans to compose a ballet score for a Dublin theater, suggest that U2 is continuing to grow.

TOP POP DEBUTS

SINGLES

80

INSIDE LOVE (SO PERSONAL) — George Benson — Warner Bros.

ALBUMS

136

TAKE TO THE LIMIT — Willie Nelson with Waylon Jennings — CBS

POP SINGLE

BEAT IT
Michael Jackson
Epic

B/C SINGLE

TRY AGAIN
Champaign
Columbia

COUNTRY SINGLE

COMMON MAN
John Conlee
MCA

JAZZ

JARREAU
Warner Bros.

NUMBER ONES



John Conlee

POP ALBUM

THRILLER
Michael Jackson
Epic

B/C ALBUM

THRILLER
Michael Jackson
Epic

COUNTRY ALBUM

THE CLOSER YOU GET
Alabama
RCA

GOSPEL

THE JOY OF THE LORD IS MY STRENGTH
Douglas Miller And The True Way Choir
Gospel Records

CASH BOX TOP 100 SINGLES

May 14, 1983

	Weeks On Chart	5/7	Chart		Weeks On Chart	5/7	Chart		Weeks On Chart	5/7	Chart			
1 BEAT IT				MICHAEL JACKSON (Epic 34-03759)	1	12			69 RICKY			"WEIRD AL" YANKOVIC (Rock 'n' Roll/CBS ZS4 03849)	76	3
2 LET'S DANCE				DAVID BOWIE (EMI America B-8158)	4	8			70 NO TIME FOR TALK			CHRISTOPHER CROSS (Warner Bros. 7-29662)	77	3
3 COME ON EILEEN				DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)	2	17			71 THE CLOSER YOU GET			ALABAMA (RCA PB-13524)	83	2
4 MR. ROBOTO				STYX (A&M 2525)	3	14			72 WHEN I'M WITH YOU			SHERIFF (Capitol B-5199)	72	4
5 DER KOMMISSAR				AFTER THE FIRE (Epic 34-03559)	5	14			73 CANDY GIRL			NEW EDITION (Streetwise SWRL 2208)	82	3
6 SHE BLINDED ME WITH SCIENCE				THOMAS DOLBY (Capitol B-5204)	7	13			74 COME DANCING			THE KINKS (Ariste AS 1054)	84	2
7 FLASHDANCE... WHAT A FEELING				IRENE CARA (Casablanca/PolyGram 811 440-7)	13	7			75 SIDE BY SIDE			EARTH, WIND & FIRE (Columbia 38-03814)	79	3
8 OVERKILL				MEN AT WORK (Columbia AE7-1633)	11	6			76 BANG THE DRUM ALL DAY			TODD RUNDGREN (Bearsville 7-29686)	81	3
9 EVEN NOW				BOB SEGER AND THE SILVER BULLET BAND (Capitol B-5213)	9	10			77 LOVE MY WAY			PSYCHEDELIC FURS (Columbia 38-03340)	45	11
10 LITTLE RED CORVETTE				PRINCE (Warner Bros. 7-29746)	12	12			78 HOW DO YOU KEEP THE MUSIC PLAYING			JAMES INGRAM AND PATTI AUSTIN (Qwest/Warner Bros. 7-29818)	88	2
11 JEOPARDY				GREG KIHN BAND (Beserkley/Elektra 7-69847)	6	16			79 THE WALLS CAME DOWN			THE CALL (Mercury/PolyGram 811 487-7)	87	2
12 SOLITAIRE				LAURA BRANIGAN (Atlantic 7-89868)	14	9			80 INSIDE LOVE (SO PERSONAL)			GEORGE BENSON (Warner Bros. 7-29649)	—	1
13 BILLIE JEAN				MICHAEL JACKSON (Epic 34-03509)	8	17			81 NEVER GIVE UP			SAMMY HAGAR (Geffen 7-29718)	49	8
14 I WON'T HOLD YOU BACK				TOTO (Columbia 38-03597)	15	10			82 I CANNOT BELIEVE IT'S TRUE			PHIL COLLINS (Atlantic 7-89864)	90	2
15 RIO				DURAN DURAN (Capitol B-5215)	16	8			83 TWILIGHT ZONE			GOLDEN EARRING (21/PolyGram T1103)	42	25
16 TIME (CLOCK OF THE HEART)				CULTURE CLUB (Epic 34-03796)	18	5			84 I EAT CANNIBALS			TOTAL COELO (Chrysalis/CBS VS4 42669)	65	8
17 MY LOVE				LIONEL RICHIE (Motown 1677)	19	6			85 EASY FOR YOU TO SAY			LINDA RONSTADT (Asylum 7-69838)	—	1
18 PHOTOGRAPH				DEF LEPPARD (Mercury/PolyGram 811 217-7)	20	9			86 SIGN OF THE TIMES			THE BELLE STARS (Warner Bros. 7-29672)	89	2
19 AFFAIR OF THE HEART				RICK SPRINGFIELD (RCA PB-13497)	21	5			87 I LIKE IT			DeBARGE (Motown 1645)	61	15
20 ONE ON ONE				DARYL HALL & JOHN OATES (RCA PB-13421)	10	16			88 THE DEVIL MADE ME DO IT			GOLDEN EARRING (21/PolyGram T1108)	80	4
21 STRAIGHT FROM THE HEART				BRYAN ADAMS (A&M 2536)	24	10			89 WISHING (IF I HAD A PHOTOGRAPH OF YOU)			A FLOCK OF SEAGULLS (Jive/Ariste VS 2006)	—	1
22 IT MIGHT BE YOU (THEME FROM "TOOTSIE")				STEPHEN BISHOP (Warner Bros. 7-29792)	22	16			90 SEPARATE WAYS (WORLDS APART)			JOURNEY (Columbia 38-03513)	62	15
23 ALWAYS SOMETHING THERE TO REMIND ME				NAKED EYES (EMI America 8155)	25	8			91 MEXICAN RADIO			WALL OF VOODOO (I.R.S./A&M 9912)	85	9
24 FAITHFULLY				JOURNEY (Columbia 38-03840)	27	5			92 TAKE THE SHORT WAY HOME			DIONNE WARWICK (Arista AS 1040)	64	12
25 MORNIN'				JARREAU (Warner Bros. 7-29720)	26	9			93 WIND BENEATH MY WINGS			LOU RAWLS (Epic 34-03758)	91	8
26 DON'T LET IT END				STYX (A&M 2543)	29	3			94 I KNOW THERE'S SOMETHING GOING ON			FRIDA (Atlantic 7-89984)	86	28
27 SHE'S A BEAUTY				THE TUBES (Capitol B-5217)	31	6			95 EVERY HOME SHOULD HAVE ONE			PATTI AUSTIN (Qwest/Warner Bros. 7-29727)	94	9
28 STRANGER IN MY HOUSE				RONNIE MILSAP (RCA PB-13470)	30	8			96 DOWN UNDER			MEN AT WORK (Columbia 38-03354)	93	28
29 FAMILY MAN				DARYL HALL & JOHN OATES (RCA PB-13507)	37	3			97 THEME FROM THE TV SHOW "CHEERS"			GARY PORTNOY (Appause AS 106)	—	1
30 DO YOU REALLY WANT TO HURT ME				CULTURE CLUB (Epic 34-03368)	17	24			98 DER KOMMISSAR			FALCO (A&M 2532)	95	7
31 TRY AGAIN				CHAMPAIGN (Columbia 38-03563)	38	7			99 POISON ARROW			ABC (Mercury/PolyGram 810 340-7)	92	16
32 WELCOME TO HEARTLIGHT				KENNY LOGGINS (Columbia 38-03555)	28	11			100 I'VE GOT A ROCK 'N ROLL HEART			ERIC CLAPTON (Warner Bros. 7-29780)	96	16
33 YOU ARE				LIONEL RICHIE (Motown 1657)	23	18								
34 SWINGIN'				JOHN ANDERSON (Warner Bros. 7-29788)	33	11								
35 SO WRONG				PATRICK SIMMONS (Elektra 7-69839)	34	9								
36 I COULDN'T SAY NO				ROBERT ELLIS ORRALL WITH CARLENE CARTER (RCA PB-13431)	39	8								
37 I'M STILL STANDING				ELTON JOHN (Geffen 7-29639)	57	2								
38 NEVER GONNA LET YOU GO				SERGIO MENDES (A&M 2540)	46	5								
39 THE ONE THING				INXS (Atco 7-99905)	44	8								
40 HUNGRY LIKE THE WOLF				DURAN DURAN (Capitol B-5195)	32	21								
41 WHIRLY GIRL				OXO (Geffen 7-297565)	36	13								
42 WE'VE GOT TONIGHT				KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)	40	16								
43 TOO SHY				KAJAGOOGOO (EMI America B-8161)	52	4								
44 FOOL MOON FIRE				WALTER EGAN (Backstreet/MCA BSR-52200)	50	6								
45 GIMME ALL YOUR LOVIN'				ZZ TOP (Warner Bros. 7-29693)	47	7								
46 SMILING ISLAND				ROBBIE PATTON (Atlantic 7-89955)	48	11								
47 ALL THIS LOVE				DeBARGE (Gordy/Motown 1660)	59	5								
48 ELECTRIC AVENUE				EDDY GRANT (Portrait/CBS 37-03793)	60	4								
49 LOVE'S GOT A LINE ON YOU				SCANDAL (Columbia 38-03615)	53	7								
50 LOOKING FOR A STRANGER				PAT BENATAR (Chrysalis/CBS VS4 42688)	55	4								
51 WIND HIM UP				SAGA (Portrait/CBS 37-03791)	51	7								
52 ALL MY LIFE				KENNY ROGERS (Liberty B-1495)	63	3								
53 NEW YEAR'S DAY				U2 (Island/Atco IL 7-99915)	54	7								
54 WHY ME?				PLANET P (Geffen 7-29705)	56	7								
55 MINIMUM LOVE				MAC McANALLY (Geffen 7-29763)	41	11								
56 BACK ON THE CHAIN GANG				PRETENDERS (Sire 7-29840)	35	22								
57 SOME KIND OF FRIEND				BARRY MANILOW (Ariste AS 1046)	43	12								
58 REAP THE WILD WIND				ULTRAVOX (Chrysalis/CBS VS4 42682)	58	8								
59 THAT'S LOVE				JIM CAPALDI (Atlantic 7-89849)	70	4								
60 COOL PLACES				SPARKS AND JANE WIEDLIN (Atlantic 7-89866)	68	6								
61 LOVE ON YOUR SIDE				THOMPSON TWINS (Ariste AS 1056)	73	3								
62 OUR HOUSE				MADNESS (Geffen 7-29668)	75	3								
63 WE TWO				LITTLE RIVER BAND (Capitol B-5231)	78	2								
64 SING ME AWAY				NIGHT RANGER (Boerdwelk 12-175-7)	67	5								
65 YOU CAN'T RUN FROM LOVE				EDDIE RABBITT (Warner Bros. 7-29712)	69	4								
66 DO YOU WANNA HOLD ME?				BOW WOW WOW (RCA PB-13467)	66	4								
67 DON'T PAY THE FERRYMAN				CHRIS DeBURGH (A&M 2511)	74	3								
68 FRONT PAGE STORY				NEIL DIAMOND (Columbia 38-03801)	71	4								

Affair Of The Heart (Vogue — BMI/Bibo — ASCAP) 19
 All My Life (Warner — BMI/WB Gold — ASCAP) 52
 All This Love (Jobete — ASCAP) 47
 Always Something (Intersong/Blue Sees/Jec — ASCAP) 23
 Back On The Chain (Al Gallico — BMI) 56
 Bang The Drum (Humanoid/Fiction — BMI) 76
 Beat It (Mijac — BMI) 1
 Billie Jean (Mijac — BMI) 13
 Candy Girl (Boston — ASCAP/StreetSounds — BMI) 73
 Come Dancing (Davray — P.R.S.) 74
 Come On Eileen (Colgems/EMI — ASCAP) 3
 Cool Places (Ron & Russell Mael — ASCAP) 60
 Der Kommissar (Chappell — ASCAP) 5/98
 Don't Pay Tpe (Rondor — BMI) 67
 Do You Really Want (Virgin/Chappell — ASCAP) 30
 Do You Wanna (Blackwood — BMI) 66
 Don't Let It End (Stylian/Adm. by Almo — ASCAP) 26
 Down Under (Blackwood — BMI) 96
 Easy For You To Say (White Oak — ASCAP) 85
 Electric Avenue (Greenheart — ASCAP) 48
 Even Now (Gear — ASCAP) 9
 Every Home Should (Blackwood — BMI) 95
 Faithfully (Twist & Shout — ASCAP) 24
 Family Man (Virgin/Adm. by Chappell/Josef Weinberger, PRS/TBP/Adm. by April — ASCAP) 29
 Flashdance (Chappell/Famous/GMPC/Cerub/Alcor — ASCAP) 7
 Fool Moon (April/Seldak/Swell/Melody Deluxe — ASCAP) 44

Front Page Story (Stonebridge/New Hidden Valley — ASCAP/Carole Bayer Seger — BMI) 68
 Gimme All Your Lovin' (Hamstein — BMI) 45
 How Do You Keep (WB — ASCAP) 78
 Hungry Like The Wolf (Tritec Ltd.) 40
 I'm Still Standing (Intersong — ASCAP) 37
 I Cannot Believe (Pun — ASCAP) 82
 I Couldn't Say No (Twin Compulsions/M-Ocean/Warner Bros. — ASCAP) 36
 I Eat Cannibals (Virgin/Adm. by Chappell — ASCAP) 84
 I've Got A Rock 'N' Roll (WB/Warner-Tamerlane/Diamond Mine/Face The Music — ASCAP/BMI) 100
 I Know There's (Russ Ballard Ltd./Island Ltd.) 94
 I Like It (Jobete — ASCAP) 87
 I Won't Hold You Back (Rehtakul Veets — ASCAP) 14
 Inside Love (Music Corp. of America/Kashif — BMI) 80
 It Might (Gold Horizon—BMI/Golden Porch—ASCAP) 22
 Jeopardy (Rye Boy/Well Received — ASCAP) 11
 Let's Dance (Jones — ASCAP) 2
 Little Red Corvette (Controversy — ASCAP) 10
 Looking For (Franne Golde/RightSong — BMI/Mec's Million — ASCAP) 50
 Love My Way (Blackwood — BMI) 77
 Love On Your Side (Zomba Enterprises) 61
 Love's Got (Just Friends — BMI/KJG — ASCAP) 49
 Mexican Radio (Big Talk — BMI) 91
 Minimum Love (I've Got The Music — ASCAP/Song Tailors — BMI) 55
 Mr. Roboto (Stylian Songs Adm. by Almo —

ASCAP) 4
 Mornin' (Al Jarreau/Garden Reke/Foster Frees — BMI) 25
 My Love (Brockman — ASCAP) 17
 Never Give Up (Itsal/Pogologo — BMI) 81
 Never Gonna (ATV/Mann & Well — BMI) 38
 New Year's Day (Island — BMI) 53
 No Time For Talk (Pop 'N' Roll — ASCAP) 70
 One On One (Hot-Cha/Unichappell — BMI) 20
 Our House (Nitty/WB — ASCAP) 62
 Photograph (Zomba Enterprises — BMI) 18
 Poison Arrow (Virgin/Chappell — ASCAP) 99
 Reap The Wild Wind (Mood/Hot Food/Jump Jet Songs/Sing Sing Songs) 58
 Ricky (Chinnichap/Holy Moley/Eer Booker — BMI/Desilu — ASCAP) 69
 Rio (Tritec — LTD.) 15
 Separate Ways (Weed High Nightmare — BMI) 90
 She Blinded Me (Participation — ASCAP) 6
 She's A (Foster Frees/Rehtakul Veets/Decomposition/Boone's Tunes — BMI/ASCAP) 27
 Side By Side (Saggilfre/Youngoulei/Wenkewe — ASCAP) 75
 Sign Of The Times (Rare Blue — ASCAP) 86
 Sing Me Away (On The Boardwalk/Rough Play — BMI) 64
 Solitaire (Younster Musikverlag/Gmbh — GEMA) 12
 So Wrong (Soquel Song/C.T. Music/Irving) 35
 Some Kind Of Friend (Townsway/Angelo — BMI) 57

Smiling Islands (Red Snapper/Adel — ASCAP) 46
 Straight From The Heart (Irving/Adems Communications — BMI) 21
 Stranger In My House (Lodge Hell — ASCAP) 28
 Swingin' (John Anderson/Lionel Delmore — BMI) 34
 Take The Short Way Home (Gibb Brothers/Unichappell — BMI) 92
 That's Love (Warner Bros. — ASCAP) 59
 The Closer You Get (Irving/Down 'N Dixie/Chinnichap — BMI) 71
 The Devil Made Me (Fever — ASCAP) 88
 The One Thing (Crowning — BMI) 39
 The Walls Came Down (Neeb/Tarke — ASCAP) 79
 Theme From "Cheers" (Addex — ASCAP) 97
 Time (Virgin — ASCAP/Adm. by Chappell) 16
 Too Shy (Tritec) 43
 Try Again (Walkin — BMI) 31
 Twilight Zone (Fever — ASCAP) 83
 We Two (Screen Gems — EMI — BMI) 63
 We've Got Tonight (Gear — ASCAP) 42
 Welcome To Heartlight (Milk Money — ASCAP) 32
 When I'm With You (Rock Hard — ASCAP) 72
 Whirly Girl (Toy Band — BMI) 41
 Why Me? (Rockoko, GMBH — GEMA) 54
 Wind Beneath My Wings (Warner-Tamerlane — BMI/WB — ASCAP) 93
 Wind Him Up (Pocket — ASCAP) 51
 Wishing (Zomba — BMI) 89
 You Are (Brockman — ASCAP) 33
 You Can't Run (Debdave/Brierleypetch — BMI) 65



BACKSEAT SALLY MOVES UP FRONT — Atlantic recording group recently gave a special showcase performance at the SIR soundstage in New York before executives from Atlantic and WEA, as well as media representatives. Pictured after the performances are (l-r): Casey Filiaci of the group; Dave Glew, executive vice president/general manager, Atlantic Records; Stevens K. Weiss, executive producer of the group; Jeff Gilhart and Sally Kay of the group; Tunc Erim, vice president, Atlantic; Doug Morris, president, Atlantic; Gary Cummings and Dave Cohen of the group; and Todd D. Schafer, producer/engineer/manager of the group.

Retailers Taking Long Look At Home Computer Software

by Michael Martinez

LOS ANGELES — Just as record retailers are settling into a groove on the stocking and merchandising of prerecorded videocassettes, videodiscs and home video games, they are now being encouraged to accept a new line of alternate software — home computer programming. Many of the same questions are being asked this time around by dealers about this burgeoning product line, especially regarding its viability in the marketplace, avenues of distribution, saturation of hardware in the market, initial investment costs, availability and variety of software, merchandising aids and co-op advertising.

"There are a lot of things to consider when you start thinking about stocking and selling computer software," said Alan Schwartz, vice president of marketing at L.A.-based Show Industries, who said that the company was not thinking of adding the line in the near future until several questions were addressed.

"First of all, there are so many games to choose from, you have to make careful choices in starting the line," he said,

adding, "secondly there are all kinds of sizes or shapes that you almost have to consider inventing special fixtures to merchandise them. Another factor is the range of price from the cheap game that could cost about \$13.99 to business programs that could cost almost \$500.

"How we'd want to get the product in terms of distribution is another factor," Schwartz said, "and training in-store staff is another thing that must be evaluated."

In keeping with the home entertainment concept, dealers and distributors contacted by **Cash Box** said that the logical record dealer entry into the computer software field has been and will be through entertainment and educational programming, i.e. programming for video game applications and home education. And in this regard, they cited the Atari 400, 800 and 1200 systems along with Texas Instruments 99-4A and the Commodore Vic 20 and 64 as the systems that have licensed the widest range of game product — through their in-house programmers and

(continued on page 13)

Schwartz Bros. Suit Uncovers Arista Wrangling

NEW YORK — The discovery phase in Schwartz Bros. case against Arista Records (**Cash Box**, April 30) has turned up a tape of Arista president Clive Davis advising his independent distributors by phone not to believe the rumors of Arista's impending distribution pact with RCA and to continue handling Arista product. Informed sources outside the Schwartz Bros. company have also told **Cash Box** that documents have been obtained that show Arista had discussed with MCA in late 1982 or early 1983 the complete acquisition of Arista by MCA.

Other documentation is said to show that Pickwick Distribution had received advance knowledge of Arista's intention to leave independent distribution and had reached agreement with Arista in December to terminate their relationship at an early date.

Schwartz Bros. has filed a \$5 million breach of contract suit against Arista and

RCA in Circuit Court for Prince George's County, Md. The action was precipitated by Arista's recent move to RCA branch distribution (**Cash Box**, April 9), and claims fraud, unfair competition, contractual interference and conspiracy.

The plaintiff and defendants have agreed to let Schwartz continue distributing Arista product until a hearing on a Schwartz Bros. motion for a preliminary injunction to stop RCA from distributing Arista product in Schwartz-distributed territories. This hearing had been scheduled for May 2 but was postponed. According to Schwartz Bros. attorney Mark Fleischacker, the hearing will most likely take place on May 12 and 13, with a slight possibility that it will occur on May 9.

Fleischacker said the injunction is being sought to enable Schwartz to continue handling Arista product as before, pending full trial on the lawsuit. He said that depositions have been taken from Davis, as well as Arista's senior vice president of operations, Wim Shipper, senior vice president of finance Aaron Levy, vice president of sales and distribution Lou Mann and RCA's division vice president of strategic planning, Tom McIntyre.

Distribution Merry-Go-Round

Spring Goes Indie, Faulty Folds And Enigma Shops

by Fred Goodman and Jeffrey Ressler

NEW YORK — In the latest round of distribution maneuvering, Spring Records has departed PolyGram for the Independents, Faulty Records has closed its doors, and the indie Enigma label has entered earnest negotiations with several majors — most notably EMI — in hopes of cutting a deal similar to the pact between Slash and Warner Bros.

Although different in style and musical direction, each company saw itself as reacting to what one termed "a domino effect" set off by the recent defections of Chrysalis and Arista from the indie fold. But the reactions have been in stark contrast: the R&B oriented Spring saw an uncluttered distribution pipeline via the Indies, while the hard-core Faulty lamented an inability to get bills paid by distributors. Sources at Faulty said the label was "far from bankrupt," adding that they were "trying to get out clean and pay up with everyone. We don't want to drag them down."

Spring Splits

The move by the New York-based Spring label ends a 15-year relationship with PolyGram, which had distributed the label. Spring already has an independent subsidiary label, Posse.

"We don't want to put down the majors," said Spring co-owner Bill Spitalsky. "But these indies' tongues are hanging out. Plus we get a surge of excitement from having our future in our own hands."

Spitalsky added that Spring would be concentrating on 12-inch product, and that that was "one of the main issues" in the decision to go with Independents. "It's a fast market, and the Indies work much faster than the majors," he said. "You're competing with kids that are rebels and work out of garages and deliver by hand. And unless you get down to their level, you're going to be a loser in the 12-inch business, and we invented it. Plus, the Indies need the re-awakening and the business. We're thrilled, and they needed the shot."

First release on the independent Spring label, scheduled for this week, is the single "Is This The Future?" by Fatback. The track

is the second single off the album of the same title. That album will remain with PolyGram for 15 months, while the rest of the Spring/PolyGram catalog will be freed from PolyGram on Dec. 31. Spitalsky added that Spring would not re-release the entire PolyGram held catalog in toto, most likely opting for selective re-issues and compendiums. Aside from Fatback, that catalog includes titles by Millie Jackson, Busta Jones and C-Brand.

Also set for release next week is "Heobah" by vocalist Fonda Rae on Posse, produced by Danny Weiss, who worked with the singer when she recorded for Vanguard. Spitalsky added that Spring/Posse would also be releasing 12-inch product produced by Maurice Starr, who has recorded under his own name for Catawba, and co-produced records by The

(continued on page 35)

RCA's Bradshaw Says Future's In New Technology

by Michael Martinez

LOS ANGELES — Calling 1982 a year in which RCA Corp. began rebuilding and redirecting its resources, company board chairman Thornton F. Bradshaw told shareholders at an annual meeting that RCA would continue to progress in 1983 by strengthening its presence in consumer electronics, communications and entertainment.

Shareholders assembled at RCA subsidiary NBC-TV's studios in Burbank were told that growth markets such as satellites, videocassette recorders, videodiscs, teletext, cable and video games offered the promise for continued progress throughout the remainder of 1983 and successive years.

It was RCA's future involvement in new technologies as the vehicle by which the company will continue to improve its earnings that was repeatedly stressed throughout Bradshaw's presentation to the shareholders. In terms of leisure products,

(continued on page 11)

Home Vid Games Firms Set Titles For Summer Release

by Jeffrey Ressler

LOS ANGELES — Despite a shake-out of smaller software companies, dramatic price cutting on hardware and a slowdown in sales of cartridges, manufacturers of home video game products are forging ahead with plans to debut exciting new product over the summer months, many of which will overlap into the burgeoning personal computer market. Besides the moves into the home computer field, the most important news is the announcement of fresh games for the third-generation of electronic entertainment systems, Coleco's ColecoVision and Atari, Inc.'s 5200 "super game." Of course, there will also be a cavalcade of novel software available for the "staple" of the industry, Atari's 2600 Video Computer System (VCS), introduced over the summer months, as well as a number of innovative accessories and peripherals.

At the June summer Consumer Elec-

tronics Show (CES), Coleco will be showing a computer module interface designed to address entertainment, educational and information management needs. Complete hardware and software will be included in the package, possibly along with peripheral equipment. A second home computer product, perhaps a stand-alone computer system, is also expected to be displayed by Coleco at CES, along with additional software pieces. According to company spokesperson Barbara Wruck, these two computer items are so "revolutionary" they'll "make others seem inadequate and overpriced." Furthermore, explained Wruck, the systems "will have more impact on the home computer market than ColecoVision had on the home video game market."

Other products scheduled to be shown at CES are Coleco's "supergame" module, which will dramatically increase game visuals by adding one million bytes of

(continued on page 35)

BUSINESS NOTES



GOING THE DISTANCE — Following a recent concert at The Forum in Los Angeles, Capitol recording group Bob Seger and the Silver Bullet Band was treated to a party and a surprise custom-made plaque containing gold and platinum records for the LP "The Distance." Pictured at the presentation are (l-r): Jim Mazza, president, Capitol Records Group; Bruce Wendell, vice president, promotion, Capitol; Don Grierson, vice president, A&R, Capitol; Alto Reed of the band; Walter Lee, vice president, marketing, Capitol; Seger of the band; Don Zimmermann, chief operating officer, recorded music group, Capitol-EMI; and Sam Citro, vice president, sales, Capitol.

Gold Singles Top April Certifications

NEW YORK — The Recording Industry Assn. of America (RIAA) certified eight gold singles, seven gold albums and five platinum albums in April. The number of gold singles was the largest monthly tally in several years and quadrupled last April's total. Gold albums tied last April's total, while platinum albums better the number from a year ago. Additionally, RIAA/VIDEO, certified 12 gold and three platinum video awards in April, which compares with only one gold award last April.

Albums certified platinum included "Rio," by Capitol recording group Duran Duran; "Screaming For Vengeance," by Columbia recording group Judas Priest; "Pyromania," by Mercury/PolyGram recording group Def Leppard; "Kilroy Was Here," by A&M recording group Styx; and "Frontiers," by Columbia recording group Journey. Both the Styx and Journey LPs were also certified gold.

The other gold albums certified included "American Made" and "Room Service," by MCA recording group Oak Ridge Boys; "Kissing To Be Clever," by Virgin/Epic recording group Culture Club; "We've Got Tonight," by Liberty/EMI America recording artist Kenny Rogers; and "Powerlight," by Columbia recording group Earth, Wind & Fire.

The gold singles included five vintage Elvis Presley releases on RCA from 1958 to 1978: "I Got Stung," "Are You Lonesome Tonight," "Don't," "Return To Sender" and "It's Now Or Never." The other singles certified were "Billie Jean," by Epic recording artist Michael Jackson; and "Dumbo" and "Mary Poppins," on Disneyland/Vista Records.

The platinum video recordings were 2001: A Space Odyssey, MGM/UA Home Video; Poltergeist, MGM/UA Home Video; and Blade Runner, Embassy Home Entertainment, which was also certified gold. The other gold video recordings were Battlestar Galactica, MCA Videocassettes, Inc. & MCA Videodiscs, Inc.; Victor/Victoria, MGM/UA Home Video; Compleat Beatles, MGM/UA Home Video; Dr. Zhivago, MGM/UA Home Video; Young Doctors In Love, Vestron Video Corp.; The Black Stallion, RCA SelectaVision Videodiscs; Star Trek II: The Wrath of Khan, RCA SelectaVision Videodiscs; Rocky III, RCA SelectaVision Videodiscs; Superman — The Movie, RCA SelectaVision Videodiscs; Goldfinger, RCA SelectaVision Videodiscs; and An American Werewolf In London, MCA Videocassettes, Inc. & MCA Videodiscs, Inc.

Harvard To Sponsor Vid Game Confab

LOS ANGELES — Twenty of the nation's top social scientists, psychologists, teachers and product developers exchange views during a three day conference sponsored by the Harvard Graduate School of Education, titled, "Video Games and Human Development." The conference is set for May 22-24.

The question of whether video arcade and computer games are a mindless waste or new tools for learning will be examined during the three day conference, which is being funded by Atari, Inc. Registration for the confab will be limited to 250 people.

Keynote address will be delivered by psychologist Robert Kegan who will speak on "Donkey Kong, Pac-Man and the Meaning of Life: Casual Reflections in River City." The speech is aimed at assessing the impact such games have on the human psyche.

Other speakers include Prof. Edna Mills, head of the Dept. of Education at Mills College; David Brooks of the Behavioral and Educational Management Corp. of Long Beach, Ca.; Sylvia Weir, M.D., of the Logo Lab at the Massachusetts Institute of Technology; and others.

Topics range from the effects of video games on parent-child relationships; the use of video games with dyslexic children and the effects of games on pre-schoolers.

Nashville Music Consortium Aligns With NMA

NASHVILLE — The Music Consortium of Nashville, a group of people associated with classical music and music education here, became officially affiliated with the Nashville Music Assn. (NMA) during a luncheon May 2 hosted by First American National Bank. A four-year-old organization formed by one-time Nashville Symphony conductor Michael Charry, the consortium has aligned itself with the NMA in an effort to further unify the various music concerns in Nashville.

The consortium consists of more than 40 professional organizations, including the Blair School of Music, the Tennessee Performing Arts Center, the Nashville Symphony Assn., WPLN Radio, the Grand Ole Opry, the Tennessee Arts Commission and the three performance rights organizations — Broadcast Music, Inc. (BMI), the American Society of Composers, Authors and Publishers (ASCAP) and SESAC. With the addition of the consortium, the NMA expects greater commitment and cooperation in its endeavors to unite the music industry in Nashville with the general business community.

"We are thrilled to have this coming together of the Nashville entertainment community," stated Jimmy Bowen, president of the NMA. "We want to show the rest of the country that Nashville is a serious alternative for people in all forms of music." Bowen further noted that the film industry has doubled its expenditures within Nashville over the last two years, and that in spite of the city's image as a country recording center, only 35% of the studio sessions held during the past year could be classified as country.

NAIRD Convention To Examine Indie Distribution Issues

by Fred Goodman

NEW YORK — The widespread upheaval and realignment of the independent scene is expected to fuel debate at this year's 11th annual Convention of the National Assn. of Independent Record Distributors and Manufacturers (NAIRD), scheduled for May 26-29 at the Americana Congress Hotel in Chicago.

First time attendees at the meet will include such distributors as MS, Tara, Pike and the most recently formed Dagan Distributing of Texas (headed by Don Gillespie, former manager of Pickwick Dallas). The newcomers join established NAIRD distributors Schwartz Bros., Western Merchandisers, Action, House, Rounder, California Record Distributors, City Hall and Richman Bros. Labels attending for the first time include Concord Jazz, First American, Hannibal, Pausa and Muse.

Highlighting the four-day meet and its nine panel sessions is a keynote panel, "Where Is The Independent Record Industry Headed?" featuring Rich Salvador, Schwartz Bros.; Rich Chrzan, MS; Kevin Papuga, House; and Jerry Richman, Richman Bros. The keynote panel is scheduled for Friday morning, May 27, and marks the start of the convention's official agenda.

Other Friday panels include a video and cable workshop from 11 a.m.-noon; a creative financing panel from 1:30-2:30 p.m.; and a sales panel from 2:35-4 p.m.

The video and cable workshop will cover how smaller labels can utilize video and cable, and offer projections on the future of music promotion. Panelists will include:

(continued on page 13)

AGAC Honors Mancini With Its Highest Award

LOS ANGELES — Composer Henry Mancini, who has won 20 Grammy Awards over the past 25 years, was recently given the "Aggie" Award by the American Guild of Authors/Composers (AGAC). The presentation was made at AGAC's annual Aggie ceremonies, April 27.

The Aggie is the highest award given by AGAC.

Over the years, Mancini has gained fame for a number of well-known compositions. Among his credits are "Moon River," "The Theme From The Thorn Birds," "Peter Gunn" and "The Pink Panther," among others.

Commenting on the award, Bernie Wayne, Songwriters Guild producer and director for the celebration, said: "We are pleased to be able to present AGAC's most coveted award to Mr. Mancini. His works have had such a tremendous influence on the world of music, and it is fitting that our special 10th anniversary tribute recognizes his tremendous talents."



AGAC HONORS MANCINI — Composer Henry Mancini (c) was presented with AGAC's "Aggie" Award recently, the highest honor the guild can bestow on one of its members. Pictured at the presentations are (l-r): AGAC president David Weiss, Mancini and the Pink Panther.

REVIEWS

ALBUMS

OUT OF THE BOX



WE ARE ONE — Maze, featuring Frankie Beverly — Capitol ST-12262 — Producer: Frankie Beverly — List: 8.98 — Bar Coded

On this follow-up to its live album, the ebullient octet featuring Frankie Beverly emerges with a single, "Love Is The Key," that is already high-stepping up the B/C 45s list at #17 bullet. Expect the LP, now at #41 bullet on the B/C Albums chart and #139 on the Pop stats, to accrue greater crossover in the weeks ahead for its simple messages of love and unity within a framework of mid- and up-tempo ballads. Best picks for R&B and pop lovers include the gentle "I Love You Too Much," the jazzy "I Wanna Thank You" and the soft 'n' bluesy title cut.

FEATURE PICKS

I WAS THE ONE — Elvis Presley — RCA AHL1-4678 — Reissue Producers: Tony Brown and David Briggs — List: 8.98 — Bar Coded

Sporting a glitzy, "fifties-hip" -type cover and beefed-up mixes of such classic hits as "Wear My Ring Around Your Neck" and "Little Sister," the latest in the never-ending series of Presley reissues casts the King as the original stray cat, with the disc-makers altering the sound of the original tunes to give them a 1980s rockabilly flair. Reportedly, the original vocal tracks from the songs were sweetened with accompaniment from the original musicians, such as drummer D.J. Fontana, guitarist Scotty Moore and background singers The Jordanaires. New music stations, as well as modern C&W outlets, should pounce on this material, particularly the bass-heavy opening track, "My Baby Left Me."

YOUNGBLOOD — Carl Wilson — Carlbou/CBS BFZ 37070 — Producer: Jeff Baxter — List: None — Bar Coded

Carl Wilson was the first member of the Beach Boys' Wilson clan to become a proficient instrumentalist, picking up the guitar in his early teens while his older brothers went surfing and enrolled in college music theory classes. On his first solo album, Wilson is joined by session aces Jeff Baxter, Nicky Hopkins and Elliott Randall to perform his original material together with songs by J.G. Fogerty, Leiber/Stoller/Pomus, and John & Johanna Hall. Divided into ballads ("Givin' You Up," "One More Night Alone," "If I Could Talk To Love") and reliable if restrained AOR tunes ("What More Can I Say?" "She's Mine"), the waxing should appeal to both soft pop/AC followers and

(continued on page 8)

ASCAP MAKES JOYFUL MUSIC AGAIN... WITH 15 DOVE AWARDS.



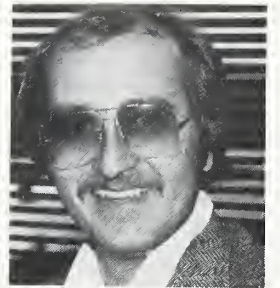
Michael Card
GOSPEL SONGWRITER OF THE YEAR
GOSPEL SONG OF THE YEAR
co-writer of El Shaddai



Amy Grant
GOSPEL ARTIST OF THE YEAR
CONTEMPORARY GOSPEL ALBUM OF THE YEAR



Skip Korte
PRODUCER
CONTEMPORARY GOSPEL ALBUM OF THE YEAR
(Black)



Ken Harding
PRODUCER
TRADITIONAL GOSPEL ALBUM OF THE YEAR



Paul Smith
(of the Imperials)
GOSPEL GROUP OF THE YEAR



Leon Patillo
CONTEMPORARY GOSPEL ALBUM OF THE YEAR
(Black)



Brown Bannister
PRODUCER
CONTEMPORARY GOSPEL ALBUM OF THE YEAR



Bill Gaither
HALL OF FAME-1983 INDUCTEE



John Thompson
GOSPEL SONG OF THE YEAR
co-writer of El Shaddai
Whole Armor Publishing,
co-owner



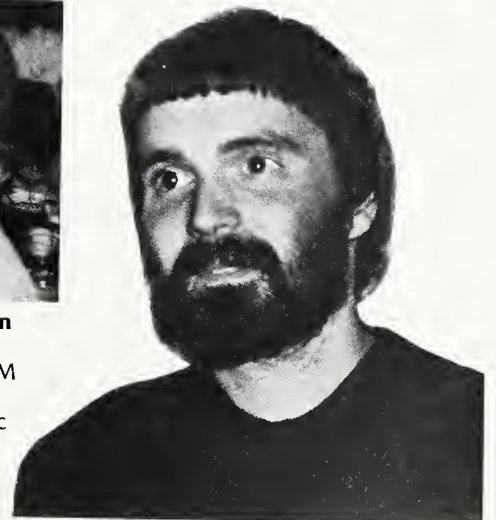
Randy Scruggs
GOSPEL SONG OF THE YEAR
Whole Armor Publishing,
co-owner



Dino Kartsonakis
GOSPEL INSTRUMENTALIST OF THE YEAR



Billy Ray Hearn
PRODUCER
GOSPEL ALBUM OF THE YEAR
Worship Music



John Michael Talbot
GOSPEL ALBUM OF THE YEAR
Worship Music

ascap
American Society of Composers, Authors & Publishers

We've always had the greats.

REVIEWS

ALBUMS

(continued from page 6)

mainstream rock fans eager to see the artist stretch out his individual talents.

BIG TRAIN ROLLIN — Travis Moon — Jammin 1983 — Producers: Will Kirkland and Harold Gunn — List: 8.98

Rock 'n' roll flavored with overtones of blues, folk, country and pop is Travis Moon's forte, and judging from its initial showing on vinyl, the band has accumulated the chops to integrate several musical forms into a cohesive groove. Lead vocalist Scott Hallin's wails are slightly reminiscent of the urgent tone on The Castaways' classic tune, "Liar, Liar," but are also imbued with a strength of his own that serves the honky-tonk rock material here quite well. Expect a large Southern audience for the LP, available on the Jupiter, Fla.-based Jammin label.

ONE NIGHT WITH A STRANGER — Martin Briley — Mercury/PolyGram 810 332-1 M-1 — Producer: Peter Coleman — List: 5.98 — Bar Coded

Vocalist/keyboardist/guitarist Briley served with Ian Hunter, Mick Ronson, Cliff Richard and Ellen Foley before striking out on his own, and with this debut album, makes an auspicious showing as a solo artist capable of melding cynical lyrics with hook-heavy melodies. The jaunty "She's So Flexible," the wistful "Salt In My Tears" and the anti-tele-evangelist track "Put Your Hand on the Screen," are just three of the key selections on the promising low-priced disc, produced by Pat Benatar and Blondie studiomaniac Peter Coleman.

INTERNAL EXILE — Los Illegals — A&M SP-4925 — Producers: Mick Ronson and Los Illegals — List: 8.98 — Bar Coded

Liner notes proclaim this Mexican-American quintet is "currently living and challenging the American dream on and in the streets of the barrio in East L.A.," and, accordingly, the urgent music here sizzles with a modern, rocking Latino force. Songs of repression, inequities, violence, anger and faith dominate the album, which is dedicated to "the undocumented worker, the political refugee, and the victims of socio-economic and religious oppression." Heady stuff this, but beautifully rendered thanks to smooth, poppy synth-lines courtesy of lead vocalist/keyboardist/composer Willie Herron and masterful arrangements by the band with supersession producer Mick Ronson. Though the whole platter deserves attention, outstanding numbers include "Maybe," "Not Another Homicide" and "We Don't Need A Tan."

MURMUR — R.E.M. — I.R.S. SP-70604 — Producers: Mitch Easter and Don Dixon — List: 6.98

The Georgia-based quartet shows marked progress with its second LP, developing its ethereal Byrds-meets-post-punk-pop and rock sound into a haunting blend of propulsive modern tunes, like "Radio Free Europe," and beautiful pop noir, such as "Talk About The Passion." But perhaps the most striking aspect of "Murmur" is its overall consistency — it glides from one cut into another with flashes of some of the best acoustical guitar work in a non-virtuoso setting you're likely to hear. The effect is, as Shelley Duvall says to Woody Allen in *Annie Hall*, "transplendent." Let's hope "Murmur" creates a buzz at rock radio and among record buyers.

GOSPEL

LEGACY — Michael Card — Milk & Honey MH1045 — Producers: Randy Scruggs, John W. Thompson — List: 8.98

(continued on page 9)

NEW FACES TO WATCH



Thomas Dolby

Besppectated, contemplative, Capitol recording artist Thomas Dolby strikes one as the scientific type. Indeed, the 24-year-old Dolby characterizes himself as "an observer" who gets "most of (his) stimulation (for composing) walking or driving around." He's also an electronic tinkerer, whose interest in David Bowie, Brian Eno and Kraftwerk in the mid-'70s led to building his own synthesizer and eventually playing in Bruce Woolley and the Camera Club and Lene Lovich's band some four years ago.

Given all this, it's not surprising that he would write a song entitled "She Blinded Me With Science." And it is entirely fitting that the crackling synth pop/dance song should be Dolby's first bona fide Top 10 hit. However, even though Dolby projects seem to cultivate the image of the new wave scientist, as depicted on the cover of his re-issued debut LP "The Golden Age of Wireless," this archaeologist's son notes that he is also "very much the romanticist."

The "romantic" side of Dolby is perhaps most evident in the wistful "Airwaves," among other "Wireless" tracks. Dolby insists, though, that even scientists "shouldn't symbolize coldness . . . after all the scientist is the guy who can stand up and make a case for what he believes. He's the new age pioneer and can be a very romantic figure."

As far as synthesizers go, Dolby defends his use of electronics (including a PPG 340/380 Wave computer) by saying "I feel that I have to talk to my own generation in a new way."

Yet the one man show on "Wireless" would give some the impression of a technician who prefers to work in isolation . . . the scientist alone in the lab, so to speak.

"There's a tendency in my life to be very much a loner," Dolby explains. "If I'm going to work with somebody, it's essential that that person listens to my music . . . With 'The Golden Age of Wireless,' I had to get something off my chest, to prove, I suppose, that I could do all of it — produce, play most of the instruments — right down to the LP cover and the videos."

Dolby is keenly aware that striving for electronic perfection can have its drawbacks as well. He never wants the sound to become too sterile, too overwhelming or too removed from the message of the song itself.

"When I'm working, I try to never let it get to me," he says. "It's really important for me to plan a few accidents, leave some room for the unexpected. I also feel that humor, however it is expressed, is really important in the music I make. It may not club you over the head, but it's there."

Guesting on other artists' records, as well as producing, provides Dolby with an outlet from his own music, as well as a "stimulus" for his own ideas.

"(Session work) is still very important to me," he stresses. "It encourages me to try out different things. The more diverse the music is, the more it stimulates."



Jon Butcher Axis

The typical tale of the starving young rock musicians who work at their music from birth and don't quit until they get their big album deal because it's in their blood doesn't really hold in the case of PolyGram recording group Jon Butcher Axis. "I fell right into it," says the 28-year-old frontman, who began as a professional musician after graduating high school in Valley Forge, Pa., and enrolling in a small communications school in Boston. "The plan never was to travel around and leap about stages. There never was a point in my life that I wanted to be a pop star."

But Butcher, whose band's debut LP has just been released, is quick to point out that his interest in music is hardly second nature.

"My love for music goes back to when I was a kid. I've been playing guitar since I was seven and had a Gene Autry signed special. Then when I entered Graham Jr. College, I started jamming with a guy in a room for fun, because we both had Les Paul gold tops. Then we added drums, a bass player, and before you know it, you're off."

Having "promptly nixed" school, Butcher began gigging around the Boston area. "Boston is a good place to start a band because the clubs and radio stations will support unsigned acts with new original music," says Axis drummer Derek Blevins, who joined up with Butcher eight years ago when Butcher's group opened for the band Blevins was in at the time. "This guy floored me," continues Blevins. "I mean, how the hell were we gonna follow a black guy in a silver jacket? Then he called me a week later and said, how great I was."

When Blevins first started playing in Butcher's band in 1975, it was a four-piece. Then a year and a half ago, the second guitarist, who had been with Joe Cocker, and was used to higher wages, dropped out, leaving Butcher, Blevins, and drummer Chris Martin as a trio. "There we were, me and two other guys," recalls Butcher. "I never wanted to be in a trio, but the grand mistake worked out."

The band's big break came in the latter part of 1981, when fellow Bostonian Peter Wolf saw the band on a local cable show and was so impressed that he asked them to accompany the J. Geils Band on its traditional New England Christmas mini-tour and then kept the as-yet-unsigned band as warm-up act for its 1982, 43-city "Freeze Frame" tour.

The band's first vinyl offering shows a highly original variation on the three-man power rock grouping. What distinguishes the sound is Butcher's multi-dimensional guitar playing, which relies more on what he calls "atmospherics" than on hard rock guitar flash.

"He uses the guitar to serve the song and not the song to serve the guitar," explains Martin, and Butcher fully agrees.

"I like hot guitar playing, and Eddie Van Halen's brilliant, but beyond that, who cares? The age of the guitar hero is over. No one gives a damn about how fast you can play or if you can throw your guitar up in the air and catch it. Everyone can do it."

REVIEWS

SINGLES

OUT OF THE BOX



BOB MARLEY & THE WAILERS (Island 7-99882)

Buffalo Soldier (2:45) (Bob Marley/Aimo Music — ASCAP) (B. Marley, N.G. Williams) (Producers: B. Marley & The Wailers, E. Brown)

Although reggae continues to ease its way into the consciousness of mainstream music, the loss of Bob Marley surely slowed its progress. "Buffalo Soldier" marks the first major release here of Marley's material since his passing, and its socio-political theme, steady rhythmic stream and strong but sweet vocals re-emphasize what Marley's magic was all about.

FEATURE PICKS

POP

MUSICAL YOUTH (MCA-52216)
Heartbreaker (3:09) (Virgin Music Ltd., Admin. in U.S. by Chappell & Co. Inc. — ASCAP) (F. Waite Sr.) (Producer: P. Collins)

The third single from the group's debut LP showcases a more mature side with an urgent warning against a no-good woman. Dennis Seaton's vocals lead the way while horns and vibes flesh out a reggae/pop tempo. Musical Youth manages to sound less like adolescents this time around, but it's an infectious record all the way to the capella out.

NICK LOWE (Columbia 38-03837)
Wish You Were Here (3:13) (Plangent Visions Music, Inc. — ASCAP) (N. Lowe) (Producers: R. Bechirian with N. Lowe)

The first single from Lowe's "The Abominable Showman" ably uses cohort Paul Carrack's soul vocal counterbalance and Stax style organ to give bite to Lowe's patented wry witticisms. As an added doff to past rock styles, Lowe builds the song on an introductory telephone call to the tune's subject.

MICHAEL FRANKS (John Hammond Records WS4 03794)
Can't Seem To Shake This Rock 'N Roll (3:55) (Little Sparrow/Pab Music — BMI) (M. Franks) (Producer: Not Listed)

This song is taken from Franks' first LP, which has just been reissued as "Previously Unavailable." Clever lyrics about indulging in jazz and classical music in a vain attempt to kick a rock 'n' roll habit are given an enchanting jazz blend of strings, horns, woodwinds and blues rock guitar to keep it honest.

AMY HOLLAND (Capitol P-B-5228)
Anytime You Want Me (3:21) (April Music — ASCAP) (P. Bliss) (Producer: M. McDonald)

It's been three years since Holland's last disc — far too long an absence for a singer of her caliber. Produced by popmeister Michael McDonald, Holland's return single is pure Southern California pop; slick and up-beat, with just enough grit to get over.

(continued on page 9)

REVIEWS

SINGLES

(Continued from page 8)

GOANNA (Atco 7-99895)**Solid Rock** (4:06) (Copyright Control) (S. Howard) (Producer: T. Lucas)

Upfront drums and stark chording marry strong vocals to produce a dramatic offspring on this first American issue from one of Australia's top bands. An air of mystery pervades this tale of Australian colonialism, and although it might seem a strange subject for a rock single, the results are admirable.

BILLY IDOL (Chrysalis VS4 42697)**White Wedding** (3:30) (Rare Blue Music, Inc./Bonsidol Music — ASCAP) (B. Idol) (Producer: K. Forsey)

Billy Idol's new single comes by way of last year's self-titled album and already has a built-in recognition factor due to heavy MTV play. Even without the lavish video, "White Wedding" is a powerful entry. The ominous guitar intro and Idol's accusatory tone demand the listener's attention right off.

BLACK CONTEMPORARY

CHANGE (Atlantic/RFC 7-89828)**Don't Wait Another Night** (3:07) (Little Macho Music Co., Inc., Hot Urban Music — ASCAP) (C. Minucci, B. Matthews) (Producers: J. Petris, M. Malavasi)

No longer a studio band without a face, the group comes on strong with the second single from its "This Is Your Time" LP. A by-now familiar rhythm machine kicks off the tune, while Debra Cooper and James Robinson's fiery vocals round out a sweet but danceable effort.

GLENN JONES (RCA JK-13519)**Keep On Doin'** (3:52) (Steelchest/Sinoda Music — ASCAP) (A. Hampton) (Producer: A. McKay)

Jones offers an encouraging pat on the back to the down-and-out by instructing them to "reach out for what you're after" by keeping "doin' what you're doin'." When he unleashes his high-flying falsetto during the latter half, it's impossible not to believe that "the power comes from within."

PERCY SLEDGE (Monument WS4 03878)**She's Too Pretty To Cry** (3:15) (Maypop/Tired Iron/Blonde Hair/Halgeo Music — BMI) (G. Soule, A. Aldridge) (Producer: D. Johnson)

An ornate arrangement drapes an outstanding vocal performance that's pure Percy, while inviting comparison to such Ray Charles vehicles as "I Can't Stop Loving You." The orchestration is a little excessive, but Sledge's voice and soul are intact. And he's still one of the best.

NEW AND DEVELOPING

JUNE POINTER (Planet JH-13522)**Ready For Some Action** (Warner-Tamerlane Publ. Corp./May Twelve — BMI) (N. Whitfield) (Producers: R. Perry, N. Whitfield)

June wastes no time on this initial single from her soon-to-be-released solo debut LP, "Baby Sister." While the lyrics evoke the Coasters' classic "Yakety Yak," this uptempo track is from the restless youth's point of youth. With help from former Temps' producer Norman Whitfield, the youngest Pointer sounds ready to break loose.



REVIEWS

ALBUMS

(Continued from page 8)

Card's second LP is released just in time to capitalize on his recent recognition as Gospel Songwriter of the Year in the Dove Awards, and he fares equally well as a songwriter/poet and artist here behind falsetto vocals that have a remarkable similarity to Dan Fogelberg. The entire first side consists of sketches of the life and times of Jesus, while the flip side sports Card's version of his Gospel Song of the Year, "El Shaddai," and a spirited "Abba Father."

NEW AND DEVELOPING

THE HURTING — Tears For Fears — Mercury PolyGram 811 039-1 M-1 — Producers: Chris Hughes and Ross Cullum — List: 8.98 — Bar Coded

Led by young Brits Curt Smith and Roland Orzabal, Tears For Fears landed in the spot on the U.K. LP charts with this debut disc, which is heavily influenced by the



"primal scream" philosophy of revolutionary psychotherapist Arthur Janov. But don't let the pseudo-intellectual shrink stuff fool you — this is explosive Euro-pop filled with

demanding, angst-heavy lyrics instead of the usual boy-meets-girl drivel. "Mad World" and "Change" both climbed to Top Five positions on England's singles surveys, and expect new music fans on this side of the Atlantic to respond favorably as well.

MCA, Inc. Reports Record Revenues In First Quarter

NEW YORK — MCA Inc. has reported the highest first quarter revenues, operating income and net income before extraordinary income in its history. The record figures were mostly due to the performance of the filmed entertainment division, which was led to new highs by the continued success of the film *E.T. The Extra-Terrestrial*. MCA Music also showed its highest first quarter revenues and operating income, but the MCA Records Group declined.

For the three months ended March 31, 1983, revenues were \$430.9 million, as compared to \$325.3 million for 1982. Operating income in this year's first quarter was \$52.6 million, compared with \$30.4 million for 1982. Net income showed \$39.0 million, or \$.81 per share, as compared to \$24.3 million, or \$.51 per share for last year's first quarter.

The filmed entertainment division totalled \$299.6 million in revenues for the first quarter of 1983, up from \$196.9 million last year. The division reported total operating income of \$48.4 million, as compared to \$26.5 million last year.

The records and music publishing division reported revenues for this year's first quarter of \$36.8 million, down from \$45.5 million last year. Operating income from this division also dropped substantially, from \$8.3 million last year to \$3.5 million this year.

MCA noted that the estimated effective annual income tax rate for the first quarter of this year is higher than the one used for the first quarter last year, though it is lower than that used for the full year in 1982.

For The Record

In an advertisement in the May 7 issue of *Cash Box*, the address of the Los Angeles office of Broadcast Music, Inc. (BMI) was listed incorrectly. The correct address is: BMI, 6255 Sunset Blvd., Los Angeles.



COOL PERFORMANCE — Jane Wiedlin of The Go-Go's (c) joins Russell (l) and Ron Mael of Sparks on a rendition of the single "Cool Places" on a recent episode of American Bandstand.

Bradley, Atari Pact For Voice-Activated Games

LOS ANGELES — Under an agreement with Atari, Inc., The Milton Bradley Co. will manufacture a plug-in peripheral with voice synthesis and voice recognition capabilities for Atari's VCS 2600 and 5200 video game units. Under the agreement, Milton Bradley will also develop codes for a total of 18 Atari cartridges over a three-year period, most of which are expected to use voice synthesis/recognition functions. The plug-in peripheral module will be sold with a headset/microphone that enables players to control the video game action on screen by means of vocal commands.

Although the exact nature of the technology used to implement voice recognition for the 2600 and 5200 was not unveiled by Atari, many of the devices currently being developed call for the user to give simple, monosyllabic vocal commands (such as "left," "right," "up," "down") twice to the unit before the computer follows the instructions. People with speech impediments such as lisps or stutters may have difficulty using the devices, although research is still continuing to refine the voice recognition system. Voice synthesis modules have recently been offered by several personal computer companies at low cost as incentives for consumers.

HEALTH & TENNIS CORPORATION OF AMERICA

has been acquired by

Bally

Manufacturing Corporation

The undersigned initiated this transaction, assisted in the negotiations leading to its conclusion and acted as financial advisor to Health and Tennis Corporation of America.

L. F. ROTHSCHILD, UNTERBERG, TOWBIN

Berman, Regehr, Templeman Named To Sr. VP Posts At Warner Bros.

LOS ANGELES — David Berman, Bob Regehr and Ted Templeman have been named to senior vice president positions at Warner Bros. Records. Effective immediately, Berman becomes senior vice president, business affairs; Regehr takes over as senior vice president, artist development & publicity; and Templeman assumes the post of senior vice president/director of A&R.

With their promotions, Berman, Regehr and Templeman join Russ Thyret, senior vice president, marketing, and Jimmy Bowen, senior vice president, Nashville division, at this management level.

Most recently vice president, business affairs, Berman has held that post since joining Warner Bros. in 1976. Prior to that, he was with the law firm of Mitchell, Silberg and Knupp.

Regehr joined Warner Bros. in 1971 as the head of the label's artist relations department. He was promoted to vice president, artist development, in 1974. His duties were subsequently expanded to include publicity as well, and he served in

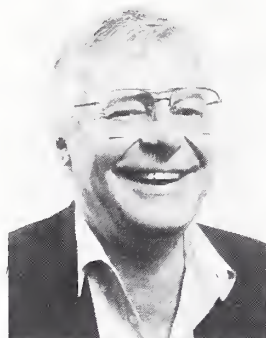
that capacity until his current promotion. Templeman, who assumes the post formerly held by current Warner Bros. Records president Lenny Waronker, was first associated with the label in 1965 as a member of recording group Harper's Bizarre. He joined officially in 1971 as a staff producer, working with Van Morrison, Little Feat, the Doobie Brothers and Van Halen, among others. In 1975, he was appointed vice president, A&R, a position he held until his current promotion.

Enormous Accomplishment

Commenting on these moves, Mo Ostin, Warner Bros. Records chairman, said, "The enormous accomplishments and contributions of David, Bob and Ted have been integral to the success of our company over the past decade. Their creative and administrative skills have been absolutely essential to Warner Bros.'s continued growth and vitality. It's certainly not an exaggeration to say that these three men embody the energy and commitment to quality that have always been the hallmark of our efforts."



David Berman



Bob Regehr



Ted Templeman

Rosenfeld Joins Front Line As A Partner

LOS ANGELES — Entertainment lawyer Michael Rosenfeld recently became a partner in Front Line Management in the wake of company chairman Irv Azoff's departure from the firm to become MCA Records Group president and vice president of MCA Inc.

Rosenfeld will join Larry Solters, who has served as vice president of the company, and Howard Kaufman, president of Front Line. Rosenfeld, who founded the law offices of Rosenfeld, Kassoy and Kraus, will continue with the firm on a limited basis. Rosenfeld's firm has over the years represented Front Line clients such as the Eagles, Stevie Nicks, Michael McDonald, Dan Fogelberg, Jimmy Buffet, Boz Scaggs, Christopher Cross, the Go-Gos, Styx, Chicago, Joe Walsh, J.D. Souther and Warren Zevon.

Front Line clients represent a small but significant percentage of the law firm's total roster.



FAME WAITS IN ISRAEL — While "The Kids From Fame" were in Israel to perform six concerts during the county's Independence Week recently, Charles Koppelman, (l), president of the Entertainment Company and producer with Martin Bandier of the NBC-TV show *Fame's music*, was greeted by Jerusalem Mayor Teddy Kolleck.

Studio Supply Co. To Represent MCI/Sony

NASHVILLE — Effective April 19, the Studio Supply Co. became the local representative for MCI/Sony Professional Audio Products. The 12-year-old company, headed by president Tom Irby, will apply its specialized abilities to sales functions which were previously handled by MCI/Sony itself.

Since its inception, Studio Supply has been involved in the designing and equipping of professional recording studios and broadcast production rooms. Since 1976, the company has designed such facilities as LSI Recording, Sound Emporium Studio B, Eleven Eleven Sound, Tom T. Hall's Toy Box Recording, The Castle in Franklin and Willie Neison's Pedernales Studio in Austin.

Studio Supply will move its offices May 9 to 1717 Elm Hill Pike, Suite B9, Nashville, the previous headquarters for MCI/Sony.

Ferrari Upped At CRI

NEW YORK — Jacques Ferrari has been named vice president and general manager, CBS Electronics, Europe, CBS Records International (CRI), which is based at the CRI European headquarters in Paris. He will report to John Dolan, vice president and managing director, CRI, Europe.

Ferrari's post is newly created. He will be responsible to Norman Stollman, senior vice president, CBS Electronics, CRI, for setting up video and electronic business activities for CBS in Europe, and will work closely with CRI European affiliate managing directors in developing marketing plans and distribution in these areas.

Ferrari joined CBS in 1977 and helped create the CBS subsidiary in Italy. He also served as managing director of its French subsidiary, CBS Disques, before taking on his most recent position at CRI of vice president, European business.

EXECUTIVES ON THE MOVE



Sunshine



Feinman



Kennedy



Blumenthal

Sunshine Named At ASCAP — Ken Sunshine has been appointed assistant director of public relations for the American Society of Composers, Authors and Publishers. For the past two and one half years, he has been ASCAP's communications coordinator.

RCA Appoints Feinman — The appointment of Meredith Feinman as Counsel, RCA Records has been announced by RCA Records. She has spent five years as assistant district attorney in the New York County District Attorney's office.

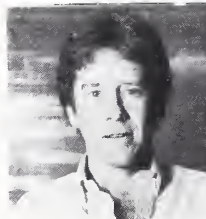
Kennedy Appointed at CBS — Robert T. Kennedy has been appointed director, accounting, CBS/Records Group Video Enterprises. Since 1981 he has been manager, accounting, medical publishing unit, CBS Educational and Professional Publishing Division.

Blumenthal Named — Bonnie Blumenthal has been promoted to publishing administrator for Cotillion/Walden Music, the music publishing arm of the Atlantic Recording Corp. She joined Cotillion/Walden Music in 1981 as publishing assistant. She was previously with The Entertainment Company.

Moir and Wasley Named — EMI America/Liberty Records has announced the appointment of Steve Moir as director, A&R for the company. For the past three years he was manager, A&R, west coast for Chrysalis Records. And Don Wasley has joined the company as regional AOR promotion director. In 1981 he joined MCA Records as national album promotion and held that position until his EMI appointment.

Changes At MCA — John Schoenberger has been appointed national album promotion director for MCA Records. He was vice president of promotion for Radio Records and national album director at Arista. And Sandi Lifson has been named national adult contemporary promotion director for MCA Records. For the last 4 years she has held various national promotion positions for MCA Records.

Changes At E/A — Victor Chirel has been promoted to east coast A&R representative at Elektra/Asylum Records. He was the all-night disc jockey at WVBR-FM in Ithaca, New York and coordinated recording projects for the Musician label. And Michael Alago has been named an east coast A&R representative. He has most recently booked special event nights.



Moir



Wasley



Schoenberger



Lifson

Cross Joins Blake — Lane Cross has joined the Dick Blake International Talent Agency in Nashville, serving as an agent and working with the booking firm's entire roster of artists. Cross previously worked with Top Billing.

Changes At Collins — Collins Music has announced the hiring of Steve Chappell as professional manager and Jayne Young as receptionist. Chappell was formerly the program director at country radio station WDDO/Chattanooga.

Grace Named At NARAS — Virginia Grace has been named awards supervisor for the National Academy of Recording Arts & Sciences (NARAS). She joined the national staff of NARAS last year, based in the organization's national headquarters, Burbank, CA.

Kelem Named — Unicorn Records has named Lonny Kelem chief engineer of the Santa Monica-based record label.

Freston Named — Bill Freston has been signed as a consultant to Fred/Alan Inc. and Buzzco Productions. He has spent the last eight years with CBS Records, most recently as vice president, merchandising for the Epic, Portrait and CBS affiliates labels.

John Jenkins — General Manager of International Tapetronics Corporation, Inc. (ITC), has resigned to pursue other personal interests.

Sandy Miller To Harry Fox — Sandy Miller has been appointed the new head of the television department of The Harry Fox Agency. She had run the New York City office of Chappell International acquiring subpublishing rights for Chappell companies outside the United States.

Calle Leaves Rocshire — Sam Calle has resigned his position as director of national promotion at Rocshire Records to form his own national independent promotion company, We're Talking Music.

William Smith Retires From CBS Australia

NEW YORK — William Smith has stepped down from his position as chairman and chief executive officer of CBS Records Australia and New Zealand. His retirement ends a 27-year career with CBS, which climaxed last year with the worldwide success of Men At Work.

Smith has served as chief executive, CBS Records Australia, since the company's inception in 1960, and chief executive, CBS Records New Zealand since its formation in 1978. He has also served as chairman of the Australian Record Industry Assn. and of the Phonograph Performance Company of Australia.

Dawn Prod. Moves

NEW YORK — Dawn Prods. has moved to Manheim, Pa., and has signed on Gerry Granahan as general manager and executive producer. Granahan is currently working on a single he co-wrote with Dawn head Joey Welz.

Dawn Prods. can now be reached c/o The Butterfly Suite, 108 Morning Glory Lane, Manheim, Pa. 17545. The telephone number is (717) 665-6600.

Platinum 'Rio'

LOS ANGELES — Capitol recording act Duran Duran's second LP, "Rio," was certified platinum, representing sales over 1 million units, by the Recording Industry Assn. of America (RIAA).

RCA's Bradshaw Sees Potential For Future Growth In New Technologies

(continued from page 5)

the board chairman said that a strong momentum in the consumer electronics marketplace aided RCA in establishment of record level sales for the first quarter of 1983, led by accelerated revenue of videodisc players during the same period.

Although the company's investment in the manufacture of videodiscs and their players reportedly lost about "\$90 million" in 1982, Bradshaw told shareholders that player sales to dealers more than doubled last year's tally for the same period.

More than one million "CED" discs were shipped from RCA's Indianapolis plant during the first three months of 1983, according to Bradshaw, and that there are now more than 600 titles available in the RCA CED format, up from a 100 when the division was opened two years ago. He said that number could increase by year's end to 1,000 and that the videodisc player and software investment could begin to show profit by 1985.

Perhaps key to making Bradshaw's optimistic predictions were projections on the impact upgraded models of the RCA videodisc technology may have on the market. RCA Corp. president and chief operating officer Robert R. Frederick told shareholders in a separate presentation that RCA's videodisc line now included stereo and that later in 1983, the RCA CED disc player would be equipped with random access features (the ability to search for particular information on the disc). Random access will also allow the consumer interactive applications.

New Programming

"This will open up RCA's 'CED' system to entirely new areas of programming — educational and training, as well as computer games," Frederick said.

Because emerging technologies were the cornerstone of the RCA corporate presentation last week, there was little mention of the performance of the prerecorded music division for the company, except to say that sales had improved in 1982 despite a sluggish economy.

But one shareholder asked Bradshaw about RCA's plans to get involved in sale of the new digital Compact Disc (CD) configuration.

Addressing the stockholder's concern that companies like Sony and Philips may get the jump in marketing the CD in the U.S., Bradshaw pointed out that Sony and Philips are the companies that developed the technology for the Compact Discs, so they already have the jump in that regard.

"But that doesn't mean it will pass us by," added Bradshaw. "We already market the Compact Disc in Europe (*Cash Box*, Dec. 18, 1982).

During an intermission at the meeting, Robert Summer, president of the RCA



Thornton Bradshaw

Records division, told *Cash Box* that while there has been no official announcement of a U.S. launch of CD titles by RCA, "the company is optimistic about the CD and opportunities for advancement in the field of audio recordings."

But, like Bradshaw, Summer questioned the viability of the new configuration on the retail market, where they are currently being tested in selected locations by Sony and CBS Records in a joint venture. Most of the outlets used for the test are audio/video hardware outlets, Summer noted, remarking that because of the nature of the product, many consumers who can afford the price of players (ranging from \$880-\$1,200) shop at hi-fi stores for audiophile titles anyway.

Summer added that when more players were available, the profit potential of marketing the discs should increase. He further said that the general audio retailer is less inclined to stock the product until there are more titles available and more players in the market-place.

More Exposure

In keeping with the company's overall contention that new technology will light the path toward greater revenue, Summer said that the marriage of audio and video for RCA recording artists would certainly provide a vehicle for exposing the talents of such artists and enhance their ability to present themselves.

The records division president, however, declined to mention any specific projects which would join audio projects with video cassette or disc product to be manufactured by RCA.

Commenting on RCA's acquisition of Arista as part owner, from parent company Ariola International, a subsidiary of German-based Bertelsmann Corp., Summer said that the addition of Arista product "would certainly bring our volume up and provide us with a greater penetration into the prerecorded music market."

He said that there would be no apparent change in management procedures with the inclusion of Arista in the fold.

During the shareholders meeting, Evelyn W. Davis, editor of Washington D.C. based publication *Highlights and Lowlights*, who is described as a "corporate gadfly," asked Bradshaw how much the Arista transaction had cost RCA.

The RCA chairman declined answering the question on grounds that the deal was still in the "Scott-Rodino phase of transaction," and that questions like that could not be addressed at the moment. Scott-Rodino refers to provisions in U.S. antitrust review.

While there were no individual figures on the performance of RCA's record division for 1982, the company's profits rose to \$226.6 million, or \$2.03 per share, on record revenues totalling \$8.2 billion, compared to 1981's net income of \$54 million and a loss of 19¢ per share of common stock.

COAST TO COAST

EAST COASTINGS — Beating The System: **Mic Murphy** and **David Frank**, aka **The System**, are making the record industry look like a wide open game. With their second single, "You Are In My System," enjoying its 16th week on the **Cash Box** Top 100 Black Contemporary (B/C) Singles chart, the group has already emerged as the major new production and studio force of the B/C world — and not just in Gotham. Doubling as the force behind **Attitude**, whose "We've Got The Juice" is in its 13th week on the B/C Singles chart, the duo has already made cameos on new albums by **Robert Palmer** and **Lenny White**, and will produce the next album by vocalist **Howard Johnson**. All-in-all, the fastest start in recent memory... **Jah So Vain**: **Sly Dunbar** and **Robbie Shakespeare** are the producers for **Carly Simon's** next LP... **Jimmy Cliff** is



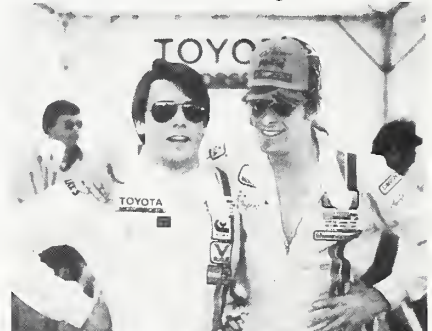
spearheading an African Oneness Liberation Festival May 25-29 in Somerton, Jamaica. The event, honoring the 20th anniversary of the Organization of African Unity, reportedly grew out of Cliff's experiences while touring South Africa in 1980 and will feature workshops and exhibits on the cultural and political climate in Africa... The Baltimore-based **Clean Cuts** label is now distributing Maryland's **Criminal Records**. First release is "World In Motion 1" by **Crack The Sky**, the band's first release in two years... **Mitch Ryder's** comeback bid on **Riva/PolyGram** has been titled "Never Kick A Sleeping Dog." The **John Cougar**-produced disc includes a cover of **Prince's** "When You Were Mine"... Management changes: **The**

Manhattans have won a two-year old arbitration against former manager **Hermine Hanlin** and are now being handled by **Gerald Delet** of **TWM Management Services**. Delet will also be working with **Kool & The Gang**, whose former manager, **Winston "Buz" Willis**, has resigned due to illness... **RCA Records** and the London-based **Gull** label have pacted for RCA to distribute four **Judas Priest** LPs in the U.S. and Japan... **Houston Connection Recording Corp. (HCRC)** has bowed a new spin-off label, **Funtown Records**. First titles will be by vocalist **Anne LeSear** and blues singer **McKinley Mitchell**. Meanwhile, parent label HCRC has inked **Houston band Glass** and **St. Louis' Transit Authority**... **Polydor** has signed a one-off with R&B legend **Charles Brown**... Our curiosity has been piqued by the new **Airwaves** label out of California. The outfit is like a blast from the past, with seven-inch releases featuring a shouter (**Carl Bean**), a **Meters**-like groove band (**Kilowatt**) and an oh-so-sweet tenor who sounds like he went to school in **Carl Davis's** studio (**O'Malley Jones**)... **Gotham's Topflight Records** has a cover of **Crazy Elephant's** "Gimme Gimme Good Lovin'" by vocalist **Roxy Perry**, produced by **Don Orlolo** and the tune's author, **Richie Cordell**. The label has also signed on indie promo man **Jerry Lembo**... **Foreigner's Rick Willis** has opened an art

(continued on page 38)

POINTS WEST — New music acts from the U.K. such as **Thomas Dolby** and **Simple Minds** openly acknowledge their influence, while many more groups owe an equal debt. Critics utter their names in the same breath, and with the same reverence, as **David Bowie's**. With a new EP out, "The High Road," **Roxy Music** has embarked upon its first U.S. tour in over three years with the enduring triumvirate of crooner **Bryan Ferry**, saxophonist **Andy Mackay** and guitarist **Phil Manzanera** augmented by an octet of stellar sidemen and backing vocalists. **Cash Box** West Coast staffer **Michael Glynn** caught up with the group on its second tour stop in San Diego and chatted briefly with Messrs. Mackay and Manzanera about their role as eminent statesmen of modern rock and the prospects of conquering America. "We've become something of a reference point, it seems," said Mackay as he

puffed on a cigar in his hotel suite, contemplating the decade-old band's contributions. "Groups like **Duran Duran**, in particular, continually cite Roxy's influence and, in many ways, it's quite flattering." Yet the band's general lack of U.S. success, as compared with other markets, remains "kind of a nagging thing," according to Mackay, "especially when so many bands who admit they've (been heavily influenced) by our music have gone over here." And what do they attribute their ongoing "cult" status to? "Lack of radio profile, I think," the saxman answered. "I suppose we just haven't made the right record for America, whatever that might be." "The High Road," though, was "done for Germany and America and a



few other places; it's not out in England." Manzanera notes the EP was recorded "at the end of our (last) European tour. It was wonderful, all in outdoor venues along the Mediterranean coast in summer." Of the current U.S. swing, Mackay said, "One of the things that I think we're going to encounter on this tour is the old Roxy fan, waving his copy of 'For Your Pleasure' (The band's 1973 album)... and I think it may be hard for him to accept that we're an older band." He considers his observation for a second and then adds, "Whatever happens on this tour, though, I think people will be surprised"... Chicago's own **Koko Taylor & Her Blues Machine** appears for one night only at Hollywood's **Roxy** on May 10th after nearly two years away from L.A.... **Ray Manzarek**, former **Doors** keyboardist and currently **X's** producer, has apparently wrapped up work on his solo album produced by **Phillip Glass** and is set to moderate on a forum re: "How To Succeed In The Music Business By Really Trying" on May 21 at the **Ivar Recording Studios** in L.A. Sponsored by the **Songwriters Resources and Services**, the discussion will touch on record production, artist management, music publishing and

(continued on page 38)



SENSATIONAL LINGERIE — **Tim McGovern**, formerly of **The Motels** and currently the leader of **Capitol** recording group **Burning Sensations**, recently showcased at **Club Lingerie** in L.A. Pictured backstage are (l-r): **Don Zimmermann**, chief operating officer, recorded music group, **Capitol-EMI**; **McGovern**; and **Walter Lee**, vice president, marketing, **Capitol**.

Hall & Oates

UNIVERSAL AMPHITHEATRE, L.A. — Throughout their 10-year career, RCA recording artists Daryl Hall and John Oates have gained a well-deserved reputation as soul sweetened and rock ripened pop craftsmen. Even their harshest critics begrudgingly admit that these two Philadelphia-raised, latter day Righteous Bros. create hook-laden hits with the sort of ease and regularity that few other acts can match. Their detractors may say they've fallen into a nagging formula, but for the SRO crowds who screamed throughout their Universal Amphitheatre date, it's obviously their idea of pop heaven.

This stop was part of Hall and Oates' most ambitious tour to date, a worldwide jaunt in support of their "H2O" album, and they'd assembled a band that was up to the task. The two stars of the evening gave each member their moment in the spotlight, which was probably the only glaring error on the pair's part. You can debate whether the individuals were talented soloists, but that's really beside the point. Hall and Oates' forte is the pop song; whether R&B or rock influenced, it's the pop song structure they excel at, with neat, well-polished vocal and instrumental arrangements wrapped around insidiously unforgettable melodies. Save the drum solos for Carmine Appice.

It's clear that the crowd came for the hits and they were not to be disappointed. "You Make My Dreams," a bluesy, then rocky "You've Lost That Lovin' Feeling," (their homage to Bill Medley and Bobby Hatfield), "Private Eyes," "Maneater" and many others were all offered up with a live zest that added for extra dimension to the studio sheen the duo has come to be known for.

They paid respects to their roots (Philly music, after all, would be nothing without soul) with a spirited rendition of Arthur Conley's "Sweet Soul Music," among other tunes. And they tipped their collective hat to the East Memphis soul strain during their encore, "When Something Is Wrong With My Baby."

All of this was performed to an adoring crowd in whose eyes the blue-eyed soul/popsters could seemingly do no wrong. And they did it all without gimmicks — no fog machines, no flash pots, no lasers, just a raised, vaguely high tech looking stage (much like a '60s TV variety show set) and an impeccably clean light show.

The set was nicely varied, as neither the ballads nor the pop tunes nor the rockers were clumped together. From the pacing to song selection, it appeared that Hall and Oates have become as conscious of their stage show as they are of their albums. However, with minor exceptions, they never lapsed into self-consciousness. This was a good time show, not a reproduction of the albums. And that, perhaps more than anything else, probably endeared the twosome to the crowd. **michael glynn**

Queen Ida & Bon Temps Zydeco Band

FOLK CITY, NYC — The first Gotham appearance by this remarkable lady was a joy to behold. The lovely 55 years young Queen Ida Guillory — who must have been beauty queen material in her twenties — learned the Cajun R&B music called zydeco as a child in Lake Charles, La., before moving with her family to San Fran-

cisco, getting married, raising three children and beginning her career as a recording artist and touring musician in 1976! Her fourth album for GNP Crescendo, "Queen Ida And The Bon Temps Zydeco Band On Tour," won the 1982 Grammy in the Best Ethnic/Folk category, and this tour stop supplied incontrovertible evidence of NARAS's infinite wisdom.

Backed by her brother Wilbur Lewis on steel rub board, together with young Bay Area musicians on guitar, bass, drums and fiddle, Queen Ida belted out both English and Cajun French lyrics with a lusty cheer and constant smile. Dressing the part in a silver patterned dress and a wide rhinestoned headband from which sprouted peacock feathers, Queen Ida was quite the sight while steadily pumping her button accordion. She could get a Farfisa-organ-like sound on a TexMex tune, or could play straight blues guitar lines when the music warranted. But mostly she let her instrument roll along with the dance rhythms of the zydeco.

Most of the material maintained a high energy pace, though she did slow it down on waltzes like "Jole Blon" and a version of Fats Domino's "Hello Josephina," which featured the last verse sung in French. And while the bulk of the material was in the obscure Cajun French dialect, Queen Ida happily explained the lyrics as well as the relationship between Cajun music and other native American forms.

By the end of the night, she had even taught the sell-out crowd half a dozen important Cajun phrases, especially "Laissez le bon temps roulet." But with the floor between the stage and tables filled with two-step dancers, you didn't have to know Cajun to "Let the good times roll."

Jim bessman

Ray Charles

BEVERLY THEATRE, L.A. — Backed by his famous seventeen-piece orchestra, all elegantly attired in white tuxes, Ray Charles opened to a capacity-filled auditorium that began his two-night stay at the equally famous Beverly Theatre.

With his long-time acknowledgment of country roots, Ray immediately pounded out "Busted," the very familiar tune recently covered by John Conlee. This opening, a la Las Vegas, set the tone for a stylish, entertaining production of fanciful lighting and timing. You knew you were in for something special.

Bathed in blue lighting, Ray soulfully did "Georgia On My Mind," followed by a punchy, comical "You Made Me Love You," which was done conversationally throughout.

"Some Enchanted Evening," which the 1,400-plus crowd rhythmically clapped to, and a very effective "You Don't Know Me," preceded the entrance of the five Raylettes.

Dressed similarly in gold lame-etched black gowns, the girls cuddled a microphone and proceeded to "do-wop" to "Love Is What We Need." But the highlight of the evening came when Charles flowed from "Lonely Nights" into his biggest hit, "I Can't Stop Loving You." The emotion in his voice and the lighting was just moving, which really reflected this man's years of showmanship.

Ray then culled a couple of hits from his crossover country album "Wish You Were Here Tonight!" with "Born To Love Me" and his latest, "3/4 Time," which is an uptempo, light-hearted melody.

Beneath all the glitter and show, it was a great opportunity to see a legend at work. And Ray Charles certainly fits that description. **greg leschishin**

Springfield Set For World Tour To Begin June 15

LOS ANGELES — RCA recording artist Rick Springfield will soon embark on his most extensive world tour to date. The tour, in support of his current "Living In Oz" LP, will include his first concert appearance in Australia in a decade, as well as his first-ever concerts in Japan.

The June schedule is as follows:

June 15, Sioux Falls, S.D.; June 16, Omaha, Neb.; June 17, Cedar Rapids, Mich.; June 18, Indianapolis; June 20/21, Detroit; June 22/23, Toronto, Canada; June 25 Saratoga, N.Y.; June 26, New York City; June 27/28, Washington, D.C.; and June 30, Pittsburgh

July dates include:

July 1, Fort Wayne, Ind.; July 2, Rockford, Ill.; July 3, Milwaukee; July 5, Springfield, Ill.; July 6, Chicago; July 7, Evansville, Ind.; July 8, Cincinnati; July 9, Columbus, Ohio; July 10, Kalamazoo, Mich.; July 14, Philadelphia; July 15, New Haven, Conn.; July 16, Providence, R.I.; July 17, Allentown, PA.; July 19, Buffalo, N.Y.; July 20/21, Cleveland; July 22, Charleston, W.Va.; July 23, Norfolk, W.Va.; July 24, Columbus, S.C.; July 26, Atlanta; July 27, Charlotte, N.C.; July 28, Chattanooga; July 29, Memphis; July 30, Nashville; and July 31, Birmingham, Ala.

August dates include:

Aug. 2, Biloxi, Miss.; Aug. 3, Albany, Ga.; Aug. 4, Tampa, Fla.; Aug. 5, Jacksonville, Fla.; Aug. 6, Orlando, Fla.; Aug. 7, West Palm Beach, Fla.; Aug. 11, St. Louis; Aug. 12, Louisville; Aug. 13, Peoria, Ill.; Aug. 14, Minneapolis; Aug. 16, Madison, Wisc.; Aug. 17, La Cross, Wisc.; Aug. 19/20, Kansas City; Aug. 21, Tulsa; Okla.; Aug. 23, New Orleans; Aug. 25, Lake Charles, La.

(continued on page 30)

McEntire Set To Tour In Oklahoma, Texas

NASHVILLE — Following the attainment two weeks ago of her first #1 record on the **Cash Box** Country Singles chart (April 30, 1983), Reba McEntire has set tour dates in the south central region of the country for weekends during late May and June.

McEntire will perform her #1 "You're The First Time I've Thought About Leaving," along with her previous releases in shows that center predominantly in Oklahoma and Texas. The Mercury/PolyGram recording artist is set to appear during the extended Memorial Day weekend at Austin, Texas, May 26, moving to Monroe, La., the following evening. She'll return to Texas to play Lancaster and Amarillo May 28 and 29.

The following weekend will see the red-headed performer at Gilley's club just outside of Houston June 3 and in Kellyville, Okla., June 4. While the next weekend is reserved for Fan Fair activities in Nashville, McEntire will be back on the road June 17 in Sulphur, Okla., and June 18 in San Angelo, Texas, closing out her South-Central run with shows June 24 in Duncan, Okla., and June 25 in San Antonio.

Yankovic To Tour

LOS ANGELES — Rock 'n' Roll recording artist "Weird Al" Yankovic will soon embark on a national tour in support of his current single, "Ricky," from his self-titled debut LP.

The tour kicks off May 19 at the Wax Museum Club in Washington, D.C., and then moves on to the Bottom Line in New York (May 21), Toad's Place in New Haven (May 24), Jonathan Swift's in Boston (May 26), Lost Horizon in Syracuse (May 28), Red Creek Inn in Rochester (May 30), Trafalador Cafe in Buffalo (June 1) and El Mocambo in Toronto (June 3).

Other dates are currently being booked.



B.J. AT THE PAL — Columbia/Cleveland International recording artist B.J. Thomas recently played the Palomino in Los Angeles. The Palomino gig was part of a 21-date tour during April.

Gaye's Comeback National Tour Picks Up Steam

LOS ANGELES — In the wake of a successful comeback highlighted by a Grammy Award for the single "Sexual Healing" this year, Columbia recording artist Marvin Gaye is in the midst of his first national tour in five years.

From April 15 to May 8, Gaye played a number of dates in San Diego and San Carlos in California; Baton Rouge, New Orleans and Shreveport in Louisiana; Houston and Dallas in Texas; Atlanta, Ga.; and Mobile, Ala.

Starting May 17 and running through Aug. 7, Gaye will hit 29 cities. The schedule is as follows:

Radio City Music Hall in New York City (May 17-22); Ft. Lauderdale's Sunrise Musical Theater (May 27-29); Mid-South Fairgrounds in Memphis (June 1); Hampton, Va.'s Hampton Roads Coliseum, Richmond, Va.'s Richmond Coliseum, Convention Center in Providence, R.I., and Baltimore's Civic Center (June 3-6); and New Haven's Coliseum, Keilhans Music Hall in Buffalo, Riverfront Coliseum (or Gardens) in Cincinnati and Joe Louis Arena (or Cobo Hall) in Detroit (June 9-12).

More dates include: The Mecca in Milwaukee; Met Center in Minneapolis and McCormick Place in Chicago (June 16-19); Municipal Auditorium in Nashville, Checker Dome in St. Louis, Oklahoma City's Zoo Amphitheater and Kemper Arena in Kansas City (June 23-26); four dates at Cleveland's Front Row Theater (July 1-4); Pittsburgh's Civic Arena (July 7); Philadelphia's Spectrum (July 8-9); Black Expo Market Square in Indianapolis (July 10); an arena to be announced in Boston

(continued on page 30)

Petra 'Power' Tour Continues In July

NASHVILLE — Continuing its extensive "More Power To Ya" concert tour, gospel recording act Petra has set dates for the month of July, beginning the trek in the Midwest and moving eventually into the South.

During the first part of the month, the heavy metal/gospel act will appear in Bloomington, Ill., July 6; Beloit, Wisc., July 7; Wilmar, Minn., July 9; Davenport, Iowa, July 11; Evansville, Ind., July 12; Toledo, Ohio, July 14; and Front Royal, Va., July 16.

The group continues on to Ft. Smith, Ark., July 21; Sherman, Texas, July 27; and Austin, Texas, July 23 before heading to Houston for more than two weeks of recording for its next Star Song/Word project.

Carey Signs For Tour

LOS ANGELES — Rocshire recording artist Tony Carey has signed with the DMA firm to book a 60-city tour beginning in August. Carey currently has his debut solo LP, "I Won't be Home Tonight," out.

NAIRD Convention To Examine Indie Distrib Issues

(continued from page 6)

Buzz Brindle, director of programming, MTV; Tom Diamant, Kaleidoscope; Cynthia Friedland, *Night Flight Show*, ATI; Bill Schubart, Philo; and attorney Jay Ross.

The creative financing panel will cover alternative methods of financing recordings and non-traditional ways of obtaining money. Panelists include: Pat Martin, June Appel; Joan Pelton, Silo/Alcazar; Bill Schubart, Philo; and accountant Irv Michaels.

The final session of the day, the sales panel, will be a question and answer session featuring: Dave Nives, Rounder; Walter Pass, MS; Howard Rosenthal, Richman Bros.; Les Reid, Dance Records, Inc.; and Pat Martin, June Appel.

Saturday's panels will cover production from 9-10 a.m.; distribution from 10-11 a.m.; publicity from 11:35 a.m.-12:30 p.m.; manufacturing from 2-3 p.m. and foreign sales from 3:05-4 p.m.

The production panel will deal with the role of a producer, as well as packaging, jackets, disc production, new technologies, cassette production and problems in pressing and production. Panelists will include: Jim Netter, Flying Fish; Bob Miller, Lee-Myles Assoc.; Lynne Hanrahan, Wakefield Pressing Plant; Mark Munder, Charles Munder Co.; Nina Myerson, Ross Ellis; and jacket designer Bob McCamant.

Panel Discussion

The distribution panel will serve as a forum for distributors to air their problems as they relate to manufacturers. Panelists will include: Steve Marmaduke, Western Merchandisers; Richard Ferris, Square Deal; Duncan Browne, Rounder; Clay Pasternack, Action; Robin Weiss, Back Room; and Robin Cohen, City Hall.

The publicity panel, moderated by Mindy Giles of Alligator Records, will cover both consumer and trade publications. Panelists will be: Kate Nolan, *Playboy*; Linda Pollack, Jam Productions; freelance writer Cary Baker; John Sippel, *Billboard*; and Fred Goodman, *Cash Box*.

The manufacturer's workshop will focus on ideas, innovations, and problems in disc and cassette production. Panelists will be: Barry Poss, Sugar Hill; Wendy Newton, Green Linnet; Chuck Nessa, Nessa Records; Bruce Iglauer, Alligator; Mike Rasfeld, Acme Studios; and Susan Neumann, Beehive.

The final panel, foreign sales, will deal with exporting, licensing, terminology, realistic pricing, profit margins, and requirements for shipping. Panelists scheduled are: Nils Winther, Steeplechase; Rick Ballard, Rick Ballard Imports; Barry Poss, Sugar Hill; Bill Nolan, Rounder; and Bruce Iglauer, Alligator.

Aside from the panels, the convention will again feature an Indies Award Banquet, at which the results of NAIRD balloting for best recordings will be announced. Categories include traditional British Isles, rock, blues, jazz, folk, country, historical, string band, and world music. This year's Banquet is scheduled for Saturday evening, May 28.

Entertainment for the convention will include a private performance by Blind John Davis at the Wise Fools Pub; a jazz showcase by Art Blakey & The Jazz Messengers at The Blackstone Hotel; and performances by Bob Martin and Irwin Halfer at the Awards Banquet.

Other business to be covered at the Convention includes a proposal to place the meeting on a three-year, three-city cycle. Under the plan, the 1984 convention would be held in San Francisco, in Philadelphia in '85, and return to Chicago in '86.

Retailers Take Long Look At Computer Lines

(continued from page 5)

through "third party" program writers — and also have the deepest penetration into the consumer market.

Some industry insiders project that the home computer base could grow from 1.5 million units in 1982 to 25 million in 1987. Entertainment computer software, some predict, will jump from the \$220 million it tallied in 1982, to \$2.9 billion in 1987, while educational programs for home use could rise from the '82 total of \$16 million to \$1 billion in 1987.

In some cases, dealers contacted by *Cash Box* stocked some hardware, for demonstration and sale, in order to alert consumers that the product was available at their outlet.

The popularity of the aforementioned systems is due in part, according to the dealers, to the aggressive institutional market campaigns waged by the computer manufacturers and the relatively affordable price the hardware now carries.

"We've been very successful handling computer products through in-store departments since the end of November," said Joyce Castagnola, director of advertising and marketing for the San Francisco-based, 30-store Record Factory chain. She added that the stores' separate sections feature computer software and hardware units along with an inventory of home video game carts. "One attractive aspect of the computer business is that co-op advertising is readily available and that the major companies are advertising rebates on their hardware," Castagnola noted, adding, for example, that the Commodore Vic 20 unit is going for as low as \$99.95 in the coming weeks, down more than \$100 from the original cost of the system.

She also noted that home video games makers are beginning to produce a wider line of product for computer systems, such as the Imagic "Demon Attack" and "Micro-Surgery" that the company manufacturers for the Vic 20 system. Other companies like Activision have reported that they are prepared to enter the computer software fray.

But the growing presence of third party software manufacturing has, in the words of Rich Leonetti, vice president of marketing for Inglewood, Calif.-based distributor Softsel, already created a glut of product on the market, which requires a screening process by which dealers get the most viable titles from companies that have the greatest advertising and merchandising resources available.

Leonetti said that there are more than 300 new programs released each month, and that his company screens titles each month for their viability in the market. Softsel, which distributes software and hardware to more than 4,000 accounts worldwide, carries about 3,500 titles by 230 different publishers.

The marketing executive said that, in addition to the major hardware-software producers, about 75 third party software publishers now have 100% co-op dollars in connection with their product releases.

Leonetti also noted that software products could carry as high as a 40% profit margin at the retail level, especially on volume purchases where discounting becomes an important factor.

Pricing of games, which can range from \$4.95 for an inexpensive game program to \$500 for a business program (though most game and education programs for the popular systems range between \$13.98-\$49.95), can also be affected by the method which the dealer uses to buy — manufacturer direct or through national and regional distributors.

(continued on page 14)

TOP 30 ALBUMS

	Weeks On Chart	5/7		Weeks On Chart	5/7
1	1	5	JARREAU (Warner Bros. 9 23801-1)	17	29
2	2	9	THE HUNTER JOE SAMPLE (MCA 5397)	20	3
3	3	9	PROCESSION WEATHER REPORT (Columbia FC 38427)	14	13
4	6	3	LOW RIDE EARL KLUGH (Capitol ST-12253)	22	4
5	5	23	THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	21	8
6	4	22	DECEMBER GEORGE WINSTON (Windham Hill C-1025)	18	4
7	8	4	GUARDIAN OF THE LIGHT GEORGE DUKE (Epic FE 38513)	19	4
8	10	7	DREAM OF TOMORROW LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	25	24
9	7	28	TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	24	31
10	9	16	QUARTET HERBIE HANCOCK (Columbia C2 38375)	23	25
11	11	13	DAVE GRUSIN AND THE NY/LA DREAM BAND (GRP A1001)	30	2
12	16	7	COME WITH ME TANIA MARIA (Concord Jazz Picante CJP 200)	28	5
13	15	3	GENTLE FIRE WILTON FELDER (MCA-5406)	29	21
14	12	42	WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	27	52
15	13	13	SHADOWFAX (Windham Hill C-1022)	26	4
16			CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718-1)		
17			STEPS AHEAD (Musician/Elektra 9 60168-1)		
18			FINESSE JOHN KLEMMER (Musician/Elektra 9 60197-1)		
19			STREET THEMES CHARLES EARLAND (Columbia FC 38547)		
20			SOLID COLORS LIZ STORY (Windham Hill C-1023)		
21			THE YOUNG LIONS VARIOUS ARTISTS (Musician/Elektra 9 60196-1R)		
22			NEW WEAVE RARE SILK (Polydor/PolyGram 810 028-1 Y-1)		
23			HOME AGAIN STANLEY TURRENTINE (Elektra 9 60201-1)		
24			INCOGNITO SPYRO GYRA (MCA-5268)		
25			RIT/2 LEE RITENOUR (Elektra 9 60186-1)		
26			ON BROADWAY TITO PUENTE AND HIS LATIN ENSEMBLE (Concord Jazz Picante CJP-207)		
27			AUTUMN GEORGE WINSTON (Windham Hill C-1012)		
28			CASCADES AZYMUTH (Milestone M-9109)		
29			OFFRAMP PAT METHENY GROUP (ECM-1-1216)		
30			ASPHALT GARDENS GEORGE HOWARD (Palo Alto PA 8035)		

ON JAZZ

CATCHING UP WITH THAD JONES — On the surface, Knabstrup, Denmark would seem to have little in common with Teaneck, New Jersey. But the pastoral, semi-rural Scandinavian hamlet shares a similar role as a commuting town, with a sizeable portion of the community making the hour-long commute to jobs in Copenhagen each day, much as the residents of Teaneck make their morning pilgrimage to New York. One other common denominator tying the towns together is trumpeter **Thad Jones**, who spent a sizeable portion of his life raising a family and leading one of the world's finest big bands with drummer Mel Lewis from his home in Teaneck. And although Jones is presently between bands, he is still pursuing his career as a musical leader and again raising a family, this time in Knabstrup. Now teaching and conducting at a conservatory in Copenhagen, Jones' flight to Denmark began five years ago when he was invited as a guest conductor for the Danish Radio Big Band. But according to Jones, the wheels were set in motion before the radio organization made its overture. "I had already decided to move away from America," he recalled, "although I hadn't decided to come to Denmark specifically. I was very disillusioned about the conditions under which musicians had to work. I began to feel that no matter what my situation, I would always be reminded of my 'true station in life' as a black. I used to leave my house in a killing rage—I even joined the rifle association. That was when I realized what had happened. I knew that if I got a gun I was going to use it. And Mel wasn't really supportive. He had his own view of how to handle it, and I still think of a lot of little comments that used to come up." Of his split with Lewis after a partnership of 20 years, Jones said simply that he quit, owing in part to his feeling of alienation, unhappiness with the band's line-up, and a freak car accident resulting in three lip operations and keeping him sidelined as a player for a good deal of time. "I think it was everything," he said, "and up to that point I'd had several differences of opinion with Mel. The band just didn't have that same zest and fire, and for me, that was reason enough. So I decided to just move away and see what else I could do. When I saw **Roland Hanna** recently, he asked me how I could just move away and start all over again at 60. But I said why not? And at this point I don't have any residue of bitterness about Mel and the band. I feel we carved out a place after starting with nothing—no financing, no record company backing, never having a working agency—and we ended up with one of the most respected big bands in the world." Although ensconced in the Danish countryside, Jones said he doesn't feel cut off. "I talk to people in New York, and I've called **Max Gordon** at the



DOUBLE THREAT — Jazz organist **Jimmy McGriff** recently celebrated both his birthday and the 25th anniversary of his first public performance with a special jam party in Newark, N.J. McGriff has also just completed his first LP for *Fantasy/Prestige/Milestone Records*. Pictured standing are: McGriff (l) and vocalist **Al Kibbler**.

(continued on page 38)



BILLY PRESTON AND THE \$3 BILLION WOMAN — Former Motown recording artist Billy Preston was visited by Sheika Al Fassi, the woman who was recently awarded a \$3 billion settlement by a U.S. court in her case against ex-husband Sheik Mohammed Al Fassi, during recording of a new LP at Salty Dog studios in Van Nuys, Calif. Pictured are (l-r): Galen Senogles and Ralph Benatar, engineers and co-producers of Preston's album; Sheika Al Fassi; Preston; and Enzo Bilinelli, the Sheika's brother and a partner in P. S. B. Prods. on the LP.

SESSION MIX

Billy Preston is working on a new album at **Salty Dog Recording** in Van Nuys, Calif. with engineer **Glen Senogles** and arranger **Ralph Benatar**. Senogles and Benatar are also producing the LP with the former Motown recording artist, who most recently performed a duet with Pia Zadora for her new LP.

At **Britannia Studios** in Hollywood, producers **Snuff Garrett** and **Steve Dorff** have been remixing recordings by Ray Price and David Frizzell (for Viva Records), as well as a Dottie West project (for EMI America). **Greg Venable** and **Russ Bracher** served as engineers. Bracher also engineered on LP remixing for SHE on Start-Stop Prods. **Danny Jordan** and **Tom Gray** produced, while **John Steinhoff** provided "technical treatments." Other activity at Britannia has included remixing on a single by the group California for The Sound Archive Prod. Co., with **Bacher** engineering and **Kent Luck** assisting. **Logan McKecknie** produced.

Up at the **Automatt** in San Francisco, **David Kahne** is producing new tracks by 415/CBS recording group Translator, with **Ken Kessle** engineering. Paul Kantner is mixing his solo Grunt/RCA album at the 'matt, as well, with **Scott Matthews** and **Ron Nagle** producing. Kessle is, again, behind the board. And Stacy Lattisaw is mixing her new Atlantic package, produced by **Narada Michael Walden**, with **Dave Frazier** engineering and **John Nowland** assisting. Finally, Holly Near and Ronnie Gilbert are mixing and upcoming Redwood Records release with **Leslie Ann Jones** engineering and **Ray Pyle** assisting.

Back in Woodland Hills, Calif., **Jay Ferguson** is co-producing some tracks with **Dave Devore** at **Preferred Sound**, while Thelma Houston is working on a new musical she wrote with **Lester Wilson**, who is also producing the sessions.

In Nashville, Hall and Oates' co-producer/engineer **Nell Kernon** continues mixing a new Kansas LP for Kirshner/CBS Records at **Bullet Recording**, with the studio's **Danny Mundhenk** seconding (the Bullet video crew also shot a segment for a CBS promo clip on the band). Other Bullet news concerns Lou Rawls, who visited the studio along with producer **Ron Haffkine** to tape a TV commercial for Lou's new Epic set, "When The Night Comes." Bullet's **Bob Simons** directed.

Over at **Woodland Sound**, the Grand Ole Opry staff band was cutting tracks for a new album, produced by **Weldon Myrick**. **Ken Corlew** engineered, with **Andy Benefield** assisting. Also at Woodland, Canadian recording artist Carroll Baker was recording an album for Tembo Music. **Don Grashey** produced with **Les Ladd**, who also engineered. **Tim Farmer** and Corlew assisted.

Union Station recording artist Brice Henderson was at **Sound Emporium** April 15 and 22 working again on his new album. As reported recently, Henderson pressed the first single, "Lovers Again," from the LP on Quix vinyl (**Cash Box**, April 16). The Henderson album is being produced by **Scott Tutt**, with **Jon "Mr. Big" D'Amello** engineering. **Sonny James** is back in the studio, doing vocal overdubs at Sound Emporium on his next single for the Dimension label. The 45 is self-produced, with **Rick Horton** engineering. The Thrasher Brothers are continuing work on their new MCA LP, coming to the studio for vocal tracks April 19. MCA Nashville chief **Jim Fogelson** produced, with Sound Emporium president **Jim Williamson** engineering.

Randy Kilg, president of Nashville's **Disc Mastering, Inc.** (formerly Randy's Roost), returned from the AES confab in Eindhoven, Holland to a series of mastering projects, including an LP and single by Vern Gosdin for the Compleat label; an LP and single by Ray Stevens for PolyGram; and a greatest hits set performed by Chet Atkins on RCA. Mastering engineer **Lots Walker**, a recent addition to the Disc Mastering staff, has also been quite busy with Sylvia's new RCA album and "Snapshot" single, as well as Ronnie Milsap's album for RCA.

At **Emerald Sound** in mid- to late-April, Louise Mandrell was working on her new RCA waxing, with producer **Eddie Kilroy**, engineer **Tom Pick** and assistants **Kelth Odle** and **Russ Martin**. **Conway Twitty** was also tying up his new Warner Bros. LP, co-producing with **Jimmy Bowen**, **Ron Treat** engineering, with Martin and Odle assisting. In addition, Melissa Lewis was in for her WB album, produced by **Chip Hardy** and engineered by **Steve Tillisch**. And Randy Wright worked on an MCA record with producer **Kilroy** and engineer **Pick**. Lastly, EMI recording artist Tom Schuyler laid down tracks for his recording with **David Malloy** producing and **Joe Bogan** engineering.

Retailers Taking Long Look At Home Computer Software

(continued from page 13)

In the case of Softsel, warehouses are situated in strategic spots around the country, including the 55,000 sq. ft. distribution facility in Inglewood, and smaller distribution operations in Chicago, New York and London. But more often than not, record retailers involved in computer software merchandising are buying from regional outlets.

One such company, a distributor familiar to record dealers, is Lanham, Md.-based Schwartz Bros., where computer software specialist Gene Horn, who started the company's computer product division, said, "We're actively trying to set up services for record and video dealers," noting that currently the distributor primarily services computer specialty stores throughout the mid-Atlantic region. The company, however, principally stocks and sells third party product. Horn said that his main competition in this regard are Softsel and Micro D Distributors, also based in Southern California.

Schwartz currently carries about 15 software publisher lines comprising a list of 350-400 titles, while in business computer software, such as that manufactured for the Apple and IBM models, the total is 75-80 titles.

Record Factory's Castagnola, however, said that her chain bought computer software product from Northern Distributors of the Bay Area, an outlet that, like many home video game distributors, also handles toys, video and computer hardware and other appliances.

"They are a service oriented company," Castagnola said, "and they do a good job. The only problem is product availability, such as programs for the Commodore Vlc 64 — slim to none."

Still other dealers, particularly those that service a mass merchandise market, find the greatest advantage in direct buying. At Minneapolis-based Lieberman Enterprises, company president Harold Okinow said that when Lieberman begins selling computer software to its accounts in June, "we will buy directly as often as possible." With the pipeline for games programming beginning to fill, and the apparent relationship between video games players and computer users, Lieberman plans to develop 70% of its stock in games titles.

Most of those contacted agreed that start-up investment for computer software should fall between \$5,000-\$7,000 and that 75-80 titles including the top 15 sellers might sufficiently cover current consumer demand.

"One of the particular features of Softsel," remarked Leonetti, "is not to encourage big start-up investments, but to instead stress service, service, service."

According to Horn at Schwartz Bros., "Dealers will want to get a real spread of titles, but actually concentrate on the real hits," much like the video games business.

Once again, elements such as the manufacturers' co-op ad resources and merchandising material figure into the selection of product for sale.

While many software publishers are getting more involved in providing ad dollars, merchandising is another story. "Point-of-purchase display material for this business is pretty bad at this point, almost non-existent," Horn said, but added that some companies were beginning to develop in-store display modules.

Many Fixtures

At the Record Factory stores, a variety of merchandising fixtures are used, including specially-altered racks, waterfall racks and shelf-bins. Castagnola said that "nothing is kept behind locked counters."

Okinow said that when Lieberman launches into the computer software business, the company will unveil specially-designed fixtures for the product.

Leonetti explained that successful merchandising of computer software meant making the product visible in store in a fashion where the program's title and graphics could be viewed by consumers whether racked like a book on shelves or in bins where the face of the product discernible.

One major obstacle to effective, uniform merchandising is the myriad of packages used by the many companies marketing computer software. With varying configurations being sold — including cassettes, ROM cartridges and floppy discs of different sizes — dealers contacted said that a mix of fixtures must be employed.

On advertising, Castagnola said that the Record Factory has used a variety of mediums. "We do a complete mix wherever possible, but mainly use print," she said, adding that the chain spends its own money in addition to co-op buys.

Leonetti expressed confidence that record dealers would benefit from including computer software in their inventory mix. "Retailers have the savvy, reputation and locations to successfully merchandise software," he said, adding, "Young people living at home, many of whom are core record and tape buyers, might already have a parent with a home computer system."

"The likelihood of the parent returning to the computer store for software is not that great," Leonetti continued. "But if the youngster decides he wants to buy a game for the system, his parent might be more inclined to spring for the program than he would an Ozzy Osbourne record."



WOWING L.A. — RCA recording group Bow Wow Wow recently played to a full house at The Palladium in Los Angeles. After the show, band members met with some of the label brass. Pictured backstage are (l-r): Dave Barbarossa of the band; Don Ellis, division vice president, RCA Records, USA & Canada; and Anabella Lwin, Leroy Gorman and Matthew Ashman of the band.

TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
1 AN OFFICER AND A GENTLEMAN Paramount Home Video 1467	1 11	16 VICTOR VICTORIA MGM/UA 0051	18 26
2 BLADE RUNNER Embassy 1380	2 10	17 HONKY TONK MAN Warner Home Video 11305	17 6
3 ROAD WARRIOR Warner Home Video 11181	3 12	18 ROCKY III CBS/Fox TW 4708	11 20
4 CREEP SHOW Warner Home Video 11306	4 7	19 TRON Walt Disney WD 122	13 20
5 THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	7 15	20 ANNIE RCA/Columbia Home Video 10008	20 20
6 MONSIGNOR CBS/Fox 1108	6 8	21 FIREFOX Warner Home Video 11219	19 24
7 POLTERGEIST MGM/UA 00164	5 20	22 HALLOWEEN III: SEASON OF THE WITCH MCA 71011	22 5
8 THE WORLD ACCORDING TO GARP Warner Home Video 11261	8 16	23 AMITYVILLE II: THE POSSESSION Embassy 1709	24 3
9 NIGHT SHIFT Warner Home Video 20006	10 16	24 AIRPLANE II Paramount 1489	— 1
10 FAST TIMES AT RIDGEMONT HIGH MCA Distributing Coro. 77015	9 16	25 THE LAST UNICORN CBS/Fox 9054	26 2
11 THE BEST LITTLE WHOREHOUSE IN TEXAS MCA Distributing Corp. 77014	12 10	26 FIRST BLOOD Thorn EMI 1573	— 1
12 THE SECRET OF NIMH MGM/UA 00211	16 4	27 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	23 45
13 MISSING MCA Distributing Corp. 71009	15 20	28 DINER MGM/UA 00164	25 23
14 YOUNG DOCTORS IN LOVE Vestron 5012	14 11	29 FORCE TEN FROM NAVARONE Warner Home Video 26034	— 1
15 PLAYBOY VIDEO, VOLUME II CBS/Fox 6202	21 3	30 STAR TREK II: THE WRATH OF KHAN Paramount Home Video PA 1180	27 23

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based on sales and rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybodies-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Wherehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go — St. Louis.

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at presstime.

48 HRS. Cassette — Paramount 1139 ... \$39.95	BINGO LONG AND THE TRAVELLING ALL STARS Cassette — MCA Videocassette 66056 \$49.95
CANDID, CANDID CAMERA Cassette — Vestron 3020 \$59.95	STING II Cassette — MCA Videocassette 71015 \$69.95
ROSELAND Cassette — Vestron 3021 \$59.95	BRONSON LEE, CHAMPION Cassette — Warner Home Video 28005 \$39.98
8 1/2 Cassette — Vestron 4068 \$69.95	DESPAIR Cassette — Warner Home Video 28007 \$69.95
NATIONAL LAMPOON'S CLASS REUNION Cassette — Vestron 5021 \$79.95	FIGHTING BLACK KINGS Cassette — Warner Home Video 28006 \$39.98
KENTUCKY FRIED MOVIE Cassette — Media Home Entertainment 233 \$59.95	HARDWARE WARS AND OTHER FILM FARCES Cassette — Warner Home Video 34041 \$39.98
SITTING DUCKS Cassette — Media Home Entertainment 231 \$49.95	HIGH ROAD TO CHINA Cassette — Warner Home Video 11309 \$39.98
KNIGHTRIDERS Cassette — Media Home Entertainment 235 \$54.95	HOW TO STUFF A WILD BIKINI Cassette — Warner Home Video 26015 \$39.98
SLEUTH Cassette — Media Home Entertainment 234 \$54.95	SATURDAY NIGHT LIVE: CARRIE FISHER Cassette — Warner Home Video 29029 \$39.98
BEGUILLED Cassette — MCA Videocassette 55059 \$39.95	SATURDAY NIGHT LIVE: STEVE MARTIN 2 Cassette — Warner Home Video 29028 \$39.98
CROSBY, STILLS & NASH: DAYLIGHT AGAIN Cassette — MCA Videocassette 55073 \$39.95	THX 1138 Cassette — Warner Home Video 11162 \$39.98
OLIVIA IN CONCERT Cassette — MCA Videocassette 55124 \$39.95	
MOONLIGHTING Cassette — MCA Videocassette 66052 \$49.95	



SHEAR ARTISTRY — EMI America recording artist Jules Shear recently finished a video for his "Whispering Your Name" single in England. Shear is pictured here conducting a schoolchildren's orchestra as part of the video.

Rock Of The '80s Pilot Set For Showtime Series

LOS ANGELES — An hour-long pilot of *Rock Of The '80s*, an in-concert program featuring "modern rockers of today and tomorrow," is being produced by Paramount Video for an exclusive Showtime cable series. *Rock Of The '80s*, which derives its name from L.A. new rock station KROQ's ID, is executive produced by Marty Schwartz and Rick Carroll.

Rock Of The '80s is scheduled to be shot with a live audience at The Palace in Hollywood, currently one of L.A.'s most popular live music and dance venues. Locations throughout the art deco theatre will be used for taping, including the main stage, which in the past has featured such acts as Men At Work, Nick Lowe, Lene Lovich, the Thompson Twins, and Bow Wow Wow, among others. *Rock Of The '80s* promises a blend of comedy and special interviews, in addition to music.

Executive producers Schwartz and Carroll, as former station manager and program director, respectively, for KROQ, are generally credited with the ratings success of the Pasadena FM outlet, currently the top rock music station in the L.A. market. Carroll created the popular new wave hits format employed by the station, and, together with Schwartz, he has since established one of the most sought after radio consulting firms. Presently, the firm consults stations in such cities as Chicago, San Francisco, Dallas, Phoenix, Denver, Philadelphia and Boston. The two are also responsible for a syndicated radio show which is cleared in more than 150 markets.

Paramount Video is a unit of the Television & Video Distribution division of Paramount Pictures Corp., a member of the Leisure Time Group of Gulf & Western Industries, Inc.

Burkhart/Abrams To Consult Night Tracks

NEW YORK — The Atlanta-based radio consulting firm of Burkhart/Abrams/Michaels/Douglas and Assoc. Inc., has signed with Ted Turner's cable outlet WTBS to consult *Night Tracks*, an overnight music video show set to premiere on the superstation July 4.

Unlike Warner/Amex's 24-hour MTV, *Night Tracks* will not feature on-camera video jockeys. Burkhart/Abrams intends to focus on a "more music" approach, with videos of mainstream artists like Earth, Wind & Fire and Kenny Rogers blended with animated graphics and an as-yet-unnamed anchor voice.

The show will be seen midnight to 6 a.m. on Friday and Saturday nights. *Night Tracks* is produced by Tom Lynch of LB Communications in Burbank, Calif. Executive in charge of production for WTBS is Scott Sassa.

CED Sales Should Top \$300 Million In '83, Says RCA

LOS ANGELES — Total RCA SelectaVision CED sales, including both videodisc hardware and software, are expected to reach more than \$300 million this year, Herbert J. Mendelsohn, RCA VideoDiscs division vice president, marketing, told a meeting of RCA distributors in Las Vegas May 4.

"Next year, those dollars are likely to double, and, as player sales continue to climb, it won't be too many years before annual software sales alone reach a billion dollars," RCA's Mendelsohn predicted.

He pointed out that sales of CED videodiscs have been running at peak levels both in units and dollars during the first four months of 1983, indicating that another record year was in store for the format.

In addition, Mendelsohn said that RCA and other CED software suppliers expect to have 1,000 plus titles — covering such categories as sports, music and a variety of special interests, as well as motion pictures — available by the end of '83.

A CED video catalog, called the *Home Preview Disc*, has been developed by RCA in an effort to further stimulate sales, according to Mendelsohn. The disc features segments from more than 100 titles in the catalog, allowing home video consumers to "browse" through the program at their own pace before making selections. The 100 segments are arranged in categories such as comedy, drama, music, science fiction and special interest.

RCA plans to supplement its printed catalogs and new release flyers with new Home Preview Discs every four months, Mendelsohn indicated. The initial disc will be available for loan to consumers in RCA's 2,500 Showcase Dealer outlets around the country beginning in June.

With a number of new releases scheduled for the next few months, including *Reds* and *48 HRS.*, RCA is also instituting a stock balancing program. A key element in the program is a national computer-generated system under which overstocked and understocked distributors will be able to balance their inventories.

At the same meeting, RCA Sales Corp. president Arnold Valencia informed distributors that industrywide sale of 3 million videocassette recorders were also anticipated this year, compared with 2 million in 1982. That estimate, Valencia indicated, was up from an earlier projection of 2.7 million in VCR sales for '83.

RCA is presently introducing a new line of video cameras and videocassette recorder model, including a VCR featuring simplified retrieval of recorded programs.

Thorn EMI Taps Dartnall

LONDON — Gary Dartnall has been named executive chairman of Thorn EMI Films and Thorn EMI Video. In his new post, Dartnall will oversee the activities of both the theatrical and home video subsidiaries of Thorn EMI Ltd. of Great Britain. Reporting to him will be Brian North, president of Thorn EMI Films, and Nicholas Bingham, president of Thorn EMI Video. Both North and Bingham previously reported to John Sibley, on Thorn EMI's board of directors.

Prior to his appointment, Dartnall had most recently served as president and chief executive officer of VHD Programs, Inc. and VHD Disc Manufacturing Co; program production/distribution and videodisc manufacturing companies, respectively, which were part of a joint venture of General Electric, Matsushita, Victor Company of Japan and Thorn EMI.

MERCHANDISING

TOP 15 VIDEO GAMES

	Weeks On Chart
1 MS. PAC-MAN Atari CX2675	11
2 CENTIPEDE Atari CX2676	8
3 DONKEY KONG JR. Coleco 2601	7
4 PITFALL! Activision AX018	24
5 FROGGER Parker Bros. 5300	24
6 RIVER RAID Activision AX020	18
7 ZAXXON Coleco 2435	24
8 STRAWBERRY SHORTCAKE MUSICAL MATCHUPS Parker Bros. 5910	9
9 PHOENIX Atari CX 2673	9
10 SEA QUEST Activision AX022	7
11 DEMON ATTACK Imagic 3200	24
12 OINK! Activision AX023	2
13 KEYSTONE KAPERS Activision AX025	1
14 SPIDER FIGHTER Activision AX021	14
15 VENTURE Coleco 2457	6

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento, Seattle • Crazy Eddie — New York City • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City • Day Jay — Denver • Cavages — Buffalo • Tower — Sacramento, Seattle • Wherehouse — Los Angeles • Camelot — Kansas City, Dayton, Cincinnati, St. Louis, Chicago, Indianapolis.

TOP 15 MIDLINES

	Weeks On Chart
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	11
2 WINELIGHT Grover Washington, Jr. (Elektra 6E 305)	12
3 THE DOORS (Elektra EKS 74007)	43
4 FLEETWOOD MAC (Reprise MSK 2281)	17
5 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	15
6 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL1-3843)	3
7 LOOK SHARP! Joe Jackson (A&M SP-6-4907)	34
8 SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119)	34
9 THE CARS (Elektra 6E 135)	14
10 PIANO MAN Billy Joel (Columbia PC 32455)	17
11 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	28
12 PRETENDERS (Sire SRK 6083)	1
13 AMERICAN PIE Don McClean (United Artists LN 10337)	2
14 TAPESTRY Carole King (Epic PE 34946)	39
15 LET THERE BE ROCK AC/DC (Atco SD-36151)	22

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati, Columbus • Charts — Phoenix • Gary's — Virginia • Sound Video, Unltd. — Chicago • Record Theatre — Cincinnati • Tower Records — Sacramento, San Diego, Seattle • Disc-O-Mat — New York City • Massachusetts One-Stop — Boston.



This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|--------------------|---------------------------------------|
| 1 RICK SPRINGFIELD | 9 CARLOS SANTANA |
| 2 JOAN RIVERS | 10 NAKED EYES |
| 3 TUBES | 11 CAMEO |
| 4 JULIO IGLESIAS | 12 CHAMPAIGN |
| 5 LAURA BRANIGAN | 13 EDDY GRANT |
| 6 EARL KLUGH | 14 PATRICK SIMMONS |
| 7 ZZ TOP | 15 WILLIE NELSON
& WAYLON JENNINGS |
| 8 JOAN ARMATRADING | |

NORTHEAST 1.

- 1 JOAN ARMATRADING
- 2 JOAN RIVERS
- 3 RICK SPRINGFIELD
- 4 CARLOS SANTANA
- 5 TUBES
- 6 NAKED EYES
- 7 EDDY GRANT
- 8 JULIO IGLESIAS
- 9 CHRIS DeBURGH
- 10 INXS

SOUTHEAST 2.

- 1 TUBES
- 2 ZZ TOP
- 3 RICK SPRINGFIELD
- 4 JOAN RIVERS
- 5 JULIO IGLESIAS
- 6 CAMEO
- 7 EARL KLUGH
- 8 LAURA BRANIGAN
- 9 MAZE
- 10 CHAMPAIGN

BALTIMORE/ WASHINGTON 3.

- 1 JOAN RIVERS
- 2 RICK SPRINGFIELD
- 3 CHAMPAIGN
- 4 EARL KLUGH
- 5 LAURA BRANIGAN
- 6 EDDY GRANT
- 7 CAMEO
- 8 PLANET P
- 9 KIX
- 10 JOAN ARMATRADING

WEST 4.

- 1 TUBES
- 2 JOAN ARMATRADING
- 3 EARL KLUGH
- 4 JULIO IGLESIAS
- 5 RICK SPRINGFIELD
- 6 MADNESS
- 7 LAURA BRANIGAN
- 8 JOAN RIVERS
- 9 FALCO
- 10 CARLOS SANTANA

MIDWEST 5.

- 1 RICK SPRINGFIELD
- 2 ZZ TOP
- 3 TUBES
- 4 JOAN RIVERS
- 5 CARLOS SANTANA
- 6 EARL KLUGH
- 7 PATRICK SIMMONS
- 8 CAMEO
- 9 JULIO IGLESIAS
- 10 LAURA BRANIGAN

NORTH CENTRAL 6.

- 1 RICK SPRINGFIELD
- 2 ZZ TOP
- 3 TUBES
- 4 JOAN ARMATRADING
- 5 RONNIE MILSAP
- 6 JOAN RIVERS
- 7 JULIO IGLESIAS
- 8 LAURA BRANIGAN
- 9 NAKED EYES
- 10 EARL KLUGH

DENVER/PHOENIX 7.

- 1 RICK SPRINGFIELD
- 2 ZZ TOP
- 3 TUBES
- 4 CARLOS SANTANA
- 5 NAKED EYES
- 6 JOAN RIVERS
- 7 JULIO IGLESIAS
- 8 LAURA BRANIGAN
- 9 PATRICK SIMMONS
- 10 WILLIE NELSON
& WAYLON JENNINGS

SOUTH CENTRAL 8.

WHAT'S IN-STORE



HALL OF FAME IN THE BRONX — Atlantic recording group Steve Arrington's *Hall Of Fame* recently visited Burland Records in The Bronx, New York City, to autograph copies of its debut album "Steve Arrington's Hall Of Fame I." Pictured at the store are (l-r): Arthur Rhaimis, Roger Parker, Gary Jackson, and Sam Carter of the group; Clarence "C.B." Bullard, local promotion rep., Atlantic Records; Bruce Victor Godsey and Arrington of the group; Camille, Burland Records; and Charles Carter of the group.

AN OUT-OF-HAND IN-STORE — Seems like 'tis the season for eventful in-store appearances. The chaotic situation which developed out of the recent Duran Duran video in-store at Manhattan's Video Shack (Cash Box, April 2) occurred again at what would have been a super in-store last week at Vogel's Records in Elizabeth, N.J., had everything worked out as planned. But, as in the Duran Duran event, none of the parties involved were prepared for a far greater crowd on hand than anticipated, which is somewhat surprising considering the acts lined up. **Kool & The Gang, Melba Moore, Angela Bofill, Fatback** and **The Givens** were all set to show on Wednesday evening from 6-9 p.m. **Kashif** was also expected to make it, but when the time came, there was no transportation. "We expected only a few hundred people would show up, but we ended up with a couple thousand at least," reports the store's assistant manager Sam Vogel. "The lines ran around the whole side and front of the store and across the street." Vogel said that a dozen people were being let into the store at a time to meet Moore, "but people wouldn't leave, so the ones outside started pushing from the back to see better." Then the front window broke, and six people were rushed to the hospital. "One needed 25 stitches, the rest suffered minor injuries," continued Vogel, adding that the three security police that had been hired beforehand were soon joined by close to three dozen more. After the window broke, the police halted the event and the front store lights were doused. Kool & The Gang's limousine had been surrounded by fans and had to turn away, and Fatback, which was in the store, was moved into the back room for a live interview on Newark station WNJR-AM. That R&B stronghold had brought all the artists together for the event in the first place. "All of the stars that were there are products of the New York metro area, and most of them are from North Jersey," explained WNJR's executive vice president, **Lonnle Mitchell**. "We wanted to bring these people back to the area to give them a chance to meet and greet them and get autographs signed by superstars. We also wanted to get back some favors from some of the artists which we supported at the start of their careers when they couldn't get any jobs, and use them to help out one of our clients — Vogel's — a small mom & pop store which services everyone in North Jersey from Hackensack to New Brunswick with current and catalog product at a price you can deal with." Vogel noted that the in-store, which included its first-ever remote radio broadcast, was the biggest ever done at the store, and Mitchell also stated that it was the largest promotion undertaken by the station. He added that the heavily promoted event had come about because the artists included were all in the area. "Kool & The Gang is producing its next album at A House Of Music studios in West Orange, and the Givens family, which has backed up a lot of people, is also backing up on the Kool album. Melba and Angela were in-between tours, and Fatback was included because they have a new album out and their record promoters came to us. We even had a local act who had heard about it come by and play their demo tape." Both Vogel and Mitchell stressed that despite problems caused by the broken window, the crowd was not unruly. Vogel credited station DJs **Steel Colony, Lonnie Tucker** and **Jerry Love** for easing the situation by going out into the crowd and signing autographs and interviewing fans. He doubted that the store would again attempt a project on such grand a scale in the future because the 2,500-ft. store was too small to accommodate all the excitement. Mitchell said that future in-stores supported by the station would probably be limited to one act at a time. He added that since the promotion at Vogel's "we've received all kinds of feedback from promoters and record companies wanting to get involved in future events. I think it shows that AM has a lot of talent and is not just a step brother of FM, and that an establishment like Vogel's, which caters to all kinds of people and does its own ads and promotion, also has a lot of pull."

R.E.M. PROMOTION MURMURED — To amplify the buzz in Athens, Ga., rock group **R.E.M.**, I.R.S. Records has undertaken an extensive co-op advertising campaign in college papers in several cities and has a pair of guaranteed sale programs in effect. A **Penguin Feather** "Buy It & Try It" promotion in the Washington, D.C. market and a similar **Record Bar** 10-city "No Risk" promotion both show sale prices well below the \$6.98 list.

LEGENDARY PERFORMERS' PROMOTION — RCA Records is readying full merchandising support for its forthcoming "Legendary Performers" classical budget line. The new series is being launched this month with 20 titles on the Gold Seal label, including performances by **Arthur Rubinstein, Fritz Reiner, Itzhak Perlman, Arthur Fiedler, Eugene Ormandy, Andre Previn** and **Leopold Stokowski**. All titles included in the series will be in digitally re-mastered sound and in both LP and Dolby B-encoded cassettes at \$5.98 suggested list price. According to **Thomas Z. Shepard**, division vice president, Red Seal, the recordings will contain basic repertoire music by great artists for consumers interested in classical music who seek to build a basic repertoire library. Merchandising support for the line includes a sampler album that will be sent to classical and college radio stations, as well as retail accounts, for in-store play and consumer promotions. Header cards will list the first 20 titles, and a color 3-foot x 3-foot poster and a consumer brochure are available for counter displays and bag stuffers.

jim bessman



For Week of April 27-May 3, 1983

Playlist

This report does not include those videos in recurrent or older rotation.

HEAVY

3-4 PLAYS PER DAY

ARTIST	CLIP	LABEL
Naked Eyes	Always Something There To Remind Me	EMI America
Billy Idol	White Wedding	Chrysalis
David Bowle	Let's Dance	EMI America
Def Leppard	Photograph/Rock Of Ages	Mercury
Modern English	I Melt With You	Sire
U2	New Year's Day	Island
Michael Jackson	Billie Jean/Beat It	Epic
INXS	The One Thing	Atco
Men At Work	Overkill	Columbia
Planet P	Why Me?	Geffen
Dexys Midnight Runners	Come On Eileen	Mercury
Prince	Little Red Corvette	Warner Bros.
Thomas Dolby	She Blinded Me With Science	Harvest

MEDIUM

2-3 PLAYS PER DAY

ARTIST	CLIP	LABEL
Journey	Chain Reaction	Columbia
Pink Floyd	Not Now John/Gunned Dream	Columbia
Bow Wow Wow	Do You Want To Hold Me	RCA
INXS	Don't Change	Atco
Red Rockers	China	415/CBS
The Kinks	Come Dancing	Arista
Rick Springfield	Affair Of The Heart	RCA
Styx	Don't Let It End	A&M
Sparks w/Jane Wiedlin	Cool Places	Atlantic
The Call	When The Walls Come Down	Mercury
Ultravox	Reap The Wild Wind	Chrysalis
Chris DeBurgh	Don't Pay The Ferryman	A&M
The Filirts	Jukebox	O
Berlin	The Metro	Geffen
Patrick Simmons	So Wrong	Elektra
Thompson Twins	Love On Your Side	Arista
Michael Bolton	Fool's Game	Columbia
Duran Duran	Save A Prayer/Girls On Film	Harvest
Eddy Grant	Electric Avenue	Ice/Portrait
Madness	Our House	Geffen
Stray Cats	Run Away Boys	EMI America
Scandal	Love's Got A Line On You	Columbia
Martin Briley	Salt In My Tears	Mercury

LIGHT

1-2 PLAYS PER DAY

ARTISTS	CLIP	LABEL
Spandau Ballet	Life Line	Chrysalis
Kelly Groucutt	Am I A Dreamer	Riva
Nile Rodgers	Land Of The Good Groove	Atlantic
Roxy Music	Can't Let Go	Warner Bros.
Oxo	Whirly Girl	Geffen
Dave Edmunds	Slipping Away	Columbia
Laura Branigan	Sollt'aire	Atlantic
Depeche Mode	Get The Balance Right	Warner Bros.
Martha & The Muffins	Danseparc	RCA
Quiet Riot	Metal Health	Pasha/CBS
New Models	Stranger In Disguise	PVC/Jem
Garland Jeffreys	What Does It Take?	Epic
Alex Call	Just Another Saturday Night	Arista
Art In America	Art In America	Pavillion
Belle Stars	Sign Of The Times	Stiff/Warner
Dexys Midnight Runners	Celtic Soul Brothers	Mercury
Messenger	Strangers	Jab
Musical Youth	Never Gonna Give You Up	MCA
Kix	Body Talk	Atlantic
Tears For Fears	Mad World	Mercury
English Beat	I Confess	I.R.S./A&M
Kajagoogoo	Too Shy	EMI America
Night Ranger	Slng Me Away	Boardwalk
Bananarama	Na Na Hey Hey	London
Peter Godwin	Images Of Heaven	Polydor
Takanaka	Thunder Storm	Amherst

ADDS

ARTIST	CLIP	LABEL
The Tubes	She's A Beauty	Capitol
ZZ Top	Gimme All Your Lovin'	Warner Bros.
"Weird Al" Yankovic	Ricky	Rock'N'Roll/CBS
Eurythmics	Sweet Dreams	RCA
The Flxx	Saved By Zero	MCA
Peter Tosh	Johnny B. Goode	EMI America
Walter Egan	Fool Moon Fire	Backstreet
Rockets	Make That Move	RCA
Ellen Foley	Boys In The Attic	Epic
Polyrock	Working On My Love	PVC/Jem
Storm	Running From You	Capitol
Single Bullet Theory	Hang On To Your Heart	Nemperor
Marty Ballin	Born To Be A Winner	EMI America
Robin Williams	Elmer Fudd Slngs Springsteen	Casablanca

'Top 40' Music On AM Dial Hopes To Make Strong Return

by Harry Weinger

NEW YORK — Playing taps for AM pop music format may have been premature. A **Cash Box** survey finds stations taking a more adventurous role in their market, with other broadcasters re-investing in music radio in light of ear-grabbing new music and the long-term expectations for AM stereo. While Top 40 is not the success it once was, format veterans and program directors are once again optimistic about the future of contemporary music on AM.

Rick Sklar, vice president of ABC Radio Enterprises and once programming king of New York's WABC in its heyday, was to the point: "I put together WABC so that three or more demographic groups in a city the size of New York would perceive the station as their own. Today, radio is so specialized, a station that has everybody singing the same song just can't happen. However, a music station that is ambitious, promotes itself right and does it without crying the blues will still be a success."

AM listenership on the whole decreased in the 1970s with the mushrooming popularity of FM stereo and the core teen/young adult audience growing away from Top 40. So why the new interest? Don Boulpukos, a veteran of Top 40 programming and now vice president of operations for the ABC-owned stations, explains: "There was a void in many markets where AMers gave up on Top 40 and FM went album rock or adult contemporary. There was a gap that smart radio programmers are now filling."

Good Mix

Some broadcasters are finding that being a full-service radio station and mixing music with personality and information is the best way to catch an audience that grew up with Top 40 in the '60s and considers adult-targeted stations "boring." That's precisely the word WNBC PD Kevin Metheny used to describe his FM competition. "We're the only one on the AM dial playing contemporary music, and in taking over WABC's niche, we found our strongest audience to be 25-49," said Metheny. "There's no room for screaming Top 40 anymore, but we play newer records to make a statement. We've got to be adventurous to survive."

One of the few surviving hardcore Top 40 outlets is WLS in Chicago. Operations director Steve Casey sees stations with a modified Top 40 approach like WNBC as pretenders to the format. "Our audience is large and covers a broad spectrum,"

stated Casey. "We're not just an adult-appeal station. We play people's favorite songs, and sure, older songs are more important to older listeners, but there's evidence that teens and young adults have great interest in the Doors as well as Missing Persons."

While programmers are in agreement that the days of gongs and echo chambers are over, there is a consensus of opinion that AM will regain in popularity as a music outlet with name personalities. Metheny says, "A station ought to provide entertainment and fun. Variety and depth make the difference in a market." KHJ Radio in Southern California recently announced the return of its once-successful contemporary music format after a stab at modern country. Sources at the station, while mute about the exact nature of the format, admitted the jock line-up will emphasize personality.

Better Perspective

Many broadcasters panicked in the late 1970s as changing audience tastes, along with the FM boom, decreased AM radio's share of the market. Some stations brought in a parade of program directors to "fix" a station, while management chose to ignore a normal maturation of the medium. Instead of adjusting to lessening returns, many music formats were dropped completely in favor of the growing need for news/talk outlets. While it worked for some, the talk radio bandwagon may be a mistake for others. In New York, Top 40 giant WABC floundered recently with its music format and made the move to all-talk a year ago. The recent Arbs show the station mired in the ratings with a 2.4. Company spokespersons claim ABC's commitment to the present format is set at two-to-five years, but insiders at the station are less optimistic and foresee a possible return to music in a year.

Incentive to do "good radio" may be the key to the future of music on AM. "Reinvest in the product and it will be successful," says Casey. Broadcasters see AM stereo providing that spark.

Its effects will not be felt for a number of years, but "in the long run AM stereo will be valuable to music radio," claims Sklar, adding "it will be terrific." Broadcast equipment and stereo receiver manufacturers move to complement each other's need to attract the consumer, and broadcasters look forward to competing with FM. Boulpukos was even more generous, saying that "in 10 years, AM listenership will equal FM."

Ingram And Lundy: Life After Top 40

NEW YORK — This week marks the first anniversary of a landmark of sorts for Top 40 radio. On May 10, 1982, perennial music radio leader WABC/New York switched to an all-talk format after months of denying rumors of the impending change.

Dan Ingram and Ron Lundy, two of the station's most popular and enduring personalities, shared the microphone for the last music show. Ingram, a Long Island native, came to the station in 1961 from WIL in St. Louis after success in a number of other markets. Lundy joined in 1965 at the urging of Ingram, who knew him from WIL. Together at WABC for 17 years, they were a powerhouse from late morning through afternoon drive, with Ingram's Arb numbers in the latter slot, setting New York market records.

Both were signed to the much-heralded and ill-fated Superadio venture of ABC Radio Enterprises, then

seemed to drop from sight. So where are these two giants of Top 40 now? By way of marking the changes at WABC, **Cash Box** caught up with them recently in New York.

"Of course, I miss it," said Lundy. "I was in radio for 26 years before last year, so things are different. But I've been very busy with voiceover work; in fact, my agent, Don Buchwald, has had me working harder this year than I have worked in the last five years put together at WABC."

Ingram is also well-known for his voiceovers and is pursuing freelance work on that end. Although rumors of his signing with a major New York music station did not come into fruition, other radio and television opportunities are not being overlooked. "I had the greatest time of my life at WABC, Ingram once said, "but it was here for the moment and now we move on. I'm definitely not sitting back."

AIRPLAY

THE SPIDERMAN LEAPS — New York's urban contemporary war heats up now that **WBLS-FM's** long-time morning man, Ken "Spider" Webb, is leaving the station for rival **KISS-FM(WRKS)**. Both stations slipped in the winter Arbs and now rank #2 and #3 behind format leader **WKTU**. Webb starts in **KISS's** morning drive slot June 1, replacing **Jeff Troy**.

STATION STUFF — In other New York City radio news, **WPIX-FM** recently celebrated its highest ratings in history. Perhaps now it'll hang onto its present format ("nothing but love songs") after a decade of giving up on oldies, disco, new music and adult contemporary while competing stations fine-tuned them to great success. North by northwest in the city, **Rob Battles** resigns his post as assistant director of advertising and promotion



for rocker **WPLJ** and will join the ABC Adult Networks as promotion manager... With **Steve Casey** installed as ops manager for **WLS-AM** and **FM**, **Tom Grave** leaves Chi-town for a similar position at **WROK** and **WZOK/Rockford**, and **Ric Lippincott** vacates his PD slot at **WLS** — the wind there sure blows a lot of folks around... **Susan Dax** rejoins **WLUP/Chicago** as assistant music director, from **WMET**... **Bob Stroud** also leaves **WMET** for a production director position at **WYSP/Philadelphia**... **Dennis Shanahan** joins **WGO-AM & FM** San Diego as account executive... **WLPX/Milwaukee** and sister station **WISN-AM** promotes **R.J. Harris** to director of programming... **Y100** in sunny Miami, Fla., recently played host to comedienne **Joan Rivers**. She guested in AM drive... **Jon Rivers** (no relation) has been appointed program director of **KLIF** in Dallas. Rivers is also producer of Mutual's *Lee Arnold On A Country Road*... and **Arnold** was named DJ of the Year by the Academy of Country Music (ACM), and Houston's **KIKK-FM** accepted kudos as Country Station of the Year.

JOKING WITH THE JOKER — Capitol recording artist **Steve Miller**, supporting his "Steve Miller Band Live" LP, recently visited **WNBC** in New York and was an afternoon mystery guest on the *Howard Stern* show. Pictured are (l-r): **Miller**; **Stern**; **Arthur Field**, Capitol; and **Chris Mattoili**, **WNBC**.

NETWORK NEWS — Effective immediately, **RKO Radio's** manager of affiliate services, **Julle Spire**, becomes manager of affiliate acquisition for the entire region west of the Mississippi. Spire will relocate to the network's West Coast office. Further details next week... Associated Press is consolidating its national broadcast operation, moving its radio wires from New York to its D.C. headquarters... **John Cougar**, **Scandal**, **Duran Duran**, **Bryan Adams** and comedian **David Brenner** are the guests this week on Mutual's *Rock U.S.A.* feature... Another weekly countdown series will soon be available, this time from CBS RadioRadio, and will be hosted by ex-DJ and current actor **M.G. Kelly**. Expect *Top 30 U.S.A.* to premiere July 8... Listeners of ABC Enterprises/Watermark's *Soundtrack of the '60s* have a chance to fly to London in a drawing to be held this July... **Dick Clark** talks with **Michael Jackson** next Monday, May 16. Actually it's the other way around this time; this Jackson is afternoon host for ABC net's **TalkRadio**... and ABC's Rock Radio division will broadcast **DIR's Rock Radio Awards** (see **Airplay**, April 30) this week, with **Linda McInnes** of **KLOS** co-hosting with **Ron Wood** and **Bill Wyman**.

SYNDICATION INDICATIONS — **Rockline**, a service of the Global Satellite Network, will premiere the new **Elton John** album, "Too Low For Zero," worldwide via satellite May 9. The show will originate live from **WPLJ/New York's** studios, and the rocker will be on hand for the event... **Dick Clark's** United Stations honored the success of its weekly *Great Sounds* feature with a bash at New York's Water Club... The popularity of new music continues to mushroom, and Watermark, Inc., is now offering *New Music News* on a cash basis. The one-hour show premieres this weekend featuring new tracks from **Heaven 17** and the **Human League**, as well as news items from England and the U.S.

NAB NOTES — Former Green Bay Packer **Willie Davis**, now president of All Pro Broadcasting Inc., has been named to NAB's Radio Board of Directors. He'll represent District 24, covering Southern California, Hawaii, Guam and American Samoa... **Dan Edwards** was named regional manager for Indiana, Michigan and Ohio, succeeding **John Dussing**, who resigned to become national sales manager for Kala Music.

KEEP THOSE CARDS AND LETTERS COMING — Personnel changes, station promotions, and other items of interest send to: *Airplay*, 1775 Broadway, Suite 630, New York, N.Y., 10019.

harry weinger



THOROUGHLY GOOD WCMF — Rock 'n' roller **George Thoroughgood** stopped by **WCMF 96 FM** in Rochester, N.Y., a while back to chat with station DJs and make sure his "Bad To The Bone" LP was getting plenty of airplay. Pictured here are (l-r): **Orest**, **WCMF** promotion man; **Thoroughgood**; **WCMF DJ Candi Clarke**; and **WCMF DJ Tony Mathews**.

Cash Box photo by Anne Fishbein

CASH BOX ROCK ALBUM RADIO REPORT



4 MEN AT WORK • CARGO • COLUMBIA

ADDS: None. **HOTS:** KBPI, WBAB, WNEW, WSKS, WPLR, KSHE, KNAC, WYFE, WCCC, KNX, WKLS, WOUR, KEZY. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Overkill, Hyde. **SALES:** Good in all regions.

DAVE EDMUNDS



— DAVE EDMUNDS • INFORMATION • COLUMBIA

ADDS: KEZY, WOUR, WKLS, WYFE, KSHE, WHFS, WPLR, WSKS, WNEW, WBAB. **HOTS:** None. **MEDIUMS:** KEZY, WNEW, WBAB, WCCC. **PREFERRED TRACKS:** Slippin'. **SALES:** Just shipped.

MOST ADDED

P Chart Position

20 BRYAN ADAMS • CUTS LIKE A KNIFE • A&M
ADDS: None. **HOTS:** KBPI, WBAB, WSKS, WPLR, WBLM, KSHE, WCCC, KNX, WKLS, WOUR, KEZY. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Straight, Title. **SALES:** Good to moderate in all regions.

46 JOAN ARMATRADING • THE KEY • A&M
ADDS: None. **HOTS:** WHFS. **MEDIUMS:** WNEW, WSKS, WBLM, WYFE, WKLS, WOUR, KEZY. **PREFERRED TRACKS:** Pilot. **SALES:** Good to moderate in all regions.

5 DAVID BOWIE • LET'S DANCE • EMI AMERICA
ADDS: KNX. **HOTS:** WBAB, WNEW, WSKS, WPLR, WHFS, KNAC, WCCC, WKLS, WOUR, KEZY. **MEDIUMS:** KBPI, WBLM, KSHE, WYFE. **PREFERRED TRACKS:** Title, Fire. **SALES:** Good in all regions.

191 MARTIN BRILEY • ONE NIGHT WITH A STRANGER • MERCURY
ADDS: None. **HOTS:** WBAB, WCCC, KNX, WOUR. **MEDIUMS:** KBPI, WNEW, WSKS, WPLR, WBLM, WYFE, WKLS, KEZY. **PREFERRED TRACKS:** Salt. **SALES:** Fair in West and Midwest.

— JIM CAPALDI • FIERCE HEART • ATLANTIC
ADDS: None. **HOTS:** None. **MEDIUMS:** WNEW, WSKS, WBLM, WCCC, KNX, WKLS, WOUR, KEZY. **PREFERRED TRACKS:** That's Love. **SALES:** Fair initial response in West.

141 CHRIS DeBURGH • THE GETAWAY • A&M
ADDS: None. **HOTS:** KBPI, WBAB, WNEW, WBLM, WYFE, WCCC, KNX, KEZY. **MEDIUMS:** WPLR, KSHE, WKLS, WOUR. **PREFERRED TRACKS:** Ferryman. **SALES:** Moderate to fair in all regions.

3 DEF LEPPARD • PYROMANIA • MERCURY
ADDS: None. **HOTS:** KBPI, WBAB, WSKS, WPLR, WBLM, KSHE, WYFE, WCCC, WKLS. **MEDIUMS:** WOUR. **PREFERRED TRACKS:** Photograph, Ages. **SALES:** Good in all regions.

18 THOMAS DOLBY • THE GOLDEN AGE OF WIRELESS • CAPITOL
ADDS: None. **HOTS:** WNEW, WHFS, KNAC, KNX. **MEDIUMS:** KBPI, WBAB, WPLR, WBLM, WCCC, WOUR. **PREFERRED TRACKS:** Blinded, Submarines. **SALES:** Good to moderate in all regions.

LP Chart Position

135 EDDY GRANT • KILLER ON THE RAMPAGE • ICE/PORTRAIT
ADDS: KEZY. **HOTS:** WHFS, KNAC, WYFE, WKLS, WOUR. **MEDIUMS:** KEZY, WBAB, WNEW, WPLR. **PREFERRED TRACKS:** Electric. **SALES:** Moderate in all regions.

57 INXS • SHABOOH SHOBAH • ATCO
ADDS: None. **HOTS:** WBAB, WBLM, KSHE, WCCC, WKLS, WOUR. **MEDIUMS:** KBPI, WNEW, WPLR, WYFE. **PREFERRED TRACKS:** Thing, Change. **SALES:** Moderate to fair in all regions.

6 JOURNEY • FRONTIERS • COLUMBIA
ADDS: None. **HOTS:** KBPI, WBAB, WSKS, WBLM, WCCC, KNX, WOUR, KEZY. **MEDIUMS:** WPLR, KSHE. **PREFERRED TRACKS:** Separate, Faithfully. **SALES:** Good to moderate in all regions.

127 KROKUS • HEADHUNTER • ARISTA
ADDS: WBLM, WSKS. **HOTS:** WCCC. **MEDIUMS:** WBAB, WPLR, WYFE, WSKS, WKLS, WOUR. **PREFERRED TRACKS:** Screaming. **SALES:** Moderate in all regions.

97 MADNESS • GEFFEN
ADDS: WBLM, WPLR, WNEW. **HOTS:** WBAB, KNAC, WYFE, KEZY. **MEDIUMS:** WNEW, WKLS. **PREFERRED TRACKS:** House. **SALES:** Moderate in all regions.

192 GARY MOORE • CORRIDORS OF POWER • MIRAGE
ADDS: None. **HOTS:** None. **MEDIUMS:** WBAB, WSKS, WBLM, KSHE, WCCC, WKLS, WOUR, KEZY. **PREFERRED TRACKS:** Open. **SALES:** Fair in West and East.

2 PINK FLOYD • THE FINAL CUT • COLUMBIA
ADDS: None. **HOTS:** WBAB, WNEW, WSKS, WBLM, KSHE, WKLS, WOUR, KEZY. **MEDIUMS:** WYFE, WCCC. **PREFERRED TRACKS:** Open. **SALES:** Good in all regions.

70 PLANET P • GEFFEN
ADDS: None. **HOTS:** KBPI, WBAB, WSKS, WBLM, WYFE, WCCC, KNX, WKLS, WOUR, KEZY. **MEDIUMS:** WPLR, KSHE. **PREFERRED TRACKS:** Why, Adam. **SALES:** Moderate to fair in all regions.

— RED ROCKERS • GOOD AS GOLD • COLUMBIA
ADDS: KNX, KNAC, KSHE. **HOTS:** None. **MEDIUMS:** WBAB, WNEW, WSKS, WPLR, WBLM, WHFS, WYFE, WCCC, WKLS, WOUR, KEZY. **PREFERRED TRACKS:** Open. **SALES:** Fair in East and Midwest.

MOST ACTIVE

LP Chart Position

35 CARLOS SANTANA • HAVANA MOON • COLUMBIA
ADDS: None. **HOTS:** None. **MEDIUMS:** WBAB, WPLR, WBLM, WHFS, WKLS, WOUR, KEZY. **PREFERRED TRACKS:** Title. **SALES:** Moderate to fair in all regions.

75 PATRICK SIMMONS • ARCADE • ELEKTRA
ADDS: None. **HOTS:** KBPI, WPLR, KNX, WKLS, KEZY. **MEDIUMS:** WNEW, WSKS, WBLM, WYFE, WOUR. **PREFERRED TRACKS:** Wrong. **SALES:** Moderate to fair in all regions.

21 RICK SPRINGFIELD • LIVING IN OZ • RCA
ADDS: None. **HOTS:** WPLR, KSHE, WYFE, WCCC, WOUR, KEZY. **MEDIUMS:** WSKS, WBLM. **PREFERRED TRACKS:** Affair. **SALES:** Good in all regions.

8 STYX • KILROY WAS HERE • A&M
ADDS: None. **HOTS:** WOUR, KEZY. **MEDIUMS:** WBAB, WMMS, WBLM, WYFE, WCCC. **PREFERRED TRACKS:** Poison, Roboto, End. **SALES:** Good to moderate in all regions.

26 THE TUBES • OUTSIDE INSIDE • CAPITOL
ADDS: None. **HOTS:** KBPI, WBAB, WNEW, WSKS, WPLR, WBLM, KSHE, WYFE, WCCC, WKLS, KEZY. **MEDIUMS:** KNAC. **PREFERRED TRACKS:** Beauty. **SALES:** Good in all regions.

9 U2 • WAR • ISLAND
ADDS: None. **HOTS:** WBAB, WPLR, WBLM, WHFS, KNAC, WCCC, WKLS, WOUR. **MEDIUMS:** KBPI, WSKS, KSHE, WYFE. **PREFERRED TRACKS:** New Year's, Sunday, Hearts. **SALES:** Good to moderate in all regions.

22 ZZ TOP • ELIMINATOR • WARNER BROS.
ADDS: None. **HOTS:** KBPI, WBAB, WSKS, WPLR, KSHE, WYFE, WCCC, WKLS, WOUR. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Gimme. **SALES:** Good to moderate in all regions.

161 ZEBRA • ATLANTIC
ADDS: WCCC, WYFE. **HOTS:** WBAB, KSHE. **MEDIUMS:** WCCC, WSKS, WPLR, WBLM, WKLS. **PREFERRED TRACKS:** Open. **SALES:** Fair in East and South.

TOP 15 ALBUMS

Spiritual

	Weeks On 5/7 Chart	
1 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospel! Records PL-16008) "Pass Me Not"	1	17
2 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R3803) "I Love The Lord"	2	34
3 SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR (Savoy SL-14709) Open	4	10
4 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	8	3
5 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6695) Title Cut	5	53
6 SINCERELY THE CLARK SISTERS (New Birth Records NEW-7058) "Name It, Claim It"	6	15
7 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702) Title Cut	3	40
8 THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR (Savoy SGL-7081) "He'll Never Let You Down"	7	11
9 YOU BROUGHT THE SUNSHINE THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	9	27
10 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	10	53
11 WHEN IT RAINS IT POURS F.C. BARNES AND SISTER JANICE BROWN (Atlanta International Records 10041) Open	13	4
12 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	12	33
13 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	14	2
14 LEAD ME THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	15	3
15 MIGHTY CLOUDS ALIVE THE MIGHTY CLOUDS OF JOY (Myrrh MSB 6687) Open	11	6

Inspirational

	Weeks On 5/7 Chart	
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	1	52
2 PEACE IN THE VALLEY B.J. THOMAS (Myrrh MSB-6710) Title Cut	2	17
3 STAND BY THE POWER IMPERIALS (Dayspring DST-4100) Open	3	27
4 MORE POWER TO YA PETRA (Star Song SSR0045) Open	4	17
5 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	6	90
6 RIGHT FROM THE START WILL McFARLANE (Refuge R3789) "You Call Me A Dreamer"	7	9
7 STEP OUT OF THE NIGHT ANDRUS BLACKWOOD AND CO. (Greentree R3942) Title Cut	5	12
8 HE SET MY LIFE TO MUSIC BARBARA MANDRELL (MCA/Songbird MCA 5330) Open	9	6
9 EQUATOR RANDY STONEHILL (Myrrh MSB 6742) "Turning Thirty"	11	4
10 MAINSTREAM MICHAEL AND STORMIE OMARTIAN (Sparrow SPR 1060) Open	10	12
11 THE LIVE CONCERT DON FRANCISCO (Newpax NP 33128) "Love Is Not A Feeling"	12	16
12 MICHAEL W. SMITH PROJECT (Reunion Records RRA0002) "Great Is The Lord"	13	6
13 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	15	37
14 I PUT AWAY MY IDOLS DION (Dayspring DST 4109) "Day Of The Lord"	—	1
15 SPIRIT WINGS JONI EARECKSON (Word WSB-8878) "Hosanna"	8	18

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of sales reports from national distributors and one-stops and radio.

GOSPEL NOTES

SOLO SIDES — The Imperials are working toward their next album currently, with plans for release on Dayspring in July. A two-record set, entitled "Side By Side," the LP will feature each of the foursome — **Armond Morales, Jim Murray, Paul Smith and David Will** — in his own solo role. Word Records East Coast A&R director **Neal Joseph** is producing both Morales and Murray in their solo ventures, while **Kelth Thomas** is producing Smith's side. Both producers are working jointly in co-production roles on Will. While The Imperials have gradually adopted a more contemporary feel in much of their recent work, Morales says the material on the new record should regain some of the group's traditional sound while featuring each artist separately. . . . Officials with gospel/rock act **Servant** have developed a rather expensive marketing concept with "Servant's

Great American Album Giveaway Tour." The band's "Caught In The Act Of Loving Him" will be tied in with an upcoming tour, and all concertgoers will receive a free copy of the LP, making the \$7.00 ticket worth \$15.98 when you figure in the list price of an album. The concert will include a laser light show and an extensive publicity campaign consisting of radio ad buys, billboard campaigns, direct mailings, television advertising and in-store appearances. The group has also produced a video it hopes to get on MTV, following in the footsteps of **Jerusalem**, which was the first gospel act to make the video music station. Rooftop Records expects to give away 150,000-200,000 records during the tour, slated for 100 cities between this October and April of 1984. . . . Gospel/rock act **Petra** had its "More Power To Ya" LP

(continued on page 35)

Fogerty, CCR Members Awarded \$8.6 Mil By Court

LOS ANGELES — In a decision that could have a future impact upon dealings between inexperienced, young recording acts and their business managers, Creedence Clearwater Revival, a top selling Bay Area rock band in the late '60s and early '70s, was awarded an \$8.6 million judgment against the Oakland accountancy firm of Edward J. Arnold in San Francisco Superior Court April 29.

The 10 woman, two man jury earmarked nearly half of the sum, \$4.1 million, for John Fogerty, lead guitarist, vocalist and chief songwriter for CCR, which had a number of hits from 1969 to 1972, including "Proud Mary," "Born On The Bayou," "Willy & The Poor Boys," "Bad Moon Rising," "Travellin' Band," "Up Around The Bend" and "Lookin' Out My Back Door."

The remainder would be split among the other three original band members: rhythm guitarist Tom Fogerty (\$1.5 million); bassist Stu Cook (\$1.5 million); and drummer Doug Clifford (\$1.4 million).

During a May 2 press conference at the Century City law offices of his attorneys, John Fogerty, who has not released a new album since 1975, recounted the series of events leading to the lawsuit and attempted to clear up the admittedly "sketchy" relationship between CCR and Arnold. That relationship lasted from 1967 until 1977, when Fogerty and the other band members took the first steps toward legal proceedings against Arnold for failure to properly protect some \$5 million in investments.

The \$5 million had been deposited in a Bahamian bank, Castle Band and Trust Ltd., which became the subject of an IRS investigation and eventually had its charter revoked.

Tax Shelter Plan

According to Fogerty, Arnold, who had been the group's accountant since "around the time of 'Proud Mary,'" was functioning in a business manager's capacity for CCR when they were advised on participating in a tax shelter "plan" involving Castle Bank. In 1970, Saul Zaentz, president of Fantasy Records, the band's label, informed CCR that he was "going into a tax play with (Burton) Kanter, who he told the band was one of the leading tax specialists."

At the time, said Fogerty, CCR was "getting paid very little in royalties," despite the fact that their records "were making a lot of money," but they went into the plan "in lieu of a royalty raise."

Fogerty and the band asked Arnold and an attorney under their employ by the name of Barry Engel, who "worked at (the same firm as) Stu Cook's father," according to Fogerty, to "look into the plan," but neither provided the group with satisfactory answers to their questions about Castle Bank.

"Finally, we went down to Castle Bank," stated Fogerty, and what they found was a bank without a vault or money on the premises, just an address and a meeting room.

Uncertainty regarding their investment, in addition to internal problems among the group members, "put a strain on the band."

"Shortly thereafter, Tom left the group and everything sort of crumbled," Fogerty recalled. "It took another year and a half before Doug, Stu and I called it quits."

Upon the dissolution of the band, Fogerty sought to close all of CCR's accounts, which up until then had been under Arnold's name, and, most importantly, "get the money out of Castle Bank."

"Mr. Arnold simply said 'you can't,'" Fogerty added.

At the same time, "the (U.S.) government

began investigating Castle Bank . . . and mob affiliations were rumored."

"This wasn't the dream we started out with as a young band in a small Northern California town," commented Fogerty, referring to CCR's genesis as a junior high school combo in the members' hometown of El Cerrito.

In 1976, Fogerty "pressured Arnold into a meeting on finances," demanding "an accounting of everything we ever earned and everything we ever spent." The "shoebox meeting," as Fogerty called it (due to the fact that he "asked (Arnold) to put everything into a shoebox"), continued to shake what little confidence Fogerty had by then in Arnold's management of the group's remaining interest.

"I seemed to know more about my accounting than he did," quipped Fogerty. "I remember one deduction in particular, a \$2,500 in management fees, (which) was confusing since Arnold didn't know where it went."

At that time, Fogerty noted, he was "worth about \$4 million, \$2 million of which was still in Castle Bank." Arnold continued to insist that the money could not be removed, telling Fogerty "if you try to get out of this, you're going to have to pay 110%."

What got Fogerty "really nervous," though, was a "60 Minutes" segment on Castle Bank which ran during that period.

"Mike Wallace (of '60 Minutes') asked Burton Kanter about Castle Bank and he almost denied ever having known anything about it," Fogerty remembered.

Frozen Funds

Again, Arnold was ordered to take the money out of Castle Bank, since "the group had been audited and tax court cases were pending." On Feb. 14, 1977, however, "a teletype arrived saying that there had been a freeze on funds from Castle Bank."

"Barry (Engel) was to go down to the Bahamas," but "they (Engel and Arnold) kept putting (Fogerty) off." Finally, an associate of Fogerty and the band's went to see Arnold and he released \$1,550 million which had been sitting "in a BML account in Canada." According to Fogerty, the money "went straight to Uncle Sam" as a partial payment on back taxes.

"It was very clear in my mind that I had made a lot of money and all I wanted to do was pay my taxes," Fogerty said.

Desperate, he called up Joe Smith, chairman of Elektra/Asylum Records, the label which John was under contract to as a solo artist.

"(Smith) had already been putting up with several years of not having any John Fogerty records," but he helped the former CCR leader out anyway, advising him to get in touch with Werner Wolfen of the Century City law firm Irell & Manella. Complaints were filed against Burton Kanter and his law firm and Barry Engel and his law firm, both of which eventually settled out of court with John Fogerty and the other members of CCR, while Arnold Accountancy, represented by attorney Barry Nelson, opted to litigate. The suit, filed March 1978, went to trial in February of this year.

It's expected that Arnold's attorney will appeal the decision, but Fogerty, now 37, expressed relief that, for him, the case had ended. "I can only say it was traumatic," Fogerty concluded. ". . . This was Creedence's longest engagement."

RCA Is Charged With Copyright Infringement

NEW YORK — Tom Bosco, vice president of Jody Records, Inc., in Brooklyn, has sued RCA Records for copyright infringement. His action claims that the current RCA single "I Am Somebody" by Glenn Jones is the same as the single "I Am Somebody" by Alex Alexander, which was released by Jody Records in 1981. Bosco is seeking \$70,000 in damages.

Home Video Games Firms Set Titles For Summer Release

(continued from page 5)

memory to the existing 32K, and uses "wafers" instead of "cartridges" for programming purposes. Due to ship in August and retail in the vicinity of \$125, the "supergame" module comes packaged with "Super-Donkey Kong" and "Super-Buck Rogers Planet of Zoom" wafers; other wafers, including "Super-Zaxxon,"

"Super-Gorf," "Super-Turbo" and "Super-Donkey Kong Jr.," are expected to be released either concurrently or soon after the shipping of the supergame unit.

Coleco's "Gemini" system, a VCS-type console that can utilize a "Sound I Voice Module," should go out to stores next month packaged with a "Berenstein Bears" cartridge and selling for well under \$100. Other Gemini carts, such as one based on a "Dr. Seuss" story and another with a "Smurf" theme, are also set to go out this summer. June will also usher in the appearance of Coleco's two new control devices — a "super action controller" with a baseball cartridge and a "roller controller" with a "Slither" game included — slated to retail for approximately \$60. Within the next two months, expect to see a number of ColecoVision cartridges hit the shelves, including "Ken Uston Blackjack," "Super Action Football," "Super Action Boxing/Rocky," "Buck Rogers Planet of Zoom," "Time Pilot," "Subroc," "Victory" and a second driving cartridge for use with the currently available "Expansion Module #2."

Although Atari hasn't announced any new hardware peripherals for its 2600 or 5200 systems, the company does plan to aggressively market its line of new cartridges for both systems, many of which are

based on familiar arcade machines, comic strips, motion pictures and other licensed characters. For the 2600, Atari hopes to have its "Dig Dug," "Kangaroo" and "Jungle Hunt" arcade adaptations in stores within the next few months, as well as its original "SwordQuest: Waterworld" game, the third cartridge in the epic SwordQuest game contest series.

Later on in the year, cartridges based on Walt Disney characters are slated to appear for the 2600, such as "The Sorcerer's Apprentice," "Dumbo's Flying Circus" and "Donald Duck Speedboat," all tentatively set for October release. A Muppets cart, "Miss Piggy's Wedding," should be in stores by September, while other 2600-compatible software based on coin-op amusements should bow in the latter part of the year as well, like "Moon Patrol" (September), "Joust" (October), "Battlezone" (October), "Gravitar" (September) and others. The first game adapted from Charles Schultz's popular *Peanuts* cartoon, "Snoopy & The Red Baron," is also set to premiere either in the third or fourth quarter.

A number of games fitted for the Atari 5200 system have also been announced: "Real Sports Tennis" (May), "Kangaroo" (August), "Pole Position" (August), "Space

Dungeons" (August), "Vanguard" (September), "Jungle Hunt" (September), "Real Sports Baseball" (September), "Ms. Pac-Man" (September), "Moon Patrol" (September), "Meebzork" (September), "Spitfire" (October), "Pengo" (October), "Joust" (October), "Battlezone" (November), "Tempest" (November) and "Robotron"

(continued on page 35)



JOB WELL DONE — Atlantic recording artist Narada Michael Walden (l) recently finished producing Phyllis Hyman's (r) new album, "Goddess Of Love," at Automatt Studios in San Francisco. Walden, who will shortly begin producing Patti Austin after completing Stacy Lattisaw's forthcoming album, co-wrote three of the songs on Hyman's album with Jeffrey Cohen.



I CAN GO FOR THAT — RCA recording duo Daryl Hall and John Oates received a gold record from The United Stations network to commemorate their "Golden Decade" in conjunction with an upcoming radio special. Pictured at the presentation are (l-r): Hall; Ed Salamon, vice president, programming, United Stations; and Oates.

WEEKLY
WEEKLY
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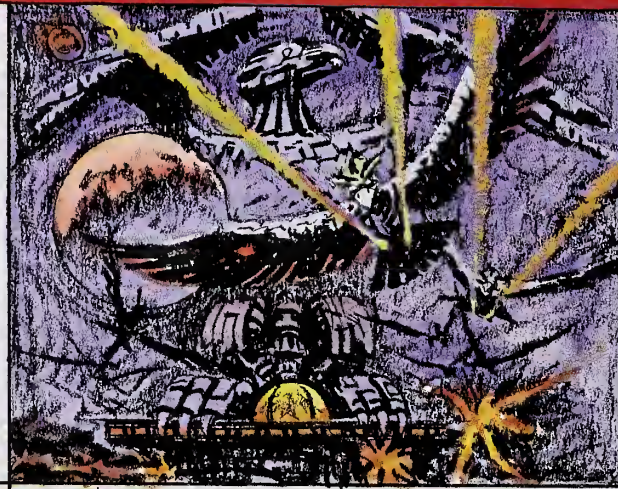
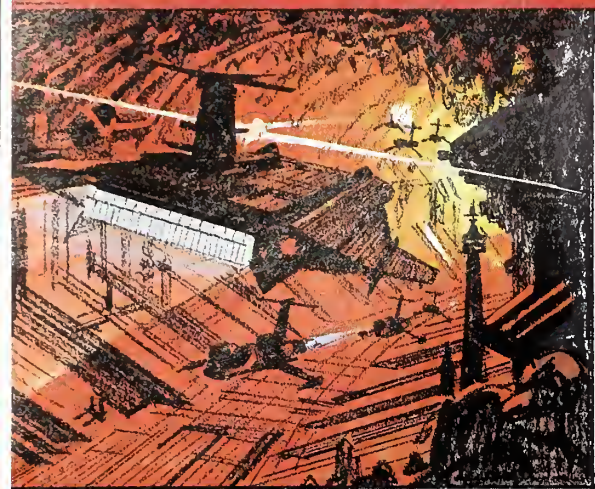
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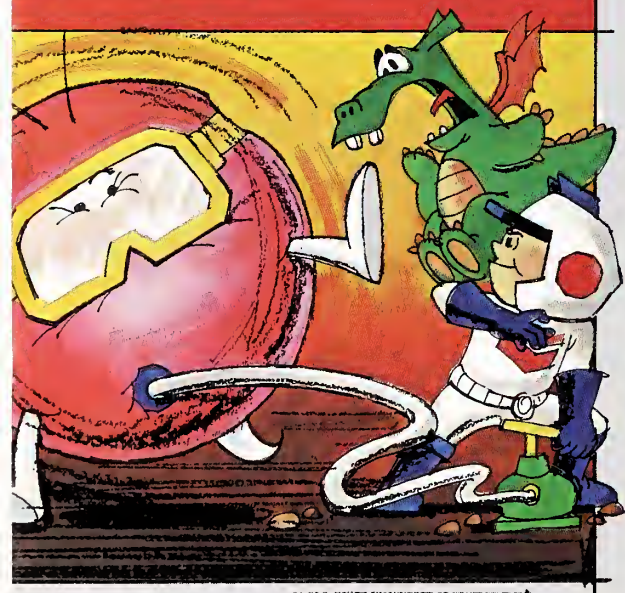


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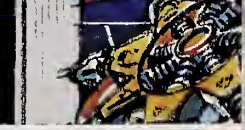
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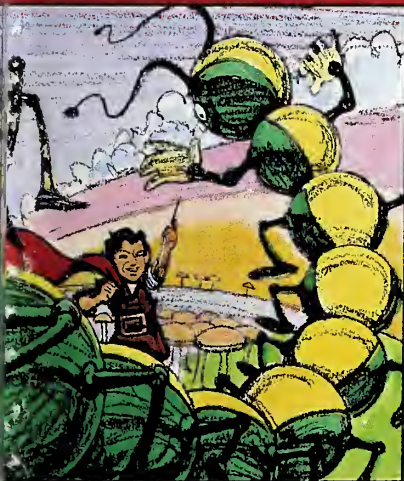
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Country Labels See Turnaround; More Promo Spending May Result

by Tom Roland

NASHVILLE — As a more optimistic attitude has pervaded the retail community, the country divisions of the major record labels are beginning to view 1983 as a swing year, regaining much of the momentum that was lost over the past 18 months in the economy, and, as a result, they are more confident in their ability to see a return on promotional investments. While the labels are tempering a natural inclination to spend more money on promotions since more money is coming in, companies such as PolyGram and MCA are expecting to see greater investment through such tools as tour support, in-store merchandising and advertising, although the increase is expected to occur gradually.

Independent promoters, one aspect of the promotional budget, have gained over the past year in their presence within the Nashville music structure, in some instances sucking power away from the labels whose promotion teams are often overworked. But with the increasing number of independents entering the market, several executives are predicting that the indies will place themselves in a price war, making their services available to the labels at a lower price in an effort to generate volume.

More Confident

Roy Wunsch, vice president of marketing for CBS/Nashville, was hopeful that record sales may increase by 10-40% by the end of the year, and while he maintained that CBS had not cut back spending significantly over the past recession, he suggested that the label is "much more confident about the energy and dollars we put into our projects." Because country sales did not suffer as dramatically as pop and rock volume did during the economically depressed period, Wunsch noted that the recovery will not be felt as strongly in the country community as in the sister mediums.

"I can feel the enthusiasm though in consumers," he said. "There are people walking into stores looking at music again and browsing, picking out their favorites. That's important to all of us — even gospel, classical, the whole thing collectively."

Wunsch added that CBS had continued to pump money behind projects where it was advantageous during the recession, noting that in down times, it often becomes necessary to invest more to arouse a response in the consumer, but the difference in the label's attitude will come in the support of projects beyond the

superstar acts like Willie Nelson and Merle Haggard. "Generally speaking, we might take a risk or two that we wouldn't have considered as strongly a year or two ago at this time," he commented. "I couldn't put my finger on exactly what that might be, but the type of success the industry is experiencing does collectively fund additional projects in the studio, and it might make the risk a little easier to take on a new artist."

Wunsch also cited new cable ventures such as MTV, The Nashville Network and CMTV in suggesting that consumer interest in the visual aspects of today's music has, in part, spurred the return to the stores. But, he suggested, labels will enter the resurging economic climate with a strong memory of the past 18 months. "I don't think you're going to see record companies get as fat as they were a few years ago," he said. "We learned how to better manage our business. Essentially, we had specialists for every area that you could think of, but maybe that wasn't necessary."

Always Changing

"We've got a very difficult business to get a handle on and operate efficiently. Campbell's Soup is pushing the same thing day after day after day in an institutional way, but we're pushing short-term projects — two or three albums every 18 months per artist. We're constantly pushing a different message, but the cards seem to be falling our way."

Thoughtful consideration before diving into projects was the main concern of each of the labels contacted. Joe Polidor, marketing director for PolyGram's country division, noted that he expects to "spend more in the less traditional areas," specifically citing new country television cable networks and the burgeoning national radio networks. He suggested that customers are finding themselves with more discretionary income, and that as a result, the public will become more willing to risk its dollars on newer artists.

PolyGram is currently planning to double its artist roster by the end of 1983, and, with more consumer dollars expected, he predicted that record companies will become even more competitive in an effort to gain the public's incremental expenditures.

With the continuing shift in the nation's population to the older demographics, Polidor predicts a continuation of the increase of country as a percentage of total records sold, although he felt that the future increases will not be as substantial

(continued on page 30)



ATKINS JOINS CBS ROSTER — Columbia Records held a reception the last week of April to officially welcome country guitar player Chet Atkins to the label. Atkins' first album for the label, an aerobics concept LP titled "Work It Out," has just been released. Pictured at the Country Music Foundation are (l-r): CBS recording artists Bobby Bare and Waylon Jennings; Rick Blackburn, senior vice president and general manager, CBS/Nashville; Frances Preston, vice president, Broadcast Music, Inc. (BMI)/Nashville; and Atkins.

Perna Calls For Publisher 'Unity' If Blanket Licensing Ban Is Upheld

by Tom Roland

NASHVILLE — Citing the "dangerous trend" initiated by the Buffalo Broadcasting case that has the potential to eliminate blanket licensing of local television stations by the performing rights organizations, Richard Perna, of Music Publishing Consultants, called for publishers to band together in a unified effort if the lower court ruling is upheld in an effort to compensate for the loss of collective representation. Perna suggested a three-pronged approach that would overburden television stations with significantly higher rates for music use and paperwork during a seminar, "New Perspectives In Music Publishing," held at Nashville's Belmont College.

Indie Label A.M.I. Sets Four-Pronged Expansion Program

NASHVILLE — One of the rare success stories in a period of prolonged recession has been the progress of the Independent A.M.I. Records label, which has charted 10 singles nationally in the past year (including Vern Gosdin's Top 15 single, "Today My World Slipped Away"). The label now plans an expansion program encompassing an increase in staff, construction of a 24-track studio, release of a mini-LP and a broadening of the company's philosophy.

Joining A.M.I. president Michael Radford at the label are Lester Herrmann, general manager, and Cynthia Best, executive secretary. Both Herrmann and Best will work closely with Radford, vice president Kenneth Bridger, secretary/treasurer Bonita Radford and national promotion director Jim Sales.

Construction is almost completed on the studio adjacent to A.M.I.'s offices. When finished, the facility will house an MCI 636 board with all options along with 813 UREI time aligned studio monitors. Although A.M.I. artists will receive priority in the allocation of recording time, the studio will be available to outside clients as well.

The mini-LP by Gosdin is entitled "Today My World Slipped Away" and will be marketed directly to consumers for a special mail-order price of \$2.98. An extensive advertising campaign for the release is now underway in selected consumer publications.

Finally, the label is planning to expand its artist roster. However, Radford notes, "We do not want the roster to get so full that we cannot take a chance with other artists — if the conditions are right, and if we so desire, we will always maintain our open door policies."

Perna stated that there has been a "trend toward the erosion of the U.S. copyright" since 1940 when the government ruled that, unlike their European counterparts, American movie theaters are exempt from paying a fee for music performances. He viewed the Buffalo case as a continuation of that trend, and said that if the television broadcasters are upheld in a higher court of law, publishers should react by instating three policies in dealing with local television stations:

- Publishers should demand higher rates than the performing rights organizations — ASCAP, BMI and SESAC — have previously asked for, as much as three times the previous rates.

- Publishers should not tolerate any unlicensed usage of copyrights and should enforce their ownership of the intellectual rights to songs through an increase in the number of infringement cases.

- Publishers should require television stations to submit cumbersome, detailed plans for the use of copyrights far in advance of their actual airing date, forcing broadcasters to see the streamlining effect of the blanket license system.

Unfortunately, Perna also noted that the number of outlets that use copyrights is astronomical and that the performing rights organizations are already overburdened in their efforts to police and protect songwriters and publishers. He suggested that the writer and publisher should enjoy a more symbiotic relationship, and that groups such as the National Music Publishers Assn. (NMPA) should become more active in their efforts to help copyright owners enforce their properties.

He further conjectured that if publishers do not pull together, compulsory licensing may emerge as a government function and "destroy the free enterprise system in publishing."

Ralph Murphy, of Picallc, noted that part

(continued on page 30)

M.D.J. Pushes Atlanta

NASHVILLE — M.D.J. Records, the independent label that was instrumental in Alabama's initial success, is conducting a national promotion effort on behalf of the group Atlanta in conjunction with that group's first single release.

Titled "Atlanta Burned Again Last Night," the debut was celebrated with a V.I.P. reception at the Buckhead Cinema 'n Drafthouse in Atlanta, May 5, with notables Mae Axton, Billy "Crash" Craddock and Rex Smith in attendance. Videocassettes of the single have been distributed to various media representatives, and country cable station CMTV has reportedly added the cut to its rotation.



MERCURY HOSTS 'TOUCHING' TRIBUTE — With his "Touch Me" single reaching Top 10 status on the Cash Box Country Singles chart, Mercury/PolyGram recently held a press/radio/retail reception for Tom Jones in Chicago prior to his sold-out three-night stand at the Holiday Star Theatre in Merrillville, Ind. Pictured at the Hyatt Regency in nearby Chicago are (l-r): Frank Jones, senior vice president, country division, PolyGram; Frank Lefel, national country promotion director, PolyGram; Jones; and Jay Marvin, music director, WJEZ/Chicago.

TOP 75 ALBUMS

	Weeks On Chart	5/7	Chart		Weeks On Chart	5/7	Chart
1 THE CLOSER YOU GET . . ALABAMA (RCA AHL 1-4662)	1	9		39 WW II WAYLON AND WILLIE (RCA AHL 1-4455)	33	30	
2 TOUGHER THAN LEATHER WILLIE NELSON (Columbia FC 38248)	2	9		40 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	39	31	
3 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LO-51143)	3	10		41 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)		1	
4 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	4	30		42 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	49	113	
5 AMERICAN MADE OAK RIDGE BOYS (MCA-5390)	5	13		43 PUT YOUR DREAMS AWAY MICKEY GILLEY (Epic FE 38082)	41	39	
6 STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 9 60223-1)	6	12		44 QUIET LIES JUICE NEWTON (Capitol ST 12210)	53	51	
7 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	7	61		45 WISH YOU WERE HERE TONIGHT RAY CHARLES (Columbia FC 38293)	55	11	
8 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	8	33		46 COUNTRY CLASSICS CHARLEY PRIDE (RCA AHL 1-4662)	46	7	
9 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-5403)	10	6		47 THIS DREAM'S ON ME GENE WATSON (MCA 5302)	58	11	
10 PONCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	9	16		48 BIG CITY MERLE HAGGARD (Epic FE 37593)	48	80	
11 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	11	62		49 THE ALL-TIME GREATEST HITS OF ROY ORBISON (Monument KWG2784-38384-1)	50	11	
12 WEST BY WEST SHELLY WEST (Warner/Viva 9 23775-1)	13	8		50 WALK ON KAREN BROOKS (Warner Bros. 9 23676-1)	59	13	
13 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	14	31		51 SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia FC 38603)	63	2	
14 KEYED UP RONNIE MILSAP (RCA AHL 1-4670)	19	4		52 CLOSE UP LOUISE MANDRELL (RCA MHL 1-8601)	70	10	
15 RADIO ROMANCE EDDIE RABBITT (Elektra 60160-1)	15	29		53 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	42	74	
16 IT'S ONLY ROCK & ROLL WAYLON JENNINGS (RCA AHL 1-4673)	25	4		54 JUST SYLVIA SYLVIA (RCA AHL 1-4312)	43	58	
17 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	17	76		55 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)	47	8	
18 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	12	112		56 GREATEST HITS DOLLY PARTON (RCA AFL 1-4422)	54	32	
19 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697-1)	20	38		57 SOUNDS LIKE LOVE JOHNNY LEE (Full Moon/Asylum 60147-1)	57	10	
20 PERSONALLY RONNIE McDOWELL (Epic FE 38514)	21	8		58 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 9 23688-1)	50	45	
21 GOING WHERE THE LONELY GO MERLE HAGGARD (Epic FE 38092)	16	26		59 GREATEST HITS ANNE MURRAY (Capitol SOO-12110)	61	18	
22 YELLOW MOON DON WILLIAMS (MCA-5407)	26	3		60 FOOL FOR YOUR LOVE MICKEY GILLEY (Epic FE 38583)	62	3	
23 A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	23	37		61 TOP OF THE WORLD EARL SCRUGGS (Columbia FC 38295)	69	2	
24 NEW LOOKS B.J. THOMAS (Cleveland Int'l/Columbia FC 38561)	35	3		62 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Complast CPL-1-1004)		1	
25 GREATEST HITS JOHN CONLEE (MCA-5405)	36	3		63 NATURALLY COUNTRY MEL McDANIEL (Capitol/EMI ST-12265)	64	2	
26 TOM JONES COUNTRY (Mercury/PolyGram SRM-1-4062)	27	30		64 ANNIVERSARY — TEN YEARS OF HITS GEORGE JONES (Epic KE2 38328)	40	27	
27 STRONG WEAKNESS THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	18	21		65 SOMEWHERE BETWEEN RIGHT AND WRONG EARL THOMAS CONLEY (RCA AHL 1-4348)	44	35	
28 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM 1-4047)	22	44		66 MICHAEL MARTIN MURPHEY (Liberty LT-51120)	66	36	
29 SHINE ON GEORGE JONES (Epic FE 38406)	37	3		67 BIGGEST HITS MARTY ROBBINS (Columbia FC 38309)	51	21	
30 PERFECT STRANGER T.G. SHEPPARD (Warner/Curb 9 23726-1)	30	30		68 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO 51124)	52	43	
31 OUR BEST TO YOU DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva 9 23754-1)	24	17		69 BIG AL DOWNING BIG AL DOWNING (Team TRA-2001)	56	15	
32 THE WINNING HAND KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JEG 38389)	29	25		70 VIVA PORTER WAGONER (Warner/Viva 23783-1)	70	2	
33 TRUE LOVE CRYSTAL GAYLE (Elektra 60200-1)	31	24		71 #1 COWBOY MARTY ROBBINS (Gusto/CBS P-15594)	65	11	
34 LAST DATE EMMYLOU HARRIS (Warner Bros. 9 23740-1)	34	27		72 COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)	67	42	
35 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	32	149		73 LEON EVERETTE (RCA MHL 1-8600)	68	11	
36 CASTLES IN THE SAND DAVID ALLAN COE (Columbia FC 38535)	45	2		74 SURE FEELS LIKE LOVE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	72	30	
37 DREAM MAKER CONWAY TWITTY (Elektra 60182-1)	28	32		75 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	73	55	
38 TODAY MY WORLD SLIPPED AWAY VERN GOSDIN (A.M.I.-LP-1502)	38	7					

COUNTRY COLUMN

KEEPIN' BUSY — There must be an unwritten rule in Nashville that says that receptions should be held as close together as possible, for it seems that whenever one company holds some sort of party, everyone else follows suit. The last week in April was certainly no exception. Tuesday, April 26, the Country Music Hall of Fame and Museum premiered its new exhibit, "Country Music And The Movies," documenting the presence of the country artist over the years within the context of the film industry. Seven monitors have been set up in the museum to offer samplings from a number of motion pictures ranging from the 1936 Gene Autry classic, *The Singing Cowboy*, to more modern clips such as *Urban Cowboy* and *Coal Miner's Daughter*. Several props from different films have also been donated, including the black Trans Am bandit driven by **Jerry Reed** in *Smokey And The Bandit*, Gilley's mechanical bull from *Urban Cowboy* and the costume worn by **Kenny Rogers** in *The Gambler*. The following evening, guests returned to the same site to celebrate the release of **Chet Atkins'** first CBS album, "Work It Out With Chet Atkins, C.G.P." The record is the first real aerobics LP to emerge from the country industry, and the album moves from a slow warm-up period at the outset to a full throttle pace by the end of side one, working back to a cool-down track at the end of side two. The label also displayed the cardboard stand-up it's using to promote the release in-store with an attaching cassette copy. Following the Atkins gathering, The Castle, a recording studio in nearby Franklin, held a reception to honor its official opening in a converted castle that at one time harbored Mafia gangsters who were in hiding. To top off the evening, **Steve Earle & The Dukes** played at Track 9, displaying their rambunctious brand of rockabilly. While the band itself is a rather cool looking assemblage, the Dukes offer a wild and danceable mixture of rock and country quite similar to **The Stray Cats**. Epic Records is pursuing the band to join its roster.

KIDNEYS & ARTHRITIS — April 24 was certainly a day for the underdog as the National Kidney Foundation and the Arthritis Foundation both held benefits to call attention to their particular causes. The kidney organization raised more than \$1 million from its third annual "Country Music Festival," a two-pronged program hosted by artists **Ronnie Milsap** and **Jerry Clower** and DJ **Charlie Cook** of KLAC/Los Angeles. Performers during the live segment included **John Anderson**, **Tom T. Hall**, **Earl Thomas Conley**, **Lacy J. Dalton**, **Tennessee Express** and **Razzy Bailey**, while a pre-taped portion of the show highlighted the "country music favorite 100," the top 100 country tunes of all time as voted by country fans from across the nation. Top vote-getter was **Alabama's** "Mountain Music." The Arthritis Foundation reached a potential viewing audience of more than 31.5 million people, featuring among others, **Reba McEntire**, **Joe Stampley**, **Jacky Ward**, **Ray Stevens**, **Con Hunley**, **Lynn Anderson** and **Lee Greenwood**. Hosted by **Mickey Gilley** and **Ralph Emery**, the show was able to equal last year's donations with more than \$1.2 million in checks and pledges, in spite of the fact that WOR-TV/New York, which raised \$800,000 by itself during last year's telethon, was not a part of the foundation's network this year.



PRESSING MATTERS — **Ronnie Milsap** and **Alabama** recently hit New York in a press campaign that included TV appearances on the Today show, Good Morning America and Live At Five. The media events were set to promote Milsap's "Keyed Up" and Alabama's "The Closer You Get" LPs, respectively. Pictured are (l-r): RCA country promoter **Tim McFadden**; **Randy Owen** of **Alabama**; **Milsap**; and **Jeff Cook** of **Alabama**.

NEWLY FORMED — Former MCA vice president **Walter Haines** has opened his own publishing/production company with **Cindy Nelson-Haines**, previously with **Tom Collins Music**. Known as **Walter Haines Music, Inc.**, the firm is located at 1019 17th Ave. S. Former "Performance" sales manager **Tom Wilkerson** has also developed his own firm, **Tom Wilkerson Advertising/PR**. The company is located at 50 Music Square West, suite 804. Both Nashville firms have a 37203 zip.

ANOTHER DUET — While duets are becoming a little too commonplace, an upcoming duet LP featuring **Leona Williams & Merle Haggard** is a natural since the pair is also husband and wife. Williams just signed with PolyGram, and the album, which includes the just released "We're Strangers Again" single, is the first pairing of the two since their "The Bull & The Beaver" in 1978. Williams, incidentally, wrote Haggard's current solo effort, "You Take Me For Granted."

WHAT'S IN A NAME — **Calamity Jane** (now **Calamity**) and **The Younger Brothers** (now **James** and **Michael Younger**) have had difficulty recently with their names, and **Chantilly** is the latest to find others who boast the identical monicker. When the four females appeared at a recent show in their hometown of Kansas City, they ran into an all-female, 24-piece orchestra from Denver using the same name, and two weeks prior had discovered another girl group called **Chantilly**. Fortunately, the band's name is copyrighted and trademarked. Incidentally, happy birthday to bassist **P.J. Allman**, who celebrated her 25th birthday.

'VISION'-ARY APPEARANCE — The **Oak Ridge Boys**, who were recently featured in *People* magazine, will be profiled in an upcoming segment of ABC-TV's *20/20*, tentatively scheduled for July 19. Thirteen days prior, the group will be at Comiskey Park in Chicago to perform the national anthem during the 50th annual All Star Game, which pits the best players of the American and National Leagues against each other. NBC will telecast the contest to an estimated 400,000,000 viewers worldwide.

HAPPY BIRTHDAY — **Don Williams** is slated to join the **Stattler Brothers** for their 14th annual Happy Birthday U.S.A. celebration in their hometown, Staunton, Va. A two-day affair which coincides with the Fourth of July, the event was established by the group to benefit local charities. Last year, when **Jerry Reed** was the guest, some 65,000 fans converged on the area representing 45 States and 10 nations.

TEED OFF — Country artists have been summoning their drivers and putting around the golf course of late. **Lynn Anderson** was the hostess and headliner for the **Byron Nelson Golf Classic** party in late April, heading a show that included Permian labelmate **Ray Wylie Hubbard**. Another artist was honored with his own **Moe Bandy/Norm Alden Celebrity Golf Classic** in Ft. Worth. The line-up for the three-day competition included **Peter Marshall**, **Norm Crosby**, **Mickey Newbury** and **Ronnie Prophet**. A **TWA/B.J. Thomas** tourney is also scheduled for May 11-13 in New Orleans. Already slated for the event are **Jack Carter**, **Scatman Crothers**, **Claude Akins** and several representatives of the New Orleans Saints football team.

tom roland

TOP 100 COUNTRY SINGLES

May 14, 1983

		Weeks On Chart			Weeks On Chart			Weeks On Chart
		5/7			5/7			5/7
1	COMMON MAN	2	11					
	JOHN CONLEE (MCA-52178)							
2	YOU TAKE ME FOR GRANTED	6	10					
	MERLE HAGGARD (Epic 34-03723)							
3	JOSE CUERVO	3	14					
	SHELLY WEST (Werner/Viva 7-29778)							
4	WHATEVER HAPPENED TO OLD-FASHIONED LOVE	5	14					
	B.J. THOMAS (Cleveland Int'l/Epic 38-03492)							
5	SAVE ME	7	12					
	LOUISE MANDRELL (RCA PB-13450)							
6	LUCILLE	10	9					
	WAYLON (RCA PB-13465)							
7	FOOLIN'	9	12					
	JOHNNY RODRIGUEZ (Epic 34-03598)							
8	IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)	8	13					
	VERN GOSDIN (Compleat CP-102)							
9	MORE AND MORE	11	11					
	CHARLEY PRIDE (RCA PB-13451)							
10	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)	12	12					
	TOM JONES (Mercury/PolyGram 810 445-7)							
11	LITTLE OLD-FASHIONED KARMA	13	10					
	WILLIE NELSON (Columbia 38-03674)							
12	THE RIDE	14	9					
	DAVID ALLAN COE (Columbia 38-03778)							
13	IT HASN'T HAPPENED YET	15	10					
	ROSANNE CASH (Columbia 38-03705)							
14	I'M MOVIN' ON	17	9					
	EMMYLOU HARRIS (Warner Bros. 7-29729)							
15	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT	18	9					
	GENE WATSON (MCA-52191)							
16	AFTER THE LAST GOODBYE	16	13					
	GUS HARDIN (RCA PB-13445)							
17	OUR LOVE IS ON THE FAULTLINE	20	7					
	CRYSTAL GAYLE (Warner Bros. 7-29719)							
18	IN THE MIDDLE OF THE NIGHT	21	10					
	MEL TILLIS (MCA-52182)							
19	I STILL LOVE YOU IN THE SAME OL' WAY	19	11					
	MOE BANDY (Columbia 38-03625)							
20	FOOL FOR YOUR LOVE	22	7					
	MICKEY GILLEY (Epic 14-03783)							
21	YOU CAN'T RUN FROM LOVE	23	7					
	EDDIE RABBITT (Warner Bros. 7-29712)							
22	STRANGER IN MY HOUSE	24	7					
	RONNIE MILSAP (RCA PB-13470)							
23	HIGHWAY 40 BLUES	35	3					
	RICKY SKAGGS (Epic 3403812)							
24	MY LADY LOVES ME (JUST AS I AM)	25	9					
	LEON EVERETTE (RCA PB-13466)							
25	LOVE AFFAIRS	27	8					
	MICHAEL MURPHEY (Liberty P-B-1494)							
26	LOVE IS ON A ROLL	29	5					
	DON WILLIAMS (MCA-52205)							
27	I.O.U.	30	6					
	LEE GREENWOOD (MCA-52199)							
28	IN TIMES LIKE THESE	34	4					
	BARBARA MANDRELL (MCA-52006)							
29	SINGING THE BLUES	31	8					
	GAIL DAVIES (Warner Bros. 7-29726)							
30	WITHOUT YOU	32	7					
	T.G. SHEPPARD (Warner Bros. 7-29695)							
31	YOU GOT ME RUNNING	33	7					
	JIM GLASER (Noble Vision NV-102)							
32	AMARILLO BY MORNING	1	14					
	GEORGE STRAIT (MCA-52162)							
33	OH BABY MINE	37	5					
	STATLER BROTHERS (Mercury/PolyGram 81488-7)							
34	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING	4	16					
	REBA McENTIRE (Mercury/PolyGram 810 338-7)							
35	FLY INTO LOVE	38	6					
	CHARLY McCLAIN (Epic 34-03808)							
36	THE LOVE SHE FOUND IN ME	39	5					
	GARY MORRIS (Warner Bros. 7-20682)							
37	THE CLOSER YOU GET	—	1					
	ALABAMA (RCA PB-13524)							
38	OLD MAN RIVER	41	6					
	MEL McDANIEL (Capitol P-B-5218)							
39	PANCHO AND LEFTY	52	3					
	WILLIE NELSON & MERLE HAGGARD (Epic 34-03842)							
40	AMERICAN MADE	26	13					
	OAK RIDGE BOYS (MCA-52179)							
41	I ALWAYS GET LUCKY WITH YOU	56	2					
	GEORGE JONES (Epic 34-03883)							
42	SNAPSHOT	57	2					
	SYLVIA (RCA PB-13501)							
43	I JUST HEARD A HEART BREAK	51	4					
	TAMMY WYNETTE (Epic 34-03811)							
44	IT'S A DIRTY JOB	28	10					
	BOBBY BARE & LACY J. DALTON (Columbia 38-03628)							
45	YOU'RE GONNA LOVE YOURSELF	48	6					
	WILLIE NELSON & BRENDA LEE (Monument WS4 03781)							
46	YOU CAN'T LOSE WHAT YOU NEVER HAD	47	6					
	LYNN ANDERSON (Permian P-82000)							
47	CHANGES	55	4					
	TANYA TUCKER (Ariste AS 1053)							
48	I WONDER WHO'S HOLDING MY BABY TONIGHT	61	3					
	THE WHITES (Warner/Curb 7-29659)							
49	AFTER THE GREAT DEPRESSION	62	3					
	RAZZY BAILEY (RCA PB-13512)							
50	ALL MY LIFE	64	2					
	KENNY ROGERS (Liberty P-B-1495)							
51	WE HAD IT ALL	36	8					
	CONWAY TWITTY (MCA-52154)							
52	1 YR, 2 MO, 11 DAYS	40	10					
	WAYNE CARSON (EMH 0017)							
53	IT'S YOU	65	3					
	KIERAN KANE (Warner Bros. 7-29711)							
54	3/4 TIME	67	3					
	RAY CHARLES (Columbia 38-03810)							
55	POTENTIAL NEW BOYFRIEND	66	3					
	DOLLY PARTON (RCA PB-13514)							
56	ONCE YOU GET THE FEEL OF IT	69	3					
	CON HUNLEY (MCA-52208)							
57	EVERYBODY'S DREAM GIRL	68	3					
	DAN SEALS (Liberty P-B-1496)							
58	SOUNDS LIKE LOVE	42	15					
	JOHNNY LEE (Elektra/Asylum 7-69848)							
59	DON'T YOUR MEM'RY EVER SLEEP AT NIGHT	78	2					
	STEVE WARINER (RCA PB-13515)							
60	PERSONALLY	43	16					
	RONNIE McDOWELL (Epic 34-03526)							
61	TRAIN MEDLEY	63	6					
	BOXCAR WILLIE (Main Street R 954)							
62	TWO HEARTS	73	3					
	TEXAS VOCAL COMPANY (RCA PB 13504)							
63	YOUR LOVE'S ON THE LINE	—	1					
	EARL THOMAS CONLEY (RCA PB-13525)							
64	DIXIELAND DELIGHT	44	14					
	ALABAMA (RCA PB-23446)							
65	FLAME IN MY HEART	85	2					
	DELIA BELL (Warner Bros. 7-29653)							
66	TENDERNESS PLACE	43	11					
	KAREN TAYLOR-GOOD (Mese NSD/M 1114)							
67	MY FIRST TASTE OF TEXAS	46	17					
	ED BRUCE (MCA 52158)							
68	I KNOW MY WAY TO YOU BY HEART	80	3					
	MARLOW TACKETT (RCA PB-13471)							
69	YOU'RE NOT LEAVIN' HERE TONIGHT	—	1					
	ED BRUCE (MCA-52210)							
70	STAY WITH ME	70	5					
	TAMMI CHAPARRO (Compass C-60)							
71	CHANGE OF HEART	49	8					
	MARTY ROBBINS (Columbia 38-03789)							
72	LOVERS AGAIN	82	4					
	BRUCE HENDERSON (Union Station ST 1001)							
73	CRY BABY	50	7					
	NARVEL FELTS (Compleat CP-104)							
74	CAJUN INVITATION	53	8					
	FRIZZELL & WEST (Warner/Viva 7-29756)							
75	I NEEDED THAT SHOULDER AFTER ALL	79	4					
	RONNIE RENO (EMH-0018)							
76	EMPTY ROOMS	77	3					
	TERRI MILLER (Winner WN 7484)							
77	GONNA GO HUNTIN' TONIGHT	54	16					
	HANK WILLIAMS, JR. (Elektra/Curb 7-69843)							
78	THIS COWBOY'S HAT	58	12					
	PORTER WAGONER (Werner/Viva 7-29772)							
79	MARYLEE	92	2					
	RODNEY LAY (Churchill CR 94020)							
80	I'D DO IT IN A HEART BEAT	84	4					
	SIERRA (Musicom MC 52702)							
81	OUTSIDE YOUR LOVE	81	5					
	PETE RICHMOND (World Label Music WLM 793)							
82	I BOUGHT THE SHOES	83	3					
	SUPER GRIT COWBOY BAND (Hoodswamp HS8006)							
83	TIJUANA SUNRISE	90	2					
	BAMA BAND (Soundwaves SW-4707-NSD)							
84	EASY ON THE EYE	—	1					
	LARRY GATLIN AND THE GATLIN BROS. (Columbia 38-03885)							
85	WILLIE, WRITE ME A SONG	95	2					
	RAY PRICE (Warner/Viva 7-29691)							
86	HONKY TONKIN' WAYS	86	2					
	ORRY LEE SMITH (Stargem SG 2183)							
87	PICKIN' DIXIE BLUES	97	2					
	DONNIE SAX SANDERS (General Delivery LTD GD 1492)							
88	IF TOMORROW NEVER COMES	89	4					
	RAY GRIFF (RCA PB-50722)							
89	LOVE ME	—	1					
	JEANNE PRUETT & MARTY ROBBINS (Audiograph AG 45-454)							

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WILLIAM G. (BILL) HALL

OCTOBER 23, 1929 - APRIL 28, 1983

Thank you, Colonel.

THE
WELK MUSIC GROUP

COUNTRY RADIO HIGHLIGHTS

WUBE — Cincinnati — Duke Hamilton — #1 — G. STRAIT
 ADDS: M. McDaniel, Sylvia, T. Wynette, Alabama, Cheyenne

KVEG — Las Vegas — Johnny Steele — #1 — J. CONLEE
 ADDS: K. Rogers, Sylvia, G. Jones, C. Hunley, S. Wariner, D. Bell, R. Price, R. Reno, R. Lay, D.S. Sanders

KMML — Amarillo — Dugg Collins — #1 — L. MANDRELL
 ADDS: B. Henderson, D. Rogers, Alabama, E.T. Conley

WTOD — Toledo — Bill Manders — #1 — J. CONLEE
 ADDS: E. Honeycutt, G. Jones, E. Humperdinck, J. Green, B. Clark

KUGN — Eugene — Paul Thorne — #1 — J. CONLEE
 ADDS: Alabama, Sylvia, S. Wariner, E. Bruce, D. Bell, E.T. Conley

SINGLES REVIEWS

OUT OF THE BOX

JANIE FRICKE (Columbia 38-03899)
He's A Heartache (Looking For A Place To Happen) (2:58) (Bobby Goldsboro Music, Inc. — ASCAP/House Of Gold Music, Inc. — BMI) (J. Silbar, L. Henley) (Producer: B. Montgomery)

Fricke, usually noted for her ballads, sounds a bit like Emmylou Harris on this rocking record in a welcome change of pace. A driving tempo and distorted guitars frame her confident performance atop a strong snare backbeat and pulsating bass line. The former jingle singer is successful here at moving into some new territory.



FEATURE PICKS

THE KENDALLS (Mercury 812 300-7)
Precious Love (3:07) (Visa Music — ASCAP) (B. Walls) (Producer: B. Ahern)

MERLE HAGGARD & LEONA WILLIAMS (Mercury 812 214-7)
We're Strangers Again (2:33) (Shade Tree Music, Inc. — BMI) (L. Williams, M. Haggard) (Producers: M. Haggard, L. Williams)

CONNIE SMITH (Monument WS4 03857)
Don't Make Me Dream (3:10) (Southern Nights Music — ASCAP) (W. Mallette, B. Morrison) (Producer: F. Foster)

TENNESSEE EXPRESS (RCA PB-13526)
Cotton Fields (2:59) (Folkways Music — BMI) (H. Ledbetter) (Producer: L. Rogers)

"COUNTRY" TONY MARTIN (American Spotlight ASR 105)
Love Looks (2:22) (Top Drawer Music — BMI/Middle Drawer Music — ASCAP) (H. Newman, M. Brown) (Producer: M.L. Brown)

JAN GRAY (Jamex J-45-010)
No Fair Fallin' In Love (2:28) (Sweet Baby Music — BMI) (J.S. Sherrill) (Producer: R. Childs)

THE 4 GUYS (Audiograph AG 45-463)
Whiskey & Water (3:39) (Warner Bros. Music — ASCAP/Warner-Tamerlane Music — BMI) (H. Sanders, A. Portills) (Producer: "A" Team Prods.)

THOMAS RILEY (Door Knob DK 83-196)
My Love's Got To Grow (2:49) (Co McKen Publ. Co. — ASCAP) (T.R. McKinney) (Producer: G. Kennedy)

NEW AND DEVELOPING



LANE BRODY (Liberty P-B-1498)
Over You (3:01) (Colgems-EMI Music, Inc. — ASCAP/Father Music — BMI) (A. Roberts, B. Hart) (Producers: T. Bresh, L. Brody)

Brody weaves an honest plea of prolonged urgency, tapping a Partonesque vibrato and an emotive, building production that aids her in a portrayal of loneliness. A female-rendered "I.O.U." in some respects, "Over You" combines a gorgeous melody with a crisp production and powerful vocal work to give the disc its full sentimental impact.

ALBUM REVIEWS

IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) — Vern Gosdin — Compleat CPL-1-1004 — Producer: Blake Mevis — List: 8.98

Until the release of "Today My World Slipped Away" and the title track of this LP, Gosdin was one of the most overlooked talents in Music City, but his newfound successes are quickly bringing him the recognition he deserves for his solid country work. His pure vocals are flawless, making use of slight dynamic changes to affect his graceful presence over simply produced arrangements that pay homage to predominantly sad honky tonk ballads.

THE COUNTRY MIKE

MINI-CLINIC — The Federation of International Country Air Personalities (FICAP) has scheduled the fifth annual Country Radio Mini-Clinic to be held in Knoxville, Tenn., on Friday and Saturday, July 15-16. **WIVK/Knoxville** will be the radio host for this year's activities, which will include a cocktail party on Friday evening and a luncheon on Saturday, that will feature CBS sportscaster **Lindsey Nelson** as guest speaker. This year the registration fee remains at \$25 for radio station personnel, a total that includes FICAP membership dues for one year. Those wishing to attend may pre-register for the 1983 Mini-Clinic through the FICAP office in Nashville by calling (615) 320-0115. A registration form will also be included in the next issue of the *FICAP Voice*, FICAP's official publication. For more information contact: **Tim Williams** at (512) 454-2561,



Georgla Twitty at (615) 320-0115, **Bobby Denton** at (615) 588-6511 or **Dan Halyburton** at (817) 461-0995.

KTOM TAKES A 'RIDE' — **Marc Hahn**, operations manager at **KTOM/Salinas**, was on the air Monday, May 2, playing "The Ride" by **David Allan Coe** when suddenly the building began to shake and everything around him began to sway. The radio station was feeling the effects of the earthquake which jolted Coalinga, Calif., a town located approximately 150 miles away. The tremors lasted for about 30 seconds, and Hahn said he felt like he had actually taken a "ride" by the time it had ended. It's a strange coincidence that "The Ride" would be playing at that particular moment considering the other strange occurrences that have surrounded the song. It was written by Nashville songwriters **Gary Gentry** and **Chuck Dixon** during a seance and they both felt like the song wrote itself. Gentry was performing the song on a TV taping and the lights went out at the entire Opryland Complex at the point in the song when the ghost identifies himself as **Hank Williams**. A line in the song refers to the ghost "going back to Alabam" and the same week that the single was released, **Hank Williams'** car, which was housed in a museum in Nashville, was returned to Alabama. And finally, producer **Billy Sherrill** says that during a mixdown of Coe's version of "The Ride," a strange siren-like whistle appeared on the tape immediately following the words "antique Cadillac" in the verse. Sherrill swears that no one in the studio did anything to generate the noise.

KENNY AT KIX — Following his recent appearance at the Capitol Centre in Washington, D.C., **Kenny Rogers** (r) was interviewed by **WPKX-FM (KIX 106)** program director **Bob Cole**. "The Gambler" is currently working with producer **Barry Gibb** (of the Bee Gees) on his first RCA album.

BUS TO NASHVILLE — **KYNN/Omaha** recently sponsored its "First Annual Trip To Nashville" for its listeners. The result was two busloads of fans making the excursion to Music City. One of the scheduled events was dinner and a show at the **4 Guys** Harmony House where they were given the red carpet treatment since the station was one of the first to go on the Guys' last single. In recognition of the station's loyal patronage of the group, the **4 Guys** and **Andy Anderson**, president of Audiograph Records, presented **Mike Lynch** of **KYNN** and his daughter, **Colleen**, with a pre-release copy of the group's brand new single, "Whiskey & Water."

STATION CHANGES — In an effort to better utilize individual air staff talents, **WMZQ/Washington, D.C.**, has revised the air-shift line-up for all full-time staffers. The line-up includes: **Dino Del Gallo**, 5:30 - 10 a.m.; **Dave Kellog**, 10 a.m. - 2 p.m.; **Doug McGulre**, 2-6 p.m.; **Bob Duchesne**, 6-10 p.m.; **Linda Kelly**, 10 p.m. - 2 a.m. and **Howard Page**, 2-6 a.m. The air shift line-up for **WHOO-FM/Orlando** is as follows: **Dave Wolfe**, 5-10 a.m.; **Jesse Lynne**, 10 a.m.-3 p.m.; **Tony George**, 3-7 p.m.; and **Tony Dee**, 7 p.m.-midnight.

juanita butler

PROGRAMMERS PICKS

Ken Donovan	KVOX/Moorhead	Snapshot — Sylvia — RCA
Lee Manning	WCMS/Norfolk	You're Not Leaving Here Tonight — Ed Bruce — MCA
Ernie Hadaway	WKMF/Flint	Pancho And Lefty — Willie Nelson & Merle Haggard — Epic
Bill Corey	KYNN/Omaha	The Closer You Get — Alabama — RCA
Dave Wolfe	WHOO/Orlando	Snapshot — Sylvia — RCA
Rick Turner	KFKF/Kansas City	The Closer You Get — Alabama — RCA
Nick Upton	KSON/San Diego	Pancho And Lefty — Willie Nelson & Merle Haggard — Epic
Mark Majors	KXXY/Oklahoma City	Snapshot — Sylvia — RCA
Chris Adams	KGEM/Boise	The Closer You Get — Alabama — RCA
Mike Hinrichs	KHEY/El Paso	After The Great Depression — Razy Bailey — RCA
Susan Duran	WNOE/New Orleans	In Times Like These — Barbara Mandrell — MCA
Willis Williams	WLAS/Jacksonville	After The Great Depression — Razy Bailey — RCA
Bill Stedman	WHK/Cleveland	Potential New Boyfriend — Dolly Parton — RCA
Tim Williams	KOKE/Austin	The Closer You Get — Alabama — RCA
Bert O'Brien	WAXX/Eau Claire	You're Love's On The Line — Earl Thomas Conley — RCA
Stan Davls	WVAM/Altoona	The Closer You Get — Alabama — RCA

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Perna Calls For Publisher 'Unity' If Blanket Licensing Ban Is Upheld

(continued from page 24)

of the music publishing industry's difficulty in winning the Buffalo case stems from the image of the music industry within the public eye. He said that while less than one percent of all songwriters are unable to earn even \$10,000 a year, "the industry is looked at as a frivolous industry." He felt that Congress is poorly educated as to the realities of the business today, and that they seem to view a career in music as something that is "done for fun." He added that the industry has perpetuated this image through its day-to-day activities, noting that we need to "gain the public's respect while appearing entertaining."

Panelists also noted that the economy and efforts toward in-house operations have wreaked havoc upon independent publishers in Nashville. Murphy said that his company in the past has been able to squeak by with two "hit" records a year, but that that figure has risen to three and may go higher.

Michael Heeney, of Cedarwood Publishing, said that nearly half of the Top 100 Country Singles chart is now dominated by publishers who are affiliated with producers, artists or labels. In addition, the marketplace has shrunk for the independent pubbery since labels are signing and developing fewer acts, and it has become increasingly difficult to gain a foothold with the major artists.

He added that while he is "usually paranoid," he is currently "equally optimistic" about the publishing business with the advent of the cable system and video productions, especially with MTV and CMTV (Country Music TeleVision), although, like other publishers, he remains "concerned about collections" since the performing rights organizations have met

Springfield Tour Plans

(continued from page 12)

Aug. 26, Houston; Aug. 27, Austin; Aug. 28, Dallas; Aug. 30, Odessa, Texas; and Aug. 31, Amarillo, Texas.

September dates include:

Sept. 1/2, Denver; Sept. 3, Albuquerque; Sept. 4, Tucson; Sept. 6-11, Los Angeles; Sept. 13, Irvine, Calif.; Sept. 14, San Diego; Sept. 23, Santa Barbara; Sept. 24, Fresno; Sept. 25, Concord, Calif.; and Sept. 30, Vancouver, B.C.

The remaining dates include:

Oct. 1, Seattle; Oct. 2, Portland; Oct. 4, Spokane; Oct. 6, Anchorage, Alaska; Oct. 10-18, Japan; Oct. 20, Hong Kong; Oct. 22, Thailand; Oct. 24, Philippines; Nov. 6, Australia; Nov. 11, Honolulu; and Nov. 13, Maui, Hawaii.

All dates are subject to change.

with some difficulty in assessing performance fees to the various cable channels.

Merlin Littlefield, of ASCAP, admitted that only two cable entities, HBO and Showtime, have agreements for performance royalties, but he added that with the constantly expanding cable audience, traditional agreements are unsatisfactory. In the past, network contracts have been worked out on a five-year basis, but, since cable subscribers are increasing monthly, Littlefield noted that "getting locked into something would be unfair" to the organization's affiliate writers and publishers.

He further noted that the re-emergence of "old copyrights" — songs which have been published for five years or longer — has made the situation difficult for independents and new publishers since some 22% of the country singles chart is currently made up of older material. He connected the resurgent interest in "oldies" and re-makes as a reflection of the country's general mood, noting also the election of Ronald Reagan as the country's president as an indication of the nation's "conservative state of mind."

"Music has always reflected the times," he said, "and people want to get back to basics. Look at Ricky Skaggs; he's pretty basic, and whether he realizes it or not, that's why he's a major force."

Tree Publishing's Tom Long added that the conglomerate pubberies are having to deal with the changing market also, citing specifically Tree's diversification with the addition of the Meadowgreen gospel division. He pointed to gospel music as a growing market which continues to prove itself as a source for untapped revenue, especially in the areas of print royalties, which are becoming a larger source of revenue. He also noted that the company has had to prune its writer staff, depending more on material from outside writers and even songwriters from other cities, while looking for smaller catalogs in an effort to capitalize on the growing interest in old copyrights.

While the bulk of the industry has praised the emergence of MTV as a source of added promotion of the record industry, panelists alternately defended and opposed the video medium. They seemed to agree that the industry is continually heading toward an increasing interest in video, but they also questioned the quality of much of the material which is currently aired in spite of the opportunity for increased royalties from mechanical income. "A lot of those jerks with video nerars are making us all look stupid," assessed Littlefield.



RYDER TO RIDE WITH RIVA/POLYGRAM — Riva/PolyGram Records has signed Mitch Ryder, whose debut LP for the label is set for June release. The album, entitled "Never Kick A Sleeping Dog," is produced by John Cougar and Don Gamin. Pictured in the front row at the American Music Awards in Los Angeles where Ryder performed with Cougar, are (l-r): Bob Davis, president, Riva; Ryder; Billy Gaff, chairman of the board, Gaff/Riva group of companies; and Russell Shaw, vice president, Riva. Pictured in the second row are (l-r): Russ Regan, senior vice president, pop division, PolyGram Records; Jeff Feigner, Ryder's attorney; Jeff Laufer, regional promotion manager, PolyGram; and Len Eband, vice president, press and video communications, PolyGram. Pictured in the third row are Jeff Sydney, vice president, West Coast business affairs, PolyGram; Bill Cataldo, national promotion director, PolyGram; and Drew Murray, national rock department promotion manager, PolyGram. Pictured in the fourth row are (l-r): Bill Follett, vice president, Western regional sales, PolyGram Distribution; Kenny Hamlin, Los Angeles branch manager, PolyGram Distribution; and Emiel Petrone, vice president, marketing and compact disc coordinator, PolyGram.

Country Labels See Turnaround; More Promo Spending May Result

(continued from page 24)

as those experienced in the past few years. While that means larger sales volumes and larger budgets for country divisions, he emphasized that prudence has replaced the "sky-writing" of years past.

"I don't think you're going to see people go back and do the stupid things that we all did," he said. "A few years ago, every label had at least one billboard on Sunset Boulevard in Los Angeles, and those boards cost \$13,000-\$20,000 a month. That's how stupid it was, and there were only four people in the world that ever saw them — the artist, if he happened to be in Los Angeles, his manager or attorney, or both, and the guy from the record company that had to run down there and make sure that it was up and take a picture for the home office. I think we've all grown up to the point where we know that that is not how you market a company or records."

Bright Outlook

Joe Galante, division vice president at RCA, admitted that the "outlook is brighter," but doesn't expect record sales to suddenly "snowball." He noted that the third quarter is traditionally a slow one for sales, but RCA's optimism about the fourth quarter has increased substantially.

Officials with both MCA and Capitol/EMI-A/Liberty retained a conservative attitude about the impending increase in consumer spending, with the latter's division vice president, Lynn Shults, adding that the company has "always chased a sales pattern" in its promotional spending and that the company is "not in a gambling mood."

While Nashville has experienced a meteoric rise in the number of independent promoters who are infiltrating the country ranks, record labels are apparently re-evaluating the amount of power and money which has been invested in them. While companies which have no field force must rely on them to augment their promotion department, Shults predicted a decrease in the gross dollars allotted to independents. Shults also predicted that label staffs will slowly be expanded should the increases in sales warrant a larger payroll.

"There are more independents," he said, "and the independents themselves are going to be far more competitive in trying to get the business. They will have to undercut prices in order to compete in

some cases."

Erv Woolsey, national country promotion director at MCA, noted that he is already spending more than he ever has before on independent promoters, but he suggested that with the increase in negative promotion on the part of independents (**Cash Box**, Sept. 18, 1982), radio stations will begin to rebel against unfair promotion tactics that make them appear as pawns instead of independent and accurately researched stations.

Galante added that the money invested in independents is usually a waste of cash. "People are trying to grab for straws," he said. "It's great to get a record up to Top 10, Top 5, #1, but you put a lot of money behind it and you don't sell a damn thing. The final estimation of the success of both a record company and an artist is going to be what you're able to sell, and even though we're coming out of the recession, if the cash register doesn't ring, ultimately we don't have the money to keep on supporting our acts."

While each of the labels indicated that the budget for independent promoters is usually set up as a separate account from expenditures for such promotional efforts as tour support, in-store merchandising and radio time buys, Galante admitted that if less money were spent on independent promotion, more money could be allotted to the other marketing efforts.

Most independents receive approximately \$200-\$250 per week per record, although one indie claims to have received \$500 for one week when a label was attempting to gain a #1 chart position. Reportedly, as many as eight independent promoters have been assigned to work one record in one week in addition to the label's force. For the most part, label executives have refused to comment as to why independents have gained such a stranglehold on the business.

Gaye Tour Set

(continued from page 12)

(July 12-13); Tangerine Bowl in Orlando, Fla. (July 16); Baltimore's Lowell Raceway (July 17); Charlotte Coliseum (July 22); Greensboro Coliseum (July 23); Carolina Coliseum in Columbia, S.C. (July 24); Constitutional Hall in Washington, D.C. (July 29-31); and the Universal Amphitheater in Los Angeles, (Aug. 3-7).



BARRY TO THE FAR EAST — Jeff Barry Enterprises, a firm dealing in the production and packaging of music, motion pictures, TV, cable and radio syndication projects, recently signed a sub-publishing deal with Pacific Music of Japan. The deal covers all of the Far East. Pictured celebrating the deal are (l-r): Barry Menis, attorney for Jeff Barry Enterprises; Barry; Don Sorkin, Jeff Barry Enterprises; Barry; Ichi Asatsuma, managing director, Pacific Music; and Marty Kupps, vice president/general manager, Jeff Barry Enterprises.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 THRILLER MICHAEL JACKSON (Epic OE 38112)	1 21	38 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	33 23
2 LIONEL RICHIE (Motown 6007ML)	2 31	39 JANET JACKSON (A&M SP-6-4907)	32 29
3 LOVE FOR LOVE WHISPERS (Solar/Elektra 9 60216-1)	4 7	40 MAGIC # BLUE MAGIC (Mirage/Atlantic 7 90074-1)	42 5
4 POWERLIGHT EARTH, WIND & FIRE (Columbia TC 38367)	3 11	41 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	— 1
5 COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246)	5 24	42 INSTANT FUNK V INSTANT FUNK (Salsoul/RCA SA 8558)	34 14
6 ALL THIS LOVE DeBARGE (Motown 6012G)	6 29	43 UNTOUCHABLES LAKE SIDE (Solar/Elektra 9 60204-1)	— 1
7 JARREAU (Warner Bros. 9 23801-1)	8 5	44 KILLER ON THE RAMPAGE EDDY GRANT (Ice/Portrait B6R 38554)	49 3
8 MODERN HEART CHAMPAIGN (Columbia FC 38284)	9 8	45 EVERYBODY LOVES A WINNER GLENN JONES (RCA MFL1-8508)	45 5
9 1999 PRINCE (Warner Bros. 9 23720-1F)	7 26	46 A LADY IN THE STREET DENISE LaSALLE (Malaco 7412)	51 5
10 STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80049-1)	11 11	47 GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE-1-3001)	29 49
11 TO THE MAX CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	12 26	48 THE OTHER SIDE OF THE RAINBOW MELBA MOORE (Capitol ST 12243)	44 29
12 KASHIF (Arista AL 9620)	14 7	49 CHAKA KHAN (Warner Bros. 9 23729-1)	48 23
13 TOO TOUGH ANGELA BOFILL (Arista AL 9616)	10 17	50 BOTTOM'S UP THE CHI-LITES (LARC LR-8103)	— 1
14 YOU AND I O'BRYAN (Capitol ST-12256)	16 11	51 THE HUNTER JOE SAMPLE (MCA-5397)	54 3
15 STYLE CAMEO (Atlanta Artists/PolyGram 811 072-1 M-1)	30 2	52 LOST IN SPACE JONZUN CREW (Tommy Boy TBLP 1001)	58 2
16 SURFACE THRILLS THE TEMPTATIONS (Gordy/Motown 6032GL)	17 9	53 DON'T PLAY WITH FIRE PEABO BRYSON (Capitol ST-12241)	38 24
17 PROPOSITIONS THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	18 27	54 SUE BOBBY RUSH (Lajam LJ 0001)	55 16
18 SWEAT THE SYSTEM (Mirage/Atlantic 7 90062-1)	13 12	55 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. OWS 3691)	41 32
19 TOUCH THE SKY SMOKEY ROBINSON (Tamlam/Motown 6030TL)	15 16	56 MARY JANE GIRLS (Gordy/Motown 6040GL)	— 1
20 IS THIS THE FUTURE? FATBACK (Spring/PolyGram SP-1-6738)	24 6	57 TYRONE DAVIS (Highrise HR 103)	56 21
21 THIS IS YOUR TIME CHANGE (RFC/Atlantic 7 80053-1)	21 8	58 WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1)	43 35
22 THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	23 23	59 VANITY 6 (Warner Bros. 9 23716-1)	50 33
23 ON THE ONE DAZZ BAND (Motown 6031 ML)	19 15	60 BET CHA SAY THAT TO ALL THE GIRLS SISTER SLEDGE (Cotillion/Atco 7 90069-1)	— 1
24 HEARTBEATS YARBROUGH & PEOPLES (Total Experience/PolyGram TE-1-3003)	25 10	61 GENTLE FIRE WILTON FELDER (MCA-5406)	65 2
25 KIDDO (A&M SP-6-4924)	26 7	62 GET LOOSE EVELYN KING (RCA AFL 1-4337)	46 36
26 STICKY SITUATION TYRONE BRUNSON (Believe In A Dream/CBS FZ 38140)	28 9	63 ALL THE GREAT HITS THE COMMODORES (Motown 6028ML)	59 24
27 WRIGHT BACK AT YOU BETTY WRIGHT (Epic FE 38558)	36 4	64 DREAM OF TOMORROW LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	— 1
28 NONA NONA HENDRYX (RCA AFL1-4565)	31 6	65 WILD NIGHT ONE WAY (MCA-5369)	60 30
29 MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197)	27 26	66 SUDDENLY MARCUS MILLER (Warner Bros. 9 23806-1)	68 3
30 FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235)	20 31	67 ASPHALT GARDENS GEORGE HOWARD (Palo Alto PA 8035)	67 3
31 H2O DARYL HALL & JOHN OATES (RCA AFL 1-4348)	22 21	68 LET ME IN YOUR LIFE MARLENA SHAW (South Bay SB-1004)	61 13
32 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	53 2	69 TOO HOT EBONEE WEBB (Capitol ST-12550)	74 9
33 JUST AIN'T GOOD ENOUGH JOHNNIE TAYLOR (Beverly Glen BG 1001)	35 29	70 S.O.S. III THE S.O.S. BAND (Tabu/CBS FZ 38352)	70 25
34 GUARDIAN OF THE LIGHT GEORGE DUKE (Epic FE 38513)	39 4	71 BLUES IN MY BEDROOM LYNN WHITE (Waylo/Peter Pan TAS 12121)	63 18
35 GLASSES OZONE (Motown 6037ML)	40 5	72 KNOCKOUT MARGIE JOSEPH (HCRC HLP-20009)	57 10
36 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398)	37 11	73 GREATEST HITS RAY PARKER, JR. (Arista AL 9612)	69 22
37 LOW RIDE EARL KLUGH (Capitol ST-12253)	47 2	74 LIVING MY LIFE GRACE JONES (Island/Atco 7 90018-1)	62 23
		75 THE YOUTH OF TODAY MUSICAL YOUTH (MCA-5389)	52 18



IMAGINATION IN THE AIR — Members of MCA recording group *Imagination* recently conducted a brisk, four-day promotion tour, stopping at radio stations in New York and Los Angeles in between taping a segment of *Soul Train*. The trio also made appearances at various clubs on both coasts. Pictured at KGFJ/KUTE studios in Los Angeles are (l-r): Errol Kennedy of the group; Harold Jackson, vice president and general manager of Inner City Broadcasting; Louil Silas, western promotion manager, MCA; Lee John of the group; Elmer Hill, manager of the black product division, MCA; and Ashley Ingram of the group.

THE RHYTHM SECTION

TOWARD PALE BLUE SKY — Credited with nearly single-handedly creating the Chicago Blues scene of Chicago with **Howlin' Wolf**, **Elmore James** and **Little Walter**, **Muddy Waters** died May 1 of a heart attack at his Westmont, Ill. (Chicago suburb) home. He was 68. Born **McKinley Morganfield** in Rolling Fork, Miss., the "Hoochie Coochie Man" took blues from the fields to new urban concrete highs with songs like "Got My Mojo Working," "Mannish Boy," "I Just Want To Make Love To You" and "Rollin' Stone," which epitomized his impact on the growth of rock 'n' roll as the **Rolling Stones** got their name from that tune. Like most blues artists plying their heartfelt craft during the '40s and '50s, Waters was on the chitlin' circuit for much of his early career, mainly around Chicago, where he made so little money he had to keep a day job at a paper mill. Although Waters sold fewer records and gained less notoriety than other bluesmen of the day like **Bo Diddley** and **Chuck Berry**, he was considered the godfather of the Aristocrat-Chess label connection. He hit a popular stride in 1960 when he and his R&B group performed at the Newport Jazz Festival. In 1968, Waters and band won the *Downbeat* Critics Poll best Rhythm-and-Blues group award, and in 1971 won his first of two Grammys for his "They Call Me Muddy Waters," repeating in 1972 with his "The London Muddy Waters Sessions." He was elected to the *Ebony* Music Hall of Fame in 1973, and during the '70s he continued to emerge as a major attraction for both blues and rock fans. A testament to his regard in contemporary pop music circles, among rockers in particular, Waters' final performance was last June in Miami where he appeared with blues rocker **Eric Clapton**.

ALL THAT JAZZ — **Lionel Hampton** and **Miles Davis** to **Stan Getz** and **Spyro Gyra**, the "Jazz at the Bowl" series sponsored by the Los Angeles Philharmonic Assn. at the Hollywood Bowl plans a diverse line-up of jazzists during the fourth season of bop *Al Fresco*. In spirit with the music, the Wednesday night series starts July 20 with a pairing of Miles with **Gil Evans**; then the music swings to the big band era Aug. 3 with an evening featuring **Lionel Hampton** and his big band, with **Harry James** and his orchestra and special guest **Rosemary Clooney** rounding out the set; Aug. 17 will be a spotlight on **Mel Torme**'s music, with the piano stylings of **George Shearing** and the big sound of **Woody Herman** and his **Young Thundering Herd** also providing music; a jazz retrospective will be offered by stalwarts **Getz**, **Dave Brubeck** and **Gerry Mulligan** on Sept. 7, and rounding out announced attractions for the series will be an appearance by neo-pop fusionists **Spyro Gyra** . . . The Monterey Jazz Festival will have a new musical director for the 26th annual Fest. Guitarist **Mundell Lowe** will replace music director perennial **John Lewis**, because of the recent renaissance of the Modern Jazz Quartet for which he arranges and plays piano. Lewis is to return to his post with the Monterey Jazz Festival in the future . . . The eighth season of Arco "Concerts in the Sky" is set to commence June 27, from noon to 1 p.m. on the pool deck of the Bonaventure Hotel with a performance by trumpeter/flugelhorn player **Freddie Hubbard**. Sponsored the last eight years by the Atlantic Richfield Company and the Bonaventure, with help from American Federation of Musicians (AFM) Local 47, the thrice weekly series is set to run through Aug. 19 and offer jazz ranging from swing and bop to contemporary and classical. Spokesperson **Amy Krivlis** of Associated Presentations, which produces the shows, said that there was an effort this year to shy away from the fusion bookings that highlighted the summer series in recent years. Other bookings are to be announced in the near future.

SHORT CUTS — Chart success is surely a sweet thing for the **New Edition** band and the **Rick James**-guided **Mary Jane Girls**, as singles by both acts are improving their positions by leaps and bounds on the **Cash Box** Top 100 Black Contemporary Singles chart. Streetwise Records' **New Edition**'s "Candy Girl" jumped 12 points on the B/C chart this week from #16 to #4 bullet, bumping up next to **The Whispers**' "Tonight" single at #3. The **Mary Jane Girls**' "Candy Man" on **Gordy/Motown** Records moved up nine points from #55 to #46 bullet on the chart . . . You may soon see **Motown's Dazz Band** in print advertisements for Miller Beer. The act already has cut a radio spot for the brew . . . **Don Cornelius'** *Soul Train* staff has prepared a tribute to commemorate **Marvin Gaye**'s 25th anniversary in the entertainment business, which is set to air in 90 markets across the U.S. on May 21. The segment will feature **Gaye** performing material from his "Midnight Lover" LP on Columbia. There is also an interview included during the special program . . . Speaking of **Marvin Gaye**, he created quite a furor during the mid-season NBA All-Star Game's national anthem rendering. But that's not going to stop him from recording a single version of it . . . **Musical Youth** was in Los Angeles recently, where the members met with media and MCA Records execs. They also stopped in to shoot a scene for the upcoming Universal Picture movie *D.C. Cab*.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

May 14, 1983

	Weeks On Charts		Weeks On Charts		Weeks On Charts
1 TRY AGAIN CHAMPAIGN (Columbia 38-03563)	1 14	35 NOBODY CAN BE YOU STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89876)	17 13	67 TONIGHT I GIVE IN ANGELA BOFILL (Arista AS 1060)	85 2
2 ATOMIC DOG GEORGE CLINTON (Capitol B-5201)	2 16	36 ONE ON ONE DARYL HALL & JOHN OATES (RCA PB-13421)	33 14	68 A LITTLE BIT OF LOVING TYRONE DAVIS (Highrise SHR 2009)	78 3
3 TONIGHT WHISPERS (Soler/Elektra 7-69842)	4 12	37 MS. GOT-THE-BODY CON FUNK SHUN (Mercury/PolyGram 76198)	31 13	69 MOVIN' ON UP R.J.'s LATEST ARRIVAL (LARC LB-81020)	76 3
4 CANDY GIRL NEW EDITION (Streetwise SWRL2208)	16 8	38 NEVER SAY I DO CLIFF DAWSON & RENEE DIGGS (Boardwalk NB-12-173-1)	34 13	70 HE'S A PRETENDER HIGH INERGY (Gordy/Motown 1662)	65 12
5 I JUST GOTTA HAVE YOU (LOVER TURN ME ON) KASHIF (Arista AS 1042)	6 14	39 TRY MY LOVING (GIMME JUST ENOUGH) KIDDO (A&M 2529)	36 12	71 CHEEK TO CHEEK DAZZ BAND (Motown 1676)	81 3
6 MORNIN' JARREAU (Werner Bros. 7-29720)	7 10	40 DIDN'T KNOW ABOUT LOVE (TILL I FOUND YOU) LENNY WHITE (Elektra 7-69832)	45 4	72 LOOK BEFORE YOU LEAP MIKKI (Emerald International EIR-104)	79 3
7 BEAT IT MICHAEL JACKSON (Epic 34-03759)	8	41 I'VE MADE LOVE TO YOU A THOUSAND TIMES SMOKEY ROBINSON (Temple/Motown 1655)	38 17	73 PROMISE ME LUTHER VANDROSS (Epic 34-03804)	80 3
8 SAVE THE OVERTIME (FOR ME) GLADYS KNIGHT & THE PIPS (Columbia 38-03761)	12 7	42 UNDERLOVE MELBA MOORE (Capitol B-5208)	40 10	74 MAKIN' LOVE IN THE FAST LANE MELLAA (LARC LR-81014)	77 4
9 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS ZS4 03797)	19 6	43 SPACE COWBOY JONZUN CREW (Tommy Boy TB-833)	51 5	75 YOU CAN'T HIDE DAVID JOSEPH (Mango PRO 7804)	82 3
10 BOTTOM'S UP THE CHI-LITES (LARC LR-81015)	13 8	44 TEARIN' IT UP CHAKA KHAN (Warner Bros. 7-29745)	49 7	76 TIME (CLOCK OF THE HEART) CULTURE CLUB (Epic 34-03796)	84 2
11 BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)	3 16	45 WALKIN' THE LINE BRASS CONSTRUCTION (Capitol 5219)	52 5	77 TOUCH THE SKY SMOKEY ROBINSON (Temple/Motown 1678)	88 2
12 YOU ARE LIONEL RICHIE (Motown 1657)	5 17	46 CANDY MAN MARY JANE GIRLS (Gordy/Motown 1670)	55 6	78 STICKY SITUATION TYRONE BRUNSON (Bellave in A Dream/CBS ZS4 03511)	43 11
13 MY LOVE LIONEL RICHIE (Motown 1677)	21 5	47 LET'S DANCE DAVID BOWIE (EMI America B-8158)	63 4	79 LIGHT YEARS AWAY WARP 9 (Prism PDS 460)	87 2
14 THE GIRL IS FINE (SO FINE) FATBACK (Spring/PolyGram P 3030)	14 9	48 MUSIC "D" TRAIN (Praluda PRL 8068)	64 4	80 SHE BLINDED ME WITH SCIENCE THOMAS DOLBY (Capitol B-5204)	89 2
15 DO WHAT YOU FEEL DENIECE WILLIAMS (Columbia 38-03807)	22 4	49 ELECTRIC AVENUE EDDY GRANT (Ice/Portrait/CBS 37-03793)	53 7	81 I WANT LOVE TO FIND ME BRENDA RUSSELL (Werner Bros. 7-29690)	90 2
16 RAID LAKESIDE (Soler/Elektra 7-69836)	20 8	50 BANGING THE BOOGIE RENE & ANGELA (Capitol 5220)	57 3	82 TIME BOMBS MASS PRODUCTION (Cotillion/Atco 7-99899)	66 6
17 LOVE IS THE KEY MAZE FEATURING FRANKIE BEVERLY (Capitol B-5221)	23 4	51 FICKLE MICHAEL HENDERSON (Buddeh/Arista BDA-800)	59 4	83 MAGIC # BLUE MAGIC (Mirage/Atco 7-99914)	54 7
18 SHE TALKS TO ME WITH HER BODY BAR-KAYS (Mercury/PolyGram 810 435-7)	18 9	52 FLASHDANCE... WHAT A FEELING IRENE CARA (Casablanca/PolyGram 811 440-7)	— 1	84 ON THE ONE FOR FUN DAZZ BAND (Motown 1659)	44 15
19 STYLE CAMEO (Atlanta Artists/PolyGram 812 054-7)	25 3	53 BEVERLY FONZI THORNTON (RCA PB-13454)	58 5	85 WIND BENEATH MY WINGS LOU RAWLS (Epic 34-03758)	56 7
20 LITTLE RED CORVETTE PRINCE (Werner Bros. 7-29746)	24 10	54 REMEMBER WHEN PEABO BRYSON (Capitol B-5210)	47 8	86 THIS IS YOUR TIME CHANGE (RFC/Atlantic 7-89883)	39 11
21 SIDE BY SIDE EARTH, WIND & FIRE (Columbia 38-03814)	26 5	55 PEANUT BUTTER GWEN GUTHRIE (Island/Atco 7-99903)	60 6	87 WHO'S GETTING IT NOW CHOCOLATE MILK (RCA PB-13447)	62 7
22 LOVE ON MY MIND TONIGHT TEMPTATIONS (Gordy/Motown 1666)	15 10	56 SHE'S OLDER NOW BETTY WRIGHT (Epic 34-03523)	42 14	88 YOU AND I O'BRYAN (Capitol B-5224)	— 1
23 JUICY FRUIT MTUME (Epic 34-03578)	35 6	57 WORKING GIRL THELMA HOUSTON (MCA-52196)	61 6	89 I'M OUT TO CATCH LEON HAYWOOD (Casablanca/PolyGram 812 164-7)	— 1
24 FEELS SO GOOD YARBROUGH & PEOPLES (Total Experience/PolyGram TE8208)	27 6	58 DON'T BE SO SERIOUS STARPOINT (Boardwalk NB 12-178-7)	— 1	90 HERE COMES MY LOVE ROCKET (Quality QUS 033)	— 1
25 KEEP IT CONFIDENTIAL NONA HENDRYX (RCA PB-13437)	30 10	59 SAY YOU DO JANET JACKSON (A&M 2545)	— 1	91 JEOPARDY GREG KIHN BAND (Beserklay/Elektra 7-69847)	71 7
26 I LIKE IT DaBARGE (Motown 1645)	8 23	60 KEEP ON LOVIN' ME WHISPERS (Soler/Elektra 7-69827)	— 1	92 I'M FREAKY O'BRYAN (Capitol B-5203)	41 16
27 WE'VE GOT THE JUICE ATTITUDE (RFC/Atlantic 7-89879)	28 13	61 HOW DO YOU KEEP THE MUSIC PLAYING JAMES INGRAM AND PATTI AUSTIN (Qwest/Warner Bros. 7-29618)	— 1	93 I AM SOMEBODY GLENN JONES (RCA PB-13435)	74 13
28 ALL THIS LOVE DaBARGE (Gordy/Motown 1660)	50 4	62 NEVER GONNA LET YOU GO SERGIO MENDES (A&M 2540)	68 4	94 NO STOPPIN' THAT ROCKIN' INSTANT FUNK (Selsoul/RCA S7 7041)	69 15
29 LISTEN TO YOUR HEART DIANE RICHARDS (Zoo York WS4 03535)	29 12	63 HUG ME, SQUEEZE ME DEBRA HURD (Geffen 7-29710)	67 5	95 DO YOU REALLY WANT TO HURT ME CULTURE CLUB (Epic 34-03368)	46 14
30 TOO TOUGH ANGELA BOFILL (Arista AS 1031)	9 16	64 LOVETOWN BOOKER NEWBERRY III (Boardwalk NB 99905-9)	70 4	96 GET LOOSE EVELYN KING (RCA PB-13461)	75 5
31 WORKING GIRL CHERI (21/PolyGram T1 107)	32 12	65 STRUTT MY THANG OZONE (Motown 1668)	72 4	97 LAST NIGHT A D.J. SAVED MY LIFE INDEEP (Sound Of New York, S.N.Y. 5102)	86 21
32 YOU ARE IN MY SYSTEM THE SYSTEM (Mirage/Atco WTG 799937)	11 16	66 WHEN BOYS TALK INDEEP (Sound Of New York 604)	73 4	98 REACH OUT (Part 1) GEORGE DUKE (Epic 34-03760)	94 8
33 B.Y.O.B. (BRING YOUR OWN BAY) SISTER SLEDGE (Cotillion/Atco 7-99885)	48 2			99 SO WRONG PATRICK SIMMONS (Elektra 7-69839)	91 5
34 REACH OUT NARADA MICHAEL WALDEN (Atlantic 7-89858)	37 7			100 KNOCKOUT MARGIE JOSEPH (HCRC WS 4 03337)	83 26

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

A Little Bit Of (Unichappell/Vanhoy/Duchass/Posey — BMI)	68	How Do You Keep (WB — ASCAP)	61	Mornin' (Al Jarreau/Garden Reke/Fostar Freas — BMI)	6	Style (All Seeing Eye/Cameo Five — ASCAP/BMI)	19
All This Love (Jobete — ASCAP)	28	Hug Me, Squeeze Me (Craative Source — BMI)	63	Movin' On Up (Larry-Lou/Arrival — BMI)	69	Tearin' It Up (Blackwood/Mured — BMI)	44
Atomic Dog (Malbizi — BMI)	2	I'm Freaky (Big Train — ASCAP)	92	Ms. Got (Val-je Joe/Bee Germelne/Falstar — BMI)	37	The Girl Is Fine (Clitta/Sign of the Twins — BMI/ASCAP)	14
B.Y.O.B. (O'Lyric/Trea — BMI)	33	I'm Out To Catch (Jim-Edd/Child Cere — BMI)	89	Music (Trumar/Huemar/Diesel — BMI)	48	This Is Your (Little Macho/Rock Your Socks — ASCAP)	86
Banging The Boogie (A la Moda Adm. by Ariste — ASCAP)	50	I've Made Love (Bertam — ASCAP)	41	My Love (Brockman — ASCAP)	13	Time (VirginAdm. by Chappell — ASCAP)	76
Beat It (Mijac — BMI)	7	I Am Somebody (Spectrum VII/Hindu — ASCAP)	93	Never Gonna (ATV/Mann & Well — BMI)	62	Time Bombs (Two Pepper — ASCAP)	82
Between The Sheets (April/Bovine — ASCAP)	9	I Just Gotta (Music Corp. of America/Kashif — BMI)	5	Never Say I Do (Harrindur/Ensign — BMI)	38	Tonight (Almo/Crimsco — ASCAP)	3
Beverly (Fonzworth/IPM/Almo — ASCAP)	53	I Like It (Jobete — ASCAP)	26	No Stoppin' (Lucky Threa — BMI)	94	Tonight I Giva In (Blua Harbor/Christa Gien/Koppelman-Bandler/Nurk Twins — BMI)	67
Billie Jean (Mijac — BMI)	11	I Want Love To (WB/Rutland Roed — ASCAP/Ceptain Crystal — BMI)	81	Nobody Can Be You (Konglether — BMI)	35	Too Tough (Gratitude Sky/Pologrounds — BMI)	30
Bottom's Up (Larry Lou/Ronald Perry — BMI)	10	Jeopardy (Rya Boy/Well Received — ASCAP)	91	On The One For Fun (J. Regg — ASCAP/Hey Skimo — BMI)	84	Touch The Sky (Bartam — ASCAP)	77
Candy Girl (Boston Int. — ASCAP/Streetsunds — BMI)	4	Juicy Fruit (Mtume — BMI)	23	One On One (Hot-Cha/Unichappell — BMI)	36	Try Again (Walkin — BMI)	1
Candy Man (Stone City — ASCAP)	46	Keep It Confidential (My Own/Jant — BMI/Urban Noise — ASCAP)	25	Peanut Butter (Island — BMI)	55	Try My Loving (Kidido/J. Raggs/Almo/Southern — ASCAP/Hey Skimo — BMI)	39
Cheek To Cheek (Jobete/Ujime/Three Go — ASCAP)	71	Keep On Lovin' (L.F.S. III/Spectrum VII — ASCAP)	60	Promise Me (April/Unclia Ronnie's — ASCAP)	73	Underlova (Music Corp. of America/Keshif — BMI)	42
Didn't Know About (Capriterus/Spazmo — ASCAP)	40	Knockout (Mannish Kidd/Funtown — BMI)	100	Reach Out (Circle L — ASCAP)	16	Walkin' The Line (Ona To Ona — ASCAP)	45
Do What You (Black-Eye/Mycenae — ASCAP)	15	Last Night (Fools Prayer/Young Lions — BMI)	97	Reach Out (I) (Mycenae — ASCAP)	98	We've Got The Juice (Science/Leb — ASCAP)	27
Do You Really Want (Virgin/Chappell — ASCAP)	95	Let's Dance (Jones — ASCAP)	47	Remember When (WB Music/Peabo — ASCAP)	54	When Boys Talk (Fools Prayer/Young Lions/Cel-Gene — BMI)	66
Don't Be So (Harrindur/Licydiana/Adm. by Ensign)	58	Light Years Away (Flake/RC Songs — ASCAP/Prismatic/Sonic Rock — BMI)	79	Save The Overtime (Richer/Chappell/Bub's — ASCAP/Jin-Kan/Irving/Ljjasrke — BMI)	8	Who's Getting It Now? (Cessass/Million Dollar/Chocoleta Mak — BMI)	87
Electric Avenue (Greenheart — ASCAP)	49	Listen To Your (Chappell/Pendulum — ASCAP)	29	Say You Do (A la Moda/Ariste — ASCAP)	59	Wind Beneath My (Werner-Tamerlene — BMI/WB — ASCAP)	85
Feels So Good (Total Experience — BMI)	24	Little Red Corvette (Controversy — ASCAP)	20	She Telks (Warner-Tamarlana/Bar-Kays — BMI)	80	Working Girl (Aller & Esty — BMI)	57
Fickle (Electrocord/Robinson/Burnin' Bush/Mighty M — ASCAP)	51	Look Before You Leap (Ensign/Timberlake/Sixstrings — BMI)	72	She's Older (Danbat — ASCAP/Netlva Songs — BMI)	56	Working Girl (Hygroton/LoPressor/Gerepete — PRO Canada)	31
Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP)	52	Love Is THE Key (Amazement — BMI)	17	Side By Side (Sagglifre/Youngoulal/Wankewa — ASCAP)	21	You And I (Jobete/Black Bull — ASCAP)	88
Get Loose (Mighty M — ASCAP)	96	Love On (Tunetworks/Big Stick/Ceraars — BMI)	22	So Wrong (Soquel/No Sheet — ASCAP)	99	You Are (Brockman — ASCAP)	12
He's A Pretender (Chardax — BMI)	70	Lovetown (On The Boardwalk/Ocean To Ocean/Friday's Child — BMI)	64	Space Cowboy (T-Boy/Boston — ASCAP)	43	You Are In My (Scianca Lab/Green Star — ASCAP)	32
Here Comes My Love (S.T.M. — BMI/Plateau — ASCAP)	30	Magic # (April/BG/Darnell Jordan/Green MIRAGE — BMI)	83	Sticky Situation (Band Of Angals — BMI)	78	You Can't Hide (Gulgams — EMI — ASCAP)	75
		Makin' Love (Lmdce/Bay Breeze/Mellaa — ASCAP)	74	Strutt My Thang (Old Brompton Road — ASCAP)	65		

MOST ADDED SINGLES

- DON'T BE SO SERIOUS — STARPOINT — BOARDWALK**
WAIL, OK100, WGIV, WWIN, WIGO, WUFO, WNHC, KGFJ, KMJQ, WWDW, WEDR, WPAL, WRAP, WRKS, KUKQ, WLLC, WAWA, WDAS, WSOK, WDAO
- SAY YOU DO — JANET JACKSON — A&M**
V103, WILD, WWIN, WDMT, WUFO, WATV, WRBD, WPAL, WRAP, KOKA, WLLC, WTLC, WAWA, KDAY, WOKB, KPRS, WDAO
- KEEP ON LOVIN' ME — WHISPERS — SOLAR/ELEKTRA**
OK100, WYLD, WGIV, WSCI, WNHC, WATV, WEDR, WPAL, WTLC, WAWA, WSOK, WLUM, KSOL, KPRS, WDAO
- HOW DO YOU KEEP THE MUSIC PLAYING — JAMES INGRAM AND PATTI AUSTIN — QWEST/WARNER BROS.**
OK100, WIGO, WATV, WRAP, KUKQ, WLLC, WTLC, WSOK, KSOL, WOKB, KPRS, WDAO
- B.Y.O.B. (BRING YOU OWN BABY) — SISTER SLEDGE — COTILLION/ATCO**
OK100, WGIV, WBMX, WSCI, WATV, WPLZ, KUKQ, KDIA, KOKA, WAWA, KSOL

MOST ADDED ALBUMS

- UNTOUCHABLES — LAKESIDE — SOLAR/ELEKTRA**
WPAL, WAMO, WWDW, WEDR, WRBD, WPAL, KUKQ, WAWA, WOKB, KPRS
- STYLE — CAMEO — ATLANTA ARTISTS/POLYGRAM**
WWIN, WPAL, WAMO, WWDW, WRAP, WAWA, WSOK, WOKB, KPRS
- BET CHA SAY THAT TO ALL THE GIRLS — SISTER SLEDGE — COTILLION/ATCO**
WAIL, WGIV, WWIN, WEDR, WRBD, WRAP, WAWA, WDAS, WSOK

UP AND COMING

- REMEMBER — PEACHES & HERB — COLUMBIA**
SWEAT — THE SYSTEM — MIRAGE/ATCO
SHARE YOUR LOVE WITH ME — LANIER & CO. — LARC
KEEP ON DOIN' — GLENN JONES — RCA

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD
HOTS: Temptations, Lakeside, S. Robinson, D Train, Michael Jackson, Ozone, Janet Jackson, T. Brunson, D. Williams, T. Dolby, E. Grant, B. Newberry III, P. Austin/J. Ingram, L. Richie, N. Hendryx, Maze. ADDS: Janet Jackson, B. Newberry III, I. Cara, S. Robinson, M. Wycoff, L. Vandross, B. Russell, Grand Master Flash, Dazz Band, 8th Day, Brass Construction, Kajagoogoo, M. Henderson.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — MICHAEL JACKSON
HOTS: Champaign, New Edition, DeBarge, Bar-Kays, Prince, T. Brunson, Isley Brothers, G. Knight & The Pips, Lakeside. ADDS: Ozone, P. Austin/J. Ingram, Starpoint, J. Moore.

WILD — BOSTON — CHARLES CLEMMONS, MD — #1 — ISLEY BROTHERS
JUMPS: 10 To 5 — G. Knight & The Pips, 9 To 6 — Champaign, 13 To 7 — Jonzun Crew, 12 To 8 — D. Bowie, 11 To 9 — Jarreau, 16 To 10 — L. Richie, 18 To 11 — Indeep, 17 To 13 — Earth, Wind & Fire, 25 To 15 — Whispers, 21 To 17 — S. Mendes, 23 To 19 — F. Thornton, Ex To 20 — Mtume, Ex To 22 — Culture Club, 27 To 23 — B. Newberry III, Ex To 25 — Cameo, Ex To 27 — D. Williams, Ex To 28 — Chi-Lites, Ex To 29 — Rocket. ADDS: Peaches & Herb, I. Cara, A. Bofill, Janet Jackson, Mary Jane Girls. LP ADDS: G. Guthrie, High Inergy, N. Hendryx, Weeks & Co., J. Feliciano, Mary Jane Girls, G. Knight & The Pips, Mtume.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — B. WRIGHT
HOTS: Jarreau, Temptations, Fatback, Mtume, Chi-Lites, Champaign, G. Knight & The Pips, Dawson & Diggs, Whispers, M. Moore, Kiddo, Lakeside, Brothers Johnson, Bar-Kays, J.H. Miller, Yarbrough & Peoples, Special Request, C. Khan, D. Williams, L. White. ADDS: Brass Construction, S. Robinson, Sister Sledge, Rocket, A. Baker.

WGCI — CHICAGO — RICHARD PEGUE, PD — #1 — CHAMPAIGN
HOTS: Michael Jackson, Isley Brothers, Chi-Lites, Cheri, Mtume, B. Wright, G. Knight & The Pips, Maze, Indeep, N.M. Walden, Prince, DeBarge, Temptations, Rare Silk, Paris, Fatback, Instant Funk, ZZ Hill, New Edition, Dawson & Diggs, Earth, Wind & Fire, Lakeside. ADDS: Whispers, Sister Sledge, L. Haywood, Rene & Angela, L. Vandross, Glenn Jones, I. Cara, A. Bofill, J. Sample.

WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — JARREAU
HOTS: Chi-Lites, Temptations, Mtume, Salsoul Orchestra, G. Knight & The Pips, Lakeside, Fatback, P. Bryson, L. Rawls, Bar-Kays, D. Hurd, Mary Jane Girls. ADDS: Peaches & Herb, Lanier & Co., F. Thornton, Rocket, J. Brown, G. Chandler/C. Lynn, Instant Funk, L. Haywood. LP ADDS: Chi-Lites.

WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — ISLEY BROTHERS
HOTS: Mtume, Jarreau, New Edition, Michael Jackson, D. Bowie, G. Knight & The Pips, L. Richie, Chi-Lites, Lakeside, DeBarge, Jonzun Crew, Dazz Band, Earth, Wind & Fire, I. Cara, Temptations, Culture Club, A. Franklin, C. Khan, Fatback, Men At Work. ADDS: Mary Jane Girls, Yarbrough & Peoples, N. Hendryx, Janet Jackson.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — G. CLINTON
HOTS: Champaign, Temptations, Jarreau, G. Knight & The Pips, Chi-Lites, Earth, Wind & Fire, Jonzun Crew, L. Richie. ADDS: Lakeside, Run D-M-C, Peaches & Herb, Lanier & Co., Weeks & Co., A. Bofill, LP ADDS: N.M. Walden, P. Upchurch.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — LAKESIDE
HOTS: Champaign, G. Knight & The Pips, Jarreau, L. Richie, Earth, Wind & Fire, D. Williams, L. Vandross, Yarbrough & Peoples, M. Henderson. ADDS: Indeep, G. Benson, O'Bryan, Whispers, P. Austin/J. Ingram, Janet Jackson, Starpoint, The System, M. Wycoff, Glenn Jones.

WJLB — DETROIT — J. MICHAEL MCKAY, PD
HOTS: G. Clinton, M. Moore, Isley Brothers, Bar-Kays, Kashif, G. Knight & The Pips, Michael Jackson, Dazz Band, Mary Jane Girls, Jarreau, Whispers, New Edition, Kiddo, Earth, Wind & Fire, L. Vandross, Mtume, E. King, Hall & Oates.

KMJQ — HOUSTON — FRED HENDERSON, PD — #1 — ISLEY BROTHERS
JUMPS: 11 To 7 — Maze, 12 To 9 — L. Vandross, 14 To 10 — G. Knight & The Pips, 17 To 11 — Champaign, 18 To 12 — Janet Jackson, 20 To 14 — Cameo, 21 To 15 — Brothers Johnson, 23 To 17 — Spyder D, 29 To 20 — D. Williams, 30 To 22 — Mtume, 31 To 23 — N. Hendryx, 35 To 28 — L. Richie, 33 To 30 — Sister Sledge. ADDS: Trouble Funk, M. Henderson, L. White, A. Bofill, N.M. Walden, Starpoint. LP ADDS: D. LaSalle, Jonzun Crew, W. Filton, G. Duke.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — LAKESIDE
HOTS: New Edition, N.M. Walden, R. Parker, Jr., Jonzun Crew, Chi-Lites, Bar-Kays, Fatback, Isley Brothers, Mary Jane Girls, Treacherous 3, Dreamgirls, P. Bryson, Ozone, D. Warwick, G. Knight & The Pips, Brass Construction, C. Khan, L. Richie, Earth, Wind & Fire, DeBarge. ADDS: Janet Jackson,

Peaches & Herb, Love Unlimited Orchestra, P. Austin/J. Ingram, The System, New Horizon, Whispers, M. Shaw, Y. Brown, Weeks & Co., Lanier & Co. LP ADDS: J. Brown, G. Guthrie, L. Haywood, Syreeta, Chi-Lites, E. Klugh, High Inergy.

KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — MICHAEL JACKSON
HOTS: Jarreau, Kid Creole, G. Knight & The Pips, N. Hendryx, A. Baker, New Edition, Isley Brothers, Prince, Dawson & Diggs. ADDS: A. Wilson, Peaches & Herb, A. Bofill, B. Russell, L. Haywood, S. Robinson, Janet Jackson, Culture Club, T. Davis. LP ADDS: Chi-Lites, L. Haywood, R. Palmer, Change.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — MICHAEL JACKSON
HOTS: Jarreau, Prince, Fatback, Hall & Oates, G. Knight & The Pips, Isley Brothers, T. Brunson, Ozone, M. McLaren. ADDS: Grand Master Flash, Starpoint, Rene & Angela, Musical Youth, F. Henderson, P. Hyman, Iced-T.

WDIA — MEMPHIS — LARRY STEELE, PD
HOTS: Chi-Lites, Michael Jackson, New Edition, Prince, Lakeside, Champaign, D. Williams, Little Milton, G. Knight & The Pips, Isley Brothers, T. Davis, Cameo, D. LaSalle. ADDS: Jonzun Crew.

WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — G. CLINTON
HOTS: Champaign, Isley Brothers, Mtume, D. Bowie, Prince, New Edition, Dawson & Diggs, Fatback, G. Knight & The Pips, Class Action, D Train, Sweet G, S. Mendes, Culture Club, Brass Construction, D. Williams, Jarreau, Blue Magic, I-Level, Rocket. ADDS: Starpoint, Peaches & Herb, O'Bryan, Whispers, The System, Private Sector, Glenn Jones, Montana Sextette, C. Watkins, Mary Jane Girls, Wolf, A. Bofill, R. Hughes, Grand Master Flash. LP ADDS: Mtume, G. Knight & The Pips.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — NEW EDITION
HOTS: Michael Jackson, Jonzun Crew, G. Knight & The Pips, Jarreau, Lakeside, Champaign, Earth, Wind & Fire, D Train, Indeep, Yarbrough & Peoples, Mtume, D. Williams, Cameo, Janet Jackson, Maze, L. Richie, E. Grant, DeBarge, T. Brunson, T. Dolby. ADDS: Peaches & Herb, D. Hurd, Dazz Band, The System, Brass Construction, Y. Brown, Starpoint. LP ADDS: Sister Sledge.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — NEW EDITION
HOTS: Lakeside, G. Knight & The Pips, L. Rawls, D. Williams, Temptations, DeBarge, Mtume, P. Bryson, Maze, Fatback, Brass Construction, L. Vandross, Cameo, Jonzun Crew, L. Richie, Sister Sledge, Enchantment, D Train. ADDS: Whispers, O. Cheatham, New Horizons, Glenn Jones, N. Hendryx.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — MICHAEL JACKSON
JUMPS: 10 To 7 — Isley Brothers, 15 To 8 — Mtume, 17 To 9 — G. Clinton, 20 To 17 — Culture Club, Ex To 24 — Indeep, Ex To 25 — Madonna, Ex To 29 — Rocket. ADDS: D. Bowie, I. Cara, L. Richie, Starpoint, Sylvester, S. Lights.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — MICHAEL JACKSON
HOTS: New Edition, Champaign, G. Knight & The Pips, Jarreau, Prince, E. Grant, N. Hendryx, Earth, Wind & Fire, Kashif, S. Arrington, DeBarge, Maze, G. Kihn, L. Richie, Fatback, Chi-Lites, Cheri, Indeep, D Train, D. Bowie. ADDS: G. Benson, Peaches & Herb, Grand Master Flash, New Guys On The Block, Mary Jane Girls, J. Pointer, M. Henderson, R.J.'s Latest Arrival, Mikki, Starpoint. LP ADDS: G. Knight & The Pips, Sister Sledge, G. Howard, Mary Jane Girls.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — MICHAEL JACKSON
JUMPS: 8 To 2 — G. Knight & The Pips, 9 To 4 — N.M. Walden, 10 To 7 — N. Hendryx, 21 To 11 — L. Richie, 24 To 14 — Earth, Wind & Fire, 22 To 15 — New Edition, 23 To 18 — Maze, 28 To 21 — Temptations, 26 To 22 — Bar-Kays, 35 To 25 — Cameo, 31 To 27 — Aurra, 40 To 30 — Advance, 38 To 35 — Mary Jane Girls, 39 To 36 — Shaker, Ex To 37 — L. White. ADDS: D. Williams, D Train, Mtume, C. Khan, High Inergy. LP ADDS: Mass Production, Cameo, E. Klugh, S. Mendes, Lakeside.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — WHISPERS
HOTS: Jarreau, Prince, Bar-Kays, G. Duke, Yarbrough & Peoples, Michael Jackson, Chi-Lites, DeBarge, Change. ADDS: Sister Sledge, New Edition, S. Mendes, C. Khan, Whispers, P. Austin/J. Ingram, I. Cara. LP ADDS: Earth, Wind & Fire, G. Clinton.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — MICHAEL JACKSON
HOTS: Yarbrough & Peoples, Temptations, Lakeside, G. Knight & The Pips, G. Kihn, N. Hendryx, L. Richie, C. Khan, Earth, Wind & Fire, I. Cara, Whispers, DeBarge, Culture Club, D. Williams, Aurra, Bar-Kays, Fatback. ADDS: Brass Construction, D. Bowie, B. Newberry III, M. Henderson, Whispers, Dazz Band, Sister Sledge, T. Davis, Attitude, B. Gilliam, T. Dolby, P. Austin/J. Ingram, B. Russell, Peaches & Herb, Starpoint.

THIS TIME IT'S TIME FOR CHANGE

The new smash single from CHANGE

CHANGE
THIS IS YOUR TIME
Includes A Magical Night
Don't Wait Another Night

FROM THE ALBUM:

*"This
Is
Your
Time"*

RFC/Atlantic 80053

"Don't Wait Another Night"

RFC/Atlantic 7-89828

OUR STRENGTH IS OUR MUSIC.

Watch for the upcoming Change tour





GOLDEN CULTURE — Sonet Records, Virgin Record's licensee in Scandinavia, recently presented members of Culture Club with gold singles and albums for Sweden and Denmark. The awards came for the group's single, "Do You Really Want To Hurt Me," and the album, "Kissing To Be Clever." Pictured are (l-r): Virgin's Jacquie Perryman; Lars-Olef Helen, Sonet; Roy Hay, John Moss, Michael Craig and Boy George of the group; Lisa Anderson, Virgin; and Kent Munch, Sonet.

Musicworks, Street Level Labels: Funk From The Great White North

MONTREAL — When you think of contemporary music artists that have their label base in Canada, names like Loverboy, Anne Murray, Red Rider, Bryan Adams, April Wine, Chilliwack and Triumph — all rock and pop entries — come to mind. Rarely do you think of the Great White North as spawning ground for funky dance music.

Attempting to change that perception, at least north of the U.S. border, is Musicworks Records here, led by Paul Klein, which is the umbrella group for Street Level Records. Already Musicworks has earned a gold single with sale of "E.T. — Everytime" by pre-teen duo The Little Dabs.

The charming tongue-in-cheek tune features the offsprings of former Village People sideman Larry Dabney who wrote and arranged the song, a spacey rock funkier allowing the pre-adolescent vocalists to show there is more to their charm than youth.

But mining that same vein, Musicworks' Street Level label, recently released product from 19-year-old Trenton, N.J. native Kim Covington. The contemporary technology of dance music is deftly woven into the gutty vocals of the young songstress on her debut 12" single "All Of My Love." Reminiscent of Chaka Khan in her earthy depth, Covington's debut should not alienate radio in Canada or the U.S., but should become a staple in the Northeast and in Canadian discoteques, where dance music has its only significant following.

Joining Covington on the Street Level label are former Harold Melvin and the Blue Notes members Donnell Gilliespie, Ed Martin, Eugene Johnson and Lloyd Parks, who form the group Hipnotic.

This group combines the best elements of pop/funk, ensemble R&B vocals and dance club BPMS on their debut 12", "Are You Lonely?", for effective results.

Both the Covington and Hipnotic singles

were produced by Allan Felder for Money Talks/Top Bound Prods.

Musicworks also plans release of the Little Dabs "E.T." hit worldwide during May with plans to promote the product at dance clubs and urban radio. Following up, the Little Dabs are releasing a second single in Canada, titled "Spotlite." Also due from Musicworks is "Build Me Up Buttercup" by Shirley Scott.

Almo/Irving, Rondor Set Int'l Conference

LOS ANGELES — With an eye on setting priorities and establishing a means by which all affiliates worldwide can work to gain more exposure for their catalogs and songwriters, Almo/Irving Music and Rondor International are holding their first international conference in the U.S.

The conference is set for May 15-18 in Nashville and will be chaired by Almo/Irving president Lance Freed and Bob Grace, president of Rondor International based in London. Representatives from France and Australia are also set to attend the conference, as are delegates from Broadcast Music, Inc. (BMI) and American Society of Composers, Authors and Publishers (ASCAP).

16 Countries Set For Int'l Video Confab

LOS ANGELES — Programming executives from 16 countries have already committed to attend the International Program Marketplace Conference set for May 22-25 at the New York Hilton. The conference and market is being set up for buying and selling videocassette, videodisc and pay cable television rights.

Countries to be represented at the conference include the U.S., England, Canada, Algeria, Italy, France, Japan, Holland, Hungary, Hong Kong, Sweden, Belgium, Switzerland, Philippines and Denmark.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Spanish chanteur **Jose Velez** has been visiting Buenos Aires and seems to be proof that promo tours can be successful if well done. His album, "Confidencias," has reached the top of the charts after strong exposure on TV, a certain amount of radio time and plenty of legwork. The sales reaction is no surprise considering that Velez, whose records had been released previously by RCA and now come through Discosa, which is produced by Interdisc and now sold through EMI, has always had potential for this market according to the media analysts.

A slight sales reaction has been noticed in the market after several months of absolute depression. The second half of April gave the industry about some "light at the end of the tunnel," although with the usual jokes about the possibility of it being a locomotive. There are several projects to improve things, including a lowering of the price of singles from 80,000 pesos (\$1.15) to 45,000 pesos (65 cents) and the idea of selling this type of record through newsstands and candy bar stores if retailers continue refusing to carry them. The Record Chamber has also decided to release an album with a compilation of songs by the best artists of the seven major companies, to be marketed at 300,000 pesos (\$4.16) vs. the regular price of around 600,000 pesos (\$8.32).

Mexican artist **Luis Miguel** will be visiting this market in a couple of weeks, with TV promotion already arranged through the ATC Saturday afternoon show and trips to the interior. EMI has released his second LP with national level promotion.

miguel smirnoff

Japan

TOKYO — Some top members of the National Music Publishers Assn. (NMPA) of America were in Japan March 22-April 2 to discuss the controversial problems facing the music industry, namely home taping and record renting. The NMPA contingent met with the Music Publishers Assn. (MPA) of Japan, the Japan Assn. of Rights of Authors and Composers (JASRAC) and other concerned parties. Here from the U.S. were **Leonard Felst**, topper at the NMPA; **Albert Berman**, president of the Harry Fox Agency; **Gloria Messinger**, managing director of the American Society of Composers, Authors and Publishers (ASCAP); **Michael Stewart**, president of CBS Songs; **Ralph Peer II**, president of the Peer-Southern Organization; and a dozen other music industry executives. The delegation used the opportunity to exchange opinions on record rentals and home taping with MPA and JASRAC executives, and to also visit the Diet (Japan's parliament) to urge the

government body to strengthen copyright laws to curb transgressions by home tapers and record renters . . . In a related development, a three-group federation of music industry associations in Japan has been formed to fight copyright infringements. Comprised of JASRAC, the MPA and the Japan Phonograph and Record Assn. (JPRA), the federation's first step was to petition the government and members of the Diet to enact law that would control record renting and to amend existing law relating to music copyrights.

kozo otsuka

United Kingdom

LONDON — CBS Records held a grand champagne breakfast bash this week at London's exclusive Whites Hotel to celebrate gold success of their current star artist **Bonnie Tyler**. Before CBS chairman **Maurice Oberstein** presented Bonnie Tyler with gold platters to mark success of her single, "Total Eclipse Of The Heart," and LP, "Faster Than The Speed Of Night" (which both reached No. 1 in the UK charts), the grandness of the event prompted him to quip, "this is just like the old days."

Hailed last summer as the best thing that ever happened to garbage — with its garbage bag "Look" — Radialchoice's **Toto Coelo** releases its first single this year, "Milk From The Coconut." The group's first hit single, "I Eat Cannibals," is rising up the U.S. charts and Radialchoice is pushing the boat out this week with a coconut cocktail bash for the group to meet the U.K. media.

The inimitable reggae giant **Eddy Grant** is set to return to the U.K. in June to perform live for the first time in three years. Grant is currently recording a new LP and rehearsing his band, **The Front Line Orchestra**, in Barbados for an upcoming five month world tour . . . The U.K.-based That's Entertainment Prods. Ltd. is about to cross the Atlantic to record an original Broadway cast album in New York. Director **John Yap** recently concluded the deal against staunch U.S. opposition to record the hit musical comedy revival of **Rodgers & Hart's On Your Toes**.

EMI's heavy metal group **Iron Maiden** has its new LP released May 18, titled "Piece Of Mind." The album was recorded and mixed in Nassau and New York. The group is currently preparing to spend four months in the U.S.A. during the summer for its first headlining tour of the continent, returning in the autumn for shows throughout Europe . . . A new film about the remarkable French artist **Edith Piaf**, who died 20 years ago, is premiered in London in the presence of **HRH Princess Anne**, on May 16. EMI is releasing a double soundtrack LP, titled **Edith St. Marcel**, from the film of the same title. **nick underwood**

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 Ovidame — Pimpinela — CBS
- 2 Ojo De Tigre — Survivor — CBS
- 3 Perdoname — Silvestre/A. del Boca — Music Hall
- 4 Che Pibe — Raul Porchetto/Leon Gieco — Music Hall
- 5 Alma, Corazon Y Pan — Gervasio — RCA
- 6 Soles — Marilina Ross — CBS
- 7 Si O No — Cris Manzano — Interdisc
- 8 Yo Te Agradezco — M. Greyk — RCA
- 9 Como Tu Ninguno — Manuela Bravo — PolyGram
- 10 Y Como Es El — Jose Luis Perales — Music Hall

TOP TEN LPs

- 1 Confidencias — Jose Velez — Discosa
- 2 John Lennon Collection — EMI
- 3 Pimpinela — CBS
- 4 En Concierto — Pedro y Pablo — Music Hall
- 5 Rolling Stones Hits — PolyGram
- 6 En La Soledad — Emmanuel — RCA
- 7 Another Page — Christopher Cross — WEA/Interdisc
- 8 Che Pibe — Raul Porchetto — Music Hall
- 9 Tootsie — soundtrack — Interdisc
- 10 Qulereme — Valeria Lynch — PolyGram

—Prensario

Italy

TOP TEN 45s

- 1 Vacanze Romane — Matia Bazar — Ariston
- 2 I Didn't Know — Ph.D. — WEA
- 3 Vita Spericolata — Vasco Rossi — Carosello
- 4 Shock The Monkey — Peter Gabriel — PolyGram/Charisma
- 5 Amico E' — D. Baldan Bembo & C. Caselli — CGD
- 6 L'Italiano — Toto Cutugno — Carosello
- 7 Chi Chi Chi Co Co Co — Pippo Franco — Lupus
- 8 Face To Face Heart To Heart — Twins — Fonit Cetra
- 9 Volevo Dirt — Donatella Milani — Ricordi
- 10 Acquarello — Toquinho — CGD/Maracana

TOP TEN LPs

- 1 Tutto Sanremo '83 — Various Artists — Ricordi
- 2 The Final Cut — Pink Floyd — EMI/Harvest
- 3 The John Lennon Collection — EMI/Parlophone
- 4 Acquarello — Toquinho — CGD/Maracana
- 5 L'Arca Di Noe — Franco Battiato — EMI
- 6 Another Page — Christopher Cross — WEA/Warner Bros.
- 7 Tango — Matia Bazar — Ariston
- 8 Studio 54, Vol. 5 — Various Artists — CGD
- 9 Ale O O' — Claudio Baglioni — CBS
- 10 Thriller — Michael Jackson — CBS/Epic

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 Let's Dance — David Bowie — EMI America
- 2 Beat It — Michael Jackson — Epic
- 3 In The Church Of The Poison Mind — Culture Club — Virgin
- 4 Words — F.R. David — Carrere
- 5 True — Spandau Ballet — Reformation
- 6 Love Is A Stranger — Eurhythms — RCA
- 7 Blue Monday — New Order — Factory
- 8 Fascination — The Human League — Virgin
- 9 The House That Jack Built — Tracie — Respond
- 10 Breakaway — Tracey Ullman — Stiff

TOP TEN LPs

- 1 Let's Dance — David Bowie — RCA
- 2 Thriller — Michael Jackson — Epic
- 3 The Final Cut — Pink Floyd — Columbia
- 4 Faster Than The Speed Of Night — Bonnie Tyler — CBS
- 5 The Hurting — Tears For Fears — Mercury
- 6 Sweet Dreams — Eurhythms — RCA
- 7 War — U2 — Island
- 8 True — Spandau Ballet — Reformation
- 9 The Key — Joan Armatrading — A&M
- 10 Rio — Duran Duran — EMI

—Melody Maker



SYSTEMATICALLY SWEATING IT OUT — *Mirage* recording act *The System* recently played to a sweaty packed house in Hollywood. The title track of the group's current LP, "Sweat," will be released as a single soon. Pictured backstage at Club Lingerie are (l-r): *Kris Kellow*, back-up musician for the *System*; *David Frank*, *The System*; *Tony Mandich*, artist relations director, West Coast, Atlantic; *Mic Murphy*, *The System*; and *Bob Greenberg*, executive vice president, *Mirage*.

Spring Goes Indie, Faulty Folds And Enigma Shops

(continued from page 5)

Jonzun Crew and New Edition.

The new distribution network for Spring is an embellishment of the web already used by Posse. That new network is: Malverne, New York and New England; Universal, Philadelphia; Zamoiski, Baltimore; and Washington, D.C.; Bib, North and South Carolina; Big State, Texas; Piks, Cleveland; Stan's, Louisiana; Together, California and the Pacific Northwest; and M.S., Chicago, Atlanta and Florida.

On the other side of the coin, the three-year-old Faulty Records, which acted as both a label and distribution feed for independent, hard-core rock labels is blaming its distributors for the decision to shut down.

"You know what the situation was with Arista and Chrysalis and companies like that," said John Guarnieri, president of Faulty. "And a couple of distributors went out of business on us like Pickwick, PRT in San Francisco and DiscTrading back East. Taking that, and the other indie distributors around who are real difficult to collect from, it just got to be ridiculous. If we don't get paid, what are we doing? So we thought rather than sticking it out for another three months with this struggle we've been having — and all that would happen would be that someone else would go out of business and we could have been in a lot worse shape — we didn't want to be in a situation where we'd be owing bands. We felt that right now would be a time when we could take care of everybody."

Guarnieri made it clear that while Faulty is trying to tie everything up cleanly, the company would not hesitate to take legal action against in order to settle up. "In the case of Pickwick, we're going to wait and see what happens," he explained. "They said they'd be taking care of things. But there will be legal action taken against other people. There's nothing right this minute, but it will be done. Even people we're having trouble with that are still in existence are going to be nalled." Sources at Faulty said the company was owed "in excess of \$60,000" by DiscTrading, Pickwick and PRT.

Questions about the future of the Faulty catalog and roster, as well as the label's 13 employees, have been only partially answered. Seven of Faulty's staffers are

being released immediately, while the remainder are expected to join parent label I.R.S. or the film company recently formed by I.R.S. chief Miles Copeland. Faulty staffers speculated that A&M might finally be willing to pick up the controversial Dead Kennedys band through I.R.S. Columbia was said to be talking with all-girl group The Bangles, whose deal with Faulty had been a one-off. The future of other Faulty acts, as well as those signed to sister label Alternative Tentacles, was unknown.

Faulty's decision to shutter was made with some bitterness. "It got to the point where I was afraid to give my distributors more records," said Mark Cope, sales manager for Faulty. "I found it increasingly difficult to sit in Miles' office and justify why we should stay in the business as a distributor. I never thought I'd say it, but I don't think the indies have a clue about how to sell our kind of records. There's a market for groups like Dream Syndicate and The Dead Kennedys, but the little labels become nothing more than a line in the catalog. And then I sat at NARM and listened to the distributors talk about getting up a hundred grand to go after labels like Sire, and I thought 'for Chrissake, why don't you take care of the ones you've got?'"

Cope added that there will be a 90-day "winding down period" at Faulty, and that the outfit will accept returns for 60 days on all Faulty and P&D exclusives. Faulty will not be taking returns on labels like Subterranean, which it handled as a non-exclusive distributor. "We don't want to eat other people's returns or clean the streets," said Cope, adding that there "could be exceptions" for accounts that had definitely bought the product from Faulty. However, Cope predicted there would be "few returns, especially for the hard-core stuff. It's usually a one-way sale."

Although closing Faulty, both Guarnieri and Cope predicted that something would rise from the ashes. "It's not going to end here," said Cope. Added Guarnieri: "We'll have some other angles. If anything, this will give us a whole new purpose and a whole new way of doing things. Hopefully, we'll surprise people."

A two-man specialty distributor when it bowed in 1979, Faulty handled both imports and domestic titles before deciding

(continued on page 38)

Home Vid Games Firms Set Titles For Summer Release

(continued from page 21)

(November).

Atari also plans to have a line of joysticks and controllers in stores soon. Remote control joysticks for the 2600 should be out by the end of this month with a sticker price of \$74.95, an "arcade" 2600 joystick will hopefully be out before July, a VCS "kid's controller" should be out that same month for \$14.95, and a "trak-ball" controller for the 2600 could bow in late May carrying a \$49.95 tag. A "trak-ball" unit for the 5200 should be out by the end of this month as well, and is set to retail for approximately \$79.95.

In other Atari news, the *Washington Post* recently reported that the Sunnyvale giant may merge its consumer electronics and home computer divisions, but Atari has neither confirmed nor denied these allegations.

Mattel Electronics expects to ship eight new cartridges during the summer months for its Intellivision unit, including "Burger Time" (second quarter), "Buzz Bomber" (June/July), "Loco-Motion" (June), "Mission X" (July), a new baseball game (August), "Motocross" (August), "Advanced Dungeons & Dragons Treasure of Tarnin" (August/September) and "Pinball" (August). An \$80 "systems changer," which accepts all VCS-compatible cartridges, was to be made available for Intellivision this month, but has yet to make an appearance at the retail level. The new, streamlined Intellivision II console has entered stores over the past few months, and is now being sold for as low as \$69.95 in

some markets. As far as product to be debuted at CES, Mattel company policy dictates that no information about new items premiering there can be disclosed before the show takes place.

Recently, Mattel made headlines when it slapped a \$40 million lawsuit against Atari for allegedly attempting to develop Intellivision-compatible cartridges by obtaining trade secrets from three ex-Mattel employees now working for Atari. According to the legal action filed last week in Los Angeles, Mattel claims Atari was trying to create cartridges for Intellivision in time for the 1983 Christmas buying season. The suit seeks an injunction to halt Atari's use of Mattel trade secrets, \$40 million in punitive damages from Atari and the three former employees and an undisclosed amount in actual damages.

Activision Activities

Another video game giant, the software-only manufacturer Activision, plans to display four software items for Atari home computers at the June CES, including two adaptations of previously-released games and two new, original amusements. The company will also issue four new releases for the 2600 during the summer: a sci-fi/space battle cart, a humorous game revolving around the insect world, a sports game designed by David "Pitfall" Crane, which will be tied into a major promotion and a celebrity spokesman, and another game currently under development in the lab. The sci-fi/space battle game is also set to be released in Intellivision-compatible format.

Activision is also readying a four-page monthly newsletter for retailers, entitled *Shelf Talk*, which will bow at the Chicago CES. The newsletter will be filled with information specifically aimed at helping retailers grasp a better understanding of Activision product, including detailed descriptions of new product, tie-in promotions, point-of-purchase materials, and buying tips.

EMC Acquires Music Business Institute

LOS ANGELES — The Music Business Institute has been acquired by the Education Management Corp. (EMC). Mert Paul, former vice president at CBS Records, will remain at the institute as president and will assume additional responsibilities toward development of music related projects in the area of record label and personal management and publishing enterprises.

GOSPEL NOTES

(continued from page 20)

chosen as the "Best Album of the Year 1982" by the readers of *Group* magazine. The magazine is ready monthly by more than 100,000 Christian youth leaders and teenagers around the country... More than 3,000 people are expected for the Gospelrama News Gospel Expo, a convention scheduled June 9-11 at The International Hotel in Washington, D.C. The expo is designed to serve as a "think tank" to unite the gospel industry — labels, radio, artists and distributors — with the church. Appearances will be made at the expo by Savoy's **Myrna Summers**, four-time Grammy nominee **Lanny Wolfe**, **Gabriel Hardeman**, **Mickey and Beckle** and **Diann Franklin**.

tom roland



FELICITATIONS FROM FELICIANO — Motown recording artist Jose Feliciano recently stopped in to visit his label's executive offices in Hollywood and discuss marketing strategy for his new LP, "Romance in the Night," and its "Lonely Teardrops" single. Seen here at Motown's executive offices are (l-r): *Rick Jarrard*, producer of the album; *Dick Sherman*, vice president, album marketing, Motown; *Feliciano*; *Miller London*, vice president, singles marketing, Motown; *Jay Lasker*, president, Motown; and *Feliciano's* manager, *Burl Hechnman*.

Cash Box Top Albums/101 to 200

May 14, 1983

			Weeks On Chart
101 GREATEST HITS	DAN FOGELBERG (Full Moon/Epic QE 38303) CBS	99	27
102 DECEMBER	8.98 GEORGE WINSTON (Windham Hill C-1025) IND	104	21
103 GET LUCKY	— LOVERBOY (Columbia FC 37638) CBS	101	79
104 PROCESSION	— WEATHER REPORT (Columbia FC 38427) CBS	100	9
105 STYLE	8.98 CAMEO (Atlante Artists 811 072-1 M-1) POL	138	2
106 WHO'S GREATEST HITS	8.98 (MCA-5408) MCA	115	4
107 JON BUTCHER AXIS	8.98 (Polydor 810 059-1) POL	108	9
108 SUBTERRANEAN JUNGLE	8.98 THE RAMONES (Sire 9 23800-1) WEA	98	9
109 KASHIF	8.98 (Ariste AL 9620) IND	120	6
110 DAZZLE SHIPS	— ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic BFE 38543) CBS	110	6
111 STICKY SITUATION	— TYRONE (TYSTICK) BRUNSON (Bellevue In A Dream FZ 38140) CBS	113	8
112 EINZELHAFT	6.98 FALCO (A&M SP-6-4951) RCA	136	5
113 AEROBIC SHAPE-UP	8.98 JOANIE GREGGAINS (Perede/Peter Pan 104) IND	109	56
114 ON THE ONE	8.98 DAZZ BAND (Motown 6031 ML) IND	102	15
115 AMERICAN FOOL	8.98 JOHN COUGAR (Rive RVL 7501) POL	107	54
116 EMOTIONS IN MOTION	8.98 BILLY SOUIER (Capitol ST-12216) CAP	105	41
117 HOOKED ON CLASSICS III — JOURNEY THROUGH THE CLASSICS	8.98 LOUIS CLARK conducting THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL-1-4588) RCA	133	4
118 GREATEST HITS	8.98 KENNY ROGERS (Liberty LOO-1072) CAP	114	135
119 GREATEST HITS	8.98 LITTLE RIVER BAND (Capitol ST-12247) CAP	112	24
120 NERUDA	8.98 RED RIDER (Capitol ST-12226) CAP	111	15
121 A CHILD'S ADVENTURE	8.98 MARIANNE FAITHFULL (Island/Atco 7 90066-1) WEA	106	9
122 MY LIFE FOR A SONG	— PLACIDO DOMINGO (Columbia FM 37799) CBS	130	7
123 PROPOSITIONS	8.98 BAR-KAYS (Mercury SRM-1-4065) POL	123	27
124 KEYPED UP	8.98 RONNIE MILSAP (RCA AFL-1-4670) RCA	156	3
125 PORCUPINE	8.98 ECHO & THE BUNNYMEN (Sire 9 23770-1) WEA	117	5
126 GAP BAND IV	8.98 (Total Experience TE-1-3001) POL	121	49
127 HEADHUNTER	8.98 KROKUS (Arista AL 9623) IND	142	5
128 HERE COMES THE NIGHT	8.98 BARRY MANILOW (Ariste AL9610) IND	127	23
129 THE MAN FROM UTOPIA	— FRANK ZAPPA (Barking Pumpkin FW 38403) CBS	122	9
130 IN OUTER SPACE	8.98 SPARKS (Atlantic 7 80055-1) WEA	144	4
131 MODERN ROMANS	8.98 THE CALL (Mercury 810 307-1 M-1) POL	146	5
132 ESCAPE	— JOURNEY (Columbia TC 34708) CBS	125	93
133 NONA	8.98 NONA HENDRYX (RCA AFL-1-4565) RCA	145	4
134 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	— WILLIE NELSON (Columbia KC 237542) CBS	135	87

		Weeks On Chart	
135 KILLER ON THE RAMPAGE	— EDDY GRANT (Ice/Portrait B6R 38554) CBS	155	4
136 TAKE IT TO THE LIMIT	— WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562) CBS	—	1
137 LIVE!	8.98 STEVE MILLER BAND (Capitol ST-12263) RCA	148	2
138 MURMUR	8.98 R.E.M. (I.R.S./A&M SP-70604) RCA	153	3
139 WE ARE ONE	8.98 MAZE FEATURING FRANKIE BEVERLY (Capitol ST-12262) CAP	—	1
140 THE ABOMINABLE SHOWMAN	— NICK LOWE (Columbia FC 38589) CBS	119	8
141 THE GETAWAY	8.98 CHRIS DeBURGH (A&M SP-4929) RCA	154	10
142 WINDS OF CHANGE	8.98 JEFFERSON STARSHIP (Grunt BXL 1-4372) RCA	129	29
143 UNTOUCHABLES	8.98 LAKESIDE (Solar/Elektra 9 60204-1) WEA	—	1
144 LEGENDARY HEARTS	8.98 LOU REED (RCA AFL-1-4568) RCA	137	7
145 MAKING CONTACT	— UFO (Chrysalis FV 41402) CBS	149	4
146 JUJU MUSIC	8.98 KING SUNNY ADE (Mengo/Island MLPS 9712) IND	131	11
147 PRIDE	8.98 ROBERT PALMER (Island/Atco 7 90065-1) WEA	158	2
148 WORLDS APART	— SAGA (Portrait ARR 38246) CBS	143	29
149 NON FICTION	8.98 THE BLASTERS (Slash/Warner Bros. 9 23818-1) WEA	175	2
150 COMBAT ROCK	— THE CLASH (Epic FE 37689) CBS	124	49
151 ASSAULT ATTACK	— THE MICHAEL SCHENKER GROUP (Chrysalis FV 41393) CBS	139	9
152 OXO	8.98 (Geffen GHS 4001) WEA	164	3
153 SINGLES — 45's AND UNDER	8.98 SQUEEZE (A&M SP-4922) RCA	147	23
154 THIS IS YOUR TIME	8.98 CHANGE (RFC/Atlantic 7 80053-1) WEA	128	8
155 THE BEST IS YET TO COME	— GROVER WASHINGTON, JR. (Elektra 9 60215-1) WEA	132	23
156 BEATITUDE	8.98 RIC OCASEK (Geffen GHS 2002) WEA	126	17
157 MORE JAZZERCISE	— JUDI SHEPPARD MISSETT (MCA-5375) MCA	140	27
158 METAL HEALTH	— QUIET RIOT (Pasha BFZ 38443) CBS	169	6
159 SURFACE THRILLS	8.98 THE TEMPTATIONS (Gordy/Motown 6032GL) IND	161	8
160 TRUE	— SPANDAUBALLET (Chrysalis B6V 41403) CBS	170	2
161 ZEBRA	8.98 (Atlantic 7 80054-1) WEA	167	5
162 GANDHI	8.98 ORIGINAL SOUNDTRACK (RCA AFL-1-4557) RCA	162	9
163 THE KIDS FROM FAME LIVE!	8.98 VARIOUS ARTISTS (RCA AFL-1-4674) RCA	134	7
164 KIDDO	8.98 (A&M SP-6-4924) RCA	157	4
165 SHUTTERED ROOM	8.98 THE FIXX (MCA-5345) MCA	159	4
166 BET CHA SAY THAT TO ALL THE GIRLS	8.98 SISTER SLEDGE (Cotillion/Atco 7 90069-1) WEA	—	1
167 THE RHYTHM & THE BLUES	8.98 ZZ HILL (Merico MAL 7411) IND	160	16
168 TOOTSIE	8.98 ORIGINAL SOUNDTRACK (Warner Bros. 9 23781-1) WEA	152	13

		Weeks On Chart	
169 CAROL HENSEL'S EXERCISE & DANCE PROGRAM — VOLUME 3	8.98 (Vintage/Mirus VN1 30004) IND	150	22
170 SOMEBODY'S GONNA LOVE YOU	8.98 LEE GREENWOOD (MCA 5403) MCA	184	2
171 HEARTLIGHT	— NEIL DIAMOND (Columbia TC 38359) CBS	151	31
172 I WON'T BE HOME TONIGHT	8.98 TONY CAREY (Rocshire BSR 0001) IND	173	9
173 GUARDIAN OF THE LIGHT	— GEORGE DUKE (Epic FE 38513) CBS	177	2
174 I WAS THE ONE	8.98 ELVIS PRESLEY (RCA AHL-1-4678) RCA	—	1
175 BOTTOM'S UP	8.98 CHI-LITES (LARC LR-8103) IND	—	1
176 CATS	16.98 COMPLETE ORIGINAL BROADWAY CAST RECORDING (Geffen 2GHS 2031) WEA	141	12
177 SERGIO MENDES	8.98 (A&M SP-4937) RCA	—	1
178 THE HURTING	8.98 TEARS FOR FEARS (Mercury 811 039-1 M-1) POL	—	1
179 THE YOUTH OF TODAY	8.98 MUSICAL YOUTH (MCA 5389) MCA	165	18
180 GREATEST HITS	8.98 JOHN CONLEE (MCA-5405) MCA	187	2
181 TIME-LINE	8.98 RENAISSANCE (I.R.S./A&M 70033) RCA	189	4
182 THROBBING PYTHON OF LOVE	8.98 ROBIN WILLIAMS (Caseblence 811 150-1) POL	183	4
183 COOL KIDS	8.98 KIX (Atlantic 7 80056-1) WEA	188	3
184 UPSTAIRS AT ERIC'S	8.98 YAZ (Sire 9 23727-1) WEA	168	9
185 HANK WILLIAMS, JR.'S GREATEST HITS	8.98 (Elektra/Curb 9 60193-1) WEA	179	32
186 VANDENBERG	8.98 (Atco 90005-1) WEA	166	21
187 ART IN AMERICA	— (Pavillion BFZ 38517) CBS	176	8
188 MICHAEL BOLTON	— (Columbia BFC 38537) CBS	—	1
189 LIVING MY LIFE	8.98 GRACE JONES (Island/Atco 7 90018-1) WEA	163	23
190 ANNE MURRAY'S GREATEST HITS	8.98 (Capitol SOO 12110) CAP	186	167
191 ONE NIGHT WITH A STRANGER	8.98 MARTIN BRILEY (Mercury 422 810 332 1M1) POL	—	1
192 CORRIDORS OF POWER	8.98 GARY MOORE (Mirage/Atlantic 7 90077-1) WEA	—	1
193 EVERY HOME SHOULD HAVE ONE	8.98 PATTI AUSTIN (Owest/Warner Bros. OWS 3691) WEA	185	25
194 HOOKED ON SWING 2	8.98 LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL-1-4589) RCA	171	13
195 THE KING OF COMEDY	8.98 ORIGINAL SOUNDTRACK (Warner Bros. 9 23765) WEA	181	6
196 ROBERT HAZARD	5.98 (RCA MXL-1-8500) RCA	178	10
197 TROUBLE IN PARADISE	8.98 RANDY NEWMAN (Warner Bros. 9 23755-1) WEA	174	15
198 GREATEST HITS	8.98 RAY PARKER, JR. (Arista AL 9612) IND	172	24
199 MIRAGE	8.98 FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	192	44
200 FAMOUS LAST WORDS	8.98 SUPERTRAMP (A&M SP-3732) RCA	180	27

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	82	Clapton, Eric	53	Gaye, Marvin	79	Lowe, Nick	140	Prince, David	16	System	100
Adams, Bryan	20	Clash	150	Golden Earring	37	Madness	97	Psychedelic Furs	87	Tears For Fears	178
Aerobics (Greggains)	68, 113	Clinton, George	52	Grant, Eddy	135	Manchester, Melissa	71	Quiet Riot	158	Temptations	159
Aerobics (Hensel)	189	Collins, Phil	43	Greenwood, Lee	170	Manilow, Barry	128	R.E.M.	138	Thompson Twins	56
Aerobics (Missett)	157	Conlee, John	180	Hagar, Sammy	54	Maze	139	Ramones	108	Toto	23
After The Fire	30	Cougar, John	115	Haggard & Nelson	83	Men At Work	4, 7	Red Rider	120	Townshend, Pete	34
Alabama	15, 66	Cross, Christopher	62	Hall & Oates	12	Mendes, Sergio	189	Reed, Lou	144	Triumph	47
Anderson, John	55	Culture Club	14	Hazard, Robert	196	Miller, Steve	137	Renaissance	181	Tubes	26
Ant, Adam	61	Dazz Band	114	Heaven 17	73	Millsap, Ronnie	124	Riches, Lionel	11	U2	9
Armstrong, Joan	46	de Burgh, Chris	141	Hendryx, Nona	133	Missing Persons	39	Rivers, Joan	48	UFO	145
Arrington, Steve	85	DeBarge	38	Hill, Z.Z.	167	Modern English	81	Robinson, Smokey	95	Ultravox	42
Art In America	187	Def Leppard	3	Iglesias, Julio	31	Molly Hatchet	58	Rogers, Kenny	29, 118	Vandenberg	186
Austin, Patti	193	Dexys Midnight Runners	25	INXS	57	Moore, Gary	192	Roxy Music	50	Vandross, Luther	99
Bananarama	80	Diamond, Neil	171	Jackson, Joe	59	Morrison, Van	76	Royal Philharmonic Orch	117	Wall Of Voodoo	94
Bar-Kays	123	Dire Straits	92	Jackson, Michael	1	Murray, Anne	190	Saga	148	Washington, Grover	155
Benatar, Pat	33	Dolby, Thomas	18, 45	Jarreau	13	Musical Youth	179	Sample, Joe	77	Weather Report	104
Berlin	32	Domingo, Placido	122	Jefferson Starship	142	Naked Eyes	96	Santana, Carlos	35	Whispers	41
Blasters	149	Duke, George	173	Joel, Billy	98	Nelson, Willie	60, 88, 134, 136	Scandal	44	Who	106
Bofill, Angela	65	Duran Duran	17	Jones, Grace	189	Newman, Randy	197	Schenker, Michael	151	Williams, Hank	91, 185
Bolton, Michael	188	Earth, Wind & Fire	28	Journey	6, 132	Newton-John, Olivia	63	Seger, Bob	19	Williams, Robin	182
Bow Wow Wow	93	Echo & The Bunnymen	125	Kashif	109	Night Ranger	51	Simmons, Patrick	75	Winston, George	102
Bowie, David	5	Elgart, Larry	194	KidDO	164	O'Bryan	74	Simple Minds	86	Yaz	184
Brannigan, Laura	38	English Beat	49	Kids From Fame	163	Oek Ridge Boys	84	Sister Sledge	166	Zappa, Frank	129
Briley, Martin	191	Faithful, Marianne	121	Kihn, Greg	24	Ocasek, Ric	156	Spandau Ballet	160	Zebra	161
Brunson, Tyrone	111	Falco	112	King Sunny Ade	146	Orchestral Manoeuvres	110	Sparks	130	ZZ Top	22
Butcher, Jon	107	Fixx	165	Kix	183	Oxo	152	Springfield, Rick	21		
The Call	131	Fleetwood Mac	199	Klugh, Earl	69	Palmer, Robert	147	Squeeze	153		
Cameo	105	Fogelberg, Dan	101	Krokus	127	Parker, Ray	198	Squier, Billy	116		
Carey, Tony	172	Fonda, Jane	27	Lakeside	143	Petty, Tom	64	Stray Cats	40		
Champaign	72	Foreigner	90	Little River Band	119	Pink Floyd	2	Streisand, Barbra	78		
Change	154	Frida	67	Loggins, Kenny	89	Planet P	70	Styx	8		
Chi-Lites	175	Gap Band	128	Loverboy	103	Presley, Elvis	174	Supertramp	200		

SOUNDTRACKS

Cats	176
Flashdance	10
Gandhi	162
King of Comedy	195
Tootsie	168

CLASSIFIEDS

CLASSIFIED AD RATE 35 CENTS PER WORD

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Classified Ads Close WEDNESDAY

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Indie Realignment

(continued from page 35)

to concentrate on home-grown product. Similarly, the three largest rock importers — Jem, Important, and Greenworld — have developed their own domestic labels: PVC/Passport, Relativity, and Enigma respectively. Now Greenworld is shopping its Enigma label as a farm system for a major label.

Although label principal Wesley Hein said Enigma is "looking for something that probably hasn't been done before," his proposal that Enigma could "find bands that slip through the fingers of major labels" and develop them bears a striking resemblance to the functions Slash and 415 are fulfilling for Warner Bros. and Columbia, respectively. "We can break these bands through Enigma and then have a place for them to go once they've grown to a status where they should be with a major label for major label push and distribution. It's a good arrangement because sometimes new artists get lost on a major label. And if they don't break in six-to-eight weeks, they get dropped."

While noting that nothing is signed between EMI and Enigma and that the specialty label has been talking with other majors, Hein made it clear EMI is the front-runner. "We're talking to two other labels," he said, "but not like we're talking to EMI. We'd love to go to EMI, and I think EMI would love to have us. I wouldn't say we're near a conclusion, but I'd say we're in the middle of negotiations." Hein added any distribution deal with a major would be on a product-by-product basis.

The roster for the young, Torrance, Calif.-based label includes 20/20, Doll Congress, The Thought and The Fibonaccis. The California-based trio Berlin had been with Enigma prior to its move to Geffen.



RICKIE LEE SHARES 'SCOTTY' JOY — Rickie Lee Jones (l) was the most recent recipient of 3M's Scotty Award, for her "Pirates" LP. With Jones at the presentation was Muscular Dystrophy poster child Geoffrey McWilliams. 3M donates \$1,000 in the Scotty-winning artists' name to the Muscular Dystrophy Assn., as well as awarding a \$5,000 music scholarship to a promising artist of the winner's choice.

Vestron Pacts For Six Film Pre-Buy With Sherwood Prods.

LOS ANGELES — Vestron Video, the Stamford, Conn.-based independent video software distributor, has signed an agreement with Sherwood Prods. for home video rights in the U.S. and Canada to six Sherwood features, including the upcoming summer release *Mr. Mom*. Under the arrangement, Vestron will issue Sherwood film titles approximately six months after theatrical release.

Presently on the Sherwood production slate, in addition to *Mr. Mom* (due to open in July), are *Only In Rio* (set for early 1984) and *Buckaroo Banzai* (scheduled for June 1984).

This marks the third such home video pre-buy deal struck by Vestron, which last October pacted with Orion Pictures Corp. to acquire videocassette and videodisc rights to 13 Orion/Filmways motion pictures, while an earlier one was concluded with ABC Motion Pictures, yielding *Young Doctors In Love*, among other films.

The Orion/Filmways deal will give Vestron *Lone Wolf McQuade*, starring Chuck Norris and David Carradine, in October of this year and Vestron anticipates releasing Orion's *Breathless* remake, with Richard Gere, in November. Orion catalog titles which should be released by Vestron include *Mad Max*, forerunner to *The Road Warrior*, while *Chatterbox* and *Return To Macon County* have been previously announced by Vestron.

Vestron chairman Austin Furst, a former executive vice president with HBO, helped pioneer pre-buying for pay television with the nation's leading pay TV service. According to Vestron, only one other company home video supplier, MGM/UA Home Video, has entered into a major pre-buy package, with Golan-Globus' Canon Films, but that includes theatrical distribution as well as home video release.

CBS/Fox To Delete 79 Titles in 'Moratorium'

LOS ANGELES — CBS/Fox Video will delete 79 titles from its catalog, effective July 1. The move, designed to extend the life of the company's library, will see such film titles as *The Stunt Man*, *The Misfits*, *Beyond The Valley Of The Dolls* and the original *Jazz Singer* pulled off the market until early 1985.

According to CBS/Fox president Lawrence Hilford, it is the first of several such "moratoriums" on selected catalog titles, which will now take place about twice a year.

ON JAZZ

(continued from page 13)

Village Vanguard a couple of times, so it's not a big thing. The main difference is volume — in New York you can go to six or seven clubs in three hours. Here you can only go to Montmartre, the Musician's Club and La Fontaine. Plus the musical community isn't as lively here, but those are about the only differences. And I have the feeling here that people have accepted me and given me a feeling of belonging. If any resistance exists here it's economic and not racial. Whatever I want to do, I'm perfectly free to do it here."

CONCORD COMES ON STRONG — Disorientation seems to be the order of the day for the indies, so we were pleased (although not really surprised) to hear that Concord Jazz recently completed its best quarter ever. "I really don't know how to explain it," said label head Carl Jefferson. "We've had a string of good records with the 'Pure Getz' and (George) Shearing/Mel Torme and Rosemary Clooney records. Plus we're hot with Tanla Marla, getting some cross-over into Latin and R&B. We're also working pretty hard on the catalog, and I think that logically, we've been out there for nine years and should be broadening our consumer base." Of recent distribution shake-ups, Jefferson said he was "disappointed to see them go, but out of the mud grows the lotus."

fred goodman

COAST TO COAST

POINTS WEST

(continued from page 11)

radio promotion . . . Beguiling teenage country singer **Sandy Croft** recently got picked up by Capitol, which will release her "Just Another Love" single soon. Croft is currently touring and has a gig backing up **George Jones** later this month . . . **Frank Sinatra** returns to L.A.'s Universal Amphitheatre June 15-19, and joining the Chairman will be super-stickman **Buddy Rich** . . . **Humphrey Bogart** lookalike **Robert Sacchi** has a rap record entitled "The African Queen" out on the indie Splash label . . . **Tom Waits**, longtime E/A artist, will have his "Swordfishtrombone" album released by Island during this summer . . . Although **Crosby, Stills & Nash** wrote the title song for the upcoming nuke-fantasy flick *WarGames* — directed by *Saturday Night Fever's* John Badham — don't expect to hear the tune used in the movie. Seems MGM/UA studio executives didn't think the track fit in too well with the movie's momentum, so it ended up on the cutting room floor. In any case, the song should appear on CSN's next album . . . So it's true after all — reliable sources say **Patty Donahue** has left **The Waitresses** and **Holly Vincent** (of **Holly & The Italians**) will step in as lead warbler . . . Remember that **Bruce Springsteen & The E Street Band** album that was supposed to be out early this year? Well, although CBS staffers say numerous songs are completely mixed and an LP "could be ready in the morning," word has it that Springsteen is "rethinking" his vision and "certainly rewriting a lot of it," with tentative sights set for a summer release. We also hear he's planning an extremely lengthy worldwide tour for 1983-84, but certain band members seem a bit uptight about this since they're involved with other projects that may conflict time-wise. More on this as it develops . . . Yet another book about **John Lennon** is due to hit the stands in the months ahead, and this one concentrates on his hiatus from the music world during the late 1970s. Published by St. Martin's, "Dakota Days" is written by **John Green**, hired as a tarot card reader by **Yoko-Ono** in 1975, and will be excerpted in next month's *Penthouse* magazine.

jeffrey resner

EAST COASTINGS

(continued from page 11)

gallery in New York's Soho . . . Danciversary: Gotham club institution The Fun House was set to celebrate its four-year anniversary last Saturday night with an appearance by **Sly & The Family Stone**. Upcoming at the venue this weekend is the second anniversary of house DJ **John "Jellybean" Benitez**. Performers will include **Madonna**, **Run D M.C.**, **Rockers Revenge**, **Warp 9** and party host **Kurtis Blow** . . . New York indie label Plexus has signed local boys **The Vipers** . . . Despite all the excitement in the press, the New York reunion appearance by **The Impressions** looked iffy at presstime. Two days prior to the show, sources reported an advance sale of only 318 tickets . . . Sorry to hear of the passing of **Andy Cavallere**, whose Drew Management has handled **Stevie Winwood**, **Grand Funk Railroad** and **Dirty Looks**. Cavallere was 36.

fred goodman

CASH BOX

May 14, 1983

AROUND THE ROUTE

by Camille Compasio

Marty Cerin, general manager of Mountain Coin Machine Dist. in Denver, was in Des Moines, Iowa, last week scouting around for a facility out there. Marty told us Mountain Coin is hoping to open a branch office in the Des Moines area, which would bring their total number of branches to five!

Impact Incentives, Inc. of Atlanta, Ga., is currently offering a line of trophies, specifically designed for the video game industry, for use in various promotional projects. The trophies are available in four different sizes — 5 3/4", 6", 10 1/4" and 12" tall — with either marble or chrome bases. Further information may be obtained by contacting the firm at 7003-G Roswell Road N.E., Atlanta, Ga., 30328.

Bally Midway's service manager **Andy Ducan** has a full line-up of factory service schools scheduled over the next several weeks. Dates are May 5-6 at McKee Distg. Co. in Portland; May 10-11 at New Way Sales in Toronto, Canada; May 19 at Bally Midwest, Inc. in St. Louis; May 23-24 at Philip Moss & Co. in Omaha; May 25-26 at Philip Moss & Co. in Kansas City; June 7-8 at Philip Moss & Co. in Des Moines and June 15 at Game

(continued on page 40)

Mid-year Meetings

AMOA Board Backs Proposal To Admit Cigarette Machine Ops

by Jeffrey Ressler

LOS ANGELES — A mid-year meeting of the Amusement and Music Operators Assn. (AMOA) Board of Directors at Biloxi, Mississippi's Hilton Hotel April 6-8 yielded a significant decision recommending the group's by-laws be amended to include cigarette vending machine operators under its charter. Since such a move by the trade organization would require a by-law change, the admission of cigarette vendors into association activities requires a formal action from the AMOA general membership, who will vote on this and other issues during its meeting at the 1983 Expo in New Orleans October 27-30.

According to former AMOA director Norman Pink, who attended the mid-year meet as part of the five-person council consisting of ex-directors, the decision to welcome cigarette sellers into the fold came about so the by-laws of AMOA's charter would be more consistent with the charters of state organizations. Pink reported that, should be by-laws be amended, there will be no changes in the dues category.

Another AMOA exec present at the Biloxi gathering, Don Van Brackel, explained that cigarette vendors want recognition from AMOA because — like operators of game and music machines — they're concerned about adverse legislation, they need a forum to discuss pertinent issues, and they'd like to

avail themselves of the various services offered by the trade association. Furthermore, Van Brackel pointed out that 80-85% of the amusement and game ops who are currently members of AMOA already operate cigarette machinery, so if the by-law amendment took effect, it probably wouldn't bring in too many new members. Both Pink and Van Brackel estimate that cigarette machines constitute bet-

(continued on page 41)



SCHOOL IN SESSION — Coin Acceptors, Inc. (COINCO) of St. Louis, Mo., recently held a series of eight service seminars for its Western Regional customers, focusing on troubleshooting techniques and in-depth analysis of old and new COINCO equipment. Attendance totaled 578. Pictured above at the seminar is Chuck Crockett, COINCO national service manager.

CONTENTS

Industry Calendar	40
Industry News	40
Jukebox Programmer	43
Manufacturers Equipment	42
New Equipment	41

COIN MACHINE

AROUND THE ROUTE

(continued from page 39)

Sales Company in Memphis. Arrangements for attendance may be made directly with the respective distributors who are sponsoring the schools.

NAMA is hosting its fourth annual Financial Management Controls Seminar, focusing on "how to realize planned-for profits," in Vail, Colo., June 6-8. At this point it looks like all 40 places will be filled, according to G.H. Tansey, director of conventions and education. The program will be presented as open forum discussions, guided by industry experts, and dealing with such topics as financial planning, monitoring, cash flow and return on investment.

Bally Northeast in Syracuse sponsored a highly successful service school on the Midway monitor (4/29), conducted by the factory's Kevin Moeller. The session, which ran from 9 a.m.-2 p.m., drew some 126 ops and service people from throughout the territory, which is quite a healthy attendance figure. Later that day the distrib hosted a spring 'mini showing' focusing on current equipment from the various lines represented by the branch. Veepee Jack Shawcross expected 200 or more to attend this event, along with a good number of factory representatives as well. The products shown included music, games and vending equipment, and among the outstanding door prizes being offered were a Bally Midway "Grand Slam," a Williams "Sinistar" upright, a Stern "Lost Tomb" kit and many other fine products and accessories. Jack said the distrib has a Williams service school on the planning board for mid-June.

Sanford "Sam" Hastings, founder of Hastings Dist. Inc. of Milwaukee, Wis., died of a respiratory ailment on April 7, at the age of 88. A member of the coin machine industry for more than 40 years, Hastings served as president of the Milwaukee Coin Machine Assn. in the '60s and was on the AMOA board some years back. He is survived by two sons and a daughter. Our condolences to the Hastings family. The company is presently operated by Walter Bohrer, president and Jack Hastings, vice president.

Attention jukebox operators. N.L.T. Records is currently promoting a new single that should be a natural for jukebox programming — "Tonight The Jukebox Plays (For Me)" b/w "Hello, I'm A Jukebox" — both written by Tom T. Hall, which should be another plus for this single. For information on securing jukebox promo copies contact N.L.T. Records in Burns, Tenn., at (615) 446-0835. And then there's the ever popular "happy birthday" record, which is pretty much of a tradition on many jukeboxes, especially in local taverns and neighborhood locations. Da-Wal Records has put out a contemporary "Happy Birthday," two-sided single, by Sugar. Ask your local one-stop about it.

Bally Distributing Corp. has purchased Peterson Coin (with offices in Houston and El Paso, Texas) as we learned from Carol Porth, advertising and sales promo manager at Bally corporate.



SEGA AT AOE — At the recent Amusement Operators Expo (AOE), March 25-27 in Chicago, Sega Electronics displayed a number of its top new games and held a contest as well. Pictured are (l-r): one of Sega's lovely models in a Star Trek uniform at the booth where a drawing for operators was held with the grand prize being a "Star Trek" cockpit game; two of the models with Sega

marketing and sales vice president Bob Rosenbaum, who announced that James L. Edleman of Sunshine Video in Dearborn Heights, Mich., was the winner of the Star Trek cockpit game; and another model, this time dressed in a safari uniform, presiding over a bank of new "Congo Bongo" games. Sega's booth was one of the many highlights of the AOE.

Bally Corp. First Quarter Revenues, Net Income Drop

CHICAGO — A slowdown in sales of coin-operated amusement games was one of the prime factors in a decline in earned revenues and net income for Bally Manufacturing Corp. during the first quarter, ended March 31, 1983, according to Robert E. Mullane, Bally Manufacturing chairman of the board.

Revenues for the first quarter decreased 25.6% from the same period last year, dropping to \$194.8 million from \$248.3 million. Net income and earnings per share dropped even more drastically, falling 87% — in the case of net income going to \$2.1 million from \$17.1 million, and in earnings per share, falling to eight cents per share from 62 cents per share.

According to Mullane, "The sharp sales and earnings decline in this year's first quarter is associated with the continuing softness in the coin-operated amusement game business. Collections remain depressed for operators in the business (including Bally's Aladdin's Cas-

tle chain), which has in turn depressed orders to our distribution and manufacturing units. In addition, the first quarter of the year is a seasonal low point for our amusement park business, which has its strongest contribution in the spring and summer months and is generally closed during the rest of the year due to climatic conditions."

Mullane also stated that "partially offsetting the weakness in the amusement game business was an extremely strong showing by our 83%-owned Bally's Park Place Casino Hotel in Atlantic City, N.J. Bally's Park Place produced truly exceptional profit results in the first quarter which has traditionally been the slowest quarter of the year for its business. Based on the strong start Bally's Park Place has achieved thus far, we are very confident of continued gains for the balance of the year."

Mullane also noted, "As we enter the second quarter, we expect solid contributions

by our Six Flags unit and further contribution from Bally's Park Place as both divisions enter their seasonally strong periods. Also, our recently acquired Health & Tennis Corp. of America subsidiary will make its initial contribution to Bally's profitability. We naturally hope for improved conditions in the amusement game market, but expect it likely that these operations will fall far short of last year's second quarter which was dominated by the record-breaking manufacturing run of our 'Ms. Pac-Man' video game."

In conclusion, Mullane added, "Overall, we are confident that 1983 will be a good year, even though it is not expected to be a record one for Bally."

World Wide Appointed Hamilton Changer Distrib

CHICAGO — William Champion, president of Hamilton Scale Corp. of Toledo, Ohio, announced the appointment of Chicago-based World Wide Distributors, Inc., to distribute the Hamilton Changer line. World Wide will carry the line through its various branch offices in Detroit, Grand Rapids and St. Louis, as well as the main facility in Chicago.

World Wide has been serving the vending and amusement machine markets for the past 40 years and has recently expanded its branch operations.

Tannenbaum Named To Wico Corp. Board

CHICAGO — Stanley I. Tannenbaum, president of Bentley, Barnes & Lynn advertising agency (Chicago), has been elected to the board of directors of Wico Corp., announced by company president Gordon Goranson.

Tannenbaum was chairman of the board of Kenyon & Eckhardt Advertising, Inc. (New York) from 1968 through 1979 before moving to Chicago as executive vice president of Turtle Wax Co. He became president and a principal of Bentley, Barnes & Lynn in 1981.

Tannenbaum was a founding member of the National Advertising Review Board and is a member of The Advertising Council. He and his wife reside on Chicago's Near North Side.

Bentley, Barnes & Lynn serves as advertising agency for Wico Corp. In addition to its Consumer Products Division, Wico is a designer, manufacturer and distributor of parts and accessories for the coin machine industry.



Stan Tannenbaum

Business Builders Offers Line Of Promo Kites

CHICAGO — "Everyone loves kites, and kites can help promote your business," states Carol Kantor of Business Builders in Cupertino, Calif. "As the weather turns nice, people tend to spend more time outdoors, which is the natural habitat for kites, so any promotional event or advertising message by a location on a flying kite will receive full-scale exposure. These colorful 'flying billboards' will attract attention and develop traffic in the spring, summer and fall seasons."

Semi-custom, imprinted kites are currently being offered by Business Builders. The traditional two-stick kites can be purchased in 1,000 minimum quantity, offering a choice of four bright colorful designs with the name of the location and a special message or logo printed in a 12-inch diameter circle in the center of the kite for all to see. "These full 30-inch x 24-inch paper kites can become your 'flying billboard,'" according to Kantor. "These semi-custom kites make terrific promotional traffic builders when given as a free with purchase offer as well as continuing to advertise for the location."

Full custom paper or plastic kites are also available. A 30-inch x 24-inch or 36-inch x 30-inch size paper kite with a larger area for a message can be individually designed for the specific needs of the location with a minimum order of 5,000 quantity. Popular plastic kites can also be custom printed at a minimum of 10,000 quantity.

As Kantor points out, kite promotions are especially good for family-oriented locations. A special kite flying contest would be a good cooperative promotion for a group of stores in a shopping center or with a radio station.

Further information may be obtained by contacting Business Builders, 10381 S. De Anza Blvd., Suite 209, Cupertino, Calif. 95014 or by phoning (408) 446-4400.

CALENDAR

May 13-15: Wisconsin Amusement Music & Operators; state convention & trade show; Sheraton Hotel Madison, Wisc.

May 20-22: Music and Amusement Assn.; annual convention; Concord Hotel; Keamesha Lake, N.Y.

June 9-11: Illinois Coin Machine Operators Assn.; state convention; Holiday; Springfield.

June 9-12: Amusement & Music Operators of Tennessee; state convention; The Peabody; Memphis.

June 16-18: Ohio Music & Amusement Assn.; annual exposition; Hyatt Regency Columbus; Columbus.

Sept. 8-11: No. Carolina Coin Operators Assn.; state convention & trade show; Hyatt House; Winston Salem.

Oct. 13-16: NAMA National Convention; annual convention; McCormick Place; Chicago.

Oct. 28-30: Amusement & Music Operators Assn.; annual exposition; The Rivergate; New Orleans.

INDUSTRY NEWS

New Equipment

Excitement On Ice

"Hotball Hockey," the new two-player table game from Namco America, offers exciting graphics and audio, flashing score lights and challenging play action on a uniquely designed sunken-in playfield.

Game play begins with the serve of a "Hotball" to player one. After a goal has been scored, the serve alternates to player two. Each player has a paddle that is used to drive the ball into the opponent's goal or defend his own goal. One point is scored each time a "Hotball" goes into a goal, and the game ends when one of the players reaches 11 points.

For added excitement, a special bonus round occurs in the midst of the game when someone has scored their fourth point. Within a matter of seconds, six "Hotballs" are served onto the field, creating a flurry of activity alternating between offense and defense with this number of "Hotballs" simultaneously on the playfield. If neither player has scored 11 points after this bonus round, the serve will return to the mode of alternating between players.

The new model will be available through factory distributors, and further information may be obtained by contacting Namco America, Inc., 343 Gibraltar Drive, Sunnyvale, Calif. 94086.



Logic Board Tester

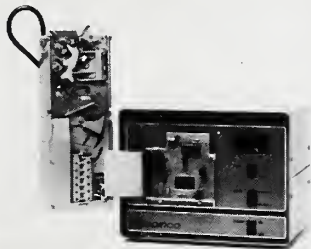
Coin Acceptors, Inc., a leading

producer of coin handling equipment for the vending and amusement machine industries, has introduced a new Logic Board Tester that provides instant testing of all components of Coinco's S75-9800B and S75-9800C electronic changer logic boards. The St. Louis, Mo.-based firm is known by the trade name Coinco. The S75-9800 Coin Changer is reported to be the world's largest selling electronic changer.

Coinco's new Electronic Logic Board Tester allows a bottler's or a vending operator's regular service personnel to test and repair logic boards in their own shops, with no need for outside experts, thus providing complete control on the part of the owner. In addition, the new tester eliminates the necessity of sending working logic boards in for repairs. By making customers less dependent on distant repair centers, shipping costs and service charges are kept to a minimum, while reducing the amount of capital that must be tied up in spare logic boards, the company noted.

The Coinco Logic Board Tester's simple, durable design features electronic technology so advanced that verification of bad logic board components is made instantly. The repairman simply places the logic board in the slot provided and selects proper mode, S75-9800B or S75-9800C. In the next step, the "test" button is pressed and any faulty components are immediately identified and can be replaced in minutes.

Further information may be obtained by contacting Coinco at the toll free number (800) 325-2646.



Williams Revenues Up Despite Drop In Games Sales

LOS ANGELES — In spite of a drop on the coin-operated amusement games front that led to a decline in second quarter revenues, Williams Electronics nevertheless registered gains in revenues and net income for the first half, ended March 31, 1983.

Williams' six-month revenues increased 2.5% over the equivalent period last year, jumping to \$67.4 million from \$65.7 million. Net income for the half also increased, rising 51.7% to \$10.6 million from nearly \$7.0 million.

Revenues for the second quarter alone, however (Jan. 1—March 31, 1983), dropped 12.9% from the same period last year, going to \$27.7 million from nearly \$31.3 million. Still, net income for the quarter managed to increase 97%, from \$2.6 million to \$5.2 million.

Much of the decline in revenues in the second quarter was due to a decline in the coin-operated amusement games field. Revenues for the second quarter were down 55% from the same period last year and 63% below figures for the first quarter, ended Dec. 31, 1982.

Much of the increase in net income for both the first half and second quarter came from \$4.0 million received in connection with Williams' efforts to acquire the controlling interest in the Sands Hotel and Casino in Atlantic City, N.J.; revenues from the sale, under license, of hand-held and table-top versions of

AMOA Board Meets

(continued from page 39)

ween 15% and 20% of their own respective operating businesses, Minneapolis, Minn.'s Advance Carter and Defiance, Ohio's Van Brackel and Sons.

Also discussed at the April get-together in Biloxi was the upcoming Expo '83, which is set to include more educational seminars than ever before, elaborate grand opening ceremonies and other innovative programs. Display space rentals are said to be going at a fantastic rate, with many more requests for booths than the hosting hotel can handle.

According to Pink, the Board of Directors assembly in Biloxi was marked by intense AMOA activity due to inclement weather conditions. "It was raining all the time we met at the Hilton," he said, "and the committees did nothing except work straight throughout the afternoons."

Williams coin-operated amusement games, and guaranteed minimum revenues received or to be received as a result of licenses for games for the home video and personal computer markets.

Commenting on the financial report, Michael Stroll, president, Williams Electronics, said: "Despite the excellent reception given to 'Sinistar' and 'Bubbles,' our two newest video games, sufficient orders have not been received to date to give us a clear basis for projecting the ultimate level of success of such games. While we still believe the market exists for the high caliber games developed by Williams, the extent and longevity of that market continues to be uncertain."

"Despite the current weakness, our increased participation in the home video and personal computer markets through the licensing of our games has, to date, offset the decrease in earnings from the sale of coin-operated games."

3rd Annual Valley 8-Ball Tourney Set For June

CHICAGO — The Ramada Inn-Airport in Milwaukee, Wis., has been chosen as the site for the third annual Valley National 8-Ball League Assn. international tournament. Activities will begin on Thursday, June 2, with a Player-Party at 8 p.m., according to tournament director Bill Nemgar.

A total of 128 five-player teams will start the competition at 10 a.m. on June 3. Participation is up by 56 teams over the 1981-82 championships, held in Reno, Nev.

This year's event includes 96 teams of men and 32 teams of women. The apparent growth of the tournament is credited to a sanctioned membership more than twice as large as last year and to a more central location, which is easily accessible to all sanctioned teams in the country, as noted by Nemgar. The tournament moves to a different location each year as an accommodation for all members, to facilitate entry.

The Valley National 8-Ball Assn. (VNEA) encompasses 13 States and two provinces in Canada, from which only sanctioned teams are eligible to compete in tournament play.

The three-day tournament will feature head-to-head competition and will follow a double elimination format, for a total prize fund of more than \$15,000 in cash and awards and the title of International Champions.

Further information may be obtained by calling Emil Marcet at the Valley Company at (517)892-4536.

Exidy Bows New Options For 'Whirly Bucket'

CHICAGO — Since the introduction of "Whirly Bucket" in November of 1982, Exidy has continued to refine and add options to the popular game, in direct response to the needs of the operator. Whirly Bucket's solid state microprocessor audio attracts players to try their hand at the game, and the moving target, which doubles the ball score when hit, challenges their skill. The game offers a multitude of options for operators in the areas of promotion and merchandising. The "ticket dispenser" option is completely operator controlled, enabling the operator to hold contests, offer premiums or free games or have "Happy Hour" specials to generate increased play.

The "Beacon and Bell" option augments the use of a ticket mech, where ticket use is not in practice so, with Beacon and Bell, the operator can select automatic timeout feature or manual reset. The Beacon and Bell is another way to indicate "Winner," and it is operator adjustable for different point levels for winners' high score. With the six-, seven-, eight- or nine-balls per player option, operators have all the ingredients necessary for increasing the earnings of Whirly Bucket at all types of locations.

Bally Dist. Acquires Central Ohio Sales

CHICAGO — Charles H. Farmer, president of Bally Distributing Corp., announced the acquisition of Central Ohio Sales in Columbus, Ohio. Bally's Central Ohio Sales will serve as a national clearinghouse for all used equipment from the Bally Distributing locations, as well as Bally's Aladdin's Castle network. It will carry a full line of coin-operated equipment, including video games, pinball machines, jukeboxes, vending machines, pool tables and miscellaneous arcade equipment.

"This acquisition," Farmer stated, "will enable us to offer the best selection, pricing and service in the industry."

Dick Gilger, who is well known in the industry, will remain as general manager of the firm, and Jim Fernella will continue as sales manager. Both gentlemen will have access to unlimited numbers of machines at all times, through a computerized network.

Bally's Central Ohio Sales will continue to operate at its present location, which is 2541 West Belt Drive, Columbus, Ohio, 43288. The telephone number is (614)876-0348, and the firm has two incoming "800" watts lines — (800)521-8260 in Ohio and (800)521-0064 everywhere else in the U.S.



NEW AUDIENCE FOR 'STAR TREK' — Sega's new "Star Trek" cockpit version, in its sleek, space-age gleaming white plastic and smoked plexiglass cabinet — premiered at AOE — has been found to be popular with handicapped players. The special placement of all game controls on the armrests of the unit enhance a player's involvement in the game, with the ergonomic design of the controls making the cockpit version easier to play and thus increasing the game's popularity. "That the handicapped community can also enjoy this great video game experience delights us, and enables Sega to reach a much wider audience that includes some otherwise overlooked enthusiasts," said Bob Rosenbaum, Sega vice president of marketing and sales.

PINBALL MACHINES

BALLY

Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)
Vector (2/82)
Mr. & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (8/82)
Speakeasy, 2-pl. (9/82)
Grand Siam (4/83)

GAME PLAN

Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB

Fgrce II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)
Devil's Dare (4/82)
Caveman Pin/Video (5/82)
Rocky (8/82)
Spirit (9/82)
Punk (11/82)
Q*bert's Quest (2/83)
Super Orbit (4/83)

STERN

Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)
Orbitor I (4/82)

WILLIAMS

Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)
Hyperball Pin/Video (2/82)
Cosmic Gunfighter (7/82)
Defender (2/83)
Warlok (2/83)
Joust, 2-pl. (3/83)
Time Fantasy (4/83)

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

ATARI

Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)
Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)
Dig Dug (4/82)
Dig Dug Cabaret (4/82)
Kid Kangaroo (6/82)
Gravitar (8/82)
Pole Position (12/82)
Millipede (12/82)
Liberator (12/82)
Quantum (12/82)
Xevious (2/83)
Food Fight (4/83)

BALLY/MIDWAY

Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (2/81)
Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)
Kick-Man (1/82)
Kick-Man Mini-Myte (1/82)

MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Domino Man (12/82)
Baby Pac-Man, pin/vid (12/82)
Bump 'N' Jump (2/83)
Journey (4/83)

CENTURI

Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)
Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)
Gyruss (5/83)

CINEMATRONICS

Armor Attack (5/81)
Solar Quest (10/81)
Jack The Giantkiller (4/82)
Naughty Boy (5/82)
Cosmic Chasm (4/83)

DATA EAST

Explorer (9/82)
Burger Time (11/82)
Bump 'N' Jump (2/83)

DYNAMO

Lil Hustler (12/81)

EXIDY

Spectar (1/81)
Venture (5/81)
Mousetrap (12/81)
Victory (2/82)
Pepper II (6/82)
Whirly Bucket non-video game (11/82)
Hardhat (12/82)

GAME PLAN

Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

Red Alert (10/81)
Slither (8/82)

GOTTLIEB

New York, New York (2/81)
Reactor (7/82)
Q*bert (12/82)

INTREPID MARKETING

Beezer (1/83)

NAMCO AMERICA

Sweet Licks (4/82)

NINTENDO

Donkey Kong (9/81)
Donkey Kong Jr. (8/82)
Popeye (12/82)

ROCK-OLA

Warp-Warp (9/81)
Eyes (7/82)
Nibbler (11/82)
Rocket Racer (3/83)

SEGA/GREMLIN

Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)

Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (2/83)
Star Trek, cockpit (2/83)

SIGMA

Launcher Z (12/81)
Rolling Star Fire (12/81)

STERN

Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)
Jungler (2/82)
Frenzy (5/82)
Tazz-mania (5/82)
Tutankham (7/82)
Dark Planet (11/82)
Lost Tomb (2/83)
Bagman (2/83)

TAITO AMERICA

Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/82)
Jungle King (9/82)
Jungle Hunt (11/82)
Front Line (12/82)
Zoo Keeper (4/83)

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)
Holey Moley (9/82)

UNIVERSAL USA

Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)
Lady Bug (12/81)

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

Stargate (10/81)
Make Trax (10/81)
Robotron 2084 (3/82)
Moon Patrol (8/82)
Joust (10/82)
Sinistar (3/83)
Sinistar-cockpit (3/83)
Bubbles (3/83)
Bubbles-mini upright (3/83)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Asteroids Deluxe (4/81)
Centipede (6/81)
Tempest (10/81)
Dig Dug (4/82)

BALLY/MIDWAY

Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)

Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)
Tron (8/82)
Solar Fox (8/82)
Blueprint (11/82)

CENTURI

Route 16 (4/81)
Pleiades (7/81)
Swimmer (10/82)

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

The Thief (4/82)
Slither (8/82)

GOTTLIEB

New York, New York (3/81)

SEGA/GREMLIN

Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)
Zaxxon (5/82)
Pengo (1/83)

STERN

The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA

Crazy Climber (5/81)
Zarzon (5/81)
Qix (10/81)

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)

WILLIAMS

Defender (4/81)
Joust (10/82)
Bubbles (3/83)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
Lowen-NSM 250-1
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 488 (10/82)
Rock-Ola 476, furniture model
Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10-82)
Seeburg Phoenix (12/80)
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
VMI Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL, FOOSBALL, SHUFFLE

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament Foosball (5/82)
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Williams Big Strike shuffle alley

CONVERSION KITS

(including interchangeable games & enhancement kits)
Bally Midway, Pac-Man Plus (12/82)
Cinematronics, Brlx (1/83)
Intrepid Marketing, Encore Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump 'N' Jump (2/83)
Rock-Ola, Levers (3/83)
Sega, Tac/Scan (9/82)
Sega, Monster Bash (11/82)
Sega, Super Zaxxon (1/83)
Stern, Lost Tomb (2/83)
Universal, Lady Bug
Universal, Mr. Do

THE JUKEBOX PROGRAMMER

May 14, 1983

indicates new entry

POP

- 1 **BEAT IT** MICHAEL JACKSON (Epic 34-03759)
- 2 **LET'S DANCE** DAVID BOWIE (EMI Americ B-8158)
- 3 **DER KOMMISSAR** AFTER THE FIRE (Epic 34-03559)
- 4 **COME ON EILEEN** DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)
- 5 **SHE BLINDED ME WITH SCIENCE** THOMAS DOLBY (Capitol B-5204)
- 6 **JEOPARDY** GREG KIHN BAND (Beserkley/Elektre 7-29848)
- 7 **OVERKILL** MEN AT WORK (Columbia AE7-1633)
- 8 **PHOTOGRAPH** DEF LEPPARD (Mercury/PolyGram 811 215-7)
- 9 **RIO** DURAN DURAN (Capitol B-5215)
- 10 **MR. ROBOTO** STYX (A&M 2525)
- 11 **EVEN NOW** BOB SEGER (Capitol B-5213)
- 12 **LITTLE RED CORVETTE** PRINCE (Warner Bros. 7-29746)
- 13 **SOLITAIRE** LAURA BRANIGAN (Atlantic 7-89868)
- 14 **AFFAIR OF THE HEART** RICK SPRINGFIELD (RCA PB-13497)
- 15 **I WON'T HOLD YOU BACK** TOTO (Columbia 38-03597)
- 16 **FLASHDANCE... WHAT A FEELING** IRENE CARA (Ceseblence/PolyGram 811 440-7)
- 17 **ONE ON ONE** DARYL HALL & JOHN OATES (RCA PB-13421)
- 18 **HUNGRY LIKE THE WOLF** DURAN DURAN (Capitol B-5185)
- 19 **TIME (CLOCK OF THE HEART)** CULTURE CLUB (Epic 34-03796)
- 20 **BILLIE JEAN** MICHAEL JACKSON (Epic 34-03509)
- 21 **MY LOVE** LIONEL RICHIE (Motown 1677)
- 22 **SEPARATE WAYS (WORLDS APART)** JOURNEY (Columbia 38-03513)
- 23 **STRANGER IN MY HOUSE** RONNIE MILSAP (RCA PB-13470)
- 24 **IT MIGHT BE YOU (THEME FROM "TOOT-SIE")** STEPHEN BISHOP (Warner Bros. 7-29792)
- 25 **STRAIGHT FROM THE HEART*** BRYAN ADAMS (A&M 2536)
- 26 **FAMILY MAN*** DARYL HALL & JOHN OATES (RCA PB-13507)
- 27 **ALWAYS SOMETHING THERE TO REMIND ME** NAKED EYES (EMI Americ 8155)
- 28 **FAITHFULLY** JOURNEY (Columbia 38-03840)
- 29 **YOU ARE** LIONEL RICHIE (Motown 1657MF)
- 30 **WE'VE GOT TONIGHT** KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)

COUNTRY

- 1 **LUCILLE** WAYLON (RCA PB-13465)
- 2 **WHATEVER HAPPENED TO OLD-FASHIONED LOVE** B.J. THOMAS (Cleveland Internationel/Epic 38-03492)
- 3 **COMMON MAN** JOHN CONLEE (MCA-52178)
- 4 **MORE AND MORE** CHARLEY PRIDE (RCA PB-13451)
- 5 **TOUCH ME** TOM JONES (Mercury/PolyGram 810 445-7)
- 6 **IF YOU'RE GONNA DO ME WRONG** VERN GOSDIN (Compleet CP-102)
- 7 **OUR LOVE IS ON THE FAULTLINE** CRYSTAL GAYLE (Warner Bros. 7-29719)
- 8 **I'M MOVIN' ON** EMMYLOU HARRIS (Warner Bros. 7-29729)
- 9 **THE RIDE** DAVID ALLAN COE (Columbia 38-03778)
- 10 **LITTLE OLD-FASHIONED KARMA** WILLIE NELSON (Columbia 38-03674)
- 11 **MY LADY LOVES ME** LEON EVERETTE (RCA PB-13466)
- 12 **YOU CAN'T RUN FROM LOVE** EDDIE RABBITT (Warner Bros. 7-29712)
- 13 **YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT** GENE WATSON (MCA-52191)
- 14 **STRANGER IN MY HOUSE** RONNIE MILSAP (RCA PB-13470)
- 15 **JOSE CUERVO** SHELLY WEST (Warner/Vlve 7-29778)
- 16 **YOU TAKE ME FOR GRANTED** MERLE HAGGARD (Epic 34-03723)
- 17 **SAVE ME** LOUISE MANDRELL (RCA PB-13450)
- 18 **IT HASN'T HAPPENED YET** ROSANNE CASH (Columbia 38-03705)
- 19 **FOOL FOR YOUR LOVE** MICKY GILLEY (Epic 14-03783)
- 20 **SINGING THE BLUES** GAIL DAVISES (Warner Bros. 7-29726)
- 21 **YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING** REBA McENTIRE (Mercury/PolyGram 810-338-7)
- 22 **OH BABY MINE*** STATLER BROTHERS (Mercury/PolyGram 811488-7)
- 23 **PERSONALLY** RONNIE McDOWELL (Epic 34-03526)
- 24 **IN TIMES LIKE THESE*** BARBARA MANDRELL (MCA-52206)
- 25 **AMERICAN MADE** OAK RIDGE BOYS (MCA-52179)
- 26 **DIXIELAND DELIGHT** ALABAMA (RCA PB-13446)
- 27 **GONNA GO HUNTIN' TONIGHT** HANK WILLIAMS, JR. (Elektre/Curb 7-69846)
- 28 **AMARILLO BY MORNING** GEORGE STRAIT (MCA-52162)
- 29 **WE'VE GOT TONIGHT** KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 30 **YOU DON'T KNOW LOVE** JANIE FRICKE (Columbia 38-03498)

BLACK CONTEMPORARY

- 1 **BEAT IT** MICHAEL JACKSON (Epic 34-03759)
- 2 **ATOMIC DOG** GEORGE CLINTON (Capitol B-5201)
- 3 **TONIGHT** WHISPERS (Soler/Elektre 7-69842)
- 4 **MORNIN'** JARREAU (Warner Bros. 7-29720)
- 5 **TRY AGAIN** CHAMPAIGN (Columbia 38-03563)
- 6 **LOVE ON MY MIND TONIGHT** TEMPTATIONS (Gordy/Motown 1666)
- 7 **SAVE THE OVERTIME (FOR ME)** GLADYS KNIGHT & THE PIPS (Columbia 38-03761)
- 8 **LITTLE RED CORVETTE** PRINCE (Warner Bros. 7-29746)
- 9 **BETWEEN THE SHEETS** THE ISLEY BROTHERS (T-Neck/CBS ZS4 03797)
- 10 **MY LOVE** LIONEL RICHIE (Motown 1677)
- 11 **BILLIE JEAN** MICHAEL JACKSON (Epic 34-03509)
- 12 **BOTTOM'S UP** THE CHI-LITES (LARC LB81015)
- 13 **YOU ARE IN MY SYSTEM** THE SYSTEM (Mirage/Atco WTG 799937)
- 14 **CANDY GIRL** NEW EDITION (Streetwise SWRL2208)
- 15 **I JUST GOTTA HAVE YOU (LOVER TURN ME ON)** KASHIF (Arista AS 1042)
- 16 **JUICY FRUIT** MTUME (Epic 34-03578)
- 17 **THE GIRL IS FINE (SO FINE)** FATBACK (Spring/PolyGram SP 3030)
- 18 **NEVER SAY I DO** CLIFF DAWSON & RENEE DIGGS (Boerdwelk NB-12-173-1)
- 19 **ON THE ONE FOR FUN** DAZZ BAND (Motown 1659MF)
- 20 **RAID** LAKESIDE (Soler/Elektre 7-69836)
- 21 **SHE TALKS TO ME WITH HER BODY** BAR-KAYS (Mercury/PolyGram 810 435-7)
- 22 **ONE ON ONE** DARYL HALL & JOHN OATES (RCA PB-13421)
- 23 **SIDE BY SIDE** EARTH, WIND & FIRE (Columbia 38-03814)
- 24 **MS. GOT-THE-BODY** CON FUNK SHUN (Mercury/PolyGram 76198)
- 25 **ALL THIS LOVE** DeBARGE (Gordy/Motown 1660)
- 26 **DO WHAT YOU FEEL*** DENIECE WILLIAMS (Columbia 38-03807)
- 27 **LOVE IS THE KEY*** MAZE FEATURING FRANKIE BEVERLY (Capitol B-5221)
- 28 **STYLE*** CAMEO (Atlante Artists/PolyGram 812 054-7)
- 29 **YOU ARE** LIONEL RICHIE (Motown 1657MF)
- 30 **I LIKE IT** DeBARGE (Motown 1645)

OPERATORS PICKS

Brad Hama (A.H. Entertainers, Inc., Rolling Meadows)
IN TIMES LIKE THESE — Barbara Mandrell — MCA

Gary Snortum (Cigarette Services, Inc., Appleton)
RIO — Duran Duran — Capitol

Dan Tortorice (Modern Specialty, Madison)
ELECTRIC AVENUE — Eddy Grant — Ice/Portrait

RECORDS TO WATCH

HIGHWAY 40 BLUES — Ricky Skaggs — Epic
I.O.U. — Lee Greenwood — MCA
I'M STILL STANDING — Elton John — Geffen
WE TWO — Little River Band — Capitol
DON'T BE SO SERIOUS — Starpoint — Boardwalk

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