

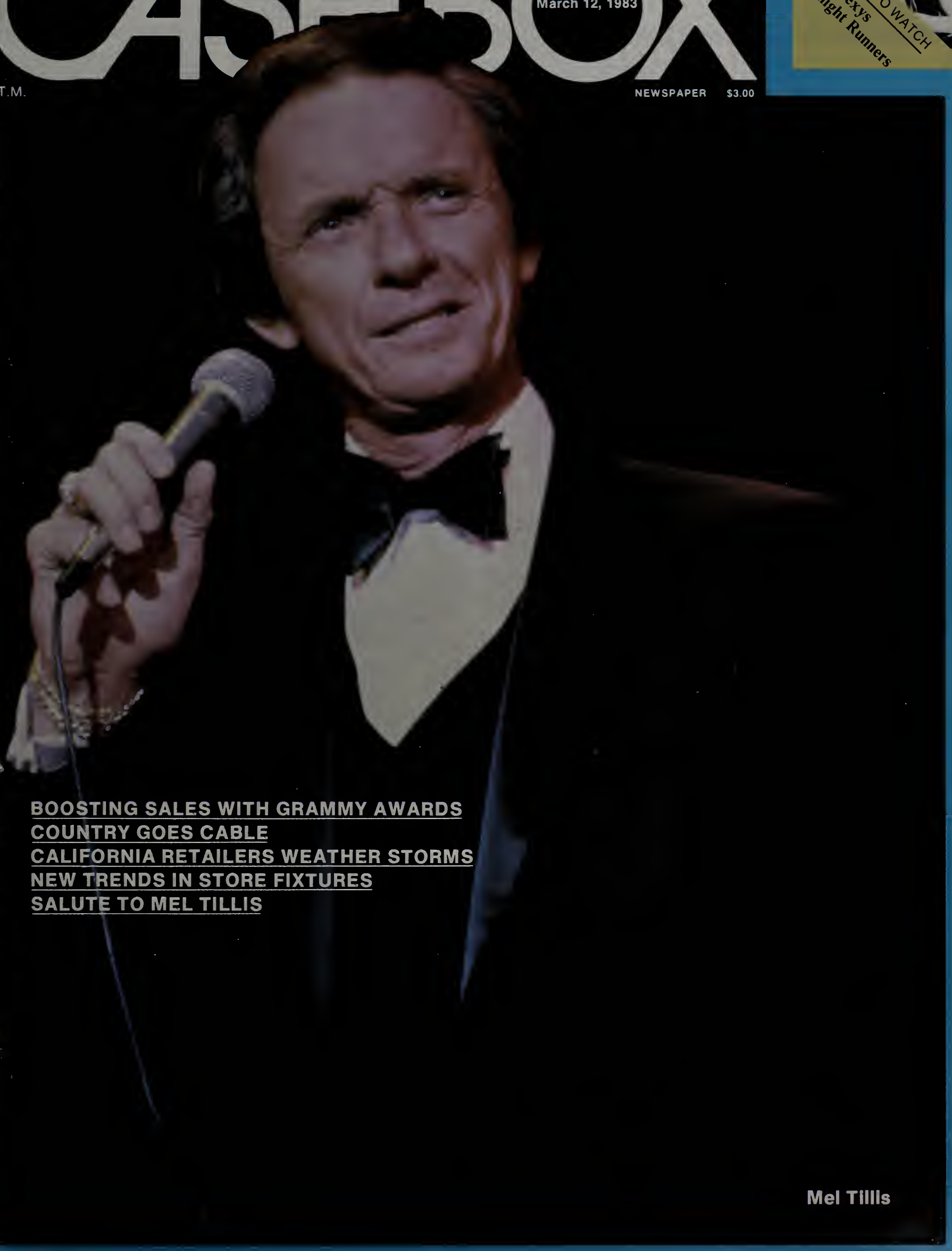
# CASHBOX

March 12, 1983

NEWSPAPER \$3.00

*NEW FACES TO WATCH*  
Dexys  
Midnight Runners

© T.M.



BOOSTING SALES WITH GRAMMY AWARDS  
COUNTRY GOES CABLE  
CALIFORNIA RETAILERS WEATHER STORMS  
NEW TRENDS IN STORE FIXTURES  
SALUTE TO MEL TILLIS

Mel Tillis

# 25th Annual Convention

April 10-14, 1983

Fontainebleau Hilton Hotel  
Miami Beach, Florida

# NARM Markets Music

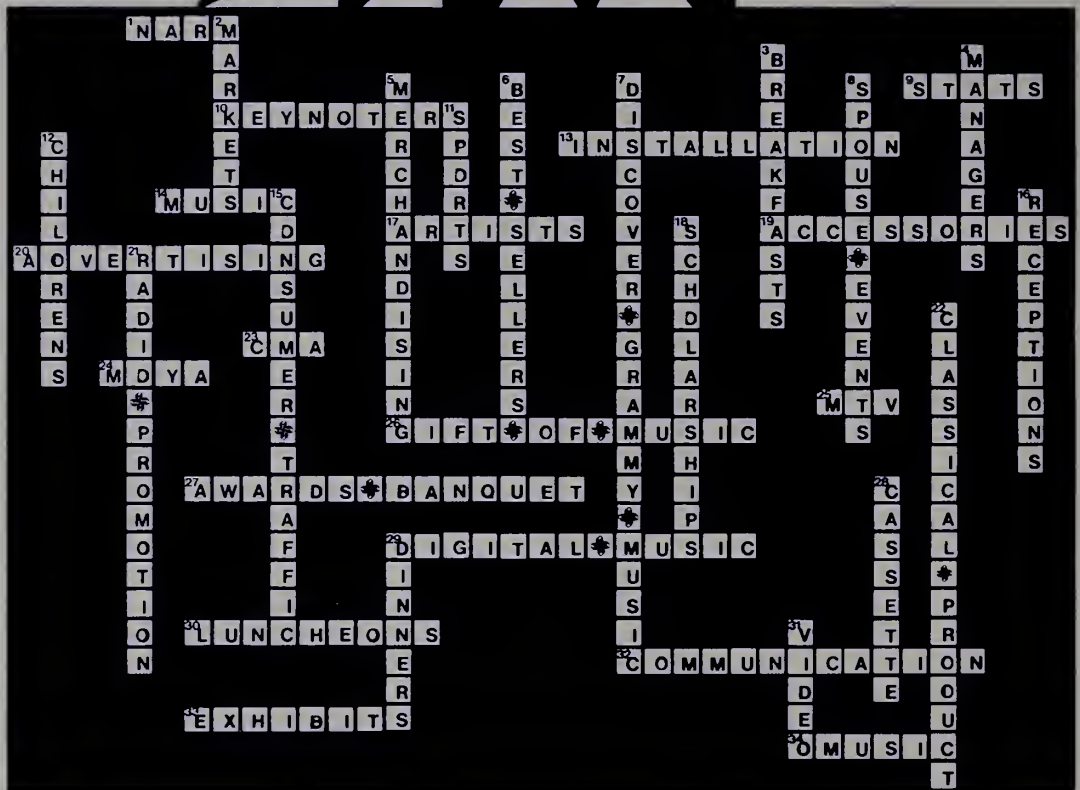
## THE CONVENTION CROSSWORD PUZZLE

### ACROSS

1. The trade association for marketing music
9. Industry \_\_\_\_\_ unveiled at NARM
10. "Spotlight" speakers
13. Luncheon honoring NARM officers
14. NARM Markets \_\_\_\_\_
17. Performers at luncheons and dinners
19. Exhibit area highlights
20. Inform via broadcast and print media
23. Host of spectacular luncheon show
24. Merchandiser of the Year Award
25. More about this promotion alternative
26. Super industry marketing campaign
27. Convention climax
29. Outstanding new opportunity
30. Mid-day Convention showtime
32. What happens at NARM
33. Convention meeting place
34. In Ireland, "Gift \_\_\_\_\_"

### DOWN

2. NARM \_\_\_\_\_ Music
3. Convention eye-openers
4. New participants
5. What NARM members do best
6. Honored at NARM Awards Banquet
7. NARM's newest market expansion program
8. Special interest Convention schedule
11. Tennis, golf and running on Miami Beach
12. Product line getting first-time Convention program
15. Key to retailer's success
16. Relax here after Convention business day
18. Awarded at Foundation Dinner
21. Hot topic of Convention program
22. "Class" topic for a Convention program
28. Profound packaging opportunity
31. Software and games



## "NARM MARKETS MUSIC" CONVENTION THEME

"NARM Markets Music" encompasses in a short but very meaningful phrase, the focus of the program for the 1983 NARM Convention.

The Convention gets off to its traditional start with a Welcoming Reception on Sunday evening, April 10. The "Gift of Music" Best Seller Awards Banquet closes the program on Wednesday evening, April 13. In between will be days packed full of programming featuring such "NARM Markets Music" expansion opportunities as "Gift of Music"; "Discover Grammy Music"; promotion alternatives such as MTV; the compact disc; new product lines to increase store traffic (video, video games, home computer software); and the merchan-

dising of specialty product (children's and classical). An exciting new dimension is added to the Convention programming, as artists' managers will be involved in a panel session on their role in increasing pre-recorded music sales.

Afternoons will be reserved for the meetings between customers and suppliers, which will take place outdoors in the Fontainebleau's pool and beach area, where a cabana/exhibit booth set-up will provide the unique environment for inter-company communication.

Luncheon shows will feature outstanding recording artists, as will the Scholarship Foundation Dinner and the Awards Banquet.

**You should be there! Register today!**

Call or write: NARM, 1008-F Astoria Blvd., P.O. Box 1970, Cherry Hill, N.J., 08034 (609) 424-7404



# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIV — NUMBER 41 — March 12, 1983

## CASHBOX

### GEORGE ALBERT

President and Publisher

### ALAN SUTTON

Vice President and Editor In Chief

### MARK ALBERT

Vice President and General Manager

### J.B. CARMICLE

Vice President and General Manager, East Coast

### JIM SHARP

Vice President, Nashville

### RICHARD IMAMURA

Managing Editor

### JOE FLEISCHMAN

Director Of Marketing

East Coast Editorial  
FRED GOODMAN, Bureau Chief  
LARRY RIGGS, Radio Editor  
JIM BESSMAN

West Coast Editorial  
MICHAEL GLYNN, Audio/Video Editor  
MICHAEL MARTINEZ, Marketing Editor  
JEFFREY RESSNER

Research  
KEN KIRKWOOD, Manager  
BILL FEASTER  
MIKE PLACHETKA  
HARALD TAUBENREUTHER  
GREGORY D. LESCHISHIN

Nashville Editorial/Research

JUANITA BUTLER  
TOM ROLAND  
ANITA WILSON

Art Directors  
LARRY CRAYCRAFT

Circulation  
THERESA TORTOSA, Manager

### PUBLICATION OFFICES

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

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

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

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

### WASHINGTON, D.C.

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

### MIGUEL SMIRNOFF

Director of South American Operations

**ARGENTINA** — MIGUEL SMIRNOFF  
Lavalle 1569, Piso 4, Of. 405  
1048 Buenos Aires, Argentina  
Phone: 45-6948

**AUSTRALIA** — ALLAN WEBSTER  
3/57 Dickens St.  
Elwood Vic 3184, Australia

**BRAZIL** — CHRISTOPHER PICKARD  
Av. Borges de Medeiros, 2475  
Apt. 503, Lagoa  
Rio de Janeiro, Brasil  
Phone: 294-8197

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

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

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

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

**NETHERLANDS** — CONSTANT MEIJERS  
P.O. Box 1807  
1200 BV Hilversum  
Phone: 035-19841

**SPAIN** — ANGEL ALVAREZ  
Lopez de Hoyos 178, 5 CD  
Madrid — 2 Spain  
Phone: 415 23 98

**UNITED KINGDOM** — NICK UNDERWOOD  
Flat 6, 196 Sussex Gardens  
London W2 England  
Phone: 01-402-6779  
SARA RANDELL  
Phone: 01-402-9338

SUBSCRIPTION RATES \$125 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 1775 Broadway, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. © Copyright 1983 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

## EDITORIAL

### Golden Opportunity

The spring break down in the Daytona Beach-Ft. Lauderdale region of Florida has long been recognized as one of the major annual gatherings of young people on the East Coast. As the subject of countless movies, magazine articles and such, the migration of college age youth to the sunnier climes of Florida during the spring break from school means, among other things, a lot of partying.

And nowadays, partying means, at least to some extent, a lot of music being played and listened to. Thus, it is encouraging to see labels this year beginning to experiment with a little imaginative promotion in the area during the spring break.

With some 350,000 youths expected to be in the area for the next month or so, this is an ideal time to

reach this prime record-buying demographic. Music is an integral part of the college lifestyle, and effective promotion could probably reap great dividends in subsequent sales of records and tapes. With so many people gathered together, a captive audience is there for the taking.

This year's series of concerts featuring new and developing acts, plus the various label co-promotions with manufacturers of other youth-oriented products, are surely a step in the right direction. Spring break down in Florida has already become an institution of sorts — the people will congregate in the sun every year whether the record companies are there or not. It is now up to the music industry to see if it can make something of this golden opportunity.

## CONTENTS

### DEPARTMENTS

Black Contemporary	49
Classifieds	54
Country	20
Gospel	19
International	46
Jazz	13
Merchandising	16
Pro Audio	15
Radio	47
Video	14

### FEATURES

Coast To Coast	12
Editorial	3
Executives on the Move	10
New Faces To Watch	8

### CHARTS

Top 100 Singles	4
Top 200 Albums	52, 53
Black Contemporary Albums	49
Black Contemporary Singles	50
Country Albums	21
Country Singles	22
Gospel Albums	19
International Albums, Singles	46
Jazz Albums	13
Rock Album Radio Report	48
Top 30 Videocassettes	14

### REVIEWS

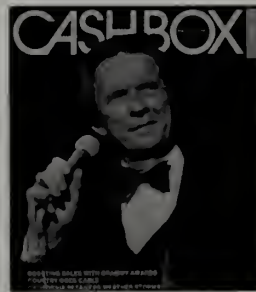
Albums	6
Singles	8

### ON THE COVER

In more than 25 years as an entertainer, Mel Tillis has established himself as a man of many talents — singer, songwriter, actor and entrepreneur. Even with his impressive diversification, Tillis has still held firm in his abilities to charm an audience with his distinctive personal attributes and humble attitude, capturing the Country Music Assn.'s prestigious Entertainer of the Year award in the process.

Re-signing recently with MCA after a stint with Elektra, and working with Harold Shedd for the first time, Tillis has reinforced his position as a formidable recording artist; and the Texas shuffle, Tillis' strongest suit, still maintains the hard western edge that has become the trademark of Tillis and his traveling Statesiders band.

Tillis has come a long way since his days as a lanky quarterback in Pahokoe, Fla., but after all this time, he's still one of the most congenial and easy-going country boys in the country music arena. **Cash Box** is proud to salute Mel Tillis with a special supplement this week, beginning opposite page 24.



## TOP POP DEBUTS

### SINGLES

64 I WON'T HOLD YOU BACK — Toto — Columbia

### ALBUMS

92 WE'VE GOT TONIGHT — Kenny Rogers — Liberty

### POP SINGLE

**BILLIE JEAN**  
Michael Jackson  
Epic

### B/C SINGLE

**BILLIE JEAN**  
Michael Jackson  
Epic

### COUNTRY SINGLE

**I WOULDN'T CHANGE YOU IF I COULD**  
Ricky Skaggs  
Epic

### JAZZ

**THE BEST IS YET TO COME**  
Grover Washington, Jr.  
Elektra

## NUMBER ONES



Michael Jackson

### POP ALBUM

**THRILLER**  
Michael Jackson  
Epic

### B/C ALBUM

**THRILLER**  
Michael Jackson  
Epic

### COUNTRY ALBUM

**MOUNTAIN MUSIC**  
Alabama  
RCA

### GOSPEL

**LORD, YOU KEEP ON PROVING YOURSELF TO ME**  
Florida Mass Choir  
Savoy



# CASH BOX TOP 100 SINGLES

March 12, 1983

	Weeks On Chart	3/5
1 BILLIE JEAN	2	8
2 DO YOU REALLY WANT TO HURT ME	1	15
3 STRAY CAT STRUT	3	12
4 DOWN UNDER	4	19
5 YOU ARE	6	9
6 HUNGRY LIKE THE WOLF	7	12
7 SHAME ON THE MOON	5	13
8 BACK ON THE CHAIN GANG	10	13
9 ALL RIGHT	9	8
10 WE'VE GOT TONIGHT	11	7
11 ONE ON ONE	13	7
12 BABY, COME TO ME	8	24
13 SEPARATE WAYS (WORLDS APART)	16	6
14 PASS THE DUTCHIE	14	13
15 AFRICA	12	20
16 COME ON EILEEN	22	8
17 BREAKING US IN TWO	18	9
18 I KNOW THERE'S SOMETHING GOING ON	20	19
19 MR. ROBOTO	23	5
20 GOODY TWO SHOES	17	17
21 ALLENTOWN	15	16
22 MANEATER	19	22
23 MY KIND OF LADY	27	7
24 TWILIGHT ZONE	26	16
25 I'VE GOT A ROCK'N ROLL HEART	29	7
26 YOU AND I	24	22
27 JEOPARDY	34	7
28 THE WOMAN IN ME	28	13
29 FALL IN LOVE WITH ME	32	8
30 SEXUAL HEALING	25	20
31 THE OTHER GUY	21	17
32 I'M ALIVE	30	9

	Weeks On Chart	3/5
33 MICKEY	31	27
34 POISON ARROW	40	7
35 DREAMIN' IS EASY	39	9
36 BETCHA SHE DON'T LOVE YOU	37	8
37 MAKE LOVE STAY	41	6
38 LIES	42	8
39 IT MIGHT BE YOU (THEME FROM "TOOTSIE")	43	7
40 SO CLOSE	45	8
41 DER KOMMISSAR	51	5
42 BEAT IT	59	3
43 WINDS OF CHANGE	47	7
44 NICE GIRLS	48	6
45 I LIKE IT	50	6
46 DON'T TELL ME YOU LOVE ME	46	8
47 BURNING HEART	49	12
48 IT'S RAINING MEN	52	7
49 LITTLE TOO LATE	53	6
50 CHANGE OF HEART	58	3
51 YOUR LOVE IS DRIVING ME CRAZY	35	15
52 ROCK THE CASBAH	33	23
53 TAKE THE SHORT WAY HOME	64	3
54 WHIRLY GIRL	62	4
55 YOU CAN'T HURRY LOVE	36	19
56 ALWAYS	61	9
57 I DON'T CARE ANYMORE	65	5
58 SOMETHING TO GRAB FOR	63	5
59 I CAN'T STAND STILL	38	9
60 LITTLE RED CORVETTE	68	3
61 SOME KIND OF FRIEND	76	3
62 SHE BLINDED ME WITH SCIENCE	69	4
63 ON THE LOOSE	54	15
64 I WON'T HOLD YOU BACK	—	1
65 SHOOT FOR THE MOON	44	12
66 WHAT ABOUT ME	60	26
67 I KNEW YOU WHEN	55	14

	Weeks On Chart	3/5
68 SWINGIN'	78	2
69 SHOULD I STAY OR SHOULD I GO	75	4
70 LAND OF A THOUSAND DANCES	77	3
71 WELCOME TO HEARTLIGHT	85	2
72 THE FANATIC	74	4
73 COME GIVE YOUR LOVE TO ME	80	3
74 BAD BOY	67	16
75 MINIMUM LOVE	84	2
76 THE BLUES	70	9
77 SEX (I'M A...)	86	2
78 LOVE MY WAY	88	2
79 PLEASE MR. POSTMAN	81	3
80 OUTSTANDING	89	2
81 SHOPPIN' FROM A TO Z	82	3
82 YOU ARE IN MY SYSTEM	90	2
83 EVEN NOW	—	1
84 DESPERATE BUT NOT SERIOUS	—	1
85 ESCALATOR OF LIFE	—	1
86 WALKING IN L.A.	—	1
87 ALWAYS SOMETHING THERE TO REMIND ME	—	1
88 STRAIGHT FROM THE HEART	—	1
89 EENIE MEENIE	—	1
90 ONLY YOU	—	1
91 HEART OF THE NIGHT	56	16
92 LOVE ME AGAIN	72	7
93 NEW FRONTIER	79	7
94 YA MAMA	95	4
95 SMILING ISLAND	97	2
96 LAST NIGHT A D.J. SAVED MY LIFE	99	2
97 WHAT LOVE IS	73	4
98 HEART TO HEART	57	16
99 TIED UP	66	9
100 DIRTY LAUNDRY	71	20

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

Africa (Hudmar/Cowbells — ASCAP) . . . . . 15
Always Something (Hill & Range Songs — BMI) . . . . . 87
All Right (Another Page — ASCAP) . . . . . 9
Allentown (Joel Songs — BMI) . . . . . 21
Always (Fumunda/Big Fat — BMI) . . . . . 56
Baby, Come (Rodsongs — PRS/Admin. by Almo — ASCAP) . . . . . 12
Back On The Chain (Al Gallico — BMI) . . . . . 8
Bad Boy (Raydiola — ASCAP) . . . . . 74
Beat It (Mijac — BMI) . . . . . 42
Betcha She (Music Corp. of America/Kashif — BMI) . . . . . 36
Billie Jean (Mijac — BMI) . . . . . 1
Breaking Us In Two (Albion Admin. by Almo — ASCAP) . . . . . 17
Burning Heart (WB Music — ASCAP) . . . . . 47
Change Of Heart (Gone Gator — ASCAP) . . . . . 50
Come Give Your (Satellite III/Richer — ASCAP) . . . . . 73
Come On Eileen (Cigigems/EMI — ASCAP) . . . . . 16
Der Kommissar (Chappell — ASCAP) . . . . . 41
Desperate But Not (EMI/Colgems-EMI — ASCAP) . . . . . 84
Dirty Laundry (Cass Country/Kortchmar — ASCAP) . . . . . 100
Do You Really Want (Virgin/Chappell — ASCAP) . . . . . 2
Don't Tell Me (The Boardwalk/Rough Play — BMI) . . . . . 46
Down Under (Blackwood — BMI) . . . . . 3
Dreamin' Is Easy (Toneman/Wood Street — ASCAP) . . . . . 35
Eenie Meenie (WB/Gravity Raincoat/Crystal — ASCAP) . . . . . 89
Escalator Of Life (Heroic — ASCAP) . . . . . 85
Even Now (Gear — ASCAP) . . . . . 83
Fall In Love (Saggifire/Yougoulei/Wenkew — ASCAP) . . . . . 29
Goody Two Shoes (EMI/Colgems-EMI — ASCAP) . . . . . 20

Heart Of The Night (Warner-Tamerlane/Flying Dutchman/Sweet Harmony — BMI/ASCAP) . . . . . 91
Heart To Heart (Milk Money/Genevieve — ASCAP/Foster Frees — BMI) . . . . . 98
Hungry Like The Wolf (Tritec Ltd.) . . . . . 6
I Can't Stand Still (Cass Country/Kortchmar — ASCAP) . . . . . 59
I Don't Care (Pun — ASCAP) . . . . . 57
I've Got A Rock 'N' Roll (WB/Warner-Tamerlane/Diamond Mine/Face The Music — ASCAP/BMI) . . . . . 25
I Knew You When (Lowery — BMI) . . . . . 67
I Know There's (Russ Ballard Ltd./Island Ltd.) . . . . . 18
I Like It (Jobete — ASCAP) . . . . . 45
I'm Alive (Stonebridge — ASCAP/Foster Frees — BMI) . . . . . 32
I Won't Hold You Back (Rehtakul Veets — ASCAP) . . . . . 64
It Might Be You (Gold Horizon — BMI/Golden Porch — ASCAP) . . . . . 39
It's Raining Men (Songs of Manhattan Island/Olga — BMI/Postvalda Admin. by Almo — ASCAP) . . . . . 48
Jeopardy (Rye Boy/Well Received — ASCAP) . . . . . 27
Land Of A Thousand (Thursday/Anatold — BMI) . . . . . 70
Last Night (Fool Prayer/Young Lions — BMI) . . . . . 96
Lies (Point Ltd. — PRS) . . . . . 38
Little Red Corvette (Controversy — ASCAP) . . . . . 60
Little Too Late (Unichappell/Roseynotes — BMI) . . . . . 49
Love Me Again (Siren Songs — BMI) . . . . . 92

Love My Way (Blackwood — BMI) . . . . . 78
Make Love Stay (Hickory Grove — ASCAP) . . . . . 37
Maneater (Fust Buzza/Hot-Che/Unichappell—BMI) . . . . . 22
Mickey (Chinnichap/Careers — BMI) . . . . . 33
Minimum Love (I've Got The Music — ASCAP/Song Tailors — BMI) . . . . . 75
Mr. Roboto (Stygian Songs Adm. by Almo — ASCAP) . . . . . 19
My Kind Of Lady (Delicate Adm. by Almo — ASCAP) . . . . . 23
New Frontier (Freejunket — ASCAP) . . . . . 93
Nice Girls (House of Gold/Pullman/Daticebo/Warner-Tamerlane — BMI) . . . . . 44
On The Loose (Pocket — ASCAP) . . . . . 63
Poison Arrow (Virgin/Chappell — ASCAP) . . . . . 79
Rock The Casbah (Ninaden Ltd. — PRS) . . . . . 52
Separate Ways (Weed High Nightmare — BMI) . . . . . 13
Sex (Berlin Era/Xytryan Rex/MalladIn — BMI) . . . . . 77
Sexual Healing (April — ASCAP) . . . . . 30
Shame On The Moon (Coolwell/Granite — ASCAP) . . . . . 7
She Blinded Me (Participation — ASCAP) . . . . . 62
Shoot For The Moon (Pirooting — ASCAP) . . . . . 65
Shoppin' (Broozertoones/Baby Shoes/Irving — BMI/Wham REBOP Music — ASCAP) . . . . . 81

Should I Stay (Ninaden Limited — PRS) . . . . . 69
So Close (Rossville — BMI/Mel-Dey — ASCAP) . . . . . 40
Some Kind Of Friend (Townsway/Angelo — BMI) . . . . . 61
Something To Grab For (Ric Ocacek — BMI) . . . . . 58
Smiling Islands (Red Snapper/Adel — ASCAP) . . . . . 95
Straight From The Heart (Irving/Adems Communications — BMI) . . . . . 88
Stray Cat Strut (Zomba Ent. — BMI) . . . . . 3
Swingin' (John Anderson/Lionel Delmore — BMI) . . . . . 68
Take The Short Way Home (Gibb Brothers/Unichappell — BMI) . . . . . 53
The Blues (Six Pictures — BMI) . . . . . 76
The Fanatic (Roaring 80's/Felony — ASCAP) . . . . . 72
The Other Guy (Screen Gems — EMI/BMI) . . . . . 31
The Woman In Me (Warner-Tamerlane/Reshde/Flying Dutchman/Sweet Harmony — ASCAP) . . . . . 28
Tied Up (John Farrer/Rit of Habeas — BMI/ASCAP) . . . . . 99
Twilight Zone (Fever — ASCAP) . . . . . 24
Walking In L.A. (Private Life — ASCAP) . . . . . 86
We've Got Tonight (Gear — ASCAP) . . . . . 10
Welcome To Heartlight (Milk Money — ASCAP) . . . . . 71
What About Me (Australian Tumbleweed — BMI) . . . . . 66
What Love Is (No Ears/MCA — ASCAP) . . . . . 97
Whirly Girl (Toy Band — BMI) . . . . . 54
Winds Of Change (Allen Music — BMI) . . . . . 43
Ya Mama (Trumar/Mason-Malcolm — BMI) . . . . . 94
You And I (Four Way — ASCAP) . . . . . 26
You Are (Brockman — ASCAP) . . . . . 5
You Are In My (Science Lab/Green Star — ASCAP) . . . . . 82
You Can't Hurry Love (Stone Agate — BMI) . . . . . 55
Your Love Is Driving (Warner Bros./Benne — ASCAP) . . . . . 51



= Exceptionally heavy radio activity this week



= Exceptionally heavy sales activity this week



## Retailers Weather California Rain Storms, Tornado

by Jeffrey Ressler

LOS ANGELES — Despite such natural disasters as vicious rain, hailstorms, tornadoes and earthquakes that once again left a path of destruction and despair in their wake throughout many parts of California last week, most record retailers reported that business went on as usual. There were some stores that even reported an increase in sales due to the inclement conditions, according to a spot check of music merchandisers.

"Basically, rain is good for us," said Lou Fogelman, president of Show Industries, which oversees operations of the 27 Music Plus stores around the L.A./Orange County area. "There are so many different things to do in Southern California when it's sunny outside, so when it rains we're in competition with less leisure time activities. Besides, it's been raining mostly during the morning and night; the days are clean, so

people are going out and buying records and video games so they can play once it starts pouring again."

Fogelman, who reports his retail outlets have seen an increase in sales ranging between 5%-10% as a result of the bad weather, was very close to the twister that ripped through downtown Los Angeles the morning of March 1. "The tornado was pretty much in an isolated area ranging just a couple of miles," he remarked, "but it was close to our headquarters, and if it did hit us here, God forbid, we would have been in trouble. But as it turned out, nothing outrageous happened. Some of the stores had a few leaky roofs, but no inventory was damaged, and none of the stores had to stop business. It's not like snow storms, where everything closes down."

### Rain Fair To Business

Russ Solomon, head of the 30-plus store Tower Records chain, which has a number of outlets in the Southern California area, concurred with Fogelman's assessment of how rain affects the day-to-day operations. "Rainy weather in California is fair for business, because people stay inside. They can't go to the beaches, so they go shop-

(continued on page 13)

## Grammy Winners' Sales Up In Wake Of Awards Telecast

by Michael Glynn

LOS ANGELES — The National Academy of Recording Arts & Sciences (NARAS) Grammy Awards Feb. 23 provided product by a number of winning acts with an impetus for significant increases in sales less than a week after the highly rated telecast on CBS-TV. According to a **Cash Box** survey of retail accounts and sales reports from leading chains, rack jobbers and one-stops, top-selling LPs by such Grammy winners as CBS recording acts Toto and Men At Work received an added boost with the awards, as did albums by Lionel Richie, Willie Nelson and Melissa Manchester, among others.

Record labels — particularly CBS, which took 21 of the 62 awards — have concentrated most of their efforts in support of their Grammy-winning artists or working in conjunction with the National Assn. of Recording Merchandisers (NARM) in implementing the second and final phase of the "Discover Grammy Music" campaign

(**Cash Box**, Feb. 26). Some 300,000 12"x12" flats or posters, one million "Grammy Winner" stickers for albums and 5,000 ad sheets, each with approximately 20 reproducible slicks of varying sizes, have already been shipped to 2,000 NARM member accounts by the trade organization's Stan Silverman, according to NARM vice president Dan Davis.

"We have five different types of 12"x12" flats featuring the big winners in each musical category, including a generic 'Discover Grammy Winners' poster," said NARM's Davis. "The 'Discover Grammy Rock Music' flat, for instance, features John Cougar, Pat Benatar and Survivor; while the country one features Juice Newton, Willie Nelson and Alabama. The pop one features Lionel Richie, Melissa Manchester, Toto and Men At Work; and the R&B one features Marvin Gaye, Jennifer Holliday, Earth, Wind & Fire and The Dazz Band."

### 'Phenomenal' Response

Commenting on feedback from retail accounts as to the effectiveness of the campaign's second half, NARM's Davis called it "phenomenal, as was the initial effort with nominees."

A CBS spokesman stated that the label was still in the process of "stickerizing everything that won with the 'Grammy Winner' sticker," and was "getting a lot of cooperation from retailers in positioning winning product in the front of the store." Although CBS wouldn't confirm it, a top-ranking executive with a national chain said CBS was offering a "Grammy discount deal" on all Grammy winning CBS product, with the exception of Men At Work.

National Record Mart is an example of one chain continuing to capitalize on the Grammys by piggybacking its own promotion on top of the NARM campaign. According to director of advertising Lance Jones, from Jan. 8 up until the evening of the Grammy Awards, National Record Mart and Oasis stores offered \$1 off nominated product. In-store point-of-purchase aids, such as banners, alerted customers to the special.

(continued on page 15)

## Nashville Network Bows With Largest Initial Audience

NASHVILLE — The Nashville Network (TNN) will debut March 7 with the largest initial subscriber base in cable history, reaching seven million households with its unique country programming. A product of WSM, Inc. and Group W Satellite Communications, the network bows with a five-hour lineup of live entertainment from six venues across the country — the Grand Ole Opry, The Savoy in New York, The Palomino in Los Angeles, After The Gold Rush in Denver, Park West in Chicago and the Austin City Limits stage.

Reportedly, the 20 million potential viewers form the largest audience ever garnered for an initial launch of a cable system. TNN will broadcast eighteen hours of programming daily, running from 9 a.m. - 3 a.m. EST, with six hours of original programming that will be run three times

daily.

The cable system is the first one devoted exclusively to country tastes, and many have looked upon the network as an alternative to MTV. However, in actuality, the system will opt for more traditional programming, including game shows and talk programs that are geared toward the country lifestyle in contrast to record label-supplied video clips. Eight programs have been scheduled to air on weekdays, including *Nashville Now*, the first live entertainment show to emerge in the cable industry. Hosted by Ralph Emery, the 90-minute nightly program combines interviews, performances and features along with an opportunity for viewers to phone in and talk with guest artists.

Other daily shows include *Dancin' U.S.A.*, a country dance program with host Jacky Ward and choreographer Melanie Greenwood; *I-40 Paradise*, a situation comedy set at a truck stop between Nashville and Knoxville that will initially

(continued on page 20)



**ASCAP THANKS MERV** — The American Society of Composers, Authors and Publishers (ASCAP) honored talk show host Merv Griffin (r) for his contributions to American music with a luncheon in Beverly Hills Feb. 24. ASCAP president Hal David (l) presented Merv with a special AM/PM Award — "ASCAP Music Presented by Merv" — in the form of a gold pocket watch. On hand were a number of celebrities, including Ginger Rogers.

## Record Companies Join In On Spring Break Promotions

by Fred Goodman

NEW YORK — The Daytona Beach region of Florida has long been a mecca for college students on their spring break, a fact a number of youth-oriented companies have traditionally taken advantage of. This year, however, promotions for such goods as cigarettes and beer will have a new twist, with no less than five manufacturers providing live concert series and promotions aimed at the 18-24-year-old market.

With approximately 350,000 students expected to file through Daytona Beach between the second week of March and Easter Sunday, April 3, manufacturers will be bombarding the city with giveaways, free samples and special promotions. But, this year, music has come to the forefront as a prime vehicle for attracting consumers. Among those sponsoring music series are Stroth's Beer, Camel, Newport and Salem cigarettes and Anheuser Busch.

### Emphases On New Music

Aside from the increased use of music in general, two of the companies, Stroth's and

(continued on page 12)



**RCA GRAMMY BASH** — RCA Records president Robert D. Summer hosted a reception party for label artists and Grammy Awards nominees at the penthouse suite of the Bonaventure Hotel in Los Angeles following the recent Grammy Awards presentation at the Shrine Auditorium. Pictured in the **top row** are (l-r): Teddy Gentry of RCA Grammy Award-winning group Alabama; Summer; George Albert, **Cash Box** president and publisher; RCA artist John

Denver; Summer; and RCA recording artist Sylvia. Pictured in the **bottom row** are (l-r): RCA artist and Grammy winner Leontyne Price; Rick Springfield, RCA artist and former Grammy winner; Summer; Gentry and Mark Herndon of Alabama; Joe Galante, division vice president RCA Records, Nashville; and Alabama's Randy Owens. Denver also hosted the Grammy Telecast, broadcast by CBS-TV.



## BUSINESS NOTES

## February Certifications Up Over '82

NEW YORK — The Recording Industry Assn. of America (RIAA) certified five platinum albums, six gold albums and five gold singles in February, a marked increase from the same month last year, when only four gold and three platinum albums were certified. Additionally, RIAA/Video, the trade group's autonomous video division, awarded five gold videos.

Albums certified platinum included "Now and Forever," by Arista recording group Air Supply; "Eye In The Sky," by labelmates the Alan Parsons Project; "Coda," by Swan Song recording group Led Zeppelin; "Special Forces," by A&M recording group .38 Special; and "The Distance," by Capitol recording artist Bob Seger.

Gold albums included "Jump To It," by Arista recording artist Aretha Franklin; "Records," by Atlantic recording group Foreigner; "Hello, I Must Be Going," by Atlantic recording artist Phil Collins; "The Distance," by Capitol recording artist Bob Seger; and "Just Sylvania," by RCA recording artist Sylvania.

Singles certified gold included "The Fox and the Hound," "Peter Pan," "Bambi" and "Cinderella," all on Disneyland Vista Records; and "Down Under," by Columbia recording group Men At Work.

Video recordings certified gold included *Ordinary People*, RCA Selectavision Videodiscs; *On Golden Pond*, RCA Selectavision Videodiscs; *The 10 Commandments*, RCA Selectavision Videodiscs; *Playboy, Volume I*, CBS/Fox Video, videocassettes and videodiscs; and *Rocky III*, CBS/Fox Video, videocassettes.

## PolyGram Hastens CD Test Marketing

NEW YORK — Bowling to apparent market pressure to release its Compact Disc (CD) System, PolyGram Records and Magnavox have moved up their introduction of the new configurations and their attendant players from June to March. A joint test marketing program is expected to begin this month.

Magnavox, a sister company of PolyGram that manufactures CD players, will begin test marketing them at approximately 100 department stores nationwide. The players will retail for \$800. Concurrently, PolyGram is providing 35 pop and classical titles to retail at \$16.95 apiece to use on the machines. Magnavox will announce specific details of its rollout next week.

"We've been under a lot of pressure to speed up introduction of the compact discs and their players," said John Harper, vice president, sales and marketing, PolyGram Classics. "We're the third company to introduce them, and we've been getting a lot of phone calls from people who've seen them in Japan and wanted them yesterday. But this early testing will help us iron out any marketing problems we might have with them, and we have had marketing problems with laser discs in the past." He declined to be more specific.

Harper also denied that this early test marketing will have a drastic effect on the introduction of CDs to the market. "Everything in this company has been carefully planned and has been right on target," he said. "And May is the earliest date that we could be ready to introduce the CDs."

At the June CES in Chicago, PolyGram will unveil its specific details of its CD introduction into traditional record retail outlets. It will also release its first CD catalog, which will contain over 100 titles.

## VSDA Distrib Advisory Committee Members Told

LOS ANGELES — The members of the Video Software Dealers Assn. (VSDA) Distributors Advisory Committee were recently named at the VSDA Advisory Board meeting in Cherry Hill, N.Y.

Gene Silverman, president of Video Trend in Farmington Hills, Mich., and a member of the Advisory Board, was appointed chairman of the committee. Other distributors serving on the Advisory Committee include George Atkinson of the Video Station in Santa Monica, Calif.; Herb Fischer of Major Video Concepts in La Mesa, Calif.; Noel Gimbel of Sound Video Unlimited in Niles, Ill.; Homer Hewitt of The Video Library Co. in Conshohocken, Penn.; Arthur Morowitz of Distribpix in New York, N.Y.; and James Schwartz of Schwartz Bros. in Lanham, Md.

According to VSDA executive vice president Dan Davis, among the issues that the Advisory Committee will be addressing will be "the identification of the unique needs of the distributor of video software and, having identified those needs, addressing them within the diversified VSDA membership umbrella."

A date will be established for the first Distributor Advisory Committee meeting at a gathering of the VSDA Advisory Board members in Washington, D.C. March 15-16.

## AGAC Announces Songwriting Workshop

NEW YORK — The American Guild of Authors and Composers (AGAC) has scheduled a seminar for songwriters on April 13 at the Ell Center Ballroom of Northeastern University in Boston. The day-long event will include four workshops covering the basics of professional songwriting and will feature input from panelists like AGAC president George David Weiss, AGAC executive director Lewis Bachman, AGAC special projects director Bob Leone and songwriter Lou Stallman.

The workshops are "What Every Songwriter Should Know," which is set for 9:30-10:30 a.m. and discusses contracts, copyright, royalties, and AGAC history; "The Songwriter's Marketplace," from 10:30-11:30 a.m. discussing current songwriting styles and markets; "Ask-A-Pro," a question-and-answer session from 1:00-2:30 p.m.; and "Song Critique," which allows participating songwriters to obtain feedback on an original composition which they have taped on cassette, from 2:30-4:30 p.m.

The seminar costs \$20, with proceeds going to the non-profit educational AGAC Foundation. Reservations can be made by calling Prof. Dennis Miller at (617) 437-2440, or Bob Leone at AGAC, (212) 757-8833.

## Muni To Receive 1983 T.J. Martell Award

NEW YORK — New York radio air personality Scott Muni has been chosen to receive this year's "Humanitarian Award" from the T.J. Martell Foundation For Leukemia & Cancer Research. The award will be presented at the foundation's annual dinner at New York's Hilton Hotel on May 21.

Muni is currently operations director for Metromedia's WNEW-FM, having joined the company in 1967 and serving as program director for 14 years. He also serves on the executive council of the T.J. Martell Foundation For Leukemia & Cancer Research.

## New Store Fixtures Reflect Expanded Product Lines

by Jim Bessman

NEW YORK — Corresponding to changes in the product mix being carried by today's record retailer, merchants are modifying store fixturing for their new stores to display product more effectively and use space more efficiently. Many dealers contacted by **Cash Box** say that they are currently experimenting with new fixturing and store layouts with an eye towards future product demand. Others have gone beyond the prototype stage and have already installed innovative display pieces.

In discussing new store fixturing, many retailers express a need for merchandising units that can perform more than one function. "The key word is flexibility," stated Harry Suttmiller, buyer for the Gold Circles department store chain based in Columbus, Ohio. "That way, as a store begins to mature, you have options open in terms of accommodating changes in the marketplace."

Coupled with flexibility in new fixturing is efficiency. Explained Larry Mundorf, vice president of retail at the Stark/Camelot chain, "Mall rents aren't getting any cheaper, and since we can't afford larger stores, we have to do a better job with the space that we have in maximizing our merchandising area."

One merchandising method that satisfies both flexibility and efficiency needs is the slat-wall, or grooved wallboards, that several retailers are introducing into their new stores. The 4' x 8 1/2' slats are grooved for inserting peghooks or various shelves and hangers, and can be used singly or combined in displaying just about anything. "It's a real catch-all piece," said George Hill, general manager of operations at Denver's DanJay

(continued on page 19)

## Jem Claims CBS Overstated Scope Of Import Problems

by Fred Goodman

NEW YORK — Jem Records of South Plainfield, N.J., and Reseda, Calif., has become the first record importer to comment officially on CBS Records' recent policy statement on importing CBS Records from abroad. While saying that CBS's policy statement wasn't a surprise and that it won't have a significant effect on its own business, Jem also suggested that CBS had made an inaccurate assumption regarding the statute it cited, and added that the impact of parallel imports could be overestimated in this country.

In a recent letter to all its customers, CBS Records informed them that the sale of all imported copies of recordings on which CBS holds the copyright must be authorized by CBS in America (**Cash Box**, March 5). CBS cited Section 602 of the U.S. Copyright Law, which provides that a sound copyright is infringed if copies or phonorecords of the copyrighted work manufactured outside the U.S. are imported into the U.S. without the permission of the U.S. copyright owner. CBS also held that the statute applies to anyone who distributes or sells imported product, as well as the importer.

"A plain reading of the statute shows that it is worded towards the act of importing, not the sale of product," said Ed Grossi, vice president of Jem, terming CBS's inclusion of retailers "an inaccuracy."

'Nothing New'

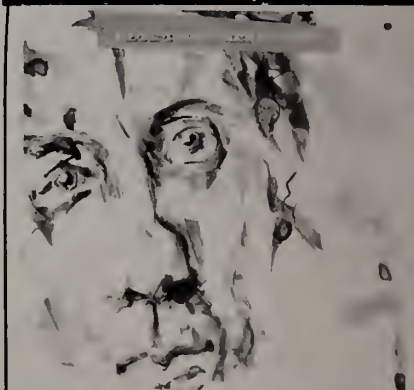
Additionally, Grossi assessed the policy letter as "nothing new," but rather a reitera-

(continued on page 54)

## REVIEWS

## ALBUMS

## OUT OF THE BOX



SCOOP — Pete Townshend — Atco Atlantic 90063-1-F — Producer: Spilke — List: 10:98 — Bar Coded

"Making demos is where I find peace and sometimes even a feeling of prayer," says Who head Townshend about the raw music that comprises this specially priced double album of unreleased test tapes. A bevy of Who tunes, solo songs, soundtrack music and experimental pieces — 25 in all — make up the set, giving listeners a chance to intimately examine one of rock's greatest contemporary icons at work. Comprehensive inner sleeve notes offer informative anecdotes about each selection, and the package also features an exceptional cover illustration by Ian Wright. A "one man band" version of "The Magic Bus," "Unused Piano: *Quadrophenia*" and an early, emotional version of "Cache, Cache" (which appeared in a much softer form on "Face Dances") are just a few of the diamonds in the rough.

## FEATURE PICKS

## POP

THE ABOMINABLE SHOWMAN — Nick Lowe — Columbia FC 38589 — Producers: Roger Bechirian with Nick Lowe — List: None — Bar Coded

On his fourth Columbia album, Lowe goes with variations on a theme of bittersweet romanticism offset by lighthearted humor using a variety of styles, including rockabilly ("Raging Eyes"), bouncy reggae ("Cool Reaction") and '50s doo wop rock ("Tanque-Rae"). One of the major strategists of the British music revolution since the mid-'70s, Lowe knows the ins and outs of modern pop better than almost anyone around, producing Elvis Costello, Dave Edmunds, Graham Parker, Rockpile and The Pretenders over the years, and a current cross-country tour gig backing up Tom Petty should undoubtedly help his own material receive the wide exposure it so richly deserves.

SUBTERRANEAN JUNGLE — Ramones — Sire/Warner Bros. 23800-1 — Producers: Ritchie Cordell and Glen Kolotkin — List: 8.98 — Bar Coded

Onethreefouronetwothreefour!!!! Kicking off with a respectful cover of the Music Explosion's "Little Bit o'Soul," the patriarchs of punk and harbingers of hardcore come through with another LP of blitzkrieging pop that should appeal to the expanded new music crowd as well as the old-time pinheads and glue-sniffers. The Ramones' gritty, speedy instrumental assaults and lyrical lunacy, which has already earned a permanent niche in rock's hall of infamy, are given the once over by Joan Jett producer Ritchie Cordell

(continued on page 8)



# PROUDDEST

# RECORD

- ▶ RECORD OF THE YEAR: **"ROSANNA." TOTO.**
- ▶ ALBUM OF THE YEAR: **"TOTO IV." TOTO.**
- ▶ SONG OF THE YEAR: **"ALWAYS ON MY MIND." (JOHNNY CHRISTOPHER, MARK JAMES, WAYNE CARSON)**
- ▶ BEST NEW ARTIST: **MEN AT WORK.**
- ▶ BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL: **"EYE OF THE TIGER." SURVIVOR. (SINGLE)**
- ▶ BEST R&B VOCAL PERFORMANCE, MALE: **"SEXUAL HEALING." MARVIN GAYE. (SINGLE)**
- ▶ BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL (A TIE): **"WANNA BE WITH YOU." EARTH, WIND & FIRE. (SINGLE)**
- ▶ BEST R&B INSTRUMENTAL PERFORMANCE: **"SEXUAL HEALING" (INSTRUMENTAL VERSION). MARVIN GAYE. (SINGLE)**
- ▶ BEST COUNTRY VOCAL PERFORMANCE, MALE: **"ALWAYS ON MY MIND." WILLIE NELSON. (SINGLE)**
- ▶ BEST COUNTRY SONG: **"ALWAYS ON MY MIND." (JOHNNY CHRISTOPHER, MARK JAMES, WAYNE CARSON)**
- ▶ BEST RECORDING FOR CHILDREN: **"IN HARMONY 2." (BILLY JOEL, BRUCE SPRINGSTEEN, JAMES TAYLOR, KENNY LOGGINS, CARLY AND LUCY SIMON, TEDDY PENDERGRASS, JANIS IAN, CRYSTAL GAYLE, LOU RAWLS, DENIECE WILLIAMS, DR. JOHN) LUCY SIMON AND DAVID LEVINE, ALBUM PRODUCERS.**
- ▶ BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING: **"RAIDERS OF THE LOST ARK: THE MOVIE ON RECORD." TOM VOEGELI, ALBUM PRODUCER.**
- ▶ BEST JAZZ VOCAL PERFORMANCE, FEMALE: **"GERSHWIN LIVE!" SARAH VAUGHAN.**
- ▶ BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST: **"WE WANT MILES." MILES DAVIS.**
- ▶ BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL: **"ROSANNA." TOTO. JERRY HEY, DAVID PAICH, JEFF PORCARO, INSTRUMENTAL ARRANGERS.**
- ▶ BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES: **"ROSANNA." TOTO. DAVID PAICH, VOCAL ARRANGER.**
- ▶ BEST ENGINEERED RECORDING: **"TOTO IV." TOTO. AL SCHMITT, TOM KNOX, GREG LADANYI, DAVID LEONARD, ENGINEERS.**
- ▶ PRODUCER OF THE YEAR (NON-CLASSICAL): **TOTO.**
- ▶ BEST CLASSICAL ALBUM: **"BACH: THE GOLDBERG VARIATIONS." GLENN GOULD. GLENN GOULD AND SAMUEL CARTER, ALBUM PRODUCERS.**
- ▶ BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA): **"BACH: THE GOLDBERG VARIATIONS." GLENN GOULD.**
- ▶ NATIONAL ACADEMY OF RECORDING ARTS & SCIENCES 10TH ANNUAL HALL OF FAME AWARDS **"BACH: THE GOLDBERG VARIATIONS" (ALBUM). GLENN GOULD. "EMPTY BED BLUES." BESSIE SMITH.**
- ▶ AND CONGRATULATIONS TO **PAT BENATAR** AND CHRYSLIS RECORDS—OUR CBS DISTRIBUTED LABEL.

**19** <sup>22</sup> **GRAMMY** **AWARD** **WINNERS** **83**  
**CBS RECORDS**



## REVIEWS

(continued from page 6)

and Beserkley knob man Glen Kolotkin, making tunes such as "My-My Kind of A Girl" and "In The Park" right for AOR and cuts like "Everytime I Eat Vegetables It Makes Me Think of You" just the thing for alternative outlets.

**WAR — U2 — Island 90067-1 — Producer:**

**Steve Lillywhite — List: 8.98 — Bar Coded**

A concept album dealing with the personal and political conflicts confronting mankind, "War" by Irish rock team U2 is an intense, often unsettling, indictment of social structures, nuclear proliferation and mindless militarism. "Sunday Bloody Sunday," "The Refugee" and a ballad called "Surrender" provide the platter's most haunting moments, and the first single, "New Year's Day," should help the LP achieve commercial recognition shortly.

**WHEN THE GOING GETS TOUGH THE TOUGH GET GOING — Bow Wow Wow —**

**RCA AFL1-4570 — Producer: Mike Chapman — List: 8.98 — Bar Coded**

Blondie producer Mike Chapman tries his hand at twiddling the controls for U.K. tribal rock act Bow Wow Wow and has managed to deliver what could be the group's most accessible album to date. A steamy and seductive opener called "Aphrodisiac" sets the tone for the entire album, mixing sexy vocals by mohawked teen sweetheart Anabella Lwin over the throbbing beat of African barundi drums.

**THE MAN FROM UTOPIA — Frank Zappa —**

**Barking Pumpkin/CBS FW 38403 —**

**List: None**

A wavy diatribe against the evils of cocaine, a spacey tone-poem about sex and several jazzy instrumental interludes are the high points of Zappa's latest LP, which features both live and studio cuts. A stream-of-consciousness-type rap on "The Jazz Discharge Party Hats" concerning groupies is pretty amusing, but overall, the instrumental pieces work best here, thanks to axeman Steve Vai's "impossible guitar parts" and Zappa's off-the-wall arrangements. Cartoonish cover design, which depicts FZ looking like a heavy-metal Conan mangling a Fender stratocaster with his fist, is an instant eye-catcher.

**THE PHOTOGRAPHER — Phillip Glass —**

**CBS FM 37849 — Producers: Kurt Munkacs and Phillip Glass — List: None —**

**Bar Coded**

Respected composer and keyboardist Phillip Glass' latest avant-garde/classical work serves as a musical backdrop to a theater piece about pioneering photographer Eadward Muybridge and the murder of his wife's paramour during the turn of the century. Brilliant synthesizer arrangements abound here, particularly during the third act, while the second act highlights the eccentric violin of Paul Zukofsky.

## BLACK CONTEMPORARY

**SUPER HITS — Johnnie Taylor — Stax MPS-8520 — Producer: Don Davis — List: 8.98**

This "greatest hits" anthology of blues-styled vocalist Taylor begins with his first chartbuster, the 1968 classic "Who's Making Love," and accurately follows his Stax career as the "hip philosopher of soul" with R&B dancers like "Testify (Wonna)," "Steal Away," "Jody's Got Your Girl and Gone" and the million-selling "I Believe In You (You Believe In Me)." Although these dynamic, "eargasmic" ditties have been out on Stax's previously-released "Chronicles" series since the '70s, it's nice to see them all on a single disc, with every number a proven winner.

## GOSPEL

**JESUS, I LOVE CALLING YOUR NAME —**

**Shirley Caesar — Myrrh/Word MSB-6721**

— **Producer: Tony Brown — List: 8.98**

Vocally, she's the Stephanie Mills of the gospel works, and, as such, Shirley Caesar is the most successful black female singer in the genre, with an inspired ability to translate the Christian message via pop/R&B shadings with elaborate, emotive phrasing. Thick, horn-tinged productions showcase her renditions superbly here, aptly textured with a supporting cast of backing vocalists.

## NEW AND DEVELOPING

**SHABOOH SHOOBAH — INXS — At-**

**co/Atlantic 90072-1 — Producer: Mark Oplitz — List: 8.98 — Bar Coded**

Pronounced "Shabu Shubah," the debut American album from antipodean punsters INXS (pronounced "In excess") is a lively collection of danceable rockers heavily influenced by such diverse



sources as Split Enz, Peter Gabriel, Bowie and the Stones, among others. Actually the group's third LP Down Under, where it shot into the Top 10 just two weeks after its debut, "Shabooh Shoobah" boasts several galvanizing cuts, such as the funk-tinged "Spy of Love," the high-energy "Black and White" and the uptempo single choice, "The One Thing."

## NEW FACES TO WATCH



## Dexys Midnight Runners

Kevin Rowland and his band, Dexys Midnight Runners, have broken through into the American market in their own way with "Come On Eileen," bulleting this week at #22 on the **Cash Box** singles chart. An up-tempo ballad laced with traditional Irish fiddle music, "Come On Eileen" is a fitting U.S. debut for the band, whose sound marries the punch of American soul with the romanticism of traditional British folk music, producing an exciting and decidedly international offspring. Although the band's influences are myriad — including Van Morrison and the Memphis/Stax and Motown sounds — the end result belongs solely to Rowland and company.

Dexys Midnight Runners is a constantly changing group, and that's the way Rowland wants it. "Searching For The Young Soul Rebels," the group's debut album on EMI in England, and the subsequent release of "Geno," a huge chart success in that country, established Dexys as a musical force with both a hardcore and general English audience. Between the two albums, though, two years elapsed. "The first wave of the group started when 'Geno' was successful in England," comments Rowland, Dexys leader and chief musical contributor. "Then there was a year when we weren't successful hardly at all, so we didn't have that many fans except for incredibly loyal hardcore following. But then, when we came with 'Come On Eileen' and the new album in 1982, I think we generated a whole lot of

## SINGLES

## OUT OF THE BOX



**LAURA BRANIGAN (Atlantic 7-89868) Solitaire (4:00) (Youngster Musikverlag GmbH — GEMA) (M. Clemenceau) (Producer: J. White)**

The first single off "Branigan 2" splendidly combines the ballad approach of her overlooked debut single, "All Night With Me," with the fire of "Gloria." A staccato keyboard underpinning holds the soft-to-hard progression together, but it's Branigan's dynamic vocal presence that makes it more than a credible follow-up to her recent smash.

## FEATURE PICKS

## POP

**TOTO (Columbia 38-03597)**

**I Won't Hold You Back (4:35) (Rehtakul Veets Music — ASCAP) (S. Lukather) (Producers: Toto)**

new friends." That newfound acceptance of Dexys has not affected the original hardcore audience the group built in its early stages. "I said from the beginning that I always wanted Dexys to be changing and some of them — the ones who were really into Dexys — are still into it. I see them, and they like us better than ever now."

Much of the change in Dexys' sound can be attributed to the addition of violinist Helen O'Hara and The Emerald Express, a three-piece string trio. While casting about for a new direction between the recording of "Searching For The Young Soul Rebels" and "Too-Rye-Ay," Rowland met O'Hara through a chance encounter at a bus stop. Seeing her violin case, Rowland began talking and trading ideas with her, with the ultimate result that the two decided to try playing together. The contributions of O'Hara and her Emerald Express compatriots helped to mold the romantic tenor of the latter album.

"The Bridge," Dexys' name for its current live show, follows on the heels of two previous thematic shows the group performed. According to Rowland, 1982's "Projected Passion Review" was about showing feelings and putting things across in the same way the previous "Intense Emotion Revue" of 1981 was "much harder and much more aggressive altogether. We've changed some of the old songs, done them in new arrangements," adds Rowland about the current show, "and they're better, they're more us... we can't keep still, it's no good playing them as they were three years ago because it doesn't mean anything. So we've changed the words and the tunes to make them now."

Although "Too-Rye-Ay" is the group's third album, it is their second American release. Initially signed to EMI in Britain, the group made the jump to Mercury when Roger Ames, their A&R man at EMI, joined Phonogram. "He's one of our biggest fans," Rowland said of Ames.

In the latest single from the "Toto IV" album, the Grammy-winning group dishes up a soft torch tune about a man letting go of his lover. Somber vocals, light piano and electric guitar flourishes combine to make this well-crafted tune a sure pop hit.

**MISSING PERSONS (Capitol P-B-5212)**

**Walking In L.A. (3:30) (Private Life Music — ASCAP) (T. Bozzio) (Producer: K. Scott)**

The establishing synth riff and Dale Bozzio's hiccup are trademark Missing Persons, but the latest single from "Spring Session M," already a radio hit in Los Angeles, is more straightforward rock than those preceding. The lyrics take an affectionate jab at L.A.'s auto dependency.

**CHEAP TRICK (Warner Bros. 7-29723)**

**Spring Break (3:02) (Gold Horizon Music Corp./Adult Music — BMI) (R. Nielsen) (Producer: Cheap Trick, I. Taylor)**

While Cheap Trick's tunes have long been compared with Beatles' melodicism, the group's new single sounds a lot like a White Album rocker. The tune is the first single from the forthcoming *Spring Break* movie soundtrack and could be a perfect lead-in to summer fun.

**RED RIDER (Capitol P-B5211)**

**Human Race (3:26) (Rumphyboobah Publishing — CAPAC) (T. Cochrane) (Producer: D. Tickle)**

Canadian rockers Red Rider deliver a hard-driving song about survival and freedom in a strange world, in the first single from the "Neruda" LP. A steady beat and guitar underscore, while reedy vocals evoke the proper emotions. Look for strong AOR acceptance.

**KID CREOLE & THE COCONUTS (Sire 7-29738)**

**Annie, I'm Not Your Daddy (3:50) (Perennial August/Cri Cri Music — BMI) (A. Darnell) (Producer: A. Darnell)**

This remixed, edited version from the group's "Wise Guy" LP tears a page out of Swamp Dogg's book (including a "mama's baby, papa's maybe" refrain) and rewrites it with a deeply layered instrumental track featuring steel drums, trombone and what sounds like a ukulele. Superior dance fare and loads of fun.

## BLACK CONTEMPORARY

**MARY JANE GIRLS (Gordy 1670GF)**

**Candy Man (4:08) (Stone City Music — ASCAP) (R. James) (Producer: R. James)**

Staccato keyboards and a floating string synth pace this straightforward, up-tempo love ballad. A punchy vocal pinpoints this Rick James-penned-and-produced song.

**RITA MARLEY (Shanachie SH 705)**

**The Beauty of God's Plan (3:45) (Rita Marley Music/Almo Music — ASCAP) (D.L. McNeil, C. Samare!) (Producers: R. Walters, G. Cooper, S. Golding)**

While no one has emerged to claim the late Bob Marley's crown as the king of reggae, Rita Marley proves here that she's still the queen. Her new single for Shanachie showcases her commanding, Americanized vocal style superbly in front of a bouncing, almost gospel setting. Look for U/C and fringe rock support.

## NEW AND DEVELOPING

**BRYAN ADAMS (A&M-2536)**

**Straight From The Heart (3:30) (Irving Music/Adams Communications — BMI) (Adams, Kagna) (Producers: B. Adams, B. Clearmountain)**

On the first single from his "Cuts Like A Knife" LP, Adams sings a gentle but straightforward plea "straight from the heart" to renew a romance. Adams' raspy Rod Stewart-like voice and electric guitar sub-strata make this tune a candidate for modern rock, Top 40 and soft rock formats.





# Who is the producer of over 200 greats in jazz, pop & rock?

**CLUE:** It's the same source of record-business energy who has just formed a new recording company — Teresa Gramophone Company, Ltd. Actually, this wide ranging enterprise encompasses two distinctive labels: *Doctor Jazz* and *Signature*.

*Doctor Jazz* will be a showcase for new music, traditional sounds and the fabled original *Signature* masters of such classic figures as Duke Ellington, Count Basie and Coleman Hawkins. Also, on *Doctor Jazz* will be the extraordinarily multi-faceted Teresa Brewer. Due soon is a "live" recording of Teresa's 1978 Carnegie Hall triumph, a concert featuring a host of great luminaries, including Dizzy Gillespie and Cootie Williams. *Doctor Jazz* will be a label of discovery! *Signature* will be devoted to a diversity of popular music — middle of the road, rock, country, et al.

**ANOTHER CLUE:** This producer and record — company-creator has so formidable a track record, having produced more artists and records than any other producer, that it is very much in the professional interest of dealers, disc jockeys, radio programmers, to follow the action of his new company. Lastly, it is only fitting that *Columbia Records* is to manufacture and distribute his new labels. After all, since the 20's and 30's, Columbia has been the most consistent of creative record companies!

Erroll Garner • Paul Whiteman • The McGuire Sisters • Buddy Holly/The Crickets • Henry Mancini • Steve Lawrence • Teresa Brewer • Lawrence Welk • Buddy Hackett • Eydie Gorme • Barbara McNair • Billy Williams • Johnny Hodges • Coleman Hawkins • Gabor Szabo • Arthur Godfrey • Steve Allen • Les Brown • Louis Armstrong • Gato Barbieri • Dizzy Gillespie • Stephane Grappelli • Lonnie Liston Smith • Bob Crewe • Duke Ellington • Lester Young • Gil Scott-Heron • Bud Freeman • Eddie Condon • Thad Jones • Mel Lewis • Ruby Braff • Louis Nye • Kay Thompson • Lionel Hampton • Ron Carter • Sheila McRae • Jayne Meadows • Cornell Dupree • Eric Gayles • Joe Venuti • Alan Freed • Buddy Greco • Pat Williams • Jerry Fielding • Sid Feller • Max Roach • Abby Lincoln • Della Reese • Kay Starr • Aierto • Grady Tate • Elvin Jones • Arnie Lawrence • Cyril Ritchard • Judy Garland • Liberace • Henny Youngman • Bill Dana • Sasha Distel • Stanley Turrentine • Tommy Flanagan • Debbie Reynolds • Clark Terry • Freddie Hubbard • Quincy Jones • Johnny Bothwell • Otis Spann • T-Bone Walker • Joe Turner • Leon Thomas • Carol Channing • Don Ameche • Liza Minelli • Jackie Wilson • Hermione Gingold • Billy De Wolfe • Glenn Osser • Charles Lloyd • Roland Kirk • Roy Haynes • Victor Jory • Johnny Desmond • Jackie Cooper • Don Knotts • Don Adams • Peter Allen • Slam Stewart • Clara Ward • Slim Gaillard • Eddie "Cleanhead" Vinson • Rhonda Fleming • Mickey Mantle • Margaret Truman • Carl Stokes • Bucky Pizzarelli • Skinnay Ennis • Dick Jurgens • Chas Hodges • Dave Peacock • Peter Frampton • Peter Lind Hayes • Dorsey Burnette • Mary Healy • Pete Fountain • Jess Stacy • George Harmonica Smith • Gene Page • Jack Pleis • Joe Guercio • Al "Jazzbo" Collins • Milton DeLugg • Horace Ott • Sabicas • Yank Lawson • Count Basie • Don Cornell • Pretty Purdie • Bob Crosby • James P. Johnson • Oliver Nelson • Pee Wee Russell • Bobby Hackett • George Segal • Connie Haines • Marion McPartland • Jackie Paris • Hot Lips Page • Jane Russell • Dimitri Tiomkin • George Cates • Tom Scott • Flip Phillips • Ben Webster • Chico Hamilton • Shelly Manne • Myron Cohen • Dick Shawn • Bob Merrill • J. Fred Coots • Arthur Schwartz • Frankie Laine • Richard Groove Holmes • Fontaine Sisters • Pearl Bailey • Sonny Stitt • Louis Bellson • Stanley Clarke • Donald Smith • Cootie Williams • Don Byas • Anita D'Day • Benny Carter • Art Hodes • Lennon Sisters • B.B. King • Muddy Waters • Mills Brothers • Sy Oliver • Pat Boone • Jack Kerouac • Zoot Sims • Al Cohn • Phil Woods • Art Blakely • John Coltrane • McCoy Tyner • Archie Shepp • Albert Ayler • Pharaoh Sanders • Arthur Blythe • Jon Faddis • Horace Tapscott • Edgar Sampson • Shirley Scott • Neal Hefti • Frances Wayne • Ralph Burns • Pat Harrington, Jr. • Cab Calloway • Bobby Bradford • Jimmy Owens • Hank Jones • Ralph Sutton • Bob Haggart • Bob Wilbur • Vic Dickenson • Dicky Wells • Benny Morton • Jimmy McPartland • Bud Jacobson • Toots Thielemans • Henry "Red" Allen • Eric Dolphy • Charles Mingus • Dorothy Loudon • Earl Fatha Hines • Don Redman • Steve Kahn • Sonny Rollins • James Komack • Carlos Montoya • Laurindo Almeida • Larry Carlton • Artie Butler •



**ANSWER:** If you haven't guessed the identity of this producer of over 200 greats in jazz, pop, rock & country — the name is: BOB THIELE!

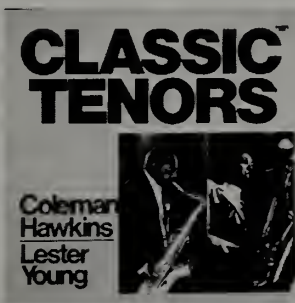
## A LOOK AT OUR NEW RELEASES:



DOCTOR JAZZ FW38534



DOCTOR JAZZ FW38445



DOCTOR JAZZ FW38446



DOCTOR JAZZ FW38448



DOCTOR JAZZ FW38447

**TERESA GRAMOPHONE COMPANY LTD.**

1414 AVE OF THE AMERICAS • NEW YORK, N.Y. 10019 • USA • Telephone (212) 759-5565



## Jorgensen Named Finance VP At Compleat Corp.

LOS ANGELES — Henning Jorgensen has been appointed vice president, finance, of Nashville's Compleat Entertainment Corp., whose Compleat Records has released LPs in the country, black contemporary and exercise genres. In addition to his financial responsibilities, Jorgensen will deal with business affairs, contract administration and production, working with company president Charles Fach in handling marketing and business activities.

Jorgensen was most recently employed as controller for Edition Chappell, S.A. in Paris, France, for PolyGram and, before that, served as controller for the label for 14 years in several cities, including Montreal, Chicago and New York.

"I'm happy to be back in the record business in the States and especially pleased to be working with Charles Fach, whom I have known and worked with for many years at PolyGram," said Jorgensen of his new position.

## TDK Changes Name

NEW YORK — TDK Japan has changed its corporate name to correspond exactly in English with the Japanese version. Formerly called TDK Electronics Co., Ltd., the Toyko TDK parent company is now TDK Corp. The name change, however, does not affect TDK offices outside of Japan.

In other TDK news, Yutaka Otoshi has been confirmed as the new president of TDK Corp., succeeding Fukujiro Sono, the new company chairman. Otoshi has been with TDK since 1938 and has been its executive vice president since 1974. Sono had been president for the last 14 years.

In addition, four new executive directors have been approved. They are Hiroshi Sawano, in charge of the magnetic tape marketing division; Goro Suzuki, manufacturing; Makoto Komoda, materials and components marketing; and Yasuo Imakawa, research and development.

## MCA Music To Help Develop Score For Musical *Street Hat*

LOS ANGELES — MCA Music will be playing what the company calls "an active role" in the development of the score for the upcoming Broadway musical *Street Hat*, via a unique and original arrangement with producer Bert Stratford. *Street Hat* is scheduled to open in the fall of 1983.

The arrangement came out of discussions between Leeds Levy, president of MCA Music, Mike Millius, MCA Music's director of creative services in New York, and Stratford. Levy has designated Millius to act as his liaison with producer Stratford and *Street Hat*.

"We have taken this unusual and positive action because we strongly believe that the Broadway musical has always been and continues to be a launching pad for new songwriters and new music," said MCA's Levy. "Moreover, an emphasis on the Broadway musical is a natural response to the technological revolution that surrounds us by virtue of the musical's marriage of music with dramatic and visual components. Musicals convert music into a three dimensional mode which ultimately provides a better match for the mediums of videodisc, videocassette, pay-TV, etc."

## Volley Publishing Bows

NEW YORK — Volley Music Production, Inc., has formed Volley Publishing Co., a music publishing concern, in New York. A separate record label formation is expected momentarily, and first release will be "Can't Lose Your Love," a single by Russ Brown.

Volley Music Production is located at 2 Penn Plaza, New York, N.Y. 10121. The telephone number is (212) 736-5098.

## Sony Taps Matsumara

NEW YORK — Jack Matsumara has been named associate manager, international relations, at CBS/Sony Records of Japan. In this new position, he will oversee the publicity, promotion and release-coordination functions of the department.

## EXECUTIVES ON THE MOVE

**Military Joins Warner Bros.** — Frank Military has been appointed executive vice president/general manager of Warner Bros. Publications. He was most recently vice president of Chappell Music.

**Changes At 3M** — George L. Hegg has been named group vice president, memory technologies group in 3M's Electronic and Information Technologies Sector. He succeeds Dr. Sidney M. Leahy, who assumes Hegg's former position as group vice president, Chemicals, Film and Allied Products Group, in 3M's Industrial and Consumer Sector.

**Lynch Promoted** — Vincent Lynch has been promoted to vice president/general manager of David Rubinson & Friends, Inc. He has been with Rubinson for 8 years handling all business and investment affairs for the firm.

**Trumbo Appointed At Capitol** — Thom Trumbo has been named A&R director of talent acquisition at Capitol Records Inc. He comes from Chrysalis Records where he had been national A&R manager since 1981.

**Changes At I.R.S.** — Kyle Hetherington comes to I.R.S. as associate director of radio promotion/west coast. She was formerly with Epic/CBS Records for five years where she was the national promotion coordinator. Keith Altomare, director of college radio promotion for the last fourteen months, has been elevated to associate director of radio promotion/east coast.

**Talmadge Named** — Randy Talmadge has been named director of creative services for the Nashville-based Elektra/Asylum and Refuge Music. Prior to joining Elektra/Asylum and Refuge Music, he served as general manager for Jensing/Jensong Music.

**Gretencord Named** — Haas-Hudgins has announced the appointment of a new administrative assistant, Cathy Gretencord. She had previously been employed by Buddy Magazine, in account services, and by Dallas' ABC affiliate, WFAA-Channel 8, in the creative services department.

**Patack Appointed At ATI** — Geoff Patack has been appointed director of sales and distribution for ATI Video. He joined the company in 1980 and has worked in various production capacities on ATI's "Night Flight," "FM-TV," and the upcoming "Radio 1990."

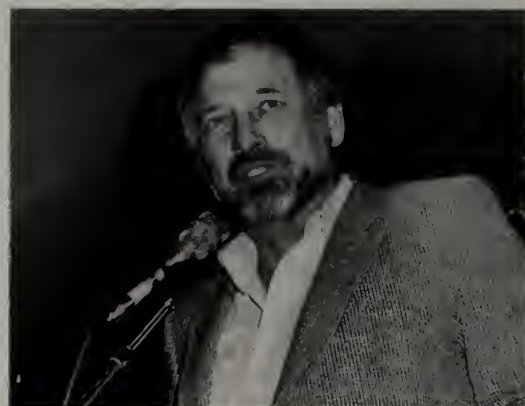
**Longino Joins Mandrell** — Miriam Longino has been hired to handle press and publicity for Mandrell Management. She last worked in the RCA country publicity office and has served in a freelance capacity for the last two years.

**Walker Added** — Disc Mastering Inc. has announced the addition of mastering engineer Los Walker to the staff. During the past ten years, she held engineering positions at several major mastering facilities on the west coast — MCA, ABC, and the Mastering Lab.

**Shannon Resigns** — Harry Shannon has resigned as executive director of ATV Music after eight years with the firm. He will be working out of his home, but may be contacted via the Gorfaine & Schwartz Agency.

**Changes At Airwave** — Michael Lee has been named vice president of A&R for Airwave Records. Recently he was head of Club Promotion and Special Projects at the label. And George Renfro has been appointed director of Black Music Radio Promotions. Prior to coming to Airwave, he was vice president of Mon-Tab Records.

**BASF Names Paul** — Cindy Paul has been named promotions manager for BASF Systems Corporation audio/video products division in the Los Angeles area. She comes to BASF Systems from Warner/Elektra/Atlantic Corporation where she was a regional advertising coordinator/media specialist for the Los Angeles area.



**'PRODUCTIVE' MEETING FOR MCA RECORDS IN TUCSON** — "Productivity is the Future" was the theme of MCA Records Group's annual meeting at the El Conquistador Hotel in Tucson, Ariz., Feb. 10-13. The four-day conclave featured product presentations from MCA-distributed labels Sparrow, Churchill, Permian and Larc, as well as MCA Records. Awards for Promotion Branch of the Year, Branch of the Year, Salesperson of the Year, and Account Service Representative of the Year were also made at the gathering, and Bill Wolford, Baltimore salesman, was honored for his longtime service to the company, attaining 25-year status. In addition, regional breakout meetings were held by MCA Distribution, and MCA Records, under president Bob Siner, held individual clinics, a seminar with Tucson and Phoenix radio personnel and a forum on crossing formats bet-

ween R&B, country and pop. Live entertainment was provided by Permian recording artists Lynn Anderson and Katy Moffat and MCA Records' Joe "King" Carrasco and Lee Greenwood. Pictured in the top row are (l-r): Bob Siner; MCA Distributing's Branch of the Year (New York) representatives Bob Woods, George Collier, Ronald McDonald, Jim Wilson and Robert Aponte; MCA Distributing president Al Bergamo; N.Y. branch's Ron de Marino; and Bergamo. Pictured in the bottom row are (l-r): MCA Cincinnati branch's Walt Wilson, Sales Representative of the Year and Retail Promotion of the Year winner for his "E.T. Loves Kids" campaign; John Burns, MCA Distributing vice president; Danny Bramson, Backstreet Records president; MCA Distributing's Promotion Branch of the Year, Denver, representative Doug Whitmire; John Burns; and Denver's John Frie.



# Dealers Step Up Emphasis On Security To Stop Pilferage

by Michael Martinez

LOS ANGELES — In a feeble economy, the record retailer has many enemies. But it is not inflation, escalating operation and product costs or the higher costs of living for consumers that represents the most insidious threat. That distinction is reserved for shrinkage.

Shoplifting costs the U.S. retail community — including supermarket, book, drug, liquor, toy, show and record and tape stores — from \$16-\$24 billion annually, three times the 1979 figures, according to studies by the National Corrective Institute and the Atlanta-based National Coalition to Prevent Shoplifting. Both groups anticipate the shrinkage rate to accelerate during the coming year.

According to one security expert, record albums bring the most dollar per unit through fences, who are normally already established in the industry. The going price for an \$8.98 list LP would be \$3.40. The expert noted that there are fences in nearly every state and also that some stores get away with a product balance of 40% legitimate product and 60% "swag," or stolen goods.

With circumstances such as these in mind, several record and tape chains are becoming more actively involved in development of security systems. This concern over in-store theft is manifested in various forms — from heightened employee education to hiring of outside security to electronic anti-theft systems.

Many dealers opt to improve employee awareness of the problem because of the costs incurred (both in money and image) by using security guards or electronic surveillance and detection devices. Still, many dealers, to varying degrees, have experimented with each method in efforts to stem shoplifting (**Cash Box**, Dec. 4, 1982).

The more aggressive approach represented by security guards and visible electronic surveillance and detection devices contrasts with the intrinsic merchandising approach utilizing store design for maximum store visibility and having staff on floor, with eyes open and armed with a predetermined plan of action for dealing with suspected shoplifters.

But the problem is as multi-faceted as the methods used to curb it, ranging from the shrinkage loss due to professional "boosters" and amateur thieves to employee theft and armed robbery.

Speaking recently to a group of about 50 Southern California independent record and tape dealers at Show Industries' City One Stop plant, former thief Michael McCaffrey told the assemblage that they must instill greater enthusiasm in their employees about security measures.

Outlining his own exploits in crime, McCaffrey, who is now a busy security consultant, explained that he was once one of the most sought after "hitters" in the record boosting business. He was in demand among several five-man boosting teams and police departments around the country. He said that he had worked with several teams in nearly every major market in the U.S., and, at one time, he claimed, he was responsible for \$1.5 million in record and tape thefts from regional stores.

## Code Needed

Commenting on how to prepare store staff for security, McCaffrey said that a code should be established for when a clerk notices a possible heist in progress. For example, he said, a staffer could let others in on what's going on by saying, "Has that shipment come in from Santa Rosa, yet." He said the code phrase should alert staffers to commence a pre-set strategy for dealing with suspected thieves.

McCaffrey disparaged the aggressive approach to dealing with shoplifters, suggesting that a staffer might be hurt if he were to get physical or abusive with a thief,

or that he might offend an honest customer mistakenly targeted. Instead, he recommended engaging the suspect in a face front conversation while someone else called the police.

The security consultant also recommended that record store staffs passively inquire about bags brought into stores, perhaps by asking about the store where they had previously shopped or how nice it looked.

He said that an investment in regular mirrors (not the concave variety) placed at 45 degree angles could be effective along with store merchandising for maximum visibility.

On electronic surveillance and detection devices, McCaffrey expressed less enthusiasm. He said that while systems like Sensormatic and Checkpoint were good for high-mark-up items like video software and such, they represented a "false sense

of security" for store staffers who think all they must do is let the system do its thing.

"Electronic surveillance and detection systems are essential for high-mark-up items," McCaffrey said. "They might serve as a deterrent for the amateur, but not to professionals. Every criminal has a tool to take those tags and stickers off."

But although manufacturers of the security systems agree with McCaffrey that

(continued on page 19)

**S H I R L E Y • C A E S A R**

**Jesus**  
I LOVE CALLING YOUR NAME

**brings**  
**GOPEL MUSIC**

**one of its finest moments in this great new album.**

On sale now wherever fine records are sold. **myrrh**





**SUBURBAN SIGNING** — Minneapolis-based band *The Suburbs* recently signed an exclusive deal with Mercury/PolyGram Records and will soon release a debut EP, titled "Dream Hogs." Pictured standing at the signing are (l-r): K.C. McPherson, tour manager for the band; Ted Green, vice president, business affairs, PolyGram; Jack Kiernan, executive vice president, PolyGram; Jerry Jaffe, vice president, rock division, PolyGram; Steve Greenberg, producer of the band; Guenter Hensler, president and chief operating officer, PolyGram; Paul Stark, the band's manager; and Jim Sotet, national promotion manager, rock division. Pictured seated are (l-r): *Suburbs* members Chan Poling, Michael Halliday, Beej Chaney, Bruce Allen and Hugo Klaers.

## Labels Join In Spring Break Promotions At Daytona Beach

(continued from page 5)

Camel, have opted to focus their attention on new music, with Stroh's presenting shows by Modern English, Scandal, Greg Kinn and Berlin; while Camel will present A Flock of Seagulls, Bow Wow Wow, The English Beat and Lene Lovich. Both series will be presented at the Plaza Hotel and will feature indoor concerts in the evening and outdoor shows during the day. Also banking on developing acts is Newport, which will be presenting Joe "King" Carrasco, The Producers and Duke Jupiter at the Daytona Bandshell. Also at the Bandshell will be Marshall Tucker, America, The Atlanta Rhythm Section, The Average White Band, Julee Newton, Southside Johnny and Elvin Bishop, all sponsored by Salem, and Jan & Dean, presented by Anheuser Busch.

"This year is really the indicator," said Will Botwin, director, East Coast operations, Side One Marketing/Starcom Advertising, the firm acting as the agent for Stroh's in procuring and marketing the shows. "If it works, I think you'll really see the product companies blanketing Daytona with music next year."

Barry Levine, associate director of college marketing for CBS Records, agrees with Botwin, "I've gone down to Daytona during the spring break for the last three years now, and this is the first time the music events have been so prevalent. It's going to be huge." Levine added that many of the students who venture down to Daytona are among the more adventurous people on campus, and, as such, are considered "testers" and trendsetters. Introducing them to acts like Scandal, Duke Jupiter and Lene Lovich can help start a buzz on campuses around the country.

### Advance Advertising

Conversely, Linda Robock of the New York-based National Field Marketing, which is handling Newport's concert program, reports that her company advertised the series on campuses prior to the spring break in hopes of increasing the turn-out. She added that the chance for a cigarette manufacturer like Newport to expose its product to college students was even more precious, since cigarette companies have self-imposed restrictions against going on campus with promotions and giveaways.

Along with the live shows will be a plethora of music merchandising and co-promotions. Anheuser Busch will be setting up inflated "six-packs" that hold 400 people at both Daytona Beach and Ft. Lauderdale. Students will be able to make

a free phone call from inside the structure, while viewing videos of CBS recording artists on a six-foot screen.

Dubbing its concert series "Soundwaves '83 at Daytona Beach," Stroh's will be giving away T-shirts listing the concert lineup, and blanketing the town with 15,000 free posters. In addition to the concerts, Stroh's will also host an on-going video party at Daytona's 600 North Club, a state-of-the-art video venue. The party will feature 12 hours of new music videos packaged differently each night.

Hand-in-hand with the promotions and product giveaways by the concert sponsors will be merchandising blitzes by some of the labels whose acts will perform. Columbia and Stroh's will be giving away 20,000 "stage pass" stickers for Scandal, featuring \$1.00-off coupons redeemable at Camelot Music stores. In addition, the band will host a "greet the group" party at the 600 North Club, where it will give away 600 Scandal posters. Local radio station WDIZ in Orlando will also be doing on-air interviews with bands and promotional giveaways with record and sponsor companies. And Warner Bros. Records will be flying winners of an "After the Snow" promotion held on Boston station WCOZ in support of Modern English and Berlin down to the shows, as well as distributing thousands of Modern English buttons.

Although Daytona Beach is firmly established as a major product bazaar for manufacturers to push their wares, the success of the music tie-ins will be carefully studied to determine their efficiency. Several sponsors have also committed themselves to concerts on South Padre Island in the Gulf Coast of Texas, another spring break hot spot. Additionally, several are considering similar programs for the Bahamas during next year's spring break.

"It's all still pretty new," allowed National Field Marketing's Robock, "but the path was only cut last year. I do think it will just keep getting bigger, although I don't foresee anybody doing a concert by The Police."

CBS's Levine is also convinced that music is a permanent vehicle for product promotion to college students. But he feels more sophisticated preparations should be made to get the biggest bang. "I can see beginning to plan next year's events in April or May," he said, adding that it might be easier for record companies to set up the concert series on their own and then bring in sponsors. "You need the sponsorship, but there are too many hands in the pie," he said.

## COAST TO COAST

**EAST COASTINGS** — Marvin Gaye has been booked for eight shows in six evenings at Radio City. Also look for a midnight show to be added by Prince and Vanity 6 on March 26 . . . Geffen has inked Madness . . . Rick James is looking for a label to produce James Brown on . . . Rewriting the past: Allen Ginsberg will be out stumping for his just-released "First Blues" LP on John Hammond Records this Wednesday night. Ginsberg will be at Studio 54 as part of hippie-turned-entrepreneur Jerry Rubin's chic shmooze party, Business Networking Salon . . . Dating themselves: *Rolling Stone* is preparing an exceptionally long piece on what is basically an unknown band, Rochester's *Chesterfield Kings*. The reason? The band is an early psychedelic nostalgia group . . . MTV has added "Billy Jean" by Michael Jackson . . . Portrait has

dropped *The Producers* . . . PVC/Adelphi has released "The Fugs Greatest Hits," culled from the group's recordings for ESP and Broadside . . . Making Book: Publishing books on pop music is getting to be a very serious business. The latest indication comes from Proteus Publishing Co., which has recently decided to print books on films and rock exclusively. Mike Shatzkin, the company's president, recently told us that the decision was based on several factors such as many of the subjects' having universal appeal in the English language market; secondary opportunities in foreign markets; the chance to develop alternative forms of distribution through sheet music racks and record stores; the ongoing marketing efforts of record companies



**THE YOUTH OF TODAY** — *Oldster* Michael Jackson (l) gives a few pointers on how to make the transition from kiddie phenom to chart mainstay to Michael Grant of *Musical Youth*.

that keep the subjects in front of the public's eye for extended periods; and the fact that the field provides a nearly endless stream of subjects, especially in biography format. "Film is a legitimate international discipline, and almost every major publisher has put out film books," said Shatzkin. "The Beatles really legitimized rock as an intellectual discipline in the late '60s, and it's getting to the point where serious analytic writers are sifting through the process. But so far the nature of rock publishing has been that efforts were pretty dispersed with the exception of Delilah and Quick Fox. We plan to be the rock publisher because the opportunity is there." Titles really began flowing from Proteus in October, and Shatzkin projects the firm will publish 45 rock titles in '83, adding that in the future he has "no objection to doing as many as 250 titles a year." Presently drawing on the staff of *Melody Maker* for most of its writers, Proteus plans to put an editor in New York by the end of the year to work with American writers, and projects that a third of its titles will originate in the States by '84. As for distribution, Proteus is going slow in its expansion to record stores. "Books are a high margin, low volume, low return business," said Shatzkin, comparing it to the tonnage ordering style of the record business. "The thing that would kill us would be to get greedy, so we're going in slowly. We're initially working with stores that carry both." Distribution to sheet music retailers is through Cherry Lane, and Shatzkin expects that to be a stable business, with dealers looking at Proteus to give breadth to their catalog. Other areas being discussed include direct sale through record clubs such as RCA and Columbia House, although Shatzkin speculated that the needs of the clubs may presently exceed Proteus's capabilities. But aside from the books, Proteus is also building up a backlog of material that may eventually lead the company into other areas. "We're spending \$250,000 annually on rock photos," Shatzkin said. "I believe we're in the process of getting the most extensive file of rock photographers anywhere, and we're interested in any obscure photographer that may have shot rock photos for a couple of years, and we're finding more and more."

fred goodman

**POINTS WEST** — Three royal families descended upon the City of Angels during the last weekend in February, and, consequently, there were three big bashs bringing out every social butterfly around town. One of the wildest parties was held at 20th Century-Fox's studio in West L.A. where around 500 guests showed up to get down with the United Kingdom's Queen Mum Elizabeth II. Fred Astaire, Gene Kelly, Mike Curb, Perry Como, Julie Andrews, Elton John, Frank Sinatra Sr. & Jr., Dionne Warwick, Roy Rogers & Dale Evans and an assortment of bigwigs and power brokers were on hand to fete Britain's monarch. Word has it pandemonium broke out when Rod Stewart entered the black-tie gala garbed in (gasps!) spandex pants . . . Across town at Hollywood's Palladium, the rug was being rolled out for King Sunny Ade in what some

critics around town labeled "the pop event of the season" — a lengthy, lively and enlightening celebration of African juju music that was hailed by the nearly sold-out crowd as an enormously successful merging of the American and Nigerian musical cultures. Whether they were grinding out Chuck Berryesque riffs, pounding out percussion solos like morse code signals sending messages of inspiration into the brain, performing *Temptations* — Like choreography moves or adding a dash of salsa to the exotic Gold Coast aural pyrotechnics, The King and his *African Beats* genuinely ignited the souls of the punks, sonic sophisticos, curiosity-seekers and Third World music lovers who came to share in the magic . . . The other "royal" family to arrive in L.A. during the weekend was recording group *The Lords of the New Church*, which played Pasadena's Perkins Palace, featuring songs from its self-titled debut I.R.S. LP and a new tune called "Live For Today." Unfortunately, the night following the Pasadena gig, the lead Lord, Stiv Bator, was caught in a nasty tussle at a show in San Diego. Bator,

(continued on page 54)



**WORD WINNERS** — *Word/Myrrh Records* scored big at the 25th Anniversary Grammys Feb. 23 when Amy Grant (l) and Al Green took a total of three awards — Best Gospel Performance, Contemporary or Inspirational (Grant) and Best Soul Gospel Performance, Contemporary, and Best Soul Gospel Performance, Traditional (Green).

the weekend was recording group *The Lords of the New Church*, which played Pasadena's Perkins Palace, featuring songs from its self-titled debut I.R.S. LP and a new tune called "Live For Today." Unfortunately, the night following the Pasadena gig, the lead Lord, Stiv Bator, was caught in a nasty tussle at a show in San Diego. Bator,

(continued on page 54)



## Retailers Weather California Rain Storms, Tornado

(continued from page 5)

ping." Although Solomon stated that the power went out sporadically for an hour or so, at the Tower store in Mountainview, Calif., the weather had no significant impact on the chain, with many of his outlets, such as the shop on Sunset Boulevard in Hollywood, possibly busier than usual. "Unless there's a downright hurricane, business during rain storms is alright," concluded the Tower chief.

### Highway Closed

Although the storms forced authorities to close down much of California's Pacific Coast Highway, several stores located in and around beach communities escaped virtually unscathed. Down in Huntington Beach, where weather conditions were particularly adverse, with the pounding surf knocking over most of the town's pier and destroying other beachfront property, the two Licorice Pizza stores there reported minor damage. "Business has been pretty steady," commented one worker at a Huntington Beach Licorice Pizza. "The phone went out for four hours one day this week, but fortunately we're away from the beach and the major flooding area, so there hasn't been that much trouble."

While chain stores reported just incidental leaks and short-term power outages, mom & pop stores in the L.A. area were affected much worse by the torrential downpour. Hollywood's Aron's Records, for example, incurred some serious inven-

tory damage when part of its roof was battered by the rains, and the ceiling in the west part of the building gave way. According to Jim May, one of the store's managers, a "big, massive leak" caused water to hit the half-speed master LP bins as well as the 99-cent used record stock, hurting the most expensive as well as the least expensive product.

"We've dealt with leaks in the past, but it's never been as bad before as it is now," stated May. "Tiles have been falling out, and it looks like the ceiling is about to cave in. It couldn't have hit a worse spot; now those albums are gone, and we have the area covered with plastic tarps." Although a section of the store had to be closed off, business hours at Aron's were not interrupted, but May said he did notice sales were a little slower than usual. "I expected it to be a lot worse," said the manager, "but overall there's just been a small drop in sales."

Another business hurt by the rainstorms was John's Music One Stop in South Central Los Angeles, which handles primarily mom & pop stores owned and operated by black retailers. Owner John Jackson closed up early on Tuesday because the electricity and phones went out simultaneously during the morning hours. "I felt the earthquakes," said Jackson, "and when the lights and phone went out, I decided to close up at 1:30. Getting home through the traffic was something else — trees were blown down, there was debris on the road, and a lot of the traffic lights weren't working. It's been raining all over the city, but I think record stores have been having more trouble recently than just the weather."

## Alabama Appeals IHT Lawsuit

NASHVILLE — Davidson county chancellor C. Allen High ruled March 2 that Alabama breached its contract with the International House of Talent (IHT) when it left the agency in favor of a company formed by ousted president Dale Morris. Although the extent of Alabama's liability has not yet been determined, IHT is claiming damages of more than \$4 million, while attorneys for the band maintain that that figure is too high, and spokesmen say the group will appeal the verdict.

Alabama had signed for exclusive booking representation with IHT May 22, 1980, and Morris, who was at that time president of the agency, also signed the agreement on behalf of the agency. Morris later became the group's manager in March 1981, and, in May of that year, he was replaced as IHT president by Billy "Crash" Craddock. On June 10, Morris formed Dale Morris and Assoc., Inc., taking IHT employee Barbara Hardin along with him, and, as his first client, Morris signed Alabama.

Subsequently, IHT sued Alabama for breach of its three-year contract, which also provided for an option of an additional three years. Alabama maintained that the agreement had been for the personal services of Dale Morris.

High ruled, however, that Morris' signature on the 1980 document had been obtained "in a representative capacity for IHT," noting that his personal services were not mentioned directly or implied in the contract. "So long as the kind, quantity and quality of the bookings were sufficient," ruled High, "it was immaterial what person or persons made the actual arrangements."

Neither Morris nor Hardin were found liable in the case, since High ruled that Alabama acted of its own will in leaving the IHT agency to join Morris and Assoc. Thus the court said that Morris did not "violate his duty of loyalty" to the IHT agency, and that his luring of Alabama was not a "wrongful inducement to procure a breach of contract."

## RCA Revamps Returns Policy

LOS ANGELES — RCA Records recently instituted changes in its return policy, one of which calls for accounts that do less than 51% of their business as wholesale to have their return allowances reduced from 22% to 18%. The policy became effective March 1.

In a two-page letter from the company dated Feb. 18, RCA stated that if an account's business was more than 51%, as so stated in a signed affidavit, the company will receive 22% returns allowance. Conversely, a signed affidavit stating that an account's business is less than 51% wholesale will receive an 18% returns allowance.

The revised policy also said return percentages through June 30 will be based on the preceding fourth month gross purchases. For July, August and September, return allowances will be based on the prior month's purchases or the fourth month's purchases, whichever is greater. In October, the allowance will be based solely on the prior month's buying.

## Presley Bootlegger Is Sentenced To Probation

NEW YORK — Louisiana resident Albert Bell received a \$5,000 fine and five years probation, following his record bootlegging conviction in U.S. District Court in Shreveport, La. U.S. District Court judge Tom Skagg found Bell guilty of distributing bootleg Elvis Presley recordings.

The judge further directed Bell to remove himself from the record business by March 31, and ordered that he not be involved in the manufacture and distribution of sound recordings for the entire term of the probation.

Bell, who pleaded guilty to two counts of copyright infringement Jan. 5, had been doing business as B&B Sales, located at 1014 Joseph Ave., Shreveport. His conviction stemmed from a two-and-a-half year investigation, aimed at cracking a nationwide Elvis Presley bootleg ring, that was conducted by the Federal Bureau of Investigation (FBI).

## TOP 30 ALBUMS

	Weeks On Chart	Weeks On Chart
<b>1 THE BEST IS YET TO COME</b> GOVER WASHINGTON, JR. (Elektra 9 60215-1)	3/5	14
<b>2 TWO OF A KIND</b> EARL KLUGH/BOB JAMES (Capitol ST-12244)	2	19
<b>3 DECEMBER</b> GEORGE WINSTON (Windham Hill C-1025)	3	13
<b>4 QUARTET</b> HERBIE HANCOCK (Columbia C2 38375)	5	7
<b>5 FINESSE</b> JOHN KLEMMER (Musician/Elektra 9 60197-1)	7	5
<b>6 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND</b> VARIOUS ARTISTS (Warner Bros. 9 23718-1)	4	20
<b>7 INCOGNITO</b> SPYRO GYRA (MCA-5268)	6	22
<b>8 DAVE GRUSIN AND THE NY/LA DREAM BAND</b> (GRP A1001)	10	4
<b>9 RIT/2</b> LEE RITENOUR (Elektra 9 60186-1)	8	16
<b>10 CASCADES</b> AZYMUTH (Milestone M-9109)	11	12
<b>11 LEARNING TO LOVE</b> RODNEY FRANKLIN (Columbia FC 38198)	9	16
<b>12 MUSIC SPOKEN HERE</b> JOHN McLAUGHLIN (Warner Bros. 9 23723-1)	12	8
<b>13 PETER ERSKINE</b> (Contemporary 14010)	13	5
<b>14 OFFRAMP</b> PAT METHENY GROUP (ECM-1-1216)	15	43
<b>15 HOME AGAIN</b> STANLEY TURRENTINE (Elektra 9 60201-1)	16	15
<b>16 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill C-1019)	17	33
<b>17 WELCOME TO MY LOVE</b> DIANNE REEVES (Palo Alto PA 8026)	20	5
<b>18 SHADOWFAX</b> (Windham Hill C-1022)	26	4
<b>19 AS WE SPEAK</b> DAVID SANBORN (Warner Bros. 9 23650-1)	14	37
<b>20 TOUR DE FORCE — "LIVE"</b> AL DI MEOLA (Columbia FC 38373)	19	16
<b>21 THE PARIS CONCERT, EDITION ONE</b> BILL EVANS (Musician/Elektra 9 60164-1)	23	4
<b>22 CALIFORNIA HERE I COME</b> BILL EVANS (Verve/PolyGram VE 2-2545)	—	1
<b>23 LIVE AT THE PLUGGED NICKEL</b> MILES DAVIS (Columbia C2 38266)	24	17
<b>24 REEL LIFE</b> SONNY ROLLINS (Milestone M-9108)	—	1
<b>25 OFF THE TOP</b> JIMMY SMITH (Musician/Elektra 9 60175-1)	21	29
<b>26 70 MILES YOUNG</b> CHUCK MANGIONE (A&M SP-4911)	18	12
<b>27 SOLO QUARTET</b> BOBBY HUTCHERSON (Contemporary 14009)	27	3
<b>28 WE ARE ONE</b> PIECES OF A DREAM (Elektra 9 60142-1)	22	34
<b>29 CHANCE ENCOUNTER</b> RAMSEY LEWIS (Columbia FC 38294)	30	17
<b>30 DUKE ELLINGTON SONGBOOK, VOLUME TWO</b> ELLA FITZGERALD (Verve/PolyGram VE 2-2540)	—	1

## ON JAZZ

**INDIE ROUND-UP** — Island's Antilles continues to build a diverse and tasteful roster, and three new releases by the outfit confirm that the independently distributed label is serious about constructing a well-rounded catalog. "Priestess," by bandleader and arranger **Gil Evans**, is the best disc we've heard by him in many years (and that's not discounting last year's fine "Where Flamingos Fly"). Cut in '77, the live date features some of New York's finest musicians, including **Arthur Blythe**, **David Sanborn**, **Jimmy Knopfer**, **George Adams**, **Hannibal Marvin Peterson**, **Howard Johnson**, **John Clark**, **Lew Soloff** and **Ernie Royal**. Each of the four featured compositions is concisely sculpted and spotlights exceptional solo work, most notably by Blythe and Soloff on the title track, Sanborn on "Short Visit" and "Priestess" and tenorman Adams on **Charles Mingus'** "Orange Was the Color of Her Dress Then Silk Blues." At 70, Evans may be the most important and still underrated arranger in jazz. Mining a totally different vein is "Flight of the Spirit" by **Zahara**, an electric quartet that fuses African rhythms and chromatics with more Western pop trends and compositional structures. The work of electric bassist **Rosko Gee** will tantalize fans of the instrument, and the late **Roebop Kwaku Baah** laces the disc with some of the most intelligent percussion flourishes in some time. This album can be a very strong contender on jazz, U/C and college radio. The third title, "15" by **Brelli Lagrane**, celebrates the rise to stardom and puberty of the 15-year-old guitar wizard. He may owe everything style-wise to **Django Reinhardt**, but the kid's technical abilities are strong enough to cause a rash of suicides among older and more mortal guitarists. . . . While releases by American jazz indies become more and more irregular, New York-based Muse Records has been holding its ground and maintaining a steady schedule of superior recordings. Out this week are three new titles, including "Jimmy Witherspoon Sings the Blues," a strong date by the velvet-voiced bluesman made even more enticing by the back-up work of **Panama Francis & His Savoy Sultans**. Also out are "Nothing Butt," a real burner by tenorman **Willis "Gator Tail" Jackson** featuring **Grady Tate**, **Pat Martino** and **Charles Earland**, and "Listen To The Dawn," another seamless trio date led by guitarist extraordinaire **Kenny Burrell**. . . . California's Pausa Records has just hit with two volumes of "Big Band Jazz" by **Rob McConnell** and **The Boss Brass**, and "Diffusion" by Minnesota guitarist **Mike Elliott**. . . . The Adelphi Jazz Line has "Swing Is The Thing" by **Widespread Jazz** (formerly **The Widespread Depression Orchestra**) . . . The reflective Windham Hill Label of California has unearthed yet another fine contemplative soloist in **Liz Story**. Story's album, "Solid Colors," fills a tall order by being both sure-handed and delicate.

**RECORDS GALORE** — Nothing frustrates a jazz fan more than hearing a real knock-out recording on the radio or at a friend's house and then not being able to find a copy. (And that problem ain't just isolated to the boonies, as we can well attest.) Weep no more. Mail-order outfit Daybreak Express has just published its 1983 catalog, and it's a real bonanza, featuring roughly 10,000 jazz titles on over 500 labels (show us the stores that stock the catalogs of **ESP**, **Mole Jazz**, **Hat Art**, **Creative World** and **Saville Records**). Aside from the titles listed, Daybreak will try and run down any other records you're looking for if you write them. The catalog can be had for \$2.00 from Daybreak Express, P.O. Box 250, Van Brunt Station, Brooklyn, N.Y. 11215.

(continued on page 54)



## TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
<b>1 AN OFFICER AND A GENTLEMAN</b> Paramount Home Video 1467	1 3	<b>16 TRON</b> Walt Disney WD 122	17 11
<b>2 THE WORLD ACCORDING TO GARP</b> Warner Home Video 11261	2 7	<b>17 DIVA</b> MGM/UA 00183	14 4
<b>3 POLTERGEIST</b> MGM/UA 00164	3 11	<b>18 VICTOR VICTORIA</b> MGM/UA 0051	19 17
<b>4 ROAD WARRIOR</b> Warner Home Video 11181	15 3	<b>19 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	16 36
<b>5 ROCKY III</b> CBS/Fox TW 4708	4 11	<b>20 FRIDAY THE 13TH PART 3</b> Paramount Home Video 1539	22 3
<b>6 THE BEST LITTLE WHOREHOUSE IN TEXAS</b> MCA Distributing Corp. 77014	6 11	<b>21 DINER</b> MGM/UA 00164	21 14
<b>7 THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149	5 6	<b>22 MOONRAKER</b> CBS/Fox TW 4636	25 2
<b>8 ANNIE</b> RCA/Columbia Home Video 10008	8 12	<b>23 THINGS ARE TOUGH ALL OVER</b> RCA/Columbia Pictures Home Video 10546	18 5
<b>9 FAST TIMES AT RIDGEMONT HIGH</b> MCA Distributing Corp. 77015	7 7	<b>24 YOUNG DOCTORS IN LOVE</b> Vestron 5012	27 2
<b>10 FIREFOX</b> Warner Home Video 11219	10 15	<b>25 STAR WARS</b> CBS/Fox 1130	24 39
<b>11 NIGHT SHIFT</b> Warner Home Video 20006	9 7	<b>26 THE THING</b> MCA Distributing Corp. 77009	23 15
<b>12 MISSING</b> MCA Distributing Corp. 71009	13 11	<b>27 BARBAROSSA</b> CBS/Fox TW 9048	20 5
<b>13 STAR TREK II: THE WRATH OF KHAN</b> Paramount Home Video PA 1180	12 15	<b>28 STRAWBERRY SHORTCAKE IN BIG APPLE CITY</b> MGM/UA 00338	30 2
<b>14 BLADERUNNER</b> Embassy 1380	— 1	<b>29 PLAYBOY, THE MAGAZINE, VOL. 1</b> CBS/Fox 6201	28 14
<b>15 REDS</b> Paramount Home Video PA 1331	11 9	<b>30 ON GOLDEN POND</b> CBS/Fox 9037	29 40

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; Everybody's-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; Warehouse-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.

## Pioneer Expands Laser Disc Operation

NEW YORK — Pioneer Video, Inc. is expanding its laser videodisc manufacturing operations at the Carson, Calif., facility, adding a second shift, and, in conjunction, relocating its video mastering facilities to expanded headquarters at the plant as part of major organizational changes in laser-disc replicating and mastering. In addition, Pioneer will be consolidating several satellite sales offices in an effort to streamline its industrial sales staff to more efficiently service its customers.

As part of the latter move, the industrial sales activities of the Dallas, Boston, Cleveland, Chicago, Atlanta and Philadelphia satellites will now fall under the responsibility of Pioneer's regional sales offices in San Francisco, Minneapolis, Detroit, Washington, D.C., Long Beach, Calif., and Montvale, N.J.

"Increased demand for both consumer and industrial videodiscs has required that we reach our objective of a million discs a year from the Carson plant sooner than late 1983," said Pioneer Video president and chief executive officer Ken Kai, regarding the Carson manufacturing and mastering expansion. He added that Pioneer is presently interviewing candidates for second shift line positions, "including many formerly employed by DiscoVision Associates," the joint venture of MCA, Inc. and IBM that sold the plant to Pioneer last year.

As to the consolidation of its industrial sales staff, Pioneer's Kai stated, "In essence, we're fine-tuning our U.S. operations to be in line with current economic conditions and sales forecasts."



**RCA PUTS VIDEO MARATHON TO BED** — RCA Records recently staged a marathon promotional clip shooting session for seven music videos by new and developing acts in less than 24 hours. Under the guidance of outgoing video manager Steve Khan (r, wearing the cap), a crew in Studio A taped songs by Millennium recording act Rodway and RCA artists Robert Hazard, The Rockats and Robert Ellis Orrall (l, in the bed). Orrall performed a duet for Carlene Carter on "I Couldn't Say No."

## SOUND/IEWS

**EROTICISE: WORKIN' OUT WITH MISS NUDE UNIVERSE** — Ron Harris, what hath thou wrought! The maker of *Aerobicise* most likely never dreamt he'd start a prosperous little cottage industry of workout programs when he taped the pioneering bend 'n' stretch production. We've gone from **Jane Fonda** to the men from Chippendale's, and, now, Vestron is issuing a full-fledged sexercise session, *Eroticise*, which stars more-than-ample chester stripper **Kitten Natividad**, of Miss Nude Universe and *Beneath The Valley of the Ultravixens* fame. As the press release puts it, *Eroticise* follows "a bevy of sleek young ladies," led by Natividad, who "stretch and bend their way right out of their leotards... and finally end up in a steaming post-exercise jacuzzi." Sounds like one of the hotter cool down sessions we've heard of. Vestron will



**EROTICISE YOURSELF** — Miss Kitten Natividad, Miss Nude Universe and the star of *Russ Meyer's Beneath The Valley Of The Ultravixens*, takes home video viewers through some sexy exercises with the help of a few friends in Vestron Video's April release, *Eroticise*.

be launching a full-scale merchandising campaign for the April release of *Eroticise* on both videocassette and videodisc, including national and local advertising, promotional tools and point-of-purchase materials. The Stamford, Conn.-based company will be providing free sweat bands, emblazoned with the *Eroticise* promo theme "Work Up A Real Sweat!" with every unit purchased by retailers as part of a limited offer. See you in the jacuzzi.

**VIDEO SOFTWARE NOTES** — Sex, action & exercise, of a sort, is what Monterey Home Video has been offering during the first three months of '83. The company's January release included two very different films, the most controversial of which is a soft core Canadian film starring **Dorothy Stratton**, the former Playboy Playmate and actress whose gruesome shotgun murder at the hands of her jealous ex-husband became a cause celebre in the media. Entitled *Autumn Born*, the 1979 motion picture's release has already drawn the ire of producer/director **Peter Bogdanovich** in the press. Bogdanovich, who had directed Stratton in *They All Laughed* and subsequently fell in love with the beautiful blonde, denounced *Autumn* (admittedly, "sight unseen") in the New York Post earlier this year, saying, "Dorothy told me about it. She said it wasn't very good and all she remembered about it was that she spent most of her time in a big house, tied to a chair, naked. Releasing it can't be very constructive. It's exploitive."

Perhaps Monterey isn't arguing Bogdanovich's point, since they provided the above quote in the videocassette's promotional literature... The other January release, *On Any Sunday II*, the sequel to the successful '60s motorcycle racing film, is currently the subject of a nationwide "On The Road" contest, with a grand prize of a Yamaha XT550-J dirt and street bike (valued at \$2,249). The deadline for the dealer drawing is March 28, so coupons supplied by either Monterey or a Monterey distributor must be postmarked no later than that date... March releases from Monterey include *Exercise*, "the erotic way to physical fitness," featuring "four of aerobics most tempting instructors" in a one hour session that is undoubtedly very much like *Eroticise* (see separate item). According to Monterey, "partial nudity (is) revealed in 'cool down' sessions." The other March program is a full-length feature film entitled *A Place Called Today*, starring **Lana Wood** and **Cheri Caffaro** in a Grade B (or is that C?) political thriller long on sex and violence... Word from Family Home Entertainment (which distributes Monterey Home Video) is that FHE/MGM/UA has shipped 25,000 videocassette units of *Strawberry Shortcake In The Big Apple City*. As a marketing tie-in at the Winter CES, FHE offered the extra bonus of a Random House "pop-up" book, *Strawberry Shortcake and the Berry Harvest*, which retails for \$2.50. The videocassette carries a \$29.95 suggested retail price... Media Home Entertainment is implementing a new anti-counterfeiting system with the release of its new all-male aerobic exercise program, *Muscle Motion*. Developed three years ago by MHE vice president of finance **Dick Spingola**, the system — which utilizes a visible "codeword," communicated verbally or by electronic device, to pinpoint counterfeit goods — was originally targeted at the record industry. It has since been adopted for use with prerecorded software.

**LOU REED: FROM VELVETS TO VIDEODISCS** — Sometime in spring, you may notice an unfamiliar name among the mainstream (and, in our opinion, generally bland) pop and rock acts whose programs populate the videodisc racks. To say **Lou Reed** is a far cry from **Olivia Newton-John**, or even the **Jefferson Starship** for that matter, would be an understatement. Ever since he co-founded the seminal New York rock band the **Velvet Underground** in the mid-'60s, Reed's been, as RCA VideoDiscs division vice president of programs and business affairs **Seth Willenson** put it, "at rock's cutting edge." The author of such brilliant, if darkly disturbing, songs as "Heroin" and "I'm Waitin' For My Man," continues to be a potent creative force of uncompromising artistic vision, as the critical raves showered upon his last LP, "The Blue Mask," attest. So it is with great anticipation that we look forward to the CED disc release of a full-length program of Reed in concert at New York's Bottom Line. Shot during a week-long stand at the New York City club Feb. 28, it was produced by Boggs/Baker Prods., Inc., an independent video production company formed by Metromedia talk show **Bill Boggs** and PBS producer **Richard Baker**. Director was **Clark Santee**. RCA Videodiscs will market the show to the domestic cable and foreign broadcast markets, as well as home video. Initial distribution will coincide with the release of Reed's new RCA LP, "Legendary Hearts."

**ON THE TUBE** — Alive/Marshall Arts Prods. has the guest list set for the initial taping of *Rock 'n' Roll Tonite* (formerly known as *In The Midnight Hour*) on March 9 at Perkins Palace in Pasadena, Calif. Scheduled to air the week of March 21, the debut program stars **Billy Squier** and features an all-star guitar jam with **Les Paul** and **Jeff Beck**, in addition to Full Moon/Warner Bros. act **Jack Mack and the Heart Attack** and Columbia recording group **Scandal**... A pilot of a new weekly rock series entitled *Breakout* is currently being offered for syndication. Featuring clips and live performances taped at the Camden Palace, the pilot features **Culture Club**, **ABC**, **Toni Basil**, **Depeche Mode**, **Trio**, **Modern Romance**, **Eddy Grant**, **Total Coello**, **Thomson Twins**, **Dexys Midnight Runners**, **Bananarama** and **Flock of Seagulls**. Hosted by **Chris Hill**, England's top club DJ, the pilot will focus on U.K. Top 20.

michael glynn



## Grammy Winners' Sales Up In Wake Of Awards Telecast

(continued from page 5)

"We've had Grammy consciousness for awhile now," stated Jones. "We've been running Grammy ads, with the help of co-op funds from the labels, in nine markets since the first week of February."

When the winners were announced, noted Jones, "we just changed the banners," and other p-o-p materials, replacing nominees with winners. The chain extended the \$1 off special to Grammy-winning albums, the offer running until March 9.

### Sales Good

Sales, as a result, have been "real good," said Jones, with Men At Work moving "very nicely" and Toto "blowing out the door . . . These were acts that were selling well prior to the Grammys but getting that additional spurt of momentum after the show," Jones pointed out.

Indeed, on the **Cash Box** Pop Albums chart this week, Men At Work's "Business As Usual" continues to hold at #2 after 36 weeks, nosed out of the #1 spot (which it held for a record period as a debut album) by Michael Jackson's "Thriller." After 48 weeks, Toto's "Toto IV" is at #9 bullet and still showing strength.

Jerry Polito, manager of Disc-O-Mat's Lexington Ave. store in New York City, noted that sales of Grammy winners were "definitely up, especially the big winners like Men At Work, Toto and Lionel Richie . . . We're finding it hard to keep them in stock." Polito said he was placing Grammy product up in the front of the store in CBS-provided cardboard display bins.

According to Howard Krumholtz, rock buyer for the Tower Records outlet on Sunset Blvd. here in Hollywood, "Toto really

## Judge Altimari Will Hear Stolon Motion

NEW YORK — Frank X. Altimari, U.S. District Court Judge for the Eastern District of New York in Uniondale, N.Y., has been selected to hear Sam Stolon's motion for reduction of his one-year prison sentence in the Sam Goody counterfeit tapes case. A date for the motion has not yet been set.

Federal Judge Thomas C. Platt, the Goody case trial judge who sentenced Stolon, agreed last month to Stolon's attorneys' request that he send the motion to another judge (**Cash Box**, Feb. 5). Stolon is appealing his sentence for his *nolo contendere* plea of last Nov. 5.

## Topflight Announces Distribution Network

NEW YORK — Topflight Records, the label recently bowed by Jack Kreisberg, has announced its distribution network. Malverne will handle New York and New England; Universal, Philadelphia; Zamoiski, Baltimore, Washington, D.C., Virginia and West Virginia; Tara, Atlanta; Action, Buffalo; Progress, Cleveland; AMI, Detroit; and Wide Angle, Minnesota.



**FIRE ON THE FINGERTIPS** — Capitol recording artist Peabo Bryson recently taped a video at Los Angeles' lavish Palace Theatre to accompany his tune "Remember When," from the current LP, "Don't Play With Fire." Pictured here with Bryson is former Playboy centerfold Rosanne Keaton, who also appears in the video project.

jumped in sales, doubling what we had done the week before." Krumholtz, however, did not believe that most winning product, with the exception of records that were already among the top-sellers now, would sustain the momentum from the Grammys for more than a couple of weeks.

"Toto will keep selling, and Men At Work continues to sell steadily, but I think the rest will taper off," he said, noting that Tower personnel at the Sunset Strip store left the NARM-provided Grammy merchandising materials up a week after the event.

Whether the Grammys and the NARM campaign have a more lasting effect on sales still remains to be seen, but for now there is little question that the awards have positively affected a range of product, causing many records to reverse their downward sales pattern, if briefly, while resuscitating at least one record, the soundtrack to *An Officer And A Gentleman*, which had fallen off the chart completely. Some records posted modest gains, while one, Melissa Manchester's "Greatest Hits," took a 30 point leap, from #129 to #99 bullet.

### Chart Turnaround

"Lionel Richie," the LP, turned around last week, moving from #8 to #6 bullet on the **Cash Box** Pop Albums chart, at least partially owing to his Grammy win for "Truly" and a strong new single, "You Are," which moved up on the **Cash Box** Pop Singles chart from #6 to #5 bullet. Also turning around was Juice Newton's "Quiet Lies" LP as a result of her win. After 42 weeks it went from #111 to #107, with the most activity coming out of the South — especially New Orleans and Dallas — and the Midwest.

Alabama's "Mountain Music" LP also turned around slightly after the Grammys, moving from #39 to #38 after 52 weeks on the chart. The move also owed somewhat to anticipation among retailers who were just beginning to receive shipment of the platinum country group's newly released "The Closer You Get . . ." LP. According to RCA merchandising manager Randy Goodman, the label is throwing its efforts behind the new album with "Mountain Music" continuing to enjoy steady sales as a catalog item.

Willie Nelson's "You Were Always On My Mind" LP also moved up a little, from #49 to #48 after 50 weeks, but his new LP with Merle Haggard, "Poncho & Lefty," continues to grow, moving from #57 to #50 bullet after seven weeks, while an even newer LP, "Tough As Leather," should be on the charts shortly. Nelson's "Greatest Hits (And Some That Will Be)" continued to hold steady at #135 after 78 weeks.

Small labels as well as large took advantage of the NARM campaign by sticking nominated and winning LPs. David Webb, director of marketing for Churchill Records, said the label is following Roy Clark's Grammy (for Best Country Instrumental Performance, "Alabama Jubilee") with 5,000 "Grammy Winner" stickers that will be affixed to albums at some of the high-volume retail accounts. Webb said he sent a letter to Churchill distributor MCA urging the company to get end-caps at the retail level that would display the album, "Austin City Limits," thus drawing attention to the Grammy victory.

"I think it's a great campaign," said Webb. "NARM really came up with a winner. We want to have the same advantage of visibility as Toto with Roy Clark."

Webb stated that he has seen increased sales in several markets where the campaign has been implemented with the "Grammy Nominee" stickers prior to the show, particularly Denver, where Churchill had a label showcase that included Clark Cindy Hurt and Rodney Lay.



Bob Simons

## Simons Named As Producer/Director For Bullet Studio

LOS ANGELES — Bob Simons, veteran commercial video producer and director, has joined the staff of Randy Holland's Bullet Recording studio in Nashville. He will serve as producer/director for the audio/video facility.

Previously with The Nashville Network, Simon had been producer and director for *Dancin' USA*, a national hour-long daily program featuring live music, since May of last year. Prior to that, Simons was producer/director for Producers Video Center in Kansas City, Missouri.

Simons' credits in producing and directing include commercials for McDonald's, Ballantine Beer, H&R Block, Heinz Catsup, Stokely-Van-Camp and Toyota, among others.

## JBL Introduces 4691 Model Cabaret System

LOS ANGELES — JBL, Inc. has introduced a new addition to its Cabaret Series of sound systems. The 4691 model — a compact two-way system specifically engineered for high-level, full-range music playback — is, according to the company, "the most rugged and versatile of JBL's Cabaret systems" and is ideal for night clubs, theaters, discotheques "or any application requiring high acoustic output and efficiency, controlled dispersion, extremely low distortion and wide frequency response (40 Hz to 20 Hz)."

Created at JBL's Northridge, Calif. facility, the 4691 incorporates the recently

## Fostex Bows Updated 8-Track Recorder

LOS ANGELES — Fostex Corp. of America has introduced a new 8-channel recorder/reproducer, the model A-8LR. According to Fostex vice president Mark Cohen, the A-8LR is basically an updated version of the original A-8, the first commercially available 8-track recorder utilizing 1/4-inch tape.

The primary difference between the two models is that while the A-8 can record up to four tracks at a time, the A-8LR is capable of 8-track simultaneous recording. Among the special applications the A-8LR is designed for is remote recording.



The A-8LR is available now through Fostex Personal Multitrack dealers and carries a suggested list price of \$2,500. The new suggested list price of the A-8 recorder is \$1,995.

## SESSION MIX

Kid Creole and the Coconuts are in at **Electric Lady Studios** in New York, with the Kid himself, **August Darnell**, producing the group in Studio A. **Mike Frondelli** engineered and **Ed Garcia** assisted.

Elsewhere in N.Y.C., **Sigma Sound Studios** has been the site of several mix sessions, including two for Queen and the Greg Kihn Band. **John Luongo** produced both, with **Jay Marks** engineering and **Linda Randazzo** and **Glenn Goldstein** assisting. Finishing its latest release at Sigma Sound in N.Y.C. has been the Talking Heads, working with producer/engineer **Alex Sackin**. Additional engineering was provided by **Jay Mark** and **John Convertino**, with assistance from **Glenn Rosensteln**, **Jimmy Santis**, **Melanle West** and **Randazzo**. Doing remixes at the studio have been **Ric Ocasek** and **U2**. **Francis Kevorkian** produced both projects. **Mike Hutchinson** engineered for Ocasek, with **Elisa Gura** assisting, while **John Potoker** engineered for U2, with **Glenn Rosensteln** assisting. Among those completing projects in recent weeks at Sigma was CBS recording artist Michael Bolton. **Gerry Block** acted as producer/engineer, with other engineers **John Convertino** and **Carla Bandini**. Assisting on the recording were **Randazzo**, **Rosensteln** and **Jimmy Santis**. Other acts who've had recent sessions at Sigma in-

developed 2370 flat-front Bi-Radial horn, a 2425J titanium-diaphragm, high frequency compression driver and an E140 15-inch woofer. Other features include a 1.5 kHz high pass network, for a smoother blend of high and low frequencies, and switchable bi-amplification inputs conveniently located on a rear terminal panel.

The unit is enclosed in a hand-crafted cabinet made from 3/4-inch multi-laminate cross-grain hardwood, finished with black polyurethane paint. To provide added protection, it comes with a flush-fitting cover and polycarbonate cover guards.

clude **D Train**, **Blancmange**, **Bananarama**, **Thompson Twins**, **Phyllis Hyman**, **Cheap Trick** and **The Waitresses**.

In the Windy City, **Alan Kubicka's Chicago Recording Company** has been "a hotbed of recording activity," the studio tells us, including work by local rockers **The Kind**, **8 1/2**, **The Dells** and another local group, **The Marquis**. **The Kind** has been working on its second LP for **360 Records**, with **Craig Leon** producing and engineering. **Al Jourgenson** of **Arista** recording group **The Ministry** produced the first disc by electro-pop group **8 1/2** at CBS, **Tom Hanson** engineering. Veteran **R&B** unit **The Dells** has been mixing its latest project there as well, with **Danny Johnson** producing and **Paul Klingberg** engineering. **Klingberg** also acted as producer/engineer for **The Marquis**, which mixed its latest single for **Almighty Voodoo Records**.

In Nashville, **Barbara Mandrell** is continuing to work on her latest MCA recording at **Woodland Sound Studios** with producer **Tom Collins**. **Les Ladd** is engineering and **Ken Criblez** assisting. Next door to Mandrell has been CBS's **Joe Stampley**, who's working on a single for the label with producer **Ray Baker**, **Rick McCollister** behind the boards, with **Ken Corlew** assisting. And **Bobby Jones** is working on a new album for **Word Records**, with **Brown** producing, **McCollister** engineering and **Corlew** assisting.



## TOP 15 VIDEO GAMES

	Weeks On 3/5 Charts
1 RIVER RAID Activision AX020	1 9
2 PITFALL! Activision AX018	2 15
3 FROGGER Parker Brothers 5300	3 15
4 MS. PAC-MAN Atari CX2675	13 2
5 VANGUARD Atari CX02669	4 7
6 SPIDER FIGHTER Activision AX021	7 5
7 ZAXXON Coleco 2435	5 15
8 REAL SPORTS: FOOTBALL Atari CX2668	8 6
9 DONKEY KONG Coleco 2451	6 15
10 DRAGONFIRE Imagic 3611	9 4
11 MOUSE TRAP Coleco 2419	14 5
12 DEMON ATTACK Imagic 3200	10 15
13 TRON: DEADLY DISCS M Network 5662	— 1
14 REAL SPORTS: BASEBALL Atari CX2640	11 15
15 MEGAMANIA Activision AX017	12 15

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 3/5 Charts
1 LOOK SHARPI Joe Jackson (A&M SP-6-4907)	1 24
2 TAPESTRY Carole King (Epic PE 34946)	3 29
3 THE DOORS (Elektra EKS 74007)	2 33
4 THE CARS (Elektra 6E 135)	6 4
5 SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119)	4 24
6 LET THERE BE ROCK AC/DC (Atco SD-36151)	5 12
7 PIANO MAN Billy Joel (Columbia PC 32455)	7 7
8 FLEETWOOD MAC (Reprise MSK 2281)	9 7
9 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	10 18
10 WHO ARE YOU? The Who (MCA 3050)	11 4
11 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	13 5
12 SUPER HITS Marvin Gaye (Motown 301)	14 6
13 WINELIGHT Grover Washington, Jr. (Elektra 6E 305)	15 2
14 LED ZEPPELIN (IV) Atlantic SD 19129	— 1
15 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)	8 4

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Lieberman — Portland • 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 EARTH, WIND & FIRE	8 THOMAS DOLBY
2 KENNY ROGERS	9 ULTRAVOX
3 GOLDEN EARRING	10 OAK RIDGE BOYS
4 GREG KIHN BAND	11 NIGHT RANGER
5 DEXYS MIDNIGHT RUNNERS	12 HANK WILLIAMS, JR.
6 BERLIN	13 DEBARGE
7 TRIUMPH	14 JOHN ANDERSON
	15 MERLE HAGGARD/WILLIE NELSON

### NORTHEAST 1.

- 1 EARTH, WIND & FIRE
- 2 DEXYS MIDNIGHT RUNNERS
- 3 GREG KIHN BAND
- 4 KENNY ROGERS
- 5 DEBARGE
- 6 SCANDAL
- 7 THOMAS DOLBY
- 8 BERLIN
- 9 GOLDEN EARRING
- 10 BRYAN ADAMS

### SOUTHEAST 2.

- 1 EARTH, WIND & FIRE
- 2 KENNY ROGERS
- 3 GREG KIHN BAND
- 4 HANK WILLIAMS, JR.
- 5 DEXYS MIDNIGHT RUNNERS
- 6 JOHN ANDERSON
- 7 MELISSA MANCHESTER
- 8 AFTER THE FIRE
- 9 GOLDEN EARRING
- 10 HOOKED ON SWING 2

### BALTIMORE/ WASHINGTON 3.

- 1 EARTH, WIND & FIRE
- 2 TRIUMPH
- 3 DEBARGE
- 4 DEXYS MIDNIGHT RUNNERS
- 5 ANGELA BOFILL
- 6 THOMAS DOLBY
- 7 BERLIN
- 8 GOLDEN EARRING
- 9 KENNY ROGERS
- 10 FRIDA

### WEST 4.

- 1 EARTH, WIND & FIRE
- 2 GREG KIHN BAND
- 3 BERLIN
- 4 THOMAS DOLBY
- 5 ULTRAVOX
- 6 DEXYS MIDNIGHT RUNNERS
- 7 DIRE STRAITS
- 8 GOLDEN EARRING
- 9 NIGHT RANGER
- 10 TRIUMPH

### MIDWEST 5.

- 1 EARTH, WIND & FIRE
- 2 GOLDEN EARRING
- 3 TRIUMPH
- 4 KENNY ROGERS
- 5 GREG KIHN BAND
- 6 MELISSA MANCHESTER
- 7 DEXYS MIDNIGHT RUNNERS
- 8 ULTRAVOX
- 9 BRYAN ADAMS
- 10 DIRE STRAITS

### NORTH CENTRAL 6.

- 1 OAK RIDGE BOYS
- 2 KENNY ROGERS
- 3 DEXYS MIDNIGHT RUNNERS
- 4 NIGHT RANGER
- 5 MUSICAL YOUTH
- 6 TRIUMPH
- 7 EARTH, WIND & FIRE
- 8 MERLE HAGGARD/WILLIE NELSON
- 9 GREG KIHN BAND
- 10 HOOKED ON SWING 2

### DENVER/PHOENIX 7.

- 1 EARTH, WIND & FIRE
- 2 GREG KIHN BAND
- 3 BERLIN
- 4 ULTRAVOX
- 5 MUSICAL YOUTH
- 6 KENNY ROGERS
- 7 AFTER THE FIRE
- 8 GOLDEN EARRING
- 9 OAK RIDGE BOYS
- 10 DAZZ BAND

### SOUTH CENTRAL 8.

- 1 EARTH, WIND & FIRE
- 2 HANK WILLIAMS, JR.
- 3 MERLE HAGGARD/WILLIE NELSON
- 4 RANDY NEWMAN
- 5 JOHN ANDERSON
- 6 KENNY ROGERS
- 7 GOLDEN EARRING
- 8 OAK RIDGE BOYS
- 9 NIGHT RANGER
- 10 DAZZ BAND



WHAT'S IN-STORE

**PARA-PROMO** — Rick Bleiweiss, vice president, marketing/product development, at PolyGram Records, says that the label's new children's line, Parachute Records (**Cash Box**, March 5), which he developed, is a "serious" attempt at competing with independent children's record companies on their level. "We decided that it would serve no purpose to stick our big toe in the water halfheartedly with a few records to determine viability, but are going full-bore with 15 albums this month and batch-releasing in June and September an additional 45 albums," states Bleiweiss. He further states that Parachute product will best its competition due to packaging, production and merchandising support. "We've designed our cover graphics to be contemporary and appealing, with the feel and quality of frontline rock act covers instead of having little



**WALL TO WALL** — I.R.S. recording group Wall Of Voodoo has been making the in-store rounds in support of its current "Call Of The West" LP. Pictured at a recent appearance at the Dallas Sound Warehouse are (l-r): Joe Carriere, Sound Warehouse; Marc Moreland, Stanard Ridgway, Chas. T. Gray, Bill Noland and Joe Nanini of the group; and Gerald Smith and Mike Moore of Sound Warehouse.

white sheep on pale yellow backgrounds that look like they cost 37 cents to make," says Bleiweiss, insisting that Parachute jackets will appeal to both parents and kids even though most are designed by PolyGram's rock product cover art designers. In terms of the recordings themselves, "We have consciously avoided the traditional type of children's product and have instead gone for contemporary music and stories, produced with an '80s sound for the child of the '80s by using instruments and types of music he's hearing on the radio every day." As for merchandising support, Bleiweiss says that Parachute will be competitive with other labels both in wholesale and retail pricing. Carrying a \$5.98 retail list tag, wholesale allowances "could entail discounts of as much as 25% from our normal pricing." Another deviation from the norm is that all Parachute product is "100% fully guaranteed," as with other children's companies, but here Bleiweiss explains that "most accounts run at or under 10% in returns on children's records, and that they seem to have a huge shelf life, from five to 10 years in many instances." PolyGram has printed up special order forms for the line and is seeking a heavy in-store display presence where possible. "We have distributed an introductory sales kit to our sales people to be made available to accounts, but haven't created any specific merchandising pieces since so many accounts handle children's records differently. So our feeling was that generic pieces weren't applicable in all cases, but we have supplied trim fronts, ad mats and minis. We'll utilize local media through local accounts to impact local consumers at first, then we'll go national." Bleiweiss adds that cassette product will be packaged in removable blister packs on regular album covers and that smaller packagings will be available later. He expects close cross-merchandising involvement with the many other licensees of the popular Parachute-licensed logos.

**STRAWBERRY SHORTS** — Strawberries Records & Tapes is running a two-week promotion in its 22 Worcester, Mass. area locations in support of another Rick Bleiweiss project, "Everything You've Always Wanted To Know About Home Computers" (**Cash Box**, Feb. 12). Run in conjunction with Worcester's WAAF-FM, Spag's Discount Department Store in Shrewsbury and Commodore Home Computers, the promotion allows buyers of the \$5.99-priced LP to purchase either the Commodore Vic-20 at Spags for \$129.88 instead of the usual \$135, or the new Commodore C-64 at \$399, which is \$50 off . . . A red-and-white Fender Stratocaster guitar, like the one on Eric Clapton's new "Money And Cigarettes" album cover, is now on display in the Worcester store window. This one, however, is autographed by Clapton as the grand prize in a drawing held in conjunction with WEA, WAAF-FM and Fitchburg Music in Fitchburg, Mass.

**ACCESS' EXECS** — Confessing that "I can't do the work myself anymore," Stark/Camelot vice president of purchasing Joe Bressi reports that Indianapolis-based district supervisor Mike Stephenson has become the chain's new accessory buyer, in charge of purchasing all record and tape care products, prerecorded music and video accessory product, and blank audio and video tape. These chores were handled by the former buyer, Dwight Montjar, until six months ago when Bressi took over to let Montjar concentrate on the chain's expanding involvement in video as video buyer. "Buying accessories is a full-time job," says Bressi, glad that he can now clear out the blank tapes, joysticks and posters cluttering up his office. "Accessories make up 10% of our business, which will increase because of the new video add-on business." Bressi now has a total of six buyers on his staff. Meanwhile, an admittedly "swamped" Reade White-Spunner, special products manager for Record Bar, is glad to report help from her new special products buyer Susan Austin, who formerly managed the chain's Winston-Salem store. Austin will be a general accessories merchandise buyer with the focus on boutique and lifestyle items. She will also head test marketing of new product and assist in new product selection. "Non-prerecorded product has grown so much for us that we needed to add another buyer," explains White-Spunner, joking that Austin already needs an assistant. Finally, the Hastings Books, Records & Video chain has created the position of retail buyer for John Reid to take a load off retail vice president Bruce Shortz. Reid will acquire product categories including pre-recorded video, personal stereo equipment and boutique items. Hastings' expansion of its boutique offerings necessitated the new position . . . Other changes at Stark include the promotion of Jeff Tomlinson from advertising coordinator to the newly created director of advertising; Lora Hupp, who moves up to administrative secretary in the advertising department from her previous role as secretary/receptionist; Jeff Wagner, who becomes sales rep for the company's Big Wheel/Conley leased departments in Ohio, New York and Pennsylvania after managing the Colony Square Camelot in Zanesville, Ohio; and Dave Sanders, promoted to supervisor of the recently established Microfilm and Records Retention Department . . . And while we're on the Stark subject, let's correct last week's column photo caption. The picture was not of Cleveland jock Matt "The Cat" Lapczynski on the far right with the three customers who beat him during the "Activision Super Bowl Tournament." Rather, they were (l-r) Chuck Kinney, Activision sales rep; Gail Haas, Grapevine general manager; Lapczynski; and Jim Marchyshyn, station WMM5-FM director of marketing and promotion.

jim bessman



MUSIC TELEVISION™

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

FOR WEEK OF MARCH 2-8, 1983

Playlist

HEAVY

3-4 PLAYS PER DAY

ARTIST	CLIP	LABEL
Men At Work	Be Good Johnny	Columbia
Golden Earring	Twilight Zone	21
Pretenders	Back On The Chain Gant	Sire
Red Rider	Light/Human Race	Capitol
Greg Kihn Band	Jeopardy	Beserkley
Def Leppard	Photograph	Mercury
Styx	Mister Roboto	A&M
Dexys Midnight Runners	Come On Eileen	Mercury
Ric Ocasek	Something To Grab For	Geffen
Pat Benatar	Anxiety (Get Nervous)	Chrysalis
Styx	Heavy Metal Poison	A&M

MEDIUM

2-3 PLAYS PER DAY

ARTIST	CLIP	LABEL
Culture Club	Do You Really Want To Hurt Me	Virgin/Epic
Modern English	I Melt With You	Sire
Heaven 17	Let Me Go	Virgin/Arista
Duran Duran	Hungry Like The Wolf/Rio	Capitol
Joe Jackson	Breaking Us In Two	A&M
INXS	The One Thing	Atco
Triumph	A World Of Fantasy	RCA
Fixx	Red Skies	MCA
Fillies	Jukebox	O
Schon & Hammer	No More Lies	Columbia
Bryan Adams	Cuts Like A Knife	A&M
Jefferson Starship	Winds Of Change	Grunt/RCA
Billy Squier	She's A Runner	Capitol
Donald Fagen	New Frontier	Warner Bros.
Randy Newman	I Love L.A.	Warner Bros.
Devo	That's Good	Warner Bros.
U2	New Year's Day	Island
Prince	1999	Warner Bros.
The Call	When The Walls Come Down	PolyGram

LIGHT

1-2 PLAYS PER DAY

ARTIST	CLIP	LABEL
Paul Collins Beat	Kids Are The Same	Columbia
Utopia	Feet Don't Fall Me Now	Network
The Cure	Let's Go To Bed	Fiction/Important
Judas Priest	Hellion/Electric Eye	Columbia
Kenny Loggins	Heartlight	Columbia
ABC	Poison Arrow	PolyGram
Ultravox	Reap The Wild Wind	Chrysalis
Tygers Of Pan Tang	Love Potion No. 9	MCA
Toni Basil	Nobody	Chrysalis
Sammy Hagar	Three Lock Box	Geffen
Divinyls	Boy's In Town	Chrysalis
English Beat	I Confess	I.R.S.
Chris DeBurgh	Don't Pay The Ferry Man	A&M
Kim Carnes	Say You Don't Know Me	EMI America
Trlo	Anna	Mercury
Ian North	Only Love Is Left Alive	NEO
Simple Minds	Promise You A Miracle	Virgin/A&M
Fran Cour	Under The Boulevard	EMI America
Total Coello	I Eat Cannibals	Chrysalis
Thompson Twins	Lies	Jive/Arista
Naked Eyes	Always Something There To Remind Me	EMI America
Dire Straits	Twisting By The Pool	Warner Bros.
Le Roux	Carrie's Gone	RCA
Vandenberg	Love In Valn	Atco
Strange Advances	She Controls Me	Capitol
Loz Netto	Fade Away	PolyGram
Supertramp	My Kind Of Lady	A&M
John Hall Band	Love Me Again	EMI America
Rodway	I Am Electric	Millennium

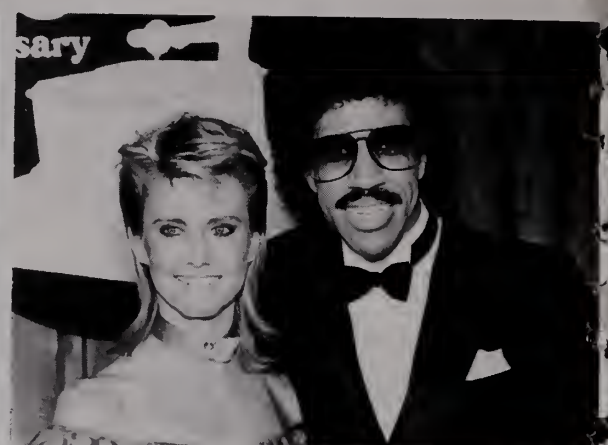
ADDS

ARTIST	CLIP	LABEL
The J. Gells Band	Land Of A Thousand Dances	EMI America
Prince	Little Red Corvette	Warner Bros.
Falco	Der Kommlissar	A&M
After The Fire	Der Kommlissar	Epic
Felony	The Fanatic	Warner/Elektra UK
Nell Young	Sample & Hold	Geffen
Malcon McLaren	Buffalo Gals	Island
Todd Rundgren	Hide Away	Bearsville
Michael Jackson	Billie Jean	Epic
The Tunes	Video Games	Unsign





**GRAMMY AWARD HIGHLIGHTS** — This year's Grammy Awards show, celebrating its Silver Anniversary, featured a number of top entertainers in the roles of presenters as well as nominees and winners. Among the many artists participating in the show were (l-r): Tim Hauser and Cheryl Bentyne of Manhattan Transfer, Ella Fitzgerald and Janis Siegel and Alan Paul of Manhattan Transfer doing a version of "How High The Moon" prior to announc-



ing winners in the jazz category; Greg Ham, Ron Stryker, Colin Hay, Jerry Speiser and John Rees of Men At Work displaying their Grammy for Best New Artist; and Olivia Newton-John, winner of the Video of the Year Grammy for her Olivia Physical, and Lionel Richie, winner in the Best Pop Vocal Performance, Male, category for "Truly." The 25th Grammy Awards were held Feb. 23 at the Shrine Auditorium in Los Angeles.

## CRI, Tata Industries Bow Joint Label In India

NEW YORK — CBS Records International (CRI) and Tata Industries, India's largest industrial conglomerate, have bowed CBS Gramophone Records and Tapes, Ltd., a joint venture company in Bombay servicing the Indian market.

The firm will be headed by Suresh Damley, who has been named managing director. It is located at Dalamal Towers, Suite 1110/1112, Nariman Point, Bombay. The telephone number is 244225. Its disc pressing plant and tape duplicating facilities will be located at Aurangabad.

"It has been our intention for some time to extend a significant CBS Records presence onto the subcontinent of India," said CRI vice president Peter Bond on the formation. "Now, with all the requisite elements in place, we expect to make an important contribution to the Indian music market. Our faith in achieving this goal is due in no small part to our partners, the Tatas, together with whom we expect to enjoy a mutually beneficial and profitable relationship."

## AIP Pacts With MC III Music Consultants

NEW YORK — Audio International Prods. (AIP) has retained the services of MC III, a consultant firm specializing in discovering crossover talent, worldwide marketing and sales, and technical assistance in audio master product acquisition.

MC III is a joint venture of music business veterans Richard L. Broderick, William J. Walsh and Jack F. Wiedenmann. Wiedenmann is former president at Metro-Media Records and Kapp Records. He has also held vice presidencies at CBS Records and Gulf + Western's music complex. Broderick is former international marketing vice president for MCA and Decca Records and currently heads the music, business and technology program at New York University. Walsh has been marketing director at RCA Records for the

## Capitol, VMI Pact For Video Clips

LOS ANGELES — Video Music International, Inc. (VMI) and Capitol/EMI America/Liberty Records Group recently entered an agreement for VMI to use artist videos from the record company for its Startime Video Jukebox.

Under the agreement, signed recently at VMI's new Hollywood offices by VMI president Jack Millman and Victor D. Rappaport, director of business affairs, video development for EMI Music, the video company pays Capitol and the other labels a pre-set royalty for the video product, which will be used to defray mechanical license fees and synchronization fees when applicable.

A union and guild trust and pension fund contributions will be made by VMI, according to Douglas Foxworthy, VMI vice president of software and acquisition.

The Startime video Jukebox is currently in distribution in Los Angeles, Las Vegas, Miami, Cleveland, New York, the Philippines and the U.K., with worldwide distribution expected to reach 2,500 to 5,000 units by the end of the year.

Capitol/EMI/Liberty artists, through Startime, now will have the opportunity to reach audiences in a variety of locations such as restaurants, bars, nightclubs, hotel and theatre lobbies, record stores, shopping malls and college student unions. Artists to be featured in the video jukebox include Ashford & Simpson, O'Bryan, Juice Newton, Sheena Easton, Little River Band, Duran Duran, America and Billy Squier.

### 'Marketing Boon'

Commenting on the agreement, EMI's Rappaport said, "We are very excited about this new medium and have total confidence that it will prove a marketing boon to our company," said Rappaport.

VMI's Millman commented that "the Startime Video Jukebox has upgraded the classical jukebox into a video jukebox and created a whole new market for musical videotape entertainment." He also noted that the machine's dual feature of coin-op entertainment play and continuous loop of advertising messages for use between coin play can serve as a valuable promotional tool.

## Record-Rama Publishes New Singles Directory

NASHVILLE — Offering the first compilation of its kind, Paul Mawhinney's Record-Rama has developed *Music Master*, a comprehensive singles directory that lists nearly every single released since 1947. The director, which carries a \$150 tag, contains two volumes, one that lists the records alphabetically by artists and another that lists them alphabetically by title.

In addition to original releases, including the year of release, the publication contains information on reissues, 12-inch singles and picture sleeves, combining all music styles from pop to country to R&B in a set that represents more than 3,500 record labels, and is backed up by a collection of some 1.5 million discs. The first volume covers records released through December of 1982, and new editions will be

## JBL Offers New Updated Materials

LOS ANGELES — JBL Inc.'s Professional Division is offering updated point-of-purchase materials to its musical instrument retail accounts as part of a new merchandising and advertising campaign, which will also include an expanded print ad kit and p-o-p displays for the E series and new 4612 Cabaret system.

The ad kit, designed to aid dealers in tying into JBL's extensive national advertising campaign, offers layout suggestions for each JBL Musical Instrument (M.I.) product or line. Full-page layouts come with camera-ready copy and line art, while several pages of separate product illustrations and JBL Logos are also supplied, for use in multi-brand ads.

A colorful three-dimensional display with copy and graphics has been specially developed for JBL's new 4612 Cabaret system, which can be attached to the model's tripod stand, set on top of the enclosure, or hung as a mobile. Individual p-o-p units with detailed descriptions of performance capabilities are also being offered for each E Series model.

printed annually in lieu of supplemental copies.

Initially, Mawhinney intends to service the 33,000 libraries that dot the nation with the reference guide, but he also notes the volumes' worth as a source for radio, retailers and jingle producers, as well as the two million known active record collectors. The entire data is also available through a computer base, which, when accessed, can provide a myriad of potential uses. Through a key word file, every record that contains a specific word in the title, such as "Tennessee," can be located, and a specialty file can list certain types of records such as "drinkin' songs" or Christmas records.

While the entire gamut of musical styles is contained in the project, which took \$2 million and 15 years to develop, a special country edition is currently being considered for release next year, although Mawhinney indicates that no other specific format will be singled out with exclusive volumes.

## RCA Pays Dividends

NEW YORK — RCA directors decided at their regular meeting to pay 22½ cents per share as a quarterly dividend on RCA Common Stock, payable May 2 to holders of record March 14. In addition, the directors declared dividends of 87½ cents per share on \$3.50 Cumulative First Preferred Stock, \$1 per share on \$4 Cumulative Convertible First Preferred Stock, 91¼ cents per share on \$3.65 Cumulative Preference Stock, and 53½ cents per share on \$2.125 Cumulative Convertible Preference Stock, all for the period of April 1 to June 30 and payable July 1 to holders of record June 10.

past 25 years and has served in Europe and Australia.

AIP is an investment concern that seeks ventures in the music business. Its range encompasses funding such record labels as Accord/Townhouse and Neo, and seeking talent to develop both as performers and songwriters.

## Buddy Killen Elected To Board Of NMPA

NEW YORK — Buddy Killen, president and owner of Tree International, has been elected to the board of directors of the National Music Publishers Assn. (NMPA). He fills the vacancy created by the resignation of William Denny of Cedarwood Publishing Co., who left Cedarwood to take a position in another company.



**GRAMMY CELEBRATIONS** — Following a very successful night at the recent Grammy Awards presentation, CBS Records held a reception at Los Angeles' Rex/Il Ristorante. Pictured are (l-r): Dick Asher, president CBS Records and deputy president of CBS Records Group; Colin Hay of Grammy-winning group Men At Work; Walter Yetnikoff, president of CBS Records Group; Al



Teller, senior vice president/general manager, Columbia; Myron Roth, senior vice president/general manager of west coast operations, CBS Records; Steve Lukather and Bobby Kimball of Grammy-winning band Toto; Yetnikoff; and David Paich, Steve Porcaro, Jeff Porcaro and Mike Porcaro of Toto. CBS artists and recordings pulled in 21 of the 62 Grammy Awards.



## Dealers Design New Fixtures To Show New Stores' Goods

(continued from page 6)

Music and Video chain headquarters. "You can use wood, metal, plexiglass or glass shelves or wire hangers for albums, 45s, tapes, video and accessories. The shelves snap in and out so easily that you can change your displays within minutes without refixturing. We're crazy about them."

### Distributing Shelves

Hill said that DanJay is even distributing the shelves for its supplier, Shore Panel, in Philadelphia. Cost for each panel is \$75, and he has a mock-up at the warehouse for demonstration purposes.

Chip Cappelletti, construction manager for Record Bar, also extolled the merits of slat walls and said that all new stores and renovations this year would focus on their use. "Slat walls are becoming a very important part of our fixturing at this point," he said, noting that most stores would have 20-foot floor-to-ceiling sections in order to "get a lot more on the wall," including all accessory lines, which were previously kept in smaller, enclosed fixtures.

The slatted approach is also carrying over into Record Bar's new "D" fixture. "The 'D' is dump-type, but it's designed for flexibility and has a million and one uses. It utilizes oak slat-walls for merchandising product on four sides and can hold anything from the shelves or wire racks, as well as in the dump bin. The bin bottom adjusts up and down from three to 12 inches to allow maximum facing for whatever product, or comes out altogether, making it 2 1/2 feet deep."

Stark/Camelot's Mundorf said that pegboard was being used in his stores along with plexiglass shelving units, as in slat-walls, to handle a wide variety of items and use more wall space. He added that record racks were also being modified to handle other product. "We're widening the

racks to allow handling of albums and videodiscs and cassette packagings, both in our generic 4" x 12" spaghetti boxes or in the new 6" x 12" Christopher Crosses, if that type takes hold. Our current fixtures will handle everything, but the fit is too tight."

Mundorf added that the new record racks could also contain the Compact Discs (CD) if they are packaged in the 6" x 12" containers. Other retailers were undecided as to fixturing CDs since the product's package is uncertain.

### Cassette Fixtures

Cassette merchandising has become another important area in planning new store fixtures, and methods are being devised to cross-merchandise both album and tape configurations. John Overmann, vice president of Hamilton Fixtures, a Hamilton, Ohio, company that manufactures fixtures in conjunction with several major rack jobbers and retailers, outlined a pair of new techniques in this regard.

"We have a new three-sided end-cap, which has a standard waterfall on each side but can contain either the cassette equivalent or any other item in a bottom pocket," said Overmann. "We're making record bins such that the cassette can be merchandised behind the album."

Gold Circles' Sutmiller, who works with Overmann in devising his fixtures, is hoping to use the album/tape bins when a new store opens in Cincinnati in November. "This way we would have 'Rock — A' cassettes right behind the 'Rock — A' albums, rather than segregating the two," he said.

The expansion into video and computer products was reflected in other merchandising shifts by several retailers. "Our store planograms call for 12-30 running feet for

(continued on page 54)

## Dealers Take Steps To Boost Security

(continued from page 11)

the professional can side-step such systems, they maintained that the biggest shoplifting problem is among amateurs. "If you ask most retailers who the problems is, they'll tell you it's the amateur thief," asserted Brad Kane, director of marketing administration at the Deerfield Beach, Fla.-based Sensormatic, Inc.

### Numerous Systems

In active business since 1970, Sensormatic offers more than seven separate systems, a variety of which are used by several record store chains, Kane claimed. He said that Sensormatic systems were being used by Musicland, Peaches, Record Factory and others.

One Sensormatic system frequently employed by record stores is the "Keeper" box, which allows open merchandising of cassettes. The Keepers are made of clear, reusable plastic that has a high-frequency strip that must be deactivated at the cash register. To walk out without paying for the cassette would set an alarm off. Another Sensormatic carrier comes in the form of a high-frequency tag that can be placed on LPs, can contain store logo, price information or bar coding symbols.

Kane also said that the company trains store employees in the use of hardware and application of the software, and also includes training on how to approach customers in a firm but courteous manner.

"With fewer staff in-store because of the economy, you have less of a deterrent factor than in previous years," said Kane. "If the staff is concentrating on security instead of service, then you could be losing revenues."

Cost of the Sensormatic Keeper box goes for four cents a unit per month rental,

while the hardware systems range between \$100 and \$2,500 per month in rental and sales.

Another electronic detection firm, Knogo Corp., based in New York with international headquarters in Mons, Belgium, also advocates electronic tagging of record and tape product, an endeavor that should be investigated by manufacturers, according to a spokesman.

"The ultimate way to protect records and tapes is to get manufacturers to put on a protective strip as part of the package or the label," said Jim Dellomo, vice president of finance for Knogo. "If we can convince companies to throw that strip on or underneath the labels, then dealers won't run into the problem of them (thieves) leaving the package in the bin."

Employing the electromagnetic technology, Knogo has been in operation since 1966, starting out tagging books for libraries, then bookstores, then moving into drug stores, supermarkets and video stores, plus developing systems for both hard and soft goods.

The electromagnetic tags used in the Knogo system would cost no more than 10 cents per record at 100% mark-up and hardware could cost between \$3,500-\$5,000, depending on store design. The Knogo exec said that lease arrangements were also part of the marketing program.

Dellomo said that they were pressing new companies to try electronic systems, stressing that along with installation of the system, field reps educate employees not only on the system's use, but how to actively police a store without impressing customers as security. "The system doesn't work by itself. If you put it in and walk away, it won't work."

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart		Weeks On Chart
1	3/5	<b>LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	1 44
2		<b>YOU BROUGHT THE SUNSHINE</b> THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	3 18
3		<b>THE JOY OF THE LORD IS MY STRENGTH</b> DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospel Records PL-16008) "Pass Me Not"	4 8
4		<b>UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	2 24
5		<b>THE RICHARD SMALLWOOD SINGERS</b> (Onyx/Benson R3803) "I Love The Lord"	9 25
6		<b>PRECIOUS LORD</b> AL GREEN (Hi/Myrrh MSB-6702) Title Cut	6 31
7		<b>EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II</b> (Myrrh MSB 6700) "I Know A Man"	5 24
8		<b>I FEEL LIKE GOIN' ON</b> KEITH PRINGLE (Hope Song HS-2001) Title Cut	8 4
9		<b>BROTHER TO BROTHERS</b> WILLIAMS BROTHERS (Myrrh MSB 6717) "Call Him Up"	7 33
10		<b>SINCERELY</b> THE CLARK SISTERS (New Birth Records NEW-7058) "Name It, Claim It"	10 6
11		<b>IT'S GONNA RAIN</b> MILTON BRUNSON (Myrrh MSB 6695) Title Cut	12 44
12		<b>MIRACLE MAN</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6694) Open	13 3
13		<b>THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR</b> (Savoy SGL-7081) "He'll Never Let You Down"	15 2
14		<b>JAMES CLEVELAND AND THE CLEVELAND SINGERS</b> (Savoy 7080) Open	— 1
15		<b>SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD</b> JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR (Savoy SL-14709) Open	— 1

### Inspirational

	Weeks On Chart		Weeks On Chart
1		<b>AGE TO AGE</b> AMY GHANT (Myrrh MSB-6697) Open	1 43
2		<b>STAND BY THE POWER</b> IMPERIALS (Dayspring DST-4100) Open	2 18
3		<b>THE LIVE CONCERT</b> DON FRANCISCO (Newpax NP 33128) "Love Is Not A Feeling"	5 7
4		<b>PEACE IN THE VALLEY</b> B.J. THOMAS (Myrrh MSB-6710) Open	4 8
5		<b>MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	7 8
6		<b>AMAZING GRACE</b> B.J. THOMAS (Myrrh 6675) Title Cut	6 81
7		<b>LIFT UP THE LORD</b> SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	3 28
8		<b>SPIRIT WINGS</b> JONI EARECKSON (Word WSB-8878) "Hosanna"	8 9
9		<b>STEP OUT OF THE NIGHT</b> ANDRUS BLACKWOOD AND CO. (Greentree R3942) Title Cut	12 3
10		<b>I SAW THE LORD</b> DALLAS HOLM (Greentree R3723) Title Cut	10 65
11		<b>MAINSTREAM</b> MICHAEL AND STORMIE OMARTIAN (Sparrow SPRI1060) "Praise His Name And See It Happen"	11 3
12		<b>PRIORITY</b> IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	9 45
13		<b>THE VERY BEST OF THE IMPERIALS</b> (Dayspring SST 4025) "Same Old-Fashioned Way"	14 61
14		<b>STUBBORN LOVE</b> KATHY TROCCOLI (Reunion Records RRA-0001) Open	15 2
15		<b>THE CRUSE FAMILY</b> (Priority BJU 38335) "I Am, The Mighty One"	— 1

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.

## Word Releases Grant 45s Medley

NASHVILLE — Word Records has released a medley of eight of Amy Grant's most successful songs in the form of a six-minute single titled "Ageless Medley." Accompanying the single is a coupon intended to boost sales of Grant's previously released "Age To Age" album, which does not include the new single.

The 7-inch release, produced by Brown Bannister, is a re-recorded medley of "Old Man's Rubble," "Too Late," "Walking Away With You," "El Shaddai," "I'm Gonna Fly," "My Father's Eyes," "Sing Your Praise To The Lord" and "I Have Decided." With the purchase of the single, which is priced at \$2.49, consumers will receive a coupon entitling them to a discount of \$2.49 on the "Age To Age" LP or cassette. A counter display is also being readied to hold the disc and cassette configurations of both the single and the album.

"Public awareness of Amy has been built," commented Word director of marketing Lynn Nichols, "but it's important that we continue to increase her visibility. This type of thing has never been done before, and we believe that it is indicative of our desire for Word to be a prime innovator in the area of Christian communications."

## Sparrow Bows Green Anthology Package

LOS ANGELES — The five years the late Keith Green spent with Sparrow Records will be chronicled in his first anthology, "I Only Want To See You There," which also includes a multi-page scrapbook compiled by Sparrow president Billy Ray Hearn, Billy Maxwell, his long-time recording producer, and his wife.

The anthology will be Sparrow's April special and will be available with the company's 747 display, color mobiles, album flats, radio co-op spots and camera-ready ad slicks.



## Sparks Fly Over Playlist Size At Country Radio Seminar

by Tom Roland

NASHVILLE — The most-controversial and best-attended session during the Country Radio Seminar, Feb. 17-19, was, in many respects, the replacement for the traditional "Radio, Records And Trades" panel at which different segments of the music industry were allowed to air their frustrations and point accusing fingers, occasionally with surprising results. "The Great Debate — Tight vs. Loose Playlists" rose in its stead as a volatile session, with overt name-calling (one panelist termed the opposition's supporting statements "asinine") as proponents of open playlists charged their counterparts with perpetuating a short-listed scheme that will eventually undermine the country industry.

Mike Oatman, executive vice president for the nine-station Great Empire Broadcasting chain, attacked the short playlist, saying that "a short playlist says a station is short on other things sometimes, such as courtesy to promoters and artists and interest in the industry." Additionally, he cited the recent emphasis on shorter playlists as a situation created by the movement of former Top 40 programmers into the country market.

"Top 40 died four years ago," he said, "and the jocks are working on us now."

Most programmers who play fewer records have based their decisions on the theory that listeners are more apt to change a station when they are presented a record they are unfamiliar with, but Oatman embraced a study conducted by Rob E. Balon & Assoc. that stated that 34% of the respondents change radio stations because of excessive repetition, an inherent problem with shorter lists, while a mere six percent tune out a signal because they are unfamiliar with it.

Oatman further hurled criticism at programmers' tendencies to wait for other stations to add a record before going on it

themselves. "If the only criteria we use to add a record is whether or not (Chicago's) WMAQ is playing it," he noted, "I suggest that is incest."

Dene Hallam, program director for WKHK-FM/New York, suggested in retaliation that larger lists actually provide less exposure for artists since the average listener tunes in to radio only seven to eight hours a week. "If your list is 80 records," he asked, "how many times will the listener hear one record?" He suggested that the real way to provide assistance to the ailing record industry is to give maximum exposure to a record once you go on it and back-announce the artist and the title.

Oatman had suggested that the industry has become more close-minded toward new artists, recalling that he first played Merle Haggard when Haggard, an unknown quantity at the time, brought his "Strangers" record into the studio when he was with Tally Records. Hallam called this example "asinine."

### Competitive Reasons

Lon Helton, music director for KHJ/Los Angeles, had been placed on the panel in support of long playlists, and he suggested that the longer lists can be used as a means of positioning the station. Playing more records than the competition ensures that some of the product on the playlist will not be duplicated by the cross-town rival, he said.

Additionally, he indicated that depth should also be provided in the oldies category, since duplication of oldies by more than one station in the market can create a larger "gross perception" by the listening audience of that record's volume of play within the market, compelling listeners to switch formats as well as stations.

Dan O'Toole of the Capitol Broadcasting Corp. had prepared a survey of 61

(continued on page 21)



**LOBO JOINS FAMOUS** — Writer/Artist Lobo has entered into a co-publishing/catalog administration agreement with the Famous Music Publishing Co., which has increased its activity in the country field in recent months. Famous writers have penned recent cuts by Moe Bandy, Tammy Wynette, Don Williams, Ed Bruce and the Bellamy Brothers. Pictured standing are (l-r): Famous/Ensign staff writers Johnny Cymbal, Mark Sameth, Rick Klang and Jerry Careaga. Pictured seated are (l-r): Judi Gottier, director of Nashville operations; Lobo; and Bill Holmes, creative director, Famous Music.

## Nashville Network Debuts March 7

(continued from page 5)

feature such guests as Jim Ed Brown, John Hartford, Jeannie Seely and Archie Campbell; *Fandango*, a Bill Anderson-hosted quiz show centered on country music trivia; *Yesteryear In Nashville*, which examines the genre from a historical perspective; *Nashville After Hours*, a showcase of Music City nightlife with concert performances and host Wayne Massey; *Off Stage*, an interview program that portrays artists such as Ed Bruce and Connie Francis, as well as industry executives such as BMI's Frances Preston, Tree's Buddy Killen and **Cash Box** president and publisher George Albert; and *Opryland On Stage*, which highlights the youthful talent

at the Opryland U.S.A. theme park.

Weekend programming includes *Bobby Bare And Friends*, a look at the country songwriter; *This Week In Nashville*; *Tumbleweed Theater*, a Riders In The Sky-hosted feature on western films; and *Country Sportsman*, as well as many other country-oriented shows.

To attain the highest quality and credibility, TNN will not utilize any lip-synching; all programs that appear on the network will be either live or taped from a live performance. WSM, Inc., handles all programming and production for the Nashville Network, while Group W is responsible for sales, marketing and distribution of the operation.



**COUNTRY RADIO SEMINAR HIGHLIGHTS** — Some 620 registrants were drawn to the 14th annual Country Radio Seminar at the Opryland Hotel, providing a host of varied sessions and an opportunity to mix business and education with personal interaction. The seminar also allowed disc jockeys and artists to meet one-on-one at the Artist/Attendee Cocktail Reception, as well as featuring 11 developing acts on the traditional New Faces Show. Pictured in the top row are (l-r): George Albert, **Cash Box** president and publisher; Epic recording artist Ricky Skaggs; Jim Sharp, **Cash Box** Nashville vice president; Chip Peay, Skaggs' manager; Rich Schwann, Epic national promotion manager, Nashville; Gary Wolf; EMI America/Liberty recording artist Michael Murphey; Mrs. Michael (Mary) Murphey; Mark Albert, **Cash Box** vice president/general manager; Rick Blackburn,

senior vice president/general manager, CBS/Nashville; Columbia recording artist Janie Fricke; and Jack Lamier, Columbia national promotion director, Nashville. Pictured in the bottom row are (l-r): RCA recording artist Jerry Reed; Bob Heatherly, national country promotion director, RCA; Janet Fort, MD, WSM/Nashville; Tommy St. John; Columbia recording artist Joe Stampley; Mrs. Joe Stampley; Joe Casey, vice president, promotion, CBS/Nashville; Erv Woolsey, vice president, national country promotion, MCA; Stan Davis, PD, WVAM/Altoona; Danny O'Brien, manager for MCA recording group The Younger Brothers; Tom Phifer, PD, KRMD/Shreveport; Michael Younger of the Younger Brothers; Roger Ramsey, regional promotion, MCA; and James Younger of The Younger Brothers.



# TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
	3/5		3/5
<b>1 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	1	<b>38 SURE FEELS LIKE LOVE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	38
<b>2 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	3	<b>39 BIG AL DOWNING</b> BIG AL DOWNING (Team TRA-2001)	39
<b>3 HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	2	<b>40 LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty LO 51124)	41
<b>4 PONCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	6	<b>41 UNLIMITED</b> REBA McENTIRE (Mercury/PolyGram SRM 1-4047)	43
<b>5 THE BELLAMY BROTHERS GREATEST HITS</b> (Warner/Curb 9 23697-1)	7	<b>42 STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA-5320)	42
<b>6 THE WINNING HAND</b> KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JEG 38389)	5	<b>43 LEON EVERETTE</b> (RCA MHL1-8600)	49
<b>7 WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 23721-1)	9	<b>44 OLD HOME TOWN</b> GLEN CAMPBELL (Atlantic America 90016-1)	48
<b>8 GOING WHERE THE LONELY GO</b> MERLE HAGGARD (Epic FE 38092)	8	<b>45 WISH YOU WERE HERE TONIGHT</b> RAY CHARLES (Columbia FC 38293)	51
<b>9 JUST SYLVIA</b> SYLVIA (RCA AHL 1-4312)	4	<b>46 TOO GOOD TO HURRY</b> CHARLY McCLAIN (Epic FE 38064)	52
<b>10 HANK WILLIAMS, JR'S GREATEST HITS</b> (Elektra/Curb 60193-1)	10	<b>47 GREATEST HITS</b> ANNE MURRAY (Capitol SOO-12110)	47
<b>11 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	11	<b>48 INSIDE</b> RONNIE MILSAP (RCA AHL 1-4311)	27
<b>12 IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)	12	<b>49 HONKYTONK MAN</b> ORIGINAL SOUNDTRACK (Warner Bros./Viva 9 23739-1)	33
<b>13 RADIO ROMANCE</b> EDDIE RABBITT (Elektra 60160-1)	13	<b>50 TWENTIETH CENTURY DRIFTER</b> MARTY ROBBINS (MCA 27060)	50
<b>14 WW II</b> WAYLON AND WILLIE (RCA AHL 1-4455)	14	<b>51 #1 COWBOY</b> MARTY ROBBINS (Gusto/CBS P-15594)	67
<b>15 BIGGEST HITS</b> MARTY ROBBINS (Columbia FC 38309)	20	<b>52 THE DISTANCE</b> BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254)	70
<b>16 ANNIVERSARY — TEN YEARS OF HITS</b> GEORGE JONES (Epic KE2 38328)	16	<b>53 MERLE HAGGARD'S GREATEST HITS</b> MERLE HAGGARD (MCA-5386)	34
<b>17 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	17	<b>54 KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	44
<b>18 SOMEWHERE BETWEEN RIGHT AND WRONG</b> EARL THOMAS CONLEY (RCA AHL 1-4348)	18	<b>55 BUSTED</b> JOHN CONLEE (MCA-5310)	45
<b>19 TRUE LOVE</b> CRYSTAL GAYLE (Elektra 60200-1)	19	<b>56 BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	53
<b>20 STRONG WEAKNESS</b> THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	21	<b>57 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE!</b> DAVID FRIZZELL (Warner/Viva 9 23688-1)	54
<b>21 AMERICAN MADE</b> OAK RIDGE BOYS (MCA-5390)	22	<b>58 CONWAY'S #1 CLASSICS VOL. II</b> CONWAY TWITTY (Elektra 60209)	58
<b>22 GREATEST HITS</b> DOLLY PARTON (RCA AHL 1-4422)	15	<b>59 BOBBIE SUE</b> OAK RIDGE BOYS (MCA-5294)	56
<b>23 LAST DATE</b> EMMYLOU HARRIS (Warner Bros. 9 23740-1)	23	<b>60 MICHAEL MARTIN MURPHEY</b> (Liberty LT-51120)	57
<b>24 THE BIRD</b> JERRY REED (RCA AHL 1-4529)	24	<b>61 THE LEGEND GOES ON</b> THE STATLER BROTHERS (Mercury/PolyGram SRM-4048)	59
<b>25 A TASTE OF YESTERDAY'S WINE</b> MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	25	<b>62 LISTEN TO THE RADIO</b> DON WILLIAMS (MCA-5306)	62
<b>26 STRONG STUFF</b> HANK WILLIAMS, JR. (Elektra/Curb 60223-1)	31	<b>63 I AM WHAT I AM</b> GEORGE JONES (Epic 36586)	63
<b>27 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	28	<b>64 FANCY FREE</b> OAK RIDGE BOYS (MCA 5209)	64
<b>28 DREAM MAKER</b> CONWAY TWITTY (Elektra 60182-1)	30	<b>65 THE BEST OF JERRY LEE LEWIS</b> (Elektra 60191-1)	65
<b>29 COME BACK TO ME</b> MARTY ROBBINS (Columbia FC 37995)	29	<b>66 THE ALL-TIME GREATEST HITS OF ROY ORBISON</b> (Monument KWG2784-38384-1)	66
<b>30 WE'VE GOT TONIGHT</b> KENNY ROGERS (Liberty LO-51143)	—	<b>67 THIS DREAM'S ON ME</b> GENE WATSON (MCA 5302)	68
<b>31 WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	26	<b>68 GREATEST HITS</b> CHARLY McCLAIN (Epic FE 38313)	69
<b>32 INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	32	<b>69 WALK ON</b> KAREN BROOKS (Warner Bros. 23676-1)	60
<b>33 TOM JONES COUNTRY</b> (Mercury/PolyGram SRM-1-4062)	35	<b>70 GREATEST HITS</b> JANIE FRICKE (Columbia FC-38310)	—
<b>34 PERFECT STRANGER</b> T.G. SHEPPARD (Warner/Curb 23726-1)	40	<b>71 CLOSE UP</b> LOUISE MANDRELL (RCA MHL1-8601)	8601
<b>35 OUR BEST TO YOU</b> DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva 9 23754-1)	46	<b>72 SOUNDS LIKE LOVE</b> JOHNNY LEE (Full Moon/Asylum 60147-1)	—
<b>36 PUT YOUR DREAMS AWAY</b> MICKEY GILLEY (Epic FE 38082)	36	<b>73 FORTY 82</b> MAC DAVIS (Casablanca/PolyGram NBLP-7274)	61
<b>37 QUIET LIES</b> JUICE NEWTON (Capitol ST 12210)	37	<b>74 THE BEST LITTLE WHOREHOUSE IN TEXAS</b> ORIGINAL SOUNDTRACK (MCA-6112)	55
		<b>75 16TH AVENUE</b> LACY J. DALTON (Columbia FC 37975)	72

## COUNTRY COLUMN

**RABBITT GOES STRAIT AT THE RODEO** — When Eddie Rabbitt got sick prior to his scheduled appearance on the Houston Livestock Show and Rodeo, Feb. 27, some last-minute shuffling by the show's promoters provided a double bonus, with George Strait filling in for the performer and Rabbitt promising a benefit show during 1984. Once a local physician pronounced him unfit to perform, Rabbitt promised Dick Weekley, who was in charge of talent coordination for the event, that he would not only appear next year, but that he would also interrupt his annual five-month hiatus with a benefit concert on behalf of the Houston Rodeo's agricultural scholarship fund.



**FAMILY REUNION** — Connie Francis reunited her producer of a few years ago, Danny Davis, with Harold Shedd, producer of her current single, "There's Still A Few Good Love Songs Left In Me," to celebrate her first country release on PolyGram Records. Pictured at the Music Mill Studio in Nashville are (l-r): Shedd, Francis and Davis.

Traditionally, Rabbitt has taken five months out of each year for relaxation and to work on album projects, and his 1984 appearance at the rodeo in Houston will mark the first departure from his closely guarded seclusion in the nine years since he enacted this personal policy. When Weekley discovered he had a "sick Rabbitt" on his hands, he quickly contacted Strait at his San Marcos home, and, with just six hours' notice, the Texan agreed to perform in Rabbitt's stead. Using a band that included labelmates James and Michael Youngers' bassist, Strait apparently was well-received by the estimated 35,500 concert goers, since he was invited to return to the rodeo next year. Strait also opened The Lone Star, a new country night club in Middletown, Ohio, halfway between Dayton and Cincinnati, March 4. Upcoming talent at the venue includes Bobby Mackey, March 10; Ed Bruce, April 16; and "Swingin'" John Anderson, May 27.

**ALABAMA PLANS SECOND JUNE JAM** — Following last year's initial festival, which attracted more than 27,000 to the band's hometown, Alabama is planning its second annual June Jam at Ft. Payne, and officials with the Grammy-winning act expect to double last year's attendance. Tickets have been priced at \$15 for the June 11 bill, which will also include Janie Fricke and Lee Greenwood, with the net proceeds earmarked for local charities. The 1982 event raised over \$219,000, which was distributed to some 80 non-profit organizations in DeKalb County, including \$40,000 to Adamsburg School for a new gymnasium.

**MANDRELL ADDS NEW GUNS** — For the first time, Irby Mandrell signed an act from outside the family for management through the Mandrell Management Co. when he picked up Compleat recording act The Cannons. Consisting of twin sisters Carla and Darla Cannon and older brother Larry, the group has already opened for such acts as the Oak Ridge Boys, the late Marty Robbins and Charley Pride. The group's first single, "Watch My Lips," was produced by Eddie Kilray. Meanwhile, Barbara Mandrell has been in Florida for the Los Angeles Dodgers' spring training at the request of Dodger catcher Steve Yeager.

**CARLILE INKS WITH KILLEN** — Door Knob recording artist Tom Carlile recently signed with Buddy Killen, allowing the Tree president to handle production chores for the artist who was recently featured on the New Faces Show at the 14th annual Country Radio Seminar. Carlile was also nominated for New Male Vocalist of the Year by the Academy of Country Music (ACM).

**SPRINGS, SEALS BENEFIT** — Recent appearances by Steve Wariner and Vern Gosdin have led to more than \$15,000 in receipts for Russell Springs, Ky., and Easter Seals. Wariner performed Feb. 12 with Chet Atkins in his Kentucky hometown to benefit William Jay Hammond, the bandleader who first gave Wariner a job as a drummer. Hammond had two recent heart attacks while his wife underwent surgery, and more than \$10,000 was raised for the ailing couple. Gosdin appeared at the Easter Seals "Two-Step-A-Thon" Feb. 19 at Jacksonville's Tappa's, netting over \$5,000 for the charity. **tom roland**

## Country Radio Seminar Panel

(continued from page 20)

program directors before attending the panel discussion, and he indicated that the majority favored short lists. The vast majority in the Top 50 markets preferred shorter lists, with that inclination slowly waning until both short lists and long lists were favored evenly in markets 75-100. Since most of the stations surveyed were the #1 country station in the market, O'Toole concluded that "people should do what they want to do as long as it's successful." One of the difficulties with O'Toole's survey is that it arbitrarily set 50 as the dividing line between a short list and a long one, and many people would feel that 49 records is a long list, depending on the size of the market.

Barry Mardit, program director at WWWW/Detroit, added from the floor that in spite of claims by proponents of longer lists, short playlists have not kept newer artists out of the large markets, noting that every station in the room had probably played at least two cuts by such artists as Leon Everette, John Anderson, George Strait, Ricky Skaggs, Reba McEntire and Earl Thomas Conley.

## PLAY THE WINNING HAND

### 4 ACES

Jack Greene Wayne Carson  
Ronnie Reno Don Reno

EXCLUSIVELY ON

**EMH RECORDS**

SHOW PROMOTIONS

38 Music Sq East • Suite 111 • Nashville, 37203  
615 255-3009



# TOP 100 COUNTRY SINGLES

March 12, 1983

Weeks On Chart  
3/5

Weeks On Chart  
3/5

Weeks On Chart  
3/5

- 1** I WOULDN'T CHANGE YOU IF I COULD  
RICKY SKAGGS (Epic 34-03482) 3 12
- 2** THE ROSE  
CONWAY TWITTY (Elektra 7-69854) 4 12
- 3** SWINGIN'  
JOHN ANDERSON (Warner Bros. 7-29788) 8 8
- 4** SHINE ON  
GEORGE JONES (Epic 34-03489) 9 9
- 5** DIXIELAND DELIGHT  
ALABAMA (RCA PB-13446) 7 5
- 6** EVERYTHING'S BEAUTIFUL  
DOLLY PARTON/WILLIE NELSON (Monument WS4 03408) 6 14
- 7** WHEN I'M AWAY FROM YOU  
THE BELLAMY BROTHERS (Elektra/Curb 7-59850) 10 9
- 8** I HAVE LOVED YOU, GIRL  
EARL THOMAS CONLEY (RCA PB-13414) 12 9
- 9** LAST THING I NEEDED FIRST THING THIS MORNING  
WILLIE NELSON (Columbia 38-03365) 1 15
- 10** AIN'T NO TRICK  
LEE GREENWOOD (MCA-52150) 11 14
- 11** WE'VE GOT TONIGHT  
KENNY ROGERS & SHEENA EASTON (Liberty P-B-1492) 14 7
- 12** YOU DON'T KNOW LOVE  
JANIE FRICKE (Columbia 38-03498) 15 8
- 13** HANGIN' AROUND  
THE WHITES (Elektra 7-69855) 17 12
- 14** REASONS TO QUIT  
MERLE HAGGARD/WILLIE NELSON (Epic 34-03494) 18 9
- 15** FEELS RIGHT  
TANYA TUCKER (Arista AS 0877) 16 17
- 16** MY FIRST TASTE OF TEXAS  
ED BRUCE (MCA 52158) 19 8
- 17** IF HOLLYWOOD DON'T NEED YOU  
DON WILLIAMS (MCA-52152) 2 14
- 18** GONNA GO HUNTIN' TONIGHT  
HANK WILLIAMS, JR. (Elektra/Curb 7-69843) 21 7
- 19** AMERICAN MADE  
OAK RIDGE BOYS (MCA-52179) 23 4
- 20** SOUNDS LIKE LOVE  
JOHNNY LEE (Elektra/Asylum 7-69848) 22 6
- 21** DOWN ON THE CORNER  
JERRY REED (RCA PB-13422) 24 7
- 22** SHAME ON THE MOON  
BOB SEGER & THE SILVER BULLET BAND (Capitol PB-5187) 25 8
- 23** AMARILLO BY MORNING  
GEORGE STRAIT (MCA-52162) 27 5
- 24** YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING  
REBA McENTIRE (Mercury/PolyGram 810 336-7) 29 7
- 25** ALMOST CALLED HER BABY BY MISTAKE  
LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-03517) 28 7
- 26** BORN TO LOVE ME  
RAY CHARLES (Columbia 38-03429) 26 12
- 27** PERSONALLY  
RONNIE McDOWELL (Epic 34-03526) 31 7
- 28** I LOVE HOW YOU LOVE ME  
GLEN CAMPBELL (Atlantic America 7-89930) 32 9
- 29** WHATEVER HAPPENED TO OLD-FASHIONED LOVE  
B.J. THOMAS (Cleveland Int'l/Epic 38-03492) 33 5
- 30** IF THAT'S WHAT YOU'RE THINKING  
KAREN BROOKS (Warner Bros. 7-29789) 34 7
- 31** JOSE CUERVO  
SHELLY WEST (Warner/Vlva 7-29778) 36 5
- 32** FINDING YOU  
JOE STAMPLEY (Epic 34-03558) 40 4

- 33** SAVE ME  
LOUISE MANDRELL (RCA PB-13450) 43 3
- 34** AFTER THE LAST GOODBYE  
GUS HARDIN (RCA PB-13445) 42 4
- 35** BREAKIN' IT  
LORETTA LYNN (MCA 52156) 35 7
- 36** FOOLIN'  
JOHNNY RODRIGUEZ (Epic 34-03559) 44 3
- 37** RAINBOWS AND BUTTERFLIES  
BILLY SWAN (Epic 34-03505) 37 7
- 38** IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT)  
VERN GOSDIN (Compleat CP-102) 46 4
- 39** WHY BABY WHY  
CHARLEY PRIDE (RCA PB-13397) 5 15
- 40** TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)  
TOM JONES (Mercury/PolyGram 810 445-7) 50 3
- 41** HONKYTONK MAN  
MARTY ROBBINS (Warner/Vlva 7-29847) 13 12
- 42** WHEN YOU'RE NOT A LADY  
JIM GLASER (Noble Vision NV-101) 20 17
- 43** FAKING LOVE  
T.G. SHEPPARD and KAREN BROOKS (Warner/Curb 7-29854) 30 17
- 44** COMMON MAN  
JOHN CONLEE (MCA-52178) 60 2
- 45** IT TAKES LOVE  
BIG AL DOWNING (Team TRS 1004AS) 52 5
- 46** VELVET CHAINS  
GARY MORRIS (Warner Bros. 7-29853) 36 16
- 47** FRIDAY NIGHT FEELIN'  
VERN GOSDIN (A.M.I. 1312AA) 49 5
- 48** WHO'S GONNA KEEP ME WARM  
PHIL EVERLY (Capitol P-B-5197) 56 5
- 49** STILL TAKING CHANCES  
MICHAEL MURPHEY (Liberty P-B-1488) 39 8
- 50** MORE AND MORE  
CHARLEY PRIDE (RCA PB13451) 65 2
- 51** SOMEBODY'S ALWAYS SAYING GOODBYE  
ANNE MURRAY (Capitol P-B-5193) 41 17
- 52** THE WAYWARD WIND  
JAMES GALWAY WITH SPECIAL GUEST SYLVIA (RCA PB-13441) 56 4
- 53** THIS COWBOY'S HAT  
PORTER WAGONER (Warner/Vlva 7-29772) 64 3
- 54** STORM OF LOVE  
CHANTILLY (F & L 523) 63 5
- 55** TAKE IT ALL  
RICH LANDERS (A.M.I. 1311AA) 57 7
- 56** UNFINISHED BUSINESS  
LLOYD DAVID FOSTER (MCA-52173) 59 4
- 57** THOSE WERE THE DAYS  
GARY STEWART & DEAN DILLON (RCA PB-13461) 45 9
- 58** SOMEWHERE DOWN THE LINE  
YOUNGER BROTHERS (MCA-52183) 69 3
- 59** C.C. WATERBACK  
GEORGE JONES/MERLE HAGGARD (Epic 34-03405) 47 14
- 60** I STILL LOVE YOU IN THE SAME OL' WAY  
MOE BANDY (Columbia 38-03625) 70 2
- 61** TENDER LOVIN' LIES  
JUDY BAILEY (Warner Bros. 7-29799) 61 5
- 62** 'TIL I GAIN CONTROL AGAIN  
CRYSTAL GAYLE (Elektra 7-69893) 48 17
- 63** SHADOWS OF MY MIND  
LEON EVERETTE (RCA PB-13391) 51 16
- 64** INSIDE  
RONNIE MILSAP (RCA PB-13382) 53 17
- 65** YOU TAKE ME FOR GRANTED  
MERLE HAGGARD (Epic 34-03723) — 1
- 66** HOW LONG WILL IT TAKE  
TENNESSEE EXPRESS (RCA PB-13423) 54 6

- 67** IT HASN'T HAPPENED YET  
ROSANNE CASH (Columbia 38-03705) — 1
- 68** EASIER  
SANDY CROFT (Anglesong ASB 1821) 55 13
- 69** I CAN'T GET OVER YOU  
BANDANA (Warner Bros. 7-29851) 62 14
- 70** LIVIN' ON MEMORIES  
GARY WOLF (Columbia 38-03493) 74 3
- 71** LITTLE OLD FASHIONED KARMA  
WILLIE NELSON (Columbia 38-03674) — 1
- 72** IN THE MIDDLE OF THE NIGHT  
MEL TILLIS (MCA-52182) — 1
- 73** KEEP ON PLAYIN' THAT COUNTRY MUSIC  
SIERRA (Musicom 52701) 80 3
- 74** CAROLINE'S STILL IN GEORGIA  
THE COULTERS (Dolphin OS 45003) 81 3
- 75** TENDERNESS PLACE  
KAREN TAYLOR-GOOD MESA (NSD/M 1114) 91 2
- 76** THANK YOU DARLING  
BILL ANDERSON (Southern Tracks ST1014) 88 2
- 77** COUNTRY MUSIC NIGHTMARE  
BOXYCAR WILLIE (Main Street B954) 77 5
- 78** THOSE NIGHTS, THESE DAYS  
DAVID WILLIS (RCA PB-13460) — 1
- 79** THE PARTY'S OVER (EVERBODY'S GONE)  
SAM NEELY (MCA-52194) — 1
- 80** IT'S A DIRTY JOB  
BOBBY BARE & LACY J. DALTON (Columbia 38-03628) — 1
- 81** HELLO MORNING  
JANECEE (West W717) 82 4
- 82** IT'S WRITTEN ALL OVER YOUR FACE  
RONNIE DUNN (Churchill CE 94018) 93 2
- 83** REASONS TO BELIEVE  
THE WRAY BROTHERS BAND (CIS Northwest Inc. CIS 3011-AM) 83 5
- 84** I KNOW WHAT IT MEANS TO BE LONELY  
BOBBY BRIDGES (Roxy 3011) 84 10
- 85** COME AS YOU WERE  
JERRY LEE LEWIS (MCA-52188) — 1
- 86** 1 YR 2 MO' 11 DAYS  
WAYNE GARSON (EMH 0917) — 1
- 87** HUNG UP ON YOU  
ANNE LORD (Comstock COM 1700) — 1
- 88** THERE'S STILL A FEW GOOD LOVE SONGS LEFT IN ME  
CONNIE FRANCIS (Polydor/PolyGram 810 087-7) — 1
- 89** WHERE DO YOU GO  
STREETFEET (Triple T-TT 2001) 89 3
- 90** I'M A BOOGER  
ROY CLARK (Churchill CR 94017) 95 2
- 91** HUGGIN', KISSIN', LOVIN'  
NOEL (Deep South A.G. 719) — 1
- 92** HOLD ME  
DAVID ROGERS (Music Masters Ltd. MM-65-100 3-1004-52) — 1
- 93** SHE'S GONE TO L.A. AGAIN  
MICKEY CLARK (Monument WS4 03519) — 1
- 94** LONELY BROKEN HEART  
CLYDE MOODY (Black Rose 8271) 94 2
- 95** IF I JUST HAD MY WOMAN  
BOBBY REED (CBO 132) — 1
- 96** GOOD LOVIN' BAD  
WYVON ALEXANDER (Gervasi SP 862) — 1
- 97** THE NIGHT'S ALMOST OVER  
JACKY WARD (Asylum 7-69844) — 1
- 98** LOVIN' SOMEONE  
THE SCRATCH BAND (MCA-52165) 98 2
- 99** WON'T YOU BE MY BABY  
STEVE RICKS (Southwind SW 8203) 99 2
- 100** I'LL NEVER GET THROUGH (MISSING YOU)  
TERRI MILLER (Warner WN7482) 76 5

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

After The Last Goodbye (Fame/Rick Hall—ASCAP) 34	Huggin', Kissin', Lovin' (Foxtail/Sidale—ASCAP) 91	Livin' On Memories (Galleon, Inc.—ASCAP) 70	Tenderness Place (Acuff-Rose Inc.—BMI) 75
Ain't No Trick (House of Gold—BMI) 10	Hung Up On You (Attlor—PRO) 87	Lonely Broken Heart (Dream City—BMI) 84	Thank You Darling (Free Breez Inc./Stallion Inc./Lowery Inc.—BMI) 76
Almost Called Her Baby (Larry Gatlin—BMI) 25	I Can't Get (New Albany/Hoosier—ASCAP) 85	Lovin' Someone (Colgems-EMI Inc.—ASCAP) 98	The Night's Almost Over (Big Casey—BMI) 97
Amarillo By Morning (Cotillion/Terry Stafford/Adm. by Cotillion—BMI) 23	If Hollywood Don't Hall-Clement c/o Welk—BMI) 17	More And More (Cedarwood Inc.—BMI) 50	The Party's Over (Famous Corp./Boo/Ensign Corp./Guayusa—ASCAP/BMI) 79
American Made (Music City—ASCAP/Combine—BMI) 19	If I Just Had My Woman (Muhlenberg—BMI) 95	My First Taste (Tree/Newkeys/Sugarplum—BMI) 16	There's Still A Few Good Love (United Artists/Lionhearted—ASCAP/Big Parade—BMI) 88
Born To Love Me (Music City—ASCAP) 26	If That's What (Gee Sharp—BMI) 30	1 Yr 2 Mo 11 Days (Shady Dell—BMI) 86	The Rose (Warner-Tamerlane—BMI) 2
Breakin' It (Music City, Inc.—BMI) 35	If You're Gonna (Hookit/Blue Lake—BMI) 38	Personally (Tree/Five Of A Kind/Tree Group—BMI) 27	The Wayward (Bibo/c/o Welk Group—ASCAP) 52
Caroline's Still In Georgia (Bibo—ASCAP) 74	I Have Loved (Blue Moon—ASCAP) 8	Rainbows And Butterflies (Music City—ASCAP) 37	This Cowboys (Elektra Asylum/Brooks Bros.—BMI) 53
C.C. Waterback (Shade Tree—BMI) 59	I Know What (Dream City—BMI) 84	Reasons To Believe (Hudson Bay—BMI) 83	Those Nights, These Days (Sister John—BMI) 78
Come As You Were (Dropkick—BMI) 85	I'll Never Get Through (Golden Horn—ASCAP) 100	Reasons To Quit (Shade Tree—BMI) 14	Those Were The Days (Tree/Forrest Hills—BMI) 57
Common Man (Lowrey Inc./Legibus/Captain Crystal Inc.—BMI) 44	I Love How (Screen Gems-EMI—BMI) 28	Save Me (Rare Blue Inc.—ASCAP) 33	'Til I Gain Control (Jolly Checks—BMI) 62
Country Music Nightmare (Column II Music—BMI) 77	I'm A Booger (Tree Inc.—BMI/Cross Keys—ASCAP) 90	Shame On (Rare Blue Inc.—ASCAP) 33	Touch Me (ATV Music Corp.—BMI) 40
Dixieland Delight (Sister John, Inc.—BMI) 55	Inside (Lodge Hall—ASCAP) 54	Shadows Of My Mind (Hermitage—BMI) 63	Unfinished Business (House of Gold—BMI) 56
Down On The Corner (Jondora—BMI) 21	In The Middle (Sabel—ASCAP) 72	Shame On The Moon (Columbia/Granite—ASCAP) 22	Velvet Chains (Cross Keys—ASCAP) 46
Foolin' (Ace In The Hole—BMI) 36	It Still Love You (Baray Inc.—BMI) 60	She's Gone To L.A. Again (Combine Corp.—BMI) 93	We've Got Tonight (Gear—ASCAP) 11
Friday Night Feelin' (Nub-Pub—ASCAP) 47	It Hasn't Happened Yet (Rug/Bilt Adm. by World Wide—BMI) 67	Shine On (Southern Nights—ASCAP) 4	Whatever Happened To (Ole Friends—BMI) 29
Good Lovin' Bad (Fruit Jar—BMI/Golden Opportunity—SEGAC) 96	It's A Dity Job (Cross Keys/Tree Group—ASCAP/Unichappell/VanHoy—BMI) 80	Somebody's Always Saying (Hall-Clement c/o Welk—BMI) 51	When I'm Away (Rare Blue—ASCAP) 7
Gonna Go Huntin' (Bocephus—BMI) 18	It Takes Love (Metaphor—BMI/Simile—ASCAP) 45	Somewhere Down (Old Friends—BMI/Golden Bridge—ASCAP) 58	When You're Not (Colgems—EMI/Tiny Tiger—ASCAP) 42
Hangin' Around (Refuge—ASCAP/Elektra/Asylum—BMI) 13	It's Written All Over (I've Got The Music—ASCAP) 82	Sounds Like Love (Chappell/Bibo c/o The Walk Music Group—ASCAP) 20	Where Do You Go (Anogram—ASCAP) 89
Hello Morning (Berdoe—BMI) 81	I Wouldn't Change (Peer Int'l—BMI) 1	Still Taking Chances (Timberwolf—BMI) 49	Who's Gonna Keep (Money Honey/April Morning/Glen Rock—BMI) 48
Hold Me (Chip N' Dale—ASCAP) 92	Jose Cuervo (Easy Listening/Galleon Inc.—ASCAP) 31	Storm Of Love (Buz Casson/Let There Be Music—ASCAP) 54	Won't You Be My Baby (Blackwood—BMI) 99
Honkytonk Man (Puso/Wallot—BMI) 41	Keep On Playin' (Blackwood Inc.—BMI) 73	Take It All (Escrow/Plum Creek—BMI) 55	Why Baby Why (Fort Knox—BMI) 39
How Long Will It Take (Hall-Clement c/o The Walk Music Group—BMI) 66	Last Thing I Needed (Nunn—BMI) 9	Tender Lovin' Lies (Music Corp. of American Inc.—BMI/MCA Music-A division of MCA Inc.—ASCAP) 61	You Don't (House of Gold/Don King—BMI/King's X—ASCAP) 12
	Little Old Fashioned Karma (Willie Nelson Co.—BMI) 71		You're The First (Maplehill/Hall-Clement Vogue c/o Welk—BMI) 24
			You Take Me For Granted (Shade Tree—BMI) 65

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week



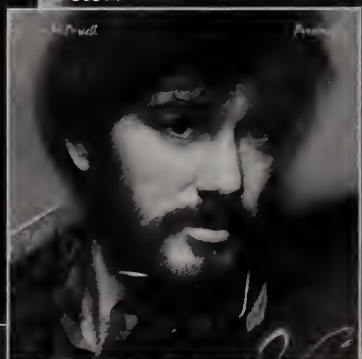
# EVERYBODY IS TAKING RONNIE McDOWELL'S NEW ALBUM

*"Personally"*

After a long string of hits,  
**Ronnie McDowell** is bringing it to his fans **"Personally."**  
His **"Personally"** single is bulleting up the charts.  
His personal touch is filling large halls, in major markets  
from coast to coast.  
And his new album is a personal and professional triumph.

Produced by  
**BUDDY KILLEN**

BOOKING  
AGENCY:  
**DICK BLAKE  
INTERNATIONAL**  
38 Music Square East  
Nashville,  
Tennessee 37203  
615/244-9550





## MOST ADDED COUNTRY SINGLES

1. YOU TAKE ME FOR GRANTED — MERLE HAGGARD — EPIC — 42 ADDS
2. IT HASN'T HAPPENED YET — ROSANNE CASH — COLUMBIA — 39 ADDS
3. LITTLE OLD FASHIONED KARMA — WILLIE NELSON — COLUMBIA — 30 ADDS
4. IN THE MIDDLE OF THE NIGHT — MEL TILLIS — MCA — 29 ADDS
5. THOSE NIGHTS, THESE DAYS — DAVID WILLS — RCA — 24 ADDS

## MOST ACTIVE COUNTRY SINGLES

1. DIXIELAND DELIGHT — ALABAMA — RCA — 64 REPORTS
2. AMERICAN MADE — OAK RIDGE BOYS — MCA — 59 REPORTS
3. SOUNDS LIKE LOVE — JOHNNY LEE — ELEKTRA/ASYLUM — 52 REPORTS
4. JOSE CUERVO — SHELLY WEST — WARNER/VIVA — 47 REPORTS
5. YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING — REBA McENTIRE — MERCURY/POLYGRAM — 46 REPORTS

## SINGLES REVIEWS

### OUT OF THE BOX

**GENE WATSON WITH THE FAREWELL PARTY BAND** (MCA 52191)

**You're Out Doing What I'm Here Doing Without** (2:30) (Desert Rose Music/Ski Slope Music — BMI) (B. Roberts, A. Frizzell) (Producers: R. Reeder, G. Watson)

The first single from his new "Sometimes I Get Lucky" LP places Watson's silky delivery atop a pulsating rhythm section bolstered by a chunky guitar and keyboard licks reminiscent of Ramsey Lewis. Following two rather subdued singles, the release of this snappy tune is well-timed for the onslaught of the invigorating spring season.



### FEATURE PICKS

**MICHAEL MURPHEY** (Liberty P-B-1494)

**Love Affairs** (3:30) (Timberwolf Music/d' Abo Songs, Inc. — BMI) (M. Murphey, M. d' Abo) (Producer: J.E. Norman)

**MARTY ROBBINS** (Columbia 38-03789)

**Change Of Heart** (3:07) (Warner-Tamerlane Publ. Corp./Rumble Seat Music — BMI) (R. Sharp) (Producer: B. Montgomery)

**BOBBY BARE & LACY J. DALTON** (Columbia 38-03628)

**It's A Dirty Job** (2:58) (Cross Keys Publ. Co., Inc./Tree Group — ASCAP/Unichappell Music/VanHoy Music — BMI) D. Cook, R. Van Hoy) (Producer: B. Sherrill)

**JERRY LEE LEWIS** (MCA-52188)

**Come As You Were** (2:25) (DropKick Music — BMI) (P. Craft) (Producer: R. Chancey)

**GAIL DAVIES** (Warner Bros. 7-29726)

**Singling The Blues** (2:04) (Acuff-Rose Publ. Inc. — BMI) (M. Endsley) (Producer: G. Davies)

**J.D. CROWE AND THE NEW SOUTH** (Rounder 4554)

**I Would Have Loved You All Night Long** (3:28) (Tree Publ. — BMI) (G. Martin) (Producer: Not Listed)

**BILLY PARKER AND FRIENDS** (Soundwaves SW-4699-NSD)

**Who Said Love Was Fair** (3:21) (The All American B-Flat Music Co. — BMI) (R. Gibson) (Producer: J. Gibson)

**BUBBA TALBERT** (Ranger VPMF-5734)

**Easy Catch** (Time Not Listed) (Ranger Publ. — ASCAP) (B. Talbert) (Producer: W. Mitchell)

### NEW AND DEVELOPING

**JIM GLASER** (Noble Vision NV-102)

**You Got Me Running** (2:40) (Dawnbreaker Music — BMI) (P. McGee) (Producer: D. Tolle)

Glaser's "When You're Not A Lady" was one of the strongest independent releases to emerge in the last year, and his second Noble Vision single covers a song first recorded by Gene Cotton in the mid-'70s. Cascading guitar lines open to a seductive chorus, and Glaser turns in a strong rendition in this multi-layered production.



## ALBUM REVIEWS

**AFTER ALL THIS TIME** — Mel Tillis — MCA 5378 — Producer: Harold Shedd — List: 8.98 — Bar Coded

In his first hookup with producer Harold Shedd, Tillis latches onto a strong mixture of thumping, swing-tinged cuts and relaxed country ballads. Tillis' vocal efforts are flawless, punctuated by loping bass lines, cutting fiddles and sorrowful steel guitar, as well as occasional backing vocals from the Corbin Hanner Band and Waylon Jennings, providing a fairly laid-back, 10-cut collection.

## THE COUNTRY MIKE

**MORGAN MOVING ON** — Chuck Morgan, late night disc jockey at WSM/Nashville, is leaving to work with Larry Schmittou and the Texas Rangers baseball team. Morgan is assuming the position of director of sales in the marketing division. He will be dealing with the radio and TV network for the Rangers and will also do color for road games for cable TV. Schmittou, president of the Nashville Sounds minor league baseball franchise, and Morgan previously worked together from 1978 to 1980 when Schmittou hired Morgan to perform the public address duties at the Nashville Sounds ballpark. During his stint as host for WSM's *Music Country Network*, Morgan made many numerous friends in the country music field, particularly the artists who have been his guests on the program. Many of these artists will be visiting with him on *Music Country*



**LOUISE CLOSE-UP** — RCA artist Louise Mandrell stopped by WPLO/Atlanta and Clark's Records, Decatur, Ga. recently during her Southeast radio/retail tour in support of her mini-LP, "Closeup." Pictured are (l-r): Harry Clark, Clark's Records; Mandrell; and Johnny Gray, MD, WPLO/Atlanta.

**Network** during his last days as host to bid him farewell. March 12 will be Morgan's last day to host the program. *Music Country Network* is programmed on more than 80 stations nationwide. **NEW REPORTER** — As part of our ongoing profile of new **Cash Box** reporters, this week the spotlight falls on **WLAS/Jacksonville, N. C.** Owned by Seaboard Broadcasting Corp., WLAS is 5,000 watts and is considered Onslow County's #1 country station. **Sidney Popkin** is general manager, **Donna Martindale** holds the position of sales manager, and **Willis Williams** serves as both program and music director. At least three or four times a year, the station brings in Nashville talent and provides its listeners with free country club shows. **T.G. Sheppard** and **Earl Thomas Conley** are among those who have performed. WLAS is also actively involved in raising money with various promotions for non-profit organizations such as the American Cancer Society and the National Kidney Foundation. Burkhart/Abrams in Atlanta is used as consultant for the station, which has been country since 1971. The station lineup is as follows: 6-10 a.m. is **Gator**, 10 a.m.-2 p.m. is **Willis Williams**, **Terry Downing** covers the afternoon from 2-6 p.m., **Peggy Jones** handles the mike from 6-10 p.m., and, finally, *Music Country Network* is aired from 10 p.m.-5 a.m.

**MACK IS BACK... AGAIN** — Dallas/Ft. Worth listeners will now be able to hear legendary country disc jockey **Bill Mack**, along with some of the biggest names in country music. Mack is joining **KLIF/Dallas** as "Goodwill Ambassador of Country Music." Mack, a recent inductee to the Disc Jockey Hall of Fame, will represent the station in the community and be a regular part of **KLIF's Classic Country** programming. Although **KLIF** will be his home base, Mack will continue to be heard late nights on 250,000-watt **XERF/Cuidad Acuna, Mexico (Cash Box, Jan. 22)**.

**AWARDS GIVEN** — **K95FM (KWEN)/Katz Broadcasting of Tulsa** was recently awarded two citations for superior advertising at Tulsa's 16th annual Addy Awards ceremony. The radio station earned the citations for "The Office Party," a 30-second spot created for Dan Tisdal Photography, and for "Fifty Fishy Years," a 60-second spot that was created for White River Fish Markets. Both segments were produced by **Scott Yates**, production director at KWEN. The Addy Awards, sponsored by the Tulsa Chapter of the American Advertising Federation, allows advertisers to enter their original works in a yearly competition.

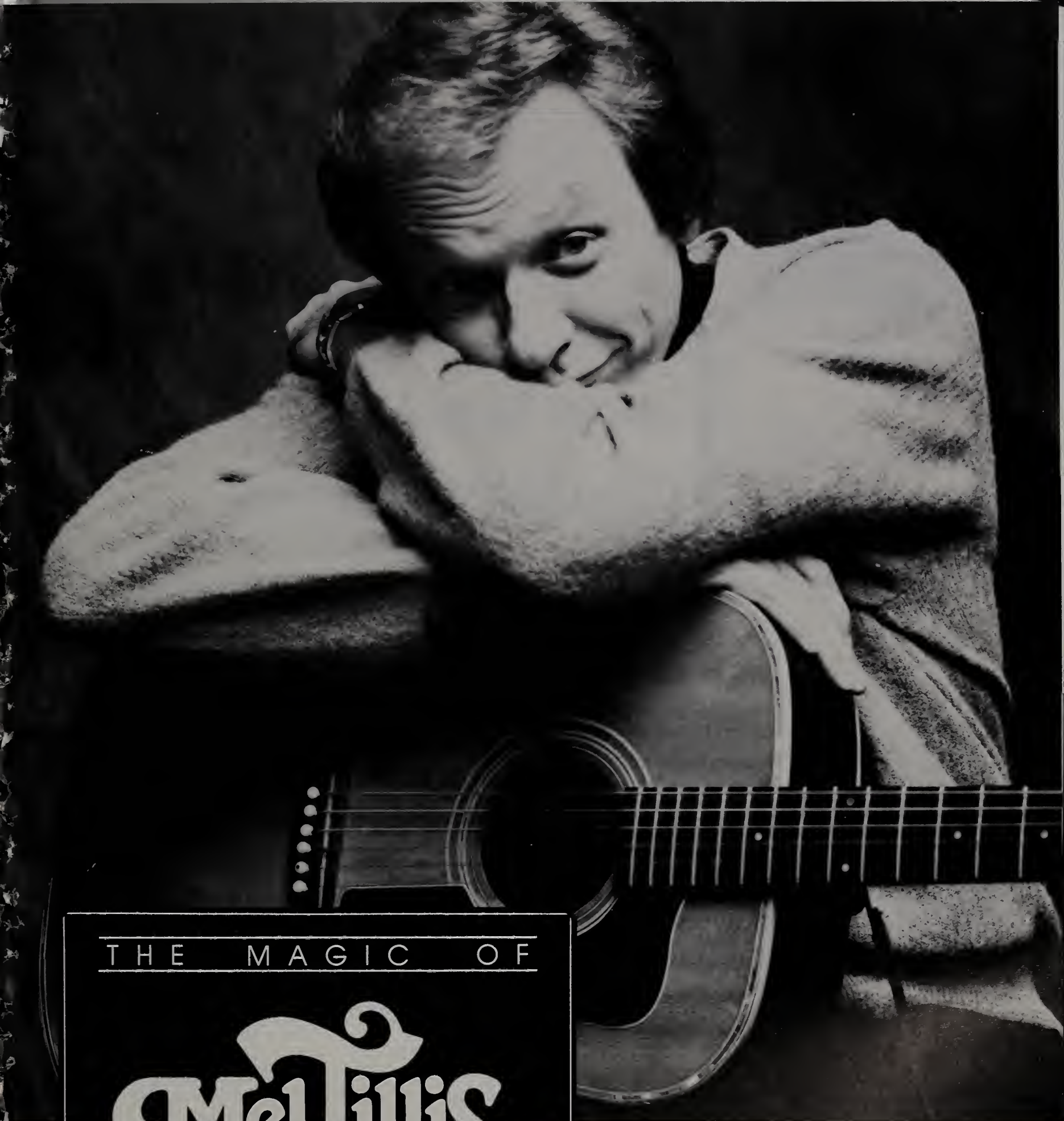
**STATION CHANGES** — **Buzz Barton** is now the program director for **KOCY/Oklahoma City**. Barton, a 20-year veteran of Oklahoma City radio, previously held the midday air shift for sister station **KXXY**. **Deborah A. Wieser** has been named director of publicity and advertising for the Wheeling Broadcast Co., which includes **WWVA** and **WCPI** radio stations, Jamboree U.S.A. and the Capitol Music Hall. Wieser has been with the firm since September 1981, serving as secretary of the promotions department. **KSD/St. Louis** has added **Nancy Crocker** to its station lineup. She is on the air from 7 p.m.-midnight. Crocker formerly was music coordinator at **WIL/St. Louis**.

juanita butler

## PROGRAMMERS PICKS

<b>Willis Williams</b>	<b>WLAS/Jacksonville</b>	<b>We Must Believe In Magic</b> — Johnny Cash — Columbia
<b>Tom Newman</b>	<b>KGA/Spokane</b>	<b>You Take Me For Granted</b> — Merle Haggard — Epic
<b>Bill Jones</b>	<b>WKSJ/Mobile</b>	<b>Huggin', Kissin', Lovin'</b> — Noel — Deep South
<b>Janet Fort</b>	<b>WSM/Nashville</b>	<b>It Hasn't Happened Yet</b> — Rosanne Cash — Columbia
<b>Ernie Hadaway</b>	<b>WKMF/Flint</b>	<b>Ruby Red</b> — The Four Guys — Audiograph
<b>Rob Ryan</b>	<b>KWEN/Tulsa</b>	<b>American Made</b> — Oak Ridge Boys — MCA
<b>Rick Cardarelli</b>	<b>WSLR/Akron</b>	<b>After The Last Goodbye</b> — Gus Hardin — RCA
<b>Glen Garrett</b>	<b>WCOS/Columbia</b>	<b>Finding You</b> — Joe Stampley — Epic
<b>Bill Warren</b>	<b>KLIC/Monroe</b>	<b>Little Old Fashioned Karma</b> — Willie Nelson — Columbia
<b>Rick Stevens</b>	<b>KWKH/Shreveport</b>	<b>The Party's Over</b> — Sam Neely — MCA
<b>Al Twine</b>	<b>WBXB/Edenton</b>	<b>It Hasn't Happened Yet</b> — Rosanne Cash — Columbia





THE MAGIC OF

Mel Tillis



DEAR MEL,  
CONGRATULATIONS  
AND  
WELCOME  
TO  
THE  
AGENCY.

NEW YORK  
BEVERLY HILLS  
NASHVILLE  
LONDON  
ROME  
SYDNEY  
MUNICH

WILLIAM MORRIS AGENCY, INC.



The  
Agency  
Of  
The  
Entertainment  
World

FROM  
ALL  
YOUR  
FRIENDS  
AT  
WM.





State of Tennessee

LAMAR ALEXANDER GOVERNOR

March 1, 1983

Mr. Mel Tillis  
c/o Cash Box  
Nashville, Tennessee

Dear Mel,

On behalf of the citizens of the State of Tennessee, I am pleased to be a part of this special tribute to you and your very successful career.

Since 1956, you have given to the people across the globe through your many talents as a songwriter, recording artist, and actor. Just as each of us in Tennessee realize your abilities as a performer, the Country Music Association and The Songwriters Hall of Fame publically recognized you as one of our nation's best in 1976. These honors were certainly long awaited and well deserved.

Tennesseans are proud to call you "one of our own". As always, Mel, I send you my very best regards for much continued success and happiness.

Sincerely,

Lamar Alexander

LA/sm



RICHARD FULTON  
MAYOR  
METROPOLITAN GOVERNMENT  
NASHVILLE, TENNESSEE 37203

Jan. 3, 1983

Mr. Mel Tillis  
c/o Cash Box Magazine  
Nashville, Tenn.

Dear Mr. Tillis:

On behalf of the citizens of Nashville, I extend warmest congratulations to you on the occasion of your tribute in Cash Box Magazine.

As an entertainer, singer and outstanding representative of the music industry, you have become internationally renowned and a distinguished ambassador for your city and community.

Wherever country music is known and appreciated, your name and talent are recognized as part of the musical heritage that has continued to grow in scope and importance during the past years.

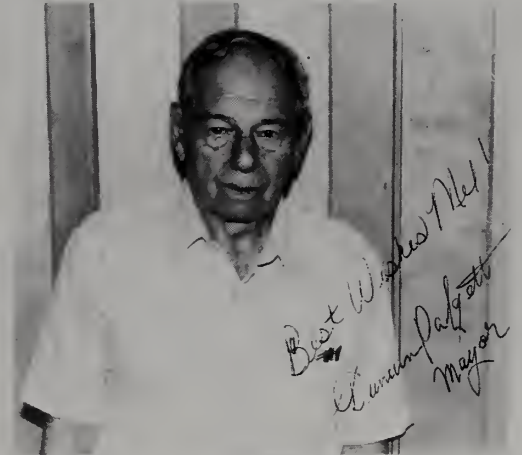
We are appreciative of the many contributions you have made to your industry and your community and look forward to many years of "Mel Tillis hits."

With every good wish, I am,

Sincerely yours,

Richard Fulton  
Mayor

RHF:jcp



Office of the Governor

THE CAPITOL  
TALLAHASSEE 32301

BOB GRAHAM  
GOVERNOR

January 11, 1983

Dear Mel:

In Florida we like to point to all the things that make us a "magic" state--our climate, beaches, international cities, quaint rural localities and exotic wildlife. We are the home of hundreds of festivals and special events, including your own Orange Blossom Special at the University of Florida.

We like to think that that extraordinary quality is actually in the air, and we are proud to say that in the midst of it all is the magic of Mel Tillis.

Thus, it is a pleasure to join your many devoted Florida fans in congratulating you on the occasion marking your 25 years with the music industry.

Sincerely,

Governor

BG/vlk

Mr. Mel Tillis



City Of Pahokee

P. O. Box X

Pahokee, Florida 33476



January 10, 1983

Mr. Lonnie Melvin Tillis  
1520 Demonbruen  
Nashville, Tennessee 37203

Dear M-M-Mel;

I would like to take this opportunity to congratulate you on your success in the music and entertainment field. The people of Pahokee are proud of your accomplishments. We are also proud of the fact that you still call Pahokee home, and that you take time from your busy schedule to stop in and visit. We were especially proud when you returned for our 60th anniversary, having to go two nights without sleep to make the trip and keep your schedule. We are proud of Pahokee and are beginning to turn the corner of re-development which we think will make you proud to have your billboard welcoming people to Pahokee.

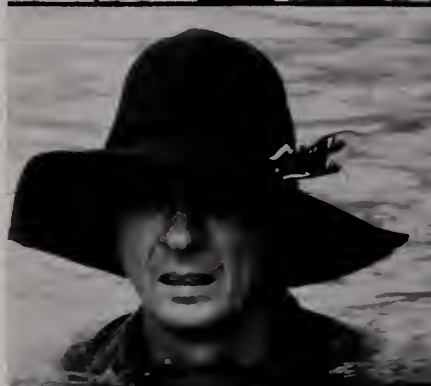
I was very pleased to hear recently of your future production of a mini series based on "I Take This Land". We of Pahokee will be glad to be of any assistance we can offer.

I have attached a photo of your new sign which is erected on each entrance to Pahokee.

Thanks for you

Duncan Padgett, Mayor







# THE MAGIC OF

by Tom Roland

There is something mystical that exists between an entertainer and his fans, an energy that moves in both directions between them. Some call it stage presence, some call it talent, still others call it magic.

Somehow, a heavy dosage of that magic is centered in the person of Mel Tillis, for he has overcome what many might consider a handicap to become a major country singer, and his success within the genre has covered more than a quarter of a century. Tillis is a curious subject, because in spite of the fact that he stutters almost incessantly during normal conversation, given a microphone, he is transformed into one of the slickest and smoothest singers in country music.

This is the point that separates him from every other entertainer and has endeared him to a steady legion of fans across the country, for the magic of Mel Tillis lies in his ability to candidly expose his weakness without self-consciously making a big deal of it.

Long before he was an entertainer, Tillis grew up as a classroom comic and a football player in high school at Pahokee, a town on the southeastern edge of Florida's Lake Okeechobee. After a year at the University of Florida, he joined up with the Air Force, where he honed his abilities as a comedian and songwriter before his military buddies as a member of The Westerners.

During his Air Force stint, he dabbled with songwriting, and after leaving the service, he eventually worked his way to Nashville, where, at that time, such legendary producers as Don Law, Paul Cohen and Steve Sholes were running the show in Music City, and singers were in many respects a dime a dozen. "After I found out that they needed songs instead of singers," Tillis says, "I went back to Florida and wrote some songs and brought them back up here. They turned out to be pretty good songs, so that way I got to meet Don Law."

In 1956, Webb Pierce recorded his "I'm Tired," leading to a deal with Cedarwood Publishing for \$75 a week. Tillis began churning out reams of material for Cedarwood that was covered by such country artists as Pierce, Ray Price and Cal Smith, but his parallel recording career was much less rewarding, as he was unable to garner a solid hit with CBS. "Looking back," he recalls, "it seems that the way it turned out, Columbia was more or less a showcase for my songs, because I'd get covered on every record I put out, so I became more or less a writer."

As a writer, Tillis made substantial contributions to the repertoire of many other artists, with songs like "I Ain't Never" and "Tupelo Country Jail." Even more substantially, he wrote "Detroit City" for Bobby Bare, a song that has become a classic in the annals of country, earning Bare a Grammy Award. The tune has been recorded at least 15 times, by such artists as Bare, Tillis, Charley Pride, Carl Perkins, Walter Brennan, Tom Jones, Jerry Reed and Dolly Parton.

"I used to get extremely nervous when I wrote," notes Tillis. "I could always tell when I was going on a writing streak. I'd get extremely nervous, irritable, and I would insulate myself from all outside interference." During one of these sprees, which lasted a week, he wrote five songs, each of which was recorded later. Among them were "Unmitigated Gall," which was recorded first by Carl Perkins; "Mental Revenge," which became a hit for Waylon Jennings; and "Ruby, Don't Take Your Love To Town."

The latter tune, a more subtle form of protest to the Vietnam War than the bulk of war songs that were being written during the same period of time by pop writers, was recorded by a number of artists as album cuts before Kenny Rogers finally released it as a single. "I cut it first on an album," Tillis recalls, "but I wasn't going to put it out (as a single), not after my wife had told me it was

A large, stylized, black and white graphic of the name "Mel Tillis" in a cursive, script font. The letters are thick and outlined, with decorative flourishes and a horizontal line underneath the name.



the most morbid thing she'd ever heard." Covered first by Jennings and Roger Miller in 1967, the song finally made it to the Top 10 of the country charts when it was released as a single by Johnny Darrell later that same year and became a pop hit when Rogers & the First Edition put it out as a single in 1969. Since then, it has reappeared in several Kenny Rogers albums, including his "Greatest Hits" compilation, and has earned sales approaching the nine million mark.

As a singer, Tillis bounced around through several recording contracts during the early and mid-'60s, joining Decca in 1962, jumping to Ric in 1964 and moving to Kapp several months later. During the same period of time, Tillis traveled as a band member for Minnie Pearl, Webb Pierce, the Duke of Paducah and Judy Lynn.

On his own recordings, Tillis quite naturally sang the songs he had written — such as "Burning Memories," "Life Turned Her That Way" and "All Right (I'll Sign The Papers)" — developing his talents as a recording artist. Alongside that development, he also began to come forward as a stage personality.

While Tillis had established himself as a writer, he was still somewhat insecure about his stutter, so when touring with Minnie Pearl, he spoke as little as possible on stage, even when he was given the spotlight to render a few of his own songs. "I just fell in love with him immediately," Pearl recalls. "He was young, thin, ambitious . . . If I remember correctly, he didn't even say 'thank you,' and he didn't much want to announce his numbers, but he did. After the show, we'd go to eat or something, and I'd say, 'Now, Mel, talk.' I wanted to encourage him because I was fond of him, and I knew that he could talk it he'd just put his mind to it. Then I found out I'd better not let him talk because the show was only supposed to run about an hour and a half."

By 1968, Tillis had become much more at home in the spotlight, and Porter Wagoner hired him for his nationally syndicated televi-

sion show. Comedy came to the forefront in the series, and Tillis was an important part of the humor, working along with Dolly Parton and the Wagonmasters.

During the same year, he formed the Statesiders, his own backing troop, named after his "Stateside" single. Tillis was one of the first Nashville entertainers to use his own band in the studio instead of the usual core of studio musicians, and the Statesiders have been instrumental in the recording of many of his albums, including a recently recorded tribute to Bob Wills.

Tillis became a familiar face and voice to country fans through his association with Wagoner, which went beyond his role as an employee of the television production. The two were fishing buddies, but a major disagreement finally dissolved Tillis' part in the TV show. "Later on we realized just how stubborn each of us had been," he relates, "but you're talking about two Leos."

Actually, Tillis' dismissal became an important step in the development of his profile as a national figure, for the very next day, Glen Campbell called from Los Angeles to ask him to become a semi-regular cast member on *The Glen Campbell Good Time Hour*. The show launched Tillis into nationwide prominence, and, once again, much of the show's humor revolved around him. The scriptwriters had tried to work his stuttering into the script, but Tillis insisted that they ignore it and allow him to do it naturally. "I may not stutter on the word you write," he said.

In spite of his handicap, he was becoming a national phenomenon, although some continued to hold his stuttering against him. One viewer had written a letter to Campbell asking him to remove Tillis from the lineup, stating that his speech problems were a "bad influence" on the younger generation. Campbell defended his presence over the airwaves, saying, "just because he stutters doesn't mean that he shouldn't be on TV."

In the early '70s, Tillis made some career changes that would significantly alter his

overall status in the ranks of country performers. First, he signed with MGM, a point from which he began to emerge as one of the top vocalists in country music. With songs such as "I Ain't Never," "Arms Of A Fool," "Sawmill" and "Best Way I Know How," Tillis was becoming recognized more for his easy vocal abilities instead of his characteristically humorous stance as a stutterer.

He also showed the first signs that he would become a businessman, establishing the Sawgrass/Sabal publishing house that still exists today. The company today is valued at over \$1 million, and has produced such tunes as "Beautiful You" for the Oak Ridge Boys, "Lord, I Hope This Day Is Good" for Don Williams, "Dream Of Me" for Vern Gosdin, "Whiskey Chasin'" for Joe Stampley and "Naked In The Rain" for Loretta Lynn. The company has also had songs included in the Oak Ridge Boys' platinum "Fancy Free" album, as well as Alabama's double platinum "Mountain Music."

Tillis' burgeoning career as a recording artist climaxed in 1976 when he was awarded the trophy for Country Music Assn. (CMA) Entertainer of the Year. Since then, Tillis has gone fairly unnoticed by the CMA, but he doesn't feel like that is indicative of his career's relative success or failure. "I think it has a lot to do with the label that you're on," he suggests. "You never see Hank Williams, Jr., win anything, and he's had five straight gold albums. I think it depends on how much the label is pushing you at the time. Ricky Skaggs certainly deserves it; he's been around probably 15 years, and Alabama 15 or 16 years working the joints. They deserve it — it's their time, and I get all the bookings I want."

Following the award, Tillis has attempted to expand his career horizons with a strong interest in the silver screen. He has appeared in such films as *W.W. And The Dixie Dancekings*, *Every Which Way But Loose*, *Smokey And The Bandit II* and *Cannonball Run*, mostly in cameo appearances, to gain a better understanding of the filming process. "I took the

parts mainly because I wanted to get some experience in that kind of business," he said, "and to meet the producers and directors and see how they were done. A lot of people said, 'I wouldn't have done that for just that little part,' but how are you going to learn about it if you don't get in there and do it? I certainly didn't do it for the money."

In 1979, Tillis left MCA, a company he had been with since the mid-'70s, in favor of Elektra and Jimmy Bowen; during his tenure there, he put out six albums, including a greatest hits package and a duet LP with Nancy Sinatra. But Tillis recently rekindled his association with MCA, and his first album since re-signing, "After All This Time," just shipped, with Harold Shedd serving as producer.

"I felt like I wasn't getting the support that I deserved at Elektra," he says of the change. "I may be wrong. I may not have given them the support that they expected of me. God knows, I'm a busy man, so I'm not blaming Elektra, and I hope they don't blame me; it just didn't work. Most of my catalog is with MCA anyway. I was with Decca, and then I went to Kapp, and then MCA absorbed Decca and Kapp, so I've got a tremendous catalog over there, and I'm glad to get back over there."

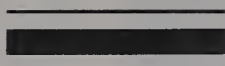
And if Mel Tillis' assumptions are correct, we'll continue to hear from him for a long time, building on a foundation that was established more than 25 years ago when he first left the service. "From my early years," he remembers, "I learned what not to do. I learned by watching the other guys. I've always admired people like Eddy Arnold, Roy Acuff, Kitty Wells and Minnie Pearl, people like that who maintained a good image and were also good, good businessmen."

"I'm an adventurous sort of guy. I like to know what's over the top of the hill. Then, too, I've watched so many people come to town that had good chances and breaks and then lose it all. I can't see that happening to me; it could, but I can't see it."

## HIT SONGS WRITTEN BY MEL TILLIS

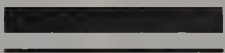
TITLE	RECORDED BY	YEAR	Honkytonk Song	Artist	Year
All The Time	Bob Beckham	1962		Charlie Walker	1965
	Kitty Wells	1963		Webb Pierce	1967
	Jack Green	1967		Carl Perkins	1973
	Patti Page	1967	I Ain't Never	Conway Twitty	1977
	Webb Pierce	1967	I'm Tired	Mel Tillis	1972
	George Morgan	1967		Webb Pierce	1957
	Floyd Cramer	1967	Memory Maker	Ray Peterson	1961
	Marion Worth	1967	Mental Revenge	Mel Tillis	1970
	Charley Pride	1968		Mel Tillis	1974
	Larry Butler	1968		Mel Tillis	1968
	Jean Shepard	1968		Waylon Jennings	1969
	Hank Snow	1968	No Love Have I	Nat Stuckey	1970
	Johnny Paycheck	1968		Barbara Mandrell	1976
	Wayne Newton	1968		Webb Pierce	1959
	Boots Randolph	1968		Mel Tillis	1970
	Bobby Lewis	1968		Gail Davies	1978
	Billy Vaughn	1969	One More Time	Ray Price	1960
	Norro Wilson	1969		Bob Beckham	1960
	Ella Washington	1969	Ruby Don't Take Your Love To Town	Sherry Brice	1973
	Mel Tillis	1973		Waylon Jennings	1967
Burning Memories	Ann Murray	1973		Roger Miller	1967
	Eddy Arnold	1981		Johnny Darrell	1967
	Ray Price	1964		Mel Tillis	1967
	Mel Tillis	1966		Johnny Western	1967
	Webb Pierce	1962		Kenny Rogers	1969
	Bobby Bare	1963		Faron Young	1969
	Charley Pride	1966		Flatt & Scruggs	1969
	Walter Brennan	1966		Ben Coulter	1969
	Tom Jones	1967		Danny Davis & The Nashville Brass	1969
	Carl Perkins	1967		Lloyd Green	1970
Crazy Wild Desire	Solomon Burke	1968		George Jones	1974
	Mel Tillis	1971		Carl Perkins	1974
	Del Reeves	1974	Sawmill	Mel Tillis	1975
	Dolly Parton	1980		Webb Pierce	1964
	Jerry Reed	1980		Mel Tillis	1976
	Brenda Lee	1960	Snakes Crawl At Night	Bill Phillips	1979
	Mel Tillis	1976		Charley Pride	1966
	Ray Price	1961	Take Time	Porter Wagoner	1967
	Kitty Wells	1961	Ten Thousand Drums	Webb Pierce	1962
	Mel Tillis	1968		Carl Smith	1960
Detroit City	Mel Tillis	1970	Thousand Miles Ago	Mel Tillis	1970
	Billie Jo Spears	1970		Webb Pierce	1965
	Mel Street	1973		Mel Tillis	1970
	Charlie McCoy	1977	Unmitigated Gall	Carl Perkins	1967
				Faron Young	1970





My sincere thanks  
to all my friends in the industry  
for your help and support over the years  
and for giving me the opportunity  
to enjoy a successful career  
in the greatest business in the world.

*Paul Tillis*





# Mel Tillis

## MEL'S FAMILY: ADJUSTING TO LIFE WITH A FAMOUS FATHER

by Tom Roland

Personal life for an entertainer — especially one with the far-ranging business interests of Mel Tillis — is often a hectic one . . . and far from private. After Tillis leaves the stage, he is hounded by the usual barrage of autograph-seekers and admirers who want to speak with him on a one-to-one basis, and, oftentimes, his family gets pushed aside by those eager fans.

Although his wife of four years, Judy, admits that each member of the family has faced some difficulty in dealing with his absence, his offspring seem to have gained a bit more independence than children whose parents are in more conventional professions, although there exists a strong thread of musicianship that was no doubt inspired in part by their father.

The oldest of the five, Pam, who is 25, is signed with Elektra as a pop artist, preferring a brand of music her stepmother refers to as "a cross between punk and rock." Mel Tillis easily admits that he has no expertise in the area, and his wife suggests that their musical differences stem largely from that fact, coupled with Pam's need to separate her identity from the shadow of her father.

"She could have made it five years ago in country," surmises Judy Tillis of daughter Pam, who wrote Sandy Croft's "Easier" single, "but I think she was afraid everybody would say, 'Your daddy got you that,' and nobody could say that her daddy got her what she's getting now, because not only does he not like the music, he doesn't understand the music. He refuses to listen to the music, because to him the song is the lyrics — music is a story — and in what she does there is no story; there's just loud. She'll bring a tape where she's done a demo or something she's working on for the album, and he can listen to about 60 seconds maybe, and then he'll say, 'I don't have any idea what you're doing there' and just walk out."

Connie Tillis, the second of the five children, works on a daily basis at Mel's office on Music Row in Nashville. Like her older sister, she is seeking a career in music as an entertainer, but she has chosen to remain within the context of country music and has begun doing demos for Tillis' publishing interests, Sawgrass Music and Sabal Music, until the right opportunity develops.

Cindy Tillis is "the intellectual one," according to Judy. Of the five kids, she is the only one actively pursuing a career outside the realms of the music industry and is currently

studying communications at American University in Washington, D.C. During this next summer, she will be working with national newscaster Ann Compton in the ABC News department. Mel calls her "Fatima Gregory" after a former local newscaster, but her parents suspect that when it comes time for Tillis Enterprises to be turned over to another hand, hers will be the one that controls the company's destiny.

Nineteen-year-old Mel, Jr. (a.k.a. Sonny Boy) is currently a freshman at the University of Florida. He is quite adept at a number of instruments, and his musical forte remains in country. Although he is attending college at the request of his parents, both of them seem mildly confident that he won't complete a four-year degree. Instead, he may turn to work with the Tillis band, the Statesiders, on the road, since he has spent the last few summers as a "gofer" during his father's tours.

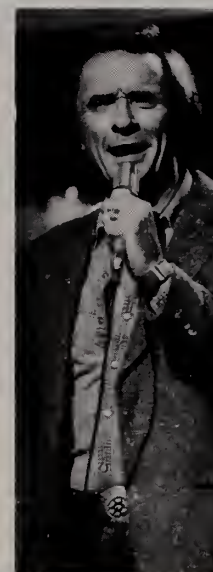
The youngest Tillis, 11-year-old Carrie, has already said that she wishes to be a stage performer, and, at every opportunity, she presents her routine to whoever will grant her attention, occasionally gracing the stage with her father in Las Vegas. She has been known to cut tracks at the Music Mill during parties at the studio, and her desire has, in some instances, turned to jealousy. "We took her to see *Annie* in New York," said Judy, "and she just hated that little girl because she had the part and Carrie didn't."

Mel and Judy first met through his office. She had lost a job when a private airline she worked for folded, and a friend told her about an opening at Tillis' office. "Who?" she had asked, when told of the position with Mel Tillis. "I grew up 30 miles from here (in Gallatin), so I didn't listen to country music; the only person I knew of in country music was Ernest Tubb."

At the time she was hired to work in the office, Tillis was in Alaska, and their first introduction was over the telephone on her first day. "He called, and he always says, 'Is the mail in,'" she recalled. "I said, 'No, he's in Alaska'. Then he said, 'Okay, who is this? I'm Mel; is the mail in?' It went downhill from there."

From the time that she began as a Tillis employee approximately 12 years ago, until they were married, Mel and Judy approached the ensuing bonds of matrimony with caution, refusing to take their vows until each member of the family had accepted her as their mother. "If it hadn't worked out with each child and myself having a good relationship, we would've never gotten married," she insists. "He couldn't have done that, and I can understand that. I see other families where there's been a divorce and both parents have gotten married again, and the kids are between this one and that one where there are just real bad problems. But I think we took enough time in building the relationship between myself and each one for it to work out. Every once in a while something will come up where I get 'you're the wicked stepmother' and all that but it doesn't last long."

The welfare of the children was not the only concern that the pair had to contend with. There is a fairly sizeable age difference between Mel, 50, and Judy, 32, and, in spite of his on-stage confidence, Tillis was worried that Judy would give him up for a man her own age. "If I had been the older one, I'd probably had been thinking the same thing,"





**“The most difficult part of having a famous father has been in separating the public and private lives . . . when even the fans can come between Tillis and his family.”**

she says. “It’s hard to understand that you don’t love the age — I’d love him if he’d been 80 years old — it’s the person. To me, age has nothing to do with it, and he knows that now. But I think at the first it might have made him act crazy every once in a while, but not now.”

With the amount of time that Tillis has had to spend on the road to further his career, he has missed out on much of the growth of his children — at least on a daily basis — and quite naturally he has a yearning to maintain their youth, and that desire manifests itself during the holidays or during the summer when the kids are home. “Sonny Boy used to love to fish and hunt,” she says. “Melvin and Sonny Boy, that’s all they did when he had any time off. Sonny Boy leans more toward females now, and it’s hard for Mel to understand that it’s not as much fun for him to go hang out with daddy. Now when he hangs out with daddy, it’s out on the road — where are the females? They’re out on the road.”

The most difficult aspect of having a famous father has been in separating the public and private life, and, in some cases, even when the family is not separated by miles of interstate and a booking contract, it can be separated by his fans. Once when Pam played the ill-fated *Exit/In* in Nashville, her parents came out to see the show, and Cindy, who had not seen her father in several weeks, went to the club to meet her father. Instead of meeting her dad, however, she met with an unruly crowd of followers who refused to give her room.

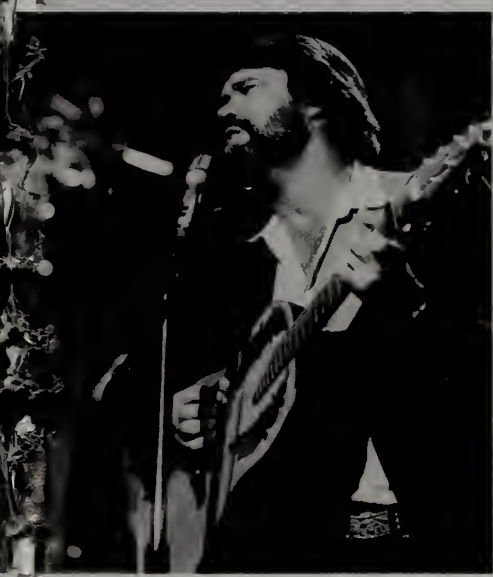
“There were so many people, and they can really be rude and not even know it,” said Judy. “It was like a wall between Cindy and her dad, and she couldn’t get to him, and the more she tried, the further those ladies pushed her back. They figure it’s going to be their only chance to see him, and they’ll knock you down to do it.”

The entire family unit is housed on a 350-acre farm near Ashland City, a rural community north of Nashville, where they raise all of their own food, including vegetables, meat, poultry and eggs. Tillis grows his own berries and they make their own flour, and the property also includes several fishing ponds, a windmill and a smokehouse. It’s a perfect location to provide seclusion and shelter for a family that maintains its independence and an unusually low public profile.

**Top: Mel, Judy and grandson Ben, Christmas 1981 at the family home near Ashland City, Tenn. (inset). Middle row (l-r): brother Richard, Mel, father Lonnie, mother Burma and sisters Imogene and Linda, 1956; Mel making a guest appearance on Glen Campbell’s new television show, one of the many career demands his family has learned to cope with. Bottom row (l-r): Judy and Mel on their wedding day in 1979; Mel, Pam, Cindy, Connie and Mel, Jr.; daughter Carrie on stage in Las Vegas; and Mel and Richard.**

# BEST WISHES M E L

Your  
Friend  
G-G-Glen





THE MAGIC OF

# Mel Tillis

## MEL TILLIS ENTERPRISES: MULTI-FACETED BUSINESS EMPIRE FOUNDED ON A SONG

by Tom Roland

Mel Tillis has earned not only respect, but also a large sum of money through his efforts in the music industry, starting first as a songwriter and later adding to that artist royalties and concert fees as a recording star and performer. And instead of squandering that income, Tillis has gone on to prudently reinvest much of his earnings, establishing his own publishing house and office, along with purchasing several radio stations in Amarillo.

On top of that, he recently established Mel Tillis Films, a production company that expands the artist's involvement in the visual medium.

For many, the alternate roles of entertainer and businessman are too stark a contrast for one individual, but Tillis has been able to balance his artistic sensibilities with sound business instincts; in the process, however, his songwriting has taken a back seat. "I have to balance it," he says. "If I don't, something has to give, and in this case, it's the songwriting. I'm too busy; to do any writing, you have to insulate yourself, and it's awful hard for me to insulate myself these days with everything that I'm into."

The most productive investments to date have been his publishing interests, Sabal Music (ASCAP), Sawgrass (BMI) and Guava (SESAC). All three were named for plants in Tillis' native Florida: sabal is a type of palm tree, sawgrass is the proper name for the grass that covers the area and guava is a tropical fruit.

Run by Jimmie Darrell, Buddy Cannon, Jamey Ryan and Steve Nobles, the company represents nine staff writers who have penned such tunes as Tillis' "I Believe In You," the Oak Ridge Boys' "Beautiful You" and Alabama's "Changes Coming On." In all, the publishing group has some 2,500 copyrights in the catalog, a relatively small number for a publisher with nearly a dozen years behind it, but that can be attributed to the selectivity exercised by the firm's executives. "I believe in quality rather than quantity," maintains Darrell. "It just gets more and more confusing the more songs that you have. There's an unspoken thing, I feel, between a publisher and writer. When the writers bring your songs in and they're looking for your approval on the song, to me, when you say you'll demo something, you've made a commitment to that writer, and as far as he's concerned, it's out of his hands and you're supposed to get it cut for him. I know we're probably going to

pass up some hit songs, but I've been here seven years, and so far we've been fortunate."

Much of the reasoning behind that philosophy is an overriding concern about "wasting people's time." The Sabal/Sawgrass fold screens material for Tillis to listen to when he is cutting, and, knowing the situation from both sides, Darrell does not want the company to develop a reputation for pitching poor material. "I don't want to waste anybody's time," he says, "just like I don't want anybody wasting our time. You don't go pitch a tape full of songs to an artist or a producer; you get it down to usually two. It's more important to me how good the song is than how close I think the song is to the artist. You're just second-guessing them when you do that. As long as the quality of the songs is good, no matter who is listening, you're not going to hurt your reputation; they won't mind listening to the next tape you pitch."

Last year, the company took five ASCAP

and BMI awards for songs performed by such artists as Conway Twitty & Loretta Lynn, Vern Gosdin and the Oaks; in fact, not one of the quintet was a Tillis cut. And, although Tillis' current "In The Middle Of The Night" single was written by staff writer Bob Corbin, the new album, "After All This Time," contains product from several outside publishers, including Baray Music, Butler Music and Tribunal Music, among others. Obviously, the company is not simply a springboard for Tillis cuts.

In addition, Tillis owns two radio stations in Amarillo, KIXZ-AM and KYTX-FM. Tillis has applied with the Federal Communications Commission (FCC) to change the call letters of the latter station to KMML, owing the abbreviation to his image as "M-M-M-Mel." He first acquired KIXZ in March 1979, when the signal was carrying a rock format that stayed near the cellar in the city's once-a-year Arbitron ratings. Thirty days prior to that year's survey period, Tillis became owner and changed the format to country, and the station has finished #1 in the market ever since, posting a 17.0 share in the latest book.

He immediately changed the image of the station, making it a promotion-minded channel with its first endeavor being a free concert featuring Tillis, Willie Nelson and Glen Campbell, which was carried live via the station. The threesome also taped a television spot that was used extensively by the station to attract listeners, and, once they sampled the outlet, many of them tuned in on a more frequent basis.

The station also sports a five-piece band, led by program director Dugg Collins (Country Music Assn. Medium Market Disc Jockey of the Year in 1978), which plays in the outlying fringe areas on weekends during the spring and summer, calling the entire stunt the *KIXZ Panhandle Concerts*.

The stations have been positioned to complement the other, each offering what the other lacks. The AM station is geared toward the older listener, mixing 70% traditional music with 30% current rotation, while the FM attempts to attract the younger demographic with 70% current records and 30% oldies.

One of the difficulties one might expect to face with an artist-owned station is that of playing his own music, but general manager Richard Haines indicates that KIXZ treats Tillis just like any other artist. "Mel will come up in rotation if he has a hit," he states. "It's the same for everybody, and, in fact, I



Bob Younts

wouldn't be surprised if in some instances we don't bend over backwards a little more to make sure everybody else gets their crack."

Tillis' entire operation is headquartered in his office at the edge of Music Row, adjoining his memorabilia shop. Run by Cliff and Pauline Totty, the store is primarily geared the many tourists that invade Nashville each year, and Tillis has been known to appear in the store occasionally to sign autographs.

Recently, he began selling his own brand of molasses in the shop, Mel's Molasses. The sorghum is produced on his farm in Ashland City, Tenn., with a mill he had constructed there himself. Some 1,200 pints were manufactured during 1982, and Tillis expects to increase that figure to 10,000 pints by the end of 1983. Some rumblings of national distribution have even emanated from Tillis' headquarters.

To coordinate his interests, Tillis has lured appropriate professionals to manage each property, including his personal manager, Bob Younts. With the other, more capable businessmen specializing in those areas, Tillis is free to handle his music and business affairs in his own manner. "I've got my own rules," he says. "I'm not knocking a person that has a 9-5 job and comes in his office in a suit and is well-learned about business and transactions and the legal end, but I hire people to take care of that. I come in my levis and dip of snuff in my mouth, and when I want to know something, I call and ask somebody. That's my style."

And while Tillis' business diversions are varied, he maintains one guiding principle in plotting his overall course: "I hate to start anything and not finish it."



Air staff of radio station KIXZ-AM/Amarillo, Tex.



Maggie Ward



Jamey Ryan



Cliff Totty



Buddy Cannon, Jimmie Darrell, Steve Nobles



**Sawgrass Music Publishers, Inc. BMI**

**Sabal Music, Inc. ASCAP**

**Guava Music, Inc. SESAC**

**Thank you  
Mel Tillis,  
for Helping Us Grow.**

**Writing Staff:**

---

**BOB CORBIN**

**DAVE HANNER**

**BUZZ RABIN**

**BUDDY CANNON**

**JIMMY DARRELL**

**STEVE NOBLES**

**BRENDA SENSENEY**

**RALEIGH SQUIRES**

**JAMEY RYAN**

**CAL MILLER**

**AL GORE**



# Speaking of Mel



## Webb Pierce

I took Mel Tillis on tour with me, and one place we played was in Colorado, and Denver has that mile-high altitude. I told him when you go on that stage, you'd better walk out, not run out, because you'll be out of breath, but he said, "Aaa-w-w P-Pierce, you're just t-telling me that." He didn't pay any attention to it; he just ran out there when he got introduced, and he got out there and he was breathing real hard: "I should have listened to Webb Pierce. He said if you run out up here you'd be out of breath, and, folks, you're just going to have to hold it for about five minutes while I get rested up. B-B-Besides my stuttering, now I can't even sing."

## Joe Bonsall

*The Oak Ridge Boys*

One of the things that always impressed me about Mel and his band, no matter who he had in his Statesiders, was that it was the most fun-loving bunch that I have ever met

on the road. I have toured and been around just about everybody in our business, and I don't know anybody who enjoys the road more than Mel Tillis and the Statesiders. On Halloween of '77, we did the Neewollah Festival in Independence, Kan. We opened for Tillis, and we had decided that that night we would pull a joke on Tillis. Eight of us put some brown sheets over our heads, and when the stage went dark out there, we ran across the stage making Halloween noises. Tillis wasn't ready for us at all, and he backed up and almost fell over one of us. It would have been a good joke if we had just gotten off stage; but there were so many of us and so many of them on this small stage that the guys got tangled up. The plug pulled out of the sound system, and everything went dead for about 20 minutes. We went back to the hotel that night, and when we all got in the bus to leave town about 2:00 in the morning, I guess Mel thought that Duane (Allen) was the main author of



this melee. When we got out to the bus, they had emptied an entire dumpster into Duane's bed, including a dead dog. We learned then that if you plan to fool around with Tillis and the Statesiders, you'd better be prepared because you're going to get it back in spades.

## Porter Wagoner

Mel's honesty is probably his strongest suit on stage. When he was a member of my show for a year and a half, Mel was known primarily as a writer, and all he would do on stage is sing — he'd do one song and go right into another one. Mel is such a great storyteller, and he's so honest when he stutters as he talks, that I told him, "If you'll try that on stage, people will love you for it." He was afraid people would make fun of him, but he said he would try it one night, and he did, and the audience just loved it. That was great for him because it gave him a lot of confidence in himself. That was the first time that I know of that he talked on stage, and, since then, he's used his handicap — if you would call it that — to a great advantage. If you ask Mel's opinion on something, if you don't want an honest answer, don't ask it.

## Ray Sawyer

*Dr. Hook*

The fact that he is still the same Mel Tillis that I knew 20 years ago impresses me about Mel Tillis. When

you hear him on the radio, he's still Mel and he hasn't let them change him. I can't think of anybody who hasn't tried to go pop with some sort of a pop sound, but Mel just stays right there, and I believe in my heart that that's what made him Entertainer of the Year and made him as big as he is. He's the most country guy I know, with his music and with the way he is.



## Burt Reynolds

One of my best friends growing up as a high school athlete was a star athlete from Pahokee High School named Buford Justice. Years later, when I was contributing to the screenplay of *Smokey & The Bandit*, I helped make his name infamous by giving it to Jackie Gleason's character. Buford always used to say to me, "You've got to meet my friend Mel Tillis; he's the best singer you ever heard, and he's going to be a big star." Well, I've since then met Mel Tillis, and, like everyone else who ever met him, I fell in love with him. He's won-won-wonderful! Buford was r-r-right!

# CONGRATULATIONS

## M·M·M·M·MEL!

  
**KIXZ**  
**940**  
Country  
Music Radio AM

FROM THE STAFF OF  
**KYTX·FM**  
**98.7**

P. O. Box 10940 • 1703 Avondale • Amarillo, Texas 79106

Phone Area Code 806 355-9777



## Frank Sinatra

Meh-Meh-Meh-Mel Te-Te-Te-Tillis is th-th-th-the bes-bes finest cuh-cuh-cuh-cuh-country sing-sing-sing-sing vocalist in the woh-woh-woh-woh United States. Sincer-Sincer-Sincer . . . I mean it.

## Burl Ives

Mel Tillis is a guy who's got an awful lot of nerve. We were in the Bahamas back in the '60s, and I was down there on my schooner, and Mel had a wisdom tooth impacted. There were no dentists, but there was one doctor there, and we went to him, but he said he couldn't do anything since he didn't have anything to numb it or any equipment to handle the job. So Mel said, "You got a pair of pinchers?" and the doctor said yes, but he still needed something to numb it. "You got any whiskey?" he asked, and Mel said, "I think we can get some." Mel drank a good four or five slugs and sat there and didn't make a damn bit of noise, and the guy pulled his wisdom tooth. I was amazed at the fortitude of this guy. He's really a tough guy underneath it all — very sentimental and nice, but he's got guts. Here is this songwriter — a gentle and poetic man — and it was just like out of the old frontier days.

## Waylon Jennings

Mel Tillis is the only guy who can

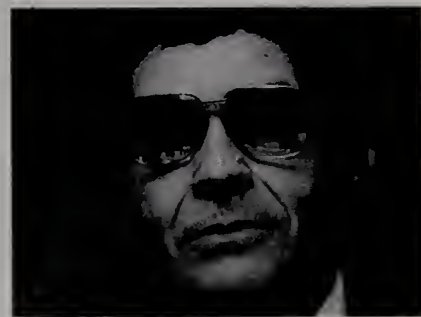


sing harmony faster than me, and I love him.

## Billy Swan

Seventeen or eighteen years ago I used to travel with Mel when he went to do different gigs on the weekends, and I'd mainly go because we were friends, and it was good for somebody he knew to be with him. Once, in Florida, Mel was doing a movie — it was his first movie, I believe, *Cotton Pickin' Chicken Pickers* — and we'd go hang out around Florida when he had some time off. On one of his off-days we went to St. Petersburg and checked into a hotel and stayed up all night. When morning came and the shops around the hotel opened, we went and bought some straw hats and shirts — the whole tourist thing — and went to the bar. We were the first ones at the bar, being 9:30 or 10:00 in the morning. We had some margaritas

and went for a stroll on the beach, and we hadn't gone 20 yards when Mel spotted some sailboats for rent. I think Mel convinced them that we knew how to run one. We hadn't gotten about 30 or 40 yards from the beach when the wind caught the sail and blew the boat over, and we lost our hats and sunglasses immediately. We finally got the hang of it, and Mel didn't think the boat was going fast enough, so he pulled up the center-piece. After turning over more times than I can remember, my knees were bleeding, and I had bumps and scratches on my head where the sail hit me, and we'd gone out so far we couldn't see the beach. We were finally brought back by some patrol, and the fellows in the boat said they'd take me out and show me how to sail the boat if I wanted them to. I just said something vulgar and jumped out of the boat and swam in and laid on the sand for about 10 minutes. The margaritas and the salt water didn't mix too well, I guess. I haven't sailed with Mel since then.



## Richard Haines

KIXZ/Amarillo

It has been my privilege to work for Mel Tillis during the last four years. He is not only a talented performer, but a fair and generous employer.

## Snuff Garrett

When I was doing my first film, *Every Which Way But Loose*, I met Tillis in San Diego, and I'd picked two songs for the film that I'd already had approved by Clint (Eastwood). I played them for Tillis and he said, "I know you know good songs, but them two ain't worth a damn. I'll just write two songs for you and give you the publishing on them." I said, "No, this is my first movie, and you do these or you can't be in the film." So I played them again, and there was that cold feeling between a producer and an artist, and he asked, "I've got to do those or I can't be in the movie?" I said, "That's right," and he said, "Well, they sound better already."

# B-B-B-BONES,

*royalties!*

## Thanks for the memories!

ALL THE TIME • ATLANTIC COASTAL LINE • BOP-A-LENA • BURNING MEMORIES • CRAZY WILD DESIRE • DETROIT CITY • EMOTIONS • FINALLY • GOODBYE WHEELING • HEART OVER MIND • HONKY TONK SONG • I AIN'T NEVER • I'LL KISS THE PAST GOODBYE • I'M TIRED • LONELY GIRL • MARY DON'T YOU WEEP • MEMORY MAKER • MENTAL REVENGE • NO LOVE HAVE I • NORMALLY • ONE MORE TIME • RUBY, DON'T TAKE YOUR LOVE TO TOWN • SAWMILL • SHANGHIED • SNAKES CRAWL AT NIGHT • SO WRONG • STATESIDE • TAKE TIME • TEN THOUSAND DRUMS • TUPELO COUNTY JAIL • VIOLET AND A ROSE • WALK ON BOY • WINE • WHY, WHY • YOU'RE GONNA WONDER ABOUT ME

 CEDARWOOD  
PUBLISHING COMPANY

39 Music Square East Nashville, Tennessee 37203 Telephone: (615) 255-6535





# Mel Tillis

## DISCOGRAPHY

### ALBUMS

DATE	LABEL	NUMBER	TITLE	PRODUCER	DATE	LABEL	NUMBER	TITLE	PRODUCER
3/61	Columbia	CS-8616	(Part of various artists album)	Don Law	6/74	Harmony	KH-31952	I Ain't Never/Heart Over Mind	Don Law
6/61	Columbia	CS-8524	Heart Over Mind	Don Law	9/74	MGM	SE-4970	Mel Tillis' Greatest Hits	Jim Vienneau
6/64	Harmony	KH-31952	Heart Over Mind	Don Law	10/74	MGM	SE-4987	Mel Tillis Featuring Best Way I Know How	Jim Vienneau
5/66	Kapp	KS-3493	Stateside	Paul Cohen	2/75	MGM	SE-5002	M-M-Mel and the Statesiders	Jim Vienneau
12/66	Kapp	KS-3514	Life's That Way	Paul Cohen	11/76	MGM	MG-1-5021	Best Of Mel Tillis	Jim Vienneau
10/67	Kapp	KS-3535	Mister Mel	Paul Cohen	11/76	MGM	MG-1-5022	Welcome To Mel Tillis Country	Jim Vienneau
3/68	Kapp	KL-1543	Let Me Talk To You	Paul Cohen	11/76	MGM	MG-2-5402	24 Greatest Hits	Jim Vienneau
3/69	Kapp	KS-3594	Who's Julie	Paul Cohen	6/76	MCA	2204	Love Revival	Johnny Virgin/ Mel Tillis
8/69	Kapp	KS-3570	Something Special	Paul Cohen	2/77	MCA	2252	Heart Healer	Jimmy Bowen/ Johnny Virgin
11/69	Kapp	KS-3589	Greatest Hits	Paul Cohen	10/77	MCA	2288	Love's Troubled Waters	Jimmy Bowen
12/69	Kapp	KS-3609	Old Faithful	Paul Cohen	6/78	MCA	2364	I Believe In You	Jimmy Bowen
3/70	Kapp	KS-3639	Mel Tillis/Bob Wills	Paul Cohen	1/79	MCA	3077	Are You Sincere	Jimmy Bowen
4/70	Kapp	KS-3630	She'll Be Hanging 'Round Somewhere	Paul Cohen	6/79	MCA	3167	Mr. Entertainer	Jimmy Bowen
6/70	MGM	SE-4681	One More Time	Jim Vienneau	9/79	Gusto	GT-0047	The Great Mel Tillis	Various
9/70	Harmony	HS 11170	The Great Mel Tillis	Don Law	11/79	Elektra	6E236	Me And Pepper	Jimmy Bowen
2/71	MGM	SE-4757	Arms Of A Fool/Commercial Affection	Jim Vienneau	12/79	MCA	3208	M-M-Mel Live	Jimmy Bowen
6/71	MGM	SE-4788	Live At Sam Houston Coliseum	Jim Vienneau	3/80	Elektra	6E271	Your Body Is An Outlaw	Jimmy Bowen
8/71	Kapp	KS-3653	Mel Tillis' Greatest Hits Vol. II	Paul Cohen	8/80	Elektra	6E310	Southern Rain	Jimmy Bowen
7/71	MGM	SE-4800	Living & Learning/Take My Hand	Jim Vienneau	2/81	MCA	3274	The Very Best of Mel Tillis	Jimmy Bowen
9/71	MGM	SE-4806	The Very Best of Mel Tillis	Jim Vienneau	4/81	MCA	2-4091	The Best of Mel Tillis	Jimmy Bowen
1/72	MGM	SE-4841	Would You Want The World To End	Jim Vienneau	6/81	Elektra	5E-549	Mel Tillis and Nancy Sinatra	Billy Strange
6/72	Vocalion	VL-3928	Waiking On New Grass	Jim Vienneau	4/82	Elektra	EL-60016	It's A Long Way To Daytona	Billy Strange
9/72	MGM	SE-4870	I Ain't Never/Neon Rose	Jim Vienneau	9/82	Elektra	EL-60192	Mel Tillis' Greatest Hits	Jimmy Bowen/ Billy Strange
3/73	MGM	SE-4889	Onstage, Live In Birmingham	Jim Vienneau	3/83	MCA	5378	After All This Time	Harold Shedd
9/73	MGM	SE-4907	Sawmill	Jim Vienneau					
11/73	MGM	SE-4937	Let's Go All The Way Tonight	Jim Vienneau					
3/74	MGM	SE-4960	Midnight, Me & The Blues/Stamp Them Grapes	Jim Vienneau					



# SINGLES

DATE	LABEL	NUMBER	TITLE	DATE	LABEL	NUMBER	TITLE	DATE	LABEL	NUMBER	TITLE
2/57	Columbia	4-40845	It Takes A Worried Man To Sing A Worries Song	2/70	Kapp	KJB-98	Heart Over Mind	9/75	MGM	14835	Looking For Tomorrows
4/57	Columbia	4-40904	Honky Tonk Song	3/71	Kapp	K-2121	She'll Be Hangin' Round Somewhere	2/76	MGM	14846	Tennessee Banjo Man
6/57	Columbia	4-40944	Case Of The Blues	5/70	MGM	14148	One More Drink	5/76	MGM	14850	Mental Revenge
10/57	Columbia	4-41038	It's My Life	8/70	MGM	14176	I Could Never Be Ashamed Of You	5/76	MCA	40559	My Bad Girl Treats Me Good
1/58	Columbia	4-41115	Juke Box Man	1/71	MGM	14211	Heaven Everyday	9/76	MCA	40627	Come On Home
6/58	Columbia	4-41189	If You'll Be My Love	4/71	MGM	14255	How You Drink The Wine	3/77	MCA	40701	Always Just A Memory Away
11/58	Columbia	4-41277	This Heart	6/71	MGM	14275	Commercial Affection	8/77	MCA	40764	Love Revivel
6/59	Columbia	4-41416	Take My Hand	8/71	MGM	14303	I Thought About You	12/77	MCA	40836	Gator Ber
11/59	Columbia	4-41530	Lonely Street	11/71	MGM	14329	Arms Of A Fool	4/78	MCA	40900	Good Women Blues
3/60	Columbia	4-41632	Teen Age Wedding	1/72	MGM	14365	Veli Of White Lace	8/78	MCA	40946	You Can't Trust A Crazy Man
11/60	Columbia	4-41863	A Violet And A Rose	3/72	MGM	14372	Take My Hand	12/78	MCA	40983	Heart Heeler
3/61	Columbia	4-41986	No Song To Sing	7/72	MGM	14418	Life's Little Surprises	6/79	MCA	41041	It's Just Not That Easy To Sey
12/61	Columbia	4-42262	The Brooklyn Bridge	10/72	MGM	14454	Brand New Mister Me	9/79	Elektra	E-46536	Burning Memories
6/62	Decca	31445	Finally	11/72	MGM	14472	Brand New Wrepper	4/80	Elektra	E-46628	Golden Nugget Gamblin' Cesino
1/63	Decca	31474	Sawmill	3/73	MGM	14522	Living And Learning	8/80	Elektra	E-47015	I Got The Hoss
1/63	Decca	31528	You Are The Reason	9/73	MGM	14660	Tangles Vines	3/81	Elektra	E-47116	It's Been A Long Time
2/64	Decca	31623	Georgia Town Blues	12/73	MGM	14689	Untouched	6/81	Elektra	E-47157	Whet Did I Promise Her Last Night
7/65	Ric	158	Till I Get Enough Of These Blues	3/74	MGM	14714	I Went A Ramblin'	8/81	Elektra	E-47178E	Woman You Should Be In Movies
5/66	Kapp	K-764	Loco Weed	8/74	MGM	14720	Anything's Better Than Nothing	11/81	Elektra	E-47247	I Believe In You
8/66	Kapp	K-772	It's So Easy	10/74	MGM	14776	Then It Will All Be Over	2/82	Elektra	E-47412	She Don't Trust You Daddy
12/66	Kapp	K-804	Walk On By	1/75	MGM	14782	Would You Want The World To End	5/82	Elektra	E-47453	Ain't No California
12/66	Kapp	K-881	Say	5/75	MGM	14803	Things Heve Changed Alot	8/82	Elektra	7-69963	Whet Comes Naturel To A Fool
12/66	Kapp	KL-1514	Hearts Of Stone	5/75	MGM	14804	I Ain't Never	2/83	MCA	MCA-52182	Send Me Down To Tucson
12/66	Kapp	KJB-120	That's Where The Hurt Comes In				Burden Of Love				Charlie's Angel
5/67	Kapp	K-837	If I Lost Your Love				Neon Rose				Cocoe Cole Cowboy
6/67	Kapp	K-867	Party Girl				It's My Love				Cotton Mouth
2/68	Kapp	K-905	How Come Your Dog Don't Bite				Happyville				Blind In Love
5/68	Kapp	K-941	So Soon				Back To Life				Black Jack, Water Beck
8/68	Kapp	KJB-122	Don't Tell Mama				Thank You For Being You				Lying Time Agein
8/68	Kapp	KJB-123	Half Laughing, Half Crying				Over The Hill				Foiled Around & Fell In Love
9/68	Kapp	K-959	Couldn't See The Forest For The Trees				Sawmill				Your Body Is An Outlew
1/69	Kapp	K-986	It's No Surprise				Meme's Gonne Pray				Rain In My Perade
5/69	Kapp	K-2031	I'm Gonne Act Right				Let's Go All The Way Tonight				Steppin' Out
5/69	Kapp	KJB-124	It'll Be Easy				In The Vine				Whiskey Chesin'
11/69	Kapp	K-2072	Wine				Midnight, Me & The Blues				Million Old Goodbyes
2/70	Kapp	K-2086	Mr. Dropout				Modern Home Megazine				Louisiana Lonely
10/70	Kapp	K-2103	Mental Revenge				Don't Let Go				Don't Let Go
			Guide Me Home My Georgia Moon				Why Not Do The Things They Say We Do				Texas Cowboy Night
			Stateside				Stomp Them Grepes				After The Lovin'
			Home Is Where The Hurt Is				Hang My Picture In Your Heert Deer				One Night Fever
			Life Turned Her That Way				Memory Maker				Time Hes Treated You Well
			If I Could Only Stert Over				Second Best				Play Me Or Trade Me
			All Right				You Are The One				Where Would I Be
			Helpless, Hopeless Fool				I See Heaven In You				Long Way To Daytone
			Life Turned Her That Way				Best Way I Know How				Always You, Always Me
			The Old Gang's Gone				Honey Dew Melon				The One That Got Away
			Life Turned Her That Way				Mr. Right & Mrs. Wrong				Why Ain't Life The Way It's Supposed To Be
			Stateside				Just Two Strangers				Stay A Little Longer
			Goodbye Wheeling				Woman In The Back Of My Mind				Dream Of Me
			At The Sight Of You				Kissing Your Picture				In The Middle Of The Night
			The Old Gang's Gone								Even At Her Worst She's Still The Best
			Survival Of The Fittest								
			Something Speciel								
			You Name It								
			Destroyed By Men								
			I Haven't Seen Mary In Years								
			Destroyed By Man								
			Something Special								
			I Haven't Seen Mary In Years								
			Lonely Girl								
			Who's Julie								
			Give Me One More Dey								
			Old Faithful								
			Sorrow Overtakes The Wine								
			These Lonely Hends Of Mine								
			Cover Mama's Flowers								
			These Lonely Hands Of Mine								
			Old Faithful								
			She'll Be Hangin' Round Somewhere								
			Where Love Hes Died								
			Heart Over Mind								
			Lingering Memories								
			Too Lonely, Too Long								
			Memories Made This House								

## MEL TILLIS AND OVATION GUITARS

AN UNBEATABLE COMBINATION

Ovation®

Ovation Instruments, Inc., A KAMAN Company  
Blue Hills Ave. Ext., P.O. Box 4, Bloomfield, CT 06002-0004  
Tel. (203) 243-1711

Thanks  
Mel...

Bob Corbin &  
Dave Hanner

CORBIN/HANNER BAND

We Love  
Mel  
You

Larry McFaden and Lee Greenwood



THE MAGIC OF

# Mel Tillis

## MEL & THE STATESIDERS: MUSIC, MERRIMENT AND MUTUAL RESPECT

by Tom Roland

There are two distinct qualities that separate a Mel Tillis live show from the performances of other country entertainers: 1) his uncanny ability to provide a strong mix of music and humor, and 2) the Statesiders, his versatile backing band.

Tillis is unabashed by his stuttering, which is much more pronounced on-stage than off, and his humorous poses and stories are enhanced by the speech impediment, as his banter, often directed at the 10-man backing unit, intermingles perfectly with a strong selection of honky-tonk and western swing numbers, creating an impressive family-oriented package of entertainment.

Tillis' guttural vocal quality is, of course, the focal point for the show, and his smooth stylings adapt well to a variety of shadings, from the swing-tinged "Stay A Little Longer" to "A Million Old Goodbyes," a multi-layered sheet of sentiment wrapped with a wall of steel guitar and fiddles.

Tillis is quite at ease in moving from such serious pieces into lighter segments of a concert, where he may introduce harmonica player George Beasley as a former Wyoming sheepherder, leading into a section in which Beasley displays his "clogging" skills while playing a washboard with lightning speed and clarity. Or he might turn the stage over to Johnny Gore, a sax player with a dry sense of humor, who provides some bluesy scales in a rendition of "Danny Boy" before succumbing to a mock nicotine fit. When Gore's "addiction" is quieted with a fix, he blows cigarette smoke through the horn as he finishes his number.

This sense of humor is spread throughout the entire band — with practical jokes flying left and right on the road. At 9 a.m. on a recent jaunt through Pennsylvania, for instance, the band members who were awake forced the remaining Statesiders to join the ranks of the living with an electrically distorted version of the national anthem at obnoxious decibels. Contrary to what might be expected, even the victims took the gag in stride, and that cohesiveness in itself is an indication of just how tight the Statesiders are as a working unit.

"In my band, there is never an argument," boasts Tillis. "They'll kid each other, but we're just one big happy family as far as I can see."

In concert, that camaraderie is displayed through exacting tempos and a distinctive undercurrent that unifies the emotional

backdrop for Tillis' performances. Part of that can be attributed to the unusual amount of freedom that Tillis allows the Statesiders on the road. Some entertainers restrict their backing musicians with dress codes that apply not only on stage but also on the bus, and some maintain very strict policies about drinking on the day of the show or on travel days.

Tillis, however, gives the band the latitude to act as adults, making their own decisions as to behavior on the road. "They're all pretty good people in my group," states Tillis. "I'm not saying they're perfect, but they respect me and they respect their jobs, and they know when they go on with me that if you're stoned you go home."

"If there's something he doesn't like," noted band member Dennis Pratt, "he'll just mention it once — like Paul (Franklin) forgot to wear his cowboy boots one night on stage; he had on sneakers. Mel just walked over and said, 'Where are your boots?' That was all it took."

Respect flows both ways between Tillis and the Statesiders: they respect his position as the drawing card, and he respects their abilities as musicians, enough that they are reportedly one of the best-paid road bands in Nashville. He was among the first to use his road band in the studio, and, although the group is not involved in each of his recording projects, they are utilized when a "live" sound is necessary.

Playing in a hall and playing for a master session require different styles, and most musicians, rather than giving their own band a chance to sink or swim in the shut-in world of recording, opt instead for the experienced ses-

sion players who usually lend a more reserved quality to a disc. But Tillis feels he is able to more closely re-create the record live when his band plays both his session dates and in the concert halls. He did that recently with his "Tribute To Bob Wills" album while between labels, but whether or not that project will ever appear on vinyl is still questionable.

The Statesiders have become proficient enough as "studio cats" that they have begun to branch out and do dates for other artists. Fiddle player Rob Hajacos has worked for both Charly McClain and George Strait in the studio, and he played on Chet Atkins' forthcoming album; while the other fiddler, Kenny Sears, has cut some sessions with tracks with Ray Price, and keyboard player Dennis Pratt does some demo work for a pair of songwriters at Acuff-Rose.

Not only does Tillis take them into the studio with him, he also takes his band members to play television shows like *Hee Haw* or *Pop Goes The Country*. "On the *Tonight Show*, he had to say, 'Look, if you want me, you're going to get my band, too,'" reflects Pratt. "He wanted the band to be with him, and they said, 'No, we don't need the band; we'll just have Doc Severinsen and his band play a chart or something,' but he said, 'No, I want my band.' Sometimes, he has to push to get it, but he does."

"When Mel first came to town," adds Statesider Franklin, "he did a lot of running around with Roger Miller and Jerry Reed, and he remembers struggling just to be heard in those days. He was a back-up musician, and he made a vow to himself that if he ever got into the position, he wasn't going to be the way some stars were."

The way Tillis handles new additions to the group, they are indoctrinated into the band until a subtle comment officially establishes them as an official Statesider. Before Pratt joined the group, he was a member of a jazz/rock fusion band in Albany, N.Y., where he was finishing up on a degree in music. He did a recording session for someone else in Nashville and met Tillis, who invited him to join the group for three days. When they arrived in Warwick, R.I., Tillis introduced him to the promoter. "He said, 'Oh, Larry, I want



you to meet my new keyboard player, Dennis Pratt," recalls the Vermont native. "That's how I found out I was hired, so I got my sister to come down and pick me up, drove to Albany, got my stuff, closed down my apartment and moved to Nashville. You sort of just become a part of the band; you never really get hired."

The band is one of the largest ensembles in country music, and the 10-man configuration allows Tillis to match just about anything he puts on disc in the live format. Included in the Statesider lineup are two keyboard players — Pratt and Jim Garstang, a former DJ who has been a Statesider for seven years — and two fiddles, Sears and Hajacos. Ernie Rowell, who has had several records as a solo artist on his own Grass label (he also co-wrote Gene Watson's "What She Don't Know Won't Hurt Her"), handles the bass, with Ty Corbett on drums. Brian Sterling handles six-string chores with Paul Franklin on steel, and a great deal of variety is added with the presence of Gore's saxophone and George Beasley's harmonica and percussion work.



Top: Don McLemore, Tillis' road manager, keeps things running smoothly. Above: Tillis, second from right, with his early back-up band. Left: The Statesiders (l-r): Ernie Powell, bass; Kennis Pratt, keyboards; Paul Franklin, pedal steel guitar; Kenny Sears, fiddle; Brian Sterling, guitar; Robbie Hajacos, fiddle; John Gore, woodwinds; (kneeling) Jim Garstang, keyboards; Ty Corbett, drums; and George Beasley, harmonica-percussion.



Dear Mel  
Thanks for being  
a part of the Music  
Mill family!

Harold  
Gene  
L. E.

Donnie  
Paul  
Lola Jean

Carolyn  
Larry  
Donny

Michelle  
Joe  
Ken

Lou  
Pat  
Patti

Jim  
Bobby

*Thanks Mel for letting  
me be a part of your new  
MCA Album — It was a  
fun project!*

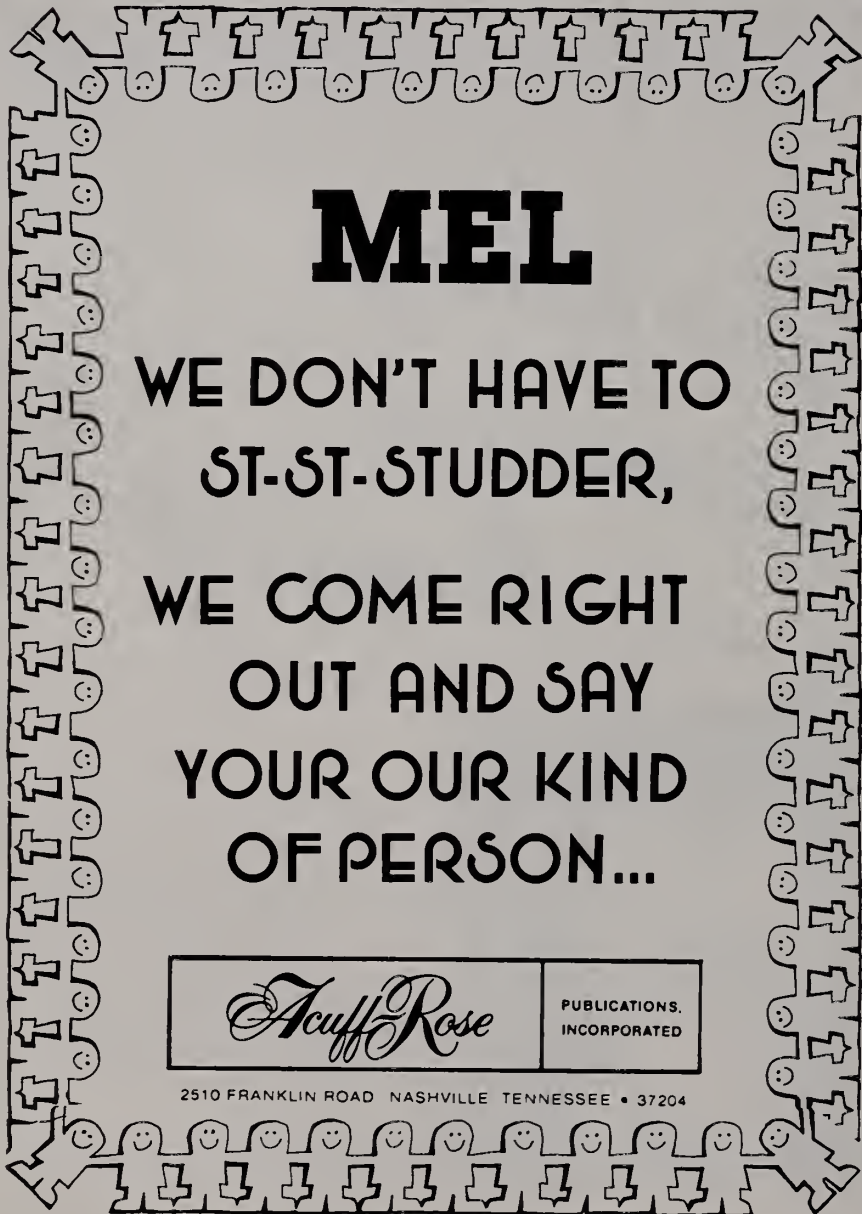
*Harold Alford*





Thanks Mel - Cliff & Pauline

1520 DEMONBREUN STREET - NASHVILLE, TN 37203



**MEL**

WE DON'T HAVE TO  
ST-ST-STUDDER,  
WE COME RIGHT  
OUT AND SAY  
YOUR OUR KIND  
OF PERSON...

<i>Acuff Rose</i>	PUBLICATIONS. INCORPORATED
-------------------	-------------------------------

2510 FRANKLIN ROAD NASHVILLE TENNESSEE • 37204

MEL,  
WE ORDERED A  
**FULL** PAGE--  
WE DON'T KNOW  
WHAT HAPPENED!!!  
THANX,  
MUNDO & JAY

*Congratulations  
Mel*

*Billy and Martha Swan*

(ZERO)



# Med...

## You're The G.G.Greatest!

Charlene Beasley  
George Beasley  
Ty Corbett  
Paul Franklin  
Jim Garstang  
Johnny Gore  
James "Radio Red" Gregg  
Rob Hajacos  
Judi LaRue  
Don McLemore  
Jerry Olsen  
Dennis Pratt  
Ernie Rowell  
Jamey Ryan  
Kenny Sears  
Brian Sterling  
Connie Tillis  
Maggie Ward  
Bob Younts



# Mel Tillis Farms



## **CONGRATULATIONS MEL**

**From** THE WORLD CENTER OF RACING



**Silver  
Celebration  
Of  
Speed**

### **Speed Weeks '83**

SATURDAY, MARCH 12th  
1:30 p.m. - Super-Cross Race  
SUNDAY, MARCH 13th  
12:30 p.m. - Moto 200  
SATURDAY, JULY 3rd  
12:30 p.m. - Paul Revere Race  
SUNDAY, JULY 4th  
10:00 a.m. - Firecracker 400  
SATURDAY, OCTOBER 1st  
12:30 p.m. - Pro-Am Motorcycle Race  
SUNDAY, OCTOBER 2nd  
12:30 p.m. - Pro-Am Motorcycle Race

For Ticket Information  
Write To: P. O. Drawer S, Daytona Beach, FL 32015  
Or Call: (904) 255-5301



The MCA Records Group  
proudly congratulates  
Mel Tillis for his many  
achievements and contri-  
butions to our industry  
over the  
years.



Welcome  
home, Mel.

We're thrilled you're back!

MCA RECORDS  MCA DISTRIBUTING CORP



## Argentinian Sales Drop In '82; Only 441,000 45s Sold

by Miguel Smirnoff

**BUENOS AIRES** — After a near standstill in sales during January and the first weeks of February, the record industry is in doubt about the near future; and the 1982 sales figures, released recently by the local Chamber of Record Producers, have not helped to brighten the picture. Singles sales plummeted to only 441,000 units for the whole year, while albums and cassettes fell some percentage points in comparison to 1981: 2.89 million LPs (against 3.02 million in 1981) and 9.0 million (vs. 9.47

## Rush, Loverboy Top '83 Juno Nominations

**TORONTO** — Rush and Loverboy beat all nominees as they go head-to-head in four categories for the 1983 Juno Awards. Both groups are nominated for best album, best single, best group and best composer in the awards, which will be presented April 5 at the Harbor Castle Hotel in Toronto by the Canadian Academy of Recording Arts and Sciences.

The following is a list of major nominees among the 16 categories:

Album of the Year: "Aldo Nova"; "Christmas Wishes," Anne Murray; "Get Lucky," Loverboy; "Signals," Rush; and "Turn It Loud," Headpins.

Single of the Year: "Eyes of A Stranger," Payola\$; "Letting Go," Straight Lines; "New World Man," Rush; "Working For The Weekend," Loverboy; and "Your Daddy Don't Know," Toronto.

International LP of the Year: "Business As Usual," Men At Work; "Four," Foreigner; "Freeze Frame," J. Geils Band; "Hooked On Classics," Louis Clark and the London Symphony Orchestra; and "Physical," Olivia Newton-John.

International Single of the Year: "Abracadabra," Steve Miller Band; "Da Da Da," Trio; "Eye Of The Tiger," Survivor; "I Love Rock 'N' Roll," Joan Jett; and "Physical," Olivia Newton-John.

Group of the Year: April Wine, Chilliwack, Loverboy, Rush and Saga.

Male Vocalist of the Year: Bryan Adams, Burton Cummings, Gordon Lightfoot, Murray McLauchlan and Aldo Nova.

Female Vocalist of the Year: Jesse Burns, Joni Mitchell, Anne Murray, Carole Pope and Shari Ulrich.

Most Promising Group: Doug and the Slugs, Headpins, Payola\$, The Spoons and Strange Advance.

Most Promising Male Vocalist: Lawrence Gowan, Kim Mitchell, David Roberts, Leroy Sibbles and David Wilcox.

Most Promising Female Vocalist: Lee Aarons, Terry Crawford, Luba, Lydia Taylor and Mary Lu Zahalan.

million) cassettes. Measured in terms of dollars, compensating the sharp devaluation of the peso against the foreign currencies, the yearly volume was around \$50 million.

The decay of single sales poses some serious questions: for instance, how to promote new artists in the future. Record execs argue about the reasons for this fall; one of them is the high price of this format, which for several years made it more interesting for the record buyer to adhere to a budget album or even a cassette. Some attempts to lower the price failed when some labels did not agree to the reduction, and, at this moment, there are companies that have discontinued singles.

TV promotion is also under scrutiny. Its high cost (when paid in cash) makes it too expensive for many types of albums, and TV stations are more reluctant to make royalty agreements, which were the basis for many campaigns in the past. On the other hand, dealers have grown accustomed to ask about the screen backing to be applied to albums and will often lower their orders if no screen flashing is predicted. During November and December, the labels tried short campaigns for many records, without good customer response. The leading TV plant in record merchandising, ATC, is now negotiating deals that include sure-fire albums when less valuable LPs are proposed.

The economic situation, with monthly double digit inflation, will be of no help, and the promise of elections in the second half of the year is also difficult to evaluate from the showbiz point of view.

## London Firm Offers Producers' Services

**LONDON** — A new company, Jazz Robot Prods., was recently set up offering the services of five prominent producers, all of whom have experience in the international market.

This newly formed stable of record producers primarily interested in working with new contemporary bands on an international basis consists of: John McGeoch, who was formerly a member of Siouxsie & The Banshees, Visage and Magazine; Russell Webb, who was previously in the Skids; Dan Van Patten, previously the producer of several futuristic Los Angeles bands, including Q and Berlin; Simon Phillips, whose production and engineering credits include work with Madness, PIL, Haysl Fantayzee, Thomas Dolby and The Sex Pistols; and Michael Dee, who has been quite successful in the Scandinavian market.

All Jazz Robot business affairs are being handled by Rob Atkin, managing director of Hub Music. Atkin was previously running his own management/publishing company and, prior to that, was A&R manager at WEA Records in London. Atkin can be contacted in London at 01-891-3146.

## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — The visit of star group **Van Halen** has been the main event of recent weeks, with SRO attendance at Obras Stadium and a highly rated TV program on ATC. WEA has released several albums by the group through Interdisc.

Uruguayan chanteur **Gervasio** won the 1983 Vina del Mar Song Fest, held in Chile, with Brazilian chanteur **Marcelo Greyc** getting the second place. The festival is sponsored by the Vina del Mar city and has been held regularly for many years, attaining the status of the most important event of this type in Latin America although record sales of the tunes resulting from it have been meager. For record company execs, however, the trip to Vina is worth contracts with newcoming artists. RCA has reported signing Gervasio to a contract, and Greyc belongs also to the company.

The EMI Music Latin American Group, which gathered recently in Mexico City, has selected several artists to be promoted with priority by all the affiliated companies and licensees in the area. Among these artists appear Argentinian rock star **Juan Carlos Baglietto**, Mexican chanteur **Luis Miguel**, Brazilian chanteuse **Rita Lee** and Spanish artist **Dyango**. The next gathering of the committee will be held in Buenos Aires.

Indie label Vaiven, which directs most of its production to regional markets, has contracted kiddie artist **Romina**, tango chanteur **Armando Laborde** and orkster **Jorge Dragone** to long term contracts. **Jose Lagarejos**, manager of the company, reported that tropical music group **Maracalbo** will also release an album through the label.

RCA is releasing a new album by chanteuse **Silvana di Lorenzo**, who has been absent from the scene for some time. Although the recording was done in Buenos Aires, the mixing took place at the Miami's Criteria studios. A strong promotional campaign on a national level has been scheduled.

Italian chanteuse **Rosanna Fratello** visited Buenos Aires with Durium Records executive **Elizabel Mintangian**. Fratello visited radio stations and was interviewed on the TV program *El show de la vida*, aired by ATC. Her records are released here through Sicamericana.

Argentinian chanteur **Jairo** is once again here. Although he lives in Paris, he has been coming to Buenos Aires frequently in recent times.

miguel smirnoff

### United Kingdom

**LONDON** — The long-awaited U.K. launch of the Compact Disc (CD) occurs this week,

with Decca, Phonogram and Polydor holding a joint bash at London's exclusive legends night club March 3 to celebrate. Both Philips and Sony have implemented a half a million pound (\$800,000) advertising campaign to promote their respective CD players. Apparently, Sony's market research in the U.K. shows that, with a 500 pound (\$800) price tag on its players, there is a potential market of at least 250,000 units in the first year. But total supplies from both Sony and Philips will be between 25,000 and 30,000 in 1983, and 70,000 in 1984. Both companies have learned where major launch flaws can occur from the CD launch in Japan, the major problem being the instant demand for software in Japan was much higher than anticipated. However, Philips is confident that with 600 disc titles in its software repertoire by the end of this year, volume will be large enough to satisfy demand.

Virgin is releasing a follow-up single by **Phil Collins** this week, titled "And So To F." Collins, currently back working with **Genesis**, recently had his first solo #1 in the U.K. with "You Can't Hurry Love" . . . Replied to various ill-informed rumors circulating about London recently, **The Clash** confirmed last week that they will remain a three-piece unit. Their guest drummer, **Terry Chimes**, who has been with the group since last May, will not be joining. "I thought they were mad when they phoned up five days before an American tour", explained Chimes, "but it worked out really well; we all had a great time. Now it's time to get back to my own plans, which have been neglected for the last nine months." Added **The Clash's Joe Strummer**: "Terry put up with a lot of pressure on the British and American tours, but I only saw him throw a tantrum once, which is truly remarkable. He snapped after six hours in a mini-bus with everyone singing, "Terry and Bern-ie, living in perfect harmony" to the tune of 'Ebony And Ivory.' I thank him for the laughs as well as the drums."

**John Watts'** second solo LP for EMI, "The Iceberg Model," will be released March 14. The album features 10 new self-penned songs, including Watts' current single, "I Smelt Roses (In The Underground)."

**Nile Rodgers of Chic** will have his debut LP released in the U.K. this month on Mirage (through Atlantic), titled "Adventures In The Land Of The Good Groove." The offering features eight new songs written, sung and produced by Rodgers, who also plays all guitars and synthesizer. Guest vocalists include **Sarah Dash** and **Rachel Sweet**, **Frank Simms**, **David Spinner**, **Eddie Martinez**, **John Wright**, **Fonzi Thornton** and **Kenny Williams**.

nick underwood

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Oivdame** — Pimpinela — CBS
- 2 **Ojo De Tigre** — Survivor — CBS
- 3 **Perdoname** — Silvestre/Andrea del Boca — Music Hall
- 4 **Da Da Da** — Trio — PolyGram
- 5 **Me Tenes Podrido** — Los Locos de Amor — EMI
- 6 **Donde Estas** — Mecedades — CBS
- 7 **Si O No** — Cris Manzano — Interdisc
- 8 **Che Pibe** — Raul Porchetto/Leon Gioco — Music Hall
- 9 **Entre La Espada Y La Pared** — Manzanilla — Music Hall
- 10 **Abracadabra** — Steve Miller — PolyGram

#### TOP TEN LPs

- 1 **Pimpinela** — Pimpinela — CBS
- 2 **17 Top Hits 1983** — various artists — PolyGram
- 3 **En Concierto** — Pedro y Pablo — Music Hall
- 4 **En Argentina** — Mercedes Sosa — PolyGram
- 5 **Publs Angelical** — Charly Garcia — SG/Interdisc
- 6 **Roberto Carlos** — CBS
- 7 **Exclusivo Para Disc Jockeys** — various artists — Interdisc
- 8 **Exitos Calientes** — various artists — RCA
- 9 **40°** — Los Iracundos — RCA
- 10 **Sandra Mihanovich** — Microfon

—Prensario

### Japan

#### TOP TEN 45s

- 1 **Himitsu No Hanazono** — Seiko Matsuda — CBS/Sony
- 2 **Sazanka No Yado** — Eisaku Ookawa — Nippon Columbia
- 3 **Hisame** — Akio Kayama — Nippon Columbia
- 4 **Midnight Station** — Masahiko Kondo — RVC
- 5 **Hisame** — Mika Hino — Teichiku
- 6 **Haru Nanon!** — Yoshie Kashiwabara — Nippon Columbia
- 7 **Medaka No Kyodal** — Warabe — For Life
- 8 **Harukaze No Yuwaku** — Kyoko Koizumi — Victor
- 9 **Dramatic Rain** — Junyichi Inagaki — Toshiba/EMI
- 10 **Plerrot** — Toshihiko Tawara — Canyon

#### TOP TEN LPs

- 1 **Another Page** — Christopher Cross — Warner/Pioneer
- 2 **Shyllights** — Junyichi Inagaki — Toshiba/EMI
- 3 **Frontiers** — Journey — CBS/Sony
- 4 **Eve Only** — Toshihiko Tawara — Canyon
- 5 **Momentos** — Julio Iglesias — Epic/Sony
- 6 **Harunanon!** — Yoshie Kashiwabara — Nippon Phonogram
- 7 **Work Songs** — Men At Work — Epic/Sony
- 8 **Urusel Yatsura Only You** — Canyon
- 9 **Album** — Nahoko Kawai — Nippon Columbia
- 10 **Invitation** — Shakatak — Polydor

—Cash Box of Japan

### United Kingdom

#### TOP TEN 45s

- 1 **Billie Jean** — Michael Jackson — Epic
- 2 **Too Shy** — Kajagoogoo — EMI
- 3 **Africa** — Toto — CBS
- 4 **Total Eclipse Of The Heart** — Bonnie Tyler — CBS
- 5 **Tomorrow's Just Another Day** — Madness — Stiff
- 6 **Change** — Tears For Fears — Mercury
- 7 **Love On Your Side** — Thompson Twins — Arista
- 8 **Never Gonna Give You Up** — Musical Youth — MCA
- 9 **Tunnel Of Love** — Fun Boy Three — Chrysalis
- 10 **Up Where We Belong** — Joe Cocker & Jennifer Warnes — Island

#### TOP TEN LPs

- 1 **Business As Usual** — Men At Work — Epic
- 2 **Porcupine** — Echo & The Bunnymen — Korova
- 3 **Thriller** — Michael Jackson — Epic
- 4 **Another Page** — Christopher Cross — Warner Bros.
- 5 **Night And Day** — Joe Jackson — A&M
- 6 **Waiting** — Fun Boy Three — Chrysalis
- 7 **Quick Step And Side Kick** — Thompson Twins — Arista
- 8 **Money And Cigarettes** — Eric Clapton — Duck
- 9 **Frontiers** — Journey — CBS
- 10 **Belle Stars** — Stiff

—Melody Makers



## AIRPLAY

**IS THIS LOVE?** — Island Records is currently kicking around the idea of producing and syndicating a weekly hour-long program devoted exclusively to reggae music that would be free of charge to any station adventurous enough to run it on a consistent basis. The show is to be hosted by **Roger Steffens** of Island and **Hank Holmes**, of *Reggae Beat*, a critically acclaimed show running on National Public Radio (NPR) outlet **KCRW/Los Angeles**. Predictably, Island's show would focus on its own recent reggae releases, as well as live concert excerpts, interviews with both prominent and obscure reggae figures, and live in-studio performances culled from the NPR show. Acts featured there would range from **Johnny Osbourne** and **Burning Spear** to **Has Michael**. Such rarities as the late **Bob Marley's** "Selassie Is The Chapel" would also be exposed on the show. Island is currently in the process of sending out demo tapes to stations across the country, and has reportedly received favorable responses from commercial stations in such major markets as Philadelphia, Miami, Phoenix, Seattle and Detroit.



**DER FALCO** — A&M recording artist Falco, who has earned the moniker "king of Austrian rap" for his "Der Kommissar" single, recently dropped in at **WNEW/New York**. Pictured are (l-r): **Richard Neer, PD, WNEW**; **Jim Monaghan, MD, WNEW**; **Falco**; **Albert Cafaro, A&M Records, New York**; **Scott Muni, operations director, WNEW**; and **Earle Bailey, WNEW**.

**SYNDICATION INDICATIONS** — Narwood Prods. is producing a special tribute to big bandsman **Tommy Dorsey** to air on its weekly MOR-oriented *Music Makers* series. Hosted by **Skitch Henderson**, the music and interview show will outline Dorsey's career through discussions with friends and people he worked with like **Bob Crosby**, **Artie Shaw** and singer **Connie Haines**. The retrospective will air during the weekends of March 28 and April 4. . . Speaking of MOR syndicators, **Al Ham Prods.**, purveyor of the *Music Of Your Life* format, has formed a joint venture with **Bob Banner Assoc.** to produce videos related to the nostalgia format. The first releases under this venture are reportedly in the late stages of their development. . . *Rolling Stone Magazine Prods.* has pacted with **WRNO Worldwide** to air its *Guest DJ* show. The New Orleans station is a shortwave outlet that broadcasts to the entire world, and the show debuted there Feb. 28 with **David Palch** and **Jeff Porcaro** of **Toto** kicking it off. **Michael Sadler** of **Saga**, **Marty Balln**, formerly of **Jefferson Airplane/Starship**, and **Jonathan Cain** of **Journey** fill the rest of the weekends in March. . . *20/20 Musicworld*, the weekly music magazine show produced by the Creative Factor, has signed oldies broadcaster **Jim Pewter** as a co-producer and writer. Pewter's credits include writing and producing *The Beatles — Their Long and Winding Road*, *Gene Vincent, His Life and Music*, and *The Legend of Buddy Holly*. . . Creative Factor's newest endeavor, *The American Beat Scene*, will be hosted by **KLOS/Los Angeles** air personality **Billy Juggs**, and by Creative Factor staffer **Shari Famous**, and not by producers and writers **Jesse Glenn** and **Tony Novak**, as had been previously reported. . . *Newsweek* magazine has renewed its sponsorship of *Newsweek FM*, its weekly radio magazine distributed to 120 college radio stations nationwide. . . And **Ray Manzarek**, keyboard player for **The Doors**, will talk about how the band was formed with **Jim Morrison** on a Los Angeles beach in 1966 on **Watermark's Soundtrack of the '60s** show on the weekend of March 12 and 13. The show will also have actor **Lorne Greene** talk about the TV show *Bonanza* and a profile of '60s recording group **The Turtles**.

**STATION TO STATION** — **Greg Solk** has been named PD at Chicago AOR station **WLUP**. Solk moves up from assistant PD and brings experience garnered at the station since 1977, when it was a soft rocker. He replaces former vice president of programming **Tim Kelley**, who turned down a promotion at the station because of the proverbial philosophical differences with management and left to pursue his own interests. At the same time, **WLUP** has hired air personality **Jonathon Brandmeier** away from **KZZP/Phoenix**. He will do the morning drive slot vacated by **Matt Bisbee**, who returns to weekend air and production duties. Brandmeier had recently created something of a stir when he left the Arizona AORer before his contract had expired. . . In Dallas, **Joe Folger** has been named music director at modern rock outlet **KEGL**. He brings programming and on-air experience from conventional AOR outlets **KBPI/Denver** and **KQRS/Minneapolis**. Folger will also handle the station's afternoon drive slot. . . In rain-soaked Los Angeles, air personality **Frank DeSantis** has joined AOR station **KLOS** from crosstown soft rocker **KNX-FM** and syndicator Westwood One. **Rita Wilde** from **KEZY/Anaheim** has also joined **KLOS**, and the two will handle the station's weekend shifts. . . **KLOS's** AM sister, **KABC**, has selected the Sherman Oaks Galleria as the site for the live auditions for its female sports personality (*Airplay*, Feb. 26). The auditions will take place March 4-6, and the winner receives a contract to earn a minimum of \$25,000 annually. . . Top 40 station **WNBC/New York** is producing a series of 20 one-minute tax tips hosted by award-winning investigative reporter **David Horowitz**. The spots will air during the station's morning and evening drive broadcasts. . . Up the street at AOR station **WPLJ**, **Dorothy Venturini** has exited the music director post for "personal reasons." She will be replaced by **Lisa Tonacci**, current **WPLJ** director of audience research. Tonacci will also bring to that job similar experience garnered at **WNBC** and air time at AOR station **WDHA/Dover, N.J.**

**NETWORK NEWS** — According to the newly released **RADAR 26** ratings, both the **RKO One** and **RKO Two** networks showed significant gains of audience across all demographics compared to **RADAR 25**. **RKO One** grew 22% in adults 18-49 and 20% in adults 18+. The older-formatted **RKO Two** grew 49% in adults 25-49 and 33% in adults 18+. . . National Public Radio (NPR) has pacted with **Meredith Broadcasting**, operators of **Georgia Radio News Services (GRNS)**, to share excess transponder space on the NPR satellite. The contract, which takes effect next May 1, will allow the statewide network to transmit its news, sports, weather and feature reports to 103 affiliates via satellite.

larry riggs



**GETTING AWAY** — The first of two "Getaway To Italy" ski races, co-sponsored by **XTRA ("Mighty 690")** and **Yoplait** yogurt, was held Feb. 12 at **Echo Summit** in **South Lake Tahoe**. The winners of the promotion, currently running throughout Southern California, received a weeklong vacation in Italy. Pictured at **Echo Summit** are (l-r): **Don Janklow Prods.**; **Tim Hackett**, director, creative services, **XTRA**; **Richard Greene**, attorney; **Bob Anderson**, marketing director, **South Lake Tahoe Visitors Bureau**; and **Frank Geraci**, sales manager **West, Yoplait USA**.

## Stations Look For Corporate Sponsors Of Local Talent LPs

by Larry Riggs

**NEW YORK** — Following the example of **Starstream Prods.** of **Houston**, which for two years has produced albums of unsigned local bands for nearly 100 AOR stations nationwide (**Cash Box**, Nov. 13, 1982), individual rock stations are beginning to look to local corporate sponsorship for their homegrown talent albums. The stations are seeking these corporate sponsors primarily because of the greater financial resources available to produce the LPs themselves and for the greater market exposure possible via co-promotions with the sponsor.

So far, most corporate sponsors have been beer and soft drink bottlers who use the promotion to gain greater acceptance among the 18-24 demographic, their primary market.

The albums are compilations of local bands' songs, usually selected through contests sponsored by the radio stations. The stations usually solicit tapes through on-air promotional spots; and then, their air staffs and local concert promoters, regional record promotion people and sometimes music critics judge the tapes. In a few cases, the winners of the contest get some sort of recording contract with a major label.

One such station is AOR outlet **WQFM** in **Milwaukee**, which recently released the first double album of its kind under the auspices of the **Pabst Brewing Co.** "The whole purpose of doing this was to help speed up the message of **Milwaukee Music**," said **WQFM** promotion director **John Duncan**. "It was a wonderful promotion and PR vehicle because it helped us stroke an important segment of our audience — the active music lovers. It also got us a lot of local television and newspaper coverage that we might not have received otherwise."

### Costs Under Control

The station did not have to spend much on the promotion mostly because of **Pabst's** role. "Pabst put up \$25,000 for the albums and probably another \$1,000 for promotional expenses like the two-by-two posters put up in the local record stores," continued **Duncan**. "Since the album, which sold for \$5.93, was listed in the top five LP sales in the city, I think that **Pabst** probably recouped all their money except for the 500 promotional albums they pressed."

Besides that, three of the bands on the double album — **Colour Radio**, **Bad Bay** and the **Dave Steffen Band** — are having

their songs pressed onto an **Elektra Records** EP, which will be released in May or June.

"We were approached by **WQFM** to do this and we decided to do it as a radio station promotion," said **Burt Stein**, vice president, promotion, **Elektra/Asylum**. "So we'll be putting out an EP in the late spring. We'll be servicing it to AOR and distributing a few copies around the **Milwaukee** area, and then we'll see if a need develops, which it just might because the group **Colour Radio's** song 'Adrianna' fits very much into the new music kind of sound." **Stein** has also made similar promotional discs with AOR outlet **WMMR** in **Philadelphia**.

**Pabst** had been similarly approached by **WQFM** to sponsor the double album, and the company thought it would be worth its while. "We did it at 93Q because it was a hard rocker and had a good demographic — the 18-24 year-old beer consumer," said **Al Guerrera**, national special projects manager at **Pabst**. "While you can't really tell on a box by box basis if this sells more beer, we know that the hometown album has helped us get exposure in metro **Milwaukee**, which is what we wanted. We'd like to repeat it."

### Helps Local Scene

Another AOR station that has used corporate sponsorship to produce its own hometown album is **WKLS** in **Atlanta**. "We decided to do a hometown album to help make our listeners aware of the growing local music scene and to nurture it along, which was a good image for the station," said **Alan Sneed**, program director at **WKLS**. "So we just went to the local **Coca Cola** bottler and pitched him on sponsoring the album, which they did."

Unlike **WQFM** and **Pabst's** album, the "Hot/Lanta Home Cookin'" LP was sold through the radio station for \$4.93. "Coca Cola underwrote the whole album, and the proceeds were divided evenly between the **Georgia Special Olympics** and the **Georgia Multiple Sclerosis Foundation**, so it was a very clean concept," said **Sneed**.

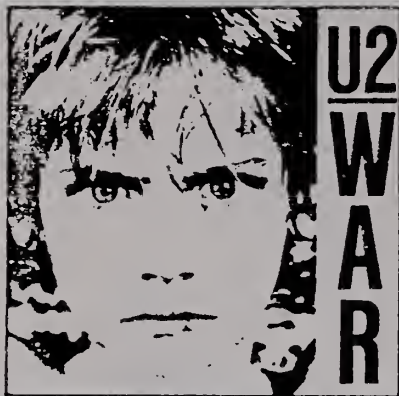
**WKLS** plans to begin soliciting tapes for its next hometown album around the middle of this year. "We're not going to start auditioning for the next album yet, since record sales have been slow here like everywhere else, and some of the last albums are still unsold," added **Sneed**.

While the three **Milwaukee** bands are going to be included on an EP, one band on the current **WKLS** album has been signed

(continued on page 54)

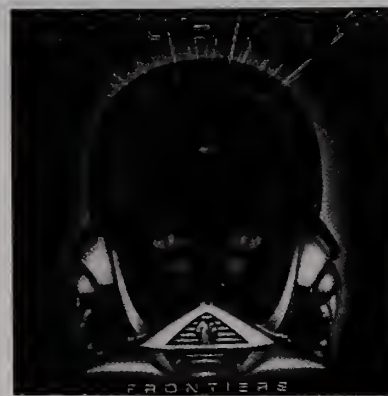


# CASH BOX ROCK ALBUM RADIO REPORT



**U2  
WAR**

**U2 • WAR • ISLAND**  
**ADDS:** WKLS, WOUR, WMMS, WHFS, KNAC, WBAB, KMET, WNEW, WYFE. **HOTS:** WMMS, WHFS. **MEDIUMS:** WBAB, KMET, WNEW. **PREFERRED TRACKS:** New Year's, Sunday, Two Hearts, 40.  
**SALES:** Just shipped.



**3 JOURNEY • FRONTIERS • COLUMBIA**  
**ADDS:** None. **HOTS:** KEZY, WYFE, WSKS, KNX, KSJO, KMET, WPLR, WMMS, KSHE, WBLM, KLOL, WOUR, WKLS, WBAB. **MEDIUMS:** None. **PREFERRED TRACKS:** Separate.  
**SALES:** Good in all regions.

## # 1 MOST ADDED

LP Chart Position

- 77 **BRYAN ADAMS • CUTS LIKE A KNIFE • A&M**  
**ADDS:** None. **HOTS:** KEZY, WSKS, KSJO, WMMS, KSHE, WOUR. **MEDIUMS:** KNX, KMET, WPLR, WBLM, KLOL, WKLS, WBAB. **PREFERRED TRACKS:** Title.  
**SALES:** Moderate in all regions.
- **ART IN AMERICA • PORTRAIT**  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** KEZY, WYFE, WNEW, KMET, WPLR, WBLM, WBAB. **PREFERRED TRACKS:** Loot, Shy, Line, Art.  
**SALES:** Fair initial response in Midwest.
- 11 **PAT BENATAR • GET NERVOUS • CHRYSALIS**  
**ADDS:** None. **HOTS:** KEZY, KSJO, WPLR, WBLM, WKLS, WBAB. **MEDIUMS:** KMET, WMMS, KSHE. **PREFERRED TRACKS:** Anxiety, Little.  
**SALES:** Good to moderate in all regions.
- 60 **BERLIN • PLEASURE VICTIM • GEFLEN**  
**ADDS:** None. **HOTS:** KNAC, WMMS, WKLS, WBAB. **MEDIUMS:** KEZY, WPLR, WOUR. **PREFERRED TRACKS:** Sex, Metro.  
**SALES:** Good to moderate in all regions.
- **MICHAEL BOLTON • COLUMBIA**  
**ADDS:** WKLS, WBLM, WSKS. **HOTS:** KSJO. **MEDIUMS:** WPLR, KSHE, WBAB. **PREFERRED TRACKS:** Open.  
**SALES:** Fair initial response in East.
- **JON BUTCHER AXIS • POLYDOR**  
**ADDS:** WKLS, KSHE, WNEW, WYFE. **HOTS:** None. **MEDIUMS:** KEZY, KSJO, WPLR, WBLM. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate in East.
- **TONY CAREY • ROCHIRE**  
**ADDS:** None. **HOTS:** WSKS, KSJO, KMET, WMMS. **MEDIUMS:** WYFE, KNX, KSHE, WBLM, WOUR, WBAB. **PREFERRED TRACKS:** Home Tonight.  
**SALES:** Fair initial response in Midwest.
- 20 **ERIC CLAPTON • MONEY AND CIGARETTES • WARNER BROS.**  
**ADDS:** None. **HOTS:** KEZY, KNX, WNEW, KSHE, WOUR, WBAB. **MEDIUMS:** KSJO, KMET, WPLR, WMMS, WBLM, WKLS. **PREFERRED TRACKS:** Heart.  
**SALES:** Good to moderate in all regions.
- 13 **PHIL COLLINS • HELLO, I MUST BE GOING! • ATLANTIC**  
**ADDS:** None. **HOTS:** KEZY, WSKS, KNX, WNEW, KMET, WMMS, WBLM, WOUR, WBAB. **MEDIUMS:** WPLR, KNAC, WHFS, KLOL. **PREFERRED TRACKS:** Care, Hurry.  
**SALES:** Good to moderate in all regions.
- 12 **DEF LEPPARD • PYROMANIA • MERCURY**  
**ADDS:** None. **HOTS:** WYFE, WSKS, KSJO, KMET, WPLR, WMMS, KSHE, KLOL, WKLS, WBAB. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Photograph.  
**SALES:** Good in all regions.
- 59 **DEXYS MIDNIGHT RUNNERS • TOO-RYE-AY • MERCURY**  
**ADDS:** KLOL. **HOTS:** WYFE, WPLR, KNAC, WHFS, WMMS, WBAB. **MEDIUMS:** KEZY, KLOL, WNEW, WBLM, WKLS. **PREFERRED TRACKS:** Eileen.  
**SALES:** Good to moderate in all regions.
- 66 **THOMAS DOLBY • BLINDED BY SCIENCE • HARVEST**  
**ADDS:** None. **HOTS:** WYFE, KNX, WPLR, KNAC, WHFS, WKLS, WBAB. **MEDIUMS:** WNEW, KLOL. **PREFERRED TRACKS:** Blinded, Submarines.  
**SALES:** Good to moderate in all regions.

LP Chart Position

- 7 **DURAN DURAN • RIO • HARVEST**  
**ADDS:** None. **HOTS:** WNEW, KNAC, WMMS, WBLM, KLOL, WKLS, WBAB. **MEDIUMS:** WYFE, KNX, KSJO, KSHE. **PREFERRED TRACKS:** Hungry.  
**SALES:** Good in all regions.
- 150 **THE FIXX • SHUTTERED ROOM • MCA**  
**ADDS:** None. **HOTS:** WYFE. **MEDIUMS:** KNX, KSJO, KMET, WMMS, WBLM, KLOL, WBAB. **PREFERRED TRACKS:** Stand.  
**SALES:** Fair in West.
- 27 **GOLDEN EARRING • CUT • 21**  
**ADDS:** None. **HOTS:** KSJO, KMET, WBLM, KMGH, KLOL. **MEDIUMS:** WPLR, WMMS. **PREFERRED TRACKS:** Twilight, Devil.  
**SALES:** Good to moderate in all regions.
- 24 **SAMMY HAGAR • THREE LOCK BOX • GEFLEN**  
**ADDS:** None. **HOTS:** WYFE, KSJO, KMET, KSHE, WBLM, KLOL. **MEDIUMS:** None. **PREFERRED TRACKS:** Crazy, Never, Title.  
**SALES:** Moderate to fair in all regions.
- 4 **DARYL HALL & JOHN OATES • H2O • RCA**  
**ADDS:** None. **HOTS:** KEZY, KNX, WNEW. **MEDIUMS:** KSJO, KNAC, WBLM, WBAB. **PREFERRED TRACKS:** Family, One, Maneater.  
**SALES:** Good in all regions.
- **INXS • SHABOOH SHABOOH • ATCO**  
**ADDS:** WKLS, WOUR, KLOL, WMMS, WPLR, WBAB, KSJO, WSKS, WYFE. **HOTS:** None. **MEDIUMS:** WOUR, KLOL, WMMS, WPLR, KSJO. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.
- 67 **GREG KIHN BAND • KIHNSPIRACY • BESERKELY**  
**ADDS:** None. **HOTS:** KEZY, WYFE, KNX, WMMS, WOUR, WBAB. **MEDIUMS:** KSJO, KMET, WPLR, KNAC, KSHE, WBLM, KLOL, WKLS. **PREFERRED TRACKS:** Jeopardy.  
**SALES:** Good to moderate in all regions.
- 2 **MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**  
**ADDS:** None. **HOTS:** KEZY, KNX, WNEW, WPLR, KNAC, WOUR. **MEDIUMS:** WYFE, KSJO, WMMS, WBLM, KLOL, WKLS, WBAB. **PREFERRED TRACKS:** Down, Johnny.  
**SALES:** Good in all regions.
- **MODERN ENGLISH • AFTER THE SNOW • SIRE**  
**ADDS:** WKLS, WOUR, KLOL, WBLM, WMMS, WHFS, WBAB, WNEW. **HOTS:** WHFS. **MEDIUMS:** KLOL, WMMS, WBAB. **PREFERRED TRACKS:** Melt.  
**SALES:** Just shipped.
- 37 **RIC OCASEK • BEATITUDE • GEFLEN**  
**ADDS:** None. **HOTS:** KEZY, WNEW, KSJO, KMET, WPLR, WMMS, WOUR. **MEDIUMS:** WHFS, WBLM, KLOL, WKLS. **PREFERRED TRACKS:** Something, Jimmy, Sneak.  
**SALES:** Moderate in all regions.
- 28 **TOM PETTY & THE HEARTBREAKERS • LONG AFTER DARK • BACKSTREET**  
**ADDS:** None. **HOTS:** KNX, WNEW, KSJO, KMET, WPLR, WOUR, WKLS, WBAB. **MEDIUMS:** KEZY, WYFE, WMMS, KSHE. **PREFERRED TRACKS:** Change, Lucky, Title.  
**SALES:** Moderate in all regions.

## # 1 MOST ACTIVE

LP Chart Position

- **PLANET P • GEFLEN**  
**ADDS:** WKLS, WOUR, KSHE, WMMS, WBAB, KMET, WSKS, WYFE, KEZY. **HOTS:** None. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.
- 87 **THE PSYCHEDELIC FURS • FOREVER NOW • COLUMBIA**  
**ADDS:** None. **HOTS:** WYFE, KNX, KNAC. **MEDIUMS:** KSJO, WHFS, WMMS, WBLM, WOUR. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate to fair in all regions.
- 69 **RED RIDER • NERUDA • CAPITOL**  
**ADDS:** None. **HOTS:** KMET, WMMS, WOUR. **MEDIUMS:** WYFE, WBLM, KLOL, WKLS, WBAB. **PREFERRED TRACKS:** Light.  
**SALES:** Fair in Midwest.
- 34 **SAGA • WORLDS APART • PORTRAIT**  
**ADDS:** None. **HOTS:** WSKS, KNX, KMET, KSHE. **MEDIUMS:** WBLM, KLOL, WOUR. **PREFERRED TRACKS:** Loose.  
**SALES:** Moderate to fair in all regions.
- 5 **BOB SEGER & THE SILVER BULLET BAND • THE DISTANCE • CAPITOL**  
**ADDS:** None. **HOTS:** KEZY, WSKS, KNX, WNEW, KMET, WPLR, KSHE, WBLM, WOUR, WKLS, WBAB. **MEDIUMS:** WYFE, WMMS, KLOL. **PREFERRED TRACKS:** Shame.  
**SALES:** Good to moderate in all regions.
- 86 **SCANDAL • COLUMBIA**  
**ADDS:** None. **HOTS:** WNEW, KSJO, WPLR, WMMS, KSHE, WBLM, WBAB. **MEDIUMS:** KMET, WOUR. **PREFERRED TRACKS:** Goodbye.  
**SALES:** Moderate in all regions.
- 8 **THE STRAY CATS • BUILT FOR SPEED • EMI AMERICA**  
**ADDS:** None. **HOTS:** WHFS. **MEDIUMS:** KEZY, KMET, KNAC, KSHE, WBLM, KLOL, WBAB. **PREFERRED TRACKS:** Strut.  
**SALES:** Good to moderate in all regions.
- **STYX • KILROY WAS HERE • A&M**  
**ADDS:** None. **HOTS:** KEZY, WYFE, KMET, WMMS, KLOL, WKLS, WBAB. **MEDIUMS:** WPLR, KSHE, WBLM, WOUR. **PREFERRED TRACKS:** Roboto.  
**SALES:** Just shipped.
- 23 **TRIUMPH • NEVER SURRENDER • RCA**  
**ADDS:** None. **HOTS:** WYFE, WSKS, KSJO, KMET, WMMS, KSHE, WBLM, WBAB. **MEDIUMS:** KLOL, WKLS. **PREFERRED TRACKS:** Title, Way.  
**SALES:** Good to moderate in all regions.
- 85 **ULTRAVOX • QUARTET • CHRYSALIS**  
**ADDS:** KEZY. **HOTS:** KNAC. **MEDIUMS:** KEZY, WYFE, WNEW, WHFS, WMMS, WBAB. **PREFERRED TRACKS:** Reap, Hymn.  
**SALES:** Good to moderate in all regions.
- 81 **VANDENBERG • ATCO**  
**ADDS:** None. **HOTS:** WOUR, WBAB. **MEDIUMS:** KEZY, KMET, WPLR, WMMS, WBLM, KLOL. **PREFERRED TRACKS:** Burning.  
**SALES:** Moderate to fair in all regions.
- 22 **NEIL YOUNG • TRANS • GEFLEN**  
**ADDS:** None. **HOTS:** WNEW, KMET, WMMS. **MEDIUMS:** KEZY, KNX, KSJO, WPLR, WHFS, WBLM, KLOL, WBAB. **PREFERRED TRACKS:** Mr. Soul, Little.  
**SALES:** Moderate in all regions.



## TOP 75 ALBUMS

		Weeks On Chart			Weeks On Chart
1	<b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	1	12	38	15
2	<b>LIONEL RICHIE</b> (Motown 6007ML)	2	22	39	2
3	<b>ALL THIS LOVE</b> DeBARGE (Motown 6012G)	3	20	40	17
4	<b>TOUCH THE SKY</b> SMOKEY ROBINSON (Tamil/Motown 60307L)	5	7	41	9
5	<b>FOREVER, FOR ALWAYS, FOR LOVE</b> LUTHER VANDROSS (Epic FE 38235)	4	22	42	2
6	<b>1999</b> PRINCE (Warner Bros. 9 23720-1F)	6	17	43	32
7	<b>COMPUTER GAMES</b> GEORGE CLINTON (Capitol ST-12246)	8	15	44	4
8	<b>MIDNIGHT LOVE</b> MARVIN GAYE (Columbia FC 38197)	7	17	45	21
9	<b>TOO TOUGH</b> ANGELA BOFILL (Arista AL 9616)	9	8	46	1
10	<b>GAP BAND IV</b> THE GAP BAND (Total Experience/PolyGram TE-1-3001)	11	40	47	19
11	<b>POWERLIGHT</b> EARTH, WIND & FIRE (Columbia TC 38367)	23	2	48	4
12	<b>GET LOOSE</b> EVELYN KING (RCA AFL 1-4337)	10	27	49	2
13	<b>THE YOUTH OF TODAY</b> MUSICAL YOUTH (MCA-5389)	13	9	50	13
14	<b>ON THE ONE</b> DAZZ BAND (Motown 6031 ML)	16	6	51	19
15	<b>PROPOSITIONS</b> THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	15	18	52	15
16	<b>TO THE MAX</b> CON FUNK SHUN (Mercury/PolyGram SRM-1-4087)	19	17	53	16
17	<b>THE BEST IS YET TO COME</b> GROVER WASHINGTON, JR. (Elektra 9 60215-1)	14	14	54	3
18	<b>CHAKA KHAN</b> (Warner Bros. 9 23729-1)	12	14	55	21
19	<b>THE RHYTHM &amp; THE BLUES</b> ZZ HILL (Malaco MAL 7411)	18	14	56	8
20	<b>THE OTHER SIDE OF THE RAINBOW</b> MELBA MOORE (Capitol ST 12243)	21	20	57	18
21	<b>JANET JACKSON</b> (A&M SP-6-4907)	22	20	58	25
22	<b>H2O</b> DARYL HALL & JOHN OATES (RCA AFL 1-4348)	26	12	59	22
23	<b>JUST AIN'T GOOD ENOUGH</b> JOHNNIE TAYLOR (Beverly Glen BG 1001)	24	20	60	1
24	<b>DON'T PLAY WITH FIRE</b> PEABO BRYSON (Capitol ST-12241)	17	15	61	32
25	<b>LIVE AND LET LIVE</b> AURRA (Salsoul/RCA SA 8559)	25	5	62	4
26	<b>WHAT TIME IS IT?</b> THE TIME (Warner Bros. 9 23701-1)	27	26	63	3
27	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3691)	20	23	64	23
28	<b>SUE</b> BOBBY RUSH (Lajam LJ 0001)	31	7	65	32
29	<b>TYRONE DAVIS</b> (Highrise HR 103)	29	12	66	11
30	<b>LIVING MY LIFE</b> GRACE JONES (Island/Atco 7 90018-1)	28	14	67	1
31	<b>GREATEST HITS</b> RAY PARKER, JR. (Arista AL 9612)	32	13	68	19
32	<b>INSTANT FUNK V</b> INSTANT FUNK (Salsoul/RCA SA 8558)	36	5	69	9
33	<b>SWEAT</b> THE SYSTEM (Mirage/Atlantic 7 90062-1)	40	3	70	25
34	<b>VANITY 6</b> (Warner Bros. 9 23716-1)	30	24	71	8
35	<b>SILK ELECTRIC</b> DIANA ROSS (RCA AFL-4386)	41	22	72	32
36	<b>ALL THE GREAT HITS</b> THE COMMODORES (Motown 6028 ML)	34	15	73	39
37	<b>JEFFREY OSBORNE</b> (A&M SP-4896)	37	39	74	17
				75	16



**MERRY JAMES GIRLS** — Motown recording artist Rick James, who has brought such acts as Teena Marie, his Stone City Band and Bobby M. to the Motown fold, recently unveiled his most recent discovery, the Mary Jane Girls, who just released the single "Candy Man" from their upcoming debut Motown LP, "All Night Long." Pictured are (l-r): Maxi Wuletich and Cheri Wells of the group; James; Candi Ghant and Jo Jo McDuffie of the group; and (seated) Jay Lasker, president, Motown.

## THE RHYTHM SECTION

**FUNKY LAMENT** — If not for its totally hilarious lyrical thrust, the MCA Records debut single from **Sweet Revenge** featuring **Bernie Felton**, an unemployed security guard, would be uneventful, absolutely forgettable. Slick dance floor fare highlights "Fired, Laid Off, Terminated, Let Go," but co-producer **Laura Green's** lyrics (she also wrote the music) will make you laugh, cry or just wretch. There's little lukewarm reaction in store for this one. This funky version of the Reagonomic Blues, a pulsating rhythmic groove woven around synth fills and metal-edged guitar riffs, is highlighted by Felton's always whiskey-tinged vocals, which are sometimes reminiscent of **Sweet Pea Atkinson's** work with **Was (Not Was)**. The song goes something like this: "... TV set is broke, man it ain't no joke/ still they askin' me to stay the course/ they even try to wreck my unemployment check/ Ideas he gets out riding on his horse... Come 1984, won't have to take no more/ — gonna exercise my right, gonna organize my fight/ I won't give up hope, gonna go out and vote/ and send a message he don't want to hear, you're fired, laid off terminated, let go." There's more, but, believe it, it either gets funnier or worse, depending on your perspective. The cut was produced by Green with **Lamar Thomas** and **Sammy Lowe** for the Good People Co. in cahoots with Belkin-Maduri Organization for Sweet City Records, distributed by MCA. The Elizabeth, N.C.-born Felton, who now resides in Brooklyn, met Green while on guard duty in the building where she worked. Always wanting to be a performer, the guard convinced Green to give him an audition, which prompted her to, ah, write "Fired, Laid Off, Terminated, Let Go." The rest is history, after a fashion, and what the future holds for this novel record is left in the hands of the nation's unemployed.

**BEING SOMEBODY** — In efforts to salute Black History Month (February) and also to highlight new artist **Glenn Jones**, RCA Records, in conjunction with KGFJ, will be holding an "I Am Somebody" essay contest for Los Angeles area students. There will be six different prizes given out for the top compositions including a first prize of a \$500 U.S. savings bond; second prize, RCA VCR; third prize, sports equipment; fourth prize, \$150 savings bond; fifth prize, \$50 worth of RCA LPs of the winner's choice; and sixth, a special plaque. The contest started Feb. 28, and winners will be notified by March 11. The essays must be no more than 500 words, and entries must be from students in the Los Angeles area. First through third winners will be presented their prizes at a special assembly, where they will also read the winning essays. The assembly will be broadcast live by KGFJ. Essays will be judged by staffers from both KGFJ, RCA Records and members of local press. Glenn Jones' "I Am Somebody" (the current single from his "Everybody Loves A Winner" LP) buttons and posters will be given to the student bodies at schools where the winners attend. RCA has made time buys to run in conjunction with the contest.

**EXPANDING D BLUES** — The Cameron Organization, Inc., which represents blues and R&B legends **Muddy Waters**, **Willie Dixon**, **Mighty Joe Young** and the most unusual, undefinable **Skafish**, have opened new offices at 2700 Cahuenga Blvd. East (4103), Los Angeles, Calif. 90068. **Nancy Meyer**, vice president for the company, will be the cornerstone staff for the new office, which plans to become more active in music publishing, including working more closely with Watertrons Music, Hoochie Coochie Music, Monona Music Company and Skafish Music. The company also plans to begin work on book biographies covering the lives of Waters and Dixon. Telephone number for the new office is (213) 851-6228.

**NO PARDON FOR APARTHEID** — The growing popularity of black American music in the Republic of South Africa, where apartheid racial policies reign supreme, has been nipped in the bud in recent years by a more rapidly growing resistance by many black artists to accept bookings in the country. The African National Congress of South Africa (ANC) has announced plans to honor those artists that have supported efforts to halt apartheid (separatism) and oppression in South Africa. Citations are planned for **Roberta Flack**, **Diana Ross**, **Barry White**, **Gladys Knight and the Pips**, **Phyllis Hyman**, **the Jacksons**, **Roy Ayers**, **Tony Bennett** and **Thrd World** for refusing substantial contracts to perform in the country. ANC also plans to recognize outspoken performers such as **Lena Horne**, **Harry Belafonte**, **Ashford & Simpson**, the **Mighty Sparrow** and several others, who have publicly proclaimed they would not travel to the country until apartheid is put to rest. One active member of the ANC, **Sikhulu Shange**, a Harlem record retailer who is from South Africa, said that the ANC would be announcing a series of dates when the presentations will be made.

**SHORT CUTS** — Make it four #1 bullets for **Michael Jackson** as his Epic Records LP, "Thriller," produced by venerable boardman **Quincy Jones**, and the current single, "Billie Jean," are topping the **Cash Box** Pop and B/C albums and singles charts. "Billie Jean" unseats "Do You Really Want To Hurt Me?" by Jackson's labelmates **Culture Club** as the #1 pop single this week to make it a sweep... Alligator Records recently announced new distributors for the Northern California Bay Area. Formerly distributed by Pacific Records & Tapes in Oakland, the company recently moved to Back Room Distributors of El Cerrito... The group **Majesty** recently signed with the HighRise Entertainment Co. **Sam Brown** is producing the six-member band's first product, with a single due in March and an album in early April.

michael martinez







## MOST ADDED SINGLES

- MORNIN' — JARREAU — WARNER BROS.**  
WUFO, WKYS, KGFJ, KPRS, WDIA, WAMO, WBMX, WWIN, V103, WNHC, WRBD, WPLZ, WJMO, KMJQ, WLUM, WCIN, WYLD, KOKA, WTLC, WATV, WGPR, WLOU, WGCI, WRAP, WZEN
- LOVE ON MY MIND TONIGHT — TEMPTATIONS — GORDY/MOTOWN**  
WKYS, WGIV, KDAY, WDIA, WBMX, WWIN, WDAS, V103, WLUM, WCIN, WTLC, WILD, WZEN
- YOU AIN'T GOING ANYWHERE BUT GONE — PHILIPPE WYNNE — SUGAR HILL**  
KGFJ, WPAL, WOKB, V103, WEDR, WNHC, WRBD, WLLC, WGPR, WSOK
- UNDERLOVE — MELBA MOORE — CAPITOL**  
WAIL, WGIV, WOKB, WAMO, WBMX, WDAS, WRBD, WYLD
- CHANGES — IMAGINATION — MCA**  
KGFJ, WGIV, WPAL, WJMO, WCIN, KOKA, WGPR, WLOU
- NEVER SAY I DO — CLIFF DAWSON & RENE DIGGS — BOARDWALK**  
WDAO, WAIL, WNHC, WAWA, KOKA, WRAP, WZEN
- HOLDING ON — JACKIE MOORE — CATAWBA**  
KGFJ, WJMO, WCIN, WLLC, WGPR, WILD, WLOU

## MOST ADDED ALBUMS

- HEARTBEATS — YARBROUGH & PEOPLES — TOTAL EXPERIENCE/POLYGRAM**  
KPRS, KUKK, WWIN, WEDR, WRBD, WLLC, WGPR, WRAP, WSOK, WHRK
- SEAL IN RED — RUFUS — WARNER BROS.**  
KPRS, WPAL, WAMO, WLLC, WGPR, WHRK
- POWERLIGHT — EARTH, WIND & FIRE — COLUMBIA**  
WKYS, KDAY, WCIN, WRAP, WILD

## UP AND COMING

- WIND BENEATH MY WINGS — LOU RAWLS — EPIC**  
**CANDY MAN — MARY JANE GIRLS — GORDY/MOTOWN**  
**JUICY FRUIT — MTUME — EPIC**  
**THIS IS FOR REAL — ARETHA FRANKLIN — ARISTA**

## BLACK RADIO HIGHLIGHTS

### V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — DeBARGE

HOTS: Michael Jackson, L. Richie, D. Summer, Earth, Wind & Fire, G. Clinton, S. Charles, Indeep, Orbit, L. Vandross, Yarbrough & Peoples, M. Gaye, Gap Band, A. Bofill, D. Ross, Dazz Band, P. Austin, Grace Jones, System, Champaign, B. Wright. ADDS: P. Wynne, Private Eye, State Of Grace, M. Miller, S. Mills, Freedom Express, E. Hall, Jr., Con Funk Shun, D. Warwick, A. Jarreau, Temptations, Lanier & Co., S. Bishop, F. Thornton.

### WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — DeBARGE

HOTS: Michael Jackson, Musical Youth, M. Mel/D. Bootee, Soul Sonic Force, G. Clinton, L. Vandross, L. Richie, Hall & Oates, A. Bofill. ADDS: T. Brunson, Champaign, Trammpps, Kashif. LP ADDS: ZZ Hill.

### WILD — BOSTON — CHARLES CLEMONS, MD — #1 — MICHAEL JACKSON

JUMPS: 8 To 4 — A. Bofill, 12 To 7 — G. Clinton, 11 To 8 — DeBarge, 18 To 11 — Hall & Oates, 16 To 12 — J. Osborne, 25 To 16 — R.D. Fields, Ex To 27 — Whispers, Ex To 28 — The Time, Ex To 29 — New Edition, Ex To 30 — Kashif. ADDS: J. Moore, Michael Jackson, Kiddo, Dazz Band, P. Austin, F. Thornton, Fatback, Arlana, Temptations, E. Hope. LP ADDS: Musical Youth, S. Arrington, S. Robinson, System, A. Bofill, Earth, Wind & Fire, Juicy.

### WBMX — CHICAGO — LEE MICHAELS, PD — #1 — G. WASHINGTON, JR.

HOTS: Earth, Wind & Fire, G. Clinton, Indeep, Michael Jackson, S. Robinson, L. Richie, P. Brown, Aurra, P. Bryson, Cashmere, Orbit, Yarbrough & Peoples, Goodie, Musical Youth, Dazz Band, Gen. Cooke, A. Bofill, Zapp, Glenn Jones, New York Citi Peech Boys, Kashif, W. Bell, Janet Jackson, Whispers, Cheri, B. Wright, Juicy. ADDS: Temptations, J. Henry, Jr., M. Moore, Fatback, Kiddo, A. Jarreau.

### WGCI — CHICAGO — RICHARD PEGUE, PD — #1 — G. CLINTON

HOTS: Orbit, Michael Jackson, Hall & Oates, L. Richie, Musical Youth, Juicy, S. Robinson, Earth, Wind & Fire, Dazz Band, Yarbrough & Peoples, Kleeer, Glenn Jones, War, J. Chingus, S.O.S. Band, Brothers Johnson, A. Bofill, Janet Jackson, G. Washington, Jr. ADDS: Fatback, Dynasty, State Of Grace, Ministry, Wolf, A. Jarreau.

### WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — INDEEP

HOTS: Michael Jackson, Cashmere, Madonna, Earth, Wind & Fire, S.O.S. Band, S. Robinson, Dazz Band, Musical Youth, B. Wright, L. Richie, L. Vandross, Central Line. ADDS: Imagination, D. Weaver, B. Wilson, Love Exchange, E. Grant, Jackie Boy & Bad Bunch, Temptations, A. Jarreau, Trammpps, Kiddo, J. Henry, Jr., J. Moore. LP ADDS: Earth, Wind & Fire, O'Bryan.

### WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — DeBARGE

HOTS: L. Richie, Michael Jackson, Dazz Band, A. Bofill, Earth, Wind & Fire, Hall & Oates, G. Clinton, C. Cross, S. Robinson, Culture Club, D. Summer, Kashif, One Way, Janet Jackson, Goodie, Indeep, Con Funk Shun, System, M. Gaye, S. Mills. ADDS: Champaign, Cashmere, G. Kihn Band, Tavares, Whispers, M. McDonald, Prince, Spyder D.

### WJMO — CLEVELAND — ERIC STONE, PD — #1 — EARTH, WIND & FIRE

HOTS: L. Vandross, G. Clinton, Soul Sonic Force, M. Joseph, Four Tops, Jonzun Crew, R. Crawford, Skyy, Champaign, E. Mercury/R. Flack, A. Bofill, O'Bryan, Instant Funk. ADDS: Pointer Sisters, Imagination, J. Moore, Amusement Park, A. Jarreau, Sugar Hill Gang.

### WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — HOT CHOCOLATE

HOTS: Cashmere, G. Clinton, A. Bofill, Michael Jackson, O'Bryan, L. Richie, E. Webb, S. Robinson, J. Knight, Kashif. ADDS: Imagination, Kool & The Gang, P. Wynne, N. Hendryx, A. Jarreau, L. Rawls, T. Wilson, G. Howard, J. Moore, Fatback. LP ADDS: Yarbrough & Peoples, Rufus, Mikki, O'Bryan, Ebonee Webb.

### WJLB — DETROIT — J. MICHAEL McKAY, MD

HOTS: Janet Jackson, Earth, Wind & Fire, A. Bofill, P. Bryson, Cashmere, G. Washington, Jr., Dazz Band, A. Franklin, C. Khan, E. King, Michael Jackson, Skyy, DeBarge, S. Mills, L. Vandross, S. Robinson, L. Richie, A. Cymone.

### KMJQ — HOUSTON — FRED HENDERSON, PD — #1 — MICHAEL JACKSON

JUMPS: 10 To 7 — S. Robinson, 12 To 8 — A. Bofill, 15 To 12 — Dazz Band, 17 To 13 — O'Bryan, 18 To 15 — Dawson & Diggs, 23 To 16 — Instant Funk, 22 To 18 — J. Taylor, 26 To 23 — Kiddo, 28 To 24 — B. Wright, 29 To 25 — War, 37 To 28 — Goodie, 33 To 29 — Kashif, 34 To 31 — M. Mel/D. Bootee, Ex To 37 — Temptations, Ex To 38 — Whispers, Ex To 39 — Fatback. ADDS: Prince, A. Jarreau, S. Mills, S. Arrington, T. Burrus & Transee, Zapp. LP ADDS: Instant Funk.

### KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — MICHAEL JACKSON

HOTS: Earth, Wind & Fire, L. Richie, Indeep, Weather Girls, Dazz Band, Culture Club, Toto, Commodores, Hi Inergy. ADDS: T. Brunson, Mary Jane Girls, Mtume, R. Parker, Jr., Temptations, N. Hendryx, Cheri, Secret Weapon, D. Warwick. LP ADDS: Earth, Wind & Fire.

### KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — CENTRAL LINE

HOTS: System, Michael Jackson, Indeep, Earth, Wind & Fire, Cashmere, A. Bofill, R. Griffin, Hi Inergy, Dazz Band. ADDS: A. Jarreau, Michael Jackson, J. Moore, Imagination, A. Baker, C. Earland, Starshine, P. Wynne, E. Grant. LP ADDS: R. Parker, Jr., Zapp, Temptations.

### WEDR — MIAMI — GEORGE JONES, PD

ADD: Kiddo, Prince, F. Gearing, Visual, Fatback, S. Shelton, P. Wynne, B. Bland. LP ADDS: T. Brunson, Bohannon, Yarbrough & Peoples.

### WAWA — MILWAUKEE — JIMMY GOODTYME, PD — #1 — MICHAEL JACKSON

HOTS: S. Robinson, L. Richie, DeBarge, G. Clinton, Dazz Band, A. Bofill, W. Bell, B. Wright, E. Mercury/R. Flack, Dynasty, Whispers, Bohannon, Little Milton, Con Funk Shun, Slave. ADDS: Brothers Johnson, Kashif, Kleeer, Mtume, H. Ray, Lanier & Co., Dawson & Diggs, J. Henry, Jr.

### WLUM — MILWAUKEE — JIMMY GOODTYME, MD — #1 — MICHAEL JACKSON

HOTS: S. Robinson, L. Richie, DeBarge, Earth, Wind & Fire, M. Joseph, A. Bofill, Indeep, Hall & Oates, B. Wright, Dazz Band, E. Mercury/R. Flack, Champaign, W. Bell, Bohannon, War. ADDS: Amusement Park, Kashif, A. Jarreau, Temptations, Brothers Johnson, Mtume, Lanier & Co., Little Milton, W. Hart.

### WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — MICHAEL JACKSON

HOTS: Earth, Wind & Fire, Gap Band, DeBarge, Attitude, G. Clinton, Musical Youth, S. Robinson, Dazz Band, O'Bryan, Soul Sonic Force, D. Summer, A. Bofill, Culture Club, System, Thompson Twins, Weather Girls, Hall & Oates, Kiddo, Prince, Cashmere. ADDS: Janet Jackson, Tavares, T. Dolby, L. Rawls, T. Brunson, Pointer Sisters, Dawson & Diggs, Visual, J. Geils Band, M. Moore.

### WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — MICHAEL JACKSON

HOTS: P. Bryson, Gap Band, Earth, Wind & Fire, S. Robinson, A. Bofill, Dazz Band, E. Hall, Jr., Con Funk Shun, Attitude, G. Clinton, Cashmere, DeBarge, Trammpps, Kiddo, Hi Inergy, Champaign, B. Wright, Tavares. ADDS: A. Jarreau, Visual, M. Moore, Change, L. Rawls, Soul Sonic Force, Pointer Sisters.

### WRKS — NEW YORK — BARRY MAYO, PD — #1 — MICHAEL JACKSON

JUMPS: 17 To 10 — C-Bank, 22 To 12 — Earth, Wind & Fire, 19 To 15 — S. Robinson, 24 To 18 — A. Bofill, 26 To 20 — S. Arrington, Ex To 25 — Whispers. ADDS: M. Gaye.

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

HOTS: A. Bofill, Michael Jackson, Musical Youth, Weather Girls, Earth, Wind & Fire, G. Clinton, DeBarge, M. Joseph, Gap Band, System, Four Tops, L. Richie, Dazz Band, Hall & Oates, S. Robinson, Tavares, Soul Sonic Force, Kashif, P. Wynne, Culture Club. ADDS: New Edition, M. Moore, D. Warwick, Fresh Face, Temptations, C. Anderson, Blue Magic, W. Hart, C. Jones & Atlantis, Roundtree, E. King, Chocolate Milk, G. Kihn Band, Salsoul Orchestra. LP ADDS: S. Arrington, DeBarge.

### WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — L. RICHIE

JUMPS: 16 To 7 — S. Robinson, 14 To 8 — R. Franklin, 23 To 9 — Earth, Wind & Fire, 19 To 16 — G. Clinton, 27 To 23 — One Way, 34 To 24 — Kashif, 39 To 26 — Prince, 37 To 27 — Whispers, 36 To 31 — Glenn Jones, 35 To 32 — S. Arrington, Ex To 36 — Con Funk Shun, 38 To 34 — S. Mills. ADDS: A. Jarreau, M. Gaye, Change, Instant Funk, M. Moore, Forrest. LP ADDS: T. Brunson, Rufus, Temptations.

### WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — MICHAEL JACKSON

HOTS: Gap Band, O'Bryan, Yarbrough & Peoples, L. Vandross, A. Bofill, Earth, Wind & Fire, Aurra, DeBarge, Indeep, Culture Club, L. Richie, S. Robinson, P. Bryson, G. Clinton, P. Brown, C. Carlton, Soul Sonic Force, Hall & Oates, Whispers. ADDS: A. Jarreau, M. Miller, D. Ross, J. Knight, Fatback, One Way, T-Connection, S. Arrington, D. Fagen. LP ADDS: S. Robinson, Prince.

### WKYS — WASHINGTON, D.C. — DONNIE SIMPSON, PD — #1 — MICHAEL JACKSON

HOTS: Earth, Wind & Fire, DeBarge, A. Bofill, L. Richie, Trouble Funk, Indeep, M. Gaye, Hall & Oates, Gap Band, P. Austin, Musical Youth, Weather Girls, S. Robinson. ADDS: A. Jarreau, Temptations, Champaign, Brothers Johnson, Dreamgirls. LP ADDS: Earth, Wind & Fire, S. Robinson.

# sugar hill strikes again!

**"YOU AIN'T GOING ANYWHERE BUT GONE"**  
[SH-795]

**PHILIPPE WYNNE**

**CASH BOX 73**

**SUGAR HILL RECORDS**  
96 WEST STREET  
ENGLEWOOD, NEW JERSEY 07631





# CASH BOX TOP 100 ALBUMS

March 12, 1983

Title, Artist, Label, Number, Distributor

Rank	Title, Artist, Label, Number, Distributor	Weeks On Chart		Rank	Title, Artist, Label, Number, Distributor	Weeks On Chart	
		3/5	Chart			3/5	Chart
1	<b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	1	12	34	<b>WORLDS APART</b> SAGA (Portrait ARR 38246) CBS	28	20
2	<b>BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37978) CBS	2	36	35	<b>GREATEST HITS</b> LITTLE RIVER BAND (Capitol ST-12247) CAP	8.98 36	15
3	<b>FRONTIERS</b> JOURNEY (Columbia QC 38504) CBS	3	4	36	<b>EMOTIONS IN MOTION</b> BILLY SQUIER (Capitol ST-12216) CAP	8.98 35	32
4	<b>H2O</b> DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	4	20	37	<b>BEATITUDE</b> RIC OCASEK (Geffen GHS 2022) WEA	8.98 32	8
5	<b>THE DISTANCE</b> BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	5	9	39	<b>LEXICON OF LOVE</b> ABC (Mercury SRM-4059) POL	8.98 38	28
6	<b>LIONEL RICHIE</b> (Motown 6007 ML) IND	8	21	40	<b>AEROBIC SHAPE-UP II</b> JOANIE GREGGAINS (Parade/Peter Pan PA 106) IND	8.98 44	12
7	<b>RIO</b> DURAN DURAN (Harvest ST-12211) CAP	7	13	41	<b>GREATEST HITS</b> DAN FOGELBERG (Full Moon/Epic QE 38303) CBS	— 42	18
8	<b>BUILT FOR SPEED</b> STRAY CATS (EMI America ST-17070) CAP	6	38	42	<b>FOREVER, FOR ALWAYS, FOR LOVE</b> LUTHER VANDROSS (Epic FE 38235) CBS	— 41	22
9	<b>IV</b> TOTO (Columbia FC 37728) CBS	9	48	43	<b>DAWN PATROL</b> NIGHT RANGER (Boardwalk NB-33259-1) IND	8.98 50	8
10	<b>ANOTHER PAGE</b> CHRISTOPHER CROSS (Warner Bros. 9 23757-1) WEA	11	4	44	<b>HIGH ADVENTURE</b> KENNY LOGGINS (Columbia TC 38127) CBS	— 45	26
11	<b>GET NERVOUS</b> PAT BENATAR (Chrysalis FV 41396) CBS	10	17	45	<b>FAMOUS LAST WORDS</b> SUPERTRAMP (A&M SP-3732) RCA	8.98 40	18
12	<b>PYROMANIA</b> DEF LEPPARD (Mercury 810 308-1 M-1) POL	13	5	46	<b>LIVE EVIL</b> BLACK SABBATH (Warner Bros. 9 23742-1 G) WEA	11.98 37	6
13	<b>HELLO, I MUST BE GOING</b> PHIL COLLINS (Atlantic 80035-1) WEA	12	16	47	<b>SPECIAL BEAT SERVICE</b> THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA	8.98 47	21
14	<b>JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	17	42	48	<b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951) CBS	— 49	50
15	<b>KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398) CBS	18	15	49	<b>HEARTLIGHT</b> NEIL DIAMOND (Columbia TC 38359) CBS	— 46	22
16	<b>THE NYLON CURTAIN</b> BILLY JOEL (Columbia TC 38200) CBS	16	22	50	<b>PONCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	— 57	7
17	<b>SPRING SESSION M</b> MISSING PERSONS (Capitol ST-12228) CAP	14	20	51	<b>HERE COMES THE NIGHT</b> BARRY MANILOW (Arista AL 9610) IND	8.98 51	14
18	<b>RECORDS</b> FOREIGNER (Atlantic 7 80999) WEA	15	12	52	<b>THE BEST IS YET TO COME</b> GROVER WASHINGTON, JR. (Elektra 9 60215-1) WEA	8.98 52	14
19	<b>NIGHT AND DAY</b> JOE JACKSON (A&M SP-4906) RCA	21	25	53	<b>TOUCH THE SKY</b> SMOKEY ROBINSON (Tamla/Motown 6030TL) IND	8.98 54	7
20	<b>MONEY AND CIGARETTES</b> ERIC CLAPTON (Duck/Warner Bros. 9 23773-1) WEA	23	4	54	<b>GET LUCKY</b> LOVERBOY (Columbia FC 37638) CBS	— 56	70
21	<b>FRIEND OR FOE</b> ADAM ANT (Epic ARE 38370) CBS	19	20	55	<b>TROUBLE IN PARADISE</b> RANDY NEWMAN (Warner Bros. 9 23755-1) WEA	8.98 60	6
22	<b>TRANS</b> NEIL YOUNG (Geffen GHS 2018) WEA	22	8	56	<b>DAYLIGHT AGAIN</b> CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	8.98 43	35
23	<b>NEVER SURRENDER</b> TRIUMPH (RCA AFL1-4382) RCA	25	7	57	<b>TOO TOUGH</b> ANGELA BOFILL (Arista AL 9616) IND	8.98 63	8
24	<b>THREE LOCK BOX</b> SAMMY HAGAR (Geffen GHS 2021) WEA	24	12	58	<b>ON THE ONE</b> DAZZ BAND (Motown 6031 ML) IND	8.98 64	6
25	<b>THE YOUTH OF TODAY</b> MUSICAL YOUTH (MCA-5389) MCA	27	9	59	<b>TOO-RYE-AY</b> KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS (Mercury SRM-1-4069) POL	8.98 79	5
26	<b>COMBAT ROCK</b> THE CLASH (Epic FE 37689) CBS	20	40	60	<b>PLEASURE VICTIM</b> BERLIN (Geffen GHS 2036) WEA	6.98 72	5
27	<b>CUT</b> GOLDEN EARRING (21 T1-1-9004) POL	30	15	61	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3691) WEA	8.98 55	16
28	<b>LONG AFTER DARK</b> TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-5380) MCA	26	17	62	<b>THE EVER POPULAR TORTURED ARTIST EFFECT</b> TODD RUNDGREN (Bearsville 23732-1) WEA	8.98 62	8
29	<b>POWERLIGHT</b> EARTH, WIND & FIRE (Columbia TC 38367) CBS	48	2	63	<b>AMERICAN MADE</b> OAK RIDGE BOYS (MCA-5390) MCA	8.98 77	4
30	<b>MIDNIGHT LOVE</b> MARVIN GAYE (Columbia FC 38197) CBS	31	17	64	<b>MIRAGE</b> FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	8.98 67	35
31	<b>AMERICAN FOOL</b> JOHN COUGAR (Riva RVL 7501) POL	29	45	65	<b>SOMETHING'S GOING ON</b> FRIDA (Atlantic 80013-1) WEA	8.98 73	18
32	<b>1999</b> PRINCE (Warner Bros. 9 23720-1F) WEA	33	17	66	<b>BLINDED BY SCIENCE</b> THOMAS DOLBY (Capitol MLP-15007) CAP	5.98 82	8
33	<b>OLIVIA'S GREATEST HITS VOL. 2</b> OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98 34	24	67	<b>KIHNSPIRACY</b> GREG KIHNS BAND (Beserkley/Elektra 9 60224-1) WEA	8.98 88	2
68	<b>ALL THE GREAT HITS</b> COMMODORES (Motown 8028 ML) IND	8.98 58	15	68	<b>ALL THE GREAT HITS</b> COMMODORES (Motown 8028 ML) IND	8.98 58	15
69	<b>NERUDA</b> RED RIDER (Capitol ST-12226) CAP	8.98 69	6	69	<b>NERUDA</b> RED RIDER (Capitol ST-12226) CAP	8.98 69	6
70	<b>LOVE OVER GOLD</b> DIRE STRAITS (Warner Bros. 9 23728-1) WEA	8.98 53	23	70	<b>LOVE OVER GOLD</b> DIRE STRAITS (Warner Bros. 9 23728-1) WEA	8.98 53	23
71	<b>SINGLES — 45's AND UNDER</b> SQUEEZE (A&M SP-4922) RCA	8.98 65	14	71	<b>SINGLES — 45's AND UNDER</b> SQUEEZE (A&M SP-4922) RCA	8.98 65	14
72	<b>SPEAK OF THE DEVIL</b> OZZY OSBOURNE (Jet ZX2 38350) CBS	— 59	14	72	<b>SPEAK OF THE DEVIL</b> OZZY OSBOURNE (Jet ZX2 38350) CBS	— 59	14
73	<b>THE SINGLES</b> ABBA (Atlantic 80036-1-G) WEA	11.98 66	14	73	<b>THE SINGLES</b> ABBA (Atlantic 80036-1-G) WEA	11.98 66	14
74	<b>SCREAMING FOR VENGEANCE</b> JUDAS PRIEST (Columbia FC 38160) CBS	— 68	35	74	<b>SCREAMING FOR VENGEANCE</b> JUDAS PRIEST (Columbia FC 38160) CBS	— 68	35
75	<b>GREATEST HITS</b> RAY PARKER, JR. (Arista AL 9612) IND	8.98 70	15	75	<b>GREATEST HITS</b> RAY PARKER, JR. (Arista AL 9612) IND	8.98 70	15
76	<b>AEROBIC SHAPE-UP</b> JOANIE GREGGAINS (Parade/Peter Pan 104) IND	8.98 76	47	76	<b>AEROBIC SHAPE-UP</b> JOANIE GREGGAINS (Parade/Peter Pan 104) IND	8.98 76	47
77	<b>CUTS LIKE A KNIFE</b> BRYAN ADAMS (A&M SP-6-4949) RCA	6.98 93	4	77	<b>CUTS LIKE A KNIFE</b> BRYAN ADAMS (A&M SP-6-4949) RCA	6.98 93	4
78	<b>MORE JAZZERCISE</b> JUDI SHEPPARD MISSETT (MCA-5375) MCA	8.98 80	18	78	<b>MORE JAZZERCISE</b> JUDI SHEPPARD MISSETT (MCA-5375) MCA	8.98 80	18
79	<b>CREATURES OF THE NIGHT</b> KISS (Casablanca NBLP 7270) POL	8.98 74	15	79	<b>CREATURES OF THE NIGHT</b> KISS (Casablanca NBLP 7270) POL	8.98 74	15
80	<b>MEMORIES</b> BARBRA STREISAND (Columbia TC 37678) CBS	— 86	8	80	<b>MEMORIES</b> BARBRA STREISAND (Columbia TC 37678) CBS	— 86	8
81	<b>VANDENBERG</b> (Atco 90005-1) WEA	8.98 91	12	81	<b>VANDENBERG</b> (Atco 90005-1) WEA	8.98 91	12
82	<b>ALL THIS LOVE</b> DeBARGE (Motown 6012G) IND	8.98 90	7	82	<b>ALL THIS LOVE</b> DeBARGE (Motown 6012G) IND	8.98 90	7
83	<b>GAP BAND IV</b> THE GAP BAND (Total Experience/TE-1-3001) POL	8.98 85	40	83	<b>GAP BAND IV</b> THE GAP BAND (Total Experience/TE-1-3001) POL	8.98 85	40
84	<b>REACH</b> RICHARD SIMMONS (Elektra E160122F) WEA	10.98 78	41	84	<b>REACH</b> RICHARD SIMMONS (Elektra E160122F) WEA	10.98 78	41
85	<b>QUARTET</b> ULTRAVOX (Chrysalis B6V 41394) CBS	— 113	2	85	<b>QUARTET</b> ULTRAVOX (Chrysalis B6V 41394) CBS	— 113	2
86	<b>SCANDAL</b> (Columbia FC 38194) CBS	— 94	6	86	<b>SCANDAL</b> (Columbia FC 38194) CBS	— 94	6
87	<b>FOREVER NOW</b> THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	— 89	22	87	<b>FOREVER NOW</b> THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	— 89	22
88	<b>WINDS OF CHANGE</b> JEFFERSON STARSHIP (Grunt BXL1-4372) RCA	8.98 75	20	88	<b>WINDS OF CHANGE</b> JEFFERSON STARSHIP (Grunt BXL1-4372) RCA	8.98 75	20
89	<b>DECEMBER</b> GEORGE WINSTON (Windham Hill C-1025) IND	8.98 81	12	89	<b>DECEMBER</b> GEORGE WINSTON (Windham Hill C-1025) IND	8.98 81	12
90	<b>I CAN'T STAND STILL</b> DON HENLEY (Asylum EL-60048) WEA	8.98 61	28	90	<b>I CAN'T STAND STILL</b> DON HENLEY (Asylum EL-60048) WEA	8.98 61	28
91	<b>HOOLED ON CLASSICS II: CAN'T STOP THE CLASSICS</b> LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	8.98 83	33	91	<b>HOOLED ON CLASSICS II: CAN'T STOP THE CLASSICS</b> LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	8.98 83	33
92	<b>WE'VE GOT TONIGHT</b> KENNY ROGERS (Liberty LO-51143) CAP	8.98 —	1	92	<b>WE'VE GOT TONIGHT</b> KENNY ROGERS (Liberty LO-51143) CAP	8.98 —	1
93	<b>SIDE KICKS</b> THOMPSON TWINS (Arista AL 6607) IND	6.98 116	4	93	<b>SIDE KICKS</b> THOMPSON TWINS (Arista AL 6607) IND	6.98 116	4
94	<b>HIMSELF</b> BILL COSBY (Motown 6026 ML) IND	8.98 84	14	94	<b>HIMSELF</b> BILL COSBY (Motown 6026 ML) IND	8.98 84	14
95	<b>TWISTING BY THE POOL</b> DIRE STRAITS (Warner Bros. 0-29800) WEA	4.98 108	3	95	<b>TWISTING BY THE POOL</b> DIRE STRAITS (Warner Bros. 0-29800) WEA	4.98 108	3
96	<b>CHAKA KHAN</b> (Warner Bros. 9 23729-1) WEA	8.98 71	14	96	<b>CHAKA KHAN</b> (Warner Bros. 9 23729-1) WEA	8.98 71	14
97	<b>TWO OF A KIND</b> EARL KLUGH/BOB JAMES (Capitol ST-12233) CAP	8.98 87	19	97	<b>TWO OF A KIND</b> EARL KLUGH/BOB JAMES (Capitol ST-12233) CAP	8.98 87	19
98	<b>ASIA</b> (Geffen GHS 2008) WEA	8.98 98	50	98	<b>ASIA</b> (Geffen GHS 2008) WEA	8.98 98	50
99	<b>GREATEST HITS</b> MELISSA MANCHESTER (Arista AL 9611) IND	8.55 129	4	99	<b>GREATEST HITS</b> MELISSA MANCHESTER (Arista AL 9611) IND	8.55 129	4
100	<b>PROPOSITIONS</b> BAR-KAYS (Mercury SRM-1-4065) POL	8.98 100	18	100	<b>PROPOSITIONS</b> BAR-KAYS (Mercury SRM-1-4065) POL	8.98 100	18



# Cashbox Top Albums/101 to 200

March 12, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
<b>101 HOOKED ON SWING 2</b> LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4589) RCA	124	<b>134 CATS</b> COMPLETE ORIGINAL BROADWAY CAST RECORDING (Geffen 2GHS 2031) WEA	146	<b>169 CHARIOTS OF FIRE</b> ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-6335) POL	171
<b>102 THE NIGHTFLY</b> DONALD FAGEN (Warner Bros. 9 23698-1) WEA	97	<b>135 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC 237542) CBS	135	<b>170 LIVE AND LET LIVE</b> AURRA (Salsoul SA 8559) RCA	177
<b>103 SHOWTIME</b> THE J. GEILS BAND (EMI America SO-17087) CAP	99	<b>136 WORD OF MOUTH</b> TONI BASIL (Chrysalis EV 41410) CBS	104	<b>171 CATS</b> SELECTIONS FROM THE ORIGINAL BROADWAY CAST RECORDING (Geffen GHS 2026) WEA	175
<b>104 HEAVEN 17</b> (Virgin/Arista AL 6606) IND	121	<b>137 WHAT TIME IS IT?</b> THE TIME (Warner Bros. 9 23701-1) WEA	118	<b>172 FINESSE</b> JOHN KLEMMER (Musician/Elektra 9 60197-1) WEA	173
<b>105 CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM—VOLUME 3</b> (Vintage/Mirus VNI 30004) IND	106	<b>138 WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 9 23721-1) WEA	150	<b>173 STEVE ARRINGTON'S HALL OF FAME</b> (Atlantic 7 80049-1) WEA	—
<b>106 THE ART OF FALLING APART</b> SOFT CELL (Sire 9 23769-1) WEA	117	<b>139 SIGNALS</b> RUSH (Mercury SRM-1-4063) POL	112	<b>174 DAVE GRUSIN AND THE NY/LA DREAM BAND</b> (GRP A1001) IND	174
<b>107 QUIET LIES</b> JUICE NEWTON (Capitol ST-12210) CAP	111	<b>140 OH, NO! IT'S DEVO</b> DEVO (Warner Bros. 9 23741-1) WEA	126	<b>175 ON MY OWN TWO FEET</b> PAUL BARRERE (Mirage/Atlantic 7 90070-1) WEA	176
<b>108 IT'S HARD</b> THE WHO (Warner Bros. 9 23731-1) WEA	92	<b>141 HEARTBREAKER</b> DIONNE WARWICK (Arista AL 9609) IND	119	<b>176 RADIO ROMANCE</b> EDDIE RABBITT (Elektra 9 60160-1) WEA	179
<b>109 HOOKED ON SWING</b> LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	109	<b>142 YOU AND I</b> O'BRYAN (Capitol ST-12256) CAP	161	<b>177 ROBERT HAZARD</b> (RCA MXL1-8500) RCA	—
<b>110 LIVING MY LIFE</b> GRACE JONES (Island/Atco 7 90018-1) WEA	101	<b>143 A FLOCK OF SEAGULLS</b> (Jiva/Arista VA 66000) IND	139	<b>178 INSTANT FUNK V</b> INSTANT FUNK (Salsoul SA 8558) RCA	—
<b>111 PETER GABRIEL</b> (Geffen GHS 2011) WEA	98	<b>144 TUNE UP WITH THE HITS</b> LINDA FRATIENNE (Columbia FC 38379) CBS	145	<b>179 TO THE MAX</b> CON FUNK SHUN (Mercury SRM-1-4067) POL	178
<b>112 MEN WITHOUT WOMEN</b> LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America ST-17086) CAP	115	<b>145 JANET JACKSON</b> (A&M SP-6-4907) RCA	141	<b>180 4</b> FOREIGNER (Atlantic SD 16999) WEA	181
<b>113 STRONG STUFF</b> HANK WILLIAMS, JR. (Elektra/Curb 9 60223-1) WEA	127	<b>146 SILK ELECTRIC</b> DIANA ROSS (RCA AFL1-4384)	152	<b>181 SWEAT</b> THE SYSTEM (Mirage/Atlantic 7 90062-1) WEA	186
<b>114 GREATEST HITS</b> KENNY ROGERS (Liberty LOO-1072)	114	<b>147 THE JOHN LENNON COLLECTION</b> (Gaffan GHSP 2023) WEA	138	<b>182 HANK WILLIAMS, JR.'S GREATEST HITS</b> (Elektra/Curb 9 60193-1) WEA	180
<b>115 DON'T PLAY WITH FIRE</b> PEABO BRYSON (Capitol ST-12241) CAP	105	<b>148 WILD THINGS RUN FAST</b> JONI MITCHELL (Geffen GHS 2019) WEA	142	<b>183 UTOPIA</b> (Network/Elektra 9 60183-1) WEA	158
<b>116 NEW GOLD DREAM (81-82-83-84)</b> SIMPLE MINDS (Virgin/A&M SP-6-4928) RCA	133	<b>149 JACKI SORENSEN'S AEROBIC DANCING</b> JACKI SORENSEN (Lakasida/Mirus LSI 30005) IND	149	<b>184 AN OFFICER AND A GENTLEMAN</b> ORIGINAL SOUNDTRACK (Island/Atco 7 90017) WEA	—
<b>116 THE SINGLES 1969-1973</b> THE CARPENTERS (A&M SP-3601) RCA	132	<b>150 SHUTTERED ROOM</b> THE FIXX (MCA-5345) MCA	144	<b>185 IF THAT'S WHAT IT TAKES</b> MICHAEL McDONALD (Warner Bros. 9 23703-1) WEA	164
<b>118 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1 3930) RCA	120	<b>151 BELLA DONNA</b> STEVIE NICKS (Modern/Atco MR38-139) WEA	153	<b>186 HOOKED ON CLASSICS</b> LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194) RCA	183
<b>119 CALL OF THE WEST</b> WALL OF VOODOO (I.R.S./A&M SP 70026) RCA	136	<b>152 LUCKY</b> MARTY BALIN (EMI America ST-17088) CAP	—	<b>187 WALT DISNEY PRODUCTIONS' MOUSERCIZE</b> (Disneyland 61516) IND	—
<b>120 CODA</b> LED ZEPPELIN (Swan Song/Atco 7 90051-1) WEA	95	<b>153 ATF</b> AFTER THE FIRE (Epic FE 38282) CBS	172	<b>188 GREATEST HITS</b> DOLLY PARTON (RCA AHL1-4422) RCA	169
<b>121 GET LOOSE</b> EVELYN KING (RCA AFL1-4337) RCA	103	<b>154 DIG THE NEW BREED</b> THE JAM (Polydor PD-1-6365) POL	140	<b>189 THE GETAWAY</b> CHRIS De BURGH (A&M SP-4929) RCA	—
<b>122 NOW AND FOREVER</b> AIR SUPPLY (Arista AL 9587) IND	123	<b>155 THE WINNING HAND</b> KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JWG 38389) CBS	156	<b>190 REMATCH</b> SAMMY HAGAR (Capitol ST-12238) CAP	168
<b>123 THE OTHER SIDE OF THE RAINBOW</b> MELBA MOORE (Capitol ST-12243) CAP	122	<b>156 THE RHYTHM &amp; THE BLUES</b> ZZ HILL (Malaco MAL 7411)	160	<b>191 BLACKOUT</b> SCORPIONS (Mercury SRM1-4039) POL	184
<b>124 ESCAPE</b> JOURNEY (Columbia TC 34708) CBS	131	<b>157 JUJU MUSIC</b> KING SUNNY ADE (Mango/Island MLPS 9712) IND	167	<b>192 STEEL BREEZE</b> (RCA AFL1-4424) RCA	185
<b>125 HERE TO STAY</b> SCHON & HAMMER (Columbia FC 38428) CBS	125	<b>158 IT'S ALRIGHT</b> YOKO ONO (Polydor PD-1-6364) POL	147	<b>193 NEBRASKA</b> BRUCE SPRINGSTEEN (Columbia TC 38358) CBS	183
<b>126 ANNE MURRAY'S GREATEST HITS</b> (Capitol SOO 12110) CAP	134	<b>159 DONNA SUMMER</b> (Geffen GHS 2005) WEA	186	<b>194 JUST AIN'T GOOD ENOUGH</b> JOHNNIE TAYLOR (Bevaryl Gian BG 1001) IND	188
<b>127 GET CLOSER</b> LINDA RONSTADT (Asylum 9 60185-1) WEA	102	<b>160 EYE IN THE SKY</b> THE ALAN PARSONS PROJECT (Arista AL 9599) IND	151	<b>195 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND</b> VARIOUS ARTISTS (Warner Bros. 9 23718-1) WEA	191
<b>128 NO CONTROL</b> EDDIE MONEY (Columbia FC 37960) CBS	128	<b>161 BRANIGAN</b> LAURA BRANIGAN (Atlantic SD 19288) WEA	148	<b>196 STATES OF EMERGENCY</b> TAXXI (Fantasy F-9617) IND	162
<b>129 TOOTSIE</b> ORIGINAL SOUNDTRACK (Warner Bros. 9 23781-1) WEA	143	<b>162 NOT THE BOY NEXT DOOR</b> PETER ALLEN (Arista AL 9613) IND	170	<b>197 BREAK OF DAWN</b> FIREBALL (Atlantic 80017-1) WEA	—
<b>130 GUTS FOR LOVE</b> GARLAND JEFFREYS (Epic ARE 38190) CBS	130	<b>163 LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty LO-51124) CAP	155	<b>198 RIT/2</b> LEE RITENOUR (Elektra 9 60186) WEA	197
<b>131 VANITY 6</b> (Warner Bros. 9 23716-1) WEA	107	<b>164 QUARTET</b> HERBIE HANCOCK (Columbia C 38375) CBS	154	<b>199 SUCCESS HASN'T SPOILED ME YET</b> RICK SPRINGFIELD (RCA AFL1-4125) RCA	200
<b>132 ANNIE</b> ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	110	<b>165 CHICAGO 16</b> CHICAGO (Full Moon/Warner Bros. 9 23689-1) WEA	157	<b>200 THE JAZZ SINGER</b> NEIL DIAMOND (Capitol SWAV-12120) CAP	190
<b>133 COMPUTER GAMES</b> GEORGE CLINTON (Capitol ST-12246) CAP	137	<b>166 12 GREATEST HITS VOL. II</b> NEIL DIAMOND (Columbia TC 38066) CBS	159		
		<b>167 TYRONE DAVIS</b> (Highrise HR103) IND	165		
		<b>168 HEARTBREATHS</b> YARBROUGH & PEOPLES (Total Experience TE-1-3003) POL	—		

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	143	Chicago	165	Foreigner	18,180	Kiss	79	Parsons, Alan	160	Summer, Donna	159
ABBA	73	Clapton, Eric	20	Frida	65	Klemmer, John	172	Parton, Dolly	188	Supertramp	45
ABC	39	Clash	26	Gabriel, Peter	111	Klugh/James	97	Petty, Tom	28	System	181
Adams, Bryan	77	Clinton, George	133	Gap Band	83	Led Zeppelin	120	Prince	32	Taxxi	196
Aerobics (Fratianne)	144	Collins, Phil	13	Gayle, Marvin	30	Lennox, John	147	Psychadelic Furs	87	Taylor, Johnnie	194
Aerobics (Greggains)	40,76	Commodores	68	Golden Earring	27	Little River Band	35	Rabbitt, Eddie	176	Thompson Twins	93
Aerobics (Hensel)	105	Con Funk Shun	179	Grusin, Dave	174	Little Steven	112	Red Rider	69	Time	137
Aerobics (Missett)	78	Cosby, Bill	94	Hagar, Sammy	24,190	Loggins, Kenny	44	Richie, Lionel	6	Toto	9
Aerobics (Sorensen)	149	Cougar, John	31	Haggard & Nelson	50	Loverboy	54	Ritenour, Lee	198	Triumph	23
After The Fire	153	Crosby, Stills & Nash	56	Hall & Oates	4	Manchester, Malissa	99	Robinson, Smokey	53	Ultravox	85
Air Supply	122	Cross, Christopher	10	Hancock, Herbie	164	Manilow, Barry	51	Rogers, Kenny	92,114,163	Utopia	183
Alabama	38,118	Culture Club	15	Hazard, Robert	177	McDonald, Michael	185	Ronstadt, Linda	127	Vandenbergh	81
Anderson, John	138	Davis, Tyrone	167	Heaven 17	104	Men At Work	2	Ross, Diana	146	Vanity 6	131
Ant, Adam	21	Dazz Band	58	Henley, Don	90	Missing Parsons	17	Royal Philharmonic Orch	91,188	Vandross, Luther	42
Allen, Peter	162	de Burgh	189	Hill, Z.Z.	156	Mitchell, Joni	148	Rundgren, Todd	62	Wall Of Voodoo	119
Arrington, Steve	173	DeBarge	82	Instant Funk	178	Money, Eddia	128	Rush	139	Washington, Grover	52
Asia	98	Def Leppard	12	J. Geils Band	70	Moore, Melba	123	Saga	34	Who	108
Aurra	170	Devo	140	Jackson, Janet	145	Mousercize	187	Scandal	86	Williams, Hank	113,182
Austin, Patti	11	Dexys Midnight Runners	59	Jackson, Joe	19	Murray, Anne	126	Schon & Hammar	125	Winning Hand	155
Balin, Marty	152	Diamond, Neil	49,166,200	Jackson, Michael	1	Musical Youth	25	Scorpions	191	Winston, George	89
Bar-Kays	100	Dire Straits	70,95	Jam	154	Nelson, Willia	48,135	Seeger, Bob	5	Yarbrough & Peoples	168
Barrere, Paul	175	Dolby, Thomas	66	Jefferson Starship	88	Newman, Randy	55	Simmons, Richard	84	Young, Neil	22
Basil, Toni	136	Duran Duran	7	Jeffreys, Garland	130	Newton, Juice	107	Simple Minds	116		
Benatar, Pat	11	Earth, Wind & Fire	29	Joel, Billy	16	Newton-John Olivia	33	Soft Cell	106		
Berlin	60	Elgart, Larry	101,109	Jones, Grace	110	Nicks, Stevie	151	Springsteen, Bruce	193		
Black Sabbath	46	English Beat	47	Journey	3,124	Night Ranger	43	Springfield, Rick	199		
Bofill, Angela	57	Fagen, Donald	102	Judas Priest	74	O'Bryan	142	Squeeze	71		
Branigan, Laura	161	Firefall	197	Khan, Chaka	96	Oak Ridge Boys	63	Spiller, Billy	36		
Bryson, Peabo	115	Fixx	150	Kihn, Greg	67	Ocasek, Ric	37	Steel Breeze	192		
Carpenters	117	Fleetwood Mac	64	King Sunny Ade	157	Ono, Yoko	158	Stray Cats	8		
Casino Lights	195	Fogelberg, Dan	41	King, Evelyn	121	Osbourne, Ozzy	72	Streisand, Barbra	80		
		Fonda, Jane	14			Parker, Ray	75				



# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office, 6363 Sunset Blvd., Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close WEDNESDAY

### COIN MACHINES

**FOR SALE:** One penny falls like new \$4,000.00. Used OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11 With dollar bill acceptors. D. & P. MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-848-1846.

**CONVERSION CARTRIDGES** — Play stereo records on Seeburg monaural phonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI. 1520 Missouri, Oceanside, Ca. 92054.

**MATA HARI**-\$695; Evel Knivel-\$495; Strikes & Spares-\$595; Airborne Avenger-\$295; Atarians-\$225; Dolly Parton, Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

**FOR SALE:** New and used Sicoma Draw Pokers, also Status, Omega and Speak Easy, Draw Pokers, like new. Call (717) 248-9611 Guerrini's, 1211 W. 4th St., Lewistown, PA 17004

**FOR SALE:** Gravitar \$1195, Dig Dug \$1095, Burgertime Cocktail Table (Floor Sample) \$1895, Galaga \$1825, Solar Fox \$1095, Pac Man (Write or Call), Ms Pac Man (Write or Call), Joust \$1795, Jungle King \$1595, Jungle Hunt \$1575, Alpine Ski \$1125, Front Line (Write or Call), Turbo Upright \$1825, Frogger \$1075, Super Zaxxon \$1275, Donkey Kong \$1650, Donkey Kong, Jr. \$1695, Holey Moley \$1295, Warlock \$1295, Brand New Carousel Merry-Go-Round \$2250. Call or write New Orleans Novelty Co., 3030 No. Arnoult Rd., Metairie, LA 70002. Tele: (504) 888-3500.

**DYNAMD POOL TABLES** 4x8 - \$1,000 each. 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

**FOR SALE:** Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Call Wassick Dist. area code 304 - 292-3791. Morgantown, W. Va. 26505.

### SERVICES COIN MACHINE

**ACE LOCKS KEYS ALIKE:** Send locks and the key you want them mastered to: \$1.35 each, 10% D/C in lots of 100 or more. **RANDEL LOCK SERVICE**, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending

### PROFESSIONAL

**WE HAVE** been representing recording artists, record labels, music publishers since 1953. National promotion and distribution. Send records or tapes to: E. Saphier Record Promotion Enterprises, 1730 Losantville Road, Cincinnati, Ohio 45237.

**EXPORT ONLY:** All Records and prerecorded audio and video tapes (NTSC and PAL), largest closeout selection. 36 Years service to overseas dealers and distributors. Albert Schultz, Inc. 116 West 14th Street, New York 10011. Telex 236569. Telephone (212) 924-1122.

**PERSONAL BUSINESS MANAGEMENT** for the active professional including income tax counseling fee based on decreasing percentage of income. Contact DONALD P. CALL, Ph.D., Studio City, CA (213) 981-6050.

### RECORDS-MUSIC

**FREE CATALOG:** New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainville, New York 11803.

**JUKEBOX OPERATORS** — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644, (714) 537-5939.

**INDEPENDENT Record Stores!** We can provide cut-outs, budget product, Independent Labels to you for less! Full return privileges. Send for Free 450+ page wholesale catalogs on your letterhead. **SQUARE DEAL RECORDS**, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

**BREAKING OUT** Broken English's new single "In Love With Me," distributors, retailers, DJ's, and radio stations ask for your copy, Intense Records, 2421 W. Pratt, Chicago, IL 60645, (312) 465-3889.

**FOR EXPORT:** All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. **DARO EXPORTS, LTD.** 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO, NEW YORK.

## Stations Look For Corporate Sponsors Of Local Talent LPs

(continued from page 47)

to a major label. "The band Fort Knox, which was on the album, was signed by Epic, but ironically, nothing has been heard from them since," said Sneed.

While Sneed and WKLS produced the first album by themselves, and Coca Cola only sponsored the venture, Sneed does not recommend that every radio station undertake such a massive project. "If you know what you're doing, then you can do it less expensively than Starstream," he said.

"Their cost per unit is higher, and they do a turnkey job, but they take away a lot of the headaches like taking care of the releasing and distribution and the copyright stuff, so they can free the radio station to do the promoting. The only reason why I did it myself is that I have a lot of contacts in Nashville, where I got the album recorded and mastered."

A similar sentiment was echoed by

Tommy Hedges, program director at AOR station KLOS in Los Angeles, which recently had its local talent album, part of a national "Rock To Riches" contest sponsored by Miller Beer, released by Starstream. "It's a tradeout when you go with Starstream," said Hedges. "They take the headaches away, but you give up absolute control — you have to use their recording studios, their distribution methods and their public relations attempts. But overall, it's been worth it because they also put the album out in cassette form."

While the number of stations using corporate sponsors to finance their hometown albums appears to be on the rise, there is also evidence that it is dying out at stations that are not using them, partly because of the current recession in the record industry. "We've done them in the past, but I don't think we'll do them again, at least not

in the near future," said Bob Church, program director at AOR station WDIZ in Orlando, Fla. "Even at four bucks, people don't want to take a chance on a group they have not heard."

Interestingly enough, Church has come to feel that corporate sponsorship for a hometown album might not project the proper image. "Listeners can recognize corporate sponsorship, which tends to overcommercialize the album, and they prefer that it have a less commercial character," he said. "The idea may still have some credibility in some markets, and maybe it still does here, but not right now."

Unlike the other station programmers

queried, Church never gave a great deal of exposure to the bands on the hometown albums. "We did play cuts on the air, but we did it in light rotation because the sound-quality of the albums did not compare with that of commercial albums."

It is currently difficult to predict whether corporate sponsorship of hometown albums will go on. In the past two years, Starstream has grown from a handful of stations to over 100 and is currently trying to promote a similar hometown singles promotion with urban contemporary stations under the auspices of Budweiser Beer. However, at the same time, stations like WDIZ are not planning to continue producing albums.

## Dealers Design New Store Fixtures

(continued from page 19)

video and electronics product such as hardware, computer software, videodiscs and accessories," said Stark/Camelot's

### Parallel Imports

(continued from page 6)

tion of a position CBS has taken before. "We've been clearing our imports with them for a long time. We really don't focus on parallel imports anyhow. We're more interested in new and developing acts and bringing in titles that are out of print here."

Jem recently signed an agreement with WEA International to be the exclusive distributor and importer for any WEA International titles not available here on Warner Bros., Elektra/Asylum or Atlantic Records. Grossi projected that such exclusive arrangements are the wave of the future.

"Companies will realize that it's beneficial to license an official importer instead of policing the entire market," he said. "It just becomes a bureaucratic nightmare otherwise, and it also permits the licensee to develop the product instead of just trying to compete against six or eight other importers. This is the same thing that U.K. companies are doing to protect themselves from cheap parallel imports cutting into their market."

However, Grossi added that the impact of parallel product in the U.S. hasn't been anywhere near as great as the impact in Britain. "The total amount of imports in the U.S. never exceeds two or three percent," he said. "The great majority of import titles here are not parallel, and they generally sell less than a thousand copies each.

Mundorf. He added that video product would be displayed with the variety of product on the pegboard walls.

Record Bar's Cappelletti said that former accessories fixtures, emptied by the slat-wall accessories displays, were being converted into closed video game fixtures for use in all stores.

### Computer Centers

At the Hastings chain headquartered in Amarillo, Texas, vice president of retail Bruce Shortz has designed a new fixture for the computer centers about to be tested in four stores. "The fixture is made to look like a desk with a computer and monitor on top and back hardware stock locked away inside," said Shortz of his "one to show, many to go" piece. "Above it we have a bookcase arrangement of software. It's a real soft-sell type of approach that says to the customer, 'This could be your home!'"

Like several dealers, Shortz noted that fixtures were often modified in appearance to fit in with regional color and material themes. Other dealers were setting off special sections and fixtures in their new stores to highlight new artists. Among these were George Balicky, merchandising vice president at the Pittsburgh-based National Record Mart chain, who said that new stores there were getting expanded sections and fixtures for new artist product. Harry Suttmillier said that new Gold Circles music departments were either installing TV screens for MTV hookups in their new music sections, or were having space ready for such facilities when those hookups became available.

## COAST TO COAST

(continued from page 12)

who suffered a painful arm injury during last year's American tour, as well as a busted leg overseas, was hit in the chest by a high velocity pellet from a CO2-powered gun last week, causing him to spit up blood and inflicting a hairline fracture to his ribs. "It's a conspiracy," exclaimed the accident-prone ex-Dead Boy, who added that the recent injury will in no way hinder plans for a new LP due early summer . . . **Mike Matthews**, formerly with Faulty Products, has gone into the Indie promo field, specializing in new music acts. He can be reached at (213) 851-3883 . . . The sixth annual Bay Area Music Awards, aka "The Bammies," were presented March 2, and the big winner was **Eddie Money**, who scooped up honors for Best Album, Best Male Vocalist and Outstanding Bay Area Musician of the Year. Other victors included **Jefferson Starship** (Best Group), **Grace Slick** (Best Female Vocalist), **Con Funk Shun** (Outstanding Bay Area Black Contemporary Group), **Huey Lewis & The News** (Outstanding Bay Area Club Band), **Tommy Tutone's** "867-5309/Jenny, Jenny" (Best Song) and **Steel Breeze's** self-titled LP (Best Debut Album). The awards were given out at San Francisco's Civic Auditorium, where guests also grooved to the sounds of **Jerry Garcia**, **Bob Weir**, **Darlene Love**, **Greg Kihn Band**, **Romeo Vold** and **Bobby McFerrin** during short sets in between presentations . . . Last licks: The China Club, artsy music hang-out for the cheeky chic, has begun serving neo-Oriental lunches from 11:30 a.m. - 2:30 p.m. The club/restaurant, loaded with exquisite art deco ambience, is located at 8338 West Third Street in West Hollywood.

## ON JAZZ

(continued from page 13)

**THIS 'N THAT** — New York's Jazz Forum club played host to its own special benefit shows last weekend, with a plethora of artists turning out to aid the downtown loft. Among those appearing were **Red Rodney**, **Dewey Redman**, **Lou Donaldson**, **George Coleman**, **Jaki Byard**, **Sonny Fortune**, **Tony Scott**, **Major Holley**, **Louis Hayes**, **Clifford Jordan**, **Al Foster** and **Barry Harris** . . . **Dave Brubeck** returned to Oberlin College Saturday to mark the 30th anniversary of his "Jazz At Oberlin" concert and record . . . **Dexter Gordon** recently celebrated his birthday with a live broadcast from New York's Village Vanguard, carried over Newark radio station WBGO. The tenorman made the date in style, decked out in a blue velvet tux . . . Washington D.C.'s JAM Records has inked **Les McCann**. First release, scheduled for April, will be "The Longer You Wait" . . . Former Creative World and Music Matters employee **Lynne Burrell** has formed the Alaska Jazz Society in Anchorage. First sponsored program featured saxophonist **Lanny Morgan** and vocalist **Mike Campbell** at Anchorage's Tiki Cove Restaurant. And who says jazz isn't universal? The society can be contacted at (907) 274-8927 . . . Pianist **McCoy Tyner** is now being represented by United Entertainment Complex, Ltd. The company's number is (212) 753-7000.

fred goodman



# CASH BOX

March 12, 1983

## AROUND THE ROUTE

by Camille Compasio

Frank Schulz, who is in charge of sales and marketing at Rock-Ola Mfg. Corp., reports a very encouraging increase in phonograph sales over the past two months which, hopefully, indicates that 1983 could see a significant pick-up in jukebox activity. "Music appears to be turning around," said Frank, stressing the stability of the jukebox as a prime factor of consideration in today's buying climate. "Over the long run, the jukebox is a steady earner which can stay put in a location and be profitable for a longer period of time." Rock-Ola's current sellers include the 488 and 481 (160-selection) models and the 476 furniture style machine. The factory is also enjoying success with its "Nibbler" video game, as Frank pointed out. It's been garnering excellent collection reports and, needless to say, is still in production. Rock-Ola is currently readying its next video game, slated for release in the near future.

Ben Rochetti has departed his post as director of sales at Stern Electronics, Inc. and will shortly announce his new affiliation with an Illinois-based firm.

Dateline Los Angeles, home of C.A. Robinson & Co., where we spoke with

(continued on page 56)

## Notre Dame Will Host AMOA Executive Development Program

CHICAGO — After two years of research and study the AMOA Executive Committee has come up with a totally revitalized Notre Dame seminar, which is tailored to meet the current needs of operators and is geared to the top management executives of operating companies. The new Executive Development and Certification Program, sponsored by AMOA and conducted by the College of Business Administration at the University of Notre Dame, offers a bold new concept, specifically designed to provide comprehensive, advanced training in business for experienced executives in the coin machine business.

The course, to be held at Notre Dame University, will be conducted on four consecutive days, twice a year for two and a half years. The 1983 sessions will take place April 24-27 and Nov. 13-16. The AMOA Education Committee is developing a certification designation (such as CPA's do for Certified Public Accountant) for persons completing all five sessions in sequence.

Registration fees (at \$300 for each four-day session) are being assessed on a two session basis, meaning registrants for the April course must also submit payment for the November sessions.

Dr. Gerry Sequin, chairman of the University of Notre Dame College of Business Administration, designed the program and each course will be taught by experts in the respective subjects of instruction, with Notre Dame University being the primary source for

instructors.

The agenda for the April session will cover five major subjects, among which is "The CEO: Critical Issues for the 1980's", conducted by Dr. David Norburn, who is a member of the Notre Dame faculty and a Senior Lecturer in Business Policy at the London Business School. Dr. James Gaertner, a CPA, who conducted the AMOA 1981 Cost of Do-

(continued on page 58)

## AGMA Board Sets Goals, Increases Budget For 1983

CHICAGO — The Amusement Game Manufacturers Assn. (AGMA) held its most recent board meeting in February at the Fairmont Hotel in San Francisco, and established its programs and directions for 1983 by raising its dues, increasing its budget and hiring additional staff.

As an indication of the manufacturers' commitment to the coin-operated industry, the members of the AGMA agreed to commit increased resources to their trade association for services of value to distributors, operators and the industry at large. The new budget levels set for 1983 AGMA activity also indicate an increased level of direct participation by manufacturers in industry issues.

(continued on page 56)

### CONTENTS

Industry Calendar .....	.56
Industry News .....	.56
Jukebox Programmer .....	.58
Manufacturers Equipment .....	.57

# COIN MACHINE



## AROUND THE ROUTE

(continued from page 55)

executive vice president **Ira Bettelman**, who will be traveling to Chicago for the March 25-27 AOE convention. In commenting on the upcoming trade show Ira said, "It will be interesting to observe the atmosphere at AOE and, on the manufacturing level, to see if, in fact, new product is introduced." He told us he is curious as to the frame of mind operators will be in when they attend AOE, suspecting that the attitude will be one of much more caution than was in evidence at AMOA. Two schools of thought are currently prevailing in the industry, Ira said, one being that the light at the end of the tunnel is close by about 45 to 120 days, with the "astute" observers feeling that the industry hasn't even begun to see the light and that 1983 will be a difficult year in coinbiz.

A number of key manufacturers **Cash Box** spoke with expressed guarded optimism about their participation in AOE, which is not to cast any poor reflection on the show — the consensus being that AOE has indeed emerged as an important trade function but the present state of the marketplace has created a reluctance to unveil new products at this time. As one manufacturer put it, "We'll be showing our current hit piece but are not certain whether we'll have any new equipment ready for premiere at the convention." As of this writing, AOE expects a record attendance and a record number of exhibitors at this year's show.

The annual AMOA Notre Dame seminar, which will be coming up shortly, has been restructured to meet the present needs of operators. The course, designated as the "Executive Development And Certification Program," will be held at Notre Dame University in conjunction with the Department of Continuing Education and will be presented twice a year for the next two and a half years in two four-day sessions. Initial course for this year will be held April 24-27, with the fall session slated for Nov. 13-16. Further information may be obtained by contacting the AMOA office at (312) 654-2662.

State Association News: **Amusement & Music Operators Assn. of New Jersey**, at a recent meeting, elected a new slate of officers for 1983 and also engaged the lobbying firms of Holt and Ross, Inc. and The Joseph Katz Company to represent the state group's interests in legislative matters. New officers of the organization are **James Cuccio**, president; **Frank Mandia, Jr.**, vice president; **Diann A. Minero**, secretary-treasurer; **Carol Kane**, corresponding secretary and **Art Seglin**, executive director. Group also has a 12-member Board of Trustees . . . **Pennsylvania Amusement & Music Machine Assn.** has a new address as follows: P.O. Box 15027, Harrisburg, Pa. 17105. All correspondence is to be directed to this location. Info pertaining to the state group's April convention or its mini-school program may be obtained by calling the PAMMA's temporary coordinating office in Columbus at (800) 421-2117 or (614) 221-8600.

## Wico Will Unveil Nationwide Arcade Promotion Drive

CHICAGO — Wico Corporation, the Niles, Ill.-based designer, manufacturer and distributor of parts and accessories for the coin machine industry, will announce its plans for a nationwide promotional campaign for arcades at the March 25-27 Amusement Operators Expo (AOE) at the O'Hare Expo Center in suburban Chicago.

The firm will reveal details for an "assertive promotion and merchandising campaign designed to help build traffic in arcades nationwide," according to Gordon Goranson, Wico president. The campaign is described by Goranson as "innovative and aggressive, in line with Wico's traditional leadership role in the industry."

Promotional programs have been developed, he said, to provide operators with proven and tested techniques to build their business and foster goodwill in the community. Targeted public relations and advertising programs are planned to support the promotions, which will be tested in key cities this spring. A national roll-out is anticipated for mid-summer, according to Goranson.

Wico's commitment to coin operators will be further strengthened at AOE, he added, by the introduction of two supplements to its 1983 product catalog.

## AGMA Board Increases Budget For 1983

(continued from page 55)

Staff additions are being made in two important areas. First, a director of communications will be hired to direct and coordinate a public relations program designed to capture, promote and increase the image of the amusement game industry with a variety of audiences, i.e., governmental officials, the media, the public at large. Secondly, a manager of legislative affairs will be hired, whose primary responsibility will be the coordination of state and local legislative activities and serve as a central clearing house for information and transfer of knowledge and experiences between and among jurisdictions.

### Piracy Problem

In the continued pursuit of its copyright activities, AGMA has broadened its interest to the international arena. The U.S. Commerce Department has extended an invitation to AGMA to participate in a trade mission to Taiwan to discuss international piracy of video games in an effort to solicit cooperation by the Taiwan government in preventing ex-

As an addendum to the 10,000 item "Wico The Source" catalog, published by the company in Oct. 1982, a 32-page supplement will feature more than 300 new products, now available to the coin-op industry. Among the items included are electronic parts and components for video games and vending machines, as well as pool and billiards accessories.

An engineering supplement, designed to accommodate the O.E.M. market, lists some 35 products designed and manufactured by Wico — including trackball and joystick game controls, illuminated push buttons and coin doors for video games. An array of best selling products, featured in both supplements, will be on display at the Wico booth at AOE '83.

Wico Corporation, founded by chairman Max Wiczer in 1940, operates sales and distribution centers in California, New Jersey, Georgia, Nevada and Texas, and international offices in Japan and Taiwan. An IBM 4341 on-line computer system links all distribution centers to provide Wico with immediate access to inventory levels, product data and delivery times. Thirty-seven sales representatives also serve Wico customers throughout the U.S. and Canada.

Drawing on its experience as a key manufacturer of parts and accessories for the coin-operated amusement industry, Wico recently introduced a line of "Command Control" arcade-quality joystick and trackball controls for consumer use with home video games and personal computers.

ports of infringed games. This international activity is in addition to the domestic programs already underway.

During 1983, AGMA will become involved in more public events generating goodwill for the industry and will be working very closely with distributors and operators in the pursuit of those projects around the United States.

### Significant Step

The February board meeting was a significant step in the history of the manufacturers association; it marked the turning point of the manufacturers efforts to join together for the benefit of the industry. In its short history, it has now grown to a budget, staff and service level comparable to most other manufacturing trade associations.

In announcing this increased level of activity, president Joseph Robbins also reiterated the desire of the manufacturers and its trade association staff to fully cooperate with other trade associations in the industry and state associations in the industry to pursue the common goals desired by all.

## Computer Kinetics Games Ruled Legal By Chicago Court

CHICAGO — Computer Kinetics of Westlake Village, Calif. announced that it has sued the city of Chicago for denying licenses for its "Monte Carlo Blackjack" and "Draw-5 Poker" games. According to the company, the city of Chicago indicated that it believed the games to be gambling devices and, therefore, would not issue licenses for their operation.

J.P. Nelson, chairman of Computer Kinetics Corporation, said, "We decided that it was time to distinguish our amusement Poker and Blackjack games from those that have actually been designed to be gambling devices."

"Nearly all poker and blackjack games now on the marketplace have features that allow the location to pay-out and to use the machine for gambling purposes," he continued. "Computer Kinetics games, on the other hand, do not have these features but do provide legitimate adult entertainment. We felt the city had no right to deny issuance of licenses for our machines simply because they were poker or blackjack games."

"Law enforcement authorities should investigate the features of the game to determine if it can be used as a gambling machine by the location," Nelson added. "Gambling machines have meters to monitor pay-outs, knock-off switches, and means of adjusting the payoff percentages. Computer Kinetics machines have none of these features. Our machines do well on the basis of the entertainment they provide to the tavern customers."

### Split Ruling

The Circuit Court of Cook County, Chicago, Ill., heard the case and ruled that Monte Carlo Blackjack is a game of skill and, therefore, an amusement device; while Draw-5 Poker is a game of chance and is, therefore, a gambling device. The ruling stated further that the Tax Emblems were improperly denied the plaintiffs with respect to the Monte Carlo Blackjack game but were properly denied the plaintiffs with respect to the Draw-5 Poker game.

Computer Kinetics announced that it would appeal the decision denying the tax emblem for the Draw-5 game, but is pleased that the Monte Carlo Blackjack game has been approved.

## Notre Dame Set To Host AMOA Executive Program

(continued from page 55)

ing Business Survey for the association and is involved in updating it this year, will conduct a session on "Preparation and Presentation of Basic Financial Statements."

"Entrepreneurship," which will explore the problems associated with the development and growth of small firms, will be conducted by Dr. Sue Birley, a visiting professor in Notre Dame's College of Business Administration and a lecturer in small business at London Business School. Dr. Birley's special interest is in the area of small business firms. Another subject will be "The Changing American Economy During The 1980's: The Basic Macroeconomic Framework", conducted by Dr. Edward Trubac, a professor and chairman of the Finance and Business Economic Dept. in the College of Business Administration. He has served many companies as a consultant in economics and has lectured and conducted seminars for businessmen in all areas of the country. Dr. Richard Hunter, a professor of Business Law in the College of Business Administration at Notre Dame University, will conduct a session of "Business Law: Contracts."

Persons interested in attending the seminar may contact the AMOA office for further information at (312) 654-2662.

## CALENDAR

- |   |  |
|---|--|
| March 25-27: Amusement Operators Expo, O'Hare Expo Center; Chicago.   | annual convention; Concord Hotel; Kearnesha Lake, N.Y.   |
| April 7-10: Florida Amusement Vending Assn., state convention; Curtis Hixon Hall; Tampa.  | June 9-11: Illinois Coin Machine Operators Assn.; state convention; Holiday; Springfield.      |
| April 8-10: North Dakota Coin Machine Operators Assn.; state convention; Kirkwood Motor Inn; Bismarck.  | June 9-12: Amusement & Music Operators of Tennessee; state convention; The Peabody; Memphis.   |
| April 22-24: NAMA Western Convention Assn.; annual convention; Anaheim, Calif.  | June 16-18: Ohio Music & Amusement Assn.; annual exposition; Hyatt Regency Columbus; Columbus. |
| April 22-24: Pacific Amusement Operators Show; trade show; Disneyland Hotel; Anaheim, Calif.  | Oct. 28-30: Amusement & Music Operators Assn.; annual exposition; The Rivergate; New Orleans.  |
| April 30-May 1: Pennsylvania Amusement & Music Machine Assn.; state convention; Greater Pittsburgh Merchandise Mart/Expo Center; Monroeville. | Oct. 13-16: NAMA National Convention; annual convention; McCormick Place; Chicago.             |
| May 20-22: Music and Amusement Assn.;   |  |



## 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)

### GAME PLAN

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

### GOTTLIEB

Force 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)

### 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)

## 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)

### 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)  
Ms. Pac-Man (2/82)

## MANUFACTURERS EQUIPMENT

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

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)

### 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)

### CINEMATRONICS

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

### DATA EAST

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

### DYNAMO

Lil Hustler (12/81)

### EXIDY

Spectar (1/81)  
Venture (8/81)  
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)  
Beazer (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)

### 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)

### 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)

## 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)

## 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 TABLES & FOOSBALL

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)

## CONVERSION KITS

Bally Midway, Pac-Man Plus (12/82)  
Intrepid Marketing, Enxore Retro-Kit (1/83)  
Data East, Burgertime  
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

\* indicates new entry

March 12, 1983

## POP

- 1 **BACK ON THE CHAIN GANG**  
PRETENDERS (Sira 7-029840)
- 2 **HUNGRY LIKE THE WOLF**  
DURAN DURAN (Capitol B-5185)
- 3 **BILLIE JEAN**  
MICHAEL JACKSON (Epic 34-03509)
- 4 **WE'VE GOT TONIGHT**  
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 5 **DO YOU REALLY WANT TO HURT ME**  
CULTURE CLUB (Epic 34-03368)
- 6 **YOU ARE**  
LIONEL RICHIE (Motown 1657MF)
- 7 **ONE ON ONE**  
DARYL HALL & JOHN OATES (RCA PB-13421)
- 8 **STRAY CAT STRUT**  
STRAY CATS (EMI America B-8122)
- 9 **MY KIND OF LADY**  
SUPERTRAMP (A&M 2517)
- 10 **ALL RIGHT**  
CHRISTOPHER CROSS (Warner Bros. 7-29843)
- 11 **BREAKING US IN TWO**  
JOE JACKSON (A&M 2510)
- 12 **SEPARATE WAYS (WORLDS APART)**  
JOURNEY (Columbia 38-03513)
- 13 **BABY, COME TO ME**  
PATTI AUSTIN (Qwest/Warner Bros. QWE50036)
- 14 **I'VE GOT A ROCK 'N' ROLL HEART**  
ERIC CLAPTON (Warner Bros. 7-29790)
- 15 **GOODY TWO SHOES**  
ADAM ANT (Epic 34-03367)
- 16 **MR. ROBOTO**  
STYX (A&M 2525)
- 17 **BEAT IT**  
MICHAEL JACKSON (Epic 34-03759)
- 18 **PASS THE DUTCHIE**  
MUSICAL YOUTH (MCA-42149)
- 19 **JEOPARDY**  
GREG KIHN BAND (Berserkley/Elektra 7-29848)
- 20 **I DON'T CARE ANYMORE**  
PHIL COLLINS (Atlantic 789877)
- 21 **SHAME ON THE MOON**  
BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)
- 22 **DON'T TELL ME YOU LOVE ME**  
NIGHT RANGER (Boardwalk NB-11-171-7)
- 23 **TWILIGHT ZONE**  
GOLDEN EARRING (21/PolyGram T1103)
- 24 **AFRICA**  
TOTO (Columbia 38-03335)
- 25 **CHANGE OF HEART**  
TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52181)
- 26 **DOWN UNDER**  
MEN AT WORK (Columbia 38-03303)
- 27 **EVEN NOW\***  
BOB SEGER (Capitol B-5213)
- 28 **I'M ALIVE**  
NEIL DIAMOND (Columbia 38-03503)
- 29 **DREAMIN' IS EASY\***  
STEEL BREEZE (RCA PB-13427)
- 30 **YOUR LOVE IS DRIVING ME CRAZY**  
SAMMY HAGAR (Geffen 7-29816)

## COUNTRY

- 1 **I WOULDN'T CHANGE YOU IF I COULD**  
RICKY SKAGGS (Epic 34-03482)
- 2 **THE ROSE**  
CONWAY TWITTY (Elektra 7-69854)
- 3 **EVERYTHING'S BEAUTIFUL**  
DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)
- 4 **LAST THING I NEEDED FIRST THING THIS MORNING**  
WILLIE NELSON (Columbia 38-03385)
- 5 **SWINGIN'**  
JOHN ANDERSON (Warnar Bros. 7-29788)
- 6 **WE'VE GOT TONIGHT**  
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 7 **REASONS TO QUIT**  
MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)
- 8 **IF HOLLYWOOD DON'T NEED YOU**  
DON WILLIAMS (MCA-52152)
- 9 **SHINE ON**  
GEORGE JONES (Epic 34-03489)
- 10 **DOWN ON THE CORNER**  
JERRY REED (RCA PB-13422)
- 11 **GONNA GO HUNTIN' TONIGHT**  
HANK WILLIAMS, JR. (Elektra/Curb 7-89846)
- 12 **DIXIELAND DELIGHT**  
ALABAMA (RCA PB-13446)
- 13 **STILL TAKING CHANCES**  
MICHAEL MURPHEY (Liberty B-1468)
- 14 **YOU DON'T KNOW LOVE**  
JANIE FRICKE (Columbia 38-03498)
- 15 **WHEN I'M AWAY FROM YOU**  
THE BELLAMY BROTHERS (Elektra/Curb 7-69850)
- 16 **AIN'T NO TRICK**  
LEE GREENWOOD (MCA-52150)
- 17 **AMERICAN MADE**  
OAK RIDGE BOYS (MCA-52179)
- 18 **I HAVE LOVED YOU, GIRL**  
EARL THOMAS CONLEY (RCA PB-12414)
- 19 **BREAKIN' IT**  
LORETTA LYNN (MCA 52158)
- 20 **'TILL I GAIN CONTROL AGAIN**  
CRYSTAL GAYLE (Elektra 7-69893)
- 21 **YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING**  
REBA McENTIRE (Mercury/PolyGram 810 338-7)
- 22 **JOSE CUERVO**  
SHELLY WEST (Warner/Viva 7-29778)
- 23 **COMMON MAN**  
JOHN CONLEE (MCA-52178)
- 24 **FINDING YOU**  
JOE STAMPLEY (Epic 34-03558)
- 25 **FEELS RIGHT**  
TANYA TUCKER (Arista AS 0677)
- 26 **WHY BABY WHY**  
CHARLEY PRIDE (RCA PB-13397)
- 27 **AMARILLO BY MORNING\***  
GEORGE STRAIT (MCA-52162)
- 28 **SAVE ME\***  
LOUISE MANDRELL (RCA PB-13450)
- 29 **HONKYTONK MAN**  
MARTY ROBBINS (Warner/Viva 7-29847)
- 30 **C.C. WATERBACK**  
GEROGE JONES/MERLE HAGGARD (Epic 34-02405)

## BLACK CONTEMPORARY

- 1 **I LIKE IT**  
DaBARGE (Motown 1645)
- 2 **BILLIE JEAN**  
MICHAEL JACKSON (Epic 34-03509)
- 3 **YOU ARE**  
LIONEL RICHIE (Motown 1657 MF)
- 4 **I'VE MADE LOVE TO YOU A THOUSAND TIMES**  
SMOKEY ROBINSON (Tamla/Motown 1655 TF)
- 5 **ON THE ONE FOR FUN**  
DAZZ BAND (Motown 1659MF)
- 6 **LAST NIGHT A D.J. SAVED MY LIFE**  
INDEEP (Sound Of New York, S.N.Y. 5102)
- 7 **KNOCKOUT**  
MARGIE JOSEPH (HCRC WS4 03337)
- 8 **FALL IN LOVE WITH ME**  
EARTH, WIND & FIRE (Columbia 38-03375)
- 9 **ATOMIC DOG**  
GEORGE CLINTON (Capitol B-5201)
- 10 **TOO TOUGH**  
ANGELA BOFILL (Arista AS 1031)
- 11 **PASS THE DUTCHIE**  
MUSICAL YOUTH (MCA-52149)
- 12 **'TIL TOMORROW**  
MARVIN GAYE (Columbia 03589)
- 13 **GOT TO FIND MY WAY BACK TO YOU**  
TAVARES (RCA PB-13433)
- 14 **THE BEAT GOES ON**  
ORBIT (Quality/RFC 7025)
- 15 **MS. GOT-THE-BODY**  
CON FUNK SHUN (Mercury/PolyGram 78198)
- 16 **TONIGHT**  
WHISPERS (Solar/Elektra 7-69842)
- 17 **BETCHA SHE DON'T LOVE YOU**  
EVELYN KING (RCA PB-13380)
- 18 **I'M FREAKY**  
O'BRYAN (Capitol B-5203)
- 19 **SO CLOSE**  
DIANA ROSS (RCA PB-13424)
- 20 **BAD BOY**  
RAY PARKER, JR. (Arista AS 1030)
- 21 **COME GIVE YOUR LOVE TO ME**  
JANET JACKSON (A&M 2522)
- 22 **HEARTBEATS**  
YARBROUGH & PEOPLES (Total Experlanca/PolyGram TE8204)
- 23 **SHE'S OLDER NOW**  
BETTY WRIGHT (Epic 34-03523)
- 24 **SINCE I LOST MY BABY**  
LUTHER VANDROSS (Epic 34-03467)
- 25 **ONE ON ONE\***  
DARYL HALL & JOHN OATES (RCA PB-13421)
- 26 **OUTSTANDING**  
THE GAP BAND (Total Experlanca/PolyGram TE 8205)
- 27 **YOU ARE IN MY SYSTEM\***  
THE SYSTEM (Mirage/Atco WTG 7-99937)
- 28 **MIND UP TONIGHT**  
MELBA MOORE (Capitol B-5180)
- 29 **MORNIN\***  
JARREAU (Warner Bros. 7-29720)
- 30 **BABY COME TO ME**  
PATTI AUSTIN (Quast/Warner Bros. QWE50036)

## OPERATORS PICKS

Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)  
**SOMEBODY'S BABY/REDNECK FRIEND** — Jackson Browne — Elektra

Gary Snortum (Cigarette Services, Inc., Appleton)  
**GONNA GO HUNTIN' TONIGHT** — Hank Williams, Jr. — Elektra/Curb

Dan Tortorice (Modern Specialty, Madison)  
**DER KOMMISAR** — After The Fire — Epic

## RECORDS TO WATCH

**WORKING GIRL** — Cherl — 21/PolyGram  
**I KNOW THERE'S SOMETHING GOING ON** — Frida — Atlantic  
**IN THE MIDDLE OF THE NIGHT** — Mel Tillis — MCA  
**YOU TAKE ME FOR GRANTED** — Merle Haggard — Epic  
**LOVE ON MY MIND TONIGHT** — Temptations — Gordy/Motown  
**UNDERLOVE** — Melba Moore — Capitol

## CASHBOX Subscription Blank

1775 Broadway, New York, N.Y. 10019 (212) 586-2640

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS BUSINESS  HOME  \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ PROVINCE \_\_\_\_\_ COUNTRY \_\_\_\_\_ ZIP \_\_\_\_\_

NATURE OF BUSINESS \_\_\_\_\_  PAYMENT ENCLOSED

DATE \_\_\_\_\_ SIGNATURE \_\_\_\_\_

USA

1 YEAR (52 ISSUES) \$125.00

1 YEAR FIRST CLASS/AIRMAIL, \$180.00  
(Including Canada and Mexico)

OUTSIDE USA FOR 1 YEAR

AIRMAIL \$195.00

FIRST CLASS STEAMER MAIL \$170.00

Please Check Classification

- DEALER
- ONE-STOP
- DISTRIBUTOR
- RACK JOBBER
- PUBLISHER
- RECORD COMPANY
- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES

OTHER \_\_\_\_\_



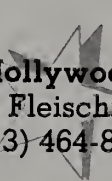
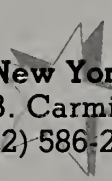
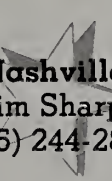
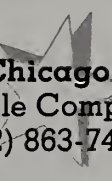
# NARM '83 CHECKLIST

- Airline Tickets**
- Hotel Reservations**
- Ad in Cash Box**

Your advertising message in the 1983 **Cash Box** NARM issue is the best way to reach the entire retail sector. The high-volume record/tape/video/accessory merchandisers will be on hand for the convention and tuned into **Cash Box's** timely coverage.

Advertising, Bar Coding, Home Video, Merchandising, Rack Jobbing, Retailing and more will be covered in-depth in our 1983 NARM issue.

To reserve ad space contact:

 <b>Hollywood</b> Joe Fleischman (213) 464-8241	 <b>New York</b> J.B. Carmicle (212) 586-2640	 <b>Nashville</b> Jim Sharp (615) 244-2898	 <b>Chicago</b> Camille Compasio (312) 863-7440
---	---	--	---

**AD DEADLINE:**

April 4, 1983

**ISSUE DATE:**

April 16, 1983

Bonus distribution at NARM April 10-14 Miami Beach, Florida



# Take Us For Granted


With 24 tracks going, you don't have time to reach over and adjust for tape-induced level variation. You want to be able to forget about the tape.

Which is why we test every reel of our 2" Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make certain you get a rock-solid readout with virtually no tape-induced level variation from one reel of 456 to

another or within a single reel.

No other brand of tape undergoes such rigorous testing. As a result, no other brand offers the consistency of Ampex Tape. The consistency that lets you forget our tape and concentrate on the job.

## AMPEX

Ampex Corporation • One of The Signal Companies 

Ampex Corporation, Magnetic Tape Division  
401 Broadway, Redwood City, CA 94063  
(415) 367-4463

**4 out of 5 Professionals Master  
on Ampex Tape.\***



\*1981-1982 Billboard Magazine  
Brand Usage Survey