

CASHBOX

August 13, 1983

NEW FACES TO WATCH
Kashif

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NEWSPAPER \$3.00



Sergio Mendes

THE ARTISTS OF THE 80'S ARE PERFORMING FOR US.

PEABO BRYSON & ROBERTA FLACK

The Single: **TONIGHT, I CELEBRATE MY LOVE**
The Album: **BORN TO LOVE**



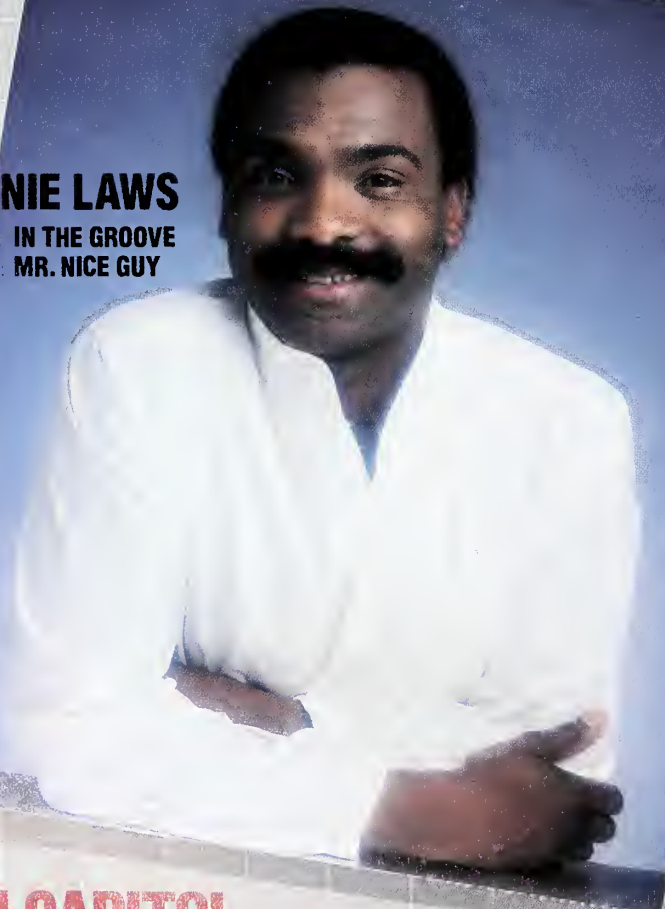
MAZE Featuring FRANKIE BEVERLY

The Singles: **LOVE IS THE KEY,
NEVER LET YOU DOWN**

The Album: **WE ARE ONE**

RONNIE LAWS

The Single: **IN THE GROOVE**
The Album: **MR. NICE GUY**



ASHFORD & SIMPSON

The Single: **HIGH-RISE**
The Album: **HIGH-RISE**



**ON CAPITOL.
WHERE THE STRENGTH OF OUR COMMITMENT IS EQUALED
BY THE PERFORMANCE OF OUR ARTISTS.**



CASH BOX

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EDITORIAL

About (New) Faces

Just two years ago, some doomsayers were ready to close the coffin on the record business. Plagued by a host of maladies, from a sick economy to video game fever to the parasitic effects of home taping, the industry was ailing, to be sure. But there was still plenty of life left. Reports of its death were, as they say, greatly exaggerated.

You see, a funny thing happened on the way to the video arcade. Consumers started stopping in record stores again, lured by some exciting new artists and music. The press began treating this as a phenomenon or a renaissance, but more precisely, it was a regeneration. We'd been blessed with a bumper crop of new talent in virtually every genre, from pop to rock to R&B to country and all the various shades of the musical spectrum which they encompass.

A testament to this is the fact that no fewer than

five of the more recent arrivals **Cash Box** honors in this week's New Faces To Watch Special have had #1 records. Such an achievement is especially heartening in light of the sheer diversity of the talent represented, from reggae-influenced Men At Work to rockably reviving Stray Cats to Celtic swinging Dexys Midnight Runners to dance/pop diva Laura Branigan to the punch rock of Survivor.

Country had some of its greatest pop crossover success to date, thanks to such new faces as Alabama and Sylvia. But there was also a flourishing roots movement, spearheaded by newcomer Ricky Skaggs.

As everyone inside the industry and out knows, today's new and developing artists are tomorrow's stars. One need only look at the careers of some of the biggest contemporary acts, as **Cash Box** here details in a series of new face updates.

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ON THE COVER

When most people think of Brazilian music, one name immediately pops into mind — Sergio Mendes. Mendes, who has made a career adopting hits such as "Look of Love," "Scarborough Fair" and "Fool On The Hill" into a south-of-the-border groove, recently scored a Top Three pop hit with "Never Gonna Let You Go," a Barry Mann/Cynthia Weil tune that proved itself in a number of different formats. Of course, this is not the first time Mendes has had a major chart success — his earliest hit, "Mas Que Nada", dates back to the mid-1960s.



Raised in Rio de Janeiro, Mendes began to study piano at the age of seven, taking classical music lessons at the strict Rio conservatory. At 15, he gained a newfound appreciation of jazz through the work of Dave Brubeck, and within a year Mendes was leading a jazz combo in his hometown. When the Latin-based Bossa Nova style gained a strong following in the late 1950s and early 1960s, Mendes emerged as one of the genre's leading forces, and it wasn't long before he and his band Brazil 66 developed a rapport with record buyers around the globe.

TOP POP DEBUTS

SINGLES

74 TELL HER NO — Juice Newton — Capitol

ALBUMS

77 PUNCH THE CLOCK — Elvis Costello and The Attractions — Columbia

POP SINGLE

EVERY BREATH YOU TAKE
The Police
A&M

B/C SINGLE

SHE WORKS HARD FOR THE MONEY
Donna Summer
Mercury/PolyGram

COUNTRY SINGLE

HE'S A HEARTACHE
Janle Fricke
Columbia

JAZZ

IN YOUR EYES
George Benson
Warner Bros.

NUMBER ONES



Donna Summer

POP ALBUM

SYNCHRONICITY
The Police
A&M

B/C ALBUM

THRILLER
Michael Jackson
Epic

COUNTRY ALBUM

PANCHO & LEFTY
Merle Haggard/Willie Nelson
Epic

GOSPEL

JESUS I LOVE CALLING YOUR NAME
Shirley Caesar
Myrrh

CASH BOX TOP 100 SINGLES

August 13, 1983

	Weeks On Chart	8/6	Chart		Weeks On Chart	8/6	Chart		Weeks On Chart	8/6	Chart
1 EVERY BREATH YOU TAKE THE POLICE (A&M 2542)	1	11		35 PROMISES, PROMISES NAKED EYES (EMI America B-8170)	40	5		67 WEST COAST SUMMER NIGHTS TONY CAREY (Rocshire RSS 001C)	71	5	
2 ELECTRIC AVENUE EDDY GRANT (Portrait/CBS 37-03793)	2	17		36 FAKE FRIENDS JOAN JETT AND THE BLACKHEARTS (Blackheart/MCA-52240)	39	6		68 EWOK CELEBRATION MECO (Arista ASI-9045)	65	7	
3 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 6047)	6	12		37 BABY JANE ROD STEWART (Warner Bros. 7-29608)	18	12		69 FAMILY MAN DARYL HALL & JOHN OATES (RCA PB-13507)	51	16	
4 SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA PB-13533)	7	12		38 ALL TIME HIGH RITA COOLIDGE (A&M 2551)	43	7		70 WHO'S BEHIND THE DOOR ZEBRA (Atlantic 7-89821)	73	4	
5 MANIAC MICHAEL SEMBELLO (Casablanca/PolyGram 812 516-7)	9	11		39 HOW AM I SUPPOSED TO LIVE WITHOUT YOU LAURA BRANIGAN (Atlantic 7-89805)	44	7		71 LET'S DANCE DAVID BOWIE (EMI America B-8158)	59	21	
6 FLASHDANCE... WHAT A FEELING IRENE CARA (Casablanca/PolyGram 811 440-1)	4	20		40 FAR FROM OVER FRANK STALLONE (RSO/PolyGram 815 023-7)	49	3		72 WISHING (IF I HAD A PHOTOGRAPH OF YOU) A FLOCK OF SEAGULLS (Jive/Arista VS 2006)	63	14	
7 IS THERE SOMETHING I SHOULD KNOW DURAN DURAN (Capitol B-5233)	8	11		41 CUTS LIKE A KNIFE BRYAN ADAMS (A&M 2553)	27	10		73 THE WOMAN IN YOU THE BEE GEES (RSO/PolyGram 813 173-7)	66	13	
8 NEVER GONNA LET YOU GO SERGIO MENDES (A&M 2540)	3	18		42 ALL THIS LOVE DeBARGE (Gordy/Motown 1660)	25	18		74 TELL HER NO JUICE NEWTON (Capitol B-5265)	—	1	
9 OUR HOUSE MADNESS (Geffen 7-29668)	5	16		43 IT'S INEVITABLE CHARLIE (Mirage/Atco 7-99862)	45	8		75 BURNING DOWN THE HOUSE TALKING HEADS (Sire 7-29565)	85	2	
10 WANNA BE STARTIN' SOMETHIN' MICHAEL JACKSON (Epic 34-03914)	10	12		44 JUICY FRUIT MTUME (Epic 34-03578)	35	10		76 GET IT RIGHT ARETHA FRANKLIN (Arista ASI 9034)	84	2	
11 STAND BACK STEVIE NICKS (Modern/Atco 7-99863)	11	11		45 MAKING LOVE OUT OF NOTHING AT ALL AIR SUPPLY (Arista ASI 9056)	54	3		77 BEAT IT MICHAEL JACKSON (Epic 34-03759)	70	25	
12 (KEEP FEELING) FASCINATION THE HUMAN LEAGUE (A&M 2547)	14	13		46 HOW DO YOU KEEP THE MUSIC PLAYING JAMES INGRAM AND PATTI AUSTIN (Qwest/Warner Bros. 7-29618)	48	15		78 I LOVE ROCKY ROAD "WEIRD" AL YANKOVIC (Rock 'n' Roll/CBS ZS4 03998)	80	3	
13 CHINA GIRL DAVID BOWIE (EMI America B-8165)	16	11		47 (SHE'S) SEXY + 17 STRAY CATS (EMI America B-8168)	64	2		79 WORDS F.R. DAVID (Carrere/PolyGram CA 101)	88	2	
14 1999 PRINCE (Warner Bros. 7-29896)	15	11		48 TOTAL ECLIPSE OF THE HEART BONNIE TYLER (Columbia 38-03906)	58	5		80 CRAZY MANHATTANS (Columbia 38-03939)	90	2	
15 IT'S A MISTAKE MEN AT WORK (Columbia 38-03959)	17	7		49 DON'T YOU GET SO MAD JEFFREY OSBORNE (A&M 2561)	57	4		81 BAD BOYS WHAM! U.K. (Columbia 38-03932)	89	2	
16 PUTTIN' ON THE RITZ TACO (RCA PB-50727)	24	8		50 MIDNIGHT BLUE LOUISE TUCKER (Arista ASI 9022)	52	9		82 I'M STILL STANDING ELTON JOHN (Geffen 7-29639)	60	15	
17 TAKE ME TO HEART QUARTERFLASH (Geffen 7-29603)	19	9		51 TONIGHT I CELEBRATE MY LOVE PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	56	6		83 BIG LOG ROBERT PLANT (Atlantic 7-99844)	—	1	
18 HOT GIRLS IN LOVE LOVERBOY (Columbia 38-03941)	20	10		52 BLAME IT ON LOVE SMOKEY ROBINSON & BARBARA MITCHELL (Tamla/Motown 1684)	55	7		84 I DON'T WANNA DANCE EDDY GRANT (Portrait/CBS 37-04039)	—	1	
19 I'LL TUMBLE 4 YA CULTURE CLUB (Epic 34-03912)	23	8		53 THE SALT IN MY TEARS MARTIN BRILEY (Mercury/PolyGram 812 165-7)	46	11		85 FREAK-A-ZOID MIDNIGHT STAR (Solar/Elektra 7-69828)	—	1	
20 SAVED BY ZERO THE FIXX (MCA-52213)	22	12		54 TIME (CLOCK OF THE HEART) CULTURE CLUB (Epic 34-03769)	28	18		86 TRY AGAIN CHAMPAIGN (Columbia 38-03563)	81	20	
21 ROCK OF AGES DEF LEPPARD (Mercury/PolyGram 812 370-7)	21	10		55 SLIPPING AWAY DAVE EDMUNDS (Columbia 38-03877)	47	13		87 ALWAYS SOMETHING THERE TO REMIND ME NAKED EYES (EMI America B-8155)	74	21	
22 TOO SHY KAJAGOOGOO (EMI America B-8161)	12	17		56 STOP IN THE NAME OF LOVE THE HOLLIES (Atlantic 7-89819)	42	11		88 WHITE WEDDING BILLY IDOL (Chrysalis/CBS VS4-42697)	77	13	
23 THE SAFETY DANCE MEN WITHOUT HATS (Backstreet/MCA BSR-52232)	34	8		57 HOLD ME 'TIL MORNIN' COMES PAUL ANKA (Columbia 38-03897)	62	7		89 MIRACLES STACY LATTISAW (Cotillion/Atco 7-99855)	—	1	
24 ROCK 'N' ROLL IS KING ELO (Jet/CBS ZS4 03964)	26	8		58 LADY LOVE ME (ONE MORE TIME) GEORGE BENSON (Warner Bros. 7-29563)	67	3		90 CHANGE TEARS FOR FEARS (Mercury/PolyGram 812 677-7)	—	1	
25 HUMAN NATURE MICHAEL JACKSON (Epic 34-04026)	29	4		59 YOU'RE DRIVING ME OUT OF MY MIND LITTLE RIVER BAND (Capitol B-5256)	68	3		91 CHINA RED ROCKERS (Columbia 38-03786)	83	9	
26 LAWYERS IN LOVE JACKSON BROWNE (Asylum 7-69826)	30	6		60 KISS THE BRIDE ELTON JOHN (Geffen 7-29568)	79	2		92 DON'T LET IT END STYX (A&M 2543)	75	16	
27 TELL HER ABOUT IT BILLY JOEL (Columbia 38-04012)	32	3		61 WAR GAMES CROSBY, STILLS & NASH (Atlantic 7-89812)	53	8		93 BOOGIE DOWN JARREAU (Warner Bros. 7-29624)	86	6	
28 COME DANCING THE KINKS (Arista AS 1054)	13	15		62 SHE'S A BEAUTY THE TUBES (Capitol B-5217)	50	19		94 THE METRO BERLIN (Geffen 7-29638)	76	11	
29 AFTER THE FALL JOURNEY (Columbia 38-04004)	33	6		63 TIP OF MY TONGUE THE TUBES (Capitol B-5258)	69	4		95 AFFAIR OF THE HEART RICK SPRINGFIELD (RCA PB-13497)	82	18	
30 PIECES OF ICE DIANA ROSS (RCA PB-13549)	31	8		64 STAND BY ROMAN HOLLIDAY (Jive/Arista JSL-9036)	61	9		96 DO IT AGAIN (MEDLEY WITH BILLIE JEAN) CLUB HOUSE (Atlantic 7-89795)	98	2	
31 DEAD GIVEAWAY SHALAMAR (Solar/Elektra 7-69819)	37	7		65 COLD BLOODED RICK JAMES (Gordy/Motown 1687GF)	72	4		97 CANDY GIRL NEW EDITION (Streetwise SWRL 2208)	92	16	
32 DON'T CRY ASIA (Geffen 7-29571)	41	3		66 TRUE SPANDAU BALLET (Chrysalis/CBS VS4 42720)	78	3		98 LEGAL TENDER THE B-52's (Warner Bros. 7-29579)	87	5	
33 HUMAN TOUCH RICK SPRINGFIELD (RCA PB-13576)	38	6						99 WAITING FOR YOUR LOVE TOTO (Columbia 38-03981)	94	4	
34 THE BORDER AMERICA (Capitol B-5236)	36	8						100 DON'T PAY THE FERRYMAN CHRIS DeBURGH (A&M 2511)	91	16	

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Affair Of The Heart (Vogue — BMI/Bibo — ASCAP) .95	Electric Avenue (Greenheart — ASCAP) .2	Lady Love Me (Hudmar — ASCAP/Newton House — BMI) .58	Take Me To Heart (Narrow Dude/Bonnie Bee Good/WB — ASCAP) .17
After The Fall (Twist And Shout — ASCAP) .29	Every Breath You Take (Magnetic — BMI) .1	Legal Tender (Boo-fant Tunes — BMI) .98	Tell Her About It (Joel Songs — BMI) .27
All This Love (Jobete — ASCAP) .42	Ewok Celebration (Warner-Tamerlane/Bantha) .68	Let's Dance (Jones — ASCAP) .71	Tell Her No (Mainstay — BMI) .74
All Time High (Blackwood — MI) .38	Fake Friends (Jett Pack — BMI) .36	Making Love Out (Lost Boys — BMI) .45	The Border (April/Russell Ballard/Poison Oak — ASCAP) .34
Always Something (Intersong/Blue Seas/Jac — ASCAP) .87	Family Man (Virgin/Adm. by Chappell/Josel Weinberger, PRS/TBP/Adm. by April — ASCAP) .69	Maniac (Intersong/Famous/Warner Bros. — ASCAP) .5	The Metro (Berlin Era — BMI) .34
Baby Jaee (Rod Stewart/Anteaater — ASCAP) .37	Far From Over (Stigwood/Famous — ASCAP) .40	Midnight Blue (Chartel) .50	The Safety Dance (Off Backstreet/Les Editions Chapeau — BMI) .23
Bad Boys (Chappell — ASCAP) .81	Fascination (Virgin/Chappell/Sound Diagrams/WB — ASCAP) .12	Miracles (Rare Blue — ASCAP) .89	The Salt In My Tears (Rare Blue/Miserable — ASCAP) .53
Beat It (Miac — BMI) .77	Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP) .6	Never Gonna (ATV/Mann & Well — BMI) .8	The Woman In You (Gibb Bros./Unichappell — BMI) 73
Big Log (Talk Time/Bay — ASCAP) .83	Freak-A-Zoid (Hip-Trip/Midstar — BMI) .85	1999 (Controversy — ASCAP) .14	Time (Virgin — ASCAP/Adm. by Chappell) .54
Blame It On Love (Chardax — BMI) .52	Get It Right (Uncle Ronnie's/April/Thriller Miller — ASCAP) .76	Our House (Natty/WB — ASCAP) .9	Tip Of My Tongue (Decomposition/Boone's Tunes/V-2/Saggifire — ASCAP) .63
Boogie Down (Aljarreau — BMI/See This House — ASCAP) .93	Hold Me 'Til (Squawank o/Foster Frees — BMI) .57	Pieces Of Ice (WB/Jamm/Bibo — ASCAP) .30	Tonight I Celebrate (Almo/Prince Street/Screen Gems-EMI — ASCAP/BMI) .51
Burning Down (WB/Blesu Disque/Index — ASCAP) .75	Hot Girls In Love (Dean Of Music/Blackwood — BMI) 18	Promises, Promises (Rondor (London) Ltd./Adm. by Almo — ASCAP) .35	Too Shy (Tritec) .22
Candy Girl (Boston — ASCAP/Streetsounds — BMI) 97	How Am I (April/Is Hot — ASCAP/Blackwood — BMI) .39	Puttin' On The Ritz (Schallplatten GMBH) .16	Total Eclipse (Lost Boys — BMI) .48
Change (Dick James — BMI) .90	How Do You Keep (WB — ASCAP) .46	Rock 'N' Roll (April — ASCAP) .24	True (Reformation Ltd. — ASCAP) .66
China (Very Safe/Dead Heroes — BMI) .91	Human Nature (Porcara/John Bettis — ASCAP) .25	Rock Of Ages (Zomba Enterprises — BMI) .21	Try Again (Walkin — BMI) .88
China Girl (Jones/Bug/James Osterberg/Fleur — ASCAP/BMI) .13	Human Touch (Vogue — BMI) .35	Saved By Zero (Colgems/EMI — ASCAP) .20	Waiting For Your Love (E-Balastin/Hudmar — ASCAP) .99
Cold Blooded (Stone City — ASCAP) .65	I Don't Wanna (Greenheart — ASCAP) .84	Sexy (Willessden — BMI) .47	Wanna Be Startin' (Mijac — BMI) .10
Come Dancing (Davray — P.R.S.) .28	I Love Rocky Road (Finchley — ASCAP) .78	She's A (Foster Frees/Rehtakul Vaets/Decomposition/Boone's Tunes — BMI/ASCAP) .62	War Games (Gold Hill — ASCAP) .61
Crazy (Mighty M/Anderson/Williams — ASCAP) .80	I'll Tumble (Virgin — ASCAP/Adm. by Chappell) .19	She Works Hard (Sweet Summer Night/See This House — ASCAP) .3	West Coast Summer (Rockoko) .67
Cuts Like A Knife (Irving/Adams Communications/Calypto Toonz — BMI) .41	I'm Still Standing (Intersong — ASCAP) .82	Slipping Away (April — ASCAP) .55	White Wedding (Rare Blue/Boneldol — ASCAP) .88
Dead Giveaway (Spectrum VII, L.F.S. III — ASCAP) .31	It's There Something (Tritic) .7	Stand Back (Welsh Witch — BMI) .11	Who's Behind The Door (Riddy-Diddy — ASCAP) .70
Do It Again (MCA/Red Giant — ASCAP/Mijac/Warner-Tamerlane — BMI) .96	It's A Mistake (April — ASCAP) .15	Stand By (Zomba Ent. — BMI) .64	Wishing (Zomba — BMI) .77
Don't Cry (WB/Almond Legg/Ackee — ASCAP) .32	It's Inevitable (T.J.T./Crumpet — ASCAP) .43	Stop In The Name (Stone Agate — BMI) .56	Words (ASCAP) .79
Don't Pay The (Rondor — BMI) .100	Juicy Fruit (Mtume — BMI) .44	Sweet Dreams (Sunbury) .4	You're Driving Me (Screen Gems — EMI — BMI) .59
Don't Let It End (Stygian/Adm. by Almo — ASCAP) .92	Kiss The Bride (Intersong — ASCAP) .60		
Don't You Get So Mad (Almo/March 9/Gravity Raincoat — ASCAP/Haymaker — BMI) .49			



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

"NO FRILLS," THRILLS!

Bette Midler's "No Frills."



Featuring the single,
"All I Need To Know." 7-89789

On Atlantic Records and Cassettes.



Produced by Chuck Plotkin.
Management: Jerry Edlestein/Arrow, Edlestein, Gross & Morgolis

On Tour:

- | | |
|---------|--|
| Aug. 1 | Fox Theatre, St. Louis, MO |
| 3 | Starlight Ampitheatre, Kansas City, KS |
| 5-6 | Red Rocks, Denver, CO |
| 8 | Salt Palace, Salt Lake City, UT |
| 11-14 | Greek Theatre, Los Angeles, CA |
| 17-18 | Orange County Music Fair, Costa Mesa, CA |
| 20-22 | Concord Pavillion, Concord, CA |
| 27-30 | West Side Tennis Club, Forest Hills, NY |
| Sept. 2 | Coliseum, New Haven, CT |
| 4 | Tanglewood, Lenox, MA |

A TELEVISION FIRST

HAVE YOU GOT WHAT IT TAKES TO BE A SUCCESSFUL SONGWRITER?



ASCAP knows that tomorrow's successful songwriters may be today's unknowns.

To find and encourage these songwriters, ASCAP is introducing a television first: The ASCAP Songwriter Series. Every other week professionals like producer Phil Ramone (Kenny Loggins, Barbra Streisand, "Flashdance" soundtrack), songwriters Arthur Hamilton ("Cry Me a River"), Freddie Perren ("I Will Survive") and Tom Jans ("Loving Arms"), among others —will evaluate and critique songs by aspiring songwriters. They'll tell you what makes a song great, and what they look

for in a successful composition. They'll give you hints and tips that only come from years of experience.

To find out how you and your song can appear on the ongoing ASCAP Cable TV Songwriter Series, tune in to Group W Cable Public Access, Channel 3 in Los Angeles, on Monday, August 8th at 9:30 P.M. and on Channel D in New York on Wednesday, August 17th at midnight (Group W and Manhattan Cable).

Our special guests this week will be Phil Ramone and Arthur Hamilton. The series will also be debuting soon in Nashville.



MAZE MIRTH — Maze, featuring Frankie Beverly, was honored at a party hosted by Capitol Records celebrating its recent sold out show at L.A.'s Greek Theatre. Pictured at the fete are (l-r): Jim Mazza, president of Capitol Records; Don Zimmerman, chief operating officer, Capitol; Frankie Beverly; and Bhaskar Menon, chairman of the board, Capitol.

Costs, Demand For Video Make Corporate Help Likely

by Jim Bessman

NEW YORK — With the increasing importance of the music video as a promotional tool, the proliferation of outlets for such videos, and their escalating production costs, corporations are beginning to enter into co-sponsorship of them as another means of achieving product visibility in the youth market. Although such involvement is minimal so far, many parties familiar with video production and the increasing involvement of corporations with rock music expect it to mushroom along the familiar lines of specific product presence in feature films.

According to Edward Steinberg, who heads the RockAmerica video pool as well as the Soft Focus Productions video production company, corporations "have finally hooked into video." Not only did Steinberg report having been contacted by companies offering free use of products in exchange for video visibility, he also said that several companies had offered to buy commercials on the music video programming which he supplies to over 250 clubs throughout the country.

"Corporate sponsorship of videos is already happening, but it is not as obvious now in the beginning as it will be later on," predicted Steinberg, listing videos by .38 Special — with Budweiser product "all over the place." Huey Lewis & The News, and Billy Joel — whose "Ailentown" video contains a prominent flashing Miller Lite sign, as likely corporate co-productions. But a check with Billy Joel's management, Frank Management, Inc., found no Miller involvement, though the company's director of marketing and promotion Jeff Schock felt that corporate assistance is "an interesting idea" in defraying the cost of quality videos provided they don't "reek of commerciality."

The Huey Lewis "Do You Believe In Love" video, on the other hand was indeed aided by Budweiser in a deal with Chrysalis Records, according to a spokesman at Lewis' management. A "couple thousand dollars" was kicked into production of the clip in exchange for inclusion of Bud cans in the final kitchen scene. Regarding the .38 Special videos, the group's manager Mark Spector said that since the clips were

shot in a bar, "someone had to supply the beer." No financial compensation was involved, he said, but he also expected future artist video production to be corporately sponsored. "The cost of videos becoming what it is requires a little more ingenuity in coming up with funds," explained Spector.

Spector further noted that many companies have representatives whose job it is to place their products in feature films, and expected that these companies would soon be doing the same thing for video clips. One such company is the Los Angeles-based Associated Film Promotions which serves some 80 American companies ranging from Anheuser-Busch to Dunkin' Donuts in getting product presence in film and television. "We haven't been deluged with requests from our companies to get into videos, but that's primarily because it's a virginial situation," said Tony Hoffman, Associated Film's vice president of merchandising and promotion. However, Hoffman reported a request only four days earlier for help from an airline account in providing a backdrop for a new Stephanie Mills video. "Music videos are going to be another valuable point of exposure for companies we represent, so it's incumbent upon us to make them aware of the possibilities," said Hoffman.

At Contemporary Marketing, the St. Louis broker of corporate sponsorships of music including The Who/Schlitz, Kenny Rogers/Jovan, and Barry Manilow/Fox-Photo and Mamiya Camera, president Danny Socolof agreed with Hoffman that the area of corporate involvement with artists' video production is brand new and in his knowledge, only three videos at most have benefited from corporate funding. "It really is embryonic," said Socolof, declining to identify his participating clients. Like other music marketers involved in bringing together artists and corporations, Socolof stated the importance on not violating the "integrity" of the video in terms of product placement.

"From our perspective, any brand put into a video must be believable, subtle, and fit into the integrity of the video story line," said Socolof. "It's a very fine line and we're very sensitive about this, so we're seeking

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Indie Labels Strive For Parity In Retail Store Merchandising

by Jim Bessman

NEW YORK — With the vast amount of independent label product available, retailers still find that they are hard-pressed to be even-handed to merchandising it on any footing comparable to major label releases. Of course, the cost of merchandising assistance to retail is a major problem and one recognized by both dealer and vendor alike. Still, the independent labels and retailers contacted by **Cash Box** agree that more can be done on both ends, and several labels are currently taking steps to improve the lines' merchandising communication.

"There are many marketing things that can be done instead of just putting your record out and letting indie distribution handle it," said Howard Gabriel, vice president, marketing, at New York's Important Record Distributors, Inc., which also runs Relativity Records. "The name of the game is all those little things like p-o-p (point-of-purchase) material, in-store appearances and providing product information. My indie labels supply us with all their reviews and tour schedules, which is very impor-

tant in letting us know where to concentrate our promotional efforts."

However, Jim Thompson, independent label coordinator for the 150 or so-stores in the Record Bar chain, noted the problem in getting information from the small labels to the store level, though he admitted that the size of his nationwide chain made communication more difficult. "Lack of information from independent labels is our greatest problem," he said, suggesting that those labels keep the chain buyers abreast of developments concerning their acts and even initiate contacts with advertising managers.

"While we realize that they don't have ad budgets to justify 'X' amount of dollars, we can try to work with them through other channels," continued Thompson. "If they call our ad people and discuss our overall marketing strategy for the year, they might find areas that they can fit into, such as new music promotions."

Stan Goman, record division manager for the Tower Records chain, took the indie labels to task for what he felt was their failure to provide adequate p-o-p

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Visual Images Are More Important In Country As Influence Of TV Grows

by Lee Stevens

NASHVILLE — Country singers have long since passed the point of being able to "make it" on vocal talent alone. As marketing, management and media exposure have become more sophisticated, it is no longer possible to ignore the molding of an image to present to the public. The advent of The Nashville Network and CMTV, coupled with the major television networks' growing recognition of the drawing power of country music stars, has led to more visual exposure of artists. Consequently, it has become more important for both new and established acts to quickly determine what their image is to be. Numerous companies and consultants have sprung up to aid in shaping that image.

Ruth Sweet, head of the three-year-old Acting Studio in the Tennessee Performing Arts Center (TPAC), says, "The more perceptive artists, those who've been steeped in the industry for quite a while, have begun to realize that television has made a lot of their records because of MTV and the emerging CMTV. Those little three to five

minute production pieces are enormously potent and they (the artists) realize that they really have to perform, to act for the camera, which is different than standing on a stage and singing."

The Acting Studio has given lessons in thespian arts to a number of Music Row talents, but Sweet does not give out their names. Part of building an image is in appearing "unstudied." When an artist comes to the studio, Sweet tells them, "You don't wave the magic wand and therefore become an actor. Training will not make an artist, but it certainly will make a craftsman who knows what he's doing and how to do it." It takes time to learn the craft, so Sweet recommends performance training as early in a singer's career as possible. "It takes study in a very serious, very focused, very concentrated way," she adds.

Although the Studio is not a referral service, Sweet states, "If we can't help them with a specific need, we put them in touch with agents who handle actors because it is a different deal. We deliver them advice on appropriate resumes, head shots, all the business parts of the acting field." The

primary agencies recommended in Nashville are Betty Clark's Talent and Model Land, and The Bruce Agency headed by Patsy Bruce.

Kent Cathcart, who came to Nashville from Los Angeles five years ago, is a show director who has "worked with more country artists than anybody kicking." He has worked with more than 25 major artists to "clarify their stage image and help sharpen performance technique." Cathcart also writes dialogue for live show bridges, sequences song lists for an effective stage show and blocks movements for particular songs.

Total Attention

Taking one of country music's newest award-winning male vocalists as an example, Cathcart says, "When going on the road, his total attention was on the music, with an instrument on the shoulder, stand-up mikes, men standing behind with cords all over the stage."

In working with vocalists who accept TV and movie roles, Cathcart says his aim is in "helping those who are primarily singers

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Schwartz Bros. Charges Contempt

NEW YORK — Schwartz Bros. last week filed contempt charges against Motown, citing its alleged failure to obey Maryland Circuit Court Judge Arthur M. Aha's temporary injunction preventing Motown and MCA from terminating or changing Schwartz Bros. distribution of Motown product lines and ordering Motown to continue supplying its product to Schwartz Bros. according to both parties' established practices (**Cash Box**, Aug. 6).

Schwartz Bros. claims that Motown has not shipped any product to it since the injunction was issued on July 15. The injunction was extended on July 22 until at least Sept. 19, the next scheduled hearing date.

The contempt citation hinges on whether Schwartz Bros. is fully paid up with Motown in regard to credit for returns. Schwartz Bros. contends that during the 25-year relationship with Motown, credit was granted at the time that return authorizations were issued. It says that since the injunction, Motown has relied on its policy manual, whereby no credit is given until returns are actually shipped. It further states that as recently as July 9, Motown gave credit for product authorized for

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BUSINESS NOTES

Eight LPs, Five Singles Get RIAA Gold

NEW YORK — Eight gold albums, five gold singles, and one platinum LP were certified by the Recording Industry Assn. of America (RIAA) for the month of July. In addition, RIAA/VIDEO, the association's autonomous video division, certified three gold and two platinum video awards for the month.

The only platinum album went to Dan Fogelberg's "Greatest Hits" on Epic. Merle Haggard notched two gold albums, one for his "Big City" LP on Epic and the other for his "Pancho & Lefty" duo album with Willie Nelson, also on Epic. The other gold albums certified were "Worlds Apart," Saga, Portrait; "War," U2, Island/Atlantic; "Between The Sheets," Isley Brothers, T-Neck/CBS; "All This Love," DeBarge, Gordy; "Duran Duran," Duran Duran, Capitol; and "Piece Of Mind," Iron Maiden, Capitol.

The gold singles certified for July were "Electric Avenue," Eddy Grant, Portrait; "Juicy Fruit," Mtume, Epic; and "Pete's Dragon," "Winnie The Pooh & Tigger Too," and "Brer Rabbit & The Tar Baby," all by various artists on Disneyland/Vista.

The total of eight gold albums were just better than half of the 15 at this time last year, but the five gold singles were better than last year's two. Gold albums sales for the year to date show 55, down from last year's 66, but the 35 gold singles this year are more than twice as many as last year's 15. This July's platinum album compares with two in July last year, and year-to-date figures show 24 this year compared to 34 last year.

The two platinum video awards in July were for *The Godfather* and *Grease*, both on Paramount Home video. The gold video awards were for *Saturday Night Fever*, Paramount Home video; *Jaws II*, MCA Videocassette/Videodisc, Inc.; and *Missing*, MCA Videocassette/Videodisc, Inc.

An RIAA/VIDEO gold award represents the sale and/or licensed rental of at least 25,000 videocassette/vidiodisc units, with a retail sales rental license value of a minimum of one million dollars. A platinum award signifies the sale/licensed rental of 50,000 units with a retail sales/rental license value of two million dollars.

The July video awards compare to just two gold and one platinum for July of last year. So far in 1983, 78 gold and 15 platinum video awards have been certified, as compared with only 37 video awards total for 1982 including 25 gold and three platinum at this time a year ago.

ASCAP Cash Goes To U.S. Orchestras

NEW YORK — A total of \$14,550 was awarded to 21 U.S. orchestras by the American Society of Composers Authors and Publishers (ASCAP) during the American Symphony Orchestra League's recent annual conference in Chicago.

The competition's first prize of \$3,000 was awarded to the New York Philharmonic, under the direction of Zubin Mehta, in the major orchestras category. Second place and \$1,000 went to the Los Angeles Philharmonic, Carlo Maria Giulini, music director. The Louisville Orchestra, with Akira Endo, music director, won first place with a cash award of \$1,750, in the regional orchestras category. Second place and \$750 was awarded to the Oakland Symphony Orchestra, Leonard Slatkin, artistic consultant.

In the metropolitan orchestras category, first place cash award of \$1,250 went to the Brooklyn Philharmonic Orchestra, Lukas Foss, music director. A second prize of \$750 was awarded to the Baton Rouge Symphony Orchestra, James Paul, music director. First place in the urban orchestras category was won by the Pro Music Chamber Orchestra of Columbus, Timothy Russell, music director, with a cash award of \$1,000. Second place and \$500 went to the Fairbanks Symphony Orchestra, Gordon B. Wright, music director.

The Civic Orchestra of Minneapolis was awarded first place and \$600 in the community orchestras category, Robert Bobzin, music director. Second place and \$400 was awarded to the Bay Area Women's Philharmonic, Elizabeth Min, music director. In the college, conservatory and university category, a first place cash award of \$500 was given to the University of Cincinnati Philharmonic Orchestra, Gerhard Samuel, music director. Second place and \$300 was awarded to the Peabody Symphony Orchestra, Peter Eros, conductor.

In the youth orchestras category, first place and \$250 was awarded to the Civic Orchestra of Chicago, Gordon B. Peters, conductor. The Cabrillo Music Festival, with Dennis Russell Davies, music director, captured first place and \$600 in the festivals category. Second place and \$400 was awarded to the New Hampshire Music Festival, Thomas Nee, music director.

A special orchestra award was won by the American Composers Orchestra, Dennis Russell Davies, artistic director. They were given a cash award of \$1,500.

Entries for these ASCAP Orchestra Awards were judged by a panel consisting of John Duffy, founder/director of "Meet The Composer"; Donald Erb, president of the American Music Center; and Richard Freed, executive secretary, Music Critics Assn.

Kat Family Label Sold To Equity Recording

NEW YORK — Eighty percent of the Halcyon Record Corp., which does business as CBS Associated label Kat Family Records, has been sold to the Atlanta-based Equity Recording Co. Kat Family Entertainment Group president Joel Katz, who originally formed the label in January, 1981, will continue as president and a member of the board of directors. Kirby Kinman, the majority stockholder of Equity, becomes chairman of the board of directors.

There are no present plans to change label personnel or its Atlanta headquarters.

Under the new ownership, Kinman will direct day-to-day operations as well as business and financial affairs. Katz will be in charge of artist relations and serve as liaison between Kat Family and CBS. He will also spend more time in his legal practice as senior partner in Katz, Weissman and Cherry, P.C., an entertainment law firm representing over 50 recording artists including Willie Nelson, Tammy Wynette and Cameo.

Along with their joint announcement of the sale, Katz and Kinman said that CBS has renewed its domestic and worldwide distribution contract with Kat Family Records. Kat Family was originally structured as a pressing and distribution deal with CBS prior to becoming a CBS Associated label. Equity Recording Co. previously released product on the Robox and Tanglewood labels.

ASCAP Sets Fifth Music Theater Workshop

NEW YORK — The American Society of Composers Authors and Publishers (ASCAP) Foundation will sponsor its fifth annual Musical Theater Workshop here Oct. 31, 1983. The workshop, under the direction of Broadway composer Charles Strouse, will give participants the opportunity to present their original works in progress to panels of professional writers, orchestrators, arrangers, theater owners, choreographers, lawyers, producers and agents.

NARM Indies Meet Set For Sept. 29

NEW YORK — The second annual National Assn. of Recording Merchandisers (NARM) Independent Distributors Conference will be held Sept. 29-Oct. 2 at the Hyatt Hotel in West Palm Beach, Florida. Keynoting the conference on the theme "The Declaration of Independents" will be Barrie Bergman, chairman of the board of the 190-store Record Bar chain. John Salstone of M.S. Distributing Co. will be this year's conference chairman.

The inclusion of Bergman, whose Record Bar is a major customer of independent distributors in a number of markets, indicates a new focus for this year's conference. In the past, independent meetings have been limited to manufacturers and distributors. A panel entitled "The Retail Connection" is also planned as a follow-up to Bergman's address.

Commenting on this year's conference, Salstone said that "the committee who planned the meeting realizes the importance of a number of topics we did not address last year. Our customer — the retailer and rack jobber; the artist/manager/entertainment attorney network; charts; clubs and pools; and the whole spectrum of other products which could be very meaningful to the independent distributors' future. Everybody knows what our problems are. This meeting will search for solutions."

The Independent Distributors Advisory Committee, which planned the conference, is chaired by Billy Emerson of Big State Dist. in Texas. The other members are: John Cassetta, Alpha, New York; Tony Dalesandro, M.S. Dist., Illinois; Warren Hildebrand, All South, Louisiana; George Hocutt, California Record Dist.; Steve Marmaduke, Western Merchandisers Dist., Texas; Ron Schafer, Piks, Cleveland; Bob Schwartz, AMI, Michigan; James Schwartz, Schwartz Bros., Maryland; Leonard Silver, Action, New York; and Jerry Winston, Malverne, New York.

Registration for the meet is \$200, which includes all meals and business sessions, as well as transportation to and from the West Palm Beach Airport. Registration forms are available from Pat Daly at NARM. The telephone number is (609) 424-7404.

Three Arrested In Alabama For Counterfeit Tapes

NEW YORK — Three Alabama men were arrested and approximately 1,500 counterfeit and pirate tapes were seized recently by the Alabama Bureau of Investigation (ABI). These actions were part of a statewide program focused on unauthorized duplications of sound recordings and trademark violations.

Jimmy A. Simpson, Jr. of Russellville was arrested by ABI agents and deputies of the Franklin County Sheriff's Office, and charged with the distribution of illegally manufactured sound recordings, a felony offense in the state, on June 29. Approximately 1,000 counterfeit cassettes were seized at the time of his arrest.

On that same date, James W. Buckman of Haleyville was arrested, and 400 counterfeit tapes were seized by ABI agents and Cullman County deputies. Buckman was charged with the distribution of illegally manufactured sound recordings and was charged again for the same violation by Morgan County officials based on a previous undercover buy made by ABI agents in that county.

J.R. Hodges of Woodville was arrested by ABI agents and Jackson County officers on June 30, and charged with distribution of illegal tapes. 300 tapes were seized.

REVIEWS

ALBUMS

OUT OF THE BOX



GOLDEN YEARS — David Bowie — Mainman/RCA AFL1-4792 — Producers: Various — List: 8.98 — Bar Coded

What with "Let's Dance" being David Bowie's biggest album to date, it seems like the perfect time for his old label RCA to release another "greatest hits" collection of the Thin White Duke. Unfortunately, the best Bowie anthology has already been issued by RCA — namely, "Changes One Bowie" — and this nine-song compilation disc pales by comparison. There are, however, quite a few of the artist's most well-known tunes — including "Fashion," "Golden Years," "Scary Monsters (and Super Creeps)" and "Ashes To Ashes" — along with some obscure songs like "Joe The Lion" and "Red Sails." Bowie is performing most, if not all, of these songs on his current tour blitz, which will undoubtedly be the concert event of the year.

FEATURE PICKS

POP

GOOD FOR YOUR SOUL — Oingo Boingo — I.R.S./A&M SP-4959 — Producer: Robert Margouloff — List: 8.98 — Bar Coded

Los Angeles' odd-rock combo Oingo Boingo delivers its third album of polyrhythmic pop and, as usual, the platter is loaded with enough lyrical paranoia to make listeners constantly look over their shoulders while they dance. The Boingos take on militarism ("Little Guns"), television ("Who Do You Want To Be"), future shock ("Wake Up (It's 1984)") and schizophrenia (the title cut), among other topics, and group mastermind Danny Elfman's manic visions are a cinch to click with new music-minded AOR, as well as hip college and prog stations. Without a doubt one of the most popular regional acts in Southern California, the time seems ripe for the octet to conquer the rest of the continent.

FANTASTIC — Wham! U.K. — Columbia BFC 38911 — Producers: Various — List: None — Bar Coded

In the grand tradition of Soft Cell, Wham! U.K. is a dance-oriented duo whose trendy sounds worked overseas wonders and catapulted the group to fame and fortune. "Young Guns (Go For It)" was a #1 British hit, but the pair's domestic label, Columbia, decided to issue a second single — "Bad Boys" — here, and in its second week on *Cash Box's* Pop Singles Chart it has ascended to the #81 bullet spot. A vibrant horn section adds a bit of razzamatazz to the proceedings on most cuts, but primarily it's the non-stop percussion and

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9th Annual International Record/Video and Music Industry Market

November 1-4, 1983

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REVIEWS

ALBUMS

(continued from page 8)

George Michael's vocalese that commands attention and body movement. Besides the U.S. single and "Young Guns (Go For It!)", another snappy selection here is the "Wham Rap (Enjoy What You Do)", filled with too hip phraseology.

DARK END OF THE STREET — Moving Hearts — WEA International/Jem 1902 — Producer: None Listed — List: 8.98

Sure as Dublin's U2 is one of the hottest bands around right now, it appears the timing is perfect for gaelic pop septet Moving Hearts to make its mark in the United States. Combining traditional Irish music with rock and folk elements much in the vein of Horslips, this WEA Int'l group serves up a stout brand of reeling tunes such as "Hiroshima Nagasaki Russian Roulette" and "What Will You Do About Me." A green-tinted cover of Jackson Browne's anthemic "Before The Deluge" will be the most familiar to American audiences, but listeners are advised not to pass up the rest of this full-bodied brew. This record is one of the first to be issued under the new WEA-Jem alliance under which Jem will distribute and market select WEA Int'l discs in America.

NO FRILLS — Bette Midler — Atlantic 80070-1 — Producer: Chuck Plotkin — List: 8.98 — Bar Coded

Pop-music's answer to Sophie Tucker turns new wave with her latest LP, and she even goes as far as dying her hair green for the jacket art. Bette's voice is in fine form as she tackles Marshall Crenshaw's bouncy "Favorite Waste of Time," The Rolling Stones' "Beast of Burden" and Max Gronenthal's (of Jack Mack & The Heart Attack) "Only In Miami," and instrumental support from such session pros as axeman Waddy Wachtel, drummer Jim Keltner and bassist Pops Popwell also helps this disc succeed sonically. However, another pop queen — Linda Ronstadt — tried to get into the new music groove a few years ago with considerable backlash from her devoted following, so it should be interesting to watch how The Divine Ms. M fares with this change-of-format experiment.

ROCK FOR LIGHT — Bad Brains — PVC/Jem 8917 — Producer: Ric Ocasek — List: 8.98

One of the more unique bands to emerge from the Washington, D.C. punk scene, Bad Brains plays a mixture of lilting reggae and all-out thrash-bash rock powered by lead singer H.R.'s raw 'n' raunchy screams. This band is truly a tribe of wailing souls, and on its second full-fledged LP (the first was a cassette-only ROIR release) the quartet should make radio and retailers stand up and take notice since it's their most polished venture yet. Produced by The Cars' mainman Ric Ocasek, the album features stunning studio effects and righteous lyrics that both Rastafarians and restless youth can groove on. Best tracks here are the reggae songs "I and I Survive", "The Meek Shall Inherit The Earth" and the harder-edged "Big Takeover."

JERKY VERSIONS OF THE DREAM — Howard Devoto — I.R.S. SP70036 — Producers: Howard Devoto & Greg Walsh — List: 8.98

As a member of the late 1970s bands the Buzzcocks and Magazine, singer Howard Devoto gained a reputation for his potent if eerie vocals on such records as "Spiral Scratch" and "Real Life." On his first solo album, Devoto offers his most commercial compositions to date, particularly the opener "Cold Imagination" and other cuts like "Taking Over Heaven" and "Rainy Season." Bizarre synth arrangements

NEW FACES TO WATCH

Kashif

Kashif's musical career had an auspicious beginning in the Bedford-Stuyvesant area of Brooklyn, New York; even as a child he tore up the city streets with his own rhythmic ideas. "I was always fascinated by sound," he recalled. "In school I would bang on the desks, and it was funny because I used to bang on the desks so much that when I actually sat down at a set of drums for the first time I could already play."

Play was nearly all he did, and even now, as the in-demand producer, arranger, songwriter and performer, the 25 year-old Kashif is a ten-year music industry veteran. While still in high school, his array of talents led him to an early professional gig with a then red-hot R&B outfit. "I played keyboards with B.T. Express," said Kashif, "and I was fifteen years old." The teenaged triple-threat had the opportunity to travel around the world, playing with cool confidence at the White House as well as the King's palace in Thailand.

The search for a record deal came next, and Kashif wrote songs between B.T. Express rehearsals and a stint in Stephanie Mills' band. A publishing contract with MCA Music came together, and through a mutual friend, Kashif met producer Morrie Brown.

"We hashed songs out together," Kashif remembered, "and then a deal came through with Evelyn King." Along with Brown and fellow producer and songwriter Paul Lawrence Jones III, Mighty M Productions was born, and their first collaboration, King's "I'm In Love," was a smash. The year was 1981, and the trio became the hottest production team in black contemporary music.

Successes with Melba Moore, Hi Fashion, AWB and Howard Johnson soon followed, and the team scored again with King's "Love Come Down" last year. Their lush, dramatic sound became a dominant force on urban contemporary radio, and, as Kashif modestly stated, "From there things kept happening professionally."

Production and writing offers came pouring in, although each member of Mighty M amiably sought their own pro-

nically shade many of the songs here, but the electronics almost always take a backseat to the artist's Bowie-inspired warbling. Lyrics such as "Because I admire you/Because I desire you/Because I require you forever for everyone" are poetic without being precious, definitely an artistic plus in this age of form over content.

BLACK CONTEMPORARY

THE RETURN OF LEROY — Jimmy Castor — Dream/Salsoul DA 6001 — Producers: Various — List: 8.98 — Bar Coded

On his latest album, former child prodigy Jimmy Castor resurrects his famous character Leroy of "Troglodyte" and "Bertha Butt Boogie" fame. But even though the characters remain the same, Castor has replaced much of his rumbling, grumbling funk sound with more of a polished, high-tech texture. Castor — who got his start in show biz as a tenor singer with '50s doo-wop group Frankie Lyman and the Teenagers — contributes much more than just his vocal skills here; he also handles tenor and alto saxes, timbales, bongos, percussion, piano and synthesizer chores. Besides "The Return of Leroy Pts. 1 and 2," other bright moments on the disc include the demonic rap "(Tellin' On) The Devil," the slow and soulful Carole Bayer Sager/Peter Allen ballad "Don't Cry Out Loud" and the eminently danceable "It's Just Begun," which



jects. Kashif collaborated with Arif Mardin to produce George Benson's recent single, "Inside Love (So Personal)", and the criss-crossing of their R&B/pop and jazz sensibilities brought a #1 black contemporary hit.

"I attribute that sound to a lot of things," Kashif observed. "I love the Solar sound, Quincy's sound, and Weather Report is actually my favorite band. Old jazz and big band music, too, has influenced what I do."

Another project also came through recently, with the by-now familiar smooth voices and sweet snap of the drum. Only this time Kashif himself was the main man, front and center, and though he thought he was ready to have his face on an LP jacket six years ago, Kashif knows now is the right time.

Kashif's self-titled debut LP is a sensual delight, from the rich, mid-tempo single, "Help Yourself To My Love," now making the move on black contemporary radio, to the aching love poem, "Say Something Love."

With radio already familiar with the Kashif name and sound, this producer/writer/performer feels he's successfully avoided the "new artist blues." Now poised for a major tour, Kashif has assembled a top five-piece band, but no support singers. A synthesizer computer, specially programmed to retrieve the exact background vocals and effects from the LP's original master tape, will be on hand to recreate the unique depth and clarity of the record. Sound, as always, is that important to Kashif.

ironically has just begun to pick B/C airplay.

NEW AND DEVELOPING

DANCING FOR MENTAL HEALTH — Will Powers — Island/Atlantic 90102 — Producer: Lynn Goldsmith — List: 8.98 — Bar Coded

Famed rock and roll photog Goldsmith has assembled a virtual "Who's Who In Rock" for this unusual but highly-satisfying dance record/cum self-improvement



course. Todd Rundgren, Ian Hunter, Nile Rodgers, Sting, Gwen Guthrie, Meat Loaf, Robert Zimmerman, Robbie Shakespeare, Robert Palmer, David Sanborn, Carly Simon, Steve Winwood, and Andy Summers are just a few of the "Will Powers Supporters" listed in the credits of the LP, and although it may be difficult to gauge the extent of their overall support, the finished product rings with originality and verve. Expect state-of-the-art animated video for the opening cut "Adventures In Success" to help this disc blast off.

REVIEWS

SINGLES

OUT OF THE BOX



ELVIS COSTELLO & THE ATTRACTIONS (Columbia 38-04045) Everyday I Write The Book (3:54) (Plangent Visions Music, Inc. — ASCAP) (E. Costello) (Producers: Clive Langer and Alan Winstanley)

Rock programmers have long resisted the otherwise irresistible venom in Costello's voice and music, but even A/C formats can go for the first single from ninth LP "Punch The Clock." A typically witty lyric and song structure uses literary metaphors, female backup vocals, and multi-textured keyboard-based arrangement in living up to the songwriter's rep as a pop tunesmith nonpareil.

FEATURE PICKS

POP

BETTE MIDLER (Atlantic 7-89789) All I Need To Know (2:59) (ATV Music Corp./Mann and Weil Song, Inc./BrainTree Music/Snow Music — BMI) (Barry Mann, Cynthia Well & Tom Snow) (Producer: Chuck Plotkin)

Midler turns to a top rank songwriting team, which comes through in flying colors on an uplifting love ballad. The melody and a sparse production of piano with a touch of organ allow the singer room to boom in her inimitably dramatic style.

EDDY GRANT (Portrait 37-04039) I Don't Wanna Dance (3:39) (Groenheart Music — ASCAP) (E. Grant) (Producer: Eddy Grant)

Fresh off his feat of lifting reggae to the top of the world singles charts, Eddy Grant is set to do it all over again with a leisurely paced pop reggae followup to "Electric Avenue." A somewhat atypical breakup song, it lacks the intensity of the prior smash but retains its shimmering keyboard luster and Grant's reedy vocal bite.

HEART (Epic 34-04047) How Can I Refuse (3:52) (Strange Euphoria Music/Know Music/Primal Energy Music/Sounds Like Music/Sheer Music — ASCAP) (A. Wilson — N. Wilson — H. Leese — M. Andes — D. Carmassi — S. Ennis) (Producer: Keith Olsen)

Ann Wilson returns in strong voice on the first single from new LP "Passionworks." On the threshold of a new relationship, she confidently considers the pluses and minuses and then submits, supported by firm rock rhythm guitar works and lyrical closing leads.

STYX (A&M AM-2568) High Time (4:28) (Styglan Songs/Almo Music Corp. — ASCAP) (Dennis DeYoung) (Producer: Styx)

Third single from "Kilroy Was Here" returns to the futuristic theme of "Mr. Roboto" in Dennis DeYoung's preachy

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REVIEWS

SINGLES

(continued from page 10)

condemnation of morality mongers. His strong defense of freedom of expression, especially as applied to rock music, builds to a triumphant two-part chorus.

BLACK CONTEMPORARY

THIRD WORLD (Columbia 38-04049)

Love Is Out To Get You (3:38) (Cat-Ibo Music, admin. by Island Music, Inc. — BMI) (W. Clarke — M. Cooper — S. Coore — R. Daley — I. Jarrett — W. Stewart — S. Stewart) (Producer: Third World)

Third World takes a commercial risk here with a more straight-ahead reggae groove than their past releases. The lead singing, however, is electronically phased for a contemporary Bambaata-like effect, and the spacy sound, blended with the Jamaican lilt, is hypnotizing. Pop programmers looking for adventure beyond the Musical Youth novelty may welcome this track, with a careful cue past the spoken intro.

CAMEO (Atlantic Artists/PolyGram 814 077-7)

Slow Movin' (3:24) (All Seeing Eye Music/Cameo Five Music — ASCAP/BMI) (L. Blackmon/C. Singleton/N. Leftenant/T. Jenkins) (Producer: L. Blackmon)

A tonic for today's frantic pace, but set in a dance groove nonetheless. The uncut Cameo funk is hard to resist, while synths and keyboard accents give the track Prince overtones. Clubs and black contemporary radio ought to be lining up for this one.

RONNIE DYSON (Cotillion 7-99841)

All Over Your Face (4:49) (Family Productions, Inc./Sloopus Music — BMI) (Norman Ingram) (Producer: Butch Ingram)

The Ingram family strikes a System-like groove for Dyson's leap back into the mainstream. Dyson's rich, throaty voice has matured in the decade-plus since "Why Can't I Touch You," and he makes this percussive, tingly dance track an attraction for Top 40 radio, too. The writer's suspicions of a cheating mate are confirmed by her smiling visage, but, as Ronnie growls, "something's got to give."

JUNIOR WALKER (Motown 1689MF)

Blow The House Down (3:57) (Jobete Music Co., Inc. — ASCAP) (K. Ashby, A. Boyd) (Producers: K. Ashby, B. Medina and R. Singleton)

Motown's 25th Anniversary seems the perfect opportunity to bring back one of the label's veteran greats. "House" sets Walker in an appropriate party atmosphere and he more than delivers on his promise to get things rockin'. The smoking track manages

to recall both the early Motor City dance classics and the contemporary funk of Rick James' "Superfreak." Walker sings and blows like the party never stopped.

OZONE (Motown 1691MF)

Our Hearts (Will Always Shine) (3:30) (Old Brompton Road Publ. Co. — ASCAP/Derglenn Music Co. — BMI) (Ozone) (Producer: Michael Stokes)

Ozone's fervent pledge of love is grounded upon a highly romantic three-note figure supplied by keyboards and strings. The simple progression and rhythmic backing were made for dancing in the moonlight.

WALTER JACKSON (Chi Sound CH 110A) **It's Cool** (time not listed) (Sumac Music — BMI) (Doug James, Eltesa Weathersby) (Producer: Carl Davis)

"Traditional" pop/r&b seems to be making inroads on black contemporary and hit radio playlists, and who better to lead the way than the veteran Jackson-Davis team. Arranger Tom Tom 84, known for his work with Earth, Wind & Fire, also makes his mark here with tasty horn fills. Jackson's voice is as strong as ever and this could be a late summer heat remedy.

NEW AND DEVELOPING

PETER SCHILLING (Elektra 7-69811)

Major Tom (Coming Home) (3:57) (Southern Music Publishing Co., Inc. — ASCAP) (P. Schilling - D. Lodge) (Producers: P. Schilling and Armin Sabol)

While Falco watched from the European sidelines as After The Fire took an English-language version of his "Der Kommissar" smash up the charts, Schilling is leaving nothing to chance. This astronaut's diary was a major dance/rock hit for Schilling in its original German incarnation, and here he ably tackles the David Lodge translation. With David Bowie bringing back the "Space Oddity" character on tour and "The Right Stuff" film due for release, this record appears perfectly timed.

12-INCH SINGLES

TOOTS HIBBERT (Mango 7809)

Spiritual Healing (7:00) (Island Music — BMI) (F. Hibbert) (C. Blackwell/S. Dunbar)

Maytals frontman Toots Hibbert makes a roots response to Marvin Gaye, opting for a decidedly less corporeal outlook. Hibbert's smokey voice manages its own sensuality though, and the fluid, rhythmic background affords Hibbert supple support. Should draw action beyond the confines of the reggae marlet.

CYBOTRON (Fantasy D-216)

Clear (4:52) (Deep Space — BMI) (J. Atkins) (3070 & J. Atkins)

The West Coast gets hip-hopping with its first techno-bop 12-inch. Reminiscent of the Jonzun Crew, this one's built exclusively for dancing, and the group's name says it all about their sound.

Perlstein Upped At CBS Masterworks

NEW YORK — Robert S. Perlstein has been appointed vice president, business affairs for CBS Masterworks, CBS Records Group's worldwide classical music label. Perlstein had been director, business affairs of CBS Masterworks since 1981.

Perlstein will continue to be responsible for directing the negotiation and administration of all artist, producer and other contracts entered into by CBS Masterworks. He will report to Joseph Dash, senior vice president and general manager of the CBS Records division, and will also work closely with the Paris and London offices concerning business affairs.

Perlstein joined CBS Records Division in 1976 as associate director, talent contracts, and in 1978 was named director of talent contracts. Prior to joining CBS he was at attorney with the firm of Paul, Weiss, Rifkind, Wharton and Garrison.

Sather Named V.P. Sales At MCA Distributing

LOS ANGELES — Le Roy Sather has been appointed to the post of vice president of field sales for MCA Distributing by Al Bergamo, president MCA Distributing Corporation, effective August 1, 1983.

Sather joined MCA in 1979 as a branch manager in Denver and has served as regional director in Chicago and Atlanta. Prior to this appointment, he was also the director of MCA's western region.

Neigher Named To Post At Welk Music Group

LOS ANGELES — Rick Neigher was recently appointed West Coast creative director of the Welk Music Group's Hollywood division. The announcement was made by the Hollywood division manager, Rob Matheny, of the Welk Music Group.

In his new position, Neigher will be working with the writers, developing new material.

EXECUTIVES ON THE MOVE



Marwood

Rosinsky

Lee

O'Sullivan

Two Promotions At Atlantic — Jennifer Marwood has been promoted to director of administration for Atlantic Records, based at the company's New York headquarters. She joined Atlantic Records in 1979 as accounting assistant and in 1981, she was named manager of payroll & employee benefits. And Linda Rosinsky has been promoted to personnel manager, also based at the company's New York headquarters. She joined Atlantic Records in 1980 as assistant to the administration manager, working in the areas of personnel, office services, and purchasing.

Rubin Appointed — The appointment of Harry M. Rubin as staff vice president, strategic planning and video coordination for RCA has been announced. He previously was director of financial planning.

Golde Promoted — Margie Golde has been promoted to supervisor of production for PolyGram Special Projects. Prior to this she served as project coordinator, PolyGram Special Projects.

Lee Promoted — Bill Lee has been appointed projects manager of the general licensing department for the American Society of Composers, Authors and Publishers. For the past four years, he has been assistant to the director of national sales for General Licensing.

O'Sullivan Named At E/P/A — Cliff O'Sullivan has been appointed associate director, product management, west coast for Epic/Portrait/CBS Associated Labels. Most recently, he was product manager, west coast, E/P/A.

Changes At WHV — James F. Cardwell has joined Warner Home Video, a Warner Communications company, as director of planning and administration. He comes from his recent post as audit manager, west coast operations, for Warner Communications Inc. (WCI). Also announced was the appointment of Lewis S. Ostrover as production manager. He joined WHV in 1980 as inventory and data processing coordinator.

Changes At Vestron — Vestron Video has announced the appointment of Sandra Sharpe-Thomas as supervisor of sales and customer service. She previously was marketing services manager for the musical instruments division of CBS Inc., in Deerfield, Ill. Also announced was the appointment of Linda Dintenfass as programming manager. She was previously a concert producer and independent publicist for the Raleigh Group and similar companies.

Universal Names Safflan — Universal Attractions, Inc. has announced that Sol Safflan has joined the staff. He will be working out of the New York office located at 218 West 57th Street, Suite 3A, New York, N.Y. 10019.

Lyricist Howard Dietz, Dead At 86

NEW YORK — Renowned lyricist Howard Dietz died in New York on July 30 at the age of 86. His stage and film career lasted four decades, during which he wrote such standards as "Dancing In The Dark," "That's Entertainment," and "Something To Remember You By," all with composer Arthur Schwartz. While Schwartz was his primary collaborator, Dietz also worked with other major composers including Vernon Duke, Jerome Kern, Jimmy McHugh, and Ralph Rainger.

A member of the American Society of Composers, Authors and Publishers (ASCAP), Dietz this year became the first

recipient of the ASCAP/Richard Rodgers Award, which will annually honor a veteran composer or lyricist of the musical theater in recognition of outstanding contributions. Said ASCAP president Hal David, "Howard Dietz was one of the great lyricists of our time. The rich legacy of songs that he leaves behind gives us all a great deal to remember him by."

Dietz is survived by his widow, Lucinda Ballard; a daughter by an earlier marriage, Liza Dietz Shaw of London; two stepchildren, Robert F.R. Ballard and Jennifer Romberg; two grandchildren, and two step-grandchildren.

NARAS Mails Grammy Forms

LOS ANGELES — The Grammy Awards entry forms have been mailed by the National Academy of Recording Arts and Sciences (NARAS) to record companies throughout the United States as the Grammy Awards get underway. These forms cover products released for the first time between October 1, 1982 and June 30, 1983. Another set of entry forms for product released during the last three months of the eligibility period will be mailed to the companies at a later date. (The members will receive their entry forms in late September.)

The entry forms that were most recently mailed to the record companies must be filled out and returned to the Academy's national office located at: 4444 Riverside Drive, Suite 202, Burbank, CA 91505 no later than Tuesday, August 23. Any company that has questions or has not received their form, please contact Ginny Grace at (213) 843-8233.

Merrill & Assocs. Formed In L.A.

LOS ANGELES — Merrill & Assoc., a personal management and production firm, has been opened by former Playboy Prods. executive Jim Merrill.

Lorraine Nakano will be associated with Merrill and has merged her promotions company with Merrill & Assoc., where she will head up a separate division to produce special events.

Merrill was most recently an executive in the programming department at Playboy Channel. He also is credited with creating the Playboy Advisor Radio Show, a nationally syndicated production by Westwood One. In addition, he was publicity manager for Playboy Productions.

Prior to Playboy, Merrill served as a publicist with The Shefrin Company and with United Artist Records.

Merrill & Assoc. is headquartered at 439 S. La Cienega Blvd., Los Angeles, CA. The phone is (213) 382-1639.

Costs, Demands For Video Makes Corporate Help Likely

(continued from page 7)

advice from video producers, record companies, even cable operators since the medium is so new and we must respect the experts."

Jay Coleman, president of Rockbill, Inc., which set up Jovan's pioneering sponsorship of the last Stones tour as well as other corporate tie-ins including Hall & Oates/Canada Dry and Charlie Daniels/Skoal, also stressed the importance of "product integration" in artist videos.

"It has to be done with reason and in good taste," said Coleman. "If beer belongs in a storyboard, fine, but if it looks like a commercial it won't fly."

Like Socolof, Coleman didn't want to

Video Showings Ruled Unlawful

LOS ANGELES — An Erie, Pennsylvania district court judge ruled last week against a local home video screening center, declaring that unauthorized showings of videocassettes, even in semi-private, was in violation of federal copyright laws.

Defendant in the suit — brought about by MCA/Universal, Columbia Pictures, Twentieth Century-Fox, Warner Brothers and Walt Disney studios — was Maxwell's Video Showcase, which provides customers with more than 40 VCR-equipped rooms throughout its two outlets in which to watch pre-recorded cassettes rented from the company.

In his ruling, Judge G.E. Mencer determined that such screenings were "public" in nature and, therefore, come under U.S. copyright law, which prohibits the public exhibition of protected works without the permission of the copyright owners.

In the past, rulings have been handed down against public establishments, most notably taverns and discotheques, for unlawful showings of prerecorded videocassettes and discs, but, according to the Motion Picture Assn. of America (MPAA), this constitutes the first time that a decision has been issued on semi-private screenings.

Maxwell's had characterized its screening areas as living rooms away from home, but Judge Mencer felt they "more closely resembled mini-movie theatres."

"The potential exists for a substantial portion of the public to attend such performances over a period of time," Mencer stated.

reveal clients who had helped fund video production, but he did say that dollar amounts were "minimal, maybe a few thousand depending on the kind of visibility the product got and the number of other products in there." Socolof said that there was no standard fee schedule involved, but estimated corporate funding of video production to be in the \$1,000-\$5,000 range "depending on the artist and what the corporation feels it's worth."

Gary Reynolds, president of the Milwaukee-based Gary Reynolds & Assoc. promotion and marketing firm, which is currently working on three music campaigns with Miller Brewing Co., anticipated Miller involvement in future video production for such clients as Josie Cotton. He pointed out that the amount of funding provided might also hinge on where the finished video was shown as well as how often. "If it makes heavy rotation on MTV or *Nightlight*, it's of greater value than on local programming," said Reynolds.

Coleman, however, noted that heavy rotation on MTV is only 3-4 plays a day. "X' hundred thousand viewers is not the same kind of visibility as a motion picture gets, even though the audience may be more targeted," he said. Socolof further observed the difficulty in measuring effectiveness in the normal advertising manner of cost per thousand.

Still, with the costs of producing first-class videos rising to \$100,000 levels, it seems pretty certain that the doors to corporate co-sponsorship will soon be flung wide open. Coleman foresees "a hypothetical situation where artists will come to us needing 100,000 to do three videos without record company support. If there is support, it is recoupable from record sales. They'll want us to find a sponsor in exchange for say, promotional tie-ins with concert tours." He also envisions total corporate underwriting of artist videos as part of commercial deals, where the artist is shooting a commercial for the company and the same crew is then used to shoot the video.

But Socolof stressed that any corporate involvement in funding videos will not replace an advertising budget but will enhance it by reinforcing the product's presence. "Corporate sponsorship is here to stay, not just in tour support and cross-merchandising," he concluded. "By providing a means of defraying the high production costs of video, it gives an opportunity for the whole field to be developed."

COAST TO COAST

EAST COASTINGS — Talk that the Go-Go's are departing Front Line Management for Tommy Mottola's Champlon Entertainment is being pooh-poohed by IRS... Sire A&R staffer **Michael Rosenblatt** will be moving to MCA... The new First City club, located in New York's Greenwich Village, will close for a month in order to re-think their program... Word has it that Elektra shelled out \$100,000 for their new logo. Just one question: what is it?... Continuing saga of **The Waitresses**: we reported last week that the band, sans **Chris Butler**, was going to be performing behind original vocalist **Patty Donahue**. But now the musicians have done an about-face and will not be working with Donahue... Congratulations to New York television station WABC for their new dance-oriented video show, *New York Hot Tracks*. The show, playing opposite NBC's *Friday Night Videos*, was dominated by videos by black artists but had the audacity to assume that viewers wouldn't change the channel if they showed clips by such white artists as Man Parrish and Hall & Oates. It was a pleasure to finally see the video of **Rick James**'s "Give It To Me Baby" on the tube, as well as the nicely executed "Juicy Fruit" by **Mtume**. Speaking of "Juicy Fruit," it was hard to miss the none-too-subtle oral fixation sell of both that and the **Mary Jane Girls**' "Candy Man" video, which featured a heavily lipsticked mouth giving candy canes, twizzlers and taffy a bit more than the once over... The Brooklyn-based Hart & Hinkle Management, which has been a part of Kragan & Co. for the last few years, has split off to go independent. The split was described by the new indie as "totally amicable," and gives the agency a change to concentrate on rock-oriented acts. Hart & Hinkle presently handle the **J. Geils Band**, **Naked Eyes**, **The Uptown Horns**, **Peter Bliss**, and **Tom Chapin**. Upcoming projects include a September/October U.S. tour by Naked Eyes, and an autumn LP by J. Geils... I.R.S. Video has been formed by Copeland & Power and I.R.S. Records. First release is *Police Around the World*, filmed on a tour of the Far East. Also slated is a full-length concert film featuring **R.E.M.**, and a "best of" from the label's *Cutting Edge* television show... Gotham-based indie label TopFlight has picked up Great Britain's Vista Sounds label for the American market. Vista's catalog currently contains over 60

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BETTS PAYS MILLION-TO-ONE — Guitarist **Dicky Betts** (c) of **Betts, Hall, Leavell & Trucks** was recently awarded the "Million Aired" citation by BMI in recognition of his Allman Brothers' composition "Ramblin' Man" having achieved one million performances on radio and television. Pictured with Betts are **Bobby Weinstein** (l), director of writer relations, BMI; and **Bett's wife, Paulette**.

by the new indie as "totally amicable," and gives the agency a change to concentrate on rock-oriented acts. Hart & Hinkle presently handle the **J. Geils Band**, **Naked Eyes**, **The Uptown Horns**, **Peter Bliss**, and **Tom Chapin**. Upcoming projects include a September/October U.S. tour by Naked Eyes, and an autumn LP by J. Geils... I.R.S. Video has been formed by Copeland & Power and I.R.S. Records. First release is *Police Around the World*, filmed on a tour of the Far East. Also slated is a full-length concert film featuring **R.E.M.**, and a "best of" from the label's *Cutting Edge* television show... Gotham-based indie label TopFlight has picked up Great Britain's Vista Sounds label for the American market. Vista's catalog currently contains over 60

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POINTS WEST — While rock legend **Duane "Rebel Rouser" Eddy** jammed intensely with **Ry Cooder** at the Beverly Theatre in Beverly Hills a short while back, there was a different type of tension mounting in the audience. It seems **Tom Petty** was watching the show and decided to light up a cigarette when a gruff security guard came over and demanded it be extinguished immediately due to fire dept. regulations. Petty put out the cig and walked out of the concert hall to the john. While in the can, he lit up another smoke and sauntered back to the show, inadvertently carrying the cancerstick into the forbidden zone. The same guard pulled the cigarette away from Petty, pushed the rail-thin rocker into his seat, and then the two became entrenched in a staring contest. It didn't take long before the glares built to a crescendo and the two started fighting.

It wasn't exactly **George "The Animal" Steele** vs. **Jimmy "Superfly" Snuka**, but the slugfest did get hairy enough for the chief of security to come along and quell the struggle. After the incident, Petty said he got a better understanding of how kids are treated at concerts, and deplored the use of goon squad tactics under the guise of "security." And we thought no nukes and high record prices were the artist's only causes... Two women were injured when a metal chair toppled about forty feet from a catwalk into the audience at the Universal Amphitheatre during a **Donna Summer** show July 29. One lady suffered a broken cheekbone and possible neck injuries, while another was treated for cuts and bruises resulting from the accident,



BENSON MEETS BERRY — It was a busy day at the Guitar Center in Hollywood when R&B/jazz axeman **George Benson** (l) appeared there to tape a segment for *Entertainment Tonight*. While Benson was pursuing the store's strap collection, in walked rock and roll legend **Chuck Berry** to purchase some new strings for his instrument.

Cash Box photo by Debbie Leavitt

which reportedly occurred when a lighting operator, startled by an exploding lightbulb, bumped into the chair and knocked it off the platform into the crowd below... Texas *Chainsaw Massacre* and *Poltergeist* director **Tobe Hooper** has agreed to direct the video for **Billy Idol**'s tune "Dancing With Myself." Idol says he digs the annihilation auteur's sense of humor... Sherman Oaks' Tower Records store will be the scene of a "Mr. and Ms. Heavy Metal Contest" on August 14. First prize winners will receive dinner at an Italian restaurant with their parents and members of **Motorhead**... Vocalist **Astrid Plane** and her group **Animotion** will make its first public appearance on the daytime TV show "Fantasy" Monday, August 15... **The Eurythmics** kicked ass at the Palace in Hollywood July 30, and it's clear you can expect a lot more from this group than just the sizzling "Sweet Dreams" single currently making waves. Lead singer **Annie Lennox** was a hypnotic presence, and besides having a great set of pipes she also played a mean flute... The next night, July 31, former **Velvet Underground** member **John Cale** regaled audiences at McCabe's guitar shop in Santa Monica, with a rare acoustic show. Performing a slew of his most moving, emotional compositions — including "Cable Hogue," "Fear," and "Guts" — Cale's patented, passionate growls and howls were far more powerful in the acoustic setting than the last time we caught his act, last year at Hollywood's dearly departed nightclub, The Whisky. Opening for the singer-songwriter this time around was **Carmal deForest**, a San Francisco-based ukulele player whose ascerbic ditties about love were reminiscent of **Jonathan**

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THERE'S NO ESCAPING ALCATRAZ — Alcatraz, a new rock group formed by ex-Rainbow vocalist **Graham Bonnet**, has signed with Rocshire Records. The album is due to be released in late September. Pictured are (l-r): **Gary Shea**, **Yngwie Nalmsteen**, and **Bonnet** (phone) of the group; **Gary Davis**, Rocshire Records president; **Jim Waldo** and **Jan Uvena** of the group; and **Andy Trueman**, manager.

SOUNDVIEWS

A TAXING SITUATION FOR CALIFORNIA VIDEO RENTALS — The taxman cometh to video renters in the state of California. As of Sept. 1, virtually every sort of video rental or lease will be taxed, affecting home video consumers, cable companies, libraries and others. The bite for the average overnight cassette or disc renter is expected to be small, approximately 30¢ on a \$5 rental, but estimates are that total revenues from the tax will enrich state coffers by some \$17 million in the first year alone. According to **Shirley Filltrault**, deputy to Richard Nevins of the California Board of Equalization, which administers the state's sales tax, the tax's genesis goes back to a task force created by Gov. **Deukmejian** to look into tax loopholes. Since video dealers have simply paid a "use tax" in California when they first purchase a cassette or disc and then



FUTURISTIC 'TOUCH' — RCA recording artist **Rick Springfield** donned a space age get-up for the video to "Human Touch," the second single from the LP "Living In Oz." Produced by **Phil Savenick** for **Savenick Studios**, it was directed and written by **Doug Dowdle**, whose previous credits include **Billy Joel's "Pressure"** and **Fleetwood Mac's "Gypsy,"** as well as **Springfield's own "Affair Of The Heart."**

rent tax-free, the task force sought to close this perceived "loophole." The measure — AB 223, sponsored by Assemblyman **John Vasconcellos** (D-Santa Clara) — was contained in a trailer bill to the recently passed state budget. "The bill did not specify simply home rentals," stressed the State Board's **Filltrault**. "On that it was silent." Meaning that a person who rents an educational film from archive or library and the institution charges a rental fee, that person could just as easily be taxed as someone who rents **48 HRS.** for the weekend. The good news for video dealers in California is that they will no longer have to pay sales tax, in addition to the "use tax," when they buy pre-recorded cassettes and discs; the tax is passed along to the customer, who pays either if he rents or purchases. Not everyone is happy, though. Some dealers don't relish the thought of having to explain the extra charge, however small it may be, to their customers. Others just consider it one more hassle. Yet, come next month, they'll have to contend with it nonetheless, as sure as death and . . .

THAT'S ENTERTAINMENT AT VSDA CONFAB — The Video Software Dealers Assn. (VSDA) Convention at the Fairmont Hotel in San Francisco Aug. 28-30 promises to be as much fun as it will be enlightening. Home video manufacturers have snapped up virtually all the booth space at the confab and it seems as if all the biggies will be sponsoring some sort of event. Just added are a **Paramount Home Video "Flashdance"** party at S.F.'s famous **Bimbo's 365 Club** Aug. 29 to celebrate the still hot motion picture's September release (see separate item). Attendees are advised to come in their cut-off sweats (over the shoulder, please). **Vestron Video** is bringing in comedian **George Carlin** to perform at the VSDA Installation Luncheon on Aug. 30. **Carlin**, if you haven't heard, will have a live, in-concert program out shortly on **Vestron**. **Warner Home Video** will be hosting refreshments throughout all three days at the Exhibit Area, while **Thorn EMI** is providing convention binders and notepads for attendees. **SoundViews** can hardly wait to see what the "brown bag" (read adult) video manufacturers have cooked up for the convention . . . This Just In: **Pacific Arts Video Records** is holding a press conference Aug. 28 at 5 p.m. in the French Room of the Fairmont, which will conclude with the premiere of **PAVR's** latest production, **The Firesign Theater Presents Nick Danger in the Case of the Missing York**. Members of the **Firesign Theater** will be on hand, as will **Michael O'Donoghue** of **Mr. Mike's Mondo Video**, also on the **Carmel, Calif.** label.

VIDEO SOFTWARE NOTES — As the folks at **Paramount** hinted at during the Summer CES, **Flashdance** is indeed coming out at \$39.95. The September release will be supported by a major marketing campaign based on the theme "What A Feeling! What A Price! \$39.95." Full-color ads are being taken out in a number of consumer publications and 30-second television spots are slated for **MTV** and **USA Cable**. Banners, lightboxes, postcards, counter cards and numerous others **POP** items are going out, and retailers can also purchase T-shirts and posters for resale or concert prizes. The title is available in stereo **VHS** and **Beta Hi-Fi**, in addition to stereo **Laserdisc** and stereo **CED**, for \$29.95. **Flashdance** also represents the first custom-pressed **CED** title on the **Paramount Home Video** label . . . Also coming from **Par** in September are the lower-priced re-issues of **Apocalypse Now** (at \$59.95) and the \$39.95 **Time Bandits** and **Meatballs** . . . **USA Home Video** has acquired 22 feature films from **Alexander Salkind** and an additional 22 titles from **Viacom**. **Salkind** titles include **The Three Musketeers** and **The Four Musketeers**; **The Making of Superman**, **The Movie** and **The Making of Superman II**; **Bluebeard**; **The Light At The Edge of The World**; **Claude Chabrol's Twist**; **Kill**; **The Monk**; **The Hotline** and **The Story of A Love Story**, among others, **Viacom** titles include **For Ladies Only**, starring **Gregory Harrison**; **East of Eden**, with **Jane Seymour**; **It Rained All Night The Day I Left**, featuring **Tony Curtis** and **Lou Gosset**; **The Kid with The Broken Halo**, starring **Gary Coleman**; **A Question of Love**, with **Gena Rowlands** and **Dear Detective**, featuring **Brenda Vaccaro** . . . **Media Home Entertainment** is releasing the new way **Liquid Sky**; **Tim**, starring **Mel Gibson** and **Piper Laurie**; **Mel Brooks' The Twelve Chairs**; and **Beyond Evil**.

MUSIC, MUSIC, MUSIC — As of 10:00 a.m. (ET) Aug. 8, **MTV** will have a 24-hour programming information phone line in operation for consumers. By dialing (900) 720-7272, viewers will get a pre-recorded message by one of the five **MTV VJs**, giving the latest news on weekly events, Saturday concerts, Sunday specials, contests, promotions and merchandising programs. A 24-hour playlist info hotline, (212) 869-1MTV, for retailers and others in the music industry has been in operation since July 20 (**Cash Box**, July 23) . . . Country/pop star **Barbara Mandrell** made her pay cable TV debut in a special which was taped by **HBO** Aug. 4-6 at the Tennessee Performing Arts Center's **Andrew Jackson Hall** in **Nashville**. The special, entitled **Barbara Mandrell: The Lady Is A Champ**, will have its premiere airing on the nation's leading pay-cable network in November . . . **David Bowie**, currently on his "Serious Moonlight" tour of the U.S., will be the subject of a special on **ATI Video's "Radio 1990,"** to be seen on the **USA Cable Network** on Aug. 12 at 7 p.m. and 12:30 a.m. (ET) . . . **Delilah Films**, which produced **The Compleat Beatles** program available on **MGM/UA Home Video** as well

(continued on page 30)

TOP 30 VIDEOCASSETTES

	Weeks On 8/6 Chart		Weeks On 8/6 Chart
1 48 HRS. Paramount 1139	1 7	16 ROAD WARRIOR Warner Home Video 11181	16 25
2 THE VERDICT CBS/Fox 1188	2 4	17 TIMERIDER Pacific Arts Video PAV528	19 11
3 HIGH ROAD TO CHINA Warner Home Video 11309	3 7	18 STILL OF THE NIGHT CBS/Fox 4711	15 11
4 SOPHIE'S CHOICE CBS/Fox 9076	4 8	19 LOVESICK Warner Home Video 20011	18 11
5 FIRST BLOOD Thorn EMI 1573	6 13	20 THAT CHAMPIONSHIP SEASON MGM/UA 00221	20 4
6 THE TOY RCA/Columbia Home Video 10538	5 9	21 BLADE RUNNER Embassy 1380	21 23
7 MAD MAX Vestron VA 4030	7 4	22 TRENCHCOAT Walt Disney WD 163	24 3
8 BEST FRIENDS Warner Home Video 11265	8 11	23 SAVANNAH SMILES Embassy Home Entertainment 2058	23 4
9 THE LORDS OF DISCIPLINE Paramount Home Video 1433	9 10	24 PLAYBOY'S PLAYMATE REVIEW CBS/Fox Video 6355	27 2
10 AN OFFICER AND A GENTLEMAN Paramount Home Video 1467	10 24	25 CREEP SHOW Warner Home Video 11306	22 19
11 FRANCES Thorn EMI 1621	11 8	26 PORKY'S CBS/Fox Video 1149	— 1
12 MY FAVORITE YEAR MGM/UA 00188	12 10	27 ROCKY III CBS/Fox Video 4706	30 33
13 KISS ME GOODBYE CBS/Fox 1217	13 7	28 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	28 58
14 AIRPLANE II Paramount Home Video 1489	17 14	29 VIDEODROME MCA 71013	29 12
15 STING II MCA Videocassette 17015	14 7	30 ONE FROM THE HEART RCA/Columbia 10463	25 4

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-Baia Cynwyd**; **American Tape & Video-Atlanta**; **Crazy Eddie-New York**; **The Cinema Store-Encino**; **Video Company-Larkspur**; **Video Studio-Farmington**; **Video Library-San Diego**; **Video Media-Chatsworth**; **Wonderful World of Video-Chattanooga**; **Wherehouse-National**; **Video Showroom-Louisville**; **Erol's Video Club-Springfield**; **New England Home Video-Groton**; **Movies Unlimited-Philadelphia**; **Video Showcase-Federal Way**, **Movies To Go - St. Louis**. **Video Shack - NYC**.

NEW VIDEO SOFTWARE RELEASES

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

LIQUID SKY Cassette—Media M252 \$59.95	FRIDAY THE 13TH, PART II CED-RCA VideoDiscs 03618 . . . \$29.98
TIM Cassette—Media M249 \$59.95	PAVAROTTI IN LONDON CED-RCA VideoDiscs 12165 . . . \$24.98
THE TWELVE CHAIRS Cassette—Media M250 \$59.95	QUADROPHENIA CED-RCA VideoDiscs 12169 . . . \$24.98
BEYOND EVIL Cassette—Media M244 \$49.95	AEROBICISE: THE BEGINNING WORKOUT CED-RCA VideoDiscs 13617 . . . \$24.98
PHANTASM CED-RCA VideoDiscs 00806 . . . \$19.98	THE KIDS FROM FAME Cassette—MGM/UA 400205 . . . \$39.95
KING OF COMEDY CED-RCA VideoDiscs 02170 . . . \$29.98	THE YEAR OF LIVING DANGEROUSLY Cassette—MGM/UA 800243 . . . \$79.95
ALONE IN THE DARK CED-RCA VideoDiscs 02171 . . . \$19.98	JOURNEY BACK TO OZ Cassette—Family Home Entertainment 5-50 \$49.95
HE-MAN AND THE MASTERS OF THE UNIVERSE, Vol. 1 CED-RCA VideoDiscs 02174 . . . \$19.98	THE LITTLE RASCALS CHRISTMAS SPECIAL Cassette—Family Home Entertainment 3-45 \$29.95
MURDER BY DEATH CED-RCA VideoDiscs 03047 . . . \$24.98	THE BEAR WHO SLEPT THROUGH CHRISTMAS Cassette—Family Home Entertainment 3-47 \$29.95
DELIVERANCE CED-RCA VideoDiscs 03122 . . . \$24.98	GUMBY'S HOLIDAY SPECIAL Cassette—Family Home Entertainment 3-49 \$29.95
THE MAIN EVENT CED-RCA VideoDiscs 03131 . . . \$24.98	THE GOLDEN AGE OF TELEVISION: MARTY/WIND FROM THE SOUTH Cassette—MGM/UA 400259 . . . \$39.95
BRONCO BILLY CED-RCA VideoDiscs 03147 . . . \$24.98	THE GOLDEN AGE OF TELEVISION: THE DAYS OF WINE AND ROSES Cassette—MGM/UA 300258 . . . \$29.95
PRINCE OF THE CITY CED-RCA VideoDiscs 03151 . . . \$39.98	TREASURE OF THE FOUR CROWNS Cassette—MGM/UA 600244 . . . \$59.95
FRANKENSTEIN CED-RCA VideoDiscs 03313 . . . \$19.98	
DRACULA CED-RCA VideoDiscs 03314 . . . \$19.98	
AIR FORCE CED-RCA VideoDiscs 03401 . . . \$24.98	
I AM A FUGITIVE FROM A CHAIN GANG CED-RCA VideoDiscs 03414 . . . \$24.98	

TOP 15 VIDEO GAMES

	Weeks On 8/6 Charts
1 ENDURO Activision AX 026	1 9
2 CENTIPEDE Atari CX2676	2 20
3 MS. PAC-MAN Atari CX2675	3 22
4 KEYSTONE KAPERS Activision AX025	4 13
5 PITFALL! Activision AX108	5 37
6 FROGGER Parker Bros. 5300	6 37
7 ZAXXON Coleco 2435	7 37
8 ROBOT TANK Activision AX028	11 4
9 RIVER RAID Activision AX020	10 31
10 DONKEY KONG JR. Coleco 2601	8 20
11 BURGER TIME Intellivision 4549	12 3
12 JUNGLE HUNT Atari CX2688	13 2
13 PHOENIX Atari CX2673	9 22
14 VENTURE Coleco 2457	14 19
15 OINK! Activision AX023	15 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 8/6 Chart
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	1 24
2 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	2 16
3 PRETENDERS (Sire SRK 6083)	4 14
4 WHO ARE YOU The Who (MCA 3050)	3 8
5 THE CARS (Elektra 6E 135)	8 27
6 WHO'S NEXT The Who (MCA 3151)	6 5
7 PIANO MAN Billy Joel (Columbia PC 32455)	10 2
8 TAPESTRY Carole King (Epic PE 34946)	11 52
9 FLEETWOOD MAC (Reprise MSK 2281)	5 30
10 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	7 26
11 AJA Steely Dan (MCA 1006)	9 3
12 THE DOORS (Elektra EKS 74007)	13 27
13 LET THERE BE ROCK AC/DC (Atco SD-36151)	14 12
14 LOOK SHARP! Joe Jackson (A&M SP-4919)	15 47
15 TOTO (Columbia FE 35317)	— 1

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati, Columbus • Charts — Phoenix • Gary's — Virginia • Sound Video, Unltd. — Chicago • Record Theatre — Cincinnati • Tower Records — Sacramento, 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 SHALAMAR | 9 ELO |
| 2 ELVIS COSTELLO | 10 DIANA ROSS |
| 3 ZEBRA | 11 FASTWAY |
| 4 MIDNIGHT STAR | 12 MERLE HAGGARD & WILLIE NELSON |
| 5 TACO | 13 JEFFREY OSBORNE |
| 6 MEN WITHOUT HATS | 14 SPYRO GYRA |
| 7 GLADYS KNIGHT & THE PIPS | 15 MANHATTANS |
| 8 ARETHA FRANKLIN | |

NORTHEAST 1.

- 1 ELVIS COSTELLO
- 2 DIANA ROSS
- 3 ELO
- 4 STEVIE RAY VAUGHAN
- 5 SHALAMAR
- 6 TACO
- 7 GLADYS KNIGHT & THE PIPS
- 8 ARETHA FRANKLIN
- 9 MANHATTANS
- 10 FUN BOY THREE

SOUTHEAST 2.

- 1 MIDNIGHT STAR
- 2 GLADYS KNIGHT & THE PIPS
- 3 MEN WITHOUT HATS
- 4 ARETHA FRANKLIN
- 5 ELVIS COSTELLO
- 6 SHALAMAR
- 7 JEFFREY OSBORNE
- 8 S.O.S. BAND
- 9 MERLE HAGGARD & WILLIE NELSON
- 10 TACO

BALTIMORE/WASHINGTON 3.

- 1 JEFFREY OSBORNE
- 2 MEN WITHOUT HATS
- 3 GLADYS KNIGHT & THE PIPS
- 4 ELVIS COSTELLO
- 5 ZEBRA
- 6 ARETHA FRANKLIN
- 7 SHALAMAR
- 8 TACO
- 9 MANHATTANS
- 10 MIDNIGHT STAR

WEST 4.

- 1 SHALAMAR
- 2 ZEBRA
- 3 MEN WITHOUT HATS
- 4 ELVIS COSTELLO
- 5 TACO
- 6 MIDNIGHT STAR
- 7 TEARS FOR FEARS
- 8 SPYRO GYRA
- 9 FASTWAY
- 10 ARETHA FRANKLIN

MIDWEST 5.

- 1 MEN WITHOUT HATS
- 2 SHALAMAR
- 3 ELO
- 4 FASTWAY
- 5 ZEBRA
- 6 GLADYS KNIGHT & THE PIPS
- 7 ELVIS COSTELLO
- 8 JEFFREY OSBORNE
- 9 SPYRO GYRA
- 10 MIDNIGHT STAR

NORTH CENTRAL 6.

- 1 ELO
- 2 JOAN JETT
- 3 DIANA ROSS
- 4 MERLE HAGGARD & WILLIE NELSON
- 5 SPYRO GYRA
- 6 CROSBY, STILLS & NASH
- 7 MEN WITHOUT HATS
- 8 ZEBRA
- 9 QUARTERFLASH
- 10 TACO

DENVER/PHOENIX 7.

- 1 ELO
- 2 JOAN JETT
- 3 SHALAMAR
- 4 FASTWAY
- 5 ELVIS COSTELLO
- 6 DIANA ROSS
- 7 MERLE HAGGARD & WILLIE NELSON
- 8 MANHATTANS
- 9 MIDNIGHT STAR
- 10 ZEBRA

SOUTH CENTRAL 8.

- 1 SHALAMAR
- 2 DIANA ROSS
- 3 MERLE HAGGARD & WILLIE NELSON
- 4 ZEBRA
- 5 FASTWAY
- 6 GLADYS KNIGHT & THE PIPS
- 7 TACO
- 8 MIDNIGHT STAR
- 9 ELVIS COSTELLO
- 10 ARETHA FRANKLIN

WHAT'S IN-STORE



IN ADVANCE OF LA CAGE — More than 500 certificates reserving copies of a special "Thank You, Boston" edition of the forthcoming La Cage Aux Folles original cast album (*Cash Box*, July 30) were sold in two hours at a booth set up by the Harvard Coop during a "La Cage Aux Folles Day" ceremonies at Boston's City Hall on July 29, six days before the album was to be recorded.

RESTRUCTURINGS — By coincidence, both Record Bar and Camelot Enterprises, Inc. announced new management appointments last week. At Record Bar, four new positions were created. **Sandra Rutledge**, who was vice president of administration services, now assumes the new post of senior vice president of marketing/sales. Former vice president of marketing **Ralph King** has been named senior vice president of marketing/sales. **Dan M. Surlis**, formerly vice president of finance, becomes the new senior vice president of finance, and **Jackie Brown**, who was assistant to the president, becomes executive administrative director. Brown's new duties involve special projects rather than day-to-day operations, and Rutledge's new responsibilities expand to include warehouse distribution as well as her current direction of the data processing and office services departments. Meanwhile, **Larry Mundorf**, vice president of retail operations for Camelot, delineated the new field structure announced the previous week at the company's convention at Ohio's Salt Fork State Park (*Cash Box*, Aug. 6). The restructuring calls for the 146 Camelot Music and Grapevine stores to be divided into two divisions. **Larry Hodgson**, formerly Northeast regional director, moves up to North divisional manager, and **Vern Benke**, formerly Camelot's Southern regional director, becomes South divisional manager. Both will remain in their respective North Canton, Ohio home office and Nashville stations, but despite the field locations, Mundorf stressed that the appointments are of corporate, staff level. Additional appointments include former Midwest regional director **Dan Denino**, who becomes the new director of retail operations at the home office. To fill out the two North division regions, former district supervisor **Jack Miller** has been promoted to regional director in Chicago, and former district supervisor **Mike Terlecky** has been promoted to regional director in North Canton. The South division's two regions will be headed by **Terry Caruthers**, who was recently promoted to regional director in the Atlanta regional office, and **Dave Sayre**, also recently promoted to regional director in the Dallas regional headquarters. A last result of the reorganization, which takes effect in September, is that three veteran store managers have been promoted to the district supervisor. They are **Tim Walters**, in Chicago; **Dennis Nowland**, in Michigan; and **Keith Hollifield**, in Austin, Texas. In detailing the changes, Mundorf noted that the new structure would facilitate the company's long-term growth plans. "This improved field pattern will allow us to supervise our rapidly expanding inventory and continued store expansion," he said. "With the divisional setup, and new regional offices in Atlanta, Chicago, and Dallas, we have positioned ourselves to accommodate our retail growth for the next five to 10 years."

CAMELOT CONVENTION LEFTOVERS — At the Camelot convention, five-year management awards were given to **Bill Jay**, **Mike Stevenson**, **Larry Unruh**, **Keith Hollifield**, **Dirk Carter**, **Tom Rizzi**, **Chris Winkhouse**, **Donna Crawford**, **Steve Breeden**, **Jim Masterson** and **Roger Thornton**. Five-year home office and warehouse awards went to **Amy Scaglione**, **Sue Wentling**, **Carol Babell**, **Vicki Gonzales**, **Rose Brucker**, **Tarl Van Almen**, **Thelma Zimmer**, **Donna Gross**, **Laura Voll**, **Doris Williams**, **Jackie Wannemacher**, **Kim Milbrodt**, **Bonnie Mann**, **Elizabeth Shaffer**, **Thelma Painter**, **Mary Sue Moore**, **Sherry Cogar**, **Mike Seasor**, **Lisa Moon Murphy**, **April Osler**, **Diane McKenzie**, **Debbie Darnell**, and **Ron Selman**. For the first time, 15-year service awards were handed out, going to **Phillip Shannon**, **Jo Ann Clapper**, **Frank Trace**, **Joe Bressi**, **George Frantz**, **Dick Houser**, **Dan Donino**, **Pete Fostines**, **Marge Cyphert**, **Toe David**, **Jan Molnar**, **Dennis Earl**, and **Jim Bonk**. And the first and only 25-year service award was presented to vice president of warehouse operations **Bob David**. . . The chain has recently instituted a new "watch list" monitoring system for new music product by which the purchasing staff and warehouse crew can react more rapidly when specific titles take off. As current return restrictions prevent the former initial quantity buys on new product, studious observation of watch list titles allows quick reordering of extra product where needed. . . A 25-store test of compact disc sales found that customers were buying product even when they didn't own hardware, according to vice president of purchasing/marketing **Joe Bressi**. Declared company president **Paul David**, "This is going to be the configuration. Historically, the American public never has accepted anything less than top quality and once they get a hold of CD's, it will become the standard. It may also be the single most important means of preventing home taping because you can't duplicate the quality of a CD in taping it." In his presidential address, David reported that for the first time in Camelot's history, cassettes outsold albums over a month-long span in July. He said that this applied to both new releases and deep catalog. Later, Larry Mundorf mentioned that cassettes were now staying even with LP's out of the box instead of the former 3-4 to 1 ratio. He also described the chain's biggest promotion ever, a "Dollar Day" event promotion in June which brought in over \$1 million. As a summer season kick-off exploiting the "portability" of music, the promotion offered even dollar pricepoints on all cassettes and a sampling of other store inventory. Low-priced Walkman units were sold for \$20 each, \$10 with purchase of five cassettes, or was given away free with purchase of 10 cassettes. **jim bessman**



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

Playlist

HEAVY

3-4 PLAYS PER DAY

ARTIST	CLIP	LABEL
ZZ Top	Sharp Dressed Man	Warner Bros.
Robert Plant	Big Log	Atlantic
Eurythmics	Sweet Dreams	RCA
Stray Cats	(She's) Sexy + 17	EMI America
Asla	Don't Cry	Geffen
Michael Sembello	Maniac	Casablanca
Zebra	Who's Behind The Door	Atlantic
The Flxx	Saved By Zero/One Thing	MCA
	Leads To Another	
Stevie Nicks	Stand Back	Modern/Atco
Elton John	I'm Still Standing	Geffen
Dave Edmunds	Slipping Away	Columbia
The Police	Every Breath You Take	A&M
David Bowle	ChIna Girl	EMI America
Rod Stewart	Baby Jane	Warner Bros.

MEDIUM

2-3 PLAYS PER DAY

ARTIST	CLIP	LABEL
Shalamar	Dead Giveaway	Solar/Elektra
Billy Joel	Tell Her About It	Columbia
Rick Springfield	Human Touch	RCA
Donna Summer	She Works Hard For The Money	Mercury
Krokus	Eat The Rich	Arista
Talking Heads	Burning Down The House	Sire
The Kinks	State Of Confusion	Arista
Mitch Ryder	When You Were Mine	Riva/PolyGram
Joe Walsh	I Can Play That Rock 'N' Roll/Whiz Kids	Full Moon
EBN/OZN	AEIOU	Elektra
Quarterflash	Take Me To Heart	Geffen
Donnie Iris	Do You Compute	MCA
Charlie	It's Inevitable	Merige/Atco
A Flock Of Seagulls	Nightmares	Jive/Arista
Ian Hunter	All The Good Ones Are Taken	Columbia
Men Without Hats	The Safety Dance	Backstreet/MCA
Bonnie Tyler	Total Eclipse Of The Heart	Columbia
Marshall Crenshaw	Whenever You're On My Mind	Warner Bros.
Tears For Fears	Change	Mercury
Joan Jett & The Blackhearts	Fake Friends	Blackheart/MCA
Bryan Adams	This Time	A&M
Roman Holiday	Stand By	Jive/Arista
Fun Boy Three	Our Lips Are Sealed	Chrysalis

LIGHT

1-2 PLAYS PER DAY

ARTIST	CLIP	LABEL
Total Coelo	Milk From A Coconut	Chrysalis
Jabba's Palace Band	Lapit-Nek	RSO
Little Girls	How To Pick Up Girls	PVC/Jem
B-52's	Legal Tender	Sire
Wham!	Bad Boys	Columbia
Kissing The Pink	Maybe This Day	Atlantic
I-10	Take A Cold Look	Warner Bros.
Iron Maiden	Trooper	Capitol
Peter Gabriel	I Don't Remember	Geffen
Ministry	Revenge	Arista
Espionage	Sounds Of Breaking Hearts	A&M
Peter Schilling	Major Tom	Elektra
Tony Carey	West Coast Summer Nights	Rockshire
Carlene Carter	Meant It For A Minute	Epic
Kix	Cool Kids	Atlantic
Rubber Rodeo	How The West Was Won	Eat
Lita Ford	Out For Blood	Mercury
Naked Eyes	Promises, Promises	EMI America
Red Rockers	Good As Gold	Columbia
Frank Stallone	Far From Over	RSO
Curves	Friday On My Mind	Allegiance
Culture Club	I'll Tumble 4 Ya	Epic
Lindsay Buckingham	Holiday Road	Warner Bros.
Shooting Star	Straight Ahead	Epic
ELO	Rock 'N' Roll Is King	Jet/CBS
Polecats	Make A Circuit With Me	Mercury
Pillmouls	A Million Miles Away	Geffen
The Waitresses	Go Make The Weather	Mercury
Any Trouble	Gatch A Go	EMI America
Eddy Grant	I Don't Want To Dance	Portrait/CBS

ADDS

ARTIST	CLIP	LABEL
Jackson Browne	Lawyers In Love	Elektra/Asylum
Loverboy	Queen Of The Broken Heart	Columbia
Nell Young	Wonderin'	Geffen
Joan Jett & The Blackhearts	The French Song	Blackheart/MCA
Kansas	Fight Fire With Fire	CBS
Malcolm McLaren	Double Dutch	Island/Atco
Eddie Jobson	Turn It Over	Capitol
Twisted Sister	You Can't Stop Rock 'N' Roll	Atlantic
Quiet Riot	Cum On Feel The Noize	Pasha/CBS
Martin Briley	Put Your Hand On The Screen	Mercury
JoBoxers	Just Got Lucky	RCA
Dio	Rainbow In The Dark	Warner Bros.
Bounding Balls	American Anthem	Tender



BATTLE OF THE DRUMS — Edward "Sonny" Emory was the grand prize winner of the 1983 Carmine Appice National Drum Battle Tour Finals. The finals, held over the July 4th weekend was at Griffith Park in Los Angeles, and were sponsored by Mattel Electronics/Synsonics Drums and KLOS-FM, an L.A. radio station. Pictured in the back row are (l-r): Bruce Gary (Knack), Sandy Genaro (Pat Travers Band), Brian Glasscock (Motels), Kelly Keagy (Night Ranger), Joe Benson (KLOS-DJ). Pictured in the front row are (l-r): Alan Gratzner (REO Speedwagon), Bun E. Carlos (Cheap Trick), Michael Derosier (Heart), Emory, Appice, Bruce Crump (Molly Hatchet), Chester Thompson (Genesis), and Vince Appice (DNA).

New Music Takes Ginger Step Forward In U.S. Heartland

by Harry Weinger

NEW YORK — The Midwest, characteristically a stronghold of traditional rock bands that formed the core of 1970's AOR, is slowly opening up to new music. Acts like Journey and Robert Plant still comprise most of the heartland radio station playlists, but a **Cash Box** survey found programmers conducting a meticulous balancing act between the newer sounds and their bread-and-butter rockers.

"We've shifted our rotation and stepped up our currents so that we can play the new material," reported Susie Austin, music director of WLPX/Milwaukee, "but we just try to balance it. Talking Heads and Ministry are doing very well, but then so is Def Leppard and Loverboy." Bill Pugh, program director of WTUE/Dayton, Ohio, concurs. "Music that's not perceived to be in a rock 'n' roll vein is being accepted pretty well," he noted, "but in these blue collar towns, they still like their traditional rock. For example, we're adding Talking Heads and Blackfoot."

But still, stations are shying away from the "new music," or "modern music," tag in their on-air presentation. Programmers were unanimous in their cautious approach to the new sounds, preferring to view the latest trend as an opportunity to freshen up a stale air sound. "It's 'new rock'", said Debbie Dalton, program director of WMAD/Madison, Wisconsin. "That can include a lot more than a particular trend," she continued, "and what's happening is that instead of 'new music' becoming the norm, a station's rock 'n' roll category is becoming broader." WLPX's Austin added that the station never calls new product "modern music" on the air.

Ward Holmes, program director for WDEK/DeKalb, Illinois, observed that "acts such as Thomas Dolby and Phil 'n' the Blanks really come through in our research," and added, "Men At Work and Culture Club are format staples now." But Holmes noted that exposure of a new music act must be tempered with territorial imperatives. "If a station presents the new acts right, the audience will go for it and actually like it," he remarked, "but you've got to back it up with ZZ Top, etc."

Jack Silver, music director at KSHE/St. Louis, sees a swelling interest in new music in the area. "The midwest has embraced the new music," he offered, but noted proudly, "The heartland is not both coasts, it is its own entity. Groups like The Fixx are what I call 'modern rock', and we're breaking them like any number of acts broke on AOR in the 1970's."

While programmers agreed new music has contributed to a healthy infusion of product, the midwest's conservative traits hold some stations back. "Our approach is to spoon-feed the new music," said Rick Peterson, program director of WWCT/Peoria, Illinois. "We really have to test the waters first before taking the plunge, or else the record will just sit there, or be a complete negative." Station KSWB/Minneapolis, Minnesota, while evolving at the moment into one of the new AOR/Top 40 hybrids, is excruciatingly careful about what new music sides it adds. "New music upsets some listeners," noted a station staffer, "there's still that core that doesn't believe anything new is rock 'n' roll."

What of the so-called corporate rock acts whose careers were made in America's heartland? "Journey is still important to us," reported Dalton at WMAD, "but Styx, which is from the Midwest, is not doing well at all. It's the reputation of the band, not necessarily the sound, that causes that. You've got to get rid of the dinosaurs." And, she noted, the Midwest is still home for straight-ahead rock. "Even with new music becoming popular, our metal core is stronger than ever," said Dalton, "AC/DC may be passe, but there's Def Leppard, Judas Priest, Quiet Riot — they're all still popular."

Austin mentioned that WLPX no longer plays Styx or Kansas, choosing instead to play U2 and INXS. Silver in St. Louis commented on the subtle shift in playlists, "We are finding great success with Fixx, Q-Feel and Tears For Fears, but in the same breath Zebra is our hottest record," he noted, and added, "Our bread and butter is and will be Robert Plant, ZZ Top, Joe Walsh and Motorhead. Hey, we're still into opening up the radio and letting the guitar wail."

Many programmers cite MTV as a positive factor in their ability to incorporate new music in the traditional rock mix. "MTV has helped the station," remarked Holmes at WDEK. "It's a big part of the massive exposure of new music. Dalton agreed, stating, "MTV helps familiarize the audience with new music. It reinforces in our listeners' mind and ears that the music we play is part of what's happening."

However, for all of the inroads that new music appears to be making in the Midwest, the region's conservative nature is typified by one programmer's philosophy. "Give 'em the old, give 'em the new," concluded WTUE's Pugh, "and don't lean too much in either direction."

AIRPLAY

TOP 40 TALES — The bandwagon keeps rollin' . . . **WMAR-FM** has dumped its ghostly beautiful music format for **Mike Joseph's** "Hot Hits". Midday jock **Chris Stevens** told *Airplay*, "We've been in full flow since July 28 at 11:15 p.m., and it's something Baltimore's needed for a long time." **Gary Franklin**, from **WTIX**/New Orleans, joins as program director and morning man. The air staff is rounded out by **Mike Frazier**/2-6 p.m., **Pete Michaels**/6-10 p.m., **John Payne**/10 p.m.-2 a.m., and **Larry Dalton** overnites. No other staff positions have been filled. . . **WRQC**, Cleveland's AOR bridesmaid — with the Buzzard, who could ever do better? — has switched from album rock to a hit radio format. **Tim Spencer** continues as P.D., but will drop his morning shift . . . The p.d. slot at **KHTR**/St. Louis, left vacant by **Ed Scarborough's** L.A. jaunt has been filled



by **Scott Alexander**. He hails from **KWTO**/Springfield, Mo. The appointment is effective August 15. . . **Howeird Stern**, of **WNBC-AM**/New York's afternoon drive extravaganza, has released an LP titled *50 Ways To Rank Your Mother*. Timed, no doubt for the **Simon and Garfunkel** reunion tour . . . Last week marked the much-ballyhooed debut of **WHTZ** in the Big Apple. Things don't appear "official" yet, since P.D. and morning man **Shannon** handled most of the daytime air shifts for the first couple of days. The rest of the air staff is being flown in one by one. They're ID-ing as **Z100**. Shannon opened the proceedings with **Blondie's** by-now unhip "Rapture." Ooops. They're pumped up and screamin' though, and New York's listening carefully.

STATION STUFF — **Mark Pasman** promoted to program director of **WRIF**/Detroit, up from special projects coordinator. He's been with the station five years. Pasman's appointment comes after **Rich Balls** changed his mind (**Cash Box**, August 6) . . . **Hal Smith**, general manager of **WMMR**/Philadelphia, brings in **George Harris** from **WQXM**/Tampa to fill **Charlie Kendall's** P.D. slot. Kendall starts at **WNEW-FM** this week . . . **Neil McIntyre** has resurfaced as assistant P.D. of **WKTU-FM**/New York. He's been a consultant, worked in national promo for MCA Records, was a contributing editor for **Record World** and has had six years experience in NYC as P.D. of **WPIX** (1972-78). Welcome back . . . **Ray Gardella** has been named vice president and general manager of Connecticut Broadcasting company. The company is licensee of **WICC** Radio/Bridgeport, and is owned by **WPIX**, Inc. Gardella had been vice president of sales for **WICC** . . . **WBOS**/Boston's new country format is official, and the station will begin broadcasting 11 Northeastern University football games September 10 . . . The latest on Pittsburgh's **O'Brien and Garry** at press time is that B-94's court injunction to allow the team to join the station was thrown out, and the duo will start on **WHTX-FM** this week. They had left **WTAE** when vet **Jack Bogut** signed on, then were drafted by the FM sister station (**WHTX**). **B-94** claims O'B & G have a contract with *them*, and there's still lots of litigation to be worked out.

WOW, TWO SPEAKERS — **KFI**/Los Angeles and **WMAQ**/Chicago are each planning to give away AM stereo portable radios when Sony Corp. debuts their model next month. **WMAQ** began publicizing the fact that they were AM stereo July 25, and has purchased from Sony a number of units for a potential widescale promotion. Both stations are carefully evaluating the radios before going on air with the campaign.

NETWORK NEWS — NBC's Source web recently broadcast a slew of concerts live via Starfleet Blair, including shows from **Roxy Music** and **Greg Kihn**. The Source will encore Roxy's Radio City Music Hall show to its affiliates the weekend of August 12-14 . . . ABC Rock Radio Net broadcasting live via satellite and land lines **Asia's** press conference August 9. Bandmembers **Carl Palmer**, **John Wetton** and **Geoffrey Downes** will be on hand to chat up the new LP and tour . . . **Elvis Costello**, **Aretha Franklin** and **Gordon Lightfoot** are featured guests on **RKO One's Radio Listens To Records**. **Jethro Tull** live will be featured on an upcoming **RKO** Radio shows program . . . **Mutual's Rock USA** features **Bob Seger**, **Def Leppard**, **Marshall Crenshaw**, **Chris DeBurgh** and **Tony Carey** next week.

CONSULTANT'S CORNER — **Burkhart/Abrams/Michaels/Douglas** will be developing formats for Christian radio, according to the firm's president, **Dwight Douglas**. **Kent Burkhardt's** son, **Brad**, will head the new division. **Brad Burkhardt** is considered one of the leading authorities on Christian radio programming, and for the past two and-a-half years he's been southeast promotion director for Word Records. Initial clients include **WLIX**/Long Island, **KBIQ**/Seattle and **WFOM**/Atlanta . . . **Jeff Pollack** has signed **KZAP**/Sacramento as its newest AOR client station.

NPR NEWS — **H. Melvin Ming** has joined the network as director of finance and administration. Ming was formerly vice president of finance and administration for the National Urban Coalition . . . **E. Richard Hodgetts** resigned his post as NPR vice president of business services and president of NPR Ventures. He will serve as consultant to NPR until September 1. **Dr. Gall Crotts Arnall** has been appointed acting NPR Ventures president . . . NPR Board voted to continue *NPR Plus*, the net's classical and jazz service.

harry weingar

RKO Gen. Creates Chairmen's Office

NEW YORK — RKO General, in a management shift, has created an Office of The Chairmen, as an executive operating division. **Shane O'Neil** executive vice president of RKO General, has been appointed president and chief operating officer. **Hubert J. DeLynn**, former vice-chairman and chief operating officer of the company, remains vice-chairman and has been made chairman of the executive committee. **Frank**

Shakespeare becomes a vice-chairman, stepping into the post from his former position as president of RKO General. **Thomas O'Neil** remains chairman of the board of RKO General.

The new management entity at RKO will exercise the senior operations, long-range planning, investment and development policies and practices of the corporation.

CASH BOX ROCK ALBUM RADIO REPORT

JACKSON BROWNE LAWYERS IN LOVE



— JACKSON BROWNE • **LAWYERS IN LOVE** • ASYLUM
ADDS: WBLM, WSKS, KSHE, WGRQ, KBPI, KMET, KEZY, WNEW, WBCN, WKLS, WMMS, WOUR.
HOTS: WGRQ, KEZY, WBCN, WKLS, WMMS. **MEDIUMS:** KSHE.
PREFERRED TRACKS: Title.
SALES: Just shipped.

THE POLICE SYNCHRONICITY



1 THE POLICE • **SYNCHRONICITY** • A&M
ADDS: None. **HOTS:** WOUR, WMMS, WCCC, WKLS, KNAC, WBCN, WNEW, KEZY, KMET, KBPI, KSJO, WGRQ, KSHE, WSKS, WBLM. **MEDIUMS:** None.
PREFERRED TRACKS: Breath, Wrapped, Title.
SALES: Good in all regions.

MOST ADDED

LP Chart Position

- 6 DAVID BOWIE • **LET'S DANCE** • EMI AMERICA
ADDS: None. **HOTS:** WOUR, WMMS, WCCC, WKLS, KNAC, WBCN, WNEW, KEZY, KMET, WGRQ, WBLM. **MEDIUMS:** KBPI. **PREFERRED TRACKS:** China, Title.
SALES: Good in all regions.
- 152 CHARLIE • **MIRAGE**
ADDS: None. **HOTS:** WOUR, WMMS, WKLS, WGRQ. **MEDIUMS:** WCCC, WBCN, WNEW, KEZY, KMET, KBPI, KSJO, WSKS, WBLM. **PREFERRED TRACKS:** Inevitable.
SALES: Fair in West and Midwest.
- 77 ELVIS COSTELLO & THE ATTRACTIONS • **PUNCH THE CLOCK** • COLUMBIA
ADDS: WCCC. **HOTS:** KNAC, WBCN. **MEDIUMS:** WMMS, WKLS, WNEW, KEZY. **PREFERRED TRACKS:** Book.
SALES: Good to moderate in all regions.
- DFX2 • **EMOTION** • MCA
ADDS: WBLM. **HOTS:** WMMS, KMET. **MEDIUMS:** WOUR, WKLS, KEZY, WGRQ. **PREFERRED TRACKS:** Title.
SALES: Fair in Midwest.
- 4 DEF LEPPARD • **PYROMANIA** • MERCURY
ADDS: None. **HOTS:** WMMS, KMET, KBPI, WGRQ, WBLM. **MEDIUMS:** WCCC, WKLS, KSJO. **PREFERRED TRACKS:** Ages, Photograph.
SALES: Good in all regions.
- 36 ELO • **SECRET MESSAGES** • JET
ADDS: None. **HOTS:** WNEW, KEZY, KBPI, KSHE, WSKS. **MEDIUMS:** WOUR, WMMS, WBCN. **PREFERRED TRACKS:** King.
SALES: Moderate in all regions.
- 18 EURYTHMICS • **SWEET DREAMS** • RCA
ADDS: None. **HOTS:** WMMS, WBCN, KEZY, KBPI. **MEDIUMS:** WOUR, WBLM, WYFE, WPLR. **PREFERRED TRACKS:** Title.
SALES: Good in all regions.
- 44 FASTWAY • **COLUMBIA**
ADDS: None. **HOTS:** WSKS. **MEDIUMS:** WMMS, WCCC, KMET, KSJO, WGRQ, KSHE. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions.
- 14 THE FIXX • **REACH THE BEACH** • MCA
ADDS: None. **HOTS:** WOUR, WMMS, WCCC, WKLS, KNAC, WBCN, WNEW, KEZY, KMET, KBPI, WGRQ, KSHE, WSKS, WBLM. **MEDIUMS:** KSJO. **PREFERRED TRACKS:** Zero.
SALES: Good in all regions.
- 54 A FLOCK OF SEAGULLS • **LISTEN** • JIVE
ADDS: None. **HOTS:** KNAC, WBCN. **MEDIUMS:** WYFE, KEZY, WBLM, KBPI, KSJO. **PREFERRED TRACKS:** Nightmares, Wlshing.
SALES: Moderate to fair in all regions.
- 128 IAN HUNTER • **ALL THE GOOD ONES ARE TAKEN** • COLUMBIA
ADDS: None. **HOTS:** WMMS. **MEDIUMS:** WOUR, WCCC, WKLS, KNAC, WNEW, KEZY, WBLM. **PREFERRED TRACKS:** Title.
SALES: Fair in Midwest.

LP Chart Position

- 145 DONNIE IRIS • **FORTUNE 410** • MCA
ADDS: None. **HOTS:** WOUR, WMMS, WGRQ. **MEDIUMS:** WCCC, WKLS, WNEW, KEZY, KSJO, WSKS, WBLM. **PREFERRED TRACKS:** Compute.
SALES: Fair in Midwest.
- 23 IRON MAIDEN • **PIECE OF MIND** • CAPITOL
ADDS: None. **HOTS:** WMMS, KMET, WGRQ. **MEDIUMS:** WOUR, WCCC, WKLS, WBCN, KSJO, WSKS, WBLM. **PREFERRED TRACKS:** Trooper, Icarus.
SALES: Good to moderate in all regions.
- 25 JOAN JETT • **ALBUM** • BLACKHEART
ADDS: None. **HOTS:** WKLS, WBCN, WGRQ. **MEDIUMS:** WOUR, WMMS, WCCC, KNAC, WNEW, WSKS, WBLM. **PREFERRED TRACKS:** Fake, French.
SALES: Good to moderate in all regions.
- BILLY JOEL • **AN INNOCENT MAN** • COLUMBIA
ADDS: WBLM, KSHE, KBPI, KEZY, WNEW, WMMS, WOUR. **HOTS:** KEZY, WNEW, WMMS. **MEDIUMS:** None. **PREFERRED TRACKS:** Tell.
SALES: Just shipped.
- KANSAS • **DRASTIC MEASURES** • CBS
ADDS: None. **HOTS:** WKLS, KMET, KSHE, WSKS. **MEDIUMS:** WOUR, WCCC, KEZY, KSJO, WGRQ, WBLM. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions.
- 7 LOVERBOY • **KEEP IT UP** • COLUMBIA
ADDS: None. **HOTS:** WOUR, WMMS, WCCC, WKLS, WNEW, KEZY, KMET, KBPI, KSJO, WGRQ, KSHE, WSKS, WBLM. **MEDIUMS:** WBCN. **PREFERRED TRACKS:** Hot.
SALES: Good in all regions.
- 8 MEN AT WORK • **CARGO** • COLUMBIA
ADDS: None. **HOTS:** KNAC, WBCN, KEZY, KBPI, WSKS. **MEDIUMS:** WOUR, WCCC, WKLS, WGRQ, KSHE, WBLM. **PREFERRED TRACKS:** Mistake, Overkill.
SALES: Good in all regions.
- 63 MEN WITHOUT HATS • **RHYTHM OF YOUTH** • MCA
ADDS: KEZY, WOUR. **HOTS:** WMMS, WKLS, KNAC, WBCN. **MEDIUMS:** KBPI. **PREFERRED TRACKS:** Safety.
SALES: Good to moderate in all regions.
- 179 GARY MYRICK • **LANGUAGE** • EPIC
ADDS: None. **HOTS:** KNAC, WSKS. **MEDIUMS:** WOUR, WMMS, WBCN, KEZY, WBLM. **PREFERRED TRACKS:** Message, Guitar.
SALES: Fair in all regions.
- 5 STEVIE NICKS • **THE WILD HEART** • MODERN
ADDS: None. **HOTS:** WOUR, WMMS, WCCC, WKLS, WNEW, KEZY, KMET, KBPI, WGRQ, KSHE, WSKS, WBLM. **MEDIUMS:** WBCN, KSJO. **PREFERRED TRACKS:** Stand.
SALES: Good in all regions.
- GRAHAM PARKER • **THE REAL MACAW** • ARISTA
ADDS: KSHE, KBPI, KEZY, WNEW, WBCN, KNAC, WKLS. **HOTS:** None. **MEDIUMS:** WBCN, KNAC. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

MOST ACTIVE

LP Chart Position

- 19 ROBERT PLANT • **THE PRINCIPLE OF MOMENTS** • ATLANTIC
ADDS: None. **HOTS:** WOUR, WMMS, WCCC, WKLS, WBCN, KEZY, KMET, WGRQ, KSHE, WSKS, WBLM. **MEDIUMS:** WNEW, KSJO. **PREFERRED TRACKS:** Log.
SALES: Good in all regions.
- PRISM • **BEAT STREET** • CAPITOL
ADDS: WBLM. **HOTS:** KSJO. **MEDIUMS:** WOUR, WCCC, WKLS, KEZY, KMET. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest.
- 29 QUARTERFLASH • **TAKE ANOTHER PICTURE** • GEFFEN
ADDS: None. **HOTS:** WMMS, WCCC, WNEW, KEZY, KBPI, WGRQ, WSKS. **MEDIUMS:** WOUR, KSJO, WBLM. **PREFERRED TRACKS:** Take.
SALES: Moderate in all regions.
- 27 QUIET RIOT • **METAL HEALTH** • PASHA
ADDS: None. **HOTS:** KMET, WGRQ. **MEDIUMS:** WOUR, WMMS, WCCC, WKLS, WBCN, KSJO. **PREFERRED TRACKS:** Noize.
SALES: Moderate to fair in all regions.
- 37 R.E.M. • **MURMUR** • I.R.S.
ADDS: None. **HOTS:** KNAC, WBCN. **MEDIUMS:** WMMS, WCCC, WNEW, KEZY, WGRQ, WSKS, WBLM. **PREFERRED TRACKS:** Radio, Catapult, West.
SALES: Moderate to fair in all regions.
- 139 SHOOTING STAR • **BURNING** • VIRGIN/EPIC
ADDS: None. **HOTS:** KSJO, WSKS. **MEDIUMS:** WMMS, WCCC, WKLS, KEZY, KMET, KSHE, WBLM. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest.
- 13 TALKING HEADS • **SPEAKING IN TONGUES** • SIRE
ADDS: None. **HOTS:** WOUR, WMMS, WCCC, KNAC, WBCN, WNEW, KMET, WGRQ, WBLM. **MEDIUMS:** WKLS, WSKS. **PREFERRED TRACKS:** Burning.
SALES: Good in all regions.
- 53 STEVIE RAY VAUGHAN • **TEXAS FLOOD** • EPIC
ADDS: WBLM. **HOTS:** WNEW, WGRQ. **MEDIUMS:** WOUR, WCCC, WKLS, KSHE, WSKS. **PREFERRED TRACKS:** Struck.
SALES: Moderate in all regions.
- 48 JOE WALSH • **YOU BOUGHT IT, YOU NAME IT** • FULL MOON
ADDS: None. **HOTS:** WMMS, WCCC, KSHE, WSKS. **MEDIUMS:** WOUR, WKLS, WNEW, KSJO, WBLM. **PREFERRED TRACKS:** Play, Whiz.
SALES: Fair in all regions.
- 24 ZZ TOP • **ELIMINATOR** • WARNER BROS.
ADDS: WNEW. **HOTS:** WCCC, KMET, WGRQ, KSHE, WBLM. **MEDIUMS:** WOUR, WMMS, WBCN, KSJO, WSKS. **PREFERRED TRACKS:** Sharp, Gimme.
SALES: Good to moderate in all regions.
- 34 ZEBRA • **ATLANTIC**
ADDS: None. **HOTS:** WOUR, WGRQ, KSHE, WBLM. **MEDIUMS:** WMMS, WCCC, WKLS, KEZY, KMET, KSJO. **PREFERRED TRACKS:** Door.
SALES: Good to moderate in all regions.

Steve Kahn: Video Pioneer Prefers To Keep It Simple

by Fred Goodman

NEW YORK — Although Steve Kahn is best known in the music industry as the former head of the first in-house video production department set up by a record company, he has also been a disc jockey, a promotion man and a product manager. And despite having piloted RCA Records' entrance into the world of promotional videos and directed a wide array of artists from Stephanie Mills to BowWowWow to Shalamar to Robert Kraft. Kahn, as a record man, is leary of the direction music videos are taking.

"I'm scared stiff of us going too conceptual," says Kahn. "I believe the record industry is based on the strength of its performers. But now we're talking about the performance of the director. I'll always be a record person, and I hope we don't lose the strength of the performer. I've got a feeling that's what's happening. What's nice about the Michael Jackson piece is that it maintains Michael Jackson as a performer. On the other hand, some of the others are no longer musical performers but actors riding motorcycles and falling in bowls of suds."

After 11 years with RCA, during which the label also became the first to shoot promo clips for black artists, Kahn departed his post to head up Panavideo, a full-service video outfit based on Manhattan's East 35th Street. "I think we made an impact on the industry," Kahn says of the initial RCA operation. "But it was time to move on." The Howard Goldsmith-owned Panavideo counts the new *Friday Night Videos* program on NBC among its clients, providing editing and direction. In addition, Kahn continues to direct music video projects, and recently completed a promo clip on Tom Jones for PolyGram and a 25-minute program on John Denver.

Just prior to his departure from RCA, Kahn oversaw and directed a marathon, four-artist video shoot done with a

Works Entered In Nat'l. Opera/Music Theater Confab

LOS ANGELES — The seventh annual National Opera/Music Theater Conference has been scheduled for May and June of 1984 at the O'Neill Theater Center in Waterford, Conn. The purpose of the conference is to explore and develop new works for the musical theater, including musical plays, opera or any comparable work.

Together with the composer, librettist, lyricist and book writer, the conference provides the creators with a company which includes singer/actors, directors, conductors and design consultants.

New works submitted are offered staged public readings; other receive non-public readings. Adaptations are acceptable if rights have been cleared.

Dramaturgs provide overall artistic guidance during the workshop process.

Work should be complete, or at least near completion, and cannot have been previously produced. Material submitted shall remain in the property of the writers. Room, board and transportation will be provided to the conference for the selected writers, who will be expected to remain in residence for the entire period of the time designated for the development of their work. Submissions will be accepted from now until Oct. 31.

For further information, write the Eugene O'Neill Theater Center, National Opera/Music Theater Conference, Marilyn Glassman — Administrator, 305 Great Neck Road, Waterford, Conn. 06835.

minimum of props that accented performance over concept. He sees the lower-budget, quick shoots as an alternative to rising costs and increasingly slicker productions.

"Heavy artists have set a precedent," he says, "and I think it's a danger to the record industry. The Michael Jackson video for 'Beat It' is a work of art, but we're talking about big bucks. I don't know if the record industry can afford to pay \$125,000 for a promo piece. The danger is that the ones we're remembering like Billy Joel, or Meat Loaf or Michael Jackson are the expensive ones. Younger artists say they want to do these also, and the companies say they can't afford it."

With slicker production comes sophistication, and Kahn sees occasions in his own work where the concept and the director have emerged stronger in the finished product than the artist. "When people talk to me about BowWowWow they ask, 'Who did the one where their heads were buried in the sand?'" he says. "They don't talk to me about how great Annabella Lwin is as a performer, or the record. They say, 'Wow — you put her in the water in the middle of the winter!' Well that's great for me, but I don't know what it does for the record industry."

Another issue Kahn sees confronting music video is the bottleneck of clips by black artists. "I was shooting the Solar artists like Shalamar, Lakeside and Carrie Lucas years ago," says Kahn, "and I think it's to RCA's credit because there was no place to show them at the time, although eventually they did get on HBO and Showtime." And although Kahn sees more and more view outlets such as *Friday Night Video*, and programs on ABC and CBS opening for black video, he maintains that they "still don't have mass distribution. It's almost like saying the black artists aren't here."

"To find a reason to keep black artists off the air is against everything we stand for," he added. "I am not anti-MTV. The record industry needed them, and I also believe that they aren't racist. They're just narrow, and they don't have to be." The lack of opportunity has created a situation where each project by a black artist has to be weighed heavier than similar proposals by white artists at the same level of development. The situation has caused at least one black artist at RCA to query MTV prior to video production in order to assess the chances of a video getting on the air at that cable. "It's a sad statement," says Kahn. "It's like taking a demo to a radio station and saying, 'Here's my demo. If your station doesn't like it, I won't cut it.'"

Despite whatever problems he sees with the current state of promotional videos, Kahn predicts only growth for the tool, citing a sagging concert business, a mounting boredom with radio and the growing visual sensitivity of the public.

"The industry says that it has been revitalized by a new thing called video," reflects Kahn. "Video is not a new thing. I've been doing it for 10 years. It's something the industry is recognizing perhaps because radio is not as effective. Now everybody is saying 'video clip, video clip!' You can't open any magazine or publication be it *The New York Times*, *Money*, or *Travel & Leisure* and not see the word 'video.' It's a necessity now."

But he does caution against the growing trend to concept pieces. "I believe less is more and simple is nice," he declares. "The video of George Thorogood & The Destroyers where he's playing in a pool hall is delicious because of its simplicity. And no concept video could ever duplicate a James Brown performance clip."

TOP 30 ALBUMS

	Weeks On Chart	8/6		Weeks On Chart	8/6
1 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 23744-1)	1	9	16 LES FLEURS RAMSEY LEWIS (Columbia FC 38787)	14	7
2 CITY KIDS SPYRO GYRA (MCA-5431)	6	3	17 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	15	36
3 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38641)	3	7	18 MIRAGE A TROIS THE YELLOWJACKETS (Warner Bros. 9 23813-1)	19	13
4 JARREAU (Warner Bros. 9 23801-1)	5	18	19 GUARDIAN OF THE LIGHT GEORGE DUKE (Epic FE 38513)	18	17
5 TRAVELS PAT METHENY GROUP (ECM 23791-1)	2	9	20 LIGHT BLUE: ARTHUR BLYTHE PLAYS THELONIOUS MONK ARTHUR BLYTHE (Columbia FC 38661)	20	6
6 THE GENIE THEMES & VARIATIONS FROM THE TV SERIES "TAXI" BOB JAMES (Columbia FC 38678)	7	11	21 GENTLE FIRE WILTON FELDER (MCA-5406)	25	3
7 STAR PEOPLE MILES DAVIS (Columbia FC 38657)	8	13	22 THIRD GENERATION HIROSHIMA (Epic FE 38708)	—	1
8 LOW RIDE EARL KLUGH (Capitol ST-12253)	4	16	23 AUTUMN GEORGE WINSTON (Windham Hill C-1012)	26	18
9 PASSION, GRACE & FIRE JOHN McLAUGHLIN, AL DI MEOLA, PACO DeLUCIA (Columbia FC 38645)	9	5	24 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	27	55
10 LOVE SURVIVES JAY HOGGARD (Gramavision/PolyGram GR8204)	10	8	25 ALL THE MAGIC! LESTER BOWIE (ECM 23789-1)	23	9
11 FRIENDS LARRY CARLTON (Warner Bros. 9 23834-1)	11	7	26 DECEMBER GEORGE WINSTON (Windham Hill C-1025)	28	35
12 THE HUNTER JOE SAMPLE (MCA 5397)	12	18	27 PROCESSION WEATHER REPORT (Columbia FC 38427)	21	22
13 MR. NICE GUY RONNIE LAWS (Capitol ST-12261)	17	3	28 STEPS AHEAD (Musician/Elektra 9 60168-1)	30	15
14 JOURNEY TO A RAINBOW CHUCK MANGIONE (Columbia FC 38686)	13	9	29 TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	29	41
15 DREAM OF TOMORROW LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	16	20	30 DAVE GRUSIN AND THE NY/LA DREAM BAND (GRP A 1001)	22	26

ON JAZZ

AN ITALIAN SAINT — There's little doubt that American folk forms have been the biggest beneficiary during the development of modern recording methods in this century. Outfits like New World Library and Folkways, as well as the Library of Congress have preserved and released some of this country's most important indigenous musics. Yet when it comes to recording the continuing development of that most American of musics, jazz, U.S. organizations have fallen down on the job. Sad to say, the most effective and important chronicler of contemporary and experimental jazz — most of it being created in New York, supposedly the jazz capital of the world — turns out to be an Italian producer, the Milan-based **Giovanni Bonandrini**. His two labels, Black Saint and Soul Note, are doing a better job of recording American experimentalists than any homegrown label. The label rosters boast the likes of **The World Saxophone Quartet, Muhai Richard Abrams, George Russell, Max Roach, Al, Sam Rivers and Lester Bowie**. Additionally, the labels offer quality recordings on superior vinyl, all beautifully packaged. New releases for the summer find Bonandrini placing an increased weight on his Soul Note logo, with only one of nine releases bearing the original Black Saint imprint. Out on Soul Note are: "The Ancestors" by saxophonist **Tim Berne's Sextet**. A Brooklyn-based saxophonist, Berne has been recording exceptional albums on his own Empire label for several years, and he and his working band of bassist **Ed Schuller**, drummer **Paul Motlan** and saxophonist **Mack**



Wonderful New Orleans — Jazz pianist **Ahmad Jamal** recently performed at the Blue Room of New Orleans' Fairmont Hotel, and sitting in the audience was none other than **Stevie Wonder**, who later joined Jamal in his suite for some bubbly and an impromptu game of "Name That Tune." Pictured here after the show are (l-r): Jamal; **Robyn Leary**, Fairmont public relations director; and **Wonder**.

Goldsbury are joined here by trombonist **Ray Anderson** and trumpeter **Clarence Herb Robertson**. "Regeneration" is something of an underground allstar date that features trombonist **Roswell Rudd**, soprano saxophonist **Steve Lacy**, pianist **Misha Mengelberg**, bassist **Kent Carter** and drummer **Han Bennink**. The quintet splits its attention between **Thelonious Monk** and **Herbie Nichols** compositions. Both Rudd and Lacy are accomplished students of Monk's music, with Lacy having led a band in the early sixties that included virtually every Monk composition in its repertoire. The inclusion here of three Nichols work deserves a far better fate than being relegated to obscurity, and projects like this one can only enhance the historical continuum of jazz composition. . . . "Dragonfly" by **The Jimmy Cluffre 4** is the reedman's first leader date in a long, long time (like 10 years). Giuffre's relaxed, melodic and folk-oriented albums of the seventies, particularly for the Choice label, did much to predict the coming of other, acoustic and relaxed albums by labels like ECM and Windham Hill. This is his first recording with an electric band, but the results are closer to Giuffre's earlier recordings than one would expect.

fred goodman

CASHBOX

August 13, 1983

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NEWSPAPER



new faces to
WATCH

RCA

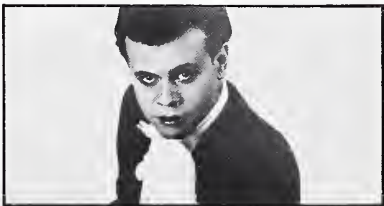
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*STAFF
RCA IS HOT!
WHY AREN'T WE?
MEETING
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NOW!***PROGRESS REPORT** RCA'S NEW FACES TO WATCH
MONDAY 8 AUGUST 1983 9:00 A.M.**EURYTHMICS**

"SWEET DREAMS (ARE MADE OF THIS)" {LP} AFL1-4681
 {SINGLE} 7" PB-13533 12" PD-13502 {LP} BB 18 CB 18
 {SINGLE} BB 2 CB 4 {DANCE CHARTS} BB 7

- MTV--HEAVY ROTATION
- SRO-NATIONWIDE TOUR ENDING WITH FOREST HILLS STADIUM APPEARANCE

**TACO "AFTER EIGHT" {LP} AFL1-4818**

{SINGLE} "PUTTIN' ON THE RITZ" 7" PB-13574
 12" PD-13575 {LP} BB 28 CB 43 {SINGLE} BB 12 CB 16

- INTERNATIONAL HIT OF THE SUMMER. U.S. CHARTS FOLLOWING WORLDWIDE SUCCESS.
- APPEARING THIS MONTH ON "ENTERTAINMENT TONIGHT," "DANCE FEVER," "GOOD MORNING AMERICA," AND OTHER TV SHOWS.

**HAYSI FANTAYZEE**

"BATTLE HYMNS FOR CHILDREN SINGING" {LP} AFL1-4823
 {SINGLE} "SHINY SHINY" 7" PB-13534 12" PD-13523
 {SINGLE} BB 75 #1 WMMS (CLEVELAND)

- RADIO REACTING TO THIS U.K. HIT SINGLE.
- LP TO BE RELEASED THIS MONTH
- MTV VIDEO IN SOLID ROTATION.

**THE BREAKS {LP} AFL1-4675**

{SINGLE} "SHE WANTS YOU" 7" PB-13614

- SOUTHWEST IS SMOKIN' OVER THE BREAKS-DALLAS, MEMPHIS, HOUSTON, NEW ORLEANS.
- HEAVY AOR PLAY. AMONG THE MOST ADDED-HARD, ALBUM NETWORK.
- LP IN STORES THIS WEEK.
- VIDEO COMING SOON.

**JOBBOXERS "JUST GOT LUCKY" {LP} AFL1-4847**

{SINGLE} 7" PB-13601 12" PD-13581

- SECOND CONSECUTIVE U.K. TOP 10
- LP DUE IN SEPTEMBER
- MTV VIDEO

**NONA HENDRYX "NONA" {LP} AFL1-4565**

{SINGLE} "TRANSFORMATION" 7" PB-13559 12" PD-13560
 BLACK CHARTS {SINGLE} BB 45 CB 56

- R&R BREAKER LAST WEEK.
- MULTI-FORMAT MUSIC ON THE VERGE OF CROSSING OVER.
- WIDESPREAD VIDEO EXPOSURE.

**WIDE BOY AWAKE {MINI LP} MFL1-8511**

{SINGLE} "SLANG TEACHER" B/W "CHICKEN OUTLAW"
 12" PD-13503

- NYC CLUB SMASH AS IMPORT.
- BREAKING NATIONWIDE UPON DOMESTIC RELEASE.
- HEAVY PLAY IN CLUBS-CROSSOVER INTO RADIO.
- LP RELEASE-END OF MONTH.

The recording industry's climb back to even ground, out of the pit of recession, has undoubtedly been spurred by a steady infusion of fresh, innovative music that the public wants to hear and — most importantly — wants to buy.

Whether it be a developing artist bringing renewed vigor to a tried and proven sound, creating new music or new music being made by an established artist in a new setting, the industry has benefitted in the last 12 months from artists forging into fresh creative territory and following their artistic instincts to the fullest.

Artists ranging from Men At Work (the 1983 Grammy winners for Best New Act) and Stray Cats to Jeffrey Osborne and Thomas Dolby have all helped fuel the industry-wide effort to rekindle the paying public's interest in purchasing records and tapes.

But the ongoing successes of young, and still volatile, acts such as Prince, Toto, Loverboy,

Ricky Scaggs, Amy Grant, The Clash and Pat Benatar are also a testament to the willingness of established artists to shift and change perspective in order to communicate and impress an increasingly discerning and shrewd record buyer.

As long as there are people being born into the world, there will be new music ideas and new ears that will be willing to absorb those sounds. Keeping that in mind, the recording industry has proven in the last year that it is prepared to meet that constant need of supply and demand.

As these new artists, particularly those featured in this special, become established and known quantities, Cash Box, like others in the industry, will be eager to meet the challenge of those innovative talents that follow in their wake.

ACHIEVEMENTS TO DATE

NAME	LP/SINGLE	HIGHEST CHART POSITION	DATE RIAA	NAME	LP/SINGLE	HIGHEST CHART POSITION	DATE RIAA
Laura Branigan	"Gloria" (45)	1 Pop	11/27/82 Gold	Alabama	"My Home's In Alabama" (45)	17 Country	4/5/80
	"Branigan"	43 Pop	12/25/82		"My Home's In Alabama"	3 Country	8/23/80
	"Solitaire" (45)	8 Pop	6/4/83		"Tennessee River" (45)	1 Country	8/9/80
	"Branigan 2"	30 Pop	6/4/83		"Why Lady Why" (45)	2 Country	1/6/81
	"How Am I Supposed To Live Without You" (45)	44 Pop	8/6/83		"Old Flame" (45)	1 Country	4/11/81
Thomas Dolby	"Blinded By Science" (EP)	35 Pop	4/23/83		"Feels So Right"	2 Country	4/25/81
		46 B/C	6/25/83		"Feels So Right" (45)	22 Pop	3/13/82
	"She Blinded Me With Science" (45)	4 Pop	5/28/83		1 Country	7/11/81	
	"The Golden Age Of Wireless"	13 Pop	6/4/83		"Love In The First Degree" (45)	1 Country	12/26/81
	"Europa and the Pirate Twins" (45)	66 Pop	7/16/83		20 Pop	3/13/82	
The Fixx	"Reach The Beach"	16 Pop	8/6/83	"Mountain Music"	1 Country	5/1/82	
	"Saved By Zero" (45)	22 Pop	8/6/83	22 Pop	7/10/82		
				"Mountain Music" (45)	1 Country	5/8/82	
Frida	"I Know There's Something Going On" (45)	14 Pop	4/9/83	"Take Me Down" (45)	1 Country	7/31/82	
	"Somethings Going On"	40 Pop	4/23/83	17 Pop	7/24/82		
				"Close Enough To Perfect" (45)	1 Country	11/6/82	
Men At Work	"Down Under" (45)	1 Pop	1/22/82 Gold	"Christmas In Dixie" (45)	40 Country	1/8/83	
	"Who Can It Be Now" (45)	1 Pop	10/23/83	"Dixieland Delight" (45)	1 Country	4/2/83	
	"Business As Usual"	1 Pop	12/25/82 Platinum	"The Closer You Get"	1 Country		
	"Cargo"	2 Pop	5/21/83	10 Pop	4/30/83		
	"Overkill" (45)	5 Pop	5/28/83	1 Country	7/16/83		
Jeffrey Osborne	"It's A Mistake" (45)	17 Pop	8/6/83	39 Pop	6/25/83		
	"I Really Don't Need No Light" (45)	51 Pop	8/14/82	Amy Grant	"Father's Eyes"	3 Gospel	10/20/79
		2 B/C	8/14/82		"Never Alone"	1 Gospel	8/16/80
	"Jeffrey Osbourne"	39 Pop	8/21/82		"Amy Grant In Concert"	1 Gospel	9/19/81
		3 B/C	8/14/82	"Amy Grant In Concert Vol. II"	2 Gosp	3/13/82	
	"On The Wings of Love (45)	10 B/C	11/20/82	"Age To Age"	1 Gos	7/10/82	
		23 Pop	12/25/82	Sylvia	"You Don't Miss A Thing" (45)	40 Country	12/8/79
	"Eenie Meenie" (45)	68 Pop	4/9/83		"It Don't Hurt To Dream" (45)	42 Country	6/14/80
	"Don't You Get So Mad" (45)	57 Pop	8/6/83		"Tumbleweed" (45)	17 Country	11/22/80
		13 B/C	8/6/83		"Drifter" (45)	1 Country	4/4/81
Kevin Rowland & Dexys Midnight Runners	"Too Rye Aye"	16 Pop	4/30/83		"The Matador" (45)	2 Country	7/4/81
	"Come On Eileen" (45)	1 Pop	4/23/83		"Drifter"	3 Country	7/14/81
					"Heart On The Mend" (45)	9 Country	11/28/81
					"Sweet Yesterday" (45)	13 Country	4/3/82
					"Nobody" (45)	1 Country	8/14/82
Scandal	"Goodbye To You" (45)	60 Pop	12/25/83		9 Pop	11/13/82	
	"Love's Got A Line On You" (45)	38 Pop	6/18/83	4 Country	9/25/82		
	"Scandal" (EP)	30 Pop	6/18/83	67 Pop	11/22/82		
Stray Cats	"Built For Speed"	1 Pop	12/18/82 Platinum	"Like Nothing Ever Happened" (45)	1 Country	1/22/83	
	"Rock This Town" (45)	11 Pop	12/18/82	"Snapshot" (45)	5 Country	7/23/83	
	"Stray Cat Strut" (45)	3 Pop	2/26/83	"Snapshot"	9 Country	7/30/83	
	"(She's) Sexy + 17" (45)	64 Pop	8/6/83	102 Pop	7/30/83		
Survivor	"Summer Nights" (45)	65 Pop	3/13/82	John Conlee	"Rose Colored Glasses" (45)	3 Country	8/2/78
	"Eye Of The Tiger" (45)	1 Pop	7/31/82 Platinum		"Lady Lay Down"	1 Country	1/9/79
	"Eye Of The Tiger"	4 Pop	8/28/82 Platinum		"Back Side Of Thirty"		5/5/79
	"Rocky III" soundtrack	12 Pop	8/28/82		"Rose Colored Glasses"	8 Country	6/23/79
	"American Heartbeat" (45)	39 Pop	11/13/82		"Before My Time" (45)	1 Country	10/13/79
George Strait	"Unwound" (45)	5 Country	8/8/81		"Forever"	10 Country	11/10/79
	"Strait Country"	23 Country	10/24/81		"Baby You're Something" (45)	4 Country	2/21/80
	"Down And Out" (45)	13 Country	11/28/81		"Friday Night Blues" (45)	1 Country	7/19/80
	"If You're Thinking You Want A Stranger" (45)	1 Country	5/1/82		"Friday Night Blues"	11 Country	8/16/80
	"Fool Hearted Memory" (45)	1 Country	8/28/82		"She Can't Say That Anymore" (45)	3 Country	11/29/80
	"Strait From The Heart"	11 Country	9/4/82	"Could You Love Me One More Time" (45)	23 Country	7/1/81	
	"Marina Del Rey" (45)	2 Country	1/8/83	"Miss Emily's Picture" (45)	2 Country	11/28/81	
"Amarillo By Morning" (45)	1 Country	5/7/83	"With Love"	16 Country	12/19/81		
			"Busted" (45)	7 Country	5/22/82		
			"Busted"	9 Country	6/5/82		
			"Nothing Behind You, Nothing In Sight" (45)	25 Country	8/7/82		
			"I Don't Remember Loving You" (45)	4 Country	1/8/83		
			"Common Man" (45)	1 Country	5/14/83		
			"Greatest Hits"	22 Country	7/2/83		
			Lee Greenwood	"It Turns Me Inside Out" (45)	11 Country	1/3/82	
				"Ring On Her Finger" (45)	4 Country	6/19/82	
				"Inside Out"	9 Country	8/14/82	
				"She's Lying" (45)	6 Country	10/23/82	
				"Ain't No Trick" (45)	10 Country	3/19/83	
			"I.O.U." (45)	4 Country	6/25/83		
			54 Pop				
			"Somebody's Gonna Love You"	5 Country	8/6/83		
			13 Pop				

NEW FACES TO WATCH

Men At Work

Despite the success of such diverse acts like the Bee Gees and AC/DC, it wasn't until Men At Work came along that an entire continent and its distinct rock sound was put on the musical map. Powered ahead by Greg Ham's gritty saxophone mirror image of lead vocalist and main songwriter Colin Hay's reedy "Who Can It Be Now?", the Aussie quintet helped lift the entire record industry out of its doldrums and gave substance to the vaguely defined "New Music."

"We play our own style, which is a mixture of a lot of different things — a sound that people will instantly recognize," said Hay of his band's immediately identifiable style. And while "Who Can It Be Now?," "Down Under," and "Be Good Johnny" — the three singles from their American debut LP "Business As Usual" — were stylistically all different, there was no mistaking the unique sounding artists behind them.

Besides Hay and Ham, Men At Work are lead guitarist Ron Strykert, who also designed the colorful album jacket of second LP "Cargo," bass guitarist John Rees, and drummer Jerry Speiser. "It all came together quite easily," recalled Hay of the group's start. Originally from Scotland, he was 14 when his family moved to Australia in 1967. "We all knew each other socially or musically. I'd worked with Jerry previously and had known Greg a long time. And Ron and I had worked as a duo for a year."

After forming in mid-1979, the band played Melbourne's thriving pub circuit, honing their live act and building up a following for a year and a half before getting signed. Two months after the May, 1981 release of "Who Can It Be Now?" in Australia, it was certified gold, and by the time the song was released in the U.S. the following April, their Aussie followup "Down Under" had gone gold and their "Business As Usual" album multi-platinum.

This success was repeated and expanded upon in the U.S. and the rest of the world, to the tune of over four million albums sold in the U.S. alone. In February the band received a Grammy Award as "Best New Artist of the Year" following a performance of "Down Under," which followed "Who Can It Be Now?" to a lengthy hold on the #1 singles spot.

Then in April, Men At Work followed their debut LP with a second impressive package in "Cargo." Its second single "It's A Mistake" is currently following "Overkill" to the upper chart reaches and living up to the great expectations which the group set for itself last year.



Men At Work

Thomas Dolby

Bespectacled and contemplative Capitol recording artist Thomas Dolby characterizes himself as an observer: "I get most of my stimulation for composing walking or driving around." He says he's also an electronic tinkerer, whose interest in David Bowie, Brian Eno and Kraftwerk in the mid-'70s led to building his own synthesizer and eventually playing with Bruce Woolley and The Camera Club and Lena Lovich's band some four years ago, as well as guesting on Foreigner's world-wide smash, "Waiting For A Girl Like You."

Given all this, it's not surprising that he would write a song entitled "She Blinded Me With Science," and it's entirely fitting that the crackling synth dance/pop song should be Dolby's first bona-fide Top Ten hit, even gaining urban contemporary acceptance coast-to-coast. Though Dolby seems to cultivate the image of the new-wave scientist, this archaeologist's son notes that he's also "very much the romanticist."

"After all, the scientist is the guy who can stand up and make a case for what he believes," Dolby observed. "He's the new age pioneer and can be a very romantic figure."

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

"There's a tendency in my life to be very much a loner," Dolby explained. "With 'Wireless,' I had to get something off my chest: to prove, I suppose, that I could do all of it; produce, play most of the instruments — right down to the LP cover and the videos."

Dolby's work was recently rewarded with a Best New Artist Award from **Cash Box**, and he is currently bearing down in Belgium, hard at work on a new LP due for release in the late fall. But Dolby, in his drive for electronic perfection, keeps an open door to the all-important human element that is the key to his universal debut success.

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

Scandal

Scandal has proved to be among the brightest new stars in Columbia Records' constellation of contemporary pop acts this year. The New York-based outfit, led by sexy Patty Smyth and former Madison Avenue ad man Zack Smith, scored impressively with the first two singles "Goodbye To You" and "Love's Got A Line On You" from its debut LP. The recently released third track, "Win Some,



Scandal

Lose Some," is helping to push the EP towards gold.

The records, however, were not the only ingredient in Scandal's recipe for success ... not by a long shot. The band has remained in the public eye, both through its videos and incessant touring, throughout 1983. In fact, it was its visual appeal, as well as its peppy brand of positive-minded pop/rock, that won Scandal a recording contract after the group was together just four months.

It was a videotape demo of "Love's Got A Line On You," that clinched the Columbia deal. Later, a video of "Goodbye To You" won Scandal the support of MTV, Warner Amex's 24-hour cable music channel.

"The people at MTV became some of our biggest supporters," said Smyth during an interview in the midst of a series of California concert dates earlier this year. Smith picked up the thought, noting, "The effect has been that the kids are already familiar with the lyrics to our songs, singing along with us, when we play areas where MTV is available."

Extensive video exposure, as well as Top 40 and AOR radio play, has been augmented by a seemingly endless string of concert appearances throughout North America. Scandal opened for such prestigious headliners as The Kinks, John Cougar, Hall & Oates, Golden Earring and Adam Ant just to name a few, in addition to a series of exceptionally well-received club dates on its own.

Not the types to rest on their laurels, Smyth, Smith and company are back in the studio with producer Mike Chapman at the helm, working on Scandal's first full-fledged LP. Of course, the self-titled EP's Scandal-ously long run on the charts (28 weeks and still in the Top 100) is no easy act to follow. But it's a welcome challenge.

Jeffrey Osborne

While it's safe to say Jeffrey Osborne is a veteran of the music industry, there was never a guarantee that his choice to forge a solo career was a safe bet. After ten years as lead singer and chief songwriter for the R&B/pop outfit L.T.D., Osborne took a gamble.

"At the beginning of 1979," he recalled, "I told the group I wanted to leave. It wasn't a question of ill feelings, but a need to grow." Osborne's decision to go solo represented the ultimate challenge, finding himself as a "new" artist all over again. "The percentages against a lead singer leaving a major act and succeeding are marginal," noted Osborne, "but I think the fact that I was the chief songwriter with the group helped me get my record deal."

Osborne's talents as a songwriter found a home on his self-titled debut LP, and his self-assured vocal prowess prompted two hit singles, "I Really Don't Need No Light," and "On The Wings Of Love." George Duke produced, and all elements combined for a wide-ranging tapestry of pop textures. But while Stevie Wonder, Aretha Franklin and Sarah Vaughan are cited as major influences on Osborne's style, the Providence, Rhode Island native did not always fancy himself a singer.

After initially joining L.T.D. as a drummer, Osborne was encouraged to become the group's focal point, and he led the pop-



Thomas Dolby

ular aggregation through a cluster of hits, including "Love Ballad" and "Back In Love Again." L.T.D. proved to be the training ground for the success that was to follow and Osborne is grateful to have had the opportunity.

"The years I spent with L.T.D. were a blessing because they helped me understand people and I learned how to write with everyone in that group," Osborne said. "I could never repay them."

Osborne's solo success garnered a number of awards, including the selection as 1982's Top Male Artist in both the album and singles category in **Cash Box's** year-end Black Contemporary Awards. He's currently riding high with a second LP, again produced by George Duke, titled "Stay With Me Tonight," and the crossover hit, "Don't You Get So Mad." A tour is planned for the fall.

Osborne has called his second go-round at success "a dream come true" but his past experiences are keeping both feet on solid ground. "I've met some of my favorite artists in this business, and it's sometimes a disappointment to see that they have not attained the rewards of all their work," stated Osborne. "Some of them have told me not to repeat their mistakes and to remember that none of us are here forever." Osborne's music, as performer and writer, may very well be destined to leave a rich legacy in his wake.

Sylvia

That Sylvia's new star status will continue is inevitable considering the determination and planning she's placed in her career to this point. As a young girl, she had always dreamed of being a singer, modeling herself after Patsy Cline. But, because of shyness, she never actually pursued that dream until after her move to Nashville.

Prior to making Nashville home, Sylvia had made on trip to the city. After knocking on what seemed like every door on Music Row, she sang for producer Tom Collins who promised to call if he could use her for any session work. "I just knew when I left his office that he wouldn't call me in Kokomo (Indiana, her hometown), so I decided right then and there that I would have to move to Nashville." She did, too, in a '74 Maverick her parents bought her for that December, 1975 move.

Once in Music City, Sylvia put her plan into action. Instead of trying to sing in the local clubs until someone discovered her, she wanted to get inside the inner workings of the music business so she could learn it from the ground up. The opportunity came with a position as a secretary in Collins' publishing firm, Pigem/Chess. There she studied Barbara Mandrell's approach to her escalating career. Sylvia acknowledges that she incorporated what she learned from watching Mandrell into her own career development.

Meanwhile, she continued to practice her singing privately until Collins decided she was ready to record. In February, 1979, he took her into the studio and played the resulting tape for Jerry Bradley, then RCA division vice president, who signed her to the label. Her first release, "You Don't Miss A Thing," climbed to #40 in **Cash Box** just before Christmas that year.



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NEW FACES TO WATCH

It was more than a year before she reached the #1 slot with "Drifter" and yet another 16 months before the country chart topper "Nobody" made her a crossover artist. Her catchy delivery of the song's clever lyrics took her into the Pop Top Ten and "Nobody" was #56 on the **Cash Box** Top 100 Pop Singles of 1982.

In a show of versatility, Sylvia followed her upbeat smash with a loving lament, "Like Nothing Ever Happened," which also raced up the chart to the very top. Commenting on her combination of country and pop stylings, Sylvia explains, "I can't sing the same way Loretta does. Our lives weren't alike and music is a direct reflection of how you grow up. That's why the music's changed, the environment has changed."

Ever the constant planner, Sylvia selects her own songs for concerts and handles her own choreography and costuming. She feels it is important to maintain enthusiasm for her fans. No matter how tiring a concert may be, she's always ready to sign autographs for every fan who wants one. After all, one of those fans, quite likely, has a dream of being a singer, modeling herself after Sylvia.

Reba McEntire

Reba McEntire declares, "I'm a country and western singer, but I'll try to sing just about anything." That kind of grit is to be expected of a self-described "third generation rodeo brat." Cowboys, and cowgirls, will go for just about anything.

The pretty, freckle-faced McEntire grew up around the rodeo. Her father and grandfather are both championship rodeo cowboys. Her mother was a singer of great promise. Charlie Battles, her husband, is also a rodeo champ. And while she can ride with the best of them, it was a recording career that became the bronco she wanted to break.

McEntire remembers the first money she made as a singer. It was when she was five years old and the family was at the Cheyenne, Wyoming Frontier Days. "I was in the lobby of our hotel and my brother Jake came up and told me that somebody had just given him some money for singing a song. I said 'I can do that,' so I got him to sing 'Jesus Loves Me' with me right there in the lobby, and somebody came up and gave me a nickel. That just amazed me."

That her career has finally taken off should amaze none. With all that talent, it still took over four years of recording for Mercury/PolyGram before "(You Lift Me) Up To Heaven" became her first top ten song towards the end of 1980. You just have to ride the record business like you do a bucking bronco — until it settles down and recognizes who's boss. It took another year for McEntire to make the top ten a second time.

Since then, she's put four more in the top ten and "You're The First Time I've Thought About Leaving" became a Number One single earlier this year. Her fifth album, "Unlimited," had a long run on the LP charts and pretty well describes the



Reba McEntire

future for this talented lady.

"People used to say that my mama could have been a successful singer if she had any breaks," Reba says, "but she was teaching school and raising a family. My mama always used to say to me, 'Reba, I'm living my life through you.'" Reba McEntire would never let her mama down.

The Fixx

Like the fog that creeps across London streets, The Fixx's dreamy mood melodies stealthily made their way onto AOR playlists and the pop charts without warning last year. The group's debut MCA LP, "Shattered Room," aided by MTV play, crept into the mainstream with a bare minimum of advance word or promotion. Despite their growing popularity, however, The Fixx did not achieve the notoriety and visibility accorded their British contemporaries, and an abrupt end to the band's first U.S. tour didn't help.

"We'd done some shows but they (MCA) didn't feel a tour could be done properly at that point," recalled group drummer Adam Woods. "When we were sent home from America, the initial feeling was disappointment, but out of that grew a resolve."

The Fixx's determination to put the "sleeper" tag behind them has resulted in a follow-up album. "Reach The Beach," and single, "Saved By Zero," are both making great strides up their respective charts. The new LP is receiving solid AOR play and the single is fast becoming a fixture with all pop formats.

Although Woods describes The Fixx as a "mood band," they became more pop conscious on "Reach The Beach." "It wasn't a deliberate thing," he noted. "The material came quite easy and it just happened to have more of a pop sound."

Currently back in the States, The Fixx is dividing its time as an opening act for A Flock of Seagulls, The Police and Supertramp, while squeezing in a few dates as headliners. Their busy schedule and heavy radio play is gaining the band new converts all the time.

"We're getting a great response," confirmed Woods, "and I don't think we've done a duff show yet."

Was there resentment over returning to America as a show-opener after that ill-fated debut tour? "Not at all," Woods answered without hesitation. "In fact, I think it's helped the band get tighter. You've got to get everything across in three-quarters of an hour."

With The Fixx emerging as a staple on today's music scene, the band's freshman experiences leave Woods in a philosophical frame of mind. "We were halfway there before anyone knew it," he chuckled, "but I quite like that, though. What goes up fast tends to go away just as fast in this business."

Frida

As a member of ABBA, Anni-Frid "Frida" Lyngstad is already part of a group that has sold more records than any other active band in the world. One could easily imagine that kind of success leaving an artist with little taste for bucking the tried-and-true. Thus the news that Frida was working on an English-language solo album for worldwide distribution was something of a surprise. But not as surprising as the kind of audience that album — "Something's Going On" — found.

A part of a pop phenomenon for three decades, Frida immediately dug in at AOR, where the LP's title track became a staple. Part of the credit belongs to the album's producer, Phil Collins, who also guested on said track and gave it his crashing, percussive trademark. But in the final analysis, the laurels belong to Frida for demonstrating that being a Euro-pop



Survivor

queen means never having to say you're sorry.

Working from a batch of 500 submitted songs, the vocalist eventually completed the mammoth task of narrowing it down to 11, culled from among pop's best known writers including Russ Ballard, Stephen Bishop, Giorgio Moroder, Rod Argent, Jim Rafferty, Bryan Ferry, and producer Collins. Despite the immensity of the project, Frida approached the selection process without hard-or-fast rules.

"I didn't know what I was looking for," she told **Cash Box**. "I only knew that I had to feel strongly about a song — that was all that mattered. There was no wish to find things in formats — this many ballads, so many uptempo pieces — because I have varied tastes and like all good styles of songs."

Frida's own background demonstrates those broad tastes. Making her professional debut with a Swedish dance band at 13, she landed her first recording contract at 22, becoming a popular solo artist in her native country. When she met then-Hepstars-member Benny Andersson at the end of the sixties, the seeds for ABBA began to sprout. Combining with Bjorn Ulvaeus of the Hootenanny Singers and vocalist Agnetha Faltskog, the new group was an almost instant phenomenon.

A Swedish-language solo album released in 1975 was a best-seller in Scandinavia, and the obvious next step was to take on a world-wide project. Despite the album's success, Frida made it plain at the outset that she wouldn't measure the record by its commercial reception.

"I want the record to sell," she said when interviewed the week of its release, "but I'll be satisfied if it's not a commercial success. I've done the best I can and put a lot of emotion into it."

An obvious fact to the wealth of listeners who bought "Something's Going On."

Survivor

Mr. T wasn't the only participant in last summer's *Rocky III* superhit movie to become an instant superstar. Chicago's Survivor, which composed and sang the film's "Eye Of The Tiger" theme song, went on to sell 2.5 million copies of their #1 pop hit in the U.S., together with 1.1 million "Eye Of The Tiger" LPs. The single was further decorated as the **Cash Box** Single of the Year, and the *Solid Gold* and *People's Choice* Song of the Year, and copped nominations in this latter category from the Grammy and Academy Awards nominating committees. And while the song missed out on Grammy honors, the group won for Best Vocal Performance by a Rock Group.

Like the one-time club fighter Rocky Balboa, Survivor reached the top after a long, hard-fought struggle. Co-founder Jim Peterik, who sings and plays guitar, began his professional musical career as an

eight-year-old saxophonist in his pop's polka band. In and out of a multitude of high school and bar bands, he finally broke through with another self-started Midwest rock group, the Ides of March, which sold a million copies of Peterik's song "Vehicle."

After the Ides disbanded in 1973, Peterik further developed his song-writing skills, co-authoring .38 Special's "Hold On Loosely" and "Fantasy Lady" as well as the title song of the *Heavy Metal* soundtrack album. He then hooked up with David Bickler, Survivor's synth player and singer, while they were together on an advertising jingle project. The two were soon joined by bassist Dennis Keith Johnson, drummer Gary Smith and lead guitarist/vocalist Frankie Sullivan. According to Peterik, the name Survivor was chosen because "it just seemed to suit us. We've all been in other groups, some of them exceptionally bad bar and party bands. We've survived a whole lot since those days."

Sylvester Stallone helped make the band's survival a lot easier when he chose them to write the *Rocky III* theme. He was aware of Survivor through some friends at the group's Scotti Bros. label, and became especially interested in them because of their name.

"Stallone originally sent us a videotape of the movie's first 10 minutes after we agreed to do the song," Peterik recalled. "Later on, he sent us a tape of the whole thing so we could work up a version for the closing sequences. We did the music in a day, but the lyrics took a few days' time to iron out. Stallone didn't really tell us what he was looking for other than the pulsebeat of the film. He wanted motion and movement and so we took it from there and added the punch-like accents in the song's intro."

Survivor's next album, "Caught In The Game," is due by the end of August and will be supported this fall by a major U.S. tour. The nine-song LP was produced by Sullivan with assistance from Peterik. REO Speedwagon's Kevin Cronin is present on backup vocals, returning Survivor's favor of opening for REO's last tour.

Laura Branigan

One of the more surprising #1 singles of last year was originally a big hit in Italy. Then Laura Branigan gave the English translation of the sparkling dance number "Work," a spunky attack that not only took the tune to the top of the U.S. charts, it established the singer as a major star.

What made Branigan's singing stand-out so much is an emotional quality which she shares with such diverse influences as Edith Piaf and Elvis Presley. "What draws me to them and anyone else is whether they sing from the heart," she said shortly before "Gloria," which was a followup to a seductive debut ballad "All Night With Me," took off first in the clubs and then on

NEW FACES TO WATCH

the charts. It was this quality which she also ascribed to Leonard Cohen, who gave her a first break in hiring her as a backup singer for a European tour five years ago.

Before Cohen, her performing experience was limited to a part in a high school musical and a professional solo spot at an outdoor concert at Lincoln Center. But after returning from the Cohen tour, she put together a solo act out of original material blended with that by such artists as Stevie Wonder, Barry Manilow, and Billy Joel. After reports of a two-week gig at Manhattan's Reno Sweeney's nightclub reached Atlantic Records chairman Ahmet Ertegun, he brought her in for a rare personal audition and then signed her to the label. "I was still new and lacked direction," recalled Branigan, "but Ahmet heard something there that he felt could be brought out."

So did producer Jack White, who was chosen for Branigan by Atlantic president Doug Morris and who meticulously selected the self-titled LP's songs. His choice of "Gloria" paid off with a gold single in the U.S. and gold albums in Australia and Canada, where "Gloria" went double platinum. While her singing earned her a Grammy nomination as "Best Pop Vocal Female Performance," it has also led to extensive guest appearances on a variety of television shows as well as heavy press coverage. She has acted in a "Chips" episode especially written for her and in which she sang two songs, and sang the theme of the TV movie "Love Is Forever." Hall Bartlett, the producer of that film, is now writing a feature film as a starring vehicle for her.

But first things first. As the currently bulleted "How Am I Supposed To Live Without You," the second single from the "Branigan 2" LP follows the path led by "Solitaire." Branigan is in the midst of her first U.S. tour. The tour should end in high fashion at Carnegie Hall on Sept. 9.

George Strait

George Strait is likely to sidle up to you when he first comes over to meet you. You see, this country & western singer isn't some urban cowboy learning the right attitude to project. Strait grew up in Pearsall, Texas and worked on the family's cattle ranch outside Big Wells. He's worked as a ranch hand for much of his life.

"For three years, I worked the ranch during the day and played music at night," explains Strait. "The ranch is near San Marcos, and normally, we have about 1,000 head of cattle on it. I was responsible for doing everything, and I'd often work from sunrise, right into the early evening, when it was time to go get ready to play a gig." There's little time for cowboying since Strait has become a consistent hit-maker for MCA Records.

"Unwound," the first single released on Strait in the summer of 1981, made Top Five in *Cash Box*. Since that time, he's topped the chart three times. His current single, "A Fire I Can't Put Out," is flaming near the top with a bullet at #6 this week.

Strait had been a dabbler in music during high school, belonging to a garage band he says "never really got out of the garage!" He took his desire to sing professionally with him into the U.S. Army, but did nothing to act on it. Then, he heard about a general who was putting together a country band. That was all it took. "I'm not sure what hit me though. I just knew that one day in Hawaii, I decided to really get serious about it." He fronted that band during the last year of his hitch, then went back to Texas where he majored

in agricultural education at Southwest Texas State University.

Strait hooked up with the Ace In The Hole Band by putting up fliers on the campus bulletin boards. For the next six years, it was classes and cattle and any gig the group could get. The honky tonk years paid off when Erv Woolsey booked the group into a club. The former record executive liked what he heard and he continued to book them. In early 1981, Woolsey returned to Nashville, bringing Strait and the Ace In The Hole Band to record with producer Blake Mevis. The results: two years of steady growth by Strait as a leader in the traditional Texas country sound.

Dexys Midnight Runners

Everyone has their own yardstick for measuring success, but there's no doubt having your very first single go to #1 on the charts is an ultimate among record industry achievements. That's just what Mercury recording artists Dexys Midnight Runners did in the United States with their debut single, "Come On Eileen."

An up-tempo ballad laced with traditional Irish fiddle music, "Come On Eileen" proved a fitting introduction for the band, whose sound marries the punch of American soul with the romanticism of traditional British folk music, resulting in 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 band-leader Kevin Rowland and his cohorts. That sound was firmly embraced by American audiences, who have kept Dexys' first U.S. album, "Too-Rye-Ay" on the *Cash Box* Top 200 Album Chart for 28 weeks.

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 the single "Geno," a huge chart success in that country, established Dexys as a musical force with both a hardcore and general audience in Great Britain. "The first wave of the group started when 'Geno' was successful in England," Rowland told *Cash Box* just prior to the American release of "Too-Rye-Ay." "Then there was a year when we were hardly successful at all, and didn't have that many fans except for an incredibly loyal hardcore following. But then, when we came out with 'Come On Eileen' and the new album in 1982, I think we generated a whole lot of 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 still 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



George Strait

Rebels" and "Too-Rye-Aye." 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 present Dexys and make "Too-Rye-Ay" an auspicious debut.

Amy Grant

For Amy Grant, making records has always had a purpose — to spread the message of her Christian belief. It was that belief that got her involved with music to begin with, and it keeps her involved.

Grant did not set out to get a record deal. She was in a high school Bible group headed by Brown Bannister and had written some songs expressing her belief. When some friends asked for taped copies of her songs, she asked Bannister, an engineer and producer, to help her. He liked what he heard at the taping and played the tape for Chris Christian, with whom he was working, and Christian called Buddy Huey, head of A&R for Myrrh Records at the time. Huey decided to sign her to the label when she was 15 years old.

Her first album, simply titled "Amy Grant," proved to be a resounding success. Three songs were hits on the gospel charts. The second album, "My Father's Eyes," was an even bigger hit and netted the high school student a Grammy nomination and a Dove nomination.

Grant chose Furman University at the urging of her parents and friends when it was time to enter college. However, since her albums were so successful, she also began to fill the demand for public appearances. Balancing a career and going to college didn't slow her down.

Last year, she won a Grammy for Best Contemporary Album, "Age To Age," which also won her three Dove Awards from the Gospel Music Association. That album has been on the *Cash Box* Inspirational Gospel Chart for 65 weeks, the bulk of which time has been spent at Number One, as it is again this week.

Although Grant does dozens of concerts a year before large audiences, she is constantly breaking new ground with her style of contemporary Christian music. She has a great deal of support from such people as her new husband, singer/songwriter Gary Chapman, and her producer/founder Brown Bannister, who work to help bring new emotions and meaning to an old message. That message is important to Grant. It's the reason she sings to begin with and it's fortunate that this kind, warm, intelligent young woman has the talent to sustain her.

Stray Cats

At the start of the 1980's, a local rock 'n' roll trio known as The Tomcats fled the closed doors of Long Island and neighboring New York City clubs for an overseas audience more receptive to their roots-conscious rockabilly style. "We had heard that rock 'n' roll was still big in France and England, and we wanted adventure," said lead guitarist Brian Setzer. "Since they speak English over there, we thought we'd give it a try."

Appearing under a myriad of "cat" monikers in order to play as many venues as possible, the group built a fiercely loyal following and recorded two LP's, both under the final adopted "Stray Cats" tag. It wasn't until two years later that America welcomed them back. In 1982 the Stray Cats, newly signed to EMI America, bore down for a lengthy tour on the heels of a compilation LP release titled *Built For Speed*.

Sticking to their stand-up, slam-it-out style (with a nod to Eddie Cochran and

Johnny Burnette), the Stray Cats found their return to native soil to be perfectly timed. "We were sick of drugged-out people listening to synthesizers and thinking that they were getting cosmic," said Setzer. "We wanted to get back to dance music." The album hit number one on *Cash Box*'s Top 200 and has been certified double platinum, making the band legitimate superstars nation-wide. Two monster hit singles and a Grammy nomination for Best New Artist rounded off the past year's list of achievements.

It wasn't always easy. Setzer remembered a slew of "phantom" gigs in England. "We supposedly had all these gigs set up, but none of them materialized," he said. "That didn't bother us until we found out that it really hard to get gigs over there because they want tapes."

Their future brightened when Claudine Riley, a sympathetic British publicist took them in and got better dates. The Stray Cats began meeting the cream of London's music set, making the acquaintance of Mick Jagger, Keith Richards, Charlie Watts and the man who later produced their albums, Dave Edmunds. "Everybody we met, we met at one of our gigs," said bassist Lee Rocker. Their biggest coup came when they were invited to open for the Stones on selected dates of the 1981 tour, and then were the musical guests on ABC-TV's *Fridays* prior to an American record deal.

Even with a smash hit under their belts, the Stray Cats continue to tour constantly, and will be making a return trip to Europe this fall. Their latest single, "(She's) Sexy + 17," was the highest debuting record on *Cash Box*'s chart for the week of August 6. Their second American LP, called "Rant 'n' Rave with the Stray Cats", is set for release August 19.

Loverboy

Vancouver, British Columbia-based Loverboy was a surprise powerhouse rock outfit for Columbia Records when they splashed with their self-titled debut album and later broke the back of pop programmers with the anthem "Turn Me Loose." The Top 20 album copped platinum and the Top 40 single also brought home precious metal record sales. Their success proved a new act could survive the rigors of an industry recession — if the music was good and it was what the people wanted to hear.

It was not a lucky fluke and Loverboy avoided the sophomore jinx with its second LP, "Get Lucky," which established the group as a Top 10 act with its ascension to #9 on the *Cash Box* Top 200 Albums chart and onto triple platinum status.

Already, the group's latest exercise in shiny hard rock/pop, "Keep It Up," has earned platinum status and climbed to the Top 10 of the *Cash Box* Pop Albums chart.

The product of several faceless Canadian bar and club bands, Loverboy was born on the efforts of lead guitarist and co-founder Paul Dean and frontman Mike Reno, who organized the band and sounded well enough to get signed with CBS International. The group earned Great White North gold with their self-titled debut and then began to perk the ears of AOR



Stray Cats

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programmers throughout the States.

From faceless bands and the street of hard knocks emerged a positive experience for the Loverboy members, and as Reno put it, "The guys are really pros . . . which is why, when we all first started playing together, we attracted a mixture of older people and young kids."

The group members don't describe the music as new and different. They were initially compared to acts like Cheap Trick, Foreigner and Bad Company, and they play all original material lean, tight and skillfully.

"We win a crowd over by playing music that comes from our hearts," Reno pointed out, "and our personnel sets us apart from most groups."

Toto

Toto has come full circle in their five year career. Since the release of its self-titled debut LP for Columbia Records in late 1978, which earned the group gold and heightened record label expectations for greater things to come, the group was then disparaged as a collection of studio musician/composers that hit it lucky. The dim view of the players' group effort was due to the less than substantial sales of second and third albums "Hydra" and "Turn Back," which peaked at #29 and #40, respectively, on the *Cash Box* Pop Album chart in 1979 and 1981.

But then came "Rosanna," "Africa" and "Make Believe," all from the multi-platinum album "Toto IV." It was the effort on this vinyl that brought the group and its members seven Grammy awards in 1983, including Best Record, Best Album, Best Vocal Performance by a Group and Best Producer, among others.

When the Los Angeles-based outfit first came together, they sported credits from studio and tour dates with some of the top names act of the recording industry. But the group, comprised of drummer Jeff Porcaro, keyboardist David Paich, bassist David Hungate, Steve Porcaro on keyboards, Steve Luthather on guitar, vocalist Bruce Kimball and, more recently, Mike Porcaro (bass), wanted a headline identity.

During the 1978 *New Faces* interview with *Cash Box*, Jeff said, "We've had the best of everything as sidemen and we're not used to riding buses or taking rooms together, but we're ready to do whatever it takes to break Toto in a big way."

Although many in the industry thought that Toto's mixture of power rock, soft rock/pop and R&B was aimed purely at commercial success, their recent 11

Grammy nominations and five group, two member win during the silver Grammy Awards presentation dispelled contentions that these young men did not have the artistic acumen or did not deserve industry kudos.

The band members continue making appearances on other artists' LPs but less time is spent touring with others. That activity has been supplanted by writing songs and planning for the eagerly-awaited fifth Toto LP.

To that end, the group began touring with acts such as Peter Frampton, Kenny Loggins and others.

Evelyn King

At 16 Evelyn King was an overnight sensation. And while everyone loves a Cinderella story, the true test of an artist is time. Now, at the ripe old age of 23, King has established beyond question that she is an artist of broad-based appeal. With five gold records, she has emerged victorious from one of the toughest battles an artist can face: growing up in the record business.

"I'm still working on what my life is leading to," King told *Cash Box*, "but these last few years have been about growing up and learning the business and how to make hits."

Few of the singers who rode the waves of the late seventies disco swell have been able to survive the stormy seas of the eighties. But the Bronx-born King has proven to be the standout in a legion with more than its share of one-hit wonders. Her fifth and most recent RCA album, "Get Loose," went gold, and the 1982 *Cash Box* year-end polls revealed King to be one of the year's top charting black contemporary female vocalists, second only to labelmate Diana Ross.

King's beginning has become one of the favorite fables of the industry: working as a charwoman in the Gamble and Huff studios of Philadelphia, King was "discovered" by Philadelphia International staffer T. Life, who overheard her singing as she worked. Life brought King into the studio, producing the first of their three collaborations, "Smooth Talk." Released in August, 1977, the album shot up the charts on the shoulders of its club anthem single, "Shame." By the fall, both album and single were gold, and Evelyn "Champagne" King was a phenomenon. Her continued collaboration with T. Life yielded further gold with the single "I Don't Know If It's Right" and the album "Music Box."

Following an amicable split with Life, King's production duties were turned over to Morrie Brown and his Might M. Ltd., where she was teamed with songwriters Paul Lawrence Jones III and Kashif. The result was the album and single "I'm In Love," and a new winning combination.



Joe Jackson

The new team's second project, "Get Loose," contained the Kashif-penned "Love Come Down," which helped nose the LP to the gold plateau and reaffirmed King's pop appeal.

"We've achieved a level I'm proud of," the singer said. "And I hope to keep growing in the same direction."

Joe Jackson

Certainly one of the most critically and commercially acclaimed albums of 1982, Joe Jackson's "Night and Day" exposed the sophisticated singer-songwriter to a wider audience than any other record of his short career. Melding witty, Cole Porter-esque lyrics with compelling melodies, the Top 10 platter contained such Jackson masterpieces as the Top 5 hit "Steppin' Out," the romantic ballad "Breaking Us In Two," the salsa-heavy, infectious "Cancer," the macho message tune "Real Men," and the cathode-ray anthem "TV Age."

His highest-charting album to date, "Night and Day" rose to the #7 position and is still on the Top 200 LP after 57 weeks — not bad for a guy who put out his first record less than five years ago.

Jackson grew up in Portsmouth, England. When he was ten years old he enjoyed listening to pop music of the day, and his favorite bands were the Beatles, the Kinks and the Rolling Stones. However, during his adolescence he started playing the piano and developed an intense appreciation of classical music.

After finishing up school in his home town, Jackson ventured into London where he attended the Royal Academy of Music. There he regained a passion for pop music and became a member of several club bands where he played jazz standards on the piano. Later came an offer from the Portsmouth Playboy Club to work as the spot's musical director. Jackson took the gig and stayed on for nine months, tinkling the ivories for the house cocktail jazz trio. Another stint with a cabaret act called Coffee 'n' Creme followed his sojourn among the Playboy bunnies, but then the pianist found something fresh and exciting that whetted his aural appetite — a new, quirky, forceful kind of music that was sweeping England during the mid-to-late 1970s.

After Dave Kershenbaum, an A&M Records producer, heard Jackson's demos the artist was signed up and immediately went into the studio to work on a debut LP. The result, "Look Sharp" drew raves from U.K. and U.S. reviewers and consumers, and went as high as #24 on the American charts, a fine showing for an unknown act. His next effort, "I'm The Man" hit #25 here, but the third LP — "Beat Crazy" — was deemed too complex for many of Jackson's followers and only charted at #57. His follow-up to "Beat Crazy" was "Jumpin' Jive," a tribute to the performer's favorite scat and swing music of the 1930s. It did a little better than the previous LP, reaching #29, but not until "Night and Day" did Jackson's musical genius reach a vast audience. A pair of 45s from the disc, "Steppin' Out" and "Breaking Us In Two," respectively reached the #5 and #17 posts on *Cash Box*'s Pop



Evelyn King

Singles chart, making Jackson a viable Top 40 force as well as a new music and AOR favorite.

Pat Benatar

The road to metamorphosis for rock diva Pat Benatar from pungent AOR shouter to pop/rock stylist — has been littered with success. The fusion of her raw energy with her formal training has generated platinum LP hits for the petite New Yorker, starting with her debut Chrysalis album, "In The Heat Of The Night," to her most recent album success, "Get Nervous."

Her debut album rose to #17 on the pop chart during March of 1980, then she popped into the Top Five of the *Cash Box* Top 200 Albums chart with "Crimes Of Passion." Her ascension up the pop album ladder continued on to #1 during August of 1981 with the "Precious Time" album and there was hardly any decline with her 1982 LP, "Get Nervous," which hit the #3 apex the first week of 1983.

Benatar's "Hit Me With Your Best Shot" single became the singer's signature tune during 1980 and the 45, from "Crimes Of Passion," earned #7 status on the *Cash Box* Top 100 Singles chart in October of 1980. She repeated her Top 10 Pop Single status with the metallurgic anthem "Treat Me Right."

Her AOR penetration seemed as natural as her love for classic Brit rock 'n' roll singers like Robert Plant and Roger Daltrey combined with her early background of regular voice lessons for a unique vocal style, able to pull at the heart strings with a slow torcher or blaze the ear cotton with fiery rock.

Her first professional singing came, oddly enough, in the cabaret circuit "where I got tired of being told I sounded like Barbara Streisand once a night," she said. She remained infected with the rock 'n' roll bug and eventually returned to New York to pursue a career in that music.

Her first real break came when she auditioned at the showcase club Catch A Rising Star. Club owner Rick Newman was impressed enough with Benatar to take on her management. Newman got the songstress a few key gigs, which were followed by enthusiastic press, a TV spot with Bruce Morrow and then a contract with Chrysalis Records.

Since that professional genesis, the momentum behind Benatar's career has scarcely diminished. Concert tours of major proportion have ensued since the release of "In The Heat Of The Night," and her visibility as a singer has been enhanced by several TV appearances.

Def Leppard

Precious Heavy Metal. That's what young hard rockers Def Leppard have been mining over the course of the last two years. Their second LP, "High 'n' Dry," topped the gold mark after a lengthy chart run. And while the media chose to focus on the mega-success of such LPs as Michael Jackson's "Thriller," "The Polices's "Synchronicity" and "Flashdance" this year, the PolyGram metallurgists not so quietly hit triple platinum with its third album, "Pyromania." Who says heavy



Loverboy

Thanks to all of our
NEW FACES
who have helped in
building our rainbow!

TOM PETTY
and the
HEARTBREAKERS
1977

KLIQUE
1981

JOE SAMPLE
1978

GEORGE STRAIT
1981

JOHN CONLEE
1979

BILL SUMMERS
AND SUMMERS HEAT
1981

THE HOUSEROCKERS
1980

ZOOM
1982

DONNIE IRIS
1980

LEE GREENWOOD
1982

THE FIXX
1983

TERRI GIBBS
1981

MUSICAL YOUTH
1983

MCA

NEW FACES TO WATCH

metal doesn't rule?

All this from a Brit band whose members are still in their late teens and early '20s. As schoolboys, lead vocalist Joe Elliot, drummer Rick Allen, bassist Rick "Sav" Savage and guitarist Pete Willis were weaned on the music of Led Zepelin, Marc Bolan (of T Rex), Thin Lizzy and David Bowie. When the four friends formed as a group in 1977, they played mostly cover material but after eight months they'd decided to put out a three track maxi-single on their own Bludgeon Riffola label. The record sold an astonishing 25,000 copies in the U.K. and Phonogram Ltd. soon signed the band.

In 1980, they recorded their first album, "On Through The Night," and toured Britain with Sammy Hagar and AC/DC. AC/DC producer Mutt Lange, in fact, produced "High 'n' Dry," which leapt into the Top 40 of the album charts here in the U.S. and Def Leppard supported the LP by immediately going on tour with Ozzy Osbourne in the U.S. and Rainbow, as well as Judas Priest, in Europe.

The culmination of that touring stretch saw Willis leave the group, to be replaced by former Girl member Phil Collen (not to be confused with another drummer of a similar name).

Lange worked with the band once again on "Pyromania," and Elliot credits his concentration on the project, as well as the band's developing melodicism, with much of its success.

"On 'Pyromania,' Mutt was able to give us his undivided attention," he said. "We did a lot of the songs live in the studio, and we kept the overdubs to a bare minimum. What you hear on the record is exactly what we played. This album really shows what we're capable of doing. It's a very solid rock 'n' roll LP, but we've been able to incorporate a lot of melody into each song... a little melody isn't going to hurt anybody!"

It should also be noted that the band's video of the single "Photograph" has been especially effective in putting "Pyromania" over the top.

Sheena Easton

Petite Scottish songstress Sheena Easton took the "Morning Train" to pop stardom in the spring of 1981 and the track has since taken her to a Grammy, numerous other hits and two major television specials for cable and network TV. And that's just within the last two years. For the pixieish 24-year-old, the ride has been a hectic one and not without its pitfalls. But it was Easton herself who, two years ago, said that she wanted to "totally conquer the world" with her music and she's worked single-mindedly toward achieving that goal.

The youngest of six children from a working class family in Glasgow, she set her sights on a singing career at an early age. At 17, she enrolled in the Royal Scottish Academy of Music and Drama. After receiving a teaching degree, she worked nights in pubs for three years, finally deciding to go professional and started to do session work.

However, it was an audition for a BBC-TV show entitled The Big Time, a sort of national talent search, that provided her with The Big Break and thrust her on the heady trip upwards. EMI Records liked what they saw in The Big Time, enough to sign Easton and quickly pair her with producer Chris Neil. The result was the gold "Sheena Easton" LP, from which the #1 "Morning Train (9 To 5)" and the Top 5 "Modern Girl" came. "Morning Train" also won her the Grammy in 1981 for Best

New Female Vocalist, Pop.

In rapid order, Easton found herself back in the upper reaches of the charts with the theme from the James Bond film *For Your Eyes Only*, which was notable for the fact that she was also the first performer to actually appear singing the theme in the movie itself (albeit in the opening credits). Next up came her second album, "You Could Have Been With Me." Both the title track and the ballad "When He Shines" made significant chart impressions.

Although a third album, "Madness, Money and Music," and its accompanying single, "Machinery," didn't fare as well as previous efforts, she rebounded strongly earlier this year with a cover of Bob Seger's "We've Got Tonight," which she performed in duet with Kenny Rogers. This year has also been a landmark for Sheena in her extensive television and video coverage. HBO aired "Sheena Easton Live At The Palace in Hollywood" and Thorn EMI Home Video later released the program on videocassette and disc. Then there was her NBC-TV special, "Act 1: Sheena Easton," which paired her again with Rogers and Al Jarreau.

Tom Petty

Just seven years ago, Tom Petty and the Heartbreakers put out its self-titled debut album and waited for the record to explode in stores and on the radio. Unfortunately, the LP was both underpublicized and underpromoted, and it seemed as if the band's efforts to release a smash album backfired more than exploded. For ten months the album languished in record stores across the land apparently destined for that worst of all reactions to any artist whether new or established — indifference. But the energy that Petty had stored up in his decade as a frustrated, unsigned pop-rocker was not about to be stifled, and the group took to the road in order to gather support for the disc.

The people went crazy over Petty & Co., and it wasn't long before he became one of the country's pre-eminent rock superstars. His second platter, "You're Gonna Get It" rose to #40 on the Pop Albums chart in 1978 and just two years later his superlative "Damn The Torpedos" long-player ascended to the #2 post. Since then, the performer has come out with two LPs, both of which sailed into the Top 10 without much difficulty, "Hard Promises" (which ended up hitting the #4 slot) and this year's "Long After Dark" (which got as high as #10). And when it comes to Top 40 singles, Petty has been pretty consistent in putting out hook-laden tunes that capture the attention of DJs and 45 buyers. In 1977 "Breakdown" went to #33, and two years later "Don't Do Me Like That" became Petty's first Top 10 song, reaching #7 around Thanksgiving time. The 1980s have given the easy going chap plenty to be thankful about, since "Refugee" jumped to #11, "The Waiting" flew to #14, "Stop Draggin' My Heart Around" zoomed to #4, "You Got Lucky" lucked out at #16 and "Change of Heart" attacked the airwaves and store counters to reach #31. With a track record like that, it's hard to imagine anybody being indifferent to the rocker in the near future.

Rick Springfield

Rick Springfield has been a new face to watch in the music world for the decade prior to winning a Grammy Award for "Best Rock Male Performance" for his 1981 single "Jessie's Girl." After beginning his rock career in hometown Melbourne, Australia, in a high school band called The Jordy Boys, he went on to join a full-time outfit, Rock House, and then Zoot' in which he was acclaimed as Australia's top composer and guitarist.

After his solo single "Speak To The Sky" hit #1 Down Under, Capitol Records



Def Leppard

signed him and in 1972 released an LP "Beginnings," which included a remake of "Speak To The Sky" that went Top 10 in the U.S. But with the release of "Comie Book Heroes" on Columbia, Springfield suddenly became afflicted by management, immigration, and record company troubles, as well as a "teen rave" image in the press.

It took three years before Springfield put out another album. "Wait For The Night," on Chelsea Records, which folded just as the artist commenced a support tour. But in the gap between albums, Springfield had studied acting and now put those skills to work in producing a small play in Hollywood which eventually landed him guest spots on such shows as "The Rockford Files" and "The Incredible Hulk" and of course, his role on the popular soap opera "General Hospital."

With the release of "Working Class Dog," on RCA in 1981 Springfield resumed his promising recording career and more than lived up to that promise. The platinum LP contained "Jessie's Girl" and was followed by the platinum-plus LP "Success Hasn't Spoiled Me Yet" which featured the hits "Don't Talk To Strangers" and "Calling All Girls" and led to a pair of Grammy nominations as well as the American Music Award's "Favorite Male Rock Vocalist" for 1982.

The year 1983 has already seen another hit album in "Living In Oz" and hit single in "Affair Of The Heart." In the fall, Springfield will star in a Universal film entitled "Hard To Hold," for which he has also co-written the score.

Janie Fricke

Janie Fricke's winning of last year's CMA Female Vocalist of the Year award told the world what Nashville had thought all along. Fricke is one of the best, and has been for a long time. Despite Music City's early recognition of her talents, for two years she was content to be an anonymous voice on session backups and jingles. As a jingle vocalist, her voice has sold us colas, beer, pizza and airline tickets. Even now, her voice is occasionally heard convincing us of the quality of some item. She has been credited with an incredible 5,000 recordings as a backup singer with such artists as Elvis Presley, Loretta Lynn, Eddie Rabbitt, Crystal Gayle and dozens more.

Even after her successful teaming with Johnny Duncan in the studio, Fricke resisted a solo career signing with Columbia. "I'm basically a homebody," she explained, "and part of my reluctance was that I wasn't sure I wanted to go through the rigors of being on the road. It's a very important part of a recording artist's career. And I'd been in the business long enough to know what it involved, and it's no picnic, believe me! Besides, doing

backup and jingle work was so much more secure."

Fricke's country roots were seeded in the farmlands of Indiana near South Whitley. "By the time I was eight years old, I would sing while Mama played the organ," she recalled. "However, I would never sing hymns the straight way. I'd always kinda jazz them up or sing them in a folk style." Her folk influence came from listening to Joan Baez and Judy Collins. Other influences she mentions are Rita Coolidge (who, like Fricke, worked in Memphis for adman Bill Tanner) and Neil Diamond.

"He's A Heartache," her current single, becomes her second #1 record as it hits the top of the **Cash Box** Country Singles chart this week. Her only other number one solo 45 (She shared honors on Charlie Rich's "On My Knees" in 1978.) is last year's "It Ain't Easy Bein' Easy."

It seems characteristic that Janie Fricke became an award winner without the usual accumulation of Top Ten hits. (She's had only five of them.) She says, "I never dreamed of trying to be a star." Perhaps someone should remind her that some stars are born. Her modesty is overshadowed only by her talent.

Rick James

Always provocative and controversial, Motown Records' Rick James has taken "punk funk," as he has come to call it, blend of gut-bucket R&B/space rock, from cult status to industry genre. Since the 1978 release of his debut LP, "Come Get It," which contained the double entendre single "Mary Jane," James and his Stone City Band have brought home much gold and platinum.

"Come Get It" started the trend, rising to #3 on the **Cash Box** B/C Albums chart and #18 on the Pop chart. His second LP, "Bustin' Out," #2 on the B/C chart and #12 Pop. His third LP, "Fire It Up," showed that James had a more sensitive facet to his persona and threw his growing legion of fans, only rising to #7 on the B/C chart and #31 pop.

"Street Songs," however, brought back that danceable verve that had characterized his previous work. Aboard the raucous groove of "Give It To Me Baby" and the new wave funk of "Super Freak," the album went #1 on the B/C chart and broke the Top 10 Pop at #6.

His last LP, "Throwin' Down," continued his success, also hitting #1 B/C and forging up the pop chart to #11. The title track and "Dance With Me Part I" were the shakers and movers on this album.

Prior to pursuing his solo career, James played with several renowned musicians like Bruce Palmer and Neil Young. That trio formed the core of a band in the late '60s called the Minah Birds. After the

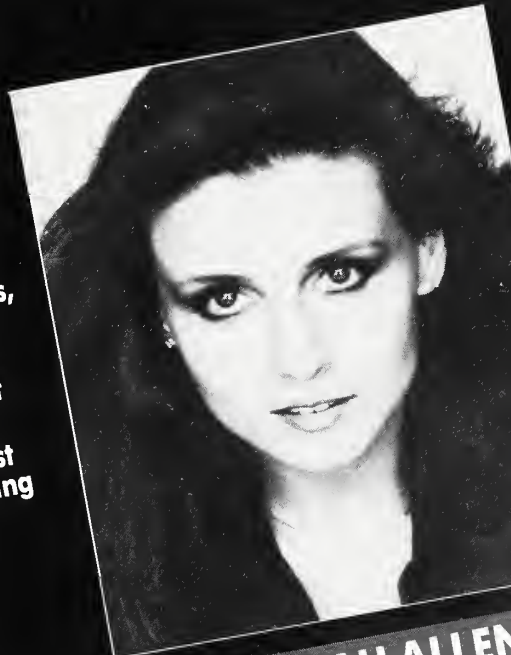
FACE THE FUTURE

Take a good look at these faces. They are the future legends of country music. Remember the faces...they're the legends of tomorrow!



GUS HARDIN

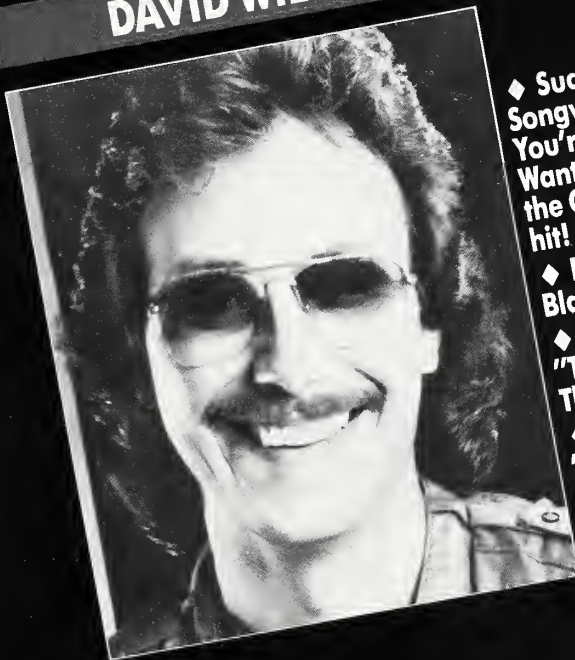
- ◆ Top 10 First Single "After The Last Goodbye"
- ◆ Excitement at Press, Radio & TV Exposure!
- ◆ TOP 40 Mini LP "GUS HARDIN" climbing charts!
- ◆ National Tour with Hank Williams, Jr. and Alabama!
- ◆ 2nd Single Top 20 Hit—"If I Didn't Love You"
- ◆ 3rd Single Just Released—"Loving You Hurts"



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NEW FACES TO WATCH

group's dissolution, Palmer and Young joined Buffalo Springfield then Young moved on to Crosby, Stills, Nash and Young. James headed for the U.K. where he delved deeply into studio work.

Upon returning to the states, James decided to make the dream he had as a kid growing up in Buffalo a reality . . . to secure a solo recording contract with Motown. "Come Get It" was the result.

But James is not cold blooded. That's just the name of his new Motown single, already #14 bullet on the B/C singles chart and #65 bullet on the Pop singles chart.

Alabama

Country typewriters are running out of superlatives to describe the success of the group Alabama. In the past three years, they've put nine singles at the top of the **Cash Box** chart! Their albums consistently cross over into the pop world and their concerts are attended by folks from every strata of the country fan world. How does one band manage to appeal to both contemporary youth and to the older, more traditional audience at the same time? Harmony and rhythm could be the answer.

Like many Southern bands, Alabama's roots reflect a gospel heritage — the old "get the family around the piano and sing" type of stuff — that gives the music a sincerity sometimes lacking in the efforts of newer bands. Randy Owen, Jeff Cook and Teddy Gentry share that upbringing from around the Ft. Payne, Alabama area. Drummer Mark Herndon grew up "everywhere" as a military kid.

It was in Myrtle Beach, S.C., that the band began developing a style — and a following. While playing a place called "The Bowery," the band members managed to set aside enough money to record the first single that got them noticed. Dallas businessman Larry McBride heard it and immediately signed the group to his MDJ label. The release that followed, "My Home's In Alabama," made the **Cash Box** Top 20. Not only did that song gain the group national attention, it landed them a deal with RCA Records. That deal has been, to say the least, mutually beneficial. Alabama has sold millions of records for the company.

Superlatives really aren't needed to relate the meteoric rise of Alabama. A simple listing of the awards they've won most recently should do it: from the National Academy of Recording Arts & Sciences, a Grammy for Best Vocal Performance by a Group ("Mountain Music"); from the Academy of Country Music, awards for Vocal Group, Album ("Feels So Right") and Entertainers of the Year; and from the Country Music Association, their second awards in the Vocal Group and Instrumental Group categories, plus Entertainer(s) of the Year. And you can bet the nominations will be there for 1983 kudos, as well.

John Conlee

Following the success of "Rose Colored Glasses" in 1978, John Conlee's voice was often compared to those of Merle Haggard and Lefty Frizzell. Now, with five Number One singles and twelve Top Ten hits (his current single, "I'm Only In It For The Love," is bulleted at #11 this week). Conlee's voice is instantly recognized all over the country.

Conlee gave his first performance ("Love Me Tender") before his fourth



Alabama

grade classmates, an experience which trained Conlee's sights on singing as a career. However, a few minor distractions such as school, farming, mortician work and a long stint as a rock DJ came between John and his goal.

By 1974, when Conlee was working the early morning show at WLAC, he began writing tunes and pitching them around Nashville to producers, publishers or anybody who would listen. One who did listen and offer encouragement was Jim Fogelson, then ABC Nashville president. He advised Conlee to continue writing and singing and finally signed him as an artist.

Conlee's first single, "Backside Of Thirty," managed to chart in **Cash Box**, reaching #83 in early 1977. His next two singles efforts failed to make it. Then came the song he co-wrote with then WLAC newsmen George Baber. The hit gave Conlee his trademark "Rose Colored Glasses."

"I like writing, but singing is my main trip," Conlee said. "I could go months without writing. I don't write unless I get a real urge. By writing, however, it was a good opportunity to play tunes and meet people who could offer me a singing contract."

A seventh album, "In My Eyes," has just been released and, common family man that he is, Conlee has dedicated it to his wife. While remaining true to the most basic country stylings, Conlee is capable of handling forays into such divergent types of music as Eric Clapton's "Lay Down Sally" and Mickey Newbury's moving "An American Trilog." He continues to be comfortable as a country star with no desire to pursue the life of a crossover artist. Even that is characteristically Conlee. "You can't count on pop," he told the Chicago Tribune. "It's nothing to have two, three or four hits in pop and never be heard of again. There's more longevity in country, and I want to establish myself there."

Ricky Skaggs

While country music continues to include a heavy portion of mass appeal crossover artists, there is a growing list of new performers who are bringing fans the traditional forms of country with regularity. Ricky Skaggs is at the top of that list.

In fact, Skaggs has had such phenomenal success at bringing the old sounds into the eighties that he has garnered an impressive array of awards in the two years he's been signed with Epic, his first major label.

On the strength of a #1 album, "Waitin' For the Sun To Shine," that yielded four single hits including two chart toppers, "Crying My Heart Out Over You" and "I Don't Care," Skaggs received four nominations and two wins at the 1982 CMA Awards. He was handed both the Horizon Award (for significant growth by an emerging artist) and the Male Vocalist of the Year Award. In the year just passed, Skaggs has added a second Number One album and three more consecutive Number One singles to his discography. A fourth single from his second Epic LP ("You've Got A Lover") has just been released. Epic Records has given him free reign over his studio output since his signing. The label's trust in his production abilities has certainly paid off.

Born to a construction welder and country musician, Skaggs was raised in Cordell, a small town along Brushy Creek in the hills of eastern Kentucky. He made his television debut on Lester Flatt and Earl Scruggs' show from Nashville at age seven, and not long after that, he was inspired for life when he witnessed a live performance by the Stanley Brothers, a legendary duo in bluegrass history.

At 15, following the death of Carter Stanley, Skaggs was hired by Ralph Stanley to join the act, where he honed his craft through constant travelling for low pay. After quitting the music profession,



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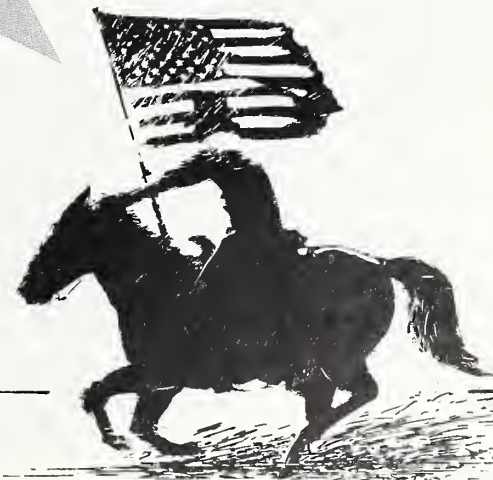
JAMES AND
MICHAEL
YOUNGER

WAYNE MASSEY

SAM NEELY

RANDY WRIGHT

MCA RECORDS



NEW FACES TO WATCH

he moved to Washington, D.C., but he was easily persuaded to rejoin the brotherhood when he became a member of the Country Gentlemen. From there he moved to J.D. Crowe and the New South and formed his own band, Boone Creek, before joining Emmylou Harris' Hot Band in 1977. His work with Harris brought him the initial acclaim leading to his Epic signing.

His admittance as the 61st member of the Grand Ole Opry not only highlights his success, it also helps assure the continuance of an American idiom with a freshness only possible through the emergence of young talent of integrity.

Earl Thomas Conley

Earl Thomas Conley has stated that he's an artist with three separate goals. "I want to get myself to the point where I can be a fantastic writer, a fantastic performer on stage and a fantastic recording artist. I want to be all these people at the same time, and I want to be excellent at all three of them at the same time. It's a bigger job than I anticipated."

However big the job has been, Conley is succeeding on all three fronts. His third consecutive single has just reached the top of the **Cash Box** Country chart. He is now co-producing his studio work on RCA with Nelson Larkin, and is writing the bulk of his own material, much of it with Randy Scruggs. His summer is solidly booked with concert, club and fair appearances. Has Conley reached his peak? That doesn't appear to be the case.

Conley says, "I feel now that I've just come to the place, after all this time, where I'm about to do something. I've done things before but no way near close to being accepted the way I'd like to be. I feel like I'm closer to myself now and to what makes me happier than I've ever been in my life."

The past Conley speaks of does appear fragmented. He grew up in a family of eight children in Portsmouth, Ohio. The change from steam engines to diesels ended his father's career as a railroad engineer and the family often saw hard times. That classic situation did not, however, lead young Conley directly into country music. At 14, he left home to live with his sister in Dayton. At 17, he roamed to Denver on his thumb but never settled down.

His interest in music gained ground while he served an Army hitch. After the service, he tried Nashville but came and went like so many others have done. Then he met Nelson Larkin in Huntsville, Ala. Within the next five years, his material was recorded by many artists, including Mel Street, Conway Twitty, Bobby G. Rice and Larkin's brother, Billy.

In 1975, he began to record his own material on the GRT label. Still finding no success as a singer/songwriter, he drifted to Warner Bros., where he met with limited success, and then to Sunbird, where his career began to open up. His two singles with that label brought him the 1981 **Cash Box** Country Singles Award for New Male Artist and led to the purchase of his contract by RCA.

Lee Greenwood

Lee Greenwood is an intense entertainer who pours such energy into his stage shows that every audience which sees him perform leaves with a lasting impression of a powerful singer who can move even the most jaded heart. Heavy praise, indeed, for a relative newcomer on the hit-making

Nashville scene, but easily justified to anyone who has actually seen him perform.

Greenwood's penetrating vibrato and inherently painful voice have made him a heavyweight contender for Kenny Rogers' position as champion of the country A/C heap. In fact, the two artists are so similar that when Greenwood's first single, "It Turns Me Inside Out" was released, listeners began to request it as the "latest Kenny Rogers record." It's a comparison that Greenwood doesn't mind, so far. He even penned the hit "A Love Song" for Rogers. "As artists, we do have something in common," he suggested, "and it's a good identification for me; it helps me a lot. However, as soon as the fans see my stage show, I think they become aware of who I am and what I'm about."

What Greenwood is about is emotion. It's as evident in his studio work as it is during his live performances. The man just turns his soul loose on a lyric and lets it all out in a way that seems so natural one wonders why most of us don't have the power of that kind of expression.

Born and raised in California, Greenwood's career has zig-zagged through a variety of musical styles and influences, melding the mass appeal conglomerate that sets his music apart in defiance of categorization. During his school years, he played the saxophone and the piano. He spearheaded a dixieland ensemble at Disneyland and then began playing with Chester Smith and Del Reeves. That varied experience, coupled with time in the Sacramento Symphony and a drum and bugle corps, led to work in Las Vegas. With the help of some who recognized his potential (like Dottie West, Mel Tillis and T.G. Sheppard), he made the move to Nashville where he quickly established himself as a concert performer, songwriter and recording artist.

The sixth single of Greenwood's MCA career has just been released. It's the title cut of his second album, "Somebody's Gonna Love You," currently in the Top Five on the **Cash Box** Country LP chart.

Here's a career that offers up a sure bet — Lee Greenwood is going to be a biggie in the business. He's one of those entertainers whose enthusiasm and abilities impress one on the most important level, the emotional.

Prince

Controversy, it appears, will always follow Prince. An outrageous performer whose reticence with the press is at odds with his extroverted performance persona, and a funk-based musician who dragged MTV and AOR kicking and screaming into the world of dance-oriented black rock 'n' roll, there is nothing arguable about the success the composer/performer has achieved. With five albums under his belt in as many years, the 23-year-old Prince has collected four gold album awards, and a platinum disc for his most recent project, the two-record "1999."

The son of a jazz bandleader in Minneapolis, Prince began his musical career at the age of seven on the piano. Since his mother was a singer for his father's band, he was constantly surrounded by music and rapidly picked up bits and pieces of songs. However, the youngster soon felt



Earl Thomas Conley

musically cloistered in Minneapolis and, oddly enough, turned to the television for inspiration.

"It was hard absorbing a lot of musical influences in Minneapolis," he told **Cash Box**. "I stopped buying records when I reached 11 because they always arrived so late. I was frustrated. So a lot of the music I picked up from television."

After one unsatisfying lesson, Prince decided to teach himself how to play, spending countless hours in his room, honing and developing his musicianship until he became adept at 27 different instruments.

Introduced to synthesizers while working on his demo tapes in a small Minneapolis studio, Prince immediately added the instrument to his arsenal. "I like synthesizers because I can't play the trombone," he wryly quipped.

Traveling to California, Prince's demos helped him land a contract with Warner Bros. Records. However, getting the contract proved easier than convincing the label that Prince could handle his own production duties.

"They told me that I couldn't at first," he recalled. "I had to go in and then they watched me play all the instruments and produce. I had to go through the whole thing twice to convince them I could do it."

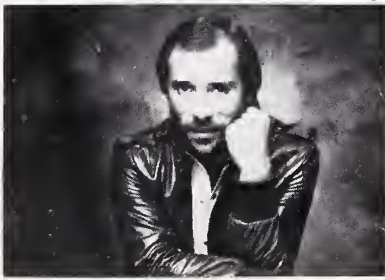
But convince them he did. Aside from his own recordings, he has helped squire albums by two other successful groups, The Time and Vanity 6, both of whom appeared as opening acts for Prince on his recent tour. And starting with the title track from his fourth album, "Controversy," Prince has been building a broader audience by hammering away at the closed doors of AOR radio. That initial success has continued to build with the two singles from "1999," the title track and "Little Red Corvette," a bona fide crossover hit that firmly established Prince as a rocker beyond categorization.

U2

So far, 1983 has been a banner year for Dublin, Ireland's U2. After six years and three albums, the quartet of former school chums have established itself as a bona fide international act via its recent sold-out eight week headlining tour of the U.S. and a gold album for its most recent release on Island Records, "War." The rewards must be doubly satisfying for the foursome, who have a reputation as one of the hardest working, most dedicated bands on the scene.

"When we started we were 15 or 16 years old," explained bassist Adam Clayton when interviewed after the release of the group's first album, "Boy," in 1981. "We were young and didn't know how to play our instruments, but we learned. Obviously, we were naive when we started, but by the time we'd finished recording 'Boy' we felt we'd grown up and wanted to get that experience down in some relevant image that would give the album the directness and punch we were going for."

The tone of "Boy" was anything but naive. Compositions such as "Shadows" betrayed a leary if lyrical outlook, and the band's hypnotic, rhythmic drone had a distinct worldly-wise sound. "The songs



Lee Greenwood

all examine our coming of age," said Clayton, "and we felt that everyone could relate to that in one way or another." Aside from establishing U2's sound, that first album also set a precedent for the succeeding U2 albums by yielding an AOR heavy rotation track in "I Will Follow."

Formed in 1978, U2 debuted with its first single "U-2-3," the following year. After the single's local success in Ireland, the band went out and captured large followings in Britain and Europe, mostly on the strength of its live shows. But despite their growing success, they decided to remain in Eire. As a result, the unique identity of the group continued to solidify, and their second album, "October," exhibited an even greater confidence and conviction. It also produced the band's second radio track, "Gloria."

By the time of the release of "War" in the fall of 1982, U2 was so popular in Great Britain that the LP entered the English charts at #1.

John Cougar

Though John Cougar has often been dismissed by high-brow musicologists as being nothing more than a Bruce Springsteen clone, Cougar had the last laugh on his detractors in 1982 when his LP "American Fool" and two of its singles, "Hurts So Good" and "Jack and Diane" assaulted the pop charts and grabbed top honors for weeks on end. It may have taken a while for the midwestern maverick to carve his own identity into the hearts and minds of American rock audiences, but there's no denying that Cougar has now firmly established himself as an original artist.

Born John Cougar Mellencamp in tiny Seymour, Indiana, Cougar's early years were spent listening to AM radio and trying to escape the drudgery of his hometown.

When he reached 18 years of age, Cougar began making demo tapes of his compositions at a local four-track studio, and before long he managed to attract the attention of manager Tony DeFries, whose Main Man firm was then managing the career of glitter-rock star David Bowie. The deal between DeFries and Cougar fell apart after just two albums, but another pact with Rod Stewart's manager Billie Gaff fared much better for the gritty performer. His first album for Riva, a self-titled affair, only got as high as #109 on the 1979 Pop charts, but a follow-up record cynically titled "Nothing Matters And What If It Did?" vaulted up several notches to reach #62 in 1980. Although he managed to prove himself backing up such artists as The Kinks and Ian Hunter, it wasn't until last year and "American Fool" that Cougar really made a significant impact on record-buying audiences. The album and two powerhouse singles made him one of the most sought-after entertainers in the country, and left many people wondering what he would do with his newfound fame and fortune. Instead of rushing into the studio to churn out another LP and capitalize on his success, Cougar instead decided to pursue a long-time dream and produce a record by his childhood hero, Mitch Ryder. The recently released result of that collaboration is "Never Kick A Sleeping Dog."



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TOP 15 ALBUMS

Spiritual

	Weeks On Chart	8/6
1 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	1	7
2 YOU BROUGHT THE SUNSHINE THE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	2	40
3 HEAR MY VOICE RANCE ALLEN GROUP (Myrrh 6737) Open	4	7
4 LEAD ME THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	7	16
5 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	3	18
6 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	6	15
7 ROUGH SIDE OF THE MOUNTAIN F.C. BARNES AND REV. JANICE BROWN (Atlanta International Records 10059) Open	8	13
8 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospel Records PL-18008) "Pass Me Now"	5	30
9 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II (Myrrh MSB 6700) "I Know A Man"	9	40
10 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702)	10	4
11 SACRAMENTO COMMUNITY CHOIR LIVE (Onyx/Benson R-3824) Open	11	12
12 JAMES CLEVELAND AND THE CLEVELAND SINGERS (Savoy 7080) Open	12	8
13 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R 3803) "I Love The Lord"	13	47
14 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	14	19
15 WHEN IT RAINS IT POURS F.C. BARNES AND SISTER JANICE BROWN (Atlanta International Records 10041) Open	15	17

Inspirational

	Weeks On Chart	8/6
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	1	65
2 MORE THAN WONDERFUL SANDI PATTI (Impact R 3818) Title Cut	2	8
3 MORE POWER TO YA PETRA (Sat Song SSR0045) Open	4	30
4 I PUT AWAY MY IDOLS DION (Dayspring DST 4109) "Day Of The Lord"	6	14
5 WHITE HEART (Myrrh/Word MSB 6735) Open	9	9
6 WALL OF GLASS RUSS TAFF (Myrrh MSB 6706) "We Will Stand"	8	4
7 PASSIN' THE FAITH ALONG THE NEW GAITHER VOCAL BAND (Dayspring DST-4102) "No Other Name But Jesus"	7	8
8 STEP OUT OF THE NIGHT ANDRUS BLACKWOOD & CO. (Greentree R 3942) "A Stone's Throw Away"	12	25
9 PEACE IN THE VALLEY B.J. THOMAS (Myrrh MSB-6710) "Pray For Me"	3	30
10 MICHAEL W. SMITH PROJECT (Reunion RRA0002) "Great Is The Lord"	5	9
11 HE SET MY LIFE TO MUSIC BARBARA MANDRELL (MCA/Songbird MCA 5330) Open	13	19
12 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	10	50
13 STAND BY THE POWER IMPERIALS (Dayspring DST-4100) Open	11	41
14 WAR OF LOVE SHEILA WALSH (Sparrow SPR 1067) Open	14	7
15 THE CRUISE FAMILY (Priority BJU 38335) Open	15	10

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.

Indie Labels Strive For Parity In Retail Store Merchandising

(continued from page 7)

materials. "They don't understand how retail works," declared Goman. "You want to have visibility in the store, but the small indies don't pay attention to detail like the majors do in terms of providing artist posters, buttons, or little p-o-p things. These kids should learn marketing."

But Allen Day, owner of Cheapo Records in Cambridge, Mass., which specializes in "odd label things that aren't distributed in this area," was easier with his criticism. "It's not so much that the indies aren't doing enough, it's that they don't have the money," said Day. "But I don't see a concerted effort to reach the type of stores that specialize in non-Top 40 product."

At Rounder Records in nearby Somerville, Mass., general manager Duncan Browne illustrated the costs involved and questioned whether retailers were receptive to indie label merchandising efforts in the first place. "It's generally true that there aren't enough display materials, but the whole subject is a double-edged sword," said Browne. "Indie labels don't do as much as they should, but neither do retailers."

If a retailer gets five CBS posters, five Warner Bros. posters and five indie label posters, what do you think happens? The Rolling Stones and Billy Joel will outsell the Johnson Mountain Boys or Gatesmouth Brown, and they'll get the display space. It costs \$2,500 to make a thousand posters, and if only a few hundred end up on the walls, it's not worth it — \$2,500 can mean putting out another record. I can't say someone should put out a poster if it means you can't put out another record instead."

But Browne did say that display materials were included in orders by retailers who were most inclined to use them. He singled out generic posters as being particularly worthwhile in establishing a small label's identity, such as Heartbeat's generic reggae poster that not only promotes the label but can be used in-store to promote all reggae product.

Most of the independent labels queried also reported provision of posters and flats to cooperating retailers depending primarily on the importance and/or commercial appeal of the artist. For example, Alligator Records is more prone to put out posters and T-shirts on the acts it also manages. Rough Trade and Landslide create posters on the basis of individual release budgets.

At Rhino Records in Los Angeles, head of sales Gary Stewart said that the label always has displays available for at least one title per release group, and that it is a "group decision" as to which artist or artists are selected. He also mentioned that display materials could be tailored to specific locations and stores. "We can do 1 x 1s on specific demand, so if a store is blues-oriented, say, we can send out Slim Harpo material. We're currently sending out a lot of Bobby Fuller things to the Texas area, since he was from El Paso and is still very popular there. But there's really no product that we'll ever say 'no' on when it comes to anyone asking us, though there is certain product like our new Turtles' albums that we push harder."

Michael Rothchild, president of the Atlanta-based Landslide Records, also noted a regional effect in requests for merchandising help. He has posters and T-shirts available in support of the Brains and has seen particular interest in the group in Boston and Chicago, due mainly to strong latent interest in those cities.

Besides supplying merchandising materials, several small labels use other techniques in supporting their product at retail. San Francisco-based Rough Trade

frequently sponsors retail display contests and awards free records to the winning display. Rounder and Rhino send out new release sheets regularly. Minneapolis-based Twin-Tone Records is beefing up its semi-regular newsletter to over 200 stores in hopes of changing the label from a "hobby level," in the words of promotions manager Blake Gumprecht, to "something more substantial."

In the past month-and-a-half, Twin-Tone has doubled its staff to four. "We're trying the word out now so we're attempting to put out a newsletter once a month with each new release," said Gumprecht, adding that four releases are forthcoming within the next two months. To further reduce the incidence of "encountering retailers who have never heard of our bands," he will begin compiling a "prime list" of retailers that are interested in in-store play copies, as well as the posters made up and sent out with each album released.

At Alligator Records in Chicago, vice president Mindy Giles said that an unexpected retailer response to the consumer response cards sealed inside every album is helping the retailer. "While we receive around 60 consumer cards a day we also get 10 cards a week from retailers," explains Giles. "We then send them a full catalog with a letter telling them that they've been put on the new release list so they'll get DJ copies, and that if they write back we'll send them the merchandise materials like album flats that we put out with every release. In other words, if you support us, we'll support you."

Industry Optimism Marks Midwest Music Exchange In Chicago

LOS ANGELES — Proclaimed a "broad-based success" by executives handling the event, the 1983 Midwest Music Exchange (MMX) held recently in Chicago was highlighted by a number of speeches and seminars that discussed areas ranging from record company administration to recording studio design. One of the most significant speeches at the event was the keynote address by Arista Records president and noted industry celeb Clive Davis, who expressed an optimistic future for the record trade despite the current corporate reorganization and widespread declarations of doom.

"(The music business) is not on its last legs, as if OPEC prices and the new McCartney album were intertwined," said the executive to the unanimous applause of the Windy City audience.

Over the course of the three-day symposium, several other key industry figures including radio consultant Lee Abrams, Full Moon A&R director Bob Destocki, Alligator Records' Mindy Giles, JAM Productions partners Jerry Mickelson and Arny Granat, Chicago Sun-Times rock critic Don McLeese, Motown Records field manager Charlie Salah and Chicago Tribune rock critic Lynn Van Matre delivered talks on various panels, sessions and seminars relating to the current state of the music market.

A third Midwest Music Exchange is planned for June 22-24, 1984, and the MMX may also be travelling to Midwest cities outside Chicago in a series of mid-year satellite seminars. "We are gathering significant momentum without question," said Chuck Thomas, president of the annual show/symposium. "The extreme success of MMX '83 charted a course for the Midwest music business and we're right on the bullseye. Next year's MMX will draw an even higher profile within the industry."



WHAT'S THE GOOD WORD — Word Record Music Group recently held a Black Field Promotion Meeting at the Northwood Inn in Waco, Texas to discuss printed music, promo materials and radio and retail work. Among other things, Myrrh recording acts Shirley Caesar and The Williams Brothers met with the promoters and Caesar was presented with a wedding gift in honor of her marriage to Bishop Harold Ivory Williams. Pictured at another event in the back row are (l-r): Leon Williams, Robert Hankins, Henry Green, Hank Marce, Doug Williams, Leonard Williams, and Marvin Mason. Pictured in the front row are (l-r): Melvin Williams; James Bullard, general manager for the Black Music Division; Vernice Watson; and Rane Boone.

Image Crucial In Country As TV Influence Grows

(continued from page 7)

sharpen their craft in terms of presenting a character to a camera."

Summing up, he stresses the importance of knowing who an entertainer's audience is, in knowing what that audience sees and wants. "Country music is about universals. It's important that one does not betray the trust of the performer or the audience."

Media Images, Inc. was formed in early 1981 by Jeri Lynn and Diane English. Joe Calloway joined the firm in the fall of 1982. The three specialize in teaching artists and executives how to deal with the media. Lynn explains, "We train clients to know what to expect from reporters in interviews, the specific kinds of guidelines reporters go by that is brand new information to most people. We have a studio where we put clients in realistic interview situations."

After researching the background of a client, the trainers conduct simulated interviews "so that we can judge where they are, how much they know and how much experience they've had in interviewing" for radio, television and print. "Then we teach, through critiques of each interview," Lynn says. The critiques cover such areas as posture, eye contact, control of distracting mannerisms, sincerity and the fielding of tough questions.

The existence of a firm like Media Images points out the degree of sophistication image projection has reached. Fifteen years ago, when country music artists began to leave behind the calico/rhinestone images that had been prevalent, Norma Gerson began a career which has made her Nashville's premiere makeup artist. While Gerson's work goes far beyond makeup images for country performers, she still is available for private consultation sessions. (Incidentally, Gerson has received her second Emmy nomination for her adaptation of stage makeup to television on PBS's presentation of the anti-war ballet, *The Green Table*.)

Gerson does not confine her comments on makeup problems to country performers, "because I think it's a universal thing with everyone who goes on stage or in front of a camera. The performer can't know what kind of technology is involved whether it's dealing with lights behind a proscenium or in front of a video camera. These things see things differently than the human eye does in a one-on-one confrontation." She points out that "it's something that changes as technology changes. It's not something that a person who likes to play in makeup or works in a beauty shop can do. It's an art form."

Mona Coon of You're Beautiful carries makeup imagery into what is known as "color analysis." Her firm determines skin undertones, then advises clients on

colors, styles and application in makeup and wardrobe building.

Wardrobe advisors are almost as numerous as the number of clothing stores in Nashville, but there are some who specialize in helping both artists and executives on matters of dress. Fran Wilkins of the fashionable Belle Meade store, Coco, is a leader in advising women, while Wayne Steele and Paul Stevenson of Tom James have been guiding male artists since 1966.

Entertainment Development is a new venture from Michael Allen for building the business image of an artist. Allen, who guided Sylvia's career for seven years, has developed a detailed program for setting up or modernizing an artist's business organization. He states that there is a need "for a trained visualist/designer/business specialist to design and structure a business organization and develop a creative visual image for the recording artist and entertainer."

Calling himself a "problem solver and detailed systems designer," Allen is adding a computer software program to the long list of services he offers. The complete package from Allen ranges from logo design and applications to necessary travel, performance and business forms. "New artists know little about the business end of being a performer," Allen points out. "The education and experience I offer can eliminate many of the mistakes most of them make in their careers."

The proliferation of image makers in Nashville continues to blur the line between commerce and art. One thing is certain, without sound business practices and image consciousness, an artist cannot rise very far above obscurity. Country music artists are facing the future with a growing number of support firms and consultants who are capitalizing on the sophisticated requirements of image building.

Norman Named VP, A&R At Warners In Nashville Office

NASHVILLE — Jim Ed Norman was recently named vice president of A&R for the Nashville Division of Warner Brothers Records. The appointment was announced by senior vice president Jimmy Bowen, who heads Warner Brothers Nashville division.

Norman returns to an association with Bowen, who owned and operated Amos Records, the company where Norman began his music industry career as a member of "Shiloh" in 1970. He has since arranged for such acts as Linda Ronstadt, Kim Carnes, Bob Seger and the Eagles. His work for the RCA publishing company, Sunbury-Dunbar, led to his first production work on the 1976 album, "Right Time of the Night" by Jennifer Warnes. Since then he has produced Anne Murray, Mickey Gilley, Johnny Lee, Michael Murphy, Glenn Frey and Joe Green.

Commenting on his move to Warner Brothers from his independent production work, Norman said, "I have felt for some time that to have a greater understanding of the entire record business would enable me to make a more complete contribution to artists' careers in general, and more specifically, better records! Since I have been involved with contemporary country music over the last couple of years, when the opportunity to work at Warner Nashville arose I jumped at it because of their progressive attitude in this area. To be associated once again with Jimmy Bowen and the people he has surrounded himself with will be a thrill."



TIME TO RELAX — Charlie Daniels finds time to relax once the video for his new Epic single, "Stroker's Theme," is finished. Pictured in Nashville's Cannery, where the video was shot, are (l-r): Dan Beck, Director of Merchandising, Epic Records; Daniels; Oley Sassone, Sassone Productions; and Ron Huntsman, Sound Seventy V.P. of Artist Promotion and Publicity.

Tom Jones: Moving Easily Into Country

by Lee Stevens

NASHVILLE — By the time Tom Jones signed with Mercury/Polygram in mid-1981, the artist had sold over 50 million records worldwide as a pop superstar. Two years later, the decision to push Jones as a country artist has paid off. His two albums and six singles for Mercury have all charted well and the initial resistance to the new image has all but disappeared according to Joe Polidor, Country Marketing Director for the label, and the radio stations **Cash Box** contacted about his country acceptance.

Looking back at the pop years, it is obvious that Jones always had an affinity for country music. His covers of country tunes "Detroit City," "Funny Familiar Forgotten Feelings," and "Sixteen Tons" made the pop charts in 1967. All three were on the Parrot/London label. A decade later, his Epic single, "Say You'll Stay Until Tomorrow," hit Number One on the **Cash Box** country chart (March 12, 1977), while the album of the same title peaked on the country album chart at #4 for three weeks, that success spurred his previous label to reissue his country cuts as a compilation album in 1978 entitled "The Country Side of Tom Jones." Jones' late-60s network television show, "This Is Tom Jones," was a highly successful series.

Polidor commented on the difficulties Mercury faced when they began their drive to have Jones accepted as country, "Country radio, as with any format, takes a view that they want something proven to them. When you have an artist who, although he may be doing product on a regular basis that could be and should be considered country, Tom was not known as a 'country artist.' As a result, there was a struggle. Everytime we came out with a record, we had to prove (to country radio), once again, that this was for real — that they would get phone calls, that they would see product selling in their market."

Concert Ties

To prove that Mercury/Polygram was ready to back Jones in the country field, the company began tying his concert appearances to country radio. Jones began doing in-store appearances for the first time. The campaign used his country albums as a touchstone to merchandise around. The company worked closely with the country press and fan magazines to place stories stressing the new country image of Jones. There was also a concerted effort to work hard at the rack level which has traditionally been one of the better country outlets. Those efforts, which did overcome the problems of working Jones as a country act, continue.

Cash Box heard Polidor's assessment echoed by the radio stations. "We were one of the pioneer stations to go on 'Darlin'," boasted Kevin Herring of WWWW, Detroit. "He's fit in real well here. We had him as a guest DJ and the phone rang off the hook," he added. Brian Ringo of KNOE, Monroe,

Louisiana, admitted, "Initially we had resistance from some of our disc jockeys, but as far as listeners go, particularly the female listeners, they've loved everything he's done. We've had nothing but good comments, good sales and good phone reactions."

Bill Stedman, of WHK in Cleveland, couldn't speak for the first reactions on the station (He's been program director there for three months.), but he said he is adding the latest single, "It'll Be Me," this week. Stedman said, "He's done, I've been told, traditionally well here and I'm beginning to see activity on the new single, but I like to treat these things on a record-by-record case." Lee Manning of WCMS-FM in Nor-

(continued on page 30)

Swallowfork, Shobi Join CBS Songs

NASHVILLE — CBS Songs, Nashville, has reached an agreement, effective immediately, to co-publish and administer the Swallowfork Music (ASCAP) and Shobi Music (BMI) catalogues owned by Bill Rice and Sharon Rice, according to the director of Nashville operations for CBS Songs, Judy Harris.

Bill Rice, a former CBS Songs writer for April Music, formed Swallowfork and Shobi several years ago after ending his writing partnership with Jerry Foster.

"I've known Bill and Sharon Rice both personally and professionally for a number of years and admire their craft as songwriters," said Harris, "and I'm thrilled to have them and their songwriting team as part of the CBS family."

The Rices also co-publish the Dune Grass Music catalogue which is owned by Joe Contrucci. Writers involved in all the companies are now associated with CBS Songs, including the Rices writing for Swallowfork; Roger Murrah and Scott Anders, for Shobi and Don Scott Hare and Rita Gannon, for Dune Grass.

Bill Rice's writing credits include: "I'm Not That Lonely Yet," "Soul Searchin'," "Candle In The Wind," "Someone To Give My Love To," "The Easy Part's Over," and "Pulling Me Back Again." Sharon Rice's credits include the blockbusters "My Hero's Have Always Been Cowboys" and "Y'all Come Back Saloon."



LIFESTYLES/MANSION ON THE HILL — Loretta Lynn is interviewed in front of her Hurricane Mills, Tn. home for Robin Leach's first syndicated TV special, *Lifestyles*. Leach, best known for his Entertainment Tonight features, travelled from Monaco to Lynn's ranch to show her gardening and writing songs for the special which airs this week.



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COUNTRY RADIO HIGHLIGHTS

WTOD — TOLEDO — BILL MANDERS — #1 — J. FRICKE
 ADDS: Statler Brothers, E. Bruce, V. Shaw, S. Wariner, D. Newsome, T. Overstreet, Noel

KLAC — LOS ANGELES — CATHY HAHN — #1 — J. FRICKE
 ADDS: K. Rogers, E. Harris, J. Rodriguez, M. Haggard, L. Mandrell, D.A. Coe

WMNI — COLUMBUS — TIM ROWE — #1 — J. FRICKE
 ADDS: D. Seals, C. Lane, T. Tucker, D. Williams, W. Jennings/J. Reed

KVEG — LAS VEGAS — JOHNNY STELLE — #1 — J. FRICKE
 ADDS: W. Jennings/J. Reed, T.T. Hall, E. Bruce, G. Morris, M. Tillis, W. Massey, T. Overstreet, Cedar Creek, S. Wariner

WTQR — WINSTON-SALEM — MARK TUDOR — #1 — J. FRICKE
 ADDS: K. Rogers, R. Skaggs, Statler Brothers, L. Everette, W. Massey, A. O'Neil

SINGLES REVIEWS

OUT OF THE BOX

ALABAMA (RCA PB-13590)
Lady Down On Love (3:57) (Maypop Music/Buzzerb Music — BMI) (Randy Owen) (Producers: Harold Shedd & Alabama)

From its quiet opening lines to its closing harmony, this portrait of a loser at love is lyrically well-drawn. Melancholy strings dominate the arrangement to draw the listener down into the lead vocalist's state of mind. The mood is worthy of a mug — better make that a pitcher — of brew to cry into.



FEATURE PICKS

THE STATLER BROTHERS (Mercury 812 988-7)
Gully (2:59) (American Cowboy Music — BMI) (H. Reid, D. Reid) (Producer: J. Kennedy)

EXILE (Epic 34-04041)
High Cost Of Leaving (3:38) (Chinnichap Publ. c/o Careers Music — BMI) (J.P. Pennington, S. LeMaire, M.Gray) (Producer: B. Killen)

LEE GREENWOOD (MCA-52257)
Somebody's Gonna Love You (3:42) (Cross Keys Publ. Co., Inc./Unichappell Music/Van Hoy Music — ASCAP/BMI) (D. Cook, R. Van Hoy) (Producer: J. Crutchfield)

TERRI GIBBS (MCA-52252)
Anybody Else's Heart But Mine (3:10) (Rick Hall Music, Inc. — ASCAP) (W. Aldridge) (Producer: R. Hall)

BANDANA (Warner Bros. 7-29524)
Outside Lookin' In (2:59) (Stan Cornelius Music/Hoosier Music — ASCAP) (L. Wilson, J. Fox) (Producer: S. Cornelius, M. Damiel, Bandana)

KATHY LYNN SACRA (Rustic R1016)
Crazy Arms (2:46) (Champion Music Corp./Tree Publ. Co., Inc. — BMI) (C. Seals, R. Mooney) (Producer: H. Bradley)

DEBORAH ALLEN (RCA PB-13600)
Baby I Lied (4:09) (Posey Publ. Co./Chappell Music/Unichappell Music/Vanhoy Music — BMI/ASCAP) (D. Allen, R. Bourke, R. Van Hoy) (Producer: C. Calello)

FRIZZELL & WEST (Viva 7-29544)
Pleasure Island (3:18) (Tree Publ. Co., Inc./Tree Group — BMI/Cross Keys Publ. Co., Inc./Tree Group — ASCAP) (R. Hellard, C. Putman, B. Jones) (Producer: S. Garrett, S. Dorff)

CON HUNLEY (MCA-52259)
Satisfied Mind (3:26) (Fort Knox Music Co. — BMI) (J. Rhodes, J. Hayes) (Producer: S. Dorff)

NEW AND DEVELOPING

LINDA NAIL (Compleat CP-111)
Lovin' Lovin' Lovin' (2:37) (Flagship Music — BMI) (Glenn Sutton) (Producer: Glenn Sutton)

Nail has one of those sweet little voices made especially for cute songs like this one from cute writer Sutton. Bubblegum banjo and lifting steel make this uptempo tune perfect for summer air-play and dancing on beach blankets.



ALBUM REVIEWS

IN MY EYES — John Conlee — MCA 5434 — Producer: Bud Logan — Bar Coded
 One of country music's most distinctive stylists puts his own special touches to Mickey Newbury's stirring "An American Trilogy" and Eric Clapton's bouncing "Lay Down Sally." The occasional use of horns and the sure confidence of Conlee's voice add new flavor to his standard repclpe: Take ten songs, pass them through great vocal chords, apply to vinyl and enjoy another album from a country master.

THE COUNTRY MIKE

AWARDS — The University of South Carolina College Of Journalism recently presented **Bob Hooper**, morning air personality at **WESC AM & FM/Greenville**, with the Shafto Award for Public Service. Hooper received his award at the South Carolina Broadcasters Association's Summer Convention in Hilton Head, SC on July 30. The Shafto award is given annually to the individual responsible for the best locally written and produced public service campaign for a civic or charity association of interest or concern to the community. "Hooper's War on Cancer II" was a two-week effort to raise money for the Greenville Chapter of the American Cancer Society, to educate the public on the danger signs of cancer and to create awareness of the significant advancements that have been made in cancer treatment through research. Hooper



NO BULL IN THIS PEN — Hee Haw Executive Producer **Sam Lovullo (I)** pauses with guest **George Strait** on the set of the popular syndicated TV show. Strait, who worked as a cowboy before his singing career took off, looks right at home in front of the famous Hee Haw fencing.

managed to raise over \$63,000 which amounts to over 25% of the Greenville Cancer Society's goal for 1982. The South Carolina Broadcasters Association is comprised of television and radio stations throughout South Carolina but entries for the Shafto Awards competition were evaluated by impartial out-of-state judges. "Hooper's War on Cancer III" is scheduled for August 15 - August 26 . . . **WTOD/Toledo** received a national award for its Public Affairs/Public Service Campaign "Penny Pitch." The program, which included on-air solicitation through recorded announcements and effectively using a "payola days" theme during which time listeners called in requests for favorite songs, pledging money in return, raised \$2,500 for the Toledo Autistic Society

while increasing the public's awareness of autism and the problems associated with it. In addition to the on-air activities, public appearances were made by air personalities who auctioned albums, posters, pictures and T-shirts at local country music clubs.

STATION PROFILE — **WFST/Caribou, ME** is the first of the new **Cash Box** reporting stations to be profiled. **WFST** is a 5,000 watt AM station at 600 on the dial. They have been on the air since 1956, and have been country formatted for the past 11 years (with the exception of one year). Being the Northeastern most country station in the U.S., area coverage also includes Aroostook County and Western New Brunswick, Canada. **Joe Sukaskas** is general manager for the station, **Pam Waldecker** is sales manager and **Rene Cloukey** is both program and music director. Station line-up is as follows: **Cloukey**, 5:30 a.m.-9; **Ralph Emery Show**, 9-10; **Lindsey**, 10-3 p.m.; and **Chris Stevens**, 3-7:45.

GUEST LINE-UP — The United Stations guest line-up for "The Weekly Country Music Countdown" for the month of August includes: **Tammy Wynette**, Aug. 12-14; **Jerry Reed**, Aug. 19-21; and **Sylvia**, Aug. 26-28.

STATION CHANGES — **Lynn Waggoner**, program director at **KEBC/Oklahoma City**, is now assuming the responsibilities of music director as well. Waggoner replaces **Al Hamilton** who is moving on to the sales end of the business while continuing his stint on the air . . . **Mark Thomas** is now the music director at **WKMF/Flint** . . . **Don Lane** has been named operations manager at **KTOM/Salinas** with **Marc Hahn** continuing as program and music director. **Andy McCoy** has taken over the morning drive at **KTOM**. The rest of the line-up includes: **Johnny Kansas**, 10-3 p.m.; **Hahn**, 3-7; **Chris Allan**, 7-midnight; and **Karen Andrews**, midnight-6.

juanita butler

PROGRAMMERS PICKS

Randy Hooker	KFRM/Salina	Midnight Fire — Steve Wariner — RCA
Bob Hooper	WESC/Greenville	After You — Dan Seals — Liberty
Stephanie Pflum	WDAF/Kansas City	Nobody But You — Don Williams — MCA
Marvin Paul	KNAL/Victoria	The Lady, She's Right — Leon Everette — RCA
Bill Pyne	WQYK/St. Petersburg	If It Was Easy — Ed Bruce — MCA
Wiley Carpenter	WWNC/Ashville	After You — Dan Seals — Liberty
Mark Thomas	WKMF/Flint	You've Got A Lover — Ricky Skaggs — Epic
Jeff Davies	KXLR/Little Rock	The Man In The Mirror — Jim Glaser — Noble Vision
Jay Phillips	WMAQ/Chicago	Anybody Else's Heart But Mine — Terri Gibbs — MCA
Terry Fullen	WIRE/Indianapolis	Don't You Know How Much I Love You — Ronnie Milsap — RCA
Paula Hooper	WMC/Memphis	Midnight Fire — Steve Wariner — RCA
Willis Williams	WLAS/Jacksonville	Lady Down On Love — Alabama — RCA
Jack Seckle	WIXZ/McKeesport	You'd Better Believe It — Rod Richard — Soundwaves
Tiny Hughes	WROZ/Evansville	Nobody But You — Don Williams — MCA
Doris Thompson	WSAI/Cincinnati	Lonely But Only For You — Sissy Spacek — Atlantic

TOP 100 COUNTRY SINGLES

August 13, 1983

Weeks On Chart
8/6

Weeks On Chart
8/6

Weeks On Chart
8/6

- 1 HE'S A HEARTACHE
JANIE FRICKE (Columbia 38-03899) 2 13
- 2 LOVE SONG
OAK RIDGE BOYS (MCA-52224) 3 11
- 3 YOU'RE GONNA RUIN MY BAD REPUTATION
RONNIE McDOWELL (Epic 34-03946) 7 11
- 4 LOST IN THE FEELING
CONWAY TWITTY (Warner Bros. 7-29636) 6 12
- 5 I LOVE HER MIND
BELLAMY BROTHERS (Warner/Curb 7-29645) 5 13
- 6 A FIRE I CAN'T PUT OUT
GEORGE STRAIT (MCA-52225) 9 10
- 7 LEAVE THEM BOYS ALONE
HANK WILLIAMS, JR. (Warner/Curb 7-29633) 8 11
- 8 HEY BARTENDER
JOHNNY LEE (Full Moon/Elektra 7-29605) 11 10
- 9 WAY DOWN DEEP
VERN GOSDIN (Compleat CP-108) 12 11
- 10 ATLANTA BURNED AGAIN LAST NIGHT
ATLANTA (MDJ A4831) 10 13
- 11 I'M ONLY IN IT FOR THE LOVE
JOHN CONLEE (MCA-52231) 15 8
- 12 NIGHT GAMES
CHARLEY PRIDE (RCA PB-13542) 14 8
- 13 WHY DO I HAVE TO CHOOSE
WILLIE NELSON (Columbia 38-03965) 17 10
- 14 GOIN' DOWN HILL
JOHN ANDERSON (Warner Bros. 7-29585) 18 8
- 15 WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS
DAVID FRIZZELL (Warner/Viva 7-29617) 16 12
- 16 DREAM BABY
LACY J. DALTON (Columbia 38-03926) 19 10
- 17 FLIGHT 309 TO TENNESSEE
SHELLY WEST (Warner/Viva 7-29659) 22 7
- 18 NEW LOOKS FROM AN OLD LOVER
B. J. THOMAS (Cleveland Int'l/CBS 38-03985) 25 7
- 19 OVER YOU
LANE BRODY (Liberty PB-1498) 20 13
- 20 POOR SIDE OF TOWN
JOE STAMPLEY (Epic 34-03966) 21 9
- 21 BABY, WHAT ABOUT YOU
CRYSTAL GAYLE (Warner Bros. 7-29582) 26 5
- 22 BREAKIN' DOWN
WAYLON JENNINGS (RCA PB-13543) 24 7
- 23 DON'T YOU KNOW HOW MUCH I LOVE YOU
RONNIE MILSAP (RCA PB-13564) 28 4
- 24 YOUR LOVE'S ON THE LINE
EARL THOMAS CONLEY (RCA PB-13525) 1 14
- 25 SHOT FULL OF LOVE
NITTY GRITTY DIRT BAND (Liberty P-B-1499) 27 10
- 26 HOW COULD I LOVE HER SO MUCH
JOHNNY RODRIGUEZ (Epic 34-03972) 32 6
- 27 LET'S GET OVER THEM TOGETHER
MOE BANDY FEATURING BECKY HOBBS (Columbia 38-03970) 30 8
- 28 WHAT AM I GONNA DO
MERLE HAGGARD (Epic 34-04006) 36 5
- 29 PARADISE TONIGHT
CHARLY MCCLAIN & MICKY GILLEY (Epic 34-04007) 37 5
- 30 WALK ON
KAREN BROOKS (Warner Bros. 7-29644) 31 9
- 31 THE EYES OF A STRANGER
DAVID WILLIS (RCA PB-13541) 33 9
- 32 IT AIN'T REAL
MARK GRAY (Columbia 38-03893) 34 12
- 33 SO SAD
EMMYLOU HARRIS (Warner Bros. 7-29583) 35 7

- 34 WILD MONTANA SKIES
JOHN DENVER & EMMYLOU HARRIS (RCA PB-13562) 39 6
- 35 NOBODY BUT YOU
DON WILLIAMS (MCA-52245) 44 3
- 36 SOMETIMES I GET LUCKY AND FORGET
GENE WATSON (MCA-52243) 43 4
- 37 TOO HOT TO SLEEP
LOUISE MANDRELL (RCA PB-13567) 42 5
- 38 IT'LL BE ME
TOM JONES (Mercury/PolyGram 812 631-7) 40 7
- 39 I ALWAYS GET LUCKY WITH YOU
GEORGE JONES (Epic 34-03883) 4 15
- 40 SCARLET FEVER
KENNY ROGERS (Liberty P-B-1503) 53 2
- 41 PANCHO AND LEFTY
WILLIE NELSON & MERLE HAGGARD (Epic 34-03842) 13 16
- 42 PRECIOUS LOVE
THE KENDALLS (Mercury/PolyGram 812 300-7) 23 13
- 43 WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE
REBA McENTIRE (Mercury/PolyGram 812 835-7) 54 3
- 44 HOMETOWN TOMATOES
GUY CLARK (Warner Bros. 7-29595) 47 7
- 45 MY FIRST COUNTRY SONG
DEAN MARTIN (Warner Bros. 7-29584) 49 6
- 46 BABY I'M YOURS
TANYA TUCKER (Arista AS 1-9046) 51 5
- 47 CHEAP THRILLS
DAVID ALLAN COE (Columbia 38-03997) 52 5
- 48 WHAT I LEARNED FROM LOVING YOU
LYNN ANDERSON (Perman P-82001) 50 5
- 49 HOT TIME IN OLD TOWN TONIGHT
MEL McDANIEL (Capitol P-B-5259) 60 3
- 50 DON'T SEND ME NO ANGELS
WAYNE KEMP (Door Knob DK-83-200) 59 7
- 51 HOLD ON, I'M COMIN'
WAYLON JENNINGS & JERRY REED (RCA PB-13580) 67 2
- 52 IF IT WAS EASY
ED BRUCE (MCA-52251) 68 2
- 53 IF I DIDN'T LOVE YOU
GUS HARDIN (RCA PB-13532) 48 10
- 54 EVERYTHING FROM JESUS TO JACK DANIELS
TOM T. HALL (Mercury/PolyGram 812 632-7) 66 3
- 55 A LITTLE AT A TIME
THOM SCHUYLER (Capitol P-B-5239) 65 6
- 56 A COWBOY'S DREAM
MEL TILLIS (MCA-52247) 75 2
- 57 I WONDER WHO'S HOLDIN' MY BABY TONIGHT
THE WHITES (Warner/Curb 7-29659) 29 16
- 58 I'VE COME BACK
CRISTY LANE (Liberty P-B-1501) 69 5
- 59 THE WIND BENEATH MY WINGS
GARY MORRIS (Warner Bros. 7-29532) 80 2
- 60 LIVING LEGENDS
WAYLON JENNINGS (RCA PB-13543) 64 6
- 61 YOU'VE GOT A LOVER
RICKY SKAGGS (Epic 34-04044) — 1
- 62 POOR GIRL
RICK & JANIS CARNES (Warner Bros. 7-29656) 77 3
- 63 MIDNIGHT FIRE
STEVE WARINER (RCA PB-13588) — 1
- 64 I SPENT THE NIGHT IN THE HEART OF TEXAS
MARLOW TACKETT (RCA PB-13579) 76 2
- 65 HANK AND LEFTY
EDDIE THOMPSON (Stargem SG 2100) 71 4

- 66 LOVE DON'T KNOW A LADY
BILLY PARKER (Soundwaves SW-4708) 70 6
- 67 TULSA BALLROOM
DOTTIE WEST (Liberty P-B-1500) 38 9
- 68 ALABAMA ROSE
NORMAN WADE (General Delivery LTSD GD 777) 72 6
- 69 AFTER YOU
DAN SEALS (Liberty P-B-1504) 84 2
- 70 SAY YOU'LL STAY
WAYNE MASSEY (MCA-52246) 81 2
- 71 THE CLOSER YOU GET
ALABAMA (RCA PB-13524) 41 14
- 72 STROKER'S THEME
THE CHARLIE DANIELS BAND (Epic 34-03918) 87 2
- 73 BORN TO LOSE
LITTLE ROY WIGGINS (O'Brien OB 334) 73 4
- 74 I BETTER GO HOME
CHARLIE BANDY (RCI 2379) 74 5
- 75 GUILTY
THE STATLER BROS. (Mercury/PolyGram 812 988-7) — 1
- 76 SNAPSHOT
SYLVIA (RCA PB-13501) 45 15
- 77 THE JOGGER
BOBBY BARE (Columbia 38-03809) 46 12
- 78 ALABAMA GIRL
HARRY LYNN SHIELDS (Mr. Music MN-017) 78 6
- 79 THE LADY, SHE'S RIGHT
LEON EVERETTE (RCA PB-13584) — 1
- 80 TAKE MY LOVE AND RUN
DEALER'S CHOICE (Door Knob DK 83-197) 83 5
- 81 ANYBODY ELSE'S HEART BUT MINE
TERRI GIBBS (MCA-52252) — 1
- 82 WHY YOU BEEN GONE SO LONG
JERRY LEE LEWIS (MCA-52233) 55 7
- 83 SHE'S READY FOR SOMEONE TO LOVE HER
JERRY REED (RCA PB-13527) 56 8
- 84 TRUE LOVE'S GETTING PRETTY HARD TO FIND
WICKLINE (Cascade Mountain CMR-3030) — 1
- 85 LONELY HEART
CEDAR CREEK (Moon Shine MS 3013) 91 3
- 86 DREAM MAKER
TOMMY OVERSTREET (A.M.I. 1314) 94 2
- 87 A FREE ROAMIN' MIND
THE SOUTHERN GENTLEMAN SONNY JAMES & SILVER (Dimension DS 1045) 95 2
- 88 BABYSITTIN' WITH THE BLUES
BILL HERSH (Comstock COM 1710) 88 4
- 89 LOVE BURN
DANNY NEWSOME (Rustic R-1015) 90 2
- 90 LADY
HAROLD JONES (Door Knob DK 83-198) 93 2
- 91 LONELY BUT ONLY FOR YOU
SISSY SPACEK (Atlantic 7-99847) — 1
- 92 THAT WAS THEN, THIS IS NOW
PORTER WAGONER (Warner/Viva 7-00500) 92 4
- 93 COYOTE SONG
DELIA BELL (Warner Bros. 7-29550) — 1
- 94 JUST GIVE ME ONE MORE NIGHT
COLE YOUNG (Evergreen EV 1008) 96 2
- 95 FOREVER ON MY MIND
VICTORIA SHAW (MPB-5006) — 1
- 96 MISSISSIPPI RIVER, TAKE ME HOME
FRANKLIN LACKEY (Uptown NR13975) 97 2
- 97 ME AND THE BOYS IN THE BAND
FRAN COLE (Black Rose 8278) — 1
- 98 NO FAIR FALLIN' IN LOVE
JAN GRAY (Jamex J-45-010) 57 12
- 99 OH BABY MINE
THE STATLER BROTHERS (Mercury/PolyGram 811 488-7) 58 18
- 100 IN TIMES LIKE THESE
BARBARA MANDRELL (MCA-52006) 61 17

A Cowboy's Dream (Sawgrass — BMI) 56	Hot Time In Old (Bibo/Partnership — ASCAP) 49	Love Burn (Tree/Tree Group — BMI/Cross Keys/Tree Group — ASCAP) 89	Shot Full Of Love (Hall-Clement c/o Welk — BMI) 23
A Fire I Can't (Music City — ASCAP) 6	How Could I Love (Boquillas Canyon/Atlantic — BMI) 26	Love Don't Know A Lady (Hitkit/Merlane — BMI) 66	Sometimes I Get (Blue Creek/Booth & Watson/One The House — BMI) 36
A Free Roamin' Mind (Marson — BMI) 67	I Always Get Lucky (Shade Tree — BMI) 39	Love Song (Youngun — BMI) 2	So Sad (Acuff-Rose — BMI) 33
After You (Tree/Cross Keys — BMI/ASCAP) 89	I Better Go Home (Plannin Gold — BMI) 74	Me And The Boys (Ironside — ASCAP) 97	Snapshot (Tom Collins — BMI) 76
Alabama Girl (Chip N' Dale — ASCAP) 78	If I Didn't (Unichappell/Van Hoy/Posey — BMI) 53	Midnights Fire (Old Friends/Silverline — BMI) 63	Stroker's Theme (Music Corp. of America — BMI) 72
Alabama Rose (Anti Bellum — BMI) 68	If It Was Easy (Window — BMI) 52	Mississippi River (Lackey — BMI) 96	Take My Love And Run (Chip 'N' Dale — ASCAP) 80
A Little At A Time (Debdave/Briarpatch — BMI) 55	I Love Her Mind (Bellamy Brothers/Famous — ASCAP) 5	My First Country Song (Twitty Bird/c/o Tree — BMI) 45	That Was Then, This Is Now (Sister John — BMI) 92
Anybody Else's (Rick Hall — ASCAP) 81	I'm Only In It For (Posey/Golden Bridge/Unichappell/VanHoy — BMI/ASCAP) 11	New Looks From (Honey Man/Tree — BMI/Petewood — ASCAP) 18	The Closer You Get (Irving/Down 'N' Dixie/Chinichap/Adm. In U.S. & Canada by Careers — BMI) 71
Atlanta Burned Again (Unnamed) 10	In Times Like These (Tom Collins — BMI) 100	Night Games (Royalhaven — BMI/G.I.D. — ASCAP) 12	The Eyes Of A Stranger (Dick James — BMI) 31
Baby I'm Yours (Blackwood — BMI) 46	I Spent The Night (Jack & Bill — ASCAP) 64	Nobody But You (Alabama/Music Corp. of America — ASCAP/BMI) 35	The Jogger (Evil Eye — BMI) 77
Babysittin' With The Blues (Munro — PRO) 88	It Ain't Real (Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane — BMI) 32	No Fair Fallin' (Sweet Baby — BMI) 98	The Lady, She's Right (Window — BMI) 79
Baby, What About You (Elektra/Asylum/Mopage/Cotillon/Moon & Stars — BMI) 21	I'll Be Me (Knox — BMI) 38	Oh Baby Mine (Edwin Morris/a div. of MPL — ASCAP) 99	The Wind Beneath (Warner/WB Gold — ASCAP) 59
Born To Lose (Peer Int'l — BMI) 73	I've Come Back (Jeffrey's Rainbow — BMI) 58	Over You (Colgems-EMI/Father — ASCAP/BMI) 19	Too Hot To Sleep (Warner-Tamerlane/Three Ships — BMI/John Bettis, Adm. by W.B. — ASCAP) 37
Breakin' Down (Glentan — BMI) 22	I Wonder Who's (Hall-Clement/Laurel Mountain c/o Welk Group — ASCAP) 57	Paradise Tonight (Unart/Land Of Music/Blue Texas — BMI) 29	True Love's Getting (Cascade Mtn. — ASCAP) 84
Cheap Thrills (Hall-Clement c/o Welk — BMI) 47	Just Give Me (Johnny Morris/Guyasuta-Ensign — BMI/Tinker-Toil — ASCAP) 94	Poncho And Lefty (United Artists/Columbine — ASCAP) 41	Tulsa Ballroom (Walt/Wallet — BMI) 67
Coyote Song (Visa — ASCAP) 93	Lady (General Delivery — BMI) 90	Poor Girl (Elektra/Asylum — BMI/Refuge — BMI) 62	Walk On (Warner-Tamerlane/Babbling Brooks — BMI) 30
Don't Send Me No Angels (Tree — BMI) 50	Leave Them Boys (Tree/Forrest Hills/Tanya Tucker — BMI) 7	Poor Side Of Town (EMP — BMI) 20	Way Down Deep (ATV/Hookit — BMI) 9
Don't You Know (Kelso Herston — BMI) 23	Let's Get Over (Screen-Gems-EMI/Blackwood — BMI) 27	Precious Love (Visa — ASCAP) 42	What Am I Gonna Do (Shade Tree — BMI) 28
Dream Baby (Combine — BMI) 16	Living Legends (Waylon Jennings — BMI) 60	Say You'll Stay (WB Gold/Hoosier/New Albany — ASCAP/BMI) 70	What I Learned (WB/Russell Smith — ASCAP) 48
Dream Maker (Welbeck — ASCAP) 86	Lonely But Only (Chappell — ASCAP/Tri-Chappell — SESAC) 91	Scarlet Fever (Welbeck — ASCAP) 40	Where Are You (Pesso/Wallet — BMI) 15
Everything From Jesus (Hallnote — BMI) 54	Lonely Heart (Silverline — BMI) 85	She's Ready For (Bibo/Chappell — ASCAP/Somebody's — SESAC) 83	Why Do I Have (Willie Nelson — BMI) 13
Flight 309 To Tennessee (Pesso/Mighty — BMI) 17	Lost In The Feeling (Old Friends — BMI) 4		Why Do We Want (King's X/Reba — ASCAP) 43
Forever On My Mind (MPB — BMI) 95			Why You Been Gone (Acuff-Rose — BMI) 82
Goin' Down Hill (John Anderson — BMI) 14			Wild Montana Skies (Cherry Mountain — ASCAP) 34
Guilty (American Cowboy — BMI) 75			You're Gonna (Tree/Tree Group — BMI) 3
Hank And Lefty (Newwriters — BMI) 65			Your Love's (Blue Moon/April — ASCAP/Full Armor — BMI) 24
He's A Heartache (Bobby Goldsboro — ASCAP/House Of Gold — BMI) 1			You've Got A Lover (Shake Russell/Bug — BMI) 61
Hey Bartender (El Camino — BMI) 9			
Hold On, I'm Comin' (Irving/Cotillon — BMI) 51			
Homegrown Tomatoes (GSC/April — ASCAP) 44			

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

TOP 75 ALBUMS

	Weeks On 8/6 Chart	Weeks On 8/6 Charts
1 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	1 29	
2 THE CLOSER YOU GET . . . ALABAMA (RCA AHL 1-4662)	2 22	
3 BURLAP & SATIN DOLLY PARTON (RCA AHL 1-4691)	3 8	
4 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562)	4 14	
5 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-5403)	5 19	
6 SNAPSHOT SYLVIA (RCA AHL 1-4672)	6 10	
7 AMERICAN MADE OAK RIDGE BOYS (MCA-5390)	8 26	
8 T.G. SHEPPARD'S GREATEST HITS (Warner/Curb 9 23841-1)	9 12	
9 SHINE ON GEORGE JONES (Epic FE 38406)	7 16	
10 KEYPED UP RONNIE MILSAP (RCA AHL 1-4670)	10 17	
11 CASTLES IN THE SAND DAVID ALLAN COE (Columbia FC 38535)	11 15	
12 TODAY THE STATLER BROTHERS (Mercury/PolyGram 422 812 184 1M1)	13 11	
13 IT'S ONLY ROCK & ROLL WAYLON JENNINGS (RCA AHL 1-4673)	16 17	
14 STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 9 60223)	17 25	
15 YELLOW MOON DON WILLIAMS (MCA-5407)	15 16	
16 WEST BY WEST SHELLY WEST (Warner/Viva 9 23775-1)	12 21	
17 TOUGHER THAN LEATHER WILLIE NELSON (Columbia FC 38248)	14 22	
18 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	18 46	
19 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1)	19 43	
20 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	20 75	
21 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	21 44	
22 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL 1-4713)	24 6	
23 IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Compaet CPL-1-1004)	27 14	
24 STRONG WEAKNESS THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	25 34	
25 LOST IN THE FEELING CONWAY TWITTY (Warner Bros. 9 23869-1)	26 5	
26 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	22 74	
27 GREATEST HITS JOHN CONLEE (MCA-5405)	23 16	
28 OLD FAMILIAR FEELING THE WHITES (Warner/Curb 9 23872)	31 5	
29 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LP-51143)	29 23	
30 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23967-1)	30 51	
31 HEY BARTENDER JOHNNY LEE (Full Moon/Warner Bros. 9 23889-1)	39 4	
32 SOME MEMORIES JUST WON'T DIE MARTY ROBBINS (Columbia FC 38603)	32 15	
33 NEW LOOKS B. J. THOMAS (Cleveland Int'l./Columbia FC 38561)	34 16	
34 FOOL FOR YOUR LOVE MICKEY GILLEY (Epic FE 38583)	33 16	
35 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	35 125	
36 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	36 44	
37 ON MY OWN AGAIN DAVID FRIZZELL (Viva 9 23868-1)	40 5	
38 PARADISE CHARLY McCLAIN (Epic FE 38584)	28 12	
39 DELIA BELL (Warner Bros. 9 23838-1)	37 13	
40 LYIN', CHEATIN', WOMAN CHASIN' . . . LORETTA LYNN (MCA-5426)	38 4	
41 DREAM BABY LACY J. DALTON (Columbia FC 38604)	47 2	
42 CLASSIC CONWAY CONWAY TWITTY (MCA-5424)	45 9	
43 COUNTRY CLASSICS CHARLEY PRIDE (RCA AHL 1-4662)	46 20	
44 SOMETIMES I GET LUCKY GENE WATSON (MCA-5384)	41 13	
45 GOING WHERE THE LONELY GO MERLE HAGGARD (Epic FE 38092)	42 39	
46 LAST DATE EMMYLOU HARRIS (Warner Bros. 9 23740-1)	43 40	
47 NATURALLY COUNTRY MEL McDANIEL (Capitol ST-12265)	44 15	
48 JUST SYLVIA SYLVIA (RCA AHL 1-4312)	49 71	
49 A DECADE OF HITS THE CHARLIE DANIELS BAND (Epic FE 38795)	56 2	
50 TRUE LOVE CRYSTAL GAYLE (Elektra 60200-1)	51 37	
51 PERSONALLY RONNIE McDOWELL (Epic FE 38514)	50 21	
52 RADIO ROMANCE EDDIE RABBITT (Elektra 60160-1)	54 42	
53 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1070)	57 126	
54 DREAM MAKER CONWAY TWITTY (Elektra 60182-1)	55 45	
55 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	59 4	
56 MERLE HAGGARD'S GREATEST HITS (MCA-5386)	60 11	
57 THE NASHVILLE SESSIONS DEAN MARTIN (Warner Bros. 9 23870- 1)	61 2	
58 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	48 162	
59 AFTER ALL THIS TIME MEL TILLIS (MCA-5378)	52 11	
60 TOM JONES COUNTRY (Mercury/PolyGram SRM-1-4062)	53 43	
61 HEART TO HEART MERLE HAGGARD & LEONA WILLIAMS (Mercury/PolyGram 812 183-1M-1)	58 5	
62 TODAY MY WORLD SLIPPED AWAY VERN GOSDIN (A.M.I.-LP-1502)	62 20	
63 GREATEST HITS RAZZY BAILEY (RCA AHL 1-4679)	63 13	
64 GREATEST HITS DOLLY PARTON (RCA AFL 1-4422)	64 45	
65 MICHAEL MARTIN MURPHEY (Liberty LT-51120)	65 49	
66 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	66 89	
67 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic 37193)	67 87	
68 MARTY ROBBINS' BIGGEST HITS (Columbia FC-38309)	68 9	
69 COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)	69 55	
70 WISH YOU WERE HERE TONIGHT RAY CHARLES (Columbia FC 38293)	70 24	
71 A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	71 50	
72 MASTER OF THE ART RAY PRICE (Viva 9 23782-1)	72 8	
73 PERFECT STRANGER T.G. SHEPPARD (Warner/Curb 9 23726-1)	73 43	
74 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM 1-4047)	74 57	
75 WW II WAYLON AND WILLIE (RCA AHL 1-4455)	75 43	

COUNTRY COLUMN

RIGHT DOWN TO THE REAL NITTY GRITTY It just isn't possible to hear more firmly rooted country music than that played by the **Nitty Gritty Dirt Band**. While it is true that the group is enjoying renewed success with a slick modern approach to the country audience, it should be remembered that this is the folk/rock bunch who gave authentic country stylings a brand new audience in the early '70s. The three-record set "Will The Circle Be Unbroken," introduced **Mother Maybelle Carter, Roy Acuff, Bill Monroe** and other pioneer country artists in a setting musically thirsty youngsters could relate to. That is, singing and playing with a popular group like the N.G.D.B. That historic platinum album alone would justify the band's existence. The original band members have been together for 16 years and sounded fresher than ever in an Opryland performance last week. **Jeff Hanna, Jimmie Fadden, Jimmy Ibbotson and Bob Carpenter** (who joined on in 1975) showed the Nashville crowd exactly how versatile they could be individually and collectively, but it was **John McEuen** who took his solo spot to reiterate the sense of "having fun" which the N.G.D.B. has always projected. The crowd roared its greatest approval when the group picked its way through a veritable cornucopia of authentic country licks.



CAJUNS PLOT CHART TAKEOVER — *Huey Meaux (l) watches over production on a Doug Kershaw album project. The joint project has pitched the two crazy cajuns into a Houston studio with Warren Storm and other South Louisiana musicians working on the sessions. The final product will be "up for grabs," although several labels have already shown an interest.*

PINK LLOYD LIMOS TO BLOCK PARTY — The highlight of Combine Musicman **Bob Beckham's** annual (One hopes!) block party was not the arrival of Music Row's mysterious **Pink Lloyd**, but the party itself. The late **Bill Hall** of the Welk Group and Beckham re-started the annual affair last year after having let it lapse into memory for a few years. Basically your standard outdoor beer bash, this one brings together one of the largest "inside" music crowds bent on simple party, boogie and get-down. This year the flatbed held, at different times, **Steve Earl & the Dukes** (whose "Nothin' But You" single is rockabilly par excellence), **John Scott Sherrilli & the Wolves In Cheap Clothing**, **Tim Krekle & the Sluggers**, **Chris Gantry**, **Woody Bomar**, **Mickey Clark** and **Stacey Rles**.

HIT OUT OF THE BAG — It's not official yet, but RCA and MCA are ironing out the details necessary for the release of a duet by **Barbara Mandrell** and **Steve Wariner**. Mandrell had first approached Wariner about the possibility of recording together during one of the dates they shared earlier this year. When Mandrell went into the studio in May, she liked the idea of making **Jerry Fuller's** "Overnight Sensation" a duet, so producer **Tom Collins** called Wariner, who made a beeline for the studio.

YET ANOTHER — **Glen Campbell's** cut of the theme song from the upcoming movie, "The Golden Seal," will be out soon on Compleat Records. The song is entitled "Letting Go."

PSSSSTI WANNA BUY A HOT CATALOG? — **Leon Russell's** song catalog is for sale, according to **Richard Perna**, who administers the singer/songwriter's more than 200 titles. Russell is the creator of many hits, including "This Masquerade," "Superstar," "Delta Lady," and "Lady Blue." Perna says he's talking with several major publishers, but that Russell is, at this point, still entertaining bids. Meanwhile, there's an album in the works.

FOUR FRIZZELLS — CBS is planning release of an album of **Lefty Frizzell** cuts, some never before released, produced by the currently very hot brother, **David**. The album will feature duets of Lefty with both David and younger brother **Allen**. David, who has just had his second Viva solo LP released, will also be heard on a MCA album of material he recorded for MCA and Cartwheel before his career began to soar. Release of that album, entitled simply "David Frizzell," is expected in late August. There's a sister in the family, too. **Lols Frizzell** has signed with Black Rose Records. The distaff Frizzell's fist single is called "I'm Gonna Catch Heaven."

COUNTRY RARITIES — The Country Music Foundation is offering reproductions of two historically important collector's items. One is a full color poster of rare record labels displaying such unusual releases as **Dolly Parton's** first recording, "Puppy Love," on Goldband Records; "Skidrow" by **Merle Haggard** on the Tally label; and "The Death of **Jimmie Rodgers**" recorded by **Gene Autry** for the Regal Zonophone company. Also available is a reproduction of the Brunswick Record Edition of American Folk Songs, (Vol. 1, No. 1), dated October 23, 1928. The four page paper, perhaps the only one in existence, was found in a scrapbook which once belonged to **Alcyone Bate Beasley**. Write CMF Press, 4 Music Square East, Nashville 37203 for information on these items.

MARTY ROBBINS MUSEUM — **Carol Hutson** has been associated with **Marty Robbins Enterprises** for eight years. During that time, she has saved every bit of material she has seen concerning Robbins and his career. But there is a problem. Robbins never saved anything from his own career, which means press and radio interviews, articles, photos and reviews from most of his life are not to be readily found. A museum dedicated to the memory of the country giant is planned to open next year at Music Village U.S.A., the complex next to Twitty City in Hendersonville, Tn, just outside Nashville. Anyone who has material relating to Marty Robbins may donate it (or a copy) by writing Ms. Hutson at 713 18th Avenue South, Nashville 37203. A special tribute album, "Marty Robbins: A Lifetime Of Song (1951-1982)," features highlights from the artist's 31-year recording career. The two-record set has liner notes which are reflections from notables connected with Robbins. Among them are **Johnny Cash**, **Merle Haggard**, **Ricky Skaggs**, **Tompall & the Glaser Brothers**, "Ranger **Doug**" Green of "Riders In The Sky," **Gene Autry**, **Bob Montgomery** (his last producer), "Uncle" **Art Satherley** (who brought him to Columbia Records), **Jo Walker-Meador** (CMA's Executive Director) and **Hal Durham** (Grand Ole Opry manager). **Marizona Robbins** contributes the view of the star's wife to the notes.

SHORT CUTS — It's a July 22 birthday for the newly arrived **Rachael**, daughter of **Karen Taylor-Good** and husband **Dennis Good**.

lee stevens



JULIO IN JAPAN — CBS recording artist Julio Iglesias (l) recently made his first concert tour of Japan, where he was awarded platinum and gold records including a platinum album for "De Nina A Mujer." Pictured presenting the award to Iglesias in Shugo Matsuo, executive managing director, Epic/Sony Inc.

Record, Tape Sales Up In Japan

by Kozo Otsuka

TOKYO — Sales among the top 29 record and tape companies in Japan during the last six months of fiscal year 1982 (Oct. 1982-March, 1983) were up 16% over the previous six month period and 1.9% from the same period of the prior fiscal year, according to a **Cash Box** survey.

The increase showed a slight recovery from the worst sales period experienced by the vinyl industry here.

Among the companies surveyed were: Nippon Columbia, Victor Musical Industries, King Record, Teichiku, Polydora of Japan, Toshiba EMI, Crown Records, Tokuma Musical Industries, CBS Sony, Nippon Phonogram, Pony/Canyon Record, Warner Pioneer, Trio Record, RVC, Epic Sony, Sound Music System, Upitel, For Life Record, News Record, TDK Record, Apollon Musical Industries, Disco, Radio City, Alfa Record, Polystar, Japan Record, Taurus Record, London Record and Century.

Breaking down total sales of 143,998,-880,000 yen (\$626,000,000) in this term, records were 76,597,000,000 (\$333,000,-000), an increase of 10.2% over the previous six months and down 6% from the same term of the prior year. At the same time, pre-recorded-tape reached 67,414,-700,000 yen (\$293,000,000), up 23.6% over the previous six month tally of 54,500,000,-000 yen (\$23,600,000) while a 12.9% increase beyond the same six months of the prior fiscal year.

Of total sales, the domestic repertoires were 110,627,000,000 yen (\$480,000,000), 76.8% of all and an increase of 19% over the prior six months figure of 92,985,000,-000 yen (\$404,000,000) while 5.7% up over the same six months in the prior fiscal year of 104,628,000,000 yen (\$498,000,000). On the other hand, (\$145,000,000), 23.2% of the total and up 7.5% over the prior six months.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — The Record Supermarket, a joint venture operated by the main local record companies, will open its fourth branch in Buenos Aires, right in the heart of Fravega home appliance's biggest store. **Roberto Grela**, who for many years was Microfon's sales manager, will handle this operation. There are two more branches to be opened in the interior of the country. As we have already reported, one of the advantages of the Supermarket is that its sales are mainly devoted to catalog items, although, of course, the hits and best selling records are also prominently displayed.

Roberto Play of EMI informs that **Fito Paez** and **Jorge Fandermole**, two of the composers working with the celebrated rock star **Juan Carlos Baglietto**, will also record their own albums. The label released recently the first effort by lark **Silvina Garre**, also a member of the Baglietto group, originated in the city of Rosario and one of the biggest smashes last year on a national level.

PolyGram awarded chantress **Valeria Lynch** a platinum record after her album reached the 60,000 unit mark. Her producer, **Hector Cavallero**, also received a platinum record. Both jetted to the States to record her new album in Los Angeles.

RCA is releasing a single by chanter and composer **Jullo Lacarra** to help promote his recent album.

Interdisc and impresario **Daniel Grinbank** are arranging the visit of Salsa music star **Ruben Blades**, who will arrive in town next month for the first Salsa date to be held in this country. Although many efforts have been oriented towards this type of music, the market has been reluctant, at least up to now. There are several albums by Blades, some of time with the **Willy Colon** orchestra.

Tonodisc topper **Francisco Vidal** has returned from Spain with the news of the contract renewal between his company and Discos Belter of that country. The arrangement includes the release of the new **Parchis** product and several other Belter artists devoted to the kid and teenager markets. Tonodisc is also promoting the release of the **Sport Billy** group in Europe and is repairing a trip to Peru for them.

miguel smlrnoff

Italy

MILAN — The first Italian compact disc — "Latin Lover" by **Gianna Nannini** was released on the market at the end of June by Dischi Ricordi. **Diego Ando**, general manager of Dischi Ricordi, declared to **Cash Box**, the decision to be the first Italian company to produce CD's was taken among the actions started to celebrate

Ricordi 175th anniversary. The second compact disc produced in Italy will be **Alberto Fortis'** "Fragole Infinite," on the PolyGram label.

K-Tel International Italy will start in September — in a joint venture with the TV network Retequattro — an operation in the mail order field, dedicated to a series of 20 classical albums called "Incontri Musicali." The announcement was made by **Liliana Azzolini**, General Manager of the company, who told the series — available also through the record retailers — will be supported by TV spots for ten months.

The Sanremo festival of the Italian Song will be again organized — for the 1984 and 1985 editions — by **Gianni Ravera**. The decision was taken by the Sanremo city council which chose Ravera's proposal among others made by various Italian organizers.

Vittorio Salvetti, organizer of the Festivalbar song contest, presented the '83 edition of the competition, which will see its conclusion in September, in Verona: among the artists attending this edition are the **Imagination, Culture Club, F.R. David, Tiziana Rivale, Alberto Camerini, Vasco Rossi, Nada** and many others.

Toto Cutugno received two gold records for the sales — in Italy and in all Europe — of his single "L'Italiano," presented at the last Sanremo festival. The awards were consigned in St. Vincent by **Giuseppe Gramitto Ricci**, president of Carosello record company.

marlo de Iulgi

United Kingdom

LONDON — The latest survey of trade deliveries for January-March 1983 shows that there is a 17% drop in the LP market compared with the same quarter in 1982, and their value at 24.3 million pounds (36.5 million) was nine percent less.

The BPI claim this is clear evidence of the devastating effect of home taping. However, the average trade price for each LP has gone up by 10% and this must be an indication of more selective purchasing by consumers.

A new pressure group has emerged to lobby against a proposed blank tape levy. And the two-year-old Tape Manufacturers Group have made a renewed attack on the idea of a levy. The Consumers in the European Community Group (CECG) has issued a paper condemning the levy now being considered as part of Common Market reforms an copyright. The group describes itself as the UK's consumer watchdog on Common Market affairs.

CBS increased its lead in the UK singles market for January-March 1983 to 18.6 percent, compared to 11.2 percent in the previous quarter. They were followed by EMI (10%), WEA (9%), RCA (8.4%) and

Phonogram (7.1%).

CBS maintained its lead in the LP market with 15.3% of the market, up 1.9 percent on the previous quarter. They were followed by EMI (12.6%), WEA (7.4 percent), RCA (7.3 percent) and Phonogram (6.9 percent) . . .

Newly formed group **General Public** — founder members of which are **The English Beat's Dave Wakeling** and **Ranking Roger** — have signed to Virgin Records in a long term deal. Roger has just become a father for the first time and Wakeling is on holiday delaying any more defined announcements as to the exact shape and form of the new group. It is understood that veteran Beat sax player **Saxa** has already started work on a solo album.

Cash Box was given a preview of **David Bowie's** new film, *Merry Christmas, Mr. Lawrence*, set in a Japanese prisoner of war camp. It was an emotionally gripping film with Bowie making use of his performance charisma to the full.

Sensitive moments were charged with co-star **Riuchi Sakamoto's** very beautiful music. Sakamoto, famed in Japan for his **Yellow Magic Orchestra**, has released a single of music from the film, but with words sung by **David Sylvian**, a former member of the group **Japan**. The single "Forbidden Colours," currently is in the UK Top 20.

Phonogram gave a pool side reception for the release of **Big Country's** first album "The Crossing." They are led by former **Skids** member **Stuart Adamson** who is proud of his Scottish heritage and feels the flavour and feelings of his homeland colour the songs on the new album.

The Comsat Angels have their first single on a new record label and with a new producer **Mike Howlett** of **Flock of Seagulls** reknown. The single on **Jive Records**, "Will You Stay Tonight," is released on August 12.

When the band toured the US last year it ran into bizarre difficulties which eventually resulted in the tour being cancelled. Their problem came when communications Satellite Inc. — a company claiming the copyright to the name **Comsat** — threatened to injunct every promoter on the band's tour unless they changed their name.

They tried to get round the problem by billing themselves as the rather meaningless **CSA**.

The Animals have signed to **Miles Copeland's** IRS label. The deal covers the band's new single and album for Worldwide rights. The album is entitled "The Ark" and the single is **The Night**, both will be released on September 2.

Van Morrison headlines an eight concert UK tour in early September concentrating on areas not covered by his spring venture.

chrissey lley

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s

- 1 **Tantel Monogatari** — Hiroko Yakushimaru — Toshiba EMI
- 2 **Tokio Kakeru Shojo** — Tomoyo Harada — Canyon
- 3 **Hatsukoi** — Kozo Murashita — CBS Sony
- 4 **Natsumoyo** — Yoshie Kashiwabara — Nippon Phonogram
- 5 **Kanashily Iroyane** — Masaki Ueda — CBS Sony
- 6 **Twillight** — Yugure Dayori — Akina Nakamori — Warner Pioneer
- 7 **Escalation** — Nahoko Kawayi — Nippon Columbia
- 8 **Aoi Natsu Epilogue** — Chiemi Hori — Canyon
- 9 **Boku Waracchimasu** — Shingo Kazami — For Life
- 10 **Tamelki Locavilly** — Masahiko Kondo — RVC

TOP TEN LPs

- 1 **Kireyi** — Southern All Stars — Victor
- 2 **Melodies** — Tatsuro Yamashita — Alfa Moon
- 3 **Utopia** — Seiko Matsuda — CBS Sony
- 4 **Burumeria No Densetsu** — soundtrack — CBS Sony
- 5 **Flash Dance** — soundtrack — Polystar
- 6 **Breezing-Kyoko** — Kyoko Kolzumi — Victor
- 7 **After Midnight** — Masaki Ueda — CBS Sony
- 8 **Natsu Zokkon** — Memories For You — Shibugakitay — CBS Sony
- 9 **Thriller** — Michael Jackson — Epic Sony
- 10 **White Feathers** — Kajagoogoo — Toshiba EMI

—Prensario

—Cash Box Japan

Argentina

TOP TEN 45s

- 1 **Directo Al Corazon** — Luis Miguel — EMI
- 2 **Y Como Es El** — Jose Luis Perales — Music Hall
- 3 **Paralso** — Pomada — RCA
- 4 **Fame** — Irene Cara — PolyGram
- 5 **Olvidame** — Pimpinela — CBS
- 6 **Camblas Mi Amor** — Valeria Lynch — PolyGram
- 7 **Como Tu Ninguno** — Manuela Bravo — PolyGram
- 8 **De Repente Sola** — Cacho Castana — RCA
- 9 **Para Volverte A Ver** — Dyango — EMI
- 10 **Otra Vez Cambio De Vida** — Monica Posse — Interdisc

TOP TEN LPs

- 1 **Directo Al Corazon** — Luis Miguel — EMI
- 2 **Superestrellas** — Various Artists — PolyGram
- 3 **Cada Loco Con Su Tema** — Joan Manuel Serrat — Microfon/Ariola
- 4 **Alejandro Lerner** — Alejandro Lerner — Dist. Belgrano
- 5 **Fame Live** — Various Artists — RCA
- 6 **Telejuegos** — Various Artists — ATC/Interdisc
- 7 **Como El Prlmer Dia** — Alberto Cortez — Music Hall
- 8 **Pimpinela** — Pimpinela — CBS
- 9 **Quelreme** — Valeria Lynch — PolyGram
- 10 **Puro Rock** — Various Artists — Interdisc

United Kingdom

TOP TEN 45s

- 1 **Wherever I Lay My Hat (That's My House)** — Paul Young — CBS
- 2 **The Crown** — Gary Byrd & The G.B. Experience — Motown
- 3 **IOU** — Freeez — Beggar's Banquet
- 4 **Double Dutch** — Malcolm McLaren — Charisma
- 5 **Who's That Girl?** — Eurythmics — RCA
- 6 **Do It Again/Billy Jean** — Club House — Island
- 7 **Wrapped Around Your Finger** — The Police — A&M
- 8 **Come Live With Me** — Heaven 17 — B.E.F./Virgin
- 9 **Club Tropicana** — Wham! — Innervision
- 10 **Cruel Summer** — Bananarama — London

TOP TEN LPs

- 1 **No Parlez** — Paul Young — CBS
- 2 **Fantastic** — Wham! — Innervision
- 3 **You And Me Both** — Yazoo — Mute
- 4 **Synchronicity** — The Police — A&M
- 5 **Thriller** — Michael Jackson — Epic
- 6 **Let's Dance** — David Bowie — EMI America
- 7 **The Luxury Gap** — Heaven 17 — B.E.F./Virgin
- 8 **Burning From In Inside** — Bauhaus — Beggar's Banquet
- 9 **The Principle Of Moments** — Robert Plant — Atlantic
- 10 **The Look** — Shalamar — Solar

—Melody Maker

TOP 75 ALBUMS

	Weeks On Chart	8/6		Weeks On Chart	8/6
1 THRILLER MICHAEL JACKSON (Epic OE 38112)	1	34	39 VICTORY LARRY GRAHAM (Warner Bros. 9 23878-1)	44	4
2 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205)	2	13	40 MR. NICE GUY RONNIE LAWS (Capitol ST-12261)	53	2
3 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS FZ 18674)	3	11	41 INSIDE LOOKIN' OUT JUNIOR (Mercury/PolyGram 812 325-1 M-1)	43	6
4 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 265-1 M-1)	6	5	42 FINIS FINIS HENDERSON (Motown 6036ML)	48	3
5 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262)	5	14	43 SERGIO MENDES (A&M SP-4937)	39	12
6 IN YOUR EYES GEORGE BENSON (Warner Bros. 9 60216-1)	4	9	44 SOMETHING NEW NEW HORIZONS (Columbia FC 38709)	45	5
7 GET IT RIGHT ARETHA FRANKLIN (Arista AL8-8019)	9	4	45 LIFE (IS SO STRANGE) WAR (RCA AFL1-4598)	50	3
8 JUICY FRUIT MTUME (Epic FE 38588)	8	13	46 STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80049-1)	40	24
9 LOVE FOR LOVE THE WHISPERS (Solar/Elektra 9 60216-1)	7	20	47 THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	35	36
10 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca/PolyGram 811 492-1 M-1)	11	15	48 IT'S SO DELICIOUS STARPOINT (Boardwalk NB-33266-1)	27	8
11 "ROSS" DIANA ROSS (RCA AFL 1-4677)	13	5	49 COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246)	52	37
12 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	15	7	50 NONA NONA HENDRYX (RCA AFL 1-4565)	55	19
13 WHEN WILL I SEE YOU AGAIN THE O'JAYS (Philadelphia Int'l/CBS FZ 38518)	12	7	51 A LADY IN THE STREET DENISE LaSALLE (Malaco 7412)	56	18
14 THE LOOK SHALAMAR (Solar/Elektra 9 60239)	34	2	52 BORN TO LOVE PEABO BRYSON & ROBERTA FLACK (Capitol ST-12284)	—	1
15 MARY JANE GIRLS (Gordy/Motown 6040GL)	16	14	53 IS THIS THE FUTURE? FATBACK (Spring/PolyGram SP-1-6738)	54	19
16 I'M SO PROUD DENIECE WILLIAMS (Columbia FC 38622)	17	11	54 POWERLIGHT EARTH, WIND & FIRE (Columbia TC 38367)	38	24
17 FOREVER BY YOUR SIDE THE MANHATTANS (Columbia FC 38600)	33	3	55 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398)	51	24
18 ON THE RISE THE S.O.S. BAND (Tabu/CBS FZ 38697)	26	3	56 MUSIC "D" TRAIN (Prelude PRL 14109-0898)	60	11
19 ALL THIS LOVE DeBARGE (Motown 6012G)	20	42	57 TELL MR. BLAND BOBBY BLAND (MCA-5425)	46	7
20 1999 PRINCE (Warner Bros. 9 23720-1F)	19	39	58 PARTY TIME? KURTIS BLOW (Mercury/PolyGram 812 757-1 M-1)	—	1
21 CANDY GIRL NEW EDITION (Streetwise SWRL 3301)	24	5	59 CONVERSATIONS BRASS CONSTRUCTION (Capitol ST-12268)	47	13
22 JARREAU (Warner Bros. 9 23801-1)	10	18	60 BACK TO BASICS THE REDDINGS (Believe In A Dream/CBS FZ 38690)	—	1
23 KILLER ON THE RAMPAGE EDDY GRANT (Ice/Portrait B6R 38554)	22	16	61 LET'S DANCE DAVID BOWIE (EMI America SO-17093)	62	13
24 UNTOUCHABLES LAKESIDE (Solar/Elektra 9 60204-1)	18	14	62 25 #1 HITS FROM 25 YEARS VARIOUS ARTISTS (Motown 5-308ML2)	61	11
25 TOO TOUGH ANGELA BOFILL (Arista AL 9616)	25	30	63 LAST NIGHT A D.J. SAVED MY LIFE INDEEP (Sound of New York SNY 1201)	59	9
26 SHINE ON ME ONE WAY (MCA-5428)	29	4	64 RISE RENE & ANGELA (Capitol ST-12267)	66	11
27 GODDESS OF LOVE PHYLLIS HYMAN (Arista AL 8-8021)	14	10	65 BET CHA SAY THAT TO ALL THE GIRLS SISTER SLEDGE (Cotillion/Atco 7 90069-1)	57	14
28 LIONEL RICHIE (Motown 6007ML)	21	44	66 CONFRONTATION BOB MARLEY & THE WAILERS (Island/Atco 7 90085-1)	41	9
29 KASHIF (Arista AL 9620)	30	20	67 BLUES 'N' JAZZ B.B. KING (MCA-5413)	58	10
30 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	—	1	68 H2O DARYL HALL & JOHN OATES (RCA AFL1-4348)	68	34
31 LOST IN SPACE JONZUN CREW (Tommy Boy TBLP 1001)	31	15	69 STYLE CAMEO (Atlanta Artists/PolyGram 811 072-1 M-1)	64	15
32 SIXTEEN STACY LATTISAW (Cotillion/Atco 7 90106-1)	49	2	70 TOUCH THE SKY SMOKEY ROBINSON (Tamlam/Motown 6030TL)	75	29
33 YOU AND I O'BRYAN (Capitol ST-12256)	32	24	71 FASCINATION THE HUMAN LEAGUE (Virgin/A&M SP-12501)	—	1
34 BOTTOM'S UP THE CHI-LITES (LARC LR 8103)	28	14	72 GROOVE PATROL HIGH INERGY (Gordy/Motown 6041GL)	67	8
35 SATURDAY NIGHT OLIVER CHEATHAM (MCA-5410)	36	7	73 JOHNNY GILL (Cotillion/Atco 7 90103-1)	63	6
36 THE SONGSTRESS ANITA BAKER (Beverly Glen BG 10002)	37	6	74 TO THE MAX CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	73	39
37 SKYLIGHT SKYY (Salsoul/RCA SA 8562)	42	3	75 JANET JACKSON (A&M SP-6-4907)	69	42
38 MODERN HEART CHAMPAIGN (Columbia FC 38284)	23	21			



SOMEWHERE OVER THE RAINBOW — In support of his new album, "Journey To A Rainbow," Columbia recording artist Chuck Mangione played for a sold out crowd at the Universal Amphitheatre. Pictured are (l-r): Wayne Edwards, Columbia product marketing coordinator; Debbie Newman, director, artist development/video, Columbia records; Michael Johnson, regional black music promotion manager, Columbia Records; Mangione; Bob Wilcox, vice president, Columbia, merchandising west coast and Bob Garland, local promotion manager, Columbia Records.

THE RHYTHM SECTION

ALL THAT JAZZ — Warner Bros. Recording and WEA Corp. recently waged a "Get Jazzed" promotion featuring some of the labels' name jazz artists including **Yellowjackets**, **Larry Carlton**, **Pat Metheny**, **Ralph Towner**, **Jack DeJohnette** and **Lester Bowie**. As part of WEA's National Impact program the "Get Jazzed" campaign included "meaningful" discounting, heavy advertising, and in-store merchandising support for the Yellowjackets' "Mirage A Trois," "Travels" by Metheny, Towner's "Blue Sun," DeJohnette's "Inflation Blues," Bowie's "All The Majic" and "Friends" by Carlton. Singer **Rickie Lee Jones** was also included in the promotion, although her "Girl At Her Volcano" LP was not part of the discount program.

WORKING THE STREETS — Montreal-based indie dance label MusicWorks Entertainment Corp. is gearing up for another release of product. Coming from the label are 12" singles by the gold-grabbing **Little Dabs**, shouter **Shirley Scott**, **The Chestnuts**, **Russel Dabney** (the Dabs dad) and on the company's Street Level **Deborah Washington**, **Mac Thornhill** and a group called **Topaz**, headed by **Leslie Ming**. But MusicWorks is not finished. On their third label, **Beats Workin' Records** (dubbed a progressive label), product from **Sophie St. Laurent**, reggae-rock group **Jab-Jab**, **Suzanna** and the original **Angels** of early '60s fame. "Spotlite" is the name of The Little Dabs product; Scott's record is titled "Build Me Up Buttercup"; "Sweet Little Rita" is coming from The Chestnut Brothers. "In The Middle Of The Night" is coming from the elder Dabney; and Street Level "Nothing But Heartaches/Now Where To Run." Thornhill's debut from the label is "Make Life Worth Living;" Topaz will bow with "I Wish I Knew You Cared." "Sex Appeal" is being offered up by St. Laurent on Beats Workin' while "Martha" will be the subject of Jab-Jab's first record. "Hungry For Love" is Suzanna's debut offering and the Angels will return with "My Boyfriend Is Back." MusicWorks' first gold record came from The Little Dabs, whose "E.T. (Everytime)" was certified gold in Canada.

A FAIRMONT — Atop Nob Hill, San Francisco's Fairmont Hotel Venetian Room is getting fairly diverse in its entertainment bookings, with artists ranging from **Ahmad Jamal** to **Kenny Rankin** comprising the hotel's late summer to year end schedule. Coming in early September from Sept. 6-18, **Natalie Cole**, who soon will release a record for the CBS family, and **Miss Thighs Tina Turner**. From Sept. 20-28, **The Modern Jazz Quartet** will charm audiences with their easy bop style. Tina will return Sept. 29-Oct. 9 with, get this, **Tony Bennett**. **B.B. King** will enter the hotel's Venetian Room Oct. 18-30 followed by **Oscar Peterson's** act, set for Nov. 1-13.

MIXING UP THE DUB — Jamaica's **Augustus Pablo**, who recently released "King David's Melody" for Chicago-based Alligator Records, will have that product mixing it up with his "Earth's Rightful Ruler," to be released by Shanachie Records. The instrumental album by the dubster was nearly three years in the making. Among the album's many superlative features, a brand-new version of Pablo's first hit, "Java," is included on the LP. Top ranking reggae studio guitarist **Earl "Chinna" Smith** joins Pablo in this tribute to **Emperor Haile Selassie I**. . . In another coup for Shanachie, the New Jersey-based label has contracted to release original **Waller Bunny Wailer's** "Roots, Radics, Rockers And Reggae," the rastaman's first domestic release in three years. The wax is due in September.

HOT VINYL — Hard work paid off for **Donna Summer** and PolyGram Records, who released the diva's current LP, "She Works Hard For The Money." The title track, a major multi-format hit, copped #1 bullet this week on the **Cash Box Black Contemporary Top 100 Singles** chart. The LP also moved to #9 bullet on the **Cash Box Pop Albums** chart this week. . . **The Gap Band's** new single, "Party Train," debuted in the B/C chart this week at #37 bullet. . . Although **Silngshot** popped out in front with its Quality Records version of "Do It Again (Medley With Billie Jean)," now at #44 bullet on the **Cash Box B/C Singles** chart, **Club House's** version debuts this week at #90 bullet. Radio reports indicate that both singles are getting strong reaction from listeners. . . **Jeffrey Osborne's** sophomore solo LP, "Stay With Me Tonight," is already showing strong legs and debuts this week on the **Cash Box B/C Albums** chart at #30 bullet. . . Some may find it fascinating that the **Human League's** A&M LP "Fascination" debuted this week on the **Cash Box B/C charts** at #71. It's hardly bulleting, but the Human League is unpredictable. . . **Gladys Knight & The Pips'** Columbia LP, "Visions," enters the Top 40 of the **Cash Box Top 200 Albums** chart at #40 bullet this week. . . Osborne reprise: The former L.T.D. members' "Stay With Me Tonight" album also debuted at #107 bullet this week on the **Cash Box Pop Album** chart. . . Reprise Summer: The songstress's "She Works Hard For The Money" single is also a Top Five Pop Single now, having climbed to #3 bullet on the **Cash Box** chart. . . **Michael Jackson's** fifth single from the **Quincy Jones**-produced Epic album "Thriller" is poised for Top 20 Pop play as it moves to #25 bullet this week on the **Cash Box Pop** chart.

SHORT CUTS — A two-hour, all-star special honoring **Ray Charles'** 40th anniversary in the industry will be taped in mid-August at L.A.'s Coconut Grove of the Ambassador Hotel. A **Dick Clark Company** production, the special will be produced and directed by **Gene Weed** with Clark serving as executive producer. . . We'll be sad to see her go, but **Murlel De Cunzo**, 10-years a staffer in RCA Records artist relations department, has decided to take a hiatus from work. Her plans after rest and relaxation are now uncertain. But she can be reached at (213) 994-8037.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

August 13, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury/PolyGram 812 370-7)	3 11	34 COMMUNICATION BREAKDOWN JUNIOR (Mercury/PolyGram 812 397-7)	27 10	67 HUMAN NATURE MICHAEL JACKSON (Epic 34-04026)	76 2
2 JUICY FRUIT MTUME (Epic 34-03578)	2 19	35 SHINE ON ME ONE WAY (MCA-52228)	42 8	68 GOTTA BROKEN HEART AGAIN DEBRA HURD (Geffen 7-29581)	70 4
3 FREAK-A-ZOID MIDNIGHT STAR (Solar/Elektra 7-69828)	6 10	36 ROCKIT HERBIE HANCOCK (Columbia 44-03978)	46 4	69 LOOKING AT MIDNIGHT IMAGINATION (Elektra 7-69815)	77 3
4 CRAZY MANHATTANS (Columbia 38-03939)	9 9	37 PARTY TRAIN THE GAP BAND (Total Experience/PolyGram TE 8209)	— 1	70 BABY I WILL MICHAEL LOVESMITH (Motown 1685)	74 5
5 BOOGIE DOWN JARREAU (Warner Bros. 7-29624)	5 11	38 SKIP TO MY LOU FINIS HENDERSON (Motown 1669)	43 9	71 SPREAD YOUR LOVE EARTH, WIND & FIRE (Columbia 38-04002)	78 3
6 INSIDE LOVE (SO PERSONAL) GEORGE BENSON (Warner Bros. 7-29649)	1 13	39 GET DOWN SATURDAY NIGHT OLIVER CHEATHAM (MCA-52198)	33 13	72 PARTY RIGHT HERE DAZZ BAND (Motown 1680MF)	73 4
7 HOW DO YOU KEEP THE MUSIC PLAYING JAMES INGRAM AND PATTI AUSTIN (Qwest/Warner Bros. 7-29618)	8 14	40 DON'T BE SO SERIOUS STARPOINT (Elektra 7-60292)	26 14	73 I'M SO PROUD DENIECE WILLIAMS (Columbia 38-04037)	— 1
8 GET IT RIGHT ARETHA FRANKLIN (Arista ASI-9034)	12 6	41 PARTY TIME KURTIS BLOW (Mercury/PolyGram 812 687-7)	48 6	74 LIFE (IS SO STRANGE) WAR (RCA PB-13544)	39 8
9 DEAD GIVEAWAY SHALAMAR (Solar/Elektra 7-69819)	10 7	42 TURN THE MUSIC UP LAKE SIDE (Solar/Elektra 7-69816)	44 7	75 HELP YOURSELF TO MY LOVE KASHIF (Arista ASI 9063)	83 2
10 DON'T YOU GET SO MAD JEFFREY OSBORNE (A&M 2561)	13 5	43 ON THE LINE G.T. (A&M 2554)	47 7	76 STOP DOGGIN' ME AROUND KLIQUE (MCA-52250)	— 1
11 JUST BE GOOD TO ME THE S.O.S. BAND (Tabu/CBS ZS4 03955)	15 7	44 DO IT AGAIN (MEDLEY WITH BILLIE JEAN) SLINGSHOT (Quality OUS 044)	53 3	77 BAD MOTOR SCOOTER THE CHI-LITES (LARC LB-81023)	37 10
12 FLASHDANCE... WHAT A FEELING IRENE CARA (Casablanca/PolyGram 811 440-7)	4 14	45 (KEEP FEELING) FASCINATION THE HUMAN LEAGUE (A&M 2547)	49 8	78 YOUR THING IS YOUR THING NEW HORIZONS (Columbia 38-03887)	59 12
13 WANNA BE STARTIN' SOMETHIN' MICHAEL JACKSON (Epic 34-03914)	7 11	46 YOU BROUGHT THE SUNSHINE (INTO MY LIFE) THE CLARK SISTERS (Westbound/Elektra 7-69810)	57 4	79 SAN SAY HIROSHIMA (Epic 34-03921)	86 2
14 COLD BLOODED RICK JAMES (Gordy/Motown 1687GF)	20 4	47 CRAZY DAZE MOTIVATION (De-Lite/PolyGram DE 827)	51 6	80 NASTY ROCK GARRETT'S CREW (Clockwork 80913)	88 2
15 ALL THIS LOVE DeBARGE (Gordy/Motown 1660)	11 17	48 BET'CHA GONNA NEED MY LOVIN' LA TOYA JACKSON (LARC LR-81025)	52 3	81 THE CROWN GARY BYRD & THE G.B. EXPERIENCE (Wondirection/Motown 4507WGB)	89 2
16 LOVE IS THE KEY MAZE FEATURING FRANKIE BEVERLY (Capitol B-5221)	14 17	49 BLAME IT ON LOVE SMOKEY ROBINSON & BARBARA MITCHELL (Tamlia/Motown 1684)	54 6	82 YOU AND I O'BRYAN (Capitol B-5224)	31 14
17 CHOOSEY LOVER THE ISLEY BROTHERS (T-Neck/CBS ZS4 03994)	32 6	50 WE ARE THE JONZUN CREW THE JONZUN CREW (Tommy Boy TB-834-7)	50 6	83 IS THIS THE FUTURE? FATBACK (Spring SPR-3032)	55 8
18 PIECES OF ICE DIANA ROSS (RCA PB-13549)	21 7	51 SMALL TOWN LOVER CHERI (21/PolyGram T1-109)	60 5	84 STONE LOVE KASHIF (Arista ASI-9033)	34 11
19 SAVE THE OVERTIME (FOR ME) GLADYS KNIGHT & THE PIPS (Columbia 38-03761)	16 19	52 I.O.U. FREEEZ (Streetwise SWRL 2210)	61 4	85 THE HAUNTED HOUSE OF ROCK WHODINI (Jive/Arista JSI-9031)	45 8
20 KEEP ON LOVIN' ME WHISPERS (Solar/Elektra 7-69827)	18 14	53 ALL NIGHT LONG MARY JANE GIRLS (Gordy/Motown 1690GF)	63 4	86 I'LL TUMBLE 4 YA CULTURE CLUB (Epic 34-03912)	— 1
21 TONIGHT I CELEBRATE MY LOVE PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)	24 6	54 AIN'T NOBODY RUFUS AND CHAKA KHAN (Warner Bros. 7-29555)	68 2	87 LET YOUR BODY ROCK CHAMPAIGN (Columbia 38-04013)	— 1
22 ELECTRIC AVENUE EDDY GRANT (Ice/Portrait CBS 37-03793)	19 20	55 IT'S YOU I LOVE PAMELA NIVENS (Sun Valley 8A01)	58 7	88 STREET JUSTICE THE RAKE (Profile 7024)	— 1
23 TONIGHT I GIVE IN ANGELA BOFILL (Arista AS 1060)	17 15	56 TRANSFORMATION NONA HENDRYX (RCA PB-13559)	62 5	89 JUST LIKE ALL THE REST THELMA HOUSTON (MCA-52239)	— 1
24 DO WHAT YOU FEEL DENIECE WILLIAMS (Columbia 38-03807)	23 17	57 YOU'RE NUMBER ONE (IN MY BOOK) GLADYS KNIGHT & THE PIPS (Columbia 38-04033)	67 3	90 DO IT AGAIN (MEDLEY WITH BILLIE JEAN) CLUB HOUSE (Atlantic 7-89795)	— 1
25 I CAN MAKE YOU DANCE (PART 1) ZAPP (Warner Bros. 7-29553)	38 3	58 (YOU'RE A) GOOD GIRL LILLO (Capitol B-5245)	66 4	91 SUPER LOVE JOHNNY GILL (Cotillion/Atco 7-99859)	56 10
26 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS ZS4 03797)	22 19	59 LOVE ME TONIGHT ATTITUDE (Atlantic/RFC 7-89823)	64 6	92 B.Y.O.B. (BRING YOUR OWN BABY) SISTER SLEDGE (Cotillion/Atco 7-99885)	36 15
27 MIRACLES STACY LATTISAW (Cotillion/Atco 7-99855)	30 7	60 NEVER LET YOU DOWN MAZE FEATURING FRANKIE BEVERLY (Capitol B-5255)	71 2	93 BUFFALO BILL INDEEP (Sound of New York SNY 607)	87 3
28 IT'S LIKE THAT RUN D.M.C. (Profile 7019)	29 11	61 KEEP GIVING ME LOVE "D" TRAIN (Prelude PRL 8084)	65 5	94 WEAK AT THE KNEES STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89831)	85 12
29 RIDING THE TIGER PHYLLIS HYMAN (Arista ASI-9023)	25 12	62 I KNOW PHILIP BAILEY (Columbia 38-03968)	80 2	95 BEAT IT MICHAEL JACKSON (Epic 34-03759)	82 21
30 BAD BOY SKYY (Salsoul/RCA S7 7057)	28 9	63 FOR YOU L.T.D. (Montage MV 908)	69 4	96 MY LOVE LIONEL RICHIE (Motown 1677)	90 18
31 IS THIS THE END NEW EDITION (Streetwise SWRL 1111)	41 5	64 JAM ON REVENGE (THE WIKKI-WIKKI SONG) NEWCLEUS (Sunnyview SUN 408)	75 2	97 I CAN'T STAND THE PAIN THE O'JAYS (Philadelphia Int'l./CBS ZS4 03892)	81 10
32 IN THE GROOVE RONNIE LAWS (Capitol B-5241)	35 8	65 LADY LOVE ME (ONE MORE TIME) GEORGE BENSON (Warner Bros. 7-29563)	79 2	98 NEVER GONNA LET YOU GO SERGIO MENDES (A&M 2540)	92 17
33 HIGH-RISE ASHFORD & SIMPSON (Capitol B-5250)	40 4	66 TOO MUCH MISTER NATALIE COLE (Epic 34-04000)	72 3	99 I'M OUT TO CATCH LEON HAYWOOD (Casablanca/PolyGram 812 164-7)	84 14
				100 LET'S DANCE DAVID BOWIE (EMI America B-8158)	93 17

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

Ain't Nobody (Overdue — ASCAP)	54	Carub/Alcor — ASCAP)	12	Just Like All (Aller & Esty — BMI)	89	Shine On Me (Perk's/Duchess (MCA) — BMI)	35
All Night Long (Stone City — ASCAP)	53	For You (Council Rock/Blue Amberco — BMI)	63	Keep Giving Me Love (Trumar/Huemar/Diesel — BMI)	61	Skip To My Lou (Rustomatic/Steel-Chest — ASCAP)	38
All This Love (Jobete — ASCAP)	15	Freak-A-Zoid (Hip-Trip/Midstar — BMI)	3	Keep On Lovin' (L.F.S. III/Spectrum VII — ASCAP)	20	Small Town Lover (Hygroton/PRO — Canada)	51
B.Y.O.B. (O'Lyric/Tree — BMI)	92	Get Down (Perk's/Duchess/MCA — BMI)	39	Lady Love Me (Hudmar — ASCAP/Newton House — BMI)	65	Spread Your Love (Saggi/Re/Modern American/Zarcom — ASCAP)	71
Baby I Will (Jobete — ASCAP)	70	Get It Right (Uncle Ronnie's/April/Thriller Miller — ASCAP)	8	Let Your Body Rock (Walkin'/Auteur — BMI)	87	Stone Love (Music Corp. of America/The New Music Group/Kashif — BMI)	84
Bad Boy (Alligator — ASCAP)	30	Good Girl (Bush Burnin' — ASCAP)	58	Life (Far Out — ASCAP)	74	Stop Doggin' Me (Lena — SESAC)	76
Bad Motor Scooter (Unichappell/Angelshell — BMI)	77	Gotta Broken Heart (Ecnirp — BMI)	68	Looking At Midnight (Red Bus — Int'l Ltd.)	69	Street Justice (Protoons/Blatte Gottleb — ASCAP)	88
Beat It (Mijac — BMI)	95	Help Yourself (Burnin' Bush — ASCAP)	75	Love Is The Key (Amazement — BMI)	16	Super Love (Perren-Vibes — ASCAP/Bull Pen — BMI)	91
Bel'cha Gonna Need (Amirful/Lindee — ASCAP)	48	High-Rise (Nick-O-Val — ASCAP)	33	Love Me Tonight (Science Lab — ASCAP)	59	The Crown (Jobete/Black Bull — ASCAP)	81
Between The Sheets (April/Bovina — ASCAP)	26	How Do You Keep (WB — ASCAP)	7	Miracles (Rare Blue — ASCAP)	27	The Haunted House (Zomba Ent. — ASCAP)	85
Blame It On Love (Chardax — BMI)	49	Human Nature (Porcara/John Bettis — ASCAP)	67	My Love (Brockman — ASCAP)	96	Tonight I Celebrate (Almo/Prince Street/Screen Gems EMI — BMI/ASCAP)	21
Boogie Down (Aljarreau — BMI/See This House — ASCAP)	5	I.O.U. (Shakin' Baker — BMI)	52	Nasty Rock (Laurard/Pidgeon Toe — BMI)	80	Tonight I Give In (Blue Harbor/Christel Glen/Koppelman-Bandier/Nurk Twins — BMI)	23
Buffalo Bill (Fools Prayer/Young Lions/Cal-Gene — BMI)	93	I'll Tumble 4 Ya (Virgin — ASCAP/Adm. by Chappell)	86	Never Gonna (ATV/Mann & Weil — BMI)	98	Too Much Mister (Yancietoones/Baby Love — ASCAP)	66
Choosey Lover (Bovina — ASCAP)	17	I'm Out To Catch (Jim-Edd/Child Care — BMI)	99	Never Let You Down (Amazement — BMI)	60	Transformation (Eat Your Heart Out — BMI/Joan Tone — CAPAC)	56
Cold Blooded (Stone City — ASCAP)	14	I Can't Stand The Pain (Mighty Three — BMI)	97	On The Line (Irving — BMI)	43	Turn The Music Up (Circle L — ASCAP)	42
Communication Breakdown (Junior/SaMusic/(PRS)/Colgems-EMI — ASCAP)	34	I Know (Back Mac/Ruzam — BMI)	62	Party Right Here (Jobete/Ujima/Three Go — ASCAP)	72	Wanna Be Startin' (Mijac — BMI)	13
Crazy (Mighty M/Anderson/Williams — ASCAP)	4	In The Groove (Slap Shot/Mighty Mathieson — BMI)	32	Party Time (Neutral Gray/Original JB/Fancy Footworks — ASCAP)	41	We Are The Jonzun Crew (T-Boy/Boston Int'l — ASCAP)	50
Crazy Daze (Delightful — BMI)	47	Inside Love (Music Corp./Kashif — BMI)	6	Party Train (Total Experience — BMI)	37	Weak At The Knees (Konglather — BMI)	94
Dead Giveaway (Spectrum VII & L.F.S. III — ASCAP)	9	Is This The End? (Boston Int'l./Streetsounds — ASCAP)	31	Pieces Of Ice (WB/Jamm/Bibo — ASCAP)	18	You And I (Jobete/Black Bull — ASCAP)	82
Do It Again (MCA/Red Giant — ASCAP/Mijac/Werner-Tamerlane — BMI)	44,90	Is This The Future? (Sign Of The Twins/Fired-Up — ASCAP)	83	Riding The Tiger (Gratitude Sky — ASCAP/Polo/grounds — BMI)	29	You Brought The (Bridgeport — BMI)	46
Do What You (Black-Eye/Mycenae — ASCAP)	24	It's Like That (Protoons/Rush-Groove — ASCAP)	28	Rockit (Hancock/OAO — BMI)	36	You're Number One (Richer/Chappell — ASCAP/Mr. Dapper/Unichappell — BMI)	57
Don't Be So (Harrindur/Licydiana/Adm. by Ensign)	40	It's You I Love (Simmons Family — ASCAP)	55	San Say (Little Tiger — ASCAP)	79	Your Thing Is (Troutman's — BMI)	78
Don't You Get (Almo/March 9/Gravity Raincoat — ASCAP/Haymaker — BMI)	10	Jam On Revenge (Wicked Stepmother/Weedot — ASCAP)	64	Save The Overtime (Richer/Chappell/Bub's — ASCAP/Jin-Ken/Irving/Ljesrika — BMI)	19		
Electric Avenue (Greenheart — ASCAP)	22	Juicy Fruit (Mtume — BMI)	64	She Works Hard (Sweet Summer Night/See This House — ASCAP)	1		
Fascination (Virgin/Chappell/Sound Diagrams/WB — ASCAP)	45	Just Be Good (Flyte Tyme/Avant Garde (Almo) — ASCAP)	2				
Flashdance (Chappell/Famous/GMPC/							

MOST ADDED SINGLES

- PARTY TRAIN — THE GAP BAND — TOTAL EXPERIENCE/POLYGRAM**
WIGO, WAIL, OK100, WPAL, WDAS, KDAY, WGPR, KMJQ, WWDW, WTLC, WILD, WJMO, WEDR, WATV, KDIA
- STOP DOGGIN' ME AROUND — KLIQUE — MCA**
WGIV, WRAP, OK100 KUKQ, KDAY, WWDW, WTLC, WBMX, WGCI, WATV, WLOU
- I KNOW — PHILIP BAILEY — COLUMBIA**
WGIV, WPLZ, WPAL, KPRS, WTLC, WBMX, WUFO, WGCI, WATV, WLOU
- AIN'T NOBODY — RUFUS AND CHAKA KHAN — WARNER BROS.**
WPLZ, OK100, WDAO, V103, WCIN, KPRS, WBMX, WGCI, WAMO, WRBD
- I.O.U. — FREEEZ — STREETWISE**
WGIV, V103, KSOL, WCIN, WLLC, WTLC, WJMO, WUFO, WLOU
- JAM ON REVENGE — NEWCLEUS — SUNNYVIEW**
OK100, WPAL, KDAY, WTLC, WRKS, WAMO
- LADY LOVE ME — GEORGE BENSON — WARNER BROS.**
WAIL, WDAO, WYLD, WGPR, WGCI, WAMO

MOST ADDED ALBUMS

- STAY WITH ME TONIGHT — JEFFREY OSBORNE — A&M**
WPLZ, WPAL, KGFJ, KDAY, WGPR, WLLC, WWDW, WTLC, WAWA, WSOK
- MR. NICE GUY — RONNIE LAWS — CAPITOL**
WTLC, WAMO
- LIFE (IS SO STRANGE) — WAR — RCA**
WAMO, WRBD

UP AND COMING

- ALL OVER YOUR FACE — RONNIE DYSON — COTILLION/ATCO**
SUNDAY AFTERNOON — INVISIBLE MAN'S BAND — MOVE N' GROOVE
OUT IN THE NIGHT — SERGE — WARNER BROS.
(YOU KNOW) IT'S NATURAL — J.W. WADE — LARC

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD
HOTS: New Edition, R. James, Michael Jackson, J. Osborne, Isley Brothers, Midnight Star, M. Sembello, G. Knight & The Pips, R. Laws, H. Alpert, Toto, P. Bailey, S.O.S. Band, Mary Jane Girls, A. Franklin. ADDS: Rufus & C. Khan, Slingshot, Serge, R. Dyson, Freeez, D. Grant, H. Hancock, Kashif, Attitude, Clark Sisters. LP ADDS: E. Gale.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — NEW EDITION
HOTS: Run D.M.C. Mtume, Midnight Star, S. Arrington, Whodini, S.O.S. Band, Manhattans, Isley Brothers, S. Lattisaw. ADDS: Gap Band, Mary Jane Girls, Jonzun Crew, H. Hancock.

WWIN-AM — BALTIMORE — CURTIS ANDERSON, PD — #1 — MIDNIGHT STAR
HOTS: W. Powers, S.O.S. Band, Run D.M.C., Rufus & C. Khan, G. Knight & The Pips, J. Osborne, H. Hancock, A. Franklin, Crash Crew, D. Williams, D. Ross, Imagination, R. James, P. Bailey, A. Baker, Jonzun Crew, P-Crew. ADDS: Little Toni Marsh, Cybotron, L. White, Ritchie Family, Meco, Freeez.

WWIN-FM — BALTIMORE — CURTIS ANDERSON, PD
HOTS: W. Powers, S.O.S. Band, A. Franklin, G. Knight & The Pips, Rufus & C. Khan, Isley Brothers, J. Osborne, Ashford & Simpson, Jarreau, Imagination, P. Bailey, Manhattans. ADDS: Little Toni Marsh, Clark Sisters, Whispers, S. Mills, The Cold Crush Brothers, L. Graham, A. Baker, Kashif, Wham!, Sugar Hill Gang, Klique, Take 1. LP ADDS: R. Laws, Junior, Bryson/Flack, Zoom!

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — MIDNIGHT STAR
HOTS: D. Summer, S. Arrington, A. Franklin, J. Osborne, Manhattans, New Edition, Isley Brothers, Run D.M.C., M. Henderson, S. Lattisaw, S.O.S. Band, K. Blow, R. James, Zapp, G. Knight & The Pips, One Way, Slingshot, R. Laws, O'Bryan, I. Cara. ADDS: Gap Band, Klique, Project Future, Cheri, Electric Dread, J.W. Wade, P. Bailey, Invisible Man's Band.

WILD — BOSTON — CHARLES CLEMONS, MD — #1 — FREEEZ
JUMPS: 6 To 3 — Manhattans, 11 To 6 — New Edition, 14 To 8 — S.O.S. Band, 15 To 10 — Isley Brothers, 16 To 11 — Clark Sisters, 17 To 14 — R. James, 18 To 15 — J. Osborne, 20 To 16 — A. Franklin, 21 To 17 — Bryson/Flack, 24 To 18 — Mary Jane Girls, 25 To 21 — R. Laws, Ex To 22 — Slingshot, Ex To 24 — H. Hancock, 28 To 25 — "D" Train, Ex To 27 — Rufus & C. Khan, Ex To 28 — Michael Jackson, Ex To 30 — Mayaka. ADDS: The Love Club, N. Cole, Cheri, I-Level, Imagination, Gap Band, S. Lattisaw, The Rake. LP ADDS: S. Lattisaw, Skyy.

WUFO — BUFFALO — MARK VANN, MD — #1 — MANHATTANS
HOTS: S.O.S. Band, S. Arrington, F. Henderson, Collage, A. Bofill, R. Laws, Shalamar, Clark Sisters, Run D.M.C., D. Ross, J. Gill, A. Franklin, Lillo, R. James, J. Osborne, Mary Jane Girls, Slingshot, Lakeside, Isley Brothers, N. Hendryx. ADDS: P. Bailey, Electric Dread, L. Graham, F. Grace/Rhinestone, Freeez, A. Baker, Prestige, Cameo, S. Mills, D. Grant, J.W. Wade, Surface, C. Farrow, New Edition.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — NEW EDITION
HOTS: Midnight Star, D. Summer, S.O.S. Band, Isley Brothers, Junior, A. Franklin, Whispers, Con Funk Shun, Freeez, Manhattans, Fatback, L.T.D., K. Blow, Jonzun Crew, G.T., R. James, Robinson/Mitchell, J. Osborne, One Way. ADDS: Newcleus, Invisible Man's Band, P. Bailey, Gap Band, W. Jackson, M. Stewart, Cashmere, L. White, Lillo, J. McDuff, The Rake. LP ADDS: J. Osborne, D. Brown, Crown Hights Affair.

WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — A. FRANKLIN
HOTS: D. Summer, Shalamar, Skyy, Zapp, S.O.S. Band, Manhattans, J. Osborne, Lillo, Rufus & C. Khan, Bryson/Flack, S. Lattisaw, Ashford & Simpson, H. Hancock, Jonzun Crew, G. Knight & The Pips. ADDS: L. Jackson, N. Cole, Freeez, P. Bailey, N. Hendryx, Maze, Michael Jackson, Klique. LP ADDS: A. King.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — D. SUMMER
HOTS: A. Bofill, Michael Jackson, Ingram/Austin, A. Franklin, Run D.M.C., Jarreau, G. Benson, F. Henderson, Fatback, War, Freeez, D. Ross, One Way, Human League, Manhattans, S.O.S. Band, Shalamar, J. Osborne, Cargo, Isley Brothers, Cheri, Clark Sisters, R. James, H. Hancock. ADDS: P. Bailey, Monyaka, Yaz, Earth, Wind & Fire, Club House, Slingshot, Klique, Rufus & C. Khan.

WGCI — CHICAGO — RICHARD PEGUE, PD — #1 — CLARK SISTERS
HOTS: G. Knight & The Pips, D. Summer, Freeez, Grand Master Flash, G. Byrd, R. James, Midnight Star, A. Franklin, F. Henderson, A. Baker, One Way, S.O.S. Band, Run D.M.C., Manhattans, Mary Jane Girls, Rene & Angela, S. Arrington, Michael Jackson, Isley Brothers, New Horizons, O'Bryan, H. Hancock. ADDS: R. Dyson, O'Jays, P. Bailey, Stone City Band, D. Williams, Klique, G. Benson, Kashif, Rufus & C. Khan, Hiroshima, R. Laws, E. Gale, Spyro Gyra.

WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — S.O.S. BAND
HOTS: A. Franklin, D. Ross, Chi-Lites, Manhattans, R. Laws, One Way, Shock, J. Osborne, F. Henderson, G. Jones, War, Bryson/Flack. ADDS: Freeez, New Edition, Invisible Man's Band, Rufus & C. Khan, H. Hancock, J.W. Wade, S. Mills, NYC Peech Boys, The System, Maze, Cameo.

WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — ISLEY BROTHERS
HOTS: A. Franklin, New Edition, D. Summer, S. Arrington, Whodini, Midnight Star, M. Sembello, Manhattans, D. Ross, S.O.S. Band, R. James, Newcleus, Slingshot, J. Osborne, S. Lattisaw, Bryson/Flack, Shalamar, R. Laws, Zapp, Michael Jackson. ADDS: L.T.D., Kashif, One Way, Lakeside, F. Henderson, G.T. LP ADDS: D. Ross, Maze.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — MANHATTANS
HOTS: D. Summer, Run D.M.C., P. Hyman, R. Laws, Fatback, J. Osborne, S.O.S. Band, Maze, Junior. ADDS: Invisible Man's Band, D. Joseph, Freeez, New Edition, Zapp, Cheri, Gap Band, T. Houston, J.W. Wade, S. Mills.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — S.O.S. BAND
HOTS: Midnight Star, Isley Brothers, A. Franklin, K. Blow, S. Lattisaw, J. Osborne, Ashford & Simpson, Bryson/Flack, D. Summer. ADDS: Rufus & C. Khan, G. Duke, G. Benson, S. Mills, Cheri. LP ADDS: Bryson/Flack.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — JARREAU
HOTS: Midnight Star, D. Summer, G.T., S.O.S. Band, A. Franklin, J. Osborne, Freeez, Mary Jane Girls, R. James, Maze. ADDS: G. Benson, L. Jackson, Gap Band, D. Williams, H. Alpert, N. Hendryx, L. White, M. Stewart, Champaign. LP ADDS: Shalamar, J. Osborne, B. Summer, D. Brown, Stone City Band, Motivation.

WJLB — DETROIT — J. MICHAEL MCKAY, MD
HOTS: Isley Brothers, Mary Jane Girls, Freeez, Midnight Star, L. Haywood, S.O.S. Band, G. Benson, A. Franklin, Manhattans, Run D.M.C., Kashif, A. Bofill.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — MIDNIGHT STAR
JUMPS: 6 To 2 — A. Franklin, 11 To 3 — Manhattans, 8 To 5 — Rock Master Scott, 9 To 6 — D. Summer, 12 To 7 — Junior, 18 To 8 — Lakeside, 17 To 9 — L.T.D., 14 To 10 — S. Lattisaw, 15 To 12 — Shalamar, 19 To 13 — Motivation, 20 To 14 — K. Blow, 21 To 15 — Bryson/Flack, 23 To 16 — New Edition, 24 To 17 — J. Osborne, 25 To 18 — Sexual Harassment, 34 To 19 — Garrett's Crew, 27 To 20 — D. Ross, 26 To 21 — P. Wynne, 28 To 22 — Stone City Band, 30 To 23 — Bryson/Zan, 45 To 24 — Club House, 31 To 25 — Dazz Band, 33 To 27 — F. Grace/Rhinestone, 49 To 28 — S. Robinson/B. Mitchell, 40 To 29 — Cheri, 42 To 30 — R. James, 35 To 31 — Zoom!, 44 To 32 — Meco, 43 To 33 — Ashford & Simpson, 47 To 34 — P-Crew, 50 To 35 — Slingshot, 41 To 36 — N. Cole, 46 To 37 — T. Houston, Ex To 38 — Zapp!, Ex To 39 — Freeez, Ex To 40 — H. Hancock, 48 To 41 — W. Felder, Ex To 42 — Planet Patrol, Ex To 43 — Spandau Ballet, Ex To 44 — H. Alpert, Ex To 45 — Lillo, Ex To 46 — Imagination, Ex To 47 — Attitude, Ex To 48 — R. Dyson, Ex To 49 — N. Hendryx, Ex To 50 — Gap Band. ADDS: Reddings, Rufus & C. Khan, Maze, J. Castor, Clark Sisters, Serge, Cybotron, The Rake, Electric Mind, Freestyle, D. Joseph. LP ADDS: Reddings, Rene & Angela, War.

KMJQ — HOUSTON — JIM "SNOMAN" SNOWDEN, PD — #1 — D. SUMMER
JUMPS: 10 To 5 — A. Franklin, 16 To 11 — R. James, 28 To 12 — Run D.M.C., 20 To 14 — New Edition, 30 To 15 — J. Osborne, 31 To 28 — G.T., Ex To 34 — Rufus & C. Khan, Ex To 39 — Mary Jane Girls. ADDS: Gap Band, Lillo, Ashford & Simpson, Wuf Ticket, Sexual Harassment. LP ADDS: One Way.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — DeBARGE
JUMPS: 15 To 11 — Midnight Star, 16 To 12 — One Way, 17 To 13 — Run D.M.C., 19 To 14 — R. Laws, 20 To 15 — Dazz Band, 21 To 16 — A. Franklin, 22 To 17 — Manhattans, 24 To 20 — Shalamar, 25 To 21 — War, 27 To 22 — Skyy, 28 To 19 — S.O.S. Band, 29 To 23 — Bryan & Zan, 30 To 24 — Human League, 31 To 25 — K. Blow, 32 To 26 — Lillo, 34 To 27 — Zoom!, 35 To 28 — D. Ross, 36 To 29 — Jonzun Crew, 37 To 30 — W. Felder, 38 To 31 — "D" Train, 40 To 32 — S. Robinson/M. Mitchell, Ex To 33 — Imagination, Ex To 34 — Lakeside, Ex To 35 — Motivation, Ex To 36 — S. Lattisaw, Ex To 37 — Hiroshima, Ex To 38 — M. Lovesmith, Ex To 39 — Club House/Slingshot, Ex To 40 — L.T.D. ADDS: P. Bailey, Jackie & Oneida, Sugar Hill Gang, New Edition, R. Dyson, S. Mills, Cee Farrow, J.W. Wade, Rufus & C. Khan, M. Scott, R.J. Smith, Liquid Gold, Invisible Man's Band, A. Baker.

KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — MANHATTANS
HOTS: Sexual Harassment, R. James, D. Summer, New Horizons, Run D.M.C., Madness, F. Henderson, Imagination, Skyy. ADDS: Gap Band, Culture Club, Wham!, Klique, D. Grant, Newcleus, K. Blow. LP ADDS: B. Williams, J. Osborne, R. Lewis, Spyro Gyra.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — INGRAM/AUSTIN
HOTS: Summer, A. Franklin, Manhattans, New Horizons, Midnight Star, One Way, H. Hancock, Shalamar, S.O.S. Band. ADDS: Mary Jane Girls, M. McLaren, D. Williams, S. Mills, Invisible Man's Band. LP ADDS: Stone City Band, J. Osborne.

WLOU — LOUISVILLE — NEAL OREZ, PD — #1 — K. BLOW
HOTS: Lakeside, Manhattans, D. Ross, R. James, R. Laws, J. Osborne, A. Franklin, G. Byrd, G.T., Starpoint, S.O.S. Band, Newcleus, O'Bryan, Bryson/Flack, M. Lovesmith, S. Lattisaw, Zoom!, Bryan/Zan, Jonzun Crew, Shalamar, Isley Brothers. ADDS: H. Hancock, Klique, P. Bailey, Spandau Ballet, Kashif, Freeez, Sugar Hill Gang, Stone. LP ADDS: Kashif.

WDIA — MEMPHIS — BOBBY O'DAY, PD
HOTS: A. Franklin, D. Summer, Isley Brothers, J. Osborne, Midnight Star, S.O.S. Band, S. Lattisaw, Clark Sisters, New Edition, Reddings, R. James, Club House, Slingshot, Zapp. LP ADDS: J. Gill.

WLOK — MEMPHIS — CHRIS TURNER, PD — #1 — S. LATTISAW
HOTS: D. Summer, Shalamar, K. Blow, A. Franklin, Zapp!, J. Osborne, S.O.S. Band, Manhattans, Midnight Star, Bryson/Flack, Jonzun Crew, G.T., Lillo, G. Knight & The Pips, Maze. ADDS: Michael Jackson, Invisible Man's Band, J.W. Wade, S. Mills, R. Dyson, Klique, Gap Band. LP ADD: A. King.

WEDR — MIAMI — GEORGE JONES, PD — #1 — KASHIF
HOTS: J. Jackson, Midnight Star, D. Summer, Manhattans, Skyy, Shalamar, A. Franklin, Garrett's Crew, G.T., New Edition, S.O.S. Band, J. Osborne, Cheri, Bryson/Flack, D. Ross, Rock Master Scott, K. Blow, Motivation, R. James, G. Knight & The Pips. ADDS: R. Dyson, Gap Band, Sugar Hill Gang, Liquid Gold, Project Future, O. Liggitt, Candela, Serge, Clark Sisters, Cybotron.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — MIDNIGHT STAR
HOTS: B. Williams, I. Cara, Skyy, Michael Jackson, F. Henderson, A. Franklin, D. Ross, Cheri, H. Hancock, Isley Brothers, J. Osborne, Ashford & Simpson, S.O.S. Band, W. Jackson, A. Baker, P-Crew, Rufus & C. Khan, R. James, D. Parton. ADDS: Spandau Ballet, P. Nivens, Club House, G. Benson, R. Dyson, D. Grant. LP ADDS: A. Franklin, Manhattans.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — S. MENDES
JUMPS: 13 To 7 — New Edition, 26 To 14 — S. Lattisaw, 22 To 16 — Mary Jane Girls, Ex To 17 — R. James, 21 To 18 — H. Hancock, Ex To 21 — F. Henderson, 29 To 24 — Manhattans, 30 To 25 — A. Franklin, Ex To 26 — Lee Prentiss, Ex To 30 — Isley Brothers. ADDS: C-Bank, Up Front, P. Bryson/R. Flack, Newleuc.

KDIA — OAKLAND — JEFF HARRISON, PD — #1 — D. SUMMER
HOTS: S. Lattisaw, Shalamar, J. Osborne, S.O.S. Band, R. James, Isley Brothers, Rufus & C. Khan, S. Mendes, Clark Sisters, G. Knight & The Pips, Manhattans, A. Franklin. ADDS: Gap Band, T. Houston, F. Henderson, Kashif, Motivation, L. Jackson.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — MIDNIGHT STAR
HOTS: D. Summer, Freeez, Shalamar, Manhattans, D. Ross, H. Hancock, J. Osborne, Run D.M.C., Isley Brothers, A. Franklin, R. Laws, R. James, Zapp, Bryson/Flack, Ashford & Simpson, G.T., Con Funk Shun, Rufus & C. Khan, Cashmere, "D" Train. ADDS: R. Dyson, Ladies Choice, Gap Band, N. Hendryx, Lillo, Liquid Gold.

KUKQ — PHOENIX — STEVE SMITH, PD — #1 — MANHATTANS
HOTS: D. Summer, Shalamar, P. Nivens, Isley Brothers, A. Franklin, Lakeside, M. Sembello, P. Bryson/R. Flack, Human League, R. Laws, D. Ross, Mary Jane Girls, One Way, G.T., G. Knight & The Pips, S. Lattisaw, H. Hancock, J. Osborne, R. James. ADDS: Maze, Klique, Kashif, D. Williams, Cameo, F. Stallone. LP ADDS: Shalamar, Spyro Gyra, C. Sardi.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — MIDNIGHT STAR
JUMPS: 6 To 2 — S.O.S. Band, 11 To 8 — S. Lattisaw, 18 To 12 — Isley Brothers, 20 To 13 — A. Franklin, 34 To 17 — R. James, 39 To 21 — H. Hancock, 28 To 22 — Junior, 30 To 23 — R. Laws, 27 To 24 — G.T., 29 To 26 — Lakeside, Ex To 28 — Clark Sisters, Ex To 29 — Mary Jane Girls, 37 To 34 — L. Jackson, 40 To 36 — S. Robinson/B. Mitchell. ADDS: G. Knight & The Pips, G. Benson, Rufus & C. Khan, Whispers, Newcleus, R. Dyson. LP ADDS: Spyro Gyra, P. Hyman, War, J. Osborne, Shalamar, L. Graham.

CASH BOX TOP 100 ALBUMS

August 13, 1983

Title, Artist, Label, Number, Distributor	8/6	Weeks On Chart	8/6	Weeks On Chart	8/6	Weeks On Chart
1 SYNCHRONICITY THE POLICE (A&M SP-3735) RCA	8.98	1	7			
2 THRILLER MICHAEL JACKSON (Epic OE 38112) CBS	—	2	34			
3 FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98	3	16			
4 PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL	8.98	4	27			
5 THE WILD HEART STEVIE NICKS (Modern/Atco 90084-1) WEA	8.98	5	7			
6 LET'S DANCE DAVID BOWIE (EMI America SO-17093) CAP	8.98	6	16			
7 KEEP IT UP LOVERBOY (Columbia QC 38703) CBS	—	7	7			
8 CARGO MEN AT WORK (Columbia OC 38660) CBS	—	8	15			
9 SHE WORKS HARD FOR THE MONEY DONNA SUMMER (Mercury 812 265-1 M-1) POL	8.98	10	5			
10 STAYING ALIVE ORIGINAL SOUNDTRACK (RSO 813 269-1 Y-1) POL	8.98	21	5			
11 DURAN DURAN (Capitol ST-12158) CAP	8.98	11	9			
12 FRONTIERS JOURNEY (Columbia QC 38504) CBS	—	12	26			
13 SPEAKING IN TONGUES TALKING HEADS (Sira 9 23883-1) WEA	8.98	14	8			
14 REACH THE BEACH THE FIXX (MCA-39001) MCA	6.98	16	13			
15 1999 PRINCE (Warnar Bros. 9 23720-1F) WEA	10.98	9	39			
16 H₂O DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	8.98	13	42			
17 CUTS LIKE A KNIFE BRYAN ADAMS (A&M SP-4919) RCA	8.98	17	26			
18 SWEET DREAMS (ARE MADE OF THIS) EURYTHMICS (RCA AFL1-4681) RCA	8.98	24	9			
19 THE PRINCIPLE OF MOMENTS ROBERT PLANT (Atlantic 7 90101-1) WEA	8.98	35	3			
20 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398) CBS	—	22	37			
21 FASCINATION THE HUMAN LEAGUE (Virgin/A&M SP-12501) RCA	8.98	23	10			
22 KILLER ON THE RAMPAGE EDDY GRANT (Ice/Portrait B6R 38554) CBS	—	15	17			
23 PIECE OF MIND IRON MAIDEN (Capitol ST-12274) CAP	8.98	19	11			
24 ELIMINATOR ZZ TOP (Warnar Bros. 9 23774-1) WEA	8.98	20	18			
25 ALBUM JOAN JETT & THE BLACKHEARTS (Blackheart 5437) MCA	8.98	27	6			
26 STATE OF CONFUSION THE KINKS (Ariste AL 8-8018) IND	8.98	26	10			
27 METAL HEALTH QUIET RIOT (Pasha VFZ 38442) CBS	—	28	19			
28 IN YOUR EYES GEORGE BENSON (Warnar Bros. 9 23744-1) WEA	8.98	18	9			
29 TAKE ANOTHER PICTURE QUARTERFLASH (Gaffan GHS 4011) WEA	8.98	29	6			
30 "ROSS" DIANA ROSS (RCA AFL1-4677) RCA	8.98	33	5			
31 BODY WISHES ROD STEWART (Warnar Bros. 9 23877-1) WEA	8.98	25	8			
32 WAR U2 (Island/Atco 7 90067-1) WEA	8.98	30	22			
33 SERGIO MENDES (A&M SP-4937) RCA	8.98	34	14			
34 ZEBRA (Atlantic 7 80054-1) WEA	8.98	41	18			
35 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck FZ 18674) CBS	—	31	12			
36 SECRET MESSAGES ELO (Jat OZ 38490) CBS	—	43	5			
37 MURMUR R.E.M. (I.R.S./A&M SP-70604) RCA	6.98	39	16			
38 LIVING IN OZ RICK SPRINGFIELD (RCA AFL1-4660) RCA	8.98	36	16			
39 PANCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	—	42	29			
40 VISIONS GLADYS KNIGHT & THE PIPS (Columbia FC 38205) CBS	8.98	44	13			
41 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37987) CBS	—	40	58			
42 KILROY WAS HERE STYX (A&M SP-3734) RCA	8.98	37	22			
43 AFTER EIGHT TACO (RCA PL 28520) RCA	8.98	54	6			
44 FASTWAY (Columbia BFC 38662) CBS	—	48	12			
45 HEADHUNTER KROKUS (Arista AL 9623) IND	8.98	32	18			
46 THE CLOSER YOU GET . . . ALABAMA (RCA AHL 1-4633) RCA	8.98	47	22			
47 JUICY FRUIT MTUME (Epic FE 38588) CBS	—	45	13			
48 YOU BOUGHT IT, YOU NAME IT JOE WALSH (Full Moon 9 23884-1) WEA	8.98	49	6			
49 LIONEL RICHIE (Motown 8007 ML) MCA	8.98	38	43			
50 GET IT RIGHT ARETHA FRANKLIN (Arista AL8-8019) IND	8.98	64	4			
51 JARREAU (Warnar Bros. 9 23801-1) WEA	8.98	52	18			
52 THE LOOK SHALAMAR (Solar/Elaktra 9 60239) WEA	8.98	95	2			
53 TEXAS FLOOD STEVIE RAY VAUGHAN (Epic BFE 38734) CBS	—	65	7			
54 LISTEN A FLOCK OF SEAGULLS (Jiva/Arista JL8-8013) IND	8.98	46	12			
55 OUTSIDE INSIDE THE TUBES (Capitol ST-12260) CAP	8.98	55	19			
56 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elaktra 9 60241) WEA	8.98	68	6			
57 TOO LOW FOR ZERO ELTON JOHN (Gaffan GHS 4006) WEA	8.98	53	10			
58 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98	59	46			
59 ALLIES CROSBY, STILLS & NASH (Atlantic 7 80075-1) WEA	8.98	60	7			
60 WHITE FEATHERS KAJAGOOGOO (EMI America ST-17094) CAP	8.98	51	11			
61 ALL THIS LOVE DaBARGE (Motown 6012G) MCA	8.98	58	29			
62 WHAMMY! THE B-52's (Warnar Bros. 9 23819-1) WEA	8.98	57	13			
63 RHYTHM OF YOUTH MEN WITHOUT HATS (Backstreet BSR 39002) MCA	8.98	102	4			
64 HOLY DIVER DIO (Warnar Bros. 9 23836-1) WEA	8.98	67	8			
65 THE HURTING TEARS FOR FEARS (Mercury 811 039-1 M-1) POL	8.98	71	14			
66 BILLY IDOL (Chrysalis FV 41402) CBS	—	66	12			
67 RETURN OF THE JEDI ORIGINAL SOUNDTRACK (RSO 811 767-1 Y-1) POL	9.98	56	10			
68 RIO DURAN DURAN (Harvest ST-12211) CAP	8.98	70	34			
69 GIRL AT HER VOLCANO RICKIE LEE JONES (Warnar Bros. 9 23805-1 B) WEA	5.99	50	7			
70 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	72	64			
71 FIELD DAY MARSHALL CRENSHAW (Warnar Bros. 9 23873-1) WEA	8.98	62	9			
72 IV TOTO (Columbia FC 37728) CBS	—	73	70			
73 JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	—	69	21			
74 INFORMATION DAVE EDMUNDS (Columbia FC 38851) CBS	—	61	13			
75 WE ARE ONE MAZE featuring FRANKIE BEVERLY (Capitol ST-12262) CAP	8.98	76	14			
76 MADNESS (Gaffan GHS 4003) WEA	8.98	74	17			
77 PUNCH THE CLOCK ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38897) CBS	—	—	1			
78 THE DISTANCE BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	8.98	78	31			
79 PLAYS LIVE PETER GABRIEL (Gaffan 2 GHS 4012F) WEA	10.98	75	8			
80 THE KEY JOAN ARMATRADE (A&M SP-4912) RCA	8.98	83	26			
81 LOVE FOR LOVE WHISPERS (Solar/Elaktra 9 60216-1) WEA	8.98	77	18			
82 TAKE IT TO THE LIMIT WILLIE NELSON WITH WAYLON JENNINGS (Columbia FC 38562) CBS	—	80	14			
83 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	—	81	72			
84 SCANDAL (Columbia FC 38194) CBS	—	84	28			
85 THE FINAL CUT PINK FLOYD (Columbia OC 38243) CBS	—	82	19			
86 KASHIF (Arista AL 9620) IND	8.98	89	19			
87 WHAT BECOMES OF A SEMI-LEGEND MOST? JOAN RIVERS (Gaffan GHS 4007) WEA	8.98	91	18			
88 MOUNTAIN MUSIC ALABAMA (RCA AFL1-4229) RCA	8.98	88	76			
89 CONFRONTATION BOB MARLEY & THE WAILERS (Island/Atco 7 90085-1) WEA	8.98	63	9			
90 MARY JANE GIRLS (Gordy/Motown 8040GL) MCA	8.98	92	13			
91 TRAVELS PAT METHENY GROUP (ECM 23791-1) WEA	14.98	93	9			
92 MAMA AFRICA PETER TOSH (EMI America SO-a7095) CAP	8.98	99	9			
93 FOREVER BY YOUR SIDE THE MANHATTANS (Columbia FC 38600) CBS	—	114	3			
94 MEMORIES BARBRA STREISAND (Columbia TC 37678) CBS	—	94	30			
95 DIANA ROSS ANTHOLOGY (Motown 6049ML2) MCA	9.98	97	11			
96 WAITING FUN BOY THREE (Chrysalis B6V 41417) CBS	—	111	3			
97 NEVER KICK A SLEEPING DOG MITCH RYDER (Rive RVL 7503) POL	8.98	103	6			
98 PLEASURE VICTIM BERLIN (Gaffan GHS 2036) WEA	6.98	96	27			
99 CITY KIDS SPYRO GYRA (MCA-5431) MCA	8.98	133	2			
100 FAREWELL TOUR THE DOOBIE BROTHERS (Warnar Bros. 9 23772-1 G) WEA	11.98	107	4			

Cash Box Top Albums/101 to 200

August 13, 1983

	Weeks On Chart	8/6
101 ONE NIGHT WITH A STRANGER MARTIN BRILEY (Mercury 422 810 322-1 M-1) POL	104	14
102 LOW RIDE EARL KLUGH (Capitol ST-12253) CAP	85	16
103 I'M SO PROUD DENIECE WILLIAMS (Columbia FC 38622) CBS	90	11
104 THE GOLDEN AGE OF WIRELESS THOMAS DOLBY (Capitol ST-12271) CAP	79	20
105 OCTOPUSSY ORIGINAL SOUNDTRACK (A&M SP-4967) RCA	108	7
106 TOO TOUGH ANGELA BOFILL (Arista AL 9616) IND	86	30
107 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940) RCA	—	1
108 SNAPSHOT SYLVIA (RCA AFL 1-4672) RCA	100	9
109 LOST IN SPACE JONZUN CREW (Tommy Boy TBLP 1001) IND	98	12
110 BRANIGAN 2 LAURA BRANIGAN (Atlantic 7 80052-1) WEA	117	19
111 ON THE RISE THE S.O.S. BAND (Tabu FZ 38697) CBS	123	3
112 GET LUCKY LOVERBOY (Columbia FC 37638) CBS	101	92
113 25 #1 HITS FROM 25 YEARS VARIOUS ARTISTS (Motown 5-308 ML) MCA	87	11
114 NAKED EYES (EMI America ST-17089) CAP	115	18
115 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LO-51143) CAP	106	23
116 IN OUTER SPACE SPARKS (Atlantic 7 80055-1) WEA	112	17
117 THE LUXURY GAP HEAVEN 17 (Virgin/Arista 8-8020) IND	113	11
118 WHEN WILL I SEE YOU AGAIN THE O'JAYS (Philadelphia Int'l FZ 385 18) CBS	110	7
119 YOU AND I O'BRYAN (Capitol ST-12256) CAP	116	24
120 GODDESS OF LOVE PHYLLIS HYMAN (Arista AL 8-8021) IND	105	9
121 A DECADE OF HITS THE CHARLIE DANIELS BAND (Epic FE 38795) CBS	132	5
122 UNTOUCHABLES LAKE SIDE (Solar/Elektra 9 60204-1) WEA	109	14
123 COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246) CAP	120	37
124 SHABOOH SHOObAH INXS (Atco 7 900721) WEA	121	22
125 MR. NICE GUY RONNIE LAWS (Capitol ST-12261) CAP	138	3
126 AEROBIC SHAPE-UP II JOANIE GREGGAINS (Parade/Peter Pan PA 106) IND	124	34
127 THE NET LITTLE RIVER BAND (Capitol ST-12273) CAP	119	10
128 ALL THE GOOD ONES ARE TAKEN IAN HUNTER (Columbia FC 38628) CBS	131	5
129 TOUGHER THAN LEATHER WILLIE NELSON (Columbia QC 38248) CBS	118	22
130 GREATEST HITS KENNY ROGERS (Liberty LOO-1072) CAP	127	148
131 GET NERVOUS PAT BENATAR (Chrysalis FV 41396) CBS	122	39
132 SIOGO BLACKFOOT (Atco 7 90080-1) WEA	126	9
133 SHINE ON ME ONE WAY (MCA-5428) MCA	143	4
134 STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80049-1) WEA	130	23
135 THE HIGH ROAD ROXY MUSIC (Warner Bros. 9 23808-1B) WEA	125	20

	Weeks On Chart	8/6
136 THINK OF ONE . . . WYNTON MARSALIS (Columbia FC 38641) CBS	134	6
137 THE GETAWAY CHRIS DeBURGH (AIM SP-4929) RCA	128	23
138 KEYED UP RONNIE MILSAP (RCA AFL 1-4670) RCA	136	16
139 BURNING SHOOTING STAR (Virgin/Epic BFE 38683) CBS	141	6
140 ANOTHER PERFECT DAY MOTORHEAD (Bronze/Mercury 811 365-1 M-1) POL	142	5
141 DEEP SEA SKIVING BANANARAMA (London 810 102-1 R-1) POL	135	18
142 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA 5403) MCA	144	15
143 YOU AND ME BOTH YAZ (Sire 9 23903-1) WEA	157	2
144 GREATEST HITS DAN FOGELBERG (Full Moon/Epic OE 38303) CBS	139	40
145 FORTUNE 410 DONNIE IRIS (MCA-5427) MCA	146	6
146 MODERN HEART CHAMPAIGN (Columbia FC 38284) CBS	140	21
147 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP	137	60
148 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	145	57
149 HOOKED ON CLASSICS III — JOURNEY THROUGH THE CLASSICS LOUIS CLARK conducting THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL 1-4588) RCA	129	17
150 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC 237542) CBS	148	100
151 SPRING SESSION M MISSING PERSONS (Capitol ST-12228) CAP	150	42
152 CHARLIE (Mirage/Atco 7 90098-1) WEA	163	4
153 FASTER THAN THE SPEED OF NIGHT BONNIE TYLER (Columbia BFC 38710) CBS	—	1
154 TOO-RYE-AY KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS (Mercury SRM-1-4069) POL	152	27
155 PRIVATE COLLECTION JON AND VANGELIS (Polydor 813 174-1 Y-1) POL	166	2
156 WORKS PINK FLOYD (Capitol ST-12276) CAP	154	9
157 PRIDE ROBERT PALMER (Island/Atco 7 90065-1) WEA	161	15
158 WITH SYMPATHY MINISTRY (Arista AL 6608) IND	162	11
159 CANDY GIRL NEW EDITION (Streetwise SWRL 3301) IND	167	4
160 BOTTOM'S UP CHI-LITES (LARC LB-8103) IND	149	14
161 BELLA DONNA STEVIE NICKS (Modern/Atco MR 38-139) WEA	169	3
162 ROMAN HOLLIDAY (Jive/Arista JLM5-8086) IND	—	1
163 GOOD AS GOLD RED ROCKERS (Columbia BFC 38629) CBS	147	13
164 BURLAP & SATIN DOLLY PARTON (RCA AFL 1-4691) RCA	155	8
165 SPECIAL BEAT SERVICE THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA	151	43
166 HIGH & DRY DEF LEPPARD (Mercury SRM-1-4021) POL	174	7

	Weeks On Chart	8/6
167 WHO'S GREATEST HITS (MCA-5408) MCA	158	17
168 POWER AND THE GLORY SAXON (Carrere BFZ 38719) CBS	170	8
169 SYNCHRO SYSTEM KING SUNNY ADE AND HIS AFRICAN BEATS (Mango/Island MLPS 9737) IND	177	2
170 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	164	67
171 THREE LOCK BOX SAMMY HAGAR (Geffen GHS 2021) WEA	156	34
172 SKYYLIGHT SKYY (Salsoul SA 8562) RCA	176	2
173 WHAT GOES AROUND THE HOLLIES (Atlantic 7 80078-1) WEA	173	4
174 KATE BUSH (EMI America MLP-19004) CAP	175	4
175 TODAY STATLER BROTHERS (Mercury 422 812 184-1 M-1) POL	171	9
176 XL1 PETE SHELLEY (Arista AL6-8017) IND	178	4
177 THE WALK THE CURE (Sire 9 23928-1B) WEA	179	2
178 EDDIE MURPHY (Columbia FC 38180) CBS	—	1
179 LANGUAGE GARY MYRICK (Epic B5E 3867) CBS	181	5
180 LOST IN THE FEELING CONWAY TWITTY (Warner Bros. 9 23869-1) WEA	185	2
181 SCRIPT FOR A JESTER'S TEAR MARILLION (Capitol ST-12269) CAP	172	8
182 HAVANA MOON CARLOS SANTANA (Columbia FC 38642) CBS	168	17
183 ESCAPE JOURNEY (Columbia TC 34708) CBS	180	106
184 HELLO, I MUST BE GOING PHIL COLLINS (Atlantic 80035-1) WEA	153	38
185 YOU CAN'T STOP ROCK 'N' ROLL TWISTED SISTER (Atlantic 7 80074-1) WEA	193	2
186 EVERYWHERE AT ONCE THE PLIMSOLS (Geffen GHS 4002) WEA	—	1
187 THE ALARM (I.R.S./A&M 70504) RCA	182	4
188 BET CHA SAY THAT TO ALL THE GIRLS SISTER SLEDGE (Cotillion/Atco 7 90069-1) WEA	165	14
189 THE GENIE THEMES & VARIATIONS FROM THE TV SERIES "TAXI" BOB JAMES (Columbia FC 38678) CBS	159	11
190 SIDE KICKS THOMPSON TWINS (Arista 6607) IND	183	26
191 SWEAT THE SYSTEM (Mirage/Atlantic 8 90062-1) WEA	190	24
192 ATF AFTER THE FIRE (Epic FE 38282) CBS	160	24
193 CLASSICS — THE EARLY YEARS NEIL DIAMOND (Columbia PC 38792) CBS	186	8
194 POWERLIGHT EARTH, WIND & FIRE (Columbia TC 38367) CBS	188	24
195 KIHNSPIRACY GREG KIHNS BAND (Beserkley/Elektra 9 60224-1) WEA	189	24
196 BLUES 'N' JAZZ B.B. KING (MCA-5413) MCA	187	9
197 FRIENDS LARRY CARLTON (Warner Bros. 9 23834-1) WEA	192	10
198 PLANET P (Geffen GHS 4000) WEA	184	19
199 FIERCE HEART JIM CAPALDI (Atlantic 7 80559-1) WEA	196	11
200 MICHAEL BOLTON (Columbia BFC 38537) CBS	195	14

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls 54	Cure 177	Hyman, Phyllis 120	Marillion 181	Plimsouls 186	Styx 42
Adams, Bryan 17	Daniels, Charlie 121	Idol, Billy 66	Marley, Bob 89	Police 1	Summer, Donna 9
Aerobics (Greggains) 126	de Burgh, Chris 137	Iglesias, Julio 73	Marsalis, Wynton 136	Prince 15	Sylvia 108
After The Fire 192	DeBarge 61	INXS 124	Mary Jane Girls 90	Quarterflash 29	System 191
Alabama 46,88	Def Leppard 4,166	Irish, Ronnie 145	Maze 75	Quiet Riot 27	Taco 54
Alarm 187	Dexys Midnight Runners 154	Iron Maiden 23	Men At Work 8,41	R.E.M. 37	Talking Heads 13
Armstrading, Joan 80	Diamond, Neil 193	Isley Brothers 35	Men Without Hats 63	Red Rockers 163	Tears For Fears 65
Arrington, Steve 134	Dio 64	Jackson, Joe 148	Mendes, Sergio 33	Richie, Lionel 49	Thompson Twins 190
B-52's 62	Dolby, Thomas 104	Jackson, Michael 2	Metheny, Pat 91	Rivers, Joan 87	Tyler, Bonnie 153
Bananarama 141	Doobie Brothers 100	James, Bob 189	Midnight Star 56	Rogers, Kenny 115,130	Toto 92
Benatar, Pat 131	Duran Duran 11,68	Jarreau 51	Ministry 158	Roman Holliday 162	Tubes 55
Benson, George 28	ELO 36	Jett, Joan 25	Milsap Ronnie 138	Ross, Diana 30,95	25 #1 Hits 113
Berlin 98	Earth, Wind & Fire 194	John, Elton 57	Missing Persons 151	Roxy Music 135	Twisted Sister 185
Blackfoot 132	Edmunds, Dave 74	Jon and Vangelis 155	Motorhead 140	Royal Philharmonic Orch 149	Twitty, Conway 180
Bofill, Angela 106	English Beat 165	Jones, Rickie Lee 69	Mtume 47	Ryder, Mitch 97	Tyler, Bonnie 153
Bolton, Michael 200	Eurythmics 18	Jonzun Crew 109	Murphy, Eddie 178	S.O.S. Band 111	U2 32
Bowie, David 6	Fastway 44	Journey 12,183	Myrick Gary 179	Santana, Carlos 182	Vaughan, Stevie Ray 53
Branigan, Laura 110	Fixx 14	Kajagoogoo 60	Naked Eyes 114	Saxon 168	Waish, Joe 48
Briley, Martin 101	Fogelberg, Dan 144	Kashif 86	Nelson, Willie 82,83,129,150	Scandal 84	Whispers 81
Bush, Kate 174	Fonda, Jane 70	Kinn, Greg 195	New Edition 159	Seeger, Bob 78	Who 167
Capaldi, Jim 199	Franklin, Aretha 50	King, B.B. 196	Newton-John, Olivia 58	Shalamar 52	Williams, Deniece 103
Carlton, Larry 197	Fun Boy Three 96	King Sunny Ade 169	Nicks, Stevie 5,161	Shelley, Pete 176	Yaz 143
Champaign 146	Gabriel, Peter 79	Kinks 26	O'Bryan 119	Shooting Star 139	Zebra 34
Charlie 152	Grant, Eddy 22	Klugh, Earl 102	O'Jays 118	Sister Sledge 188	ZZ Top 24
Chi-Lites 160	Greenwood, Lee 142	Knight, Gladys 40	One Way 133	Sky 172	
Clinton, George 123	Hagar, Sammy 171	Krokus 45	Osborne, Jeffrey 107	Sparks 116	
Collins, Phil 184	Haggard & Nelson 39	Lakeside 122	Palmer, Robert 157	Springfield, Rick 38	
Cougar, John 170	Hall & Oates 16	Laws, Ronnie 125	Parton, Dolly 164	Spyro Gyra 99	
Costello, Elvis 77	Heaven 17 117	Little River Band 127	Pink Floyd 85,156	Statter Bros 175	Flashdance 3
Crenshaw, Marshall 71	Hollies 173	Loverboy 7,11	Planet P 198	Stewart, Rod 31	Octopussy 105
Crosby, Stills & Nash 59	Human League 21	Madness 76	Plant, Robert 19	Stray Cats 147	Return of the Jedi 67
Culture Club 20	Hunter Ian 128	Manhattans 93		Streisand, Barbra 94	Staying Alive 10

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Tom Jones: Moves Easily Into Country Sound

(continued from page 20)

folk, Virginia pointed out "as always, he (Jones) is known as a lady killer and that demographic is back up to where country radio is programming."

At WFST in Caribou, Maine, Randy Clokey said, "Back when we first started playing his Mercury records, some of the station management figured it wasn't really country and it probably shouldn't be played. But after listener response started coming in positive, the higher management did accept that he is now an accepted country artist. 'Darlin' still gets requests as well as his new release."

Jones has a busy concert schedule in the United States, and his upcoming tour of the United Kingdom (Sept. 11-29) sold out 200,000 tickets for ten shows in only two days. Incidentally, female fans still toss unmentionables on the stage, although a few have begun to toss diapers since Jones became a grandfather this year. His concerts still draw a predominately middle-class female audience. Polidor reports "Darlin'" and "Touch Me" draw the greatest response at the concerts which shows that the concert goers are listening to country radio.

The title cut from his first Mercury album, "Darlin'" went Top 20, outselling all other PolyGram country singles released in 1981. That includes records by some established roster acts like the Statler Brothers. Two more singles from that album charted Top 30, "Lady Lay Down" and "What In The World's Come Over You." The album itself went to #23 that summer.

His latest album "Tom Jones Country" has shown a great deal of lasting power. This is the album's 43 week on the Cash Box chart, putting Jones in a league with Ricky Skaggs, Hank Williams, Jr., Janie Fricke, Charley Pride, Conway Twitty and a very few others who can hold onto chart positions for such a lengthy period. "Touch Me," a single from the "Country" album, took Jones into the Country Top Ten for the second time in May of this year.

There were plenty of country music fans to welcome Jones into the fold two years ago, and radio stations are no longer hesitant to let the good looking Welshman put the "country" to his name. "I think we are now at a point where country radio knows that PolyGram is serious and Tom Jones is serious," added Polidor.



SONGWRITER SERIES PREMIERES — The first television program devoted to songwriters will premiere on Group W Cable network in Los Angeles on Monday, August 8 at 9:30 p.m. Conceived by ASCAP, the ½ hour program will evaluate songs of aspiring writers and offer other business advice. Pictured are (l-r): Arthur Hamilton, ASCAP vice president and songwriter; Loretta Munoz, ASCAP; and Phil Ramone, Grammy winning record producer.

Schwartz Bros.

(continued from page 7)

return but not yet shipped.

On the same day that the contempt charge was filed, Schwartz Bros. amended its original bill of complaint to include two additional MCA, Inc. defendants, MCA Records, Inc. and MCA Distributing Corp. The original document listed only MCA, Inc. and Motown as defendants.

The amended complaint also has several other minor adjustments. It now states that Motown reaffirmed its commitment to independent distribution in an April conference call with independent distributors including Schwartz Bros. It alleges that Motown has refused to fill Schwartz Bros. orders, and has also refused to advertise Motown product in Schwartz Bros. territories. It has additionally given the MCA defendants "preferential treatment" on new releases and discounts on all product, thus damaging Schwartz Bros. ability to compete with other distributors, including MCA.

Culver Named At IRS

LOS ANGELES — Alicia Culver, formerly promotion director for Faulty Products Records and program director at WRAS/Atlanta, has been named director of college radio/dance club and video promotion for the International Record Syndicate, Inc. (I.R.S.)

"Ms. Culver's extreme energy and enthusiasm for our unique brand of music made her the perfect candidate for this job," said Michael Plen, national director of radio promotion for the label.

SOUNDVIEWS

(continued from page 13)

as the upcoming *Girl Groups: The Story of A Sound*, has obtained exclusive worldwide film rights to the **Every Brothers** reunion performances Sept. 22 and 23 at London's Royal Albert Hall, as well as the duo's life story . . . The August edition of The Playboy Channel's "Playboy On The Scene" will focus on some of those gawjus goils you've seen in popular rock videos who just happen to be former Playboy Playmates of the Month. Seen on the cable presentation are Playmate of the Year for 1983 **Marianne Gravatte**, who starred in **Ric Ocasek's** "Something To Grab For," **Jeana Tomasino** (Miss November, 1980) in **ZZ Top's** "Gimme All Your Loving," **Cathy St. George** (Miss August, 1982) in "Carrie's Gone" by **Le Roux**, and **Rosanne Katon** (Miss September, 1978) in "Remember When" by **Peabo Bryson**.

VID DISTRIB DOINGS — Video One Video, Inc., perhaps the Northwest's largest video software and accessories distributor, has moved into new, larger headquarters in Bellevue, Washington. The new warehouse, located 1600 124th Ave. NE, is almost triple the size of the previous facility, encompassing 16,400 square feet. To celebrate the opening, Video One Video held a special sale for dealers July 30. The distributorship was acquired by Dewald Northwest in February of this year. **Thomas Myers** is president.

SO YOU WANT TO BE A VIDEO STAR? — EMI Music Video isn't really talking about it yet, but *SoundViews* hears that they're staging a talent search for an aspiring video music artist, between the ages of 14 and 17, to appear in an ongoing adventure series for cable television (of sorts). Auditions for this "unusual video music concept," as EMI Music director of video development **Bob Hart** vaguely described it, will take place at Capitol Records' Studio "A" in Hollywood Aug. 14, from 12 noon to 9 p.m. Our sources also tell us that the show is set to premiere Oct. 31, but on what channel or service has not yet been revealed. We do know that 15 segments are being planned for the series, which will be produced by EMI Music Video in conjunction with Village Recorder Video, the vid wing of the West Los Angeles recording studio. Hart didn't want to spill the beans on his "concept" for fear that others would want to steal the idea. But he did say that it wouldn't be limited to just one video music artist. More details as they come to light.

michael glynn

COAST TO COAST

EAST COASTINGS

(continued from page 12)

reggae titles including LP's by **Sly & Robble**, **Gregory Isaacs**, **Heptones**, **Yellowman**, **King Tubby**, and **Augustus Pablo** . . . First releases under Jem's pact with WEA International are set to go. They will be "Bold as Brass" by Dutch heavy metallurgists **Bodine**, and "Dark End of the Street" by Ireland's **Moving Hearts** . . . New York's Profile Records, which scored well last fall with **State of Grace**, has picked up "Beat Bop" by **Rammell Zee & K. Rob**, produced by graffiti artist **Jean Michel Basquiat** for the U.S. market from PolyGram International.

fred goodman

POINTS WEST

(continued from page 12)

Richman's "Modern Lovers" and **Elvis Costello's** "My Aim Is True" LPs. It was a shock to hear such lyrics as "You know she can't come/Somebody's gotta bring her" against the uke backing but, hey, it worked . . . EMI recording group **Any Trouble** popped into L.A. last week to rap with press and radio folk about their recent synth-assisted, self-titled LP and the haunting ballad 45 "Touch and Go," . . . **Lionel Conway**, prez of the Island Music Publishing Group, is launching a new indie label called "Liny! Vinyl" this summer, reportedly the first 'new music' record company to be established by a publishing firm. The first releases will be a four-song EP by South African musician **Robt Halrman** (accompanied by Chicago jazz-fusion band **Shadowfax**) and a single by a team of Philly artists known as **Annie G**. Look for both releases around the end of August.

jeffrey resner

CASH BOX

August 13, 1983

AROUND THE ROUTE

by Camille Compasio

Data East has just released two new models for their Interchangeable Game System and Multi-Conversion Kits. They are called "Cluster Buster" and "Pro Bowling." In addition, as we learned from sales veepee **Mark McCleskey**, the firm has a non-video game coming out called "Destiny," which offers a fortune-telling theme based on numerology. The game has four categories to work with: love and romance, money and luck, health and beauty and today's fortune. Data East retained the services of a world renowned numerology expert to help put it together! As Mark noted, the new game is "a staple piece," which ops should welcome with open arms right now.

Another first! Taito America Corp. is introducing their debut conversion kit "Elevator Action," which is available as a complete upright or a kit. This is a spy game of challenge, intrigue and cutesy stuff, and from what marketing manager **Mike Von Kennel** tells us it's a "top test piece." He is personally very enthusiastic about this game and its high potential. "To my knowledge, we are the first major game manufacturer to internationally release a top earning piece as a kit to satisfy the needs of operators in today's

(continued on page 32)

Atari's "Star Wars" Game: A Long Cry From 1970's "Computer Space"

by Jeffrey Jessner

LOS ANGELES — Ever since the George Lucas movie *Star Wars* first exploded into the Earth's population's consciousness during the summer of 1977, children of all ages have yearned to fly through outer space in an X-wing starfighter and engage in mortal combat with the evil Empire chieftain, Lord Darth Vader. Well, it's taken six years, but thanks to the combined efforts of filmmaker Lucas and video game manufacturer Atari, Inc., a realistic, special-effects laden version of the *Star Wars* saga in coin-op format has now entered arcades and street locations across the country, enabling players to wage intergalactic battle against the dark side of The Force.

The first of a projected trilogy of *Star Wars*-based amusements, Atari's technically advanced space game boasts several technological innovations including the use of special sound chips that delivers amazingly authentic dialogue and music from the movie, a new high resolution color vector monitor providing three dimension-like visuals, and a specially designed controller allowing arcaders to navigate, aim and fire simultaneously. The dynamic, action-packed machine — which shipped in upright form three weeks ago and just went out in the sit-down model last week — is truly one of Atari's creative masterpieces, ranking right up there with "Tempest," "Centipede" and "Pole Position."

Along with the shipment of the sit-down models, another development in the Atari

"*Star Wars*" rollout occurred last week when company executives decided to send out both the sit-down and upright machines with factory settings on fifty-cent play. Originally, the upright model cost players only 25 cents and the sit-down version ran half-a-dollar, but Atari reversed its position and now both devices will cost consumers fifty-cents a shot.

"We're absolutely convinced that the players are willing to spend fifty cents on it because it's a good enough game and gives them a high enough play value," explained Don Osborne, Atari's vice president of

(continued on page 32)

Williams Names Phillips

CHICAGO — Williams Electronics, Inc. announced the recent appointment of Jim Phillips as regional sales manager. He will be based in Denver, Colorado where his responsibilities will include working with distributors in the western half of the U.S.

Phillips brings to his new position more than 21 years experience in sales and marketing of coin-operated equipment, having worked in both the distribution as well as the manufacturing end of the industry.

Commenting on the appointment, Joe Dillon, vice president of sales for Williams, stated, "Jim is an experienced and welcome addition to our sales staff. His newly created position will increase the direct contact interaction between the field and Williams' manufacturing operations which will enable us to be even more responsive to our customers' needs and requirements."

COIN MACHINE

AROUND THE ROUTE

(continued from page 31)

market," said Mike. "This is an excellent game and we expect a good, healthy run with it." He also advised that Taito has just completed sample shipments of an exciting new video driving game called "Change Lanes" which is getting some real good response.

Cinematronics' "Dragons Lair" laser disc has been the talk of the trade since its release a few short weeks ago. Some of the earnings figures reported to **Cash Box** have been astounding! While business is still very soft (or as many distributors put it, "stinko"), the two games most frequently mentioned as doing well are "Dragon's Lair" and Atari's ever-consistent "Pole Position."

Dateline San Diego, home of Sega Electronics, Inc. and the hot, new "Champion Baseball" video game. Sega certainly rates a giant salute for its outstanding promotional back-up of this piece, which should serve to further enhance its appeal. As marketing veepee **Bob Rosenbaum** pointed out, "We have an exceptional game and we expect to have a great run with it." The machine is bringing in good earnings, according to Bob, and is creating a broad player base encompassing all age brackets and skill levels. Sega plans to release its "Astron Belt" laserdisc game in the U.S. by early fall. It has been on test for several weeks, with "exceptional" results! Watch for it.

Cash Box would like to extend get well wishes to **Judy Martin**, OMAA executive director, who recently underwent major surgery. She has several weeks of recuperating ahead of her but hopes to return to return to the office by September. Hurry back, Judy, we all miss you!

Dateline Springfield, New Jersey, where we spoke with **Tony Yula**, general manager at Mondial. Cinematronics' "Dragon's Lair" has been testing out with "fantastic" results, Tony told us. Earnings are "fabulous" and Mondial has a long list of orders for the piece. While nobody is really raving about business right now, there are a few good sellers along with some promising new pieces on the market. At Mondial the list includes Atari's "Pole Position" and "Star Wars," Gottlieb's "Royal Flush" pin and such newcomers as "Juno First," a new Mylstar/Gottlieb video game, the Gottlieb "Rack-Em-Up" pin and the "Krull" Mylstar/Gottlieb video game. Latter video has been doing well, according to Tony, and with the recent release of the movie it should be attracting even more interest.

State Association News: **Amusement & Music Operators of Tennessee**, at its recent annual state convention, re-elected **Jack Sammons** as president and **Paul Morrison** as vice president for the 1983-84 term. On July 22, AMOT board member **Wayne Boyce** sponsored two service seminars at the Marriott Nashville Hotel; focusing on Data East and Electro Sport products, respectively. After class, member students were treated to a reception complete with dancing, door prizes and all the trimmings! . . . The **North Carolina Coin Operators Assn.** annual convention will be coming up September 9-11 at the Hyatt House & Benton Convention Center in Winston-Salem, N.C.



GARVEY AND THE KIDS — All-Star baseball player Steve Garvey gained a reputation as a community-minded sports hero while with the Los Angeles Dodgers, and he is apparently still at it. Garvey, now with the San Diego Padres, was on hand to help with the dedication of one of Sega Electronics' new "Champion Baseball" games at a local Ronald McDonald House — a non-profit, home-

away-from-home for young patients (and their families) who are undergoing treatment for catastrophic illnesses. Pictured at the dedication are (l-r): Emelie Allen, house manager, Ronald McDonald House; Garvey; Frank Fogelman, vice chairman/chief operating officer, Sega Electronics; Ballard Smith, president, San Diego Padres; and Garvey greeting some of the youngsters.

Atari's Forceful 'Star Wars' Game: A Far Cry From '70s 'Computer Space'

(continued from page 31)

marketing for the coin-op division. "We've been appealing to operators to do this and we've seen a number of locations — not just one or two — put as many as three 'Star Wars' uprights on fifty-cent play, and they're all maxing themselves out. If the operators want to get themselves more financially healthy, they've got to make the step and go to fifty-cent play. This is an opportunity. This is a game that players are willing to put the added quarter in; they believe it is a higher value. This factory is going to do everything it can to try and make operators more financially successful and part of it is giving them games they can get for a higher vend for. If they can get fifty cents for it, they should do that. 'Star Wars' gives good value for the drop."

When asked about a possible player backlash from the increased play cost, Osborne replied, "If you consider that video games hit the market in 1972, that's 11 years ago. You tell me what hasn't increased in cost over 11 years? In the major video game markets of the world, the United States is on the lowest vend. You get a higher vend in England, Germany and Japan than you do in the U.S. Twenty-five cent play is really on the lower end of the scale. (Raising play to 50 cents) is a bold step . . . but with 'Star Wars' you really get seven lives, more than twice the number players normally get. There's a lot of value there."

Osborne, who described the coin-op as more of "a ride than it is a game," recently took a three-city tour to New York, Los Angeles and the Bay Area to promote the game in a series of media events. In addition, Atari has contracted the services of an outside public relations firm to handle press coverage connected with the "Star Wars" machine, and this alliance yielded several positive results. "In addition to promoting 'Star Wars,'" remarked the marketing vice president, "we got a direct message to the media that the arcade industry is not dead, that video games are not a passing fancy or a fad, but is a viable entertainment entity that is and will continue to be dependent on technological advancements."

High-tech design plays an important part in any electronic amusement, but with the "Star Wars" machine, Atari's magic workshop really had a large order to fill — namely, creating a game that would not only be fun and challenging to play, but also stay true to the mythology, environment, characters and sense of wonder associated with the *Star Wars* series. The largest project team ever brought together in Atari's decade-long history gathered together in Northern California to construct the game under the guidance of Mike Hally. Six men — along with several other advisors, company execs and Lucasfilm personnel — spent eight months developing the concept, a quantum leap from the

primitive 1970's when company founder Nolan Bushnell changed history with the invention of another space battle video coin-op called "Computer Space."

Greg Rivera, a member of the Coin-Op divisions' support research group who worked on the new "Star Wars" machine, said the coin-op actually evolved from a 3-D flight simulation project Atari had started about three years ago. When the company pacted with Lucasfilm last year, the vid game company executives looked for an existing game in development which could be altered to fit the *Star Wars* format rather than beginning from scratch. The flight simulator was drastically modified to conform to the final "space dogfight" scene of the original movie — the "Death Star" mega-ship, its treacherous trench, and a battalion of tie-fighter adversary ships were all added to make the game as similar to the movie as possible. Standard TI sound chips were used to relay messages to the player from the characters Luke Skywalker, Obi-Wan Kenobi, Darth Vader and R2D2, and a separate sound board was installed to handle the voices, the four different musical themes, and the eight channels of sound effects.

And where is "The Force" in the game play? Rivera laughed heartily when asked about the energy field cum religious phenomenon in the Lucas movies that is the Jedi knight's most sacred gift. "The only published info that we're saying on the Force," said Rivera, "is if you've seen 'Return of the Jedi' they talk about the dark side of the Force. Luke is repeatedly warned not to succumb to the dark side. If a game player is in the trench segment and refuses to give into the dark side of the Force, they will be rewarded. And that's about all we're saying in public right now."

Bally Mfg. Acquires Lancer Yacht Corp.

CHICAGO — Bally Manufacturing Corp. has acquired Lancer Yacht Corp. of Irvine, Calif., announced Robert E. Mullane, Bally president and chairman of the board.

Lancer Yacht is one of the country's leading manufacturers of sailboats and motor yachts, marketing a full line of cruising sailboats and innovative "powersailers." Terms of the agreement were not announced.

Richard V. Valdes and Maurice V. Threinen, the founders of Lancer, will continue managing the company.

Valdes and Threinen, president and executive vice president of Lancer, respectively, have been involved in the boating industry since they founded Columbia Yachts in 1958. After building Columbia Yachts into a position of prominence in the United States, they joined Whittaker Corp., where they were active in forming and managing its Marine Group. In 1974, they founded Lancer Yacht.

Bally Corp. Announces Results For Second Qtr.

CHICAGO — (July 24, 1983) — Mr. Robert E. Mullane, Chairman of the Board of Bally Manufacturing Corporation (NYSE:BLY), announced revenues, net income and earnings per share for the second quarter ended June 30, 1983.

For the first half of 1983, revenues were \$512,216,000 as compared to \$645,757,000 in the same period last year. Net income was \$7,255,000 compared to \$52,344,000 earned in the first half of 1982. Earnings per share were \$.28 compared to the \$1.83 per share reported a year ago.

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Mr. Mullane emphasized that "the company's results in the second quarter were negatively impacted by the continuing extreme softness in the coin-operated amusement game business." This problem was first reported in the company's third quarter 1982 announcement. Mullane added that "the softness extends to the operating level which is reducing the level of consumer play for the Bally's Aladdin's Castle chain of family amusement centers both in total revenues and comparative revenues on a same-store basis measured against 1982 results. Bally's Aladdin's Castle's experience is typical of other operators which has fostered a deliberate slowdown in buying decisions for new games. Both distributing and manufacturing units of Bally continue to be severely affected as a result."

"Also, the second quarter of 1982 represented the all-time peak quarter in earnings from these same operations which makes the comparison for this year that much more adverse," he said.

On a positive note, Mr. Mullane stated that "Bally's 84% owned Bally's Park Place Casino/Hotel produced outstanding results in the second quarter compared to the prior year. The gaming market in Atlantic City, New Jersey remains very strong and Bally's Park Place continues to perform up to expectations in the market. Improved results were also achieved at the Bally's Six Flags Amusement Park unit in the second quarter. Attendance figures were 13% above the same period in 1982 and all indications point to continued strength in this category during the seasonally important third calendar quarter. Bally's newest unit, Health & Tennis Corporation of America (HTCA), acquired in April 1983, contributed its first earnings results for Bally. This company should continue to add to Bally's earnings as

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Video Games Hit At County Salons Annual Confab

by Camille Compasio

CHICAGO — Video games proved to be the most popular attraction at the recent National Association of Counties convention which was held July 16-19 in Milwaukee, as reported by The Amusement Game Manufacturers Association. AGMA sponsored a booth at the convention, featuring a variety of popular games provided by local distributors. The games were in constant play throughout the three-day event and very often the crowd was so large and enthusiastic that assistance was needed to clear the booth at closing time.

This popularity ensured a majority of the local decision-makers who were delegates to this event had an opportunity to play the games and observed for themselves the fun and challenge they can provide. What's more, during the delegates' meeting times their spouses and children played the games.

Fact Sheet

The attending county-level leaders were also given copies of the industry Fact Sheet and a pamphlet of clippings from the Harvard Conference on Video Games to provide further enlightenment about the coin machine industry and the games. AGMA executive director Glenn Braswell reported that delegates frequently returned to the booth for more discussion after they had read these pieces.

Perhaps the most unexpected result of AGMA's participation was that it turned into somewhat of a marketing event for video games. Many county officials expressed an interest in installing the machines in county-owned facilities such as office buildings, swimming pools, penal institutions and parks.

AGMA's Government Relations Program calls for two more exhibits to be held this year: The National Conference of State Legislators, August 9-12 in San Antonio and the National League of Cities, November 27-29 in New Orleans. Distributors and manufacturers are urged to contact their representatives to each of these events and invite them to drop by the booth. The understanding and information about the industry these opinion makers gain by their hands-on experience with the games and the information they receive is of tremendous help in state and local taxing and zoning problems.

AGMA has developed a model letter which can be sent to local representatives. Anyone who would like a copy may obtain one by contacting the AGMA office at 205 The Strand, Suite 3, Alexandria, Virginia 22314 or phoning 703-548-8044.

New Locations Prospects

As evidenced at the NAC convention, more and more lawmakers and administrators are awakening to the fact that the simple economic benefits of becoming a location owner far outweigh the revenues from even excessive license fees and taxes. AGMA thus recommends that instead of fighting with local governments over taxes, licensing fees and zoning laws, how about taking them in as partners? Therefore, the motto for local operators might well become, "If we can't them, why not invite them to join us?"

AGMA's executive director Glenn Braswell reported that many delegates to the National Association of Counties convention were seeking information on how to have games installed in county-owned facilities. One county was even planning an amusement arcade, he said. "Based upon the interest we noted at the convention, I urge every operator to consider government owned and operated property as potential — and as yet untapped — location sites," Braswell concluded.



SCHOOL IN SESSION — Laniel Automatic Mach. Inc. of Montreal, Canada played host to over fifty operators and technicians from eastern Canada during a Bally Midway service seminar, which was held at the Laniel sales office on June 29. Seminar instructor was Bob Norton of the Bally Midway Customer Service



Department, who discussed the theory, procedures and test equipment used to repair the factory's current video games. Pictured (l-r) is Norton at the recently introduced "Mappy" video, one of the demonstration models provided for the presentation, and the student body attentively observing Norton's presentation.

NCMI Pledges Support For Marshfield Operators Urges Exploration Of 'New Solutions'

CHICAGO — The National Coin Machine Institute, Inc., the non-profit trade association serving all segments of the industry, has pledged its support to the operators and merchants of Marshfield, Massachusetts who are fighting a local ban on all amusement games.

According to Herbert M. Beitel, managing director and legal counsel for NCMI, "new solutions to the growing implications of the Marshfield case are being explored. We are supporting the Marshfield operators in their appeal to the United States Supreme Court, but we fervently believe other, more direct avenues should be explored in the meantime where we might ultimately find the solution to the problem to the advantage of everyone concerned, not just amusement game operators, but businessmen in all areas."

The "Marshfield case" concerns the Massachusetts municipality of Marshfield, which banned video games from stores and business within its city limits. The case gained national attention when the ban was subsequently upheld by the Massachusetts Supreme Judicial Court (Cash Box, June 25). The Amusement & Music Operators Association recently announced that it would support and help prepare an appeal to the Supreme Court, citing possible violations of basic constitutional freedoms in regard to a com-

munity's right to ban video games (Cash Box, July 30). The implications of this case prompted Supreme Court Justice Brennan to issue a stay of enforcement of the Marshfield ordinance until the High Court could decide whether or not to hear the case.

NCMI's Beitel said he had met with the attorneys for the Marshfield merchants and pledged the association's support for the appeal. "However," Mr. Beitel pointed out, "it might be possible to find a solution at the source, and that is with the citizenry of Marshfield and in the very concept of home rule. Originally, 189 people attending Marshfield's annual town meeting voted to ban amusement devices of all kinds. That was less than 2 percent of the population voting, in effect, to put several businessmen out of

business because a few voices at the town meeting didn't like their business."

Bally Corp.

(continued from page 32)

well as improve Bally's penetration into other sectors of the leisure and entertainment industry."

Commenting on the outlook for the balance of 1983, Mr. Mullane noted that "there is as yet no firm sign of a turnaround in the amusement game market. If this condition persists, the results of the second half of this year will also fall significantly short of those in the same period in 1982. However, the amusement game business was not as significant in last year's second half as it was in the first half because the company's newer operations are more significant in these periods."

CALENDAR

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

Sept. 28-29; JAMMA (formerly JAA); Tokyo Distribution Center; Tokyo, Japan; annual trade show.

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

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

Nov. 3-6: National Home Electronics Show; Arlington Park Exposition Hall; Arlington Heights, Ill. (Chicago Suburb).

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AMOA's International Trade Show for Coin-Operated Games, Music and Allied Products

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* indicates new entry

August 13, 1982

POP

- 1 **EVERY BREATH YOU TAKE**
THE POLICE (A&M 2542)
- 2 **WANNA BE STARTIN' SOMETHIN'**
MICHAEL JACKSON (Epic 34-03914)
- 3 **FLASHDANCE . . . WHAT A FEELING**
IRENE CARA (Casablanca/PolyGram 811 440-7)
- 4 **IS THERE SOMETHING I SHOULD KNOW**
DURAN DURAN (Capitol B-5233)
- 5 **MANIAC**
MICHAEL SEMBELLO (Casablanca/PolyGram 812 516-7)
- 6 **STAND BACK**
STEVIE NICKS (Modern/Atco 7-99863)
- 7 **SWEET DREAMS (ARE MADE OF THIS)**
EURYTHMICS (RCA PB-13533)
- 8 **SHE WORKS HARD FOR THE MONEY**
DONNA SUMMER (Mercury/PolyGram 812 604-7)
- 9 **IT'S A MISTAKE**
MEN AT WORK (Columbia 38-03959)
- 10 **NEVER GONNA LET YOU GO**
SERGIO MENDES (A&M 2540)
- 11 **CUTS LIKE A KNIFE**
BRYAN ADAMS (A&M 2553)
- 12 **HOT GIRLS IN LOVE**
LOVERBOY (Columbia 38-03941)
- 13 **ROCK OF AGES**
DEF LEPPARD (Mercury/PolyGram 812 370-7)
- 14 **(KEEP FEELING) FASCINATION**
THE HUMAN LEAGUE (A&M 2547)
- 15 **TAKE ME TO HEART**
QUARTERFLASH (Geffen 7-29603)
- 16 **LAWYERS IN LOVE**
JACKSON BROWNE (Asylum 7-69826)
- 17 **1999**
PRINCE (Warner Bros. 7-29896)
- 18 **ROCK 'N' ROLL IS KING**
ELO (Jet/CBS ZS4 03964)
- 19 **OUR HOUSE**
MADNESS (Geffen 729668)
- 20 **I'LL TUMBLE 4 YA**
CULTURE CLUB (Epic 34-03912)
- 21 **COME DANCING**
THE KINKS (Arista AS 1054)
- 22 **SAVED BY ZERO**
THE FIXX (MCA-52213)
- 23 **CHINA GIRL**
DAVID BOWIE (EMI America B-8165)
- 24 **PIECES OF ICE**
DIANA ROSS (RCA PB-13549)
- 25 **AFTER THE FALL**
JOURNEY (Columbia 38-04004)
- 26 **PUTTIN' ON THE RITZ***
TACO (RCA PB-50727)
- 27 **HUMAN NATURE***
MICHAEL JACKSON (Epic 34-04026)
- 28 **TOO SHY**
KAJAGOOGOO (EMI America B-8161)
- 29 **TELL HER ABOUT IT***
BILLY JOEL (Columbia 38-04012)
- 30 **HUMAN TOUCH***
RICK SPRINGFIELD (RCA PB-13576)

COUNTRY

- 1 **HE'S A HEARTACHE**
JANIE FRICKE (Columbia 38-03899)
- 2 **LOVE SONG**
OAK RIDGE BOYS (MCA-52224)
- 3 **LOST IN THE FEELING**
CONWAY TWITTY (Warner Bros. 7-29636)
- 4 **YOU'RE GONNA RUIN MY BAD REPUTATION**
RONNIE McDOWELL (Epic 34-03946)
- 5 **LOVE HER MIND**
BELLAMY BROTHERS (Warner/Curb 7-29645)
- 6 **LEAVE THEM BOYS ALONE**
HANK WILLIAMS, JR. (Warner/Curb 7-29633)
- 7 **ATLANTA BURNED AGAIN LAST NIGHT**
ATLANTA (MDJ A4831)
- 8 **NIGHT GAMES**
CHARLEY PRIDE (RCA PB-13542)
- 9 **HEY BARTENDER**
JOHNNY LEE (Full Moon/Elektra 7-29605)
- 10 **WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS**
DAVID FRIZZELL (Warner/Vlva 7-29617)
- 11 **WHY DO I HAVE TO CHOOSE**
WILLIE NELSON (Columbia 38-03965)
- 12 **I'M ONLY IN IT FOR THE LOVE**
JOHN CONLEE (MCA-52231)
- 13 **GOIN' DOWN HILL**
JOHN ANDERSON (Warner Bros. 7-29585)
- 14 **YOUR LOVE'S ON THE LINE**
EARL THOMAS CONLEY (RCA PB-13525)
- 15 **A FIRE I CAN'T PUT OUT**
GEORGE STRAIT (MCA-52225)
- 16 **I ALWAYS GET LUCKY WITH YOU**
GEORGE JONES (Epic 34-03883)
- 17 **DREAM BABY**
LACY J. DALTON (Columbia 38-03926)
- 18 **WAY DOWN DEEP**
VERN GOSDIN (Compleat CP-108)
- 19 **GOOD OLE BOYS**
JERRY REED (RCA PB-13527)
- 20 **PANCHO AND LEFTY**
WILLIE NELSON & MERLE HAGGARD (Epic 34-03842)
- 21 **IF I DIDN'T LOVE YOU**
GUS HARDIN (RCA PB-13532)
- 22 **FLIGHT 309 TO TENNESSEE***
SHELLY WEST (Warner/Vlva 7-29659)
- 23 **BREAKIN' DOWN***
WAYLON JENNINGS (RCA PB-13543)
- 24 **SNAPSHOT**
SYLVIA (RCA PB-13501)
- 25 **I WONDER WHO'S HOLDING MY BABY TONIGHT**
THE WHITES (Warner/Curb 7-29659)
- 26 **DON'T YOU KNOW HOW MUCH I LOVE YOU***
RONNIE MILSAP (RCA PB-13564)
- 27 **THE CLOSER YOU GET**
ALABAMA (RCA PB-13524)
- 28 **HIGHWAY 40 BLUES**
RICKY SKAGGS (Epic 34-04812)
- 29 **PRECIOUS LOVE**
THE KENDALLS (Mercury/PolyGram 812 300-7)
- 30 **OH BABY MINE**
THE STATLER BROTHERS (Mercury/PolyGram 811 488-7)

BLACK CONTEMPORARY

- 1 **SHE WORKS HARD FOR THE MONEY**
DONNA SUMMER (Mercury/PolyGram 812 370-7)
- 2 **FREAK-A-ZOID**
MIDNIGHT STAR (Solar/Elektra 7-69828)
- 3 **WANNA BE STARTIN' SOMETHIN'**
MICHAEL JACKSON (Epic 34-03914)
- 4 **CRAZY**
MANHATTANS (Columbia 38-03939)
- 5 **GET IT RIGHT**
ARETHA FRANKLIN (Arista ASI-9034)
- 6 **FLASHDANCE . . . WHAT A FEELING**
IRENE CARA (Casablanca/PolyGram 811 440-7)
- 7 **JUST BE GOOD TO ME**
THE S.O.S. BAND (Tabu/CBS ZS4 03955)
- 8 **JUICY FRUIT**
MTUME (Epic 34-03578)
- 9 **HOW DO YOU KEEP THE MUSIC PLAYING**
JAMES INGRAM AND PATTI AUSTIN (Qwest/Warner Bros. 7-29618)
- 10 **DON'T YOU GET SO MAD**
JEFFREY OSBORNE (A&M 2561)
- 11 **INSIDE LOVE (SO PERSONAL)**
GEORGE BENSON (Warner Bros. 7-29649)
- 12 **DEAD GIVEAWAY**
SHALAMAR (Solar/Elektra 7-69819)
- 13 **PIECES OF ICE**
DIANA ROSS (RCA PB-13549)
- 14 **TONIGHT I CELEBRATE MY LOVE**
PEABO BRYSON/ROBERTA FLACK (Capitol B-5242)
- 15 **BOOGIE DOWN**
JARREAU (Warner Bros. 7-29624)
- 16 **COLD BLOODED**
RICK JAMES (Gordy/Motown 1687GF)
- 17 **CHOOSEY LOVER**
THE ISLEY BROTHERS (T-Neck/CBS ZS4 03994)
- 18 **ELECTRIC AVENUE**
EDDY GRANT (Ice/Portrait/CBS 37-03793)
- 19 **KEEP ON LOVIN' ME**
WHISPERS (Solar/Elektra 7-69827)
- 20 **IN THE GROOVE**
RONNIE LAWS (Capitol B-5241)
- 21 **LOVE IS THE KEY**
MAZE FEATURING FRANKIE BEVERLY (Capitol B-5221)
- 22 **MIRACLES**
STACY LATTISAW (Cotillion/Atco 7-99855)
- 23 **BAD BOY**
SKYY (Salsoul/RCA S7 7057)
- 24 **BAD MOTOR SCOOTER**
THE CHI-LITES (LARC LB-81023)
- 25 **IS THIS THE END**
NEW EDITION (Streetwise SWRL 1111)
- 26 **I CAN MAKE YOU DANCE (PART I)***
ZAPP (Warner Bros. 7-29553)
- 27 **HIGH-RISE***
ASHFORD & SIMPSON (Capitol B-5250)
- 28 **SHINE ON ME***
ONE WAY (MCA-52228)
- 29 **ALL THIS LOVE**
DeBARGE (Gordy/Motown 1670)
- 30 **CANDY MAN**
MARY JANE GIRLS (Gordy/Motown 1660)

OPERATORS PICKS

Gary Snortun (Cigarette Services, Inc., Appleton)
PUTTIN' ON THE RITZ — Taco — RCA
 Margot Green (Jones Music, Burbank)
HOLD ON, I'M COMIN' — Waylon Jennings/Jerry Reed — RCA
 Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)
I DON'T WANNA DANCE — Eddy Grant — Ice/Portrait/CBS

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PARTY TRAIN — The Gap Band — Total Experience/PolyGram
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STOP DOGGIN' ME AROUND — Kilque — MCA
TELL HER NO — Julee Newton — Capitol

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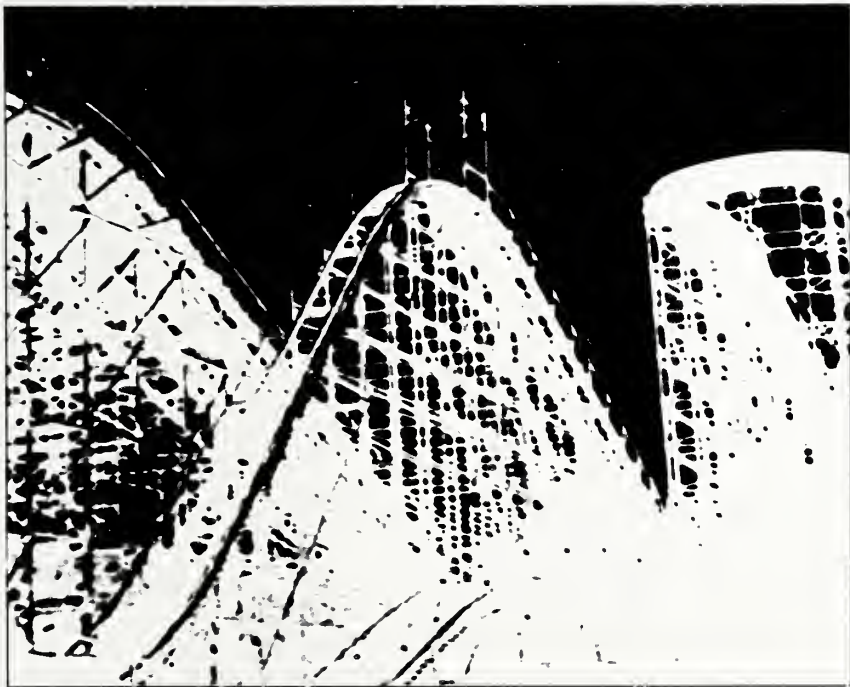
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OTHER _____

D.A.C. LOOKING FOR CHEAP THRILLS OVER THE SUMMER.

38-03997



AFTER TAKING "THE RIDE" TO THE TOP OF THE CHARTS, COLUMBIA RECORDS AND DAVID ALLAN COE ARE LOOKING FORWARD TO HAVING SOME "CHEAP THRILLS" OVER THE SUMMER.

Coe's haunting story of a hitchhiker's ghostly encounter with the legendary Hank Williams recently spirited the nation's airwaves into delivering Coe not only the biggest single of his career, but his highest charted album ranking with his latest Columbia Records album, *CASTLES IN THE SAND*, produced by Billy Sherrill.

As a follow up to this preview single's success, Columbia Records has appropriately chosen "Cheap Thrills" as *CASTLES IN THE SAND*'S second single release.

Of the thrills David Allan Coe has experienced over the years, he says, "One of the greatest for me has been diving into the crystal clear waters near Key West, with just a mask, snorkel, and fins...what a feeling; it's about the only way I can truly relax. And anytime I've had occasion to be near a carnival or fair,

I've made a point to ride the roller coaster, the bigger the better!"

The timing of this new release is perfect as it ties in with the summer season's thrills of sky-diving, roller coaster riding, skin diving, auto racing, white-water rafting, hang gliding, and a variety of other chilling outdoor activities happening across the country. And Columbia will be taking advantage of promotional "Thrills" opportunities in creating the greatest "Thrills" campaign during the life of the single.

In addition, Columbia will be offering "Two Hits For The Price Of One" to retail and jukebox operators, where "The Ride" proved to be a big success. "Cheap Thrills" will be backed with Coe's former Top 10 hit, "You Never Even Called Me By My Name." This particular title continues to be programmed as an "oldie" at radio, and is still a favorite on many jukeboxes around the nation.

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"ONE OF THE GREATEST FOR ME HAS BEEN DIVING INTO THE CRYSTAL CLEAR WATERS NEAR KEY WEST,..."



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From the album:
Castles In The Sand.
Produced by Billy Sherrill

ON COLUMBIA RECORDS AND CASSETTES

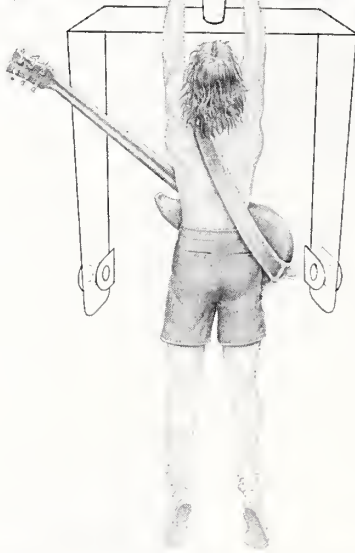
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