

CASHBOX

January 29, 1983

NEWSPAPER \$3.00

NEW FACES TO WATCH
Bill Wolfer



Lonnie Simmons' Total Experience Family



- MIDEM PREVIEW
- SUPREME COURT HEARS 'BETAMAX'
- CANADIAN STUDY BACKS BLANK TAPE LEVY
- MTV: HELPING THE LITTLE GUY
- DEALERS EXPAND VARIABLE PRICING

Connie Francis



**"There's Still A Few Good
Love Songs Left In Me"**

810 087-7

(Written by Howard Greenfield & Richard Leigh)



Hi, D.J.'s, a million thanks for waiting . . .
'cause "There's Still A Few Good Love Songs Left
In Me."

Connie



Richard Gersh Assoc. Inc.

Produced By: Harold Shedd

Manufactured and Marketed by
PolyGram Records

CASH BOX

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EDITORIAL

The First Glimpse

With the international music industry converging this week on Cannes, France for the annual MIDEM gathering, it is a good time to step back and look at the overall picture. While the tough times worldwide are reflected in the decreased number of participating companies and their scaled down delegations, it is still a more hopeful scene than the past few years.

While it is certainly true that fewer records and prerecorded tapes are being sold today than in the boom years not too long ago, it is also clear that the mood has changed from pessimism, or even desperation, to one of optimism that the worst may be over. Many changes, some of them painful, have

altered the face of the industry over the past few years, but we are stronger for it.

The music industry is now more businesslike to be sure, but it still retains the creative spark that makes it unique. A proper balance has been struck. In addition, with the introduction of the new Compact Disc (CD), which will be spotlighted at MIDEM, we may be looking at the system of the future.

So it is with a cautious confidence that the music industry should converge on its annual international gathering. While these still may not be the best of times, they may indeed be the first glimpses of the light at the end of the tunnel. **Cash Box** certainly sees it that way.

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ON THE COVER

Total Experience. The concept implies diversity, pervasive content and, when referring to Total Experience Records, lots of fun. For Total Experience president Lonnie Simmons and his growing stable of artists — The Gap Band, Robert "Goodie" Whitfield, Yarbrough & Peoples and Switch — the past year has been a rewarding one.



Having become an affiliated label with PolyGram Records, the company went on to have the only black music album to reach platinum during 1982 (which was released during that period), "Gap Band IV." A new career was born in the form of Goodie, whose "You And I" is currently #45 bullet on the **Cash Box** B/C Albums chart. A career was renewed in the form of Yarbrough & Peoples' "Heartbeats," now #9 bullet on the **Cash Box** B/C chart. And the promise represented by Switch during the coming year would seem to solidify its coverage of the dimensions of black music.

TOP POP DEBUTS

SINGLES

38 **WE'VE GOT TONIGHT** — Kenny Rogers and Sheena Easton — Liberty

ALBUMS

86 **NEVER SURRENDER** — Triumph — RCA

POP SINGLE

DOWN UNDER
Men At Work
Columbia

B/C SINGLE

PUT IT IN A MAGAZINE
Sonny Charles
HighRise

COUNTRY SINGLE

TALK TO ME
Mickey Gilley
Epic

JAZZ

THE BEST IS YET TO COME
Grover Washington Jr.
Elektra

NUMBER ONES



Grover Washington Jr.

POP ALBUM

BUSINESS AS USUAL
Men At Work
Columbia

B/C ALBUM

THRILLER
Michael Jackson
Epic

COUNTRY ALBUM

MOUNTAIN MUSIC
Alabama
RCA

GOSPEL

PRECIOUS LORD
Al Green
Hi/Myrrh

CASH BOX TOP 100 SINGLES

January 29, 1983

	Weeks On Chart	1/22
1 DOWN UNDER MEN AT WORK (Columbia 38-03354)	1	13
2 MANEATER DARYL HALL & JOHN OATES (RCA PB 13354)	2	16
3 BABY, COME TO ME PATTI AUSTIN (Qwest/Warner Bros. OWE50036)	8	18
4 AFRICA TOTO (Columbia 38-03335)	7	14
5 SEXUAL HEALING MARVIN GAYE (Columbia 38-03302)	5	14
6 MICKEY TONI BASIL (Chrysalis 2638)	4	21
7 DIRTY LAUNDRY DON HENLEY (Asylum 7-69894)	6	14
8 THE GIRL IS MINE MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)	3	13
9 THE OTHER GUY LITTLE RIVER BAND (Capitol B-5185)	12	11
10 YOU CAN'T HURRY LOVE PHIL COLLINS (Atlantic 7-89923)	11	13
11 SHAME ON THE MOON BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)	15	7
12 TRULY LIONEL RICHIE (Motown 1644)	9	17
13 ROCK THE CASBAH THE CLASH (Epic 34-03245)	14	17
14 GOODY TWO SHOES ADAM ANT (Epic 34-03367)	17	11
15 DO YOU REALLY WANT TO HURT ME CULTURE CLUB (Epic 34-03368)	19	9
16 YOU GOT LUCKY TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52144)	16	12
17 HEART TO HEART KENNY LOGGINS (Columbia 38-03377)	18	10
18 IT'S RAINING AGAIN SUPERTRAMP (A&M 2502)	10	14
19 ALLENTOWN BILLY JOEL (Columbia 38-03413)	22	10
20 ROCK THIS TOWN STRAY CATS (EMI America B-8132)	13	20
21 WHAT ABOUT ME MOVING PICTURES (Network/Elektra 7-69952)	23	20
22 YOU AND I EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-69936)	24	16
23 STEPPIN' OUT JOE JACKSON (A&M 2428)	20	24
24 HEART OF THE NIGHT JUICE NEWTON (Capitol B-5192)	27	10
25 STRAY CAT STRUT STRAY CATS (EMI America B-8122)	35	6
26 YOU ARE LIONEL RICHIE (Motown 1657)	39	3
27 ALL RIGHT CHRISTOPHER CROSS (Warner Bros. 7-29843)	44	2
28 LOVE IN STORE FLEETWOOD MAC (Warner Bros. 7-29848)	29	10
29 BAD BOY RAY PARKER, JR. (Arista AS 1030)	32	10
30 HUNGRY LIKE THE WOLF DURAN DURAN (Capitol B-5195)	45	6
31 PASS THE DUTCHIE MUSICAL YOUTH (MCA-52149)	43	7
32 YOUR LOVE IS DRIVING ME CRAZY SAMMY HAGAR (Geffen 7-29816)	38	9
33 TWO LESS LONELY PEOPLE IN THE WORLD AIR SUPPLY (Arista AS 1004)	34	12

	Weeks On Chart	1/22
34 I KNEW YOU WHEN LINDA RONSTADT (Asylum 7-69853)	41	8
35 SPACE AGE LOVE SONG A FLOCK OF SEAGULLS (Jive/Arista VS2003)	36	11
36 I KNOW THERE'S SOMETHING GOING ON FRIDA (Atlantic 7-89984)	40	13
37 MEMORY BARRY MANILOW (Arista AS 1025)	37	11
38 WE'VE GOT TONIGHT KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)	—	1
39 ALL THOSE LIES GLENN FREY (Asylum 7-69857)	42	8
40 BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)	65	2
41 BACK ON THE CHAIN GANG PRETENDERS (Sire 7-29840)	48	7
42 TWILIGHT ZONE GOLDEN EARRING (21/PolyGram T1103)	46	10
43 ON THE LOOSE SAGA (Portrait/CBS 37-03359)	47	9
44 BREAKING US IN TWO JOE JACKSON (A&M 2510)	56	3
45 THE WOMAN IN ME DONNA SUMMER (Geffen 7-29805)	52	7
46 I'M ALIVE NEIL DIAMOND (Columbia 38-03503)	55	3
47 I GOTTA TRY MICHAEL McDONALD (Warner Bros. 7-29861)	31	12
48 SHOCK THE MONKEY PETER GABRIEL (Geffen 7-29883)	33	14
49 I DO THE J. GEILS BAND (EMI America B-8148)	30	11
50 THE LOOK OF LOVE (PART ONE) ABC (Mercury/PolyGram 76168)	21	21
51 HEARTBREAKER DIONNE WARWICK (Arista AS 1015)	25	17
52 HAND TO HOLD ON TO JOHN COUGAR (Riva/PolyGram R211)	26	13
53 RIGHT BEFORE YOUR EYES AMERICA (Capitol B-5177)	49	10
54 ON THE WINGS OF LOVE JEFFREY OSBORNE (A&M 2434)	28	18
55 GLORIA LAURA BRANIGAN (Atlantic 4048)	50	31
56 TIED UP OLIVIA NEWTON-JOHN (MCA-52155)	67	3
57 I CAN'T STAND STILL DON HENLEY (Asylum 7-69931)	73	3
58 LET'S GO DANCIN' (OOH LA, LA, LA) KOOL & THE GANG (De-Lite/PolyGram DE824)	53	14
59 SHADOWS OF THE NIGHT PAT BENATAR (Chrysalis CHS 2647)	51	15
60 FALL IN LOVE WITH ME EARTH, WIND & FIRE (Columbia 38-03375)	81	2
61 SHOOT FOR THE MOON POCO (Atlantic 7-89919)	68	6
62 THE BLUES RANDY NEWMAN and PAUL SIMON (Warner Bros. 7-29803)	69	3
63 DREAMIN' IS EASY STEEL BREEZE (RCA PB-13427)	74	3
64 PSYCHOBABBLE THE ALAN PARSONS PROJECT (Arista AS 1029)	58	9
65 ONE ON ONE DARYL HALL & JOHN OATES (RCA PB-13421)	—	1
66 FUNNY HOW TIME SLIPS AWAY SPINNERS (Atlantic 7-89922)	60	9

	Weeks On Chart	1/22
67 PUT IT IN A MAGAZINE SONNY CHARLES (Highrise SHR-2001)	54	10
68 UP WHERE WE BELONG JOE COCKER AND JENNIFER WARNES (Island/Atco 79996)	59	23
69 NOBODY SYLVIA (RCA PB-13223)	63	24
70 BURNING HEART VAN DEN BERG (Atco 7-99947)	78	6
71 WINDOWS MISSING PERSONS (Capitol B-5200)	79	3
72 MY KIND OF LADY SUPERTRAMP (A&M 2517)	—	1
73 1999 PRINCE (Warner Bros. 7-29896)	64	13
74 BETCHA SHE DON'T LOVE YOU EVELYN KING (RCA PB-13380)	84	2
75 DOES IT MAKE YOU REMEMBER KIM CARNES (EMI America B-8147)	62	13
76 DON'T TELL ME YOU LOVE ME NIGHT RANGER (Boardwalk NB-11-171-7)	85	2
77 COME ON EILEEN DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)	88	2
78 I'VE GOT A ROCK 'N ROLL HEART ERIC CLAPTON (Warner Bros. 7-29780)	—	1
79 LIES THOMPSON TWINS (Arista AS 1024)	90	2
80 GOODBYE TO YOU SCANDAL (Columbia 38-03234)	71	12
81 POISON ARROW ABC (Mercury/PolyGram 810 340-7)	—	1
82 NEW FRONTIER DONALD FAGEN (Warner Bros. 7-29792)	—	1
83 GOT TO BE THERE CHAKA KHAN (Warner Bros. 7-29881)	87	3
84 JEOPARDY GREG KIHN BAND (Beserkley/Elektra 7-69847)	—	1
85 LITTLE THING CALLED LOVE NEIL YOUNG (Geffen 7-29887)	—	1
86 LOVE ME AGAIN THE JOHN HALL BAND (EMI America B-8151)	—	1
87 EVERYBODY WANTS YOU BILLY SQUIER (Capitol B-5163)	70	18
88 IT'S RAINING MEN THE WEATHER GIRLS (Columbia 38-03354)	—	1
89 IT MIGHT BE YOU (THEME FROM "TOOTSIE") STEPHEN BISHOP (Warner Bros. 7-29791)	—	1
90 WINDS OF CHANGE JEFFERSON STARSHIP (Grunt/RCA FB-13439)	—	1
91 EMINENCE FRONT THE WHO (Warner Bros. 7-29814)	77	6
92 ALWAYS FIREFALL (Atlantic 7-89916)	95	3
93 MUSCLES DIANA ROSS (RCA PB-13348)	61	18
94 A PENNY FOR YOUR THOUGHTS TAVARES (RCA PB-13292)	57	19
95 FOREVER LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America B-8144)	76	6
96 BE MY LADY JEFFERSON STARSHIP (Grunt/RCA FB-13359)	66	17
97 PAPA WAS A ROLLIN' STONE WOLF (Constellation/Elektra 7-69849)	80	6
98 ALL TOUCH ROUGH TRADE (Boardwalk NB-11-167-7)	83	7
99 ARE YOU GETTING ENOUGH HAPPINESS HOT CHOCOLATE (EMI America 8143)	86	3
100 GIVE IT UP THE STEVE MILLER BAND (Capitol B-5194)	82	8

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Penny For (Kenny Nolan/Downtown — ASCAP)	94	Give It Up (Sailor — ASCAP)	100	It's Raining Men (Songs Of Manhattan Island/Olga — BMI/Postvalda — ASCAP)	88	Right Before (Mark-Cain — CAPAC)	53
Africa (Hudmar/Cowbella — ASCAP)	4	Gloria (SugarSongs — BMI)	55	Jeopardy (Rye Boy/Well Received — ASCAP)	84	Rock The Casbah (Ninened Ltd. — PRS)	13
All Right (Another Page — ASCAP)	27	Goodbye To You (Zacko Songs)	80	Let's Go Dancin' (Delightful — BMI/Double F — ASCAP)	58	Rock This Town (Zomba — BMI)	20
All Those Lies (Red Cloud — ASCAP)	39	Goody Two Shoes (EMI/Colegems-EMI — ASCAP)	14	Love In Store (Fleetwood mac 8 BMI)	28	Sexual Healing (April — ASCAP)	25
All Touch (Mummy Dust/Joan Tone Musik — ASCAP)	98	Got To Be There (Jobete/Glenwood — ASCAP)	83	Love Me Again (Siren songs — BMI)	86	Shadows Of The Night (Inner Santum — BMI)	59
Alltown (Joel Songs — BMI)	19	Hand To Hold On To (Riva — ASCAP)	52	Maneater (Fust Buzza/Hot-Cha/Unichappell — BMI)	2	Shame On The Moon (Coolwell/Granite — ASCAP)	15
Always (Fumunda/Big Fat — BMI)	92	Heart Of The Night (Warner-Tamerlane/Flying Dutchman/Sweet Harmony — BMI/ASCAP)	24	Memory (Koppelman — Bandier/Deco — BMI)	37	Shock The Monkey (Peter Gabriel Ltd. — ASCAP)	48
Are You Getting Enough (Finchley — ASCAP)	99	Heart To Heart (Milk Money/Genevieve — ASCAP/Foster Frees — BMI)	17	Mickey (Chinnichap/Careers — BMI)	6	Shoot For The Moon (Pirooting — ASCAP)	61
Baby, Come To Me (Rodsongs — PRS/Admin. by Almo — ASCAP)	3	Heartbreaker (Gibb Brothers Adm. by Unichappell — BMI)	51	Muscles (Mijac — BMI)	93	Space Age Love Song (Zomba Ent. — BMI)	35
Back On The Chain (Al Gallico — BMI)	41	Hungry Like The Wolf (Tritac Ltd.)	30	My Kind Of Lady (Delicate — ASCAP)	72	Steppin' Out (Albion — ASCAP)	23
Bad Boy (Raydiola — ASCAP)	29	I Can't Stand Still (Cass Country/Kortchmar — ASCAP)	57	1999 (Controversary — ASCAP)	73	Stray Cat Strut (Zomba Ent. — BMI)	25
Be My Lady (Allen — BMI)	96	I Do (Music Corp. of America — BMI)	49	New Frontier (Freejunktet — ASCAP)	82	The Blues (Six Pictures — BMI)	62
Betcha She Don't (Music Corp. Of America/Kashif — BMI)	74	I Gotta Try (Genevieve/Milk Money — ASCAP)	47	Nobody (Tom Collins — BMI)	69	The Girl Is Mine (Mijac — BMI)	8
Billie Jean (Mijac — BMI)	40	I've Got A Rock 'N' Roll (WB/Warner-Tamerlane/Diamond Mine/ Face The Music — ASCAP/BMI)	78	On The Loose (Pocket — ASCAP)	43	The Look Of Love (Virgin/Chappell — ASCAP)	50
Breaking Us In Two (Albion — ASCAP)	44	It's Raining Again (Delicate — ASCAP)	18	On The Wings (Lincoln Pond/Almo/March — ASCAP)	54	The Other Guy (Screen Gems — EMI/BMI)	9
Burning Heart (WB Music — ASCAP)	70	It Might Be You (Gold Horizon — BMI/Golden Porch — ASCAP)	89	One On One (Hot-Cha/Unichappell — BMI)	65	The Woman In Me (Warner-Tamerlane/Rashida/Flying Dutchman/Sweet Harmony — ASCAP)	45
Come On Eileen (Colgems/EMI — ASCAP)	77			Papa Was A Rollin' (Stone Diamond — BMI)	97	Tied Up (John Farrar/Rit Of Habeas — BMI/ASCAP)	56
Dirty Laundry (Cass Country/Kortchmar — ASCAP)	7			Pass The Dutchie (Virgin/Hal Shaper — ASCAP)	31	Truly (Brockman — BMI)	12
Do you really Want (Virgin/Chappell — ASCAP)	15			Poison Arrow (Virgin — ASCAP)	81	Twilight Zone (Fever — ASCAP)	42
Does It Make (Moonwindow — ASCAP)	75			Psychobabble (Woolfsongs/Careers — BMI)	64	Two Less Lonely (Uknart/Big Parade — BMI)	33
Don't Tell Me (The Boardwalk/Rough Play — BMI)	76			Put It In (Pari-Wex/Sun Hill — ASCAP)	67	Up Where We (Famous — ASCAP/Ensign — BMI)	68
Down Under (Blackwood — BMI)	1					We've Got Tonight (Gear — ASCAP)	38
Dreamin' Is Easy (Toneman/Wood Street — ASCAP)	63					What About Me (Australian Tumbleweed — BMI)	21
Eminence Front (Tower Tunes — BMI)	91					Windows (Private Life/After Music — ASCAP)	71
Everybody Wants You (Songs Of The Knight — BMI)	87					Winds Of Change (Alien Music — BMI)	90
Fall In Love (Saggifire/Yougoulei/Wenkewa — ASCAP)	60					You And I (Four Way — ASCAP)	22
Forever (Blue Midnight — ASCAP)	95					You Are (Brockman — ASCAP)	26
Funny How Time Slips (Tree/Tree Group — BMI)	66					You Can't Hurry Love (Stone agate — BMI)	10
						You Got Lucky (Gone Gator/Wild Gator — ASCAP)	16
						You're Love Is Driving (Warner Bros./Benine — ASCAP)	32



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

'Betamax' Case Positions Stated In Supreme Court

by Earl B. Abrams

WASHINGTON — Opening arguments in the so-called "Betamax case" on the copyright liabilities connected with the home video taping of TV programs were delivered before the Supreme Court here Jan. 18. Both sides — producers of TV programming on one hand and manufacturers of videotaping hardware and blank tapes on the other — essentially restated positions that have more or less remained consistent since the original lawsuit was filed in 1976 by Universal Studios and Walt Disney Prods. against Sony Corp. of America and assorted ancillary firms for contributing to copyright infringement by selling videocassette recorders (VCRs) and blank cassettes.

Arguing on behalf of Universal-Disney, Los Angeles attorney Stephen A. Kroft contended that home taping is a violation of property rights and that although his clients did not intend to hassle home tapers, they do want Sony and other VCR manufacturers to pay a license fee. He noted that Sony is being paid for its VCRs, which are then used to copy TV programs, but is not sharing these revenues with the copyright owners.

Kroft noted that Sony in its early advertising, touted the fact that the Betamax machine could be used to copy TV

programs. When millions of people individually are making copies of copyrighted movies without permission, Kroft emphasized, the result is "commercial piracy."

Responding to the argument that most VCRs are used to copy TV programs for time-shifting purposes (so the viewer can see a program later that he would have missed), Kroft charged that as far as movies are concerned the consumer can buy cassettes of that movie for viewing at his convenience. He does not have to make a

(continued on page 42)



AMOR DE ORO — Motown recording artist Jose Feliciano was recently presented gold records from Argentina and Columbia and gold and platinum from Venezuela for his Grammy-nominated LP, "Escenas De Amor." Pictured at Motown's L.A. headquarters are (l-r): Karen Sherlock, Motown International; Feliciano; Phil Caston, international manager, Motown; Burl Hechtman, Feliciano's manager; and Jay Lasker, Motown president.

Optimism Over Recovery, CD Debut Mark 17th MIDEM Fest

by Nick Underwood

LONDON — As the build-up to the 17th annual MIDEM gets underway, the latest official projections reveal that the largest contingent at this year's festival will be British, with 265 U.K. music companies in attendance. The U.S.A. follows with 207 companies attending out of a grand total of

1,289 participants at the 1983 MIDEM.

The worldwide music business is already beginning to converge in Cannes for this annual meeting, set for Jan. 24-28. The latest head count shows that 5,810 music people are arriving from 57 different countries, including the U.S.S.R., East Germany, Poland, Hungary and Czechoslovakia. Despite biting recessionary difficulties in many territories throughout the world, the general mood is stoically optimistic — with a positive undercurrent that the worst is over for most people and the steady decline in record sales can be halted by sound consolidation of resources and a flexible approach to diversifying with new and existing technologies.

Symbolic Site

The new high-tech Palais des Festival also aptly symbolizes a refreshing new note of optimism for the future, especially as this inauguration year of the new Palais also marks the launch of the Compact Disc (CD) before the international music industry. Philips is leading the onslaught with one of the biggest stands, while CD hardware is being heavily showcased by the Japanese — Toshiba and Sony. Aside from the tremendous opportunities for music people to forge new international deals for their companies, strengthen old ties, promote globally and renew foreign acquaintances, the festival this year is offering a comprehensive spectrum of live music with

(continued on page 40)

First Quarter Retail Sale, Shelf Prices Holding Steady

by Jim Bessman

NEW YORK — Few of the 20 retail chains included in this year's first quarterly survey reported any pricing changes in their shelf and sale listings. But unlike last quarter's survey (**Cash Box** Oct. 2, 1982), which actually showed average price increases across the board, the new survey does in fact stick fairly close to the previous one.

Both last quarter's average shelf and sale prices for midline product showed slight decreases, from \$5.75 to \$5.67 for shelf and \$4.37 to \$4.22 for sale. At \$8.98 list, average shelf priced dropped from \$8.22 to \$8.15, though average sale price rose from \$6.35 to \$6.54. Product listing for \$13.98 averaged a penny lower this time at \$12.87 shelf, and two cents higher at \$10.94 sale.

Singles average \$1.78, three cents higher than last quarter. Average price for

12" singles is now \$4.53, down \$.16 from last quarter's \$4.69.

Two categories included in the current survey were not in last quarter's. Product listing for \$9.98 now averages \$9.13 at shelf and \$7.17 at sale, while that listing at \$15.98 averages \$14.79 shelf, \$12.75 sale.

Gaps in the accompanying chart represent either unavailable data or variable pricing. As for variable pricing, the survey found that the chains are relying on the practice more frequently due to differences in manufacturers' prices and to varying market conditions.

Variable pricing policies are described below on a chain-by-chain basis:

Bad Records — \$8.98 sale product is either \$6.99 or \$5.98.

Budget Tapes & Records — Prices vary throughout the chain. \$5.98 product ranges from \$4.99 to \$5.49 shelf, with sale usually three for \$13. \$8.98 list shelves from \$7.79-\$7.99, though RCA and A&M product is \$8.19-\$8.29. The \$8.98 sale price ranges from \$5.99-\$6.99 depending on promotion. \$9.98 list generally shelves from \$8.69-\$8.99, with sale prices one dollar lower.

(continued on page 11)

MTV Giving A Shot To Small Labels And Unsigned Acts

by Michael Glynn

LOS ANGELES — At a time when new unsigned and small independent label acts have fewer outlets opened to them than ever before, Warner Amex's MTV: Music Television, the 24-hour stereo cable channel, stands as perhaps their best friend. With radio all but closed due to tight formats and major labels cutting back drastically on new signings, as well as artist development services for those already signed, MTV offers invaluable national cable exposure to virtually any clip that "fits the format," which is basically rock, according to MTV music director Buzz Brindle.

"We try to be pretty open-minded," explained MTV's Brindle. "... If we like (the clip), we'll put it on and let the audience decide."

As a result, a number of fledgling acts, and even a few veteran groups or individual

artists who've never broken beyond a regional following, have benefitted directly from MTV exposure, receiving record company interest and, in some cases, a label contract. One of the success stories has been Portrait/CBS recording group Saga.

"I was at a NARM (National Assn. of Recording Merchandisers) convention two years ago and gave a copy of the band's video to (MTV director of talent and artist relations) Gail Sparrow," said Petra Schweitzer, vice president of international marketing and promotion for CBM, Saga's Canada-based management company. "The video (of the band's songs 'Careful Where You Step' and 'Don't Be Late') played for more than a year."

Schweitzer added that Saga, which is on Maze Records in Canada, began to be approached by a number of record companies in the U.S. before inking with CBS/Epic/Portrait/Associated labels (E/P/A) division. The band's debut album for Portrait, "Worlds Apart," has risen to #34 bullet on the **Cash Box** Pop Albums chart and Schweitzer credits the LP's performance in part to the ongoing support that MTV has given.

Because MTV had been with us since the beginning, they started playing the video of our last single, 'On The Loose,' immediately after we gave it to them," Sparrow said. "Consequently, in virtually every MTV market we went into play (as opening act for Jethro Tull, Pat Benatar and, presently, Billy Squier), we received a great reception. Album sales were also quite a bit higher in these areas. And we received a number of offers from promoters to come back as headliners in smaller venues."

Similar testimonials came from other small labels whose acts have managed to get a shot on MTV. "I've got nothing but good things to say about it," enthused Bruce Lorfel, president of Detroit-based Plastic Records, whose group The Look

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ACTION AT MIRAGE — Mirage Records has signed an agreement to distribute all Omni Records product in the U.S. and Canada. The pact covers all product by Paul Barrero, Blue Magic and Ingram, as well as its most recent acquisition, The System. The first releases under the deal will be the LP "On My Own Two Feet," by Barrero on Jan. 21. (He is the former guitarist for Little Feat.) The other release

will be "Sweat" by the System, slated for release in this week. Pictured in Mirage's New York offices are (l-r) Jerry Greenberg, Mirage president; Steve Bernstein, Omni president; Michael Goldberg, Omni vice president in charge of business affairs; Jim Delehant, Mirage director of A&R; Greenberg; Mic Murphy and David Frank of the System; and Delehant.

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New releases
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January

Thursday 27th Midem Gala, Cannes

Friday 28th Manhattan Club, Leuven, Belgium

Saturday 29th T. B. A., Paris

Sunday 30th De Doelen Rotterdam, Holland

Monday 31st Deutsches Museum, Munich

February

Tuesday 1st Jahrhunderthalle, Frankfurt

Wednesday 2nd Leider & Leute T. V., Baden-Baden

Thursday 3rd Le Palace, Paris

Friday 4th Travel ("The Tube" TV) Newcastle

Saturday 5th Hammersmith Odeon, London

Monday 7th The Odeon, Birmingham

*All dates subject to change.



BUSINESS NOTES

Court Blocks Marie-CBS Pact

LOS ANGELES — An injunction barring singer Teena Marie from recording or releasing product for a record company other than Motown Records or from publishing her songs for a company other than Jobete Music, Inc., was issued here by Superior Court Judge Leon Savitch last month.

The injunction stems from a \$45 million suit brought by Motown against Marie Aug. 6, 1982 (**Cash Box**, Aug. 21, 1982) in which the record company charged Marie with breach of contract for allegedly not honoring an agreement she entered with Motown and Jobete in 1976. The label claims that during renegotiations of her contract last summer, Marie allegedly repudiated the agreements, charging Motown with undue influence, fraud and interference with advantageous business relationships.

When Marie repudiated her contract with Motown, which was to remain in effect until April 1983, she entered a recording agreement with CBS Records to release product.

Although Marie and her attorneys fought the Motown suit with a cross-complaint where her claims for undue influence and contractual unfairness were argued, Savitch said that the claims were unsubstantiated and found that Motown would have a reasonable chance of winning the contract dispute. In a statement, Motown said that the court's preliminary finding of a valid contract would be crucial to its efforts to collect millions of dollars in actual and punitive damages due to Marie's alleged breach of contract.

Commenting on the injunction, Don Engel, attorney for Marie, said that Motown originally sought to enjoin Marie up to 1989 and called the injunction they did gain "only a delay. Miss Marie will probably begin work on the album for CBS after the injunction period is up (in April)."

Radio, Cable TV Blanket Licensing In Jeopardy

LOS ANGELES — Independent music publishers were warned last week that the recent federal court ruling in the so-called "Buffalo Broadcasting case" against performing rights societies on the issue of blanket licenses for local TV may become a tool for radio and cable TV to avoid such licensing.

The words of caution came during a luncheon meeting of the Assn. of Independent Music Publishers (AIMP) here, where AIMP vice president Evan Medow told those gathered that radio and cable outlets were "like vultures circling in the sky" ready to use the Buffalo Broadcasting decision as a weapon to fight blanket licensing in their own areas. Medow warned publishers present that they should be aware of the broadest implications of the Buffalo Broadcasting decision, which is to be heard on appeal in the Second Circuit U.S. District Court in New York during the spring.

Attorney Bill Kobishinski of Mason and Sloane said that publishers should review existing contracts to determine whether they can legally license songs on an individual basis or if that is a right preserved for the writer.

Todd Brabec, western regional director of business affairs, American Society of Composers, Authors and Publishers (ASCAP), told the luncheon gathering that network licensing revenues, jukebox fee hikes, college/university licensing improvements, a recently closed five-year deal with Public Broadcast TV and a pending deal with local radio stations will help ease any loss of revenue from the decision.

NARM Indie Distribs Plan Activities For '83

NEW YORK — The National Association of Recording Merchandisers (NARM) Independent Distributors Advisory Committee met in New York last week to discuss plans for 1983. Among the topics covered were the place and agenda for the second annual Independent Distributors conference this fall and the independent distributors and manufacturers meeting at April's NARM Convention in Miami Beach.

In addition, the distributors discussed setting up a fund to hire a spokesperson for independent distribution. Decisive action was withheld pending further discussion with those committee members who were not present, as well as added input to be sought from other indie distributors.

The committee meeting was chaired by James Schwartz of Schwartz Bros. The other committee members participating were John Cassetta, Alpha Dist.; Tony Dalesandro and John Salstone, M.S. Dist.; Warren Hildebrand, All South Dist. Corp.; Ronald Schafer, Piks Corp.; Jerry Winston, Malverne Dist.; and NARM counsel Charles Ruttenberg. NARM staffers Joe Cohen, Dan Davis and Mickey Granberg also attended.



A GATHERING OF CAPITOL/EMIA/LIBERTY BRASS — Capitol/EMI America/Liberty Records recently held its annual meeting for top executives at the Sheraton Universal Hotel in Universal City to set plans for the year. Pictured standing are (l-r): Mark Levinson, EMIA/Liberty vice president, business affairs; Varnell Johnson, Capitol vice president, A&R, black music division; Dick Williams, EMIA/Liberty vice president, promotion; Pete Goyak, Capitol vice president, administration; Sam Citro, Capitol vice president, sales; Bobby Colomby, Capitol vice president, A&R, pop division; Bruce Garfield, Capitol vice president, A&R, East Coast; Walter Lee, Capitol vice president, marketing; Bruce Wendell, Capitol vice president, promotion; Lynn Shults, divisional vice president, country promotion; and Robert Young, Capitol vice president, business affairs. Pictured seated are (l-r): Don Grierson, Capitol vice president, A&R; Don Zimmermann, Capitol/EMIA/Liberty Recorded Music Group chief operating officer; Jim Mazza, Capitol Records president and EMIA/Liberty chairman; and Gary Gersh, EMIA/Liberty vice president, A&R.

Canadian Study Supports Levy On Blank Tapes

by Kirk LaPointe

OTTAWA — A federal study on exemptions under the Copyright Act urges the adoption of blank tape levies and the possible introduction of a full royalty payment scheme by jukebox operators to copyright owners.

The study, prepared for the Consumer and Corporate Affairs Department, is expected to be part of the material being considered for impending Canadian copyright revisions over the next three years. It notes that many disparities exist in the current Copyright Act — discotheques that use vinyl recordings, for instance, are exempt from royalty payments, while those using tape recordings may not be.

The study proposes the levy on blank audio and video tape paid by manufacturers and importers to be set by the Copyright Tribunal and administered by performing rights organizations.

But it is said further study is needed on

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Mathias, Edwards Home Taping Bills Set For Congress

NEW YORK — As part of the continuing congressional battle over home taping, Sen. Charles Mathias (R.-Md.) is set to introduce three amendments to the soon-to-be-reintroduced DeConcini bill (**Cash Box**, Jan. 22). The three bills would allow legal non-commercial home video taping. Legislation will be put forth on or about Jan. 25, when the new Senate reconvenes following a recess that started Jan. 3.

In addition, Rep. Don Edwards (D.-Calif.) will introduce bills parallel to the Mathias amendments. The Edwards bills will amend one put forth Jan. 3 by Rep. Thomas Foley (D.-Wash.) and Rep. Stan Parris (R.-Va.), which is similar to the forthcoming DeConcini bill in the senate.

Both Mathias and Edwards introduced similar single bills during the last session. This time, however, the bills have each been split into three separate ones. The first bill concerns royalties for home taping and calls for voluntary negotiations between copyright holders and equipment manufacturers in setting up royalty fees for blank tapes. It differs from the previous bill in that the Copyright Royalty Tribunal will not be involved in determining the fees.

The other bills separately address rentals of audio and video copyrighted material. Each bill calls for a licensing procedure for determining a royalty fee to be worked out between the copyright holder and the renter.

Rogers, Richie, Nelson Top 10th AMA Selections

by Jeffrey Ressler

LOS ANGELES — After walking off with the most honors in 1982, Liberty recording artist Kenny Rogers was also in the spotlight for a lion's share of this year's American Music Awards (AMA), televised nationally on ABC-TV Jan. 17. Although he wasn't the only artist at last week's 10th anniversary show to pick up a pair of trophies — other previous award winners Lionel Richie and Willie Nelson each copped two victories — Rogers was further commended when he received the program's Award of Merit for his "contribution to the entertainment of the American public."

As approximately 3,000 members of the

(continued on page 15)

REVIEWS

ALBUMS

OUT OF THE BOX



PYROMANIA — Def Leppard — Mercury/PolyGram 810 308-1 M-1 — Producer: Robert John "Mutt" Lange — List: 8.98 — Bar Coded

The most added album to FM playlists this week, Def Leppard's third effort continues to reinforce the band's position as kings of the British neo-metal movement. Hard-as-titanium-steel rockers who have their moves down pat, the five-man unit should more than satisfy fans of the Iron Maiden/Saga/Saxon ilk with brain-banging anthems like "Action! Not Words" and "Stagefright." "If you're gonna be a bear... be a grizzly," is this combo's motto, and on this tough, growling cutting axeman Steve "Steamin" Clark and lead screamer Joe Elliot more than live up to their credo.

FEATURE PICKS

POP

CUTS LIKE A KNIFE — Bryan Adams — A&M SP-6-4919 — Producers: Bryan Adams and Bob Clearmountain — List: 8.98 — Bar Coded

On the opening cut to his third outing for A&M in the U.S., Adams proclaims, "I've almost got it made." Indeed, "Cuts Like A Knife" should be the one to put it over the top for the young Canadian, who combines the ability to create compact, hook-laden pop/rockers like Rick Springfield with the tow-headed good looks of The Police's Sting. Most of the album is rock-based — "Take Me Back" has the anthem-like drive of an "I Love Rock 'N Roll," while the revved-up "I'm Ready" is just right for AOR — but there's something for everyone here, from two stirring ballads, "Straight From The Heart" and "The Best Was Yet To Come," to what sounds like a solid midtempo single, "This Time."

HOOKED ON SWING 2 — Larry Elgart and his Manhattan Swing Orchestra — K-Tel/RCA AFL-4589 — Producer: Larry Elgart — List: 8.98 — Bar Coded

With the original "Hooked On Swing" album still in the Top 100 of the **Cash Box** Pop Albums chart after an amazing 49-week run, K-Tel and RCA have teamed up once again with former Tommy Dorsey and Woody Herman reedman Larry Elgart to bring listeners more medleys of music from various jazz genres such as Dixieland, Swing and even a dab of Roaring '20s-style Charleston. Though the parties involved may be accused of milking the medley genre to the hilt, some viable A/C material — i.e., Elgart's own alto sax solos on a six-song segment entitled "Save The Last Dance For Me" — does manage to emerge from the outing. A safe bet for heavy rack action.

(continued on page 12)

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WINNERS NEVER QUIT.
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 AFL1-3902

With ALLIED FORCES well past gold and still selling, plus catalog re-orders on the rise, you'd think Triumph might want to quit there—never. Triumph wants platinum.

They've won over the 14-26 demograph album by album. Now, with NEVER SURRENDER and all its power, Triumph is going to take the platinum title. NEVER SURRENDER, Triumph's ultimate triumph.

MARKETING BLITZ

- MTV Debut of Triumph's single "A World of Fantasy"
- MTV Special Concert Promo
- MTV National Contest
- Heavy Radio, TV & Print Support of Tour
- In-Store Promotion Throughout the Nation
- National Consumer Print Schedule
- Heavy Local Print Schedule
- Saturation of AOR radio
- 70 city arena tour

TOUR ITINERARY

- | | | |
|-----------------|--------------------------------------|--|
| FEBRUARY | 16 Spokane Col. | 8 Memphis, TN; Mid South Col. |
| | 17 Seattle Arena | 9 Norman, OK; Lloyd Noble Arena |
| | 18 Portland Col. | 10 Dallas, TX; Reunion Arena |
| | 19 Vancouver Col. | 11 Amarillo, TX; Civic Center |
| | 24 Bakersfield Civic Center | 12 Lubbock, TX; Coliseum |
| | 25 Fresno; Selland Arena | 13 Odessa, TX; Hector County Col. |
| | 26 San Bernardino; Orange Pavilion | 14 San Antonio, TX; Hemisphere Arena |
| | 27 Phoenix; Veteran's Col. | 15 Corpus Christi, TX; Col. |
| MARCH | 2 Des Moines; Veteran's Col. | 16 Houston; Sam Houston Col. |
| | 3 Rockford Metro Center | 22 Los Angeles; Long Beach Arena |
| | 4 Cincinnati Gardens | 23 Sacramento Memorial Aud. |
| | 5 Detroit; Cobo Arena | 24 San Francisco Cow Palace |
| | 11 Fort Wayne Memorial Col. | 28 Hawaii; NBC Arena |
| | 12 Indianapolis; Market Square Arena | 30 Albuquerque; Tingley Arena |
| | 13 Evansville; Roberts Stadium | MAY |
| | 17 Lansing Civic Center | 1 El Paso, TX; County Col. |
| | 22 Saginaw, Mich.; Wendler Arena | 6 Providence, R.I.; Civic Center Arena |
| | 23 South Bend, Ind.; NDU Center | 7 Worcester, Mass.; Centrum |
| | 24 Kalamazoo, Mich.; Wing Stadium | 8 Portland, Maine; Cumberland Center |
| | 25 Pittsburgh Civic Arena | 11 Syracuse, NY; War Memorial Col. |
| | 26 Rochester; War Memorial Aud. | 12 TBA |
| | 30 Milwaukee, Wis.; Aud. | 13 Buffalo, NY; Memorial Col. |
| | 31 Omaha, Neb.; Civic Center | 14 Glens Falls, NY; Civic Center |
| APRIL | 1 Cedar Rapids, Iowa | 15 Baltimore, MD; Civic Center |
| | 2 Kansas City, MO; Municipal Aud. | 25 Green Bay, Wis.; Brown County Col. |
| | 3 St. Louis, MO; Checker Dome | 26 La Crosse, Wis.; La Crosse Center |
| | | 27 St. Paul, MN; Met Center |
| | | 28 TBA |

D E R



The New Album
Produced by Triumph & David Thoener
AFL1-4382



AFL1-2982



AFL1-3224



AFL1-3524

RCA
Records and Cassettes

Retail Shelf, Sale Prices Remain Steady In 1st Quarter

(continued from page 5)

Cactus Records & Tapes — Cactus has a three-tiered pricing structure. At \$5.98 list, new releases are \$4.93, catalog is \$4.98, and sale product is \$3.99. At \$8.98, new releases are \$6.94, catalog is \$7.98 and sale is \$5.99. At \$9.98, new releases are \$7.94, catalog is \$8.98 and sale is \$6.99. At \$13.98, new releases are \$9.94, catalog is \$11.98 and sale is \$9.49. And at \$15.98 list, new releases are \$11.94, catalog is \$13.98 and sale is \$10.49.

Cavages — \$13.98 list sale price is \$9.99 or \$10.99, depending upon title. Twelve-inch singles are \$3.99, \$4.99 and \$5.99, depending on list and whether the title is an import.

Circles — Twelve-inchers go for \$3.99 or \$4.99.

Everybody's — All \$5.98 product shelves for \$4.99, except for Warner Bros., which sells at \$5.55. Warner Bros. sale price is \$4.55 — everything else is \$3.99. At \$8.98 list, shelf price is either \$7.99 or \$8.39 depending on the store, with sale price either \$5.99 or \$6.99 depending on the sale. \$9.98 product usually shelves for \$8.99, though some stores use \$9.39. \$13.98 list also varies by store at either \$12.99 or \$13.99; same with \$15.98 list at \$14.99 or \$15.39.

Flipside — \$8.98 list sale prices are either \$5.99 or \$6.99.

Great American Music Co. — \$5.98 shelf price ranges from \$5.28-\$5.68. \$6.98 shelves from \$6.28-\$6.68, \$9.98 from \$9.28-\$9.58, \$13.98 from \$13.28-\$13.58, and \$15.98 from \$15.28-\$15.58.

Licorice Pizza — \$5.98s shelf depending on cost, with WEA and RCA at \$5.98 and the rest at \$5.49. Due to the WEA changes, however, most of the \$5.98s now shelf at the \$6.98 list level of \$5.49, with a \$4.99 sale price. Twelve-inch prices vary according to list.

Music Plus — \$5.98 list has two shelf prices: \$3.99 for Columbia and Capitol, and \$4.99 for the others. Twelve-inch prices also vary according to list.

Musicland — Musicland shows market variations in all categories provided. \$5.98 shelf prices range from \$5.49-\$5.99. \$8.98 shelf prices range from \$7.99-\$8.99, while sale prices are from \$5.99-\$7.49. \$9.98 shelf prices vary from \$9.29-\$9.99, and sale price ranges from \$5.28-\$5.68. \$8.98 prices are from \$1.79-\$1.99.

Record Bar — Record Bar also reports various pricings according to market, as well as type of sale. At \$5.98 list, most stores shelf at list, though WEA product is at \$6.48 due to its higher cost. Mid-sale price in this category is generally \$5.49, with low sale at \$4.99. At \$8.98, most stores shelf at \$8.69, though a few are at \$7.49 with others in between. Advertised sale prices here are at \$6.49, mid-sale is at \$6.99, and upper mid-sale is at \$7.49. For \$9.98 list product, the shelf range is from

\$9.49 in most stores to \$8.49 in a few. Mid-sale price is \$7.99, and low sale is \$7.49. At \$13.98 list, most stores are at \$11.98 shelf, others down to \$10.99. Mid-sale is \$10.99, and low sale is \$9.99. At \$15.98 list, most stores shelf at \$13.98, with some at \$12.99. Mid-sale is \$12.99, and low sale is \$11.49. Singles range from \$1.89 in most stores to \$1.69 in a few, while 12" product is either \$4.99 or \$5.99, depending on list.

Record World/TSS — Current singles are at \$1.69, oldies at \$1.99.

Stark/Camelot — The Stark/Camelot chain has increased its use of variable pricing due to market conditions and competitive factors. At \$8.98 list, new releases are shelved at \$7.99 and deep catalog at \$8.69. Sale price is generally \$6.49, but sometimes \$6.99, with promotions getting \$5.99. At \$9.98 list, new releases shelf at \$8.99, deep catalog at \$9.49. Sale price is either \$7.49 or \$7.99. Sale price for \$13.98 list product is either \$10.99 or \$11.99. Twelve-inch singles are either \$3.99 or \$4.99.

Tower — Advertised sale price for \$8.98 list is \$5.99, while the top 100 titles are at \$6.99 sale price. This sale price structure continues for other list prices, with \$9.98 list showing a \$6.99 advertised sale and \$7.99 top 100 sale price, \$13.98 list showing a \$9.99 advertised sale and \$10.99 top 100 sale price, and \$15.98 list showing an \$11.99 advertised sale and \$12.99 top 100 sale price. Twelve inch singles are \$3.99 or \$4.44 according to list.

Turtles — Twelve-inchers are \$2.99, \$3.99 or \$4.99, according to list.

Waxie Maxie — Sale price for \$5.98 list is usually \$4.59 or \$4.99, but can be \$3.99, depending on costs and advertising help. Other list prices show variations that include tape equivalents. At \$8.98 list, the disc shelves at \$8.39, the tape at \$8.69, and sale price ranges from \$4.79-\$6.99. At \$9.98 list, the disc shelves for \$9.39, the tape for \$9.69, and sale price usually ranges from \$6.99-\$7.99. At \$13.98 list, the disc shelves for \$12.39, the tape for \$12.69, and most sale prices range from \$8.99 to \$9.99. At \$15.98 list, the disc shelves at \$14.39 and the tape is \$14.69.

Waxie Maxie was one of the few retailers to report differing prices for discs and tape equivalents. The others were Cavages, which charges 50 cents more on sale cassette product, and Bad Records, which will increase its tape prices shortly by about 50 cents to compensate for shrinkage resulting from open merchandising.

While many merchants said that the recent WEA reductions had affected their pricings, these changes were mostly reflected in the \$6.98 list category (**Cash Box**, Jan. 15). Other dealers were still waiting to make WEA adjustments.

It was too early for any of the chains surveyed to report any adjustments from last week's CBS modifications.

U.S. Retail Chains' LP & Singles Prices

Chain	\$5.98		\$8.98		\$9.98		\$13.98		Singles
	Sale/Shelf		Sale/Shelf		Sale/Shelf		Sale/Shelf		
Bad	3.99/5.98		*7.99		6.99/7.99		10.98/11.98		1.69
Budget	*/*		*/*		*/*		11.69/12.69		1.69
Cactus	*/*		*/*		*/*		*/*		1.69
Cavages	—/5.99		6.99/8.69		7.99/9.69		*/13.69		1.79
Circles	3.99/4.99		5.88/7.99		6.88/8.99		9.88/11.99		1.69
Everybody's	*/*		*/*		6.99/*		10.99/*		1.89
Flipside	—/4.99		*7.69		*8.49		—/11.98		1.79
Great American Music Co.	4.19/*		—/*		6.99/*		—/*		1.88
Hastings	3.99/5.98		5.99/7.99		6.99/9.98		10.99/13.98		1.99
King Karel	—/5.98		—/7.98		—/8.98		—/12.98		1.85
Licorice Pizza	3.99/*		5.99/7.99		7.49/8.99		10.99/13.49		1.69
Music Plus	—/*		5.99/7.99		6.88/8.99		10.99/11.99		1.69
Musicland	—/*		*/*		*/*		—/—		*
Record Bar	*/*		*/*		*/*		*/*		*
Record World/TSS	3.99/5.79		6.49/8.79		7.49/9.49		10.99/13.49		*
Spec's	4.88/5.88		7.99/8.69		6.88/9.98		—/13.98		1.89
Stark/Camelot	4.99/5.99		*/*		*/*		*/12.99		1.85
Tower	3.99/4.44		*7.99		*8.39		*/11.99		1.55
Turtles	—/5.98		6.99/7.98		—/8.98		—/12.98		1.79
Waxie Maxie	*5.99		*/*		*/*		*/*		1.79
AVERAGES	\$4.22/5.67		\$6.54/8.15		\$7.17/9.13		\$10.94/12.87		\$1.78
* variable pricing									

REVIEWS

(continued from page 8)

BACK TO THE FRONT — Peter Brown — Gypsy/RCA AFL1-4604 — Producer: Peter Brown — List: 8.98 — Bar Coded

Most pop musicologists probably remember Peter Brown from his 1978 summer hit, "Dance With Me," issued on the TK Records subsidiary, Drive, which attained Top 10 status during the heyday of the disco era. After a hiatus from the recording scene, Brown makes his Gypsy debut with an eclectic LP influenced by Santana and Chicago that touches on salsa, pop and ballad forms draped with a funky R&B bottom. The platter's single pick, "Baby Gets High," is already performing respectably on the black contemporary charts, elevating to the #44 spot with a bullet after entering just three weeks ago. Expect the dome-plated dancer to receive crossover onto the pop 45 charts as well.

HEAVYHANDS — Casablanca/PolyGram NBLP 7276 — Producers: Trade Martin & Chip Taylor — List: 8.98

Top 40 pop and new wave gets the flexi-disc treatment here as songs such as "Who Can It Be Now" and "Gloria" are used in this exercise record utilizing the "Heavyhands" technique of working muscle groups with the aid of AMF-manufactured hand weights. Listeners are instructed to swing 'n' sway, squat 'n' shrug and pump 'n' run to the strains of such 1982 chartmakers as "I Ran (So Far Away)," "The Look of Love" and "Don't You Want Me" all performed in appropriate tempos by the T.M. Orchestra & Chorus. A cross-merchandising deal with AMF will see this record hit many untapped markets, including several major sporting goods stores around the country.

BLACK CONTEMPORARY

ON THE ONE — Dazz Band — Motown 6031 ML — Producer: Reggie Andrews — List: 8.98

One of the biggest black singles last year was undoubtedly "Let It Whip," in which this hot Cleveland-based R&B/funk outfit took a cue from Devo's "Whip It" and mixed a quirky modern rock background with a dance-oriented tempo to come up with a club-floor scorcher that crossed over to the pop charts, eventually hitting Top 15 status. On its follow-up album, the dazzling Dazz combo continues to party with such rollicking tunes as "On the One for Fun" and "Cheek to Cheek." The best ballad on the LP is side two's opener, a cover of Smokey Robinson & Berry Gordy's composition, "Bad Girl."

SWEAT — The System — Mirage/Atlantic 90062-1 — Producers: David Frank & Mic Murphy — List: 8.98 — Bar Coded

Two of this New York City-based group's 12-inch-single B/C successes — the seven-minute plus "It's Passion" and the infectious "You Are In My System" — are included on its Mirage LP debut disc, which admirably showcases the techno-funksters' talents full force. Like Prince, Andre Symone and, more recently, Cameo, The System manages to take tried and true R&B arrangements and successfully update the sound with layered synthesizer riffs and other compu-tones, resulting in a collection of tunes that's as suitable for progressive rock stations as it is for B/C outlets. "Now I Am Electric" seems to have the greatest crossover potential, with "I Won't Let Go" another strong contender for mass acceptance.

IN MY WORLD — Pattie Brooks — Mirage/Atlantic 90054-1 — Producer: Sandy Linzer — List: 8.98 — Bar Coded

On her label bow for the Atlantic-distributed Mirage Records, former disco darling Pattie Brooks dramatically shifts gears, delivering an eclectic album that contains a potpourri of songs ranging from ballads to straight-ahead pop, from randy

soul to breakneck speed dancers, all shaded with Brooks' strong yet sensitive vocal work. Most exciting numbers here are a rhythm 'n' bluesy reworking of Mitch Ryder's "Too Many Fish In The Sea," the poppish "She's Back In Town" and a DOR ode to syndicated radio sexologist Dr. Ruth Westheimer entitled "Dr. Ruth."

NEW AND DEVELOPING

TOO-RYE-AY — Kevin Rowland & Dexy's Midnight Runners — Mercury/PolyGram SRM 1-4069 — Producers: Clive Langer, Alan Winstanley and Kevin Rowland — List: 8.98



Late last year, Rowland & Dexy's single "Come On Eileen" nabbed the #1 chart position on the British pop charts and was quickly followed by this album grabbing top honors as well. The second U.S. release for the Northern U.K. soul tribe, like its first LP here on EMI, is infused with a strong debt to old R&B meisters of the past two decades, particularly proponents of the Motown sound, and skillfully amalgamated into a working class, hard pop groove. Best cuts on the disc, which employs such instruments as banjo, accordion, flute and tin whistle along with a standard rock format, are "Jackie Wilson Said (I'm In Heaven When You Smile)," and "I'll Show You."

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SINGLES**OUT OF THE BOX****SUPERTRAMP** (A&M 2517-S)

MY KIND OF LADY (4:12) (Delicate Music/Aimo Irving Music — ASCAP) (R. Davies, R. Hodgson) (Producers: Supertramp, P. Henderson)

The second single from its "Famous Last Words" LP gives Supertramp further insurance against a rainy day. Minimal production, Rick Davies' trademark falsetto and a catchy sax solo combine to destine "My Kind Of Lady" for good pop and A/C airplay. Look for instant adds.

FEATURE PICKS**POP**

HALL & OATES (RCA PB-13421-D)
One On One (3:45) (Hot-Cha Music Co./Unichappell Music — BMI) (D. Hall) (D. Hall, J. Oates)

NEW FACES TO WATCH**Bill Wolfer**

As a session musician, Solar/Constellation recording artist Bill Wolfer owns credits that would make most sidemen envious. The 28-year-old keyboard/synthesizer whiz both played and programmed on Stevie Wonder's "Journey Through The Secret Life of Plants" and "Hotter Than July" sets and has recorded with The Jacksons ("Triumph" and "Jacksons Live"), Michael J. ("Off The Wall" and "Thriller"), Paul McCartney, Diana Ross, Betty Wright and Teena Marie, among others. He has also toured with The Jacksons and Wonder.

While most players would be satisfied with such an impressive resume, Wolfer had a burning ambition to make his own music — an album of electronic R&B, to be precise, drawn from his many and diverse influences, dating back to his days growing up listening to the radio in Cheyenne, Wyo. and through his education at Boston's prestigious Berklee College. The result is a sizzling, synth-laden package entitled "Wolf," Solar's Constellation label debut.

The success of the album, at least on a musical level, owes much to the low-key Wolfer's synthesizer programming and performing prowess, for "Wolf" is virtually a one-man show, as he wrote, played and produced the multilayered instrumental tracks almost single-handedly. "I've always loved to fool around with gadgetry," admitted Wolfer, who pointed out that he

purchased his first synthesizer in 1971. ("The factory rep told me I was the first person in Wyoming to own one," he adds.)

Among the various "gadgets" Wolfer became proficient at both operating and playing were the Yamaha CS-80, Prophet 5 synthesizer, EMU emulator, Mini-Moog, Micro-Moog, LMI Drum-computer, Vocorder and Arp 16-voice piano, all of which he plays on "Wolf." In fact, it was his expertise in synthesizers that first brought him to the attention of Wonder.

"When I came out to L.A. five years ago, I worked at the Guitar Center on Sunset Strip, where I met a number of musicians, among them Ronnie Foster of George Benson's band," he said. "Well, in my spare time at the store, I'd play with the synthesizers, and once I hooked 16 of them together with sequencers and made a tape of it. Foster took it to Stevie, and it happened to be just the sound he wanted to use for a song on an album he was working on at the time."

Wonder called Wolfer in to program for his ambitiously experimental LP, "Journey Through The Secret Life of Plants," and the tune turned out to be an instrumental called "Race Babbling." Wolfer remained with Wonder for the ensuing tour as programmer and then worked on "Hotter Than July."

"I learned a lot about programming (from Wonder)," Wolfer said. "He's always pushing himself and the instrument further . . . in all aspects of his music. And his hearing is so acute that he taught me a lot about listening to music."

Another valuable experience, Wolfer adds, has been working with Quincy Jones on Michael Jackson's efforts, most recently "Thriller" ("I'm always watching the producer and working with Quincy Jones was a great opportunity . . . I have my own production contract with Solar/Constellation, so I hope to pursue that end of recording more in the future").

Hall, J. Oates)

In the second single from the successful "H2O" LP, the duo eschews the rage of "Maneater" for a strong plea "One On One/I Want To Play That Game Tonight." With Daryl Hall's straightforward vocals backed by a church-like synthesizer portion and a steady drum beat, "One On One" has potential for pop and Urban Contemporary.

KENNY ROGERS and SHEENA EASTON (Liberty 1492)

We've Got Tonight (3:49) (Gear Publishing Co. — ASCAP) (B. Seger) (Producers: D. Foster, K. Rogers)

Rogers, who stole the show at the American Music Awards last week with a heart-tugging Award of Merit acceptance, teams with the petite Scottish lass with the big voice for a slick duet, co-produced by David Foster, on this Bob Seger ballad. With heavy out of the box action on both pop and country stations, this is already shaping up as a surefire crossover hit.

ABC (Mercury/PolyGram 810 340)

Poison Arrow (3:24) (Virgin Music, admin. by Chappell Music — ASCAP) (ABC) (Producer: T. Horn)

Like this widely praised Brit band's last outing, the Top 10 "Look Of Love," this string-swept blend of soul and pop has already been a big hit in the U.K. With its grandiose arrangements, intertwined with clever lyrics and a booming dance beat, it should shoot right up the charts here as well.

ERIC MERCURY & ROBERTA FLACK (Atlantic 7-89931)

Our Love Will Stop The World (3:58) (Teacincense/CBS Songs/Mystery Man/Right Song Music — BMI) (E. Mercury, D. Wagner) (Producers: E. Mercury, R. Flack)

Artist-turned-producer Eric Mercury returns to the microphone on this duet with Flack. The smokey quality of Mercury's pipes give this outing a decidedly different flavor than the Flack/Hathaway pairings, although the results are no less pleasing.

BILLY SQUIER (Capitol P-B- 5202) **She's A Runner** (3:59) (Songs Of The Knight — BMI) (B. Squier) (Producers: Mack & Billy)

This follow-up to "Everybody Wants You" shows more evidence of Squier's ability as a songwriter and sensitivity as a singer. The passionate reflection on a free-spirited lover utilizes a sparse production, relying primarily on Alan St. John's "In The Dark"-like synthesizer underpinnings.

BLACK CONTEMPORARY

DYNASTY (Solar 7-69843)

Check It Out (3:25) (L.F.S. III Music/Spectrum VII — ASCAP) (W. Shelby, K. Spencer, G. Barbee) (Producers: Sylvers, W. Shelby, K. Spencer)

Synth-tech comes to the City of Angels. Fluid vocals over a hulking, pulsing background. The pre-programmed monster groove is pure Gotham, yet the vocals say L.A. Only time will tell if this is a harbinger of things to come, but "Check It Out" is a mover.

NEW AND DEVELOPING

ROSE TATTOO (Mirage WTG 7-99923)

Scarred For Life (3:45) (J. Albert & Son Pty Ltd./E.B. Marks — BMI) (Anderson, Riley, Royall) (Producers: Vanda & Young)



If this tune is autobiographical, Angry Anderson has plenty to be angry about. The classic rock theme of adolescent alienation is retold by the singer to traditional Stones' sound, structure and substance, so much so that what is in fact the title track to the Aussie metal's latest LP sounds like it might have been an alternate take of "Jumpin' Jack Flash."

The champagne is flowing at
BECKET RECORDS
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★ **41** **ALREADY AN R&B SMASH!**
BILLBOARD: Black Singles—

● **54** **CASH BOX: Black Singles**

★ **2** **THE OVERNIGHT DANCE SENSATION!**
BILLBOARD: Dance/Disco Top 80—

● **4** **DANCE MUSIC REPORT—**

AND TOMORROW—

GOING POP!

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LOOK FOR PHIL KAHL AND GENE GRIFFIN
AT THE CARLTON HOTEL DURING **MIDEM '83**

Leal Takes Over HighRise Label; Moves To Dallas

LOS ANGELES — After six months of operation, fledgling HighRise Entertainment Co. has undergone an executive restructuring, with company board chairman Larry Leal assuming the duties of president, and Marc Kriener, in that position since the firm opened, resigning.

Veteran record industry executive Mike Lushka, a partner in the company, will now fill the position of executive vice president/general manager, while Pat Means will serve as vice president of operations.

Joining the company as vice president of promotion will be Bunky Sheppard, the 35-year industry veteran who most recently held a similar position with Destiny Records and was a senior vice president with 20th Century-Fox Records for three years prior to Destiny. Sheppard also served as vice president of promotion at Motown records.

HighRise recently scored its first #1 single with Sonny Charles' "Put It In A Magazine," and has four singles in the Top 20 of the **Cash Box** B/C Singles chart: Tyrone Davis' "Are You Serious," Alphonse Mouzon's "The Lady In Red" and Maxine Nightingale's "Turn To Me."

Lushka came to HighRise from M&M Records, where he was vice president of marketing, a position that he also held at Motown from 1969 to 1981. Along with his new responsibilities, Lushka will continue to be in charge of distribution.

Commenting on prospects for HighRise's future, Leal said, "The music business is not on the down side, it is simply changing and I intend to forge ahead, continue to see our artists on the charts, develop them, sign additional artists and expand into video production within the next 12 months."

HighRise headquarters will be based in Dallas, Texas, at 5501 L.B.J. Highway, Dallas 75240. The telephone will be (214) 387-9911. Sheppard will stay on to head the L.A. office. The number there is (213) 274-8629.

Scotti Bros. Launches Rock 'n' Roll Records

LOS ANGELES — Scotti Brothers Industries and Associated Companies have launched a new CBS-distributed label, Rock 'n' Roll Records. The second Scotti Brothers label will be headquartered along with the first in the company's Santa Monica offices.

The first release on the Rock 'n' Roll label is "The Fanatic," by Los Angeles-based group Felony. The title track, which is also the first single issue by Rock 'n' Roll Records, has already amassed substantial regional airplay requests on station KROQ-FM.

The company is headed up by Scotti Brothers executive Tad Dowd, who will be reporting to Scotti Brothers record Group president and general manager John Musso. Dowd has noted that Rock 'n' Roll will be looking at talent throughout the country for the label and not confining its activities simply to the L.A. area.

Rock 'n' Roll, in addition, will have the benefit of audio and video recording facilities housed within the Scotti Brothers office complex. The address is 2114 Pico Blvd., Santa Monica, Calif. The telephone number is (213) 450-3193.

Gurewitz Ent. Formed

NEW YORK — Al Gurewitz Entertainment, Inc., has formed in Fairfield Conn., to handle promotion, marketing, sales, management, artist development and consulting. The firm can be reached at 79 Beechwood Lane, Fairfield, Conn. 06430. The telephone number is (203) 374-9401.



Arnold I. Rich

Rich Promoted To PolyGram VP Post

LOS ANGELES — Arnold I. Rich, who joined PolyGram Corporation in July, 1974 as vice president, law, was recently promoted to senior vice president, law. In his new position, which was announced by PolyGram's president and chief executive officer Gordon Stulberg, Rich will continue in his capacity as general counsel to the U.S. PolyGram Companies, a post he's held since 1977. Before coming to the company, Rich was associated with the Stroock & Stroock & Lavan firm and was a partner in the law offices of Hofer, Rich & Grubman.

In announcing Rich's promotion, Stulberg remarked, "The elevation to the senior vice presidency is in recognition of outstanding service to PolyGram Corporation and further affirmation of his active participation in the company's future activities in the United States."

Larc Releases First Product, Signs New Acts

LOS ANGELES — Larc Records recently announced release of three records — Lanier & Co.'s "After I Cry Tonight"; "Change The World" by Alfonso; and Shawn Christopher's "Too Late."

Operated by Joe Isgro, Larc has also signed veteran R&B group The Chi-Lites and new act Mella, with late February targeted as a release date for that product.

The MCA-distributed company will be represented at the upcoming MIDEM gathering by the label's A&R director, Stuart Love, who will be finalizing a series of territorial agreements. Love says that he will also consider foreign recordings for acquisition by the label and material for its publishing companies, Lindee Music (ASCAP and Larry Lou Music (BMI).

Isgro, a respected independent promoter in the industry, personally directs label effort in this area along with a staff that includes Bill Craig, vice president of R&B promotion; Ralph Tashjian; and Brenda Johnson, promotion. The national sales force for Larc is headed by Chuck Fassett.

Columbia House Pacts To Make 8-Tracks

NEW YORK — CBS Inc. has reached an agreement in principle with Electronic Sound Group, Inc. (ESG) for the latter to become the primary manufacturer of 8-track cartridges for Columbia House, which operates the Columbia Record and Tape Club. The production agreement stems from CBS's closing of its Terre Haute, Ind., tape duplicating facility. The pending agreement began Jan. 21 and is expected to run through January 1985.

ESG is the country's largest independent manufacturer of prerecorded audio tapes and phonograph records through its network of facilities in major geographic U.S. markets. Last April, it concluded a similar deal with RCA Records.

EXECUTIVES ON THE MOVE



Foster-Levy



McCready



Laverty



Patton

Foster-Levy To Landers — Jay Landers Music has announced the appointment of Jaymes Foster-Levy to vice president of the West Coast-based music publishing and production firm. She comes to Jay Landers Music after being a professional manager for United Artists Music, West Coast.

Shell Appointed — Magna Sound Corporation has named Larry Shell vice president and general manager of Millhouse (BMI) and Shedd House (ASCAP) Music.

Barry Adds Kupps — Jeff Barry Enterprises, Inc. has named Marty Kupps as vice president and general manager. He was vice president-sales and promotion at Lifesong Records and, prior to that, co-president with Barry A. Gross of the Gross-Kupps Productions joint-venture with A&M Records.

McCready Appointed CBS — CBS Records Nashville has announced the appointment of Mary Ann McCready as director, product development, CBS Records Nashville. She joined the CBS Records group in Nashville as coordinator, press and public information in 1974 and most recently she was named director, artist development.

Laverty Appointed At Columbia — Marilyn T. Laverty has been appointed director, press and public information, East Coast for Columbia Records. Since 1980 she has been associate director, press and public information, Columbia Records. Prior to that she was manager of publicity for RCA Records in New York.

Carpanzano Named At Vestron — Jo-Anne Carpanzano has been promoted to national sales coordinator for Vestron Video. She will take over full responsibility for distributor service on all Vestron's releases.

Changes At JBL — Randy Patton has been named director of marketing for JBL Incorporated's Consumer Products. Most recently, he served as JBL's international division sales manager. And John Hoge has been appointed manager of transducer research and development. He was an independent consultant in the areas of acoustics and noise control, and has worked for such firms as Harrison Systems, Inc., CTS Corporation, and Studer-Revox.

Producer/Arranger Costa Dies At 57

LOS ANGELES — Don Costa, noted producer/arranger/composer/conductor who is perhaps most widely known for his work with Frank Sinatra, which included producing and arranging the latter's "Cycles" and "My Way" albums, died Jan. 19 of heart disease. He was 57.

Costa, whose career in the music industry began at age 15 when he was a member of the CBS radio station orchestra in his hometown of Boston, was appointed director of A&R for the newly-formed ABC Paramount label in 1955, where he launched the careers of Lloyd Price, George Hamilton IV, Johnny Nash and, most notably, Paul Anka. From there, he moved to United Artists, where he worked with Ferrante and Teicher, Steve Lawrence and Eydie Gorme, among others.

In 1961, Costa formed his own independent production company, and produced such artists as Johnny Mathis, Dinah Washington, Dean Martin, Keely Smith,

E. T. Read-Along LP

LOS ANGELES — Disneyland-Vista Records recently announced plans to release a special read-along version of *E. T.* — *The Extra-Terrestrial* on Jan. 17. Drew Barrymore, who starred in the film as the character Gertie, will narrate the album.

The *E.T.* read-along is available on 7", 33-1/3 rpm records or on cassettes and will feature a 24-page, full-color book with photographs from the film. In the U.S., the record will carry a suggested list of \$2.49, while the cassette will be \$3.98.

The *E.T.* LP, produced by Steven Spielberg and Jim Magon of Disneyland-Vista, is also scheduled for international distribution, where the label reaches 55 countries in 18 languages.

Kreiner Exits HighRise

LOS ANGELES — Marc Kreiner last week announced his resignation as president of HighRise Entertainment Co. Kreiner is credited with bringing Tyrone Davis and Sonny Charles to the label.

His future plans will be announced soon, and until then, Kreiner can be reached at (213) 208-0209.

Tommy Sands, Nancy Sinatra, Lou Monte, Sandy Stewart, Frankie Avalon, Connie Francis and George Maharis. After moving to Los Angeles, he began scoring motion picture soundtracks, and his credits included *Madigan*, starring Richard Widmark, and *The Impossible Years*, with David Niven.

Later, he was to work with Perry Como and Barbara Streisand, recording hits for both, and Frank Sinatra, arranging and conducting several TV specials as well as a number of albums. From 1971 to 1974, he worked at MGM Records arranging and producing LPs for The Osmonds, Donny Osmond, Eddy Arnold and Sammy Davis, Jr., among others.

He is survived by his wife, Terry Ray, and daughter, Nikka Costa, as well as two children by his previous marriage, Nancy and Gaetano; a brother, Leo G. Costa; and a sister, Rose Mattevello.

PCI Offers Air Fare, Accommodations As Booking Incentives

NEW YORK — PCI Recording Services Inc. of Rochester, N.Y. is presently offering round trip air fare from New York City to producers booking a minimum of eight hours studio time in its new one-inch post-production facilities. Producers booking 16 hours or more will receive round trip air fare and hotel accommodations in Rochester.

"The offer is being made to encourage New York City companies to use what we consider to be one of the most modern new recording studios in the Northeast," said Ted Hummel, president of PCI.

With the addition to the post-production facility, PCI now has video, audio and graphics capabilities all under one roof. The new post-production suite features Ampex VPR 2Bs, a Datatron Vanguard Computer Editor, a Grass Valley 10X computer interfaced production switcher, a Chyron II and a 12-channel audio board. One-inch post production rates are \$250 per hour.

Rogers, Richie, Nelson Top 10th AMA Selections

(continued from page 8)

music industry gathered at the Shrine Auditorium here and millions more watched via the network telecast, Rogers was presented with the Award of Merit during a segment of the show that took a look at his recording history with the New Christy Minstrels, the First Edition and as a solo artist. Participating in the tribute were Crystal Gayle, George Burns, Olivia Newton-John (from a satellite remote in Hawaii), Lionel Richie and two of the show's hosts, Mac Davis and Melissa Manchester. While all of the above — with the exception of Burns and Newton-John — joined Rogers on stage during the tribute for a sing-along rendition of one of his signature tunes, "Lucille," the segment was highlighted when Rogers accepted the award flanked by his wife, Marianne, and his beaming baby, Christopher Cody. In addition to the special honor, Rogers picked up two trophies for Favorite Country Male Vocalist and Favorite Country Single ("Love Will Turn You Around") this year, bringing his total number of AMA wins to 15.

With the acceptance of two awards this year in the categories of Favorite Pop/Rock Single (for "Truly") and Favorite Soul Male Vocalist, Richie has amassed six AMA wins to date, with this year's prizes being his first honors as a solo artist. Previously, he received AMA plaudits for his work with the Commodores and on last year's duet with Diana Ross, "Endless Love." In contrast to Richie's past victories, Willie Nelson had only received one award prior to this year, but in keeping with his outlaw image, took several people aback when he was voted both Favorite Pop/Rock and Favorite Country Album for his smash LP, "Always On My Mind."

Repeat Winners

Other past winners of the AMA who repeated this year included Olivia Newton-John, whose Favorite Pop/Rock Female Vocalist triumph this year made her grand tally reach nine awards; Diana Ross, who scored AMA win number six in 1983 for Favorite Soul Female Vocalist; Barbara Mandrell, who received her fourth award in three years as Favorite Country Female Vocalist; Aretha Franklin, who earned her third award during last week's presentation, this time for "Jump To It," chosen as Favorite Soul Album; and Kool & The Gang, which picked up its second prize in two years for Favorite Soul Group. Marvin Gaye, John Cougar, Hail & Oates and Alabama each won their first awards during the program.

One of the biggest surprises of the even-



SOLO AWARD — Motown recording artist Lionel Richie displays one of the two trophies he received at the 10th Annual American Music Awards. Richie was named Favorite Male Vocalist in the Soul category and his recording of "Truly" was named Favorite Single in the Pop/Rock category. The awards were presented at the Shrine Auditorium in Los Angeles on Jan. 17 during a live two-hour television special, which aired on ABC-TV and was produced by Dick Clark Teleshows Inc.

ing came towards the end of the show, when John Cougar and Rick Springfield tied for Favorite Pop/Rock Male Vocalist honors, the first time a tie had ever been drawn in the Pop/Rock category. (Lou Rawls and Teddy Pendergrass tied for Favorite Soul Male Vocalist in 1979, while 1977 saw a split for Favorite Soul Singles plaudits and 1982 had Willie Nelson and Anne Murray sharing trophies for Favorite Country Single.)

Surveying the first-time winners, Gaye made a humorous appearance when he picked up his award for Favorite Soul Single ("Sexual Healing") while chewing on a large wad of gum. Daryl Hall & John Oates, tagged as Favorite Pop/Rock Group, were unable to personally receive their trophy at the Shrine Auditorium since they were in Manhattan, but Favorite Country Group winners Alabama were there to take home their honors.

In recognition of the 10th anniversary of the AMA ceremonies, the event featured several special segments focusing on previous award winners, utilizing clips from earlier telecasts. Barry Manilow took a look back at past Male Pop/Rock Vocalist winners, Lionel Richie narrated clips highlighting recipients of the Award of Merit, and Willie Nelson — whose live performances usually include members of his backup musician "family" — did voice-overs for a part of the program centering on past victors in sundry group categories. An elaborate song and dance production number was based on the theme "It's American Music" and was brought off thanks primarily to the choreography skills of Walter Painter.

(continued on page 26)



MERITORIOUS ACHIEVEMENT — Liberty Records artist Kenny Rogers is surrounded by some of the people who participated in a tribute to him in conjunction with the presentation of the special Award of Merit at the 10th annual American Music Awards. Pictured are (l-r): Lionel Richie, Marianne Gordon Rogers, Rogers holding his son Christopher Cody, Dottie West and Crystal Gayle, who hosted the special tribute.

TOP 30 ALBUMS

	Weeks On Chart	1/22	Chart	Weeks On Chart	1/22	Chart
1 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	1	8				
2 TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	2	13				
3 INCOGNITO SPYRO GYRA (MCA-5268)	3	16				
4 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718-1)	4	14				
5 DECEMBER GEORGE WINSTON (Windham Hill C-1025)	7	7				
6 LEARNING TO LOVE RODNEY FRANKLIN (Columbia FC 38198)	6	10				
7 RIT/2 LEE RITENOUR (Elektra 9 60186-1)	5	10				
8 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	9	37				
9 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	8	31				
10 KENNY G (Arista AL 9608)	12	16				
11 HOME AGAIN STANLEY TURRENTINE (Elektra 9 60201-1)	10	9				
12 CASCADES AZYMUTH (Milestone M-9109)	13	6				
13 CHANCE ENCOUNTER RAMSEY LEWIS (Columbia FC 38294)	14	11				
14 MUSIC SPOKEN HERE JOHN McLAUGHLIN (Warner Bros. 9 23723-1)	23	2				
15 LIVE AT THE PLUGGED NICKEL MILES DAVIS (Columbia C2 38266)	16	11				
16 TOUR DE FORCE — "LIVE" AL DI MEOLA (Columbia FC 38373)	11	10				
17 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	15	28				
18 RADIANCE JEFF TYZIK (Capitol ST-12224)	22	15				
19 OFF THE TOP JIMMY SMITH (Musician/Elektra 9 60175-1)	18	23				
20 QUARTET HERBIE HANCOCK (Columbia C2 38275)	—	1				
21 TOUCH THE FEELING STIX HOOPER (MCA-5374)	21	12				
22 LET ME KNOW YOU STANLEY CLARKE (Epic FE 38086)	17	25				
23 MOVING TARGET GIL SCOTT-HERON (Arista AL 9506)	27	15				
24 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	19	27				
25 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3691)	25	3				
26 70 MILES YOUNG CHUCK MANGIONE (A&M SP-4911)	20	6				
27 EARTH BORN PASSPORT (Atlantic 7 80034-1)	29	9				
28 DESIRE TOM SCOTT (Musician/Elektra 9 60162-1)	30	22				
29 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067)	24	30				
30 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	26	76				

ON JAZZ

DELIVERIN' THE GOODS — Unveiled at approximately the same time last fall, both Elektra/Musician and Island's Antilles Jazz labels managed to make a big splash. Both were large-scale forays into the jazz world by outfits with clout, and both pledged a long-term commitment to the music. With a year under their respective belts, the labels are making good on their promises: both Musician and Antilles have unveiled a batch of new releases to kick off the year. From Musician comes six new titles, as varied as the company's first three group of releases. Definitely the most obscure, but perhaps the most intriguing offering is "Guitarist," the solo debut of **Kevin Eubanks**. A veteran of **Art Blakey, Sam Rivers** and **Roy Haynes** and others' units, at 24, Eubanks gives every indication of being of the threshold of a tremendous career. "The Paris Concert, Edition



CELEBRATION — Multi-talented jazz artist David Amram recently signed an exclusive worldwide recording agreement with Elektra/Musician Records. His debut for the label, "David Amram's Latin-Jazz Celebration," is due in late March. Pictured are (l-r): Bruce Lundvall, president, Elektra/Asylum and Elektra/Musician; and Amram.

l" by **Bill Evans** finds the late pianist in his favorite setting: the trio. Recorded in '79 with drummer **Joe LaBarbara** and bassist **Marc Johnson**, the LP includes both originals and covers. "Etudes" by bassist **Ron Carter** combines young and mature talents by sidemen **Art Farmer** and saxophonist **Bill Evans** in a piano-less quartet featuring **Tony Williams** on drums... "Again & Again" by **Chick Corea** features the keyboardist/composer with his regular working unit. Similarly, "Montreaux '82" features the steady quartet of reedman **Charles Lloyd**, which included bassist **Palle Danielsson**, drummer **Son Ship** and pianist **Michel Petrucciani**. "Finesse" marks the return of saxophonist **John Klemmer**, and celebrates it with an audiophile recording featuring West Coasters **Bob Magnusson, Roy McCurdy, Russ Ferrante** and **Steve Forman**... On the way from Antilles are three February releases: "15," the second album by gypsy guitarist **Bireli Lagrene**, again captures the young phenom live, this time at the ripe old age of 15. "Priestess" by composer/arranger **Gil Evans** features his working ensemble of the late-'70s, while "Flight of the Spirit" by **Zahara** features **Traffic** alumni **Roscoe Gee** and **Rebop Kwaku Baah**. Future releases on Antilles will include second albums by **The Heath Brothers, Ornette Coleman, Phil Woods** and **Ben Sldran**, while Musicians' plans call for titles by **Bill Laswell, David Amram**, a **Steps** spin-off and the **Young Lions of Jazz** featuring **Chico Freeman, John Purcell, Jay Hoggard, Craig Harrls** and others.

THIS 'N THAT — **Steve McCall** has departed the trio **Air**. While the group is not naming a permanent replacement for the drummer, **Pheeroan akLaff** will perform with the group at the upcoming Bermuda Festival... **Chick Corea, Stanley Clarke, Lenny White** and **Al DiMeola** begin rehearsals soon for a **Return To Forever** spring reunion

(continued on page 50)

Labels Still Experimenting With Size Of Cassette Pack

by Michael Martinez

LOS ANGELES — While acknowledging there is need for a standardized package for cassettes, currently the recording industry's biggest growth item, record labels contacted by **Cash Box** called a recent survey of dealers by the National Assn. of Recording Merchandisers (NARM) on tape packaging calling for a 4"x12" format "inconclusive," although some said it was a positive step.

"I still think there is a need for more dialogue between various segments of the industry," said Walter Lee, vice president of marketing for Capitol/EMI America/Liberty Records. "There needs to be a more obvious favorite package before we will begin manufacturing any new tape packages."

Although 90% of the 80 respondents in the NARM study said they prefer a 12" long box, there was considerably less consensus on the width of the package, a circumstance that has prompted CBS Records and Warner Bros. Records to continue testing cassette packages on their own during the first part of 1983.

Mixed Reaction

Both CBS and Warner Bros. unveiled prototype 6"x12" cassette packages at NARM's Retail Advisory Committee meeting held in Houston (**Cash Box**, Oct. 16, 1982). Though generally supportive of something being done in this area, reaction to the Warner Bros. and CBS packages was mixed.

"I don't know what it (the NARM study) means," said Lou Dennis, vice president of sales at Warner Bros., "But we'll be putting out the next Christopher Cross release in a 6"x12" cassette box and the regular Norelco."

Of the 80 companies responding to the NARM survey, 50%, or 40 of the dealers, said that the ideal cassette package should be 4"x12", while another 40% of opinion was equally divided between 6"x12" and 3"x12" packages. In addition to the overwhelming preference for the 12" long "spaghetti box" (as opposed to blister packs), 90% of the respondents preferred shrink-wrapping. But there was less agreement on whether Norelco jewel boxes should continue to be provided to dealers in addition to a new package.

Because of the disparate opinion on package width, density, shrink wrapping, display methods, etc., plus the low response rate of the survey (NARM reportedly mailed 200 questionnaires), labels contacted said that they would either wait for an industry standard to emerge or continue their own efforts to develop one.

Still Looking

"We're looking at many different kinds of packages right now," said Mike Martinovich, vice president of merchandising at CBS. "We'll be testing various kinds of packages in the coming months, keeping in mind that we will soon begin marketing the compact disc."

Martinovich said that the company hired an outside marketing firm to do some direct test marketing in New York City among consumers with a 6"x12" board and blister pack, employing current titles by Michael Jackson, Dan Fogelberg, Neil Diamond and Billy Joel.

"We found from that study that consumers don't care about the size of the box or cassette package," he remarked. "They are more concerned with liner notes, lyrics and the quality of the tape. They also prefer to shop for cassettes and albums that are merchandised side-by-side."

Martinovich said that the company would be working with several outside packaging companies, and that there would be more consumer focus studies

conducted in the Midwest.

But while consumers are less concerned about package size, and have displayed a more specific preference for merchandising of such product, according to the CBS study, retailers and wholesalers are foiled by such considerations, primarily because of the various ways cassettes are merchandised in-store.

Keeping this in mind, Warner Bros. plans to release the cassette version of Christopher Cross' "Another Page" in a 6"x12" flat board, blister pack that Dennis said could be merchandised in a variety of ways.

The Warner Bros. package features the album cover graphics on the front and on the back a short artist biography, recording information and musical credits. A lyric sheet is included inside the blister pack.

Fits Existing Fixtures

But the most compelling feature of the package from Warner Bros.' standpoint is that it can be used with existing store fixtures. In a specially prepared pamphlet, Warner Bros. uses illustrations to show dealers how the 6"x12" package can be used in hit racks, mixed with albums in record bins, used with display trees or used with existing peg-board display.

In addition to other merchandising material that will be provided to dealers upon release of the Cross album, Warner Bros. plans to make available, on a limited basis, a special metal 6"x12" cassette holder.

Warner Bros., though, plans to also make "Another Page" available in the Norelco boxes. "We're not trying to be obstinate about this thing," said Dennis. "We're giving them a choice."

He noted that many dealers, particularly the racks, like to keep cassettes behind the counter in locked bins, but explained, "It's a big act and we want to get the product in front of the consumer."

Dennis added that Warner Bros. would feature the new package in advertising and in-store merchandising.

Other manufacturers are moving at slower paces on cassette packaging, preferring to wait until an industry standard is clearly established.

Evaluating Options

At MCA Distributing, Inc., vice president of sales John Burns said that the company was evaluating several different packages, including a 4"x12" and a 6"x12", and that the company would "probably make a decision soon" on which configuration to employ. The company tested a 12"x12" package with last year's Olivia Newton-John release.

Burns said there was no exact timetable for test marketing of the package, but added that frontline releases and titles from MCA's Twin Pax series would probably be included in the test marketing efforts. "We want to get the product displayed with our accounts, and then we'll see if the consumer will buy tapes in that package."

But at PolyGram Records: "PolyGram is of course going to get into improved tape packaging," said Harry Losk, senior vice president of marketing for the company. "However, we don't feel we can take a bold step in that direction until industry members give a solid consensus on what they want."

"The NARM survey would seem to indicate there's still quite a bit of divergent opinion on the matter," he continued. "This should have been dealt with a long time ago."

But looking ahead, Capitol's Lee said, "I would expect at the NARM convention (in April) this year there will be a lot more said about tape packaging."

COAST TO COAST

EAST COASTINGS — The Rolling Stones sans **Bill Wyman** were in Manhattan last week for a preview of their concert film *Let's Spend The Night Together*, a straightforward performance flick of 90 minutes directed by **Hal Ashby**. Following the screening, Msrs. Wood, Watt, Jagger and Richards hosted a "small" dinner party for 150 at Tavern On The Green, shaking hands, engaging in chit-chat and generally exhibiting the kind of courtesy one only expects from a band that really needs the publicity (which they obviously don't) . . . PolyGram's A&R department is said to be on the verge of a major restructuring. While sources within the company confirmed that something is up, no one seemed to know exactly what . . . RCA Records will host a marathon video shoot this Tuesday in its New York Studios. **The Rockats, Robert Ellis Orrall with Carlene Carter, Count Floyd, Rodway and Robert Hazard** will perform two numbers each for the camera, without props. The low-budget project will be distributed as a complete reel to clubs and broadcasters, a unique departure from the normally high-priced videos labels have been supplying. The project is also the swan song of RCA video meister **Steve Khan**, who is departing the firm for life as an indie . . . **Bonnie Raitt** recently joined **NRBQ** on stage at My Father's Place during one of the Long Island Club's closing shows. The expanded quartet performed "Let The Good Times Roll," "Shake, Rattle, And Roll" and "Me And The Boys" . . . **Go-Go's** manager **Ginger Canzoneri** has formed a partnership with **Irving Azoff** and his superstar-oriented Front Line



COME ON EVELYN — Kevin Rowland (I) of Mercury recording group **Dexy's Midnight Runners** and RCA recording artist **Evelyn King** stopped to chat at the recent Stereo Review Awards Party held at New York's St. Regis Hotel.

Management. Azoff gets a piece of the action on the Go-Go's, while Canzoneri gets help from Front Line in developing projects . . . Look for a spring release of the film *So What*, directed by **Police** drummer **Stewart Copeland** and starring **The Anti-Nowhere League** . . . Atlantic has scored its first precious metal of '83 with a gold single for "Gloria" by **Laura Branigan** and a platinum LP for **Crosby, Stills & Nash's** "Daylight Again" . . . New York club DJ and mix-master **John "Jellybean" Benitez** has just completed a 12" club mix of "I Confess" by **The English Beat** . . . Warner Bros. will release a three-song single by **Marshall Crenshaw** this week. The A-side is "Cynical Girl," while the B-side is a quasi-live acoustic cover of "Rave On" and the original, four-track basement recording of "Somebody Like You" . . . Landslide Records will produce the score to the film *American Voyer*. The Atlanta-based indie will employ original music, as well as titles culled from its catalog . . . **Firefall** has just embarked on a national tour . . . An **Allman Brothers** alumni band dubbed **The Betts, Hall, Leavell & Trucks Band** bows this week at New York's Bottom Line . . . Congrats to **Mike Micara**, drummer with **Gary U.S. Bonds**, and his wife, **Marle**, on the birth of their daughter, **Jennifer Tipton** . . . Island recording artist **Robert Palmer** recently solicited the services of **Mic Murphy** and **David Frank**, a.k.a. Mirage group **The System**, as session players on his next album . . . Long Island-based importer Important Records has gotten its own label, **Relativity Records**, off the ground. First releases are a 12" by Canadian rocker **Roman Grey** and an LP by Buffalo heavy metal boys **Talas** (and we don't mean talis) . . . Congrats to **Judy deJulle**, a.k.a., **Marilyn Laverty**. The young punk chronicler-turned-publicity macha has been named East Coast director of press and public information at Columbia Records. "And I owe it all to **Norman Malcolm**," the former Cornell University philosophy major.

POINTS WEST — Geffen Records signed local L.A. sex monsters **Berlin** and the group's seven-song "Pleasure Victim" EP — which sold 25,000 copies on the Indie Enigma Records during its first 10 weeks of release — will be put out under the Geffen banner shortly. Speaking of Enigma, the company is set to have a number of intriguing new discs out this year, including stuff from **45 Grave, Doll Congress, Q, The Asylum Kids** and artsy spaghetti western musicians **The Fibonaccis** . . . **Los Lobos** contributes two songs to the Varese Sarabande soundtrack from *Eating Raoul*, including its wild Latino cover of **Mitch Ryder's** "Devil With The Blue Dress On," and the company — which handles chiefly sci-fi/fantasy/horror movie scores and classical LPs — is promoting the platter through displays in theatres, as well as ads in fanzines such as *Starlog* and *Fangoria*. Other current offerings from the label, named after electronic music pioneer **Edgar Varese**, are the soundtracks from *The Road Warrior*, and *The Man From Snowy River* . . . **Paul McCartney** is expected to make a rare appearance at an awards celebration when the Grammys are given out Feb. 23 . . . **Journey** held a press conference at Hollywood's Palace Theatre last week, where the members announced information about an upcoming tour and their next album, "Frontiers." The team will begin gigging in March, and a radio concert series programmed by Westwood One coinciding with the tour is projected to draw approximately 20 million listeners . . . Production is underway for a modern music quiz show called *The Pop 'n' Rocker Game*, which will combine a live concert with a Q&A-type game format. The special is expected to be aired by ABC-TV and Group W-owned-and-operated stations and distributed throughout the U.S. by MCA. It is also the pilot for a full-blown series . . . *Hot Splice*, a visual music production with appearances by **Public Image, Bone Symphony, Fahrenheit, Captain Midnight, Ronald Reagan** and "a cast of thousands" previewed at the Lhasa Club on Jan. 16 . . . The sixth annual Bay Area Music Awards (also known as the Bammies) will be presented at San Francisco's



JAMMIN' WITH JONI — *The Nucleus Nuance lounge in West Hollywood was the site of an impromptu jazz jam recently with (l-r): bassist Larry Klein, pianist Herbie Hancock, vocalist Joni Mitchell and reedman Wayne Shorter. Not long after the session went down, Mitchell and Klein were married.*

(continued on page 50)

TOP 30 VIDEO CASSETTES

	Weeks On Chart		Weeks On Chart
1 POLTERGEIST MGM/UA 00164	2 5	16 AUTHOR, AUTHOR CBS/Fox 1181	14 10
2 ROCKY III CBS/FOX TW 4708	1 5	17 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corporation 042	18 30
3 STAR TREK II: THE WRATH OF KHAN Paramount Home Video PA 1180	3 9	18 ON GOLDEN POND CBS/Fox 9037	19 34
4 THE BEST LITTLE WHOREHOUSE IN TEXAS MCA Distributing Corp. 77014	5 5	19 CONAN THE BARBARIAN MCA Distributing Corporation 77010	17 18
5 TRON Walt Disney WD 122	4 5	20 A MIDSUMMER NIGHT'S SEX COMEDY Warner Home Video 22025	22 2
6 FIREFOX Warner Home Video 11219	7 9	21 THE COMPLEAT BEATLES MGM/UA 00166	23 12
7 ANNIE RCA/Columbia Home Video 10008	6 6	22 QUEST FOR FIRE CBS/Fox 1148	21 13
8 VICTOR VICTORIA MGM/UA 0051	8 11	23 SUMMER LOVERS Embassy 1704	24 2
9 MISSING MCA Distributing Corp. 71009	10 5	24 THE WORLD ACCORDING TO GARP Warner Home Video 11261	— 1
10 REDS Paramount Home Video PA 1180	12 3	25 ZAPPED Embassy 1604	27 2
11 THE THING MCA Distributing Corp. 77009	9 9	26 FAST TIMES AT RIDGEMONT HIGH MCA Distributing Corp. 77015	— 1
12 DINER MGM/UA 00164	11 8	27 ARTHUR Warner Home Video 72020	25 38
13 RICHARD PRYOR LIVE ON SUNSET STRIP RCA/Columbia Home Video 10469	13 8	28 ESCAPE FROM NEW YORK Embassy BA 1601	20 10
14 STAR WARS CBS/Fox 1130	15 33	29 NIGHT SHIFT Warner Home Video 20006	— 1
15 PLAYBOY, THE MAGAZINE, VOL. 1 CBS/Fox 6201	16 8	30 THE AMATEUR CBS/Fox 1147	26 12

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; Everybodys-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Wherehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go — Clayton.

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.

MONSIGNOR Cassette — CBS/Fox 1108 \$59.98	COMA Laserdisc — MGM/UA 100013 . \$34.95
THE MAN WITH THE GOLDEN GUN Cassette — CBS/Fox 4606 \$69.98	THE COMPLEAT BEATLES Laserdisc — MGM/UA 100166 . \$34.95
KNIFE IN THE WATER Cassette — CBS/Fox 7139 \$39.98	TARZAN, THE APE MAN Laserdisc — MGM/UA 100109 . \$34.95
THE COUNT OF MONTE CRISTO Cassette — CBS/Fox 9046 \$49.98	NETWORK Laserdisc — MGM/UA 100012 . \$34.95
THE LAST UNICORN Cassette — CBS/Fox 9054 \$49.98	GOODBYE GIRL Laserdisc — MGM/UA 100069 . \$34.95
MARTY Cassette — CBS/Fox 4634 \$49.98	TRUE CONFESSIONS Laserdisc — MGM/UA 100145 . \$34.95
MIDNIGHT COWBOY Cassette — MGM/UA 700193 . . \$69.95	2001: A SPACE ODYSSEY Laserdisc — MGM/UA 100002 . \$39.95
THE SECRET OF NIMH Cassette — MGM/UA 800211 . . \$79.95	BLADE RUNNER Laserdisc — Embassy 1380 . . . \$29.95
SHAFT Cassette — MGM/UA 700191 . . \$69.95	ZAPPED! Laserdisc — Embassy 1604 . . . \$29.95
THE LAST AMERICAN VIRGIN Cassette — MGM/UA 800190 . . \$79.95	SUMMER LOVERS Laserdisc — Embassy 1704 . . . \$29.95
FORCED VENGEANCE Cassette — MGM/UA 800189 . . \$79.95	AMITYVILLE HORROR II: THE POSSESSION Laserdisc — Embassy 1709 . . . \$29.95
I LOVE YOU (E TU AMO) Cassette — MGM/UA 600209 . . \$59.95	GREASE TWO Laserdisc — Paramount 1193 . . \$29.95
AMERICAN IN PARIS Laserdisc — MGM/UA 100006 . \$34.95	REDS Laserdisc — Paramount 1331 . . \$39.95
BRIGADOON Laserdisc — MGM/UA 100040 . \$34.95	TRUE GRIT Laserdisc — Paramount 6833 . . \$29.95
CAT ON A HOT TIN ROOF Laserdisc — MGM/UA 100060 . \$25.95	THE ODD COUPLE Laserdisc — Paramount 8026 . . \$29.95
THE CHAMP Laserdisc — MGM/UA 100034 . \$34.95	THE SHOOTIST Laserdisc — Paramount 8904 . . \$29.95
CLASH OF THE TITANS Laserdisc — MGM/UA 100074 . \$34.95	AN OFFICER AND A GENTLEMAN Laserdisc — Paramount 1467 . . \$39.95

SOUNDVIEWS

AT LAST . . . GROUP W BRINGS MTV TO L.A., WITH SNC — Those of Group W Cable's 170,000 subscribers in Santa Monica, West Los Angeles, San Fernando Valley, Eagle Rock, Fullerton, Buena Park, Newport Beach and Ontario, Calif. who've wanted their MTV should finally be satisfied. On Jan. 22, they got it. At a press conference and luncheon Jan. 19 at the Westwood Marquis, Group W Cable vice president, southwestern region, **Frank G. McNellis** announced that MTV would become a part of the company's basic cable service, along with the all-news Satellite News Channel (SNC), SNC being available as of Jan. 21. MTV, the 24-hour Music Television channel launched by Warner Amex Satellite Entertainment Corp. (WASEC) in August of 1981, will begin transmitting in Dolby-B stereo "immediately," according to McNellis, who added



MOVIES IN THE ROUND — *Sesame Street's* most colorful character, *Kermit the Frog*, welcomes showgoers to the CED stereo videodisc exhibit, where hundreds of disc titles were displayed at the CES.

that a receiver patch allowing stereo reception would be available to Group W households for a "nominal" monthly cost ("around \$1.50 to \$1.75"). He noted that Group W and MTV would be kicking off their association with a live simulcast of a concert by L.A.'s own Go-Go's on Jan. 22 at 8 p.m., with the broadcast being carried on KROQ-FM (106.7). Said **Bob Pittman**, senior vice president of programming for WASEC, "Obviously we're very happy. This is a very important market in two . . . respects: from the standpoint of advertising and its large 'music community.'" In an interview later, he added, "You know, it's been a frustrating effort getting MTV out here . . . Anytime I've been in L.A. before, people would ask what they could do for me, if they could take me out to dinner or something, and all I'd say is 'Just get MTV on the air.'" Last year, WASEC ran a flight of TV spots featuring artists from **Pete Townshend** to **Pat Benatar** urging listeners to call their local cable company, demanding "I Want My MTV." Group W's McNellis said his firm "purposely downplayed" the actual impact of the spots at the time, but owned up "for months, our customers have been saying 'I Want My MTV' and I got sick of having to say I didn't know when we'd have it" . . . Just a few short weeks ago (on New Year's Eve, to be exact), MTV completed its takeover of Manhattan, when Group W Cable there announced that it was carrying the service throughout the upper half of the borough. Group W of Manhattan has more than 75,000 subscribers in its franchise area, which extends from 86th St. on the East Side and 79th St. on the West Side to the northern end of the island.

RCA SELECTAVISION TO BOW 'ADVANCED' CED — It won't be coming until the second half of '83, but RCA has announced that it will be debuting a capacitance electronic disc (CED) system with interactive/random access capability, according to Consumer Electronics Division vice president and general manager **D. Joseph Donahue**. The new player, the price of which will be revealed later in the year, will have the ability to search out specific segments on the two-hour CED discs, "thus clearly showing the potential of the CED system in applications other than consumer entertainment," Donahue said. He also indicated that the new player will provide opportunities for the development of new programming.

VIDEO SOFTWARE NOTES — At CES, RCA SelectaVision executives revealed that *An Officer And A Gentleman*, *Chariots of Fire* and *Superman II* are among the 33 new titles that they'll be adding to the CED catalog in the first two months of '83. January's release schedule includes *The Man Who Shot Liberty Valance*, *Arsenic And Old Lace*, *Mildred Pierce*, *The Black Hole*, *Tron* and *West Side Story*. February releases include *Treasure Island*, *Midnight Cowboy*, *The Great Dictator*, *Bridge On The River Kwai*, *A Man For All Seasons*, *Annie* and *Moonraker* . . . New CED titles for the first month of the year from CBS/Fox Video include *Monsignor*, *Wild In The Country*, *Inn Of The 6th Happiness*, *Comancheros*, *Boys In The Band*, *Barbarosa*, *White Heat*, *Peter Allen And The Rockettes*, *Man Of La Mancha*, *Tom Sawyer*, *Caveman*, *Diary Of Anne Frank*, *Hair*, *The Challenge*, *The Return Of A Man Called Horse*, *What's New Pussycat?*, *Irma La Douce*, *Apache*, *Last Unicorn*, *Thunderbolt and Lightfoot*, and the original *Jazz Singer*, with Al Jolson. CBS/Fox is also providing a new 12-inch by 10-inch by 6½-inch color counter display, with art featuring some of its most popular CED titles, with art featuring some of its most popular CED titles, including *Star Wars*, *Quest For Fire*, *All That Jazz*, *9 To 5*, and *Playboy Video*. The display has a front pocket to hold the CBS/Fox CED reference guide catalog. Finally, the company will additionally be issuing six laserdisc titles this month, including *Dr. No*, *For Your Eyes Only*, *The Pink Panther Strikes Again*, *From Russia With Love*, *Goldfinger* and *Straw Dogs*. With the exception of *For Your Eyes Only*, which will list for \$39.98, the titles will carry a retail price of \$34.98 . . . Walt Disney Home Video has added *The Last Flight Of Noah's Ark* to its March lineup, which seems to be growing larger as the weeks pass. As previously announced, the company will be shipping *The Shaggy D.A.*, *The Wind In The Willows*, *Disney's American Heroes* and *The Island At The Top Of The World*. However, as noted in last week's New Video Software Releases, WD also has on tap three Muppet Home Video titles (*Muppet Musicians of Bremen*, *Hey Cinderella* and *Frog Prince*) and four Bill Burrud *Amazing Animal World* programs (*The Secret World of Reptiles*, *Mysterious Miniature World*, *The Carnivores* and *Predators Of The Sea*) for the month **Cash Box**, Jan. 22).

MEDIA'S MUSCLE MOTION AEROBEEFCAKE ANSWER AEROBICISE, FONDA — It's no secret that the gold success of Paramount's *Aerobicise*, which spawned a sequel, was due more to the sexy posturings of the sweaty misses in their revealing Danksins than to the, shall we say, physically therapeutic value of the lyrical instruction. More than one male who caught the program characterized it as "soft porn" for the suggestive body language, camera shots and mood-setting light jazz accompaniment. Now, an argument can be made for *Jane Fonda's Workout* that it was a more serious minded production; after all, the svelte actress/activist puts the viewer through both the advanced and intermediate paces that have made her own rigorous program and salons so popular. But, let's face it, a lot of men also have enjoyed watching the tape simply to ogle one of Hollywood's most lean middle-aged figures in leotards (Angie Dickinson, eat your heart out). In the best interests of Equal Rights, Media Home Enter-

(continued on page 42)

TOP 15 VIDEO GAMES

	1/22	Weeks On Chart
1 PITFALLI Activision AX018	1	9
2 RIVER RAID Activision AX020	4	3
3 FROGGER Parker Brothers 5300	2	9
4 DONKEY KONG Coleco 2451	3	9
5 ZAXXON Coleco 2435	6	9
6 BERZERK Atari CX2640	5	9
7 MEGAMANIA Activision AX017	8	9
8 RAIDERS OF THE LOST ARK Atari CX2659	9	9
9 REAL SPORTS: BASEBALL Atari CX2640	10	9
10 E.T. Atari CX2674	7	9
11 PAC-MAN Atari CX2646	12	9
12 VANGUARD Atari 2669	—	1
13 DEMON ATTACK Imagic 3200	15	9
14 TURBO Coleco 2473	14	8
15 ATLANTIS Imagic 3203	11	6

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

TOP 15 MIDLINES

	1/22	Weeks On Chart
1 SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119)	2	19
2 THE DOORS (Elektra EKS 74007)	3	28
3 LOOK SHARP! Joe Jackson (A&M SP-6-4907)	5	19
4 TAPESTRY Carole King (Epic PE 34946)	1	24
5 CARNIVAL Duran Duran (Capitol ST-15006)	4	13
6 LET THERE BE ROCK AC/DC (Atco SD-36151)	7	7
7 RIOT LIVE Riot (Elektra O-67969)	8	2
8 JANET JACKSON (A&M SP-6-4907)	10	7
9 PIANO MAN Billy Joel (Columbia PC 32455)	11	2
10 LIVE AT LEEDS The Who (MCA 3023)	14	2
11 I COULD RULE THE WORLD IF I COULD GET THE PARTS The Waitresses (Ze/Polydor PX-1-507)	12	9
12 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	9	13
13 WHO ARE YOU? The Who (MCA 3050)	13	2
14 FLEETWOOD MAC (Reprise MSK 2281)	15	2
15 SUPER HITS Marvin Gaye (Motown 301)	—	1

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



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 TOTO | 8 SAMMY HAGAR |
| 2 DURAN DURAN | 9 JANE FONDA |
| 3 NEIL YOUNG | 10 SAGA |
| 4 TRIUMPH | 11 LITTLE RIVER BAND |
| 5 CULTURE CLUB | 12 ADAM ANT |
| 6 RIC OCASEK | 13 BARRY MANILOW |
| 7 MUSICAL YOUTH | 14 KENNY LOGGINS |
| | 15 RAY PARKER, JR. |

NORTHEAST 1.

- 1 NEIL YOUNG
- 2 JANE FONDA
- 3 CULTURE CLUB
- 4 RIC OCASEK
- 5 DURAN DURAN
- 6 BARRY MANILOW
- 7 TOTO
- 8 SQUEEZE
- 9 TRIUMPH
- 10 MUSICAL YOUTH

SOUTHEAST 2.

- 1 DURAN DURAN
- 2 SAGA
- 3 TOTO
- 4 GOLDEN EARRING
- 5 LITTLE RIVER BAND
- 6 KENNY LOGGINS
- 7 RAY PARKER, JR.
- 8 KISS
- 9 CULTURE CLUB
- 10 JANE FONDA

BALTIMORE/ WASHINGTON 3.

- 1 TOTO
- 2 RIC OCASEK
- 3 DURAN DURAN
- 4 NEIL YOUNG
- 5 CULTURE CLUB
- 6 BARRY MANILOW
- 7 GOLDEN EARRING
- 8 LITTLE RIVER BAND
- 9 TRIUMPH
- 10 SMOKEY ROBINSON

WEST 4.

- 1 NEIL YOUNG
- 2 MUSICAL YOUTH
- 3 RIC OCASEK
- 4 TOTO
- 5 TRIUMPH
- 6 DURAN DURAN
- 7 CULTURE CLUB
- 8 ADAM ANT
- 9 KENNY LOGGINS
- 10 SAMMY HAGAR

MIDWEST 5.

- 1 NEIL YOUNG
- 2 TRIUMPH
- 3 TOTO
- 4 JANE FONDA
- 5 SAMMY HAGAR
- 6 ADAM ANT
- 7 BARRY MANILOW
- 8 TODD RUNDGREN
- 9 DURAN DURAN
- 10 MUSICAL YOUTH

NORTH CENTRAL 6.

- 1 JANE FONDA
- 2 TOTO
- 3 LITTLE RIVER BAND
- 4 ADAM ANT
- 5 BARRY MANILOW
- 6 KENNY LOGGINS
- 7 SAMMY HAGAR
- 8 RAY PARKER, JR.
- 9 DURAN DURAN
- 10 SAGA

DENVER/PHOENIX 7.

- 1 NEIL YOUNG
- 2 SAGA
- 3 SAMMY HAGAR
- 4 LITTLE RIVER BAND
- 5 TOTO
- 6 ADAM ANT
- 7 CULTURE CLUB
- 8 RIC OCASEK
- 9 MUSICAL YOUTH
- 10 TRIUMPH

SOUTH CENTRAL 8.

- 1 NEIL YOUNG
- 2 SAMMY HAGAR
- 3 DURAN DURAN
- 4 TRIUMPH
- 5 SAGA
- 6 RIC OCASEK
- 7 MUSICAL YOUTH
- 8 GROVER WASHINGTON, JR.
- 9 CULTURE CLUB
- 10 SMOKEY ROBINSON



BAUHAUS FETTISH — Having sold out a show at the Waldorf in San Francisco, another gig at Berkeley Square, and three nights at L.A.'s Roxy, A&M recording group Bauhaus stopped in at Hollywood's Vinyl Fetish record store to sign autographs and answer fans' questions.

WHAT'S IN-STORE

VENDING VLADIMIR — A February-March major market concert tour by Vladimir Ashkenazy is the focus of a major classical promotion by London Records, which is releasing four albums to coincide with the tour. "Brahms' First Concerto" and "Rachmaninov's Second Piano Sonata" both feature the artist's piano skills, while "Beethoven's Fifth Symphony" and "Beethoven's Sixth Symphony" find the maestro conducting as well. To make classical consumers more aware of Ashkenazy as a conductor, the label is releasing a limited edition of the two Beethoven symphonies as a double album and tape package for the same \$12.98 price as that of each album or tape if bought separately. To support the release merchandising aids including brochures containing a selected discography, a "Bravo Ashkenazy" streamer, a poster for the double-set featuring a commissioned drawing of Ashkenazy and a radio script for major markets have been created. Incidentally, Ashkenazy's tour schedule includes both piano and conducting performances.

SUPPORTING SORENSEN — Dance/Exercise star Jacki Sorensen's first album for Lakeside Records, entitled "Aerobic Dancing," contains a coupon for a free class at any of the some 250 Sorensen outlets in the U.S. listed on the reverse side. The coupon is good for an introductory class, a make-up or additional class for anyone currently enrolled in a course. According to Ron lafornaro, vice president and general manager of Mirus Music, which is distributing Lakeside, the coupon provides "a meaningful inducement" for consumers to check out Sorensen's label debut amongst the "deuge" of similar product. He added that coupons were also mailed to "thousands of members of the record community," including personnel working for distributors, racks, one-stops and retailers, to enlist their participation, both in class and in-store. Additional promotions will include consumer giveaways of both Leroy Nelman lithographs of Sorensen and of entire aerobic dancing sessions, the latter valued at \$60. Aerobics instructors will also be sent out into the field, continuing the most prevalent promotional practice for this type of product from last year. Speaking of last year's dance/exercise product promotion, lafornaro learned from it that this year's "exercise season" is fast approaching. "Serious exercise comes in the first quarter, and we've found that the selling season for the bulk of exercise product is also the first quarter," he explained. "Heavy exercising is done from January through April to get rid of those Christmas holiday pounds and get ready for spring and bathing suit weather." He added that the unusually mild winter had curtailed indoor exercise so far, but that colder weather would increase both it and the purchase of exercise product. Sales of the Sorensen disc, he concluded, were already "starting to pop."

ALLSOP JUMPS ON THE BAR WAGON — Allsop, Inc., claims to be the first manufacturer of packaged consumer electronics accessories to institute bar coding on all of its new packages. According to Jeff Helniger, director of sales and marketing of the company's fidelity and computer accessories division, the action is a response to both the National Assn. of Recording Merchandisers (NARM) bar coding push and to the needs of the mass merchandisers handling Allsop product who already use computerized cash register systems. In addition to Allsop's record cleaning systems and audio cassette and videocassette recorder care kits, its new line of computer product, including floppy head cleaners, daisy wheel cleaners, ball element cleaner, data set cleaner for cassette drive and micro maintenance package for computer exterior cleaning will be bar coded. A *What's In-Store* mini-survey finds that other manufacturers will follow suit shortly. Dishwasher currently is in the process of switching over to bar coding. All new products shown at the Consumer Electronics Show will carry the symbol, as will new packagings of previously marketed product. Ray Rochelle, national sales manager for Audio-Technica, said that his company's product would be bar coded by June, also due to a "necessity" brought about by the computerization of mass merchandisers and department stores, as well as it being "required" by customers in the military. George Lankow, treasurer of Bib Audio/Video Products, said that bar coding was already in effect in England and that it was being studied now for the U.S. He also cited the importance of military customers, who he said had submitted

(continued on page 50)

FOR WEEK OF JANUARY 19-25, 1983

MTV

Playlist

HEAVY

3-4 PLAYS PER DAY

ARTIST	CLIP	LABEL
The Fixx	Stand Or Fall	MCA
Duran Duran	Hungry Like The Wolf	Capitol
Tom Petty	You Got Lucky	Beckstreet/MCA
Man At Work	Down Under/Be Good Johnny	Columbia
J. Geils Band	I Do	EMI America
Phil Collins	You Can't Hurry Love	Atlantic
Night Ranger	Don't Tell Ma	Boardwalk
Golden Earring	Twilight Zone	21/PolyGram
Pretenders	Back On The Chain Gang	Sire
Stay Cats	Rock This Town/Stray Cat Strut	EMI America
Sammy Hagar	Thrae Lock Boxes	Geffen
Billy Joel	Allentown	Columbia

MEDIUM

2-3 PLAYS PER DAY

ARTIST	CLIP	LABEL
Frida	I Know Something's Goin' On	Atlantic
Daryl Hall & John Oates	Family Man	RCA
Scendel	Goodbye To You	Columbia
Supertramp	It's Raining Again	A&M
Toto	Africa	Columbia
Vandenberg	Burning Heart	Atco
Jefferson Starship	Ba My Lady/Winds Of Change	Grunt
Psychedelic Furs	Lova My Way	Columbia
Dexy's Midnight Running	Coma On Elleen	Mercury
Wall Of Voodoo	Maxican Radio	I.R.S./A&M
Blancmange	Living On The Calling	Island
English Beat	Sava It For Later	I.R.S./A&M
Adam Ant	Desperate But Not Serious/Friend Or Foe	Epic
Prince	1999	Warner Bros.
Thompson Twins	Lies	Arista
Pat Benatar	A Little To Late	Chrysalis
Lene Lovich	It's You, Only You	Stiff/Epic
Cultura Club	Do You Really Want To Hurt Me	Virgin/Epic
Modern English	I Melt With You	Warner Bros.

LIGHT

1-2 PLAYS PER DAY

ARTIST	CLIP	LABEL
Yoko Ono	My Man	PolyGram
Fabulous Thunder Birds	How Do You Spell Love	Chrysalis
Bus Boys	Boys Are Back	Arista
Kenny Loggins	Swear Your Love	Columbia
Mental As Anything	If You Lead Me, Can I Come Too	A&M
Rose Tattoo	Scarad For Life	Mirage/Atco
Singla Bullet Theory	Keep It Tight	Nemperor
Musical Youth	Pass The Dutchie	MCA
Kiss	I Lova It Loud	Cesabience/PolyGram
Foghet	Slipped Trip Fall In Love	Bearsville
Rough Trade	All Touch	Boardwalk
Adrian Belew	Big Electric Cat	Island/Atco
Tek Talk	Today	EMI America
Walter Steding	Dancing In Haaven	Animal/Chrysalis
Fortnox	Storm Inside My Head	Epic
The Brains	Dancing Under The Street Lights	Landslide
Fashion	Love Shadows	Arista
The Look	You Can't Sit Down	Plastic
Little Steven & The Disciples of Soul	Foravar	EMI America
Moving Pictures	What About Me	Network
Thomas Dolby	She Blinded Me With Scianca	Capitol
Paul Collins Beat	Kids Are The Same	Columbia
Toto Coellio	I Eet Cannibels	Chrysalis
Tina Turner	Ball Of Confusion	Virgin/Epic
Arthur Brown	Bush, Bush	Republic
Anti Nowhere League	Streets Of London	Faulty Prod.
Buck Dharma	Born To Rock	Epic

ADDS

ARTIST	CLIP	LABEL
Daryl Hall & John Oates	One On One	RCA
Def Leppard	Photograph	Mercury/PolyGram
Eddie Money	Take A Little Bit	Columbia
Tha Cure	Let's Go To Bed	Fiction/Important
Catholic Girls	Boys Can cry	MCA
Heaven 17	Lat Ma Go	Arista

Murphey To Host Country Bandstand Television Show

NASHVILLE — Liberty recording artist Michael Murphey has been named to serve as host for a new syndicated television show, *Country Bandstand*, a one-hour series that will begin production Feb. 27. With 12 segments currently confirmed for the series, production credits lie with Texas National TV Prods., Inc., a Nashville production firm which was formed through the association of Jack Thompson's Plantation Prods. and Bill Starnes' Texas National Company.

Country Bandstand is the first of 14 projects anticipated in the coming year, with initial production on the show slated for Feb. 27, March 6 and April 10 at Billy Bob's Texas in Ft. Worth. Hosted by Murphey, guests thus far signed to appear include John Anderson, Razy Bailey, Moe Bandy, Jim Ed Brown, Ed Bruce, Karen Brooks, Fiddlin' Frenchie Burke, the Burrito Brothers, Bandana, John Conlee, Earl Thomas Conley, Helen Cornelius, Gail Davies, Johnny Duncan, Leon Everette, Donna Fargo, Lee Greenwood, Con Hunley, Cindy Hurt, Jan Howard, Stonewall Jackson, Kieran Kane, the Kendalls, Darrell McCall, Charly McClain, Gary Morris, Johnny Russell, George Strait, Joe Stampley, Steve Wariner and Freddy Weller.

Each segment of the show will feature two country artists that have current records within the Top 40 of the national charts, as well as a "Country Classic" artist and a new and developing act. Other projects currently planned by Texas National include the "Texas Entertainers Hall Of Fame," which will commence production at Billy Bob's May 23, and the "Star Spangled Pause For The Pledge," with shooting to begin June 14 in Baltimore.

Starnes will serve as president and executive producer for Texas National, with Thompson acting as writer/producer and Stan Hitchcock performing as vice president in charge of talent acquisition. Syndication of the company's productions will be obtained through a subsidiary, Texas National Media Syndication, Inc., headed by Robert L. Smith.

Texas National is located at 3825 Cleghorn, 2nd Floor, Nashville, Tenn. 37215. The telephone number is (615) 269-3023.



TPAC FUND-RAISING BENEFITS POLICE, FIREMEN — CBS recording artists Johnny Cash and George Jones recently performed at the Tennessee Performing Arts Center (TPAC) in Nashville in a benefit designed to aid the families of local police officers and firemen who had given their lives in the line of duty. Others performing at the concert included Ronnie Prophet, the Carter Family and Melba Montgomery. Pictured at the event are (l-r): Rick Blackburn, senior vice president and general manager, CBS Records/Nashville; Cash; Jones; and Joe Casey, vice president, national promotion, CBS/Nashville.

LABEL PROFILE

Main Street: Eying Slow Expansion After Development Of Boxcar Willie

by Tom Roland

NASHVILLE — The old adage, "hit singles sell albums," has never been more true than in country music. Even today, the radio infiltration of album cuts into the formats of most country radio stations is extremely minimal, and most LP sales within the genre are generated only after some degree of singles radio play. Thus, the Boxcar Willie album, "King Of The Road," which Suffolk Marketing developed as a direct response product through heavy television advertising, was, in the minds of many, a fluke, selling more than 1.25 million copies via TV without the luxury of a "hit single."

After the initial TV sales, Suffolk was sufficiently impressed with the potential of Boxcar Willie as a country artist that it formed Main Street Records in New York to continue the development of his career through a more traditional approach involving the standard wholesale and retail distribution web. Headed by general manager Bert Bogash, the label has been able to garner an additional 500,000 units in sales, bringing total sales close to the two million mark.

Essentially, Main Street parlayed the

already-recognizable image of Boxcar Willie as a television figure into one that could be found in the record racks at retail outlets, hitting on two distinctly different record buyers. Many television viewers who saw the Boxcar Willie ads were attracted to his traditional "Opry" style, and the convenience of direct mail order, coupled with a general distaste by those buyers for teen-oriented record chains, prompted them to purchase the product through a toll-free "800" number. On the other hand, there were those conventional record buyers who simply would not purchase albums through the mail, and for them, the ads served to lure them into the stores.

Regardless of the purchase location, the Boxcar Willie buyers had one thing in common: a love for purist, traditional country, the staunch sounds which are, for the most part, ignored by mainstream country radio. "I like pop-sounding country, and I don't mean that Main Street will not, with the proper artist and the proper material, be involved in that just as well," says Bogash. "However, I think that people in country music are perhaps overlooking a vast market that is still out there for traditional country music. Unfortunately, for people who are aficionados of traditional country music, there are very few places where they can turn, especially in major markets."

Major Market Successes

Because major market radio stations are in competition with A/C signals in the same town, artists like Boxcar Willie, who take an extremely strong country stance, are sometimes branded "offensive" and abandoned in favor of crossover artists who straddle the fence between pop and country. Surprisingly, the markets that have been most apt to adopt that strategy — northeastern industrial communities such as New York, Cleveland and Pittsburgh — are the areas in which Main Street has had its greatest successes. Possibly because listeners in those markets are not exposed to traditional country to any great extent, they responded in large numbers to the initial Boxcar Willie spots run to Suffolk Marketing, so, when his second album, "Last Train To Heaven," was released, Bogash ran more television spots in those areas to heighten awareness of the album's release.

In addition, through the efforts of promotion men Bruce Shindler and Mitch Kanner, Main Street was also able to break a single from the LP, "Bad News," faring well in some markets, although it certainly did not become a monster record on the national

(continued on page 26)

NSAI Symposium Set For March At Nashville Hyatt

NASHVILLE — The Nashville Songwriters Assn., International (NSAI) will host its fifth annual symposium, titled "The Song Business: A Brand New Ballgame," the weekend of March 4-6 at the Nashville Hyatt Regency Hotel.

The event will start with a songwriter's showcase on Friday evening, March 4, in the ballroom of the hotel. Among those featured will be Rodney Crowell, Michael McDonald, Mac McAnally, Bob Morrison (ASCAP Songwriter of the Year), Rick and Janis Carnes, Rafe Van Hoy, Mark James, Wayne Carson, John Scott Sherrill, Debbie Hupp, Bobby Springfield, Keith Stegall and Broadway composer Charles Strouse. The showcase begins at 8:00 p.m. and will be preceded by a general membership meeting of the NSAI at 2:00 p.m. at the Musician's Union Hall at 11 Music Circle North.

Business Sessions

The business portion of the three-day symposium commences Saturday, March 5. Panel discussions with nationally known songwriters, record producers and music executives will continue throughout the day, covering such topics as "The Songwriter Panel: How To Make The Team" and "Collaboration: Team Work."

The weekend's activities culminate with the annual awards dinner, when 15 Achievement Awards will be presented to writers and the Songwriter Of The Year will be named.

Registration fee for the three days is \$100 for NSAI members and \$125 for non-members. Separately available showcase tickets may be purchased for \$7.50, and tickets to the Awards Banquet may be purchased for \$30.

For additional information, call the NSAI office at (615) 321-5004 or write NSAI at 803 18th Ave. S., Nashville, Tenn. 37203.

Stevens, Wynette Host Music City News Show

NASHVILLE — Ray Stevens and Tammy Wynette have been named to co-host the third annual *Music City News* Top Country Hits of the Year awards program, which will be taped before a live audience at the Andrew Jackson Theatre of the Tennessee Performing Arts Center Jan. 24 at 8:00 p.m. The two-hour awards ceremony is the only televised, fan-voted presentation devoted entirely to country songwriters.

Among the presenters scheduled for the event are Alabama, David Frizzell, Sylvia, the Oak Ridge Boys and Conway Twitty. A special tribute will honor the late Marty Robbins, and a new member will be inducted into the Songwriter's Hall of Fame.

The program is produced by Multimedia Program Prods., Inc., under the direction of producer Richard C. Thrall and director Steve A. Womack.

Combine Staffers Set For Songwriting Class

NASHVILLE — Bob DiPiero and Thomas Cain, staff writers for the Combine Music Group, will conduct a music theory course for contemporary songwriters commencing Feb. 15.

The program, over a year in the making, will begin with the basic rudiments of music and will cover topics ranging from scales and rhythm to the Nashville number system and contemporary song form. Tuition for the seminar is \$150.

For further information, contact Music Publishing Consultants, P.O. Box 120376, Nashville, Tenn. 37212 or phone (615) 269-3322.



AND THIS GUY'S BUSTED? — MCA recording artist John Conlee, supporting his "Busted" LP, appeared recently in Chicago, where he was presented a guitar by Rudolf Schlacher, president of Fretted Industries, which distributes Washburn guitars in the United States. Also present at the presentation were members of the staff of clear-channel powerhouse WMAQ. Pictured are (l-r): Janis Durr, MCA Midwest regional video manager; Bob Walker, MCA Midwest regional country promotion; Conlee; Schlacher; the WMAQ contest mascot, the "Dancing Dollars;" and Charlie O'Neil, WMAQ.

TOP 75 ALBUMS

	Weeks On Chart	1/22 Chart		Weeks On Chart	1/22 Chart
1 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	1	47	38 HONKYTONK MAN ORIGINAL SOUNDTRACK (Warner Bros./Viva 9 23739-1)	51	3
2 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37954)	3	46	39 BUSTED JOHN CONLEE (MCA 5310)	39	42
3 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 67996)	4	18	40 OUR BEST TO YOU FRIZZELL & WEST (Warner Bros./Viva 9 23754-1)	60	2
4 GOING WHERE THE LONELY GO MERLE HAGGARD (Epic FE 38092)	5	11	41 PERFECT STRANGER T.G. SHEPPARD (Warner/Curb 23726-1)	38	15
5 WWII WAYLON AND WILLIE (RCA AHL 1-4455)	2	15	42 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO 51124)	34	29
6 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 60193-1)	8	16	43 SOUNDS LIKE LOVE JOHNNY LEE (Fuel Moon/Asylum 60147-1)	44	15
7 JUST SYLVIA SYLVIA (RCA AHL 1-4312)	7	43	44 MICHAEL MARTIN MURPHEY (Liberty LT-51120)	50	21
8 RADIO ROMANCE EDDIE RABBITT (Elektra 60160-1)	9	14	45 GREATEST HITS JANIE FRICKE (Columbia FC 38310)	42	11
9 GREATEST HITS DOLLY PARTON (RCA AHL 1-4422)	6	17	46 THE BEST LITTLE WHOREHOUSE IN TEXAS ORIGINAL SOUNDTRACK (MCA 6112)	45	23
10 ANNIVERSARY — TEN YEARS OF HITS GEORGE JONES (Epic KE2 38328)	10	12	47 BIGGEST HITS MICKEY GILLEY (Epic FE 38320)	46	6
11 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	11	16	48 CONWAY'S #1 CLASSICS VOL. II CONWAY TWITTY (Elektra 60209)	58	2
12 THE WINNING HAND KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JWG 38389)	13	10	49 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	49	98
13 A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	14	22	50 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	64	52
14 LAST DATE EMMYLOU HARRIS (Warner Bros. 9 23740-1)	15	12	51 PONCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	—	1
15 SOMEWHERE BETWEEN RIGHT AND WRONG EARL THOMAS CONLEY (RCA AHL 1-4346)	12	20	52 TOM JONES COUNTRY Mercury/PolyGram ARM-1-4062)	52	15
16 SURE FEELS LIKE LOVE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	16	15	53 THE ELVIS MEDLEY ELVIS PRESLEY (RCA AHL 1-4530)	53	6
17 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697-1)	17	23	54 THE LEGEND GOES ON THE STALLER BROTHERS (Mercury/PolyGram SRM-1-4048)	55	61
18 TRUE LOVE CRYSTAL GAYLE (Elektra 60200-1)	18	9	55 BEST OF BOXCAR, VOL. ONE BOXCAR WILLIE (Main Street ST 73002)	56	11
19 QUIET LIES JUICE NEWTON (Capitol ST 12210)	24	36	56 HE SET MY LIFE TO MUSIC BARBARA MANDRELL (MCA/Songbird MCA-5330)	57	15
20 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia TC37570)	20	32	57 TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064)	59	15
21 WILD & BLUE JOHN ANDERSON (Warner Bros. 23721-1)	22	15	58 MERLE HAGGARD'S GREATEST HITS MERLE HAGGARD (MCA-5386)	—	1
22 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	21	59	59 GREATEST HITS ANNE MURRAY (Capitol SOO-12110)	61	3
23 THE BIRD JERRY REED (RCA AHL 1-4529)	19	10	60 THE BEST OF JERRY LEE LEWIS (Elektra 60191-1)	73	11
24 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	23	97	61 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1 60019)	48	13
25 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	31	40	62 STEVE WARINER RCA (AHL 1-4154)	62	11
26 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	29	61	63 A LITTLE MORE RAZZ RAZZY BAILEY (RCA AHL 1-4423)	54	7
27 STRAIT FROM THE HEART GEORGE STRAIT (MCA 5320)	28	31	64 HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb F1-60100)	63	41
28 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 9 23688-1)	25	30	65 CONWAY'S #1 CLASSICS CONWAY TWITTY (Elektra E1-60115)	65	20
29 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	30	134	66 JUST HOOKED ON COUNTRY ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)	66	24
30 COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)	33	27	67 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM 1-4047)	67	29
31 PUT YOUR DREAMS AWAY MICKEY GILLEY (Epic FE 38082)	27	24	68 LISTEN TO THE RADIO DON WILLIAMS (MCA-5306)	68	42
32 DREAM MAKER CONWAY TWITTY (Elektra 60162-1)	32	17	69 BOBBIE SUE OAK RIDGE BOYS (MCA-5294)	69	50
33 BIGGEST HITS MARTY ROBBINS (Columbia FC 38309)	36	6	70 INSIDE RONNIE MILSAP (RCA AHL 1-4311)	70	32
34 STRONG WEAKNESS THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	41	8	71 THIS DREAM'S ON ME GENE WATSON (MCA-5302)	71	25
35 16TH AVENUE LACY J. DALTON (Columbia FC 37975)	35	27	72 THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL 1-4215)	72	35
36 GET CLOSER LINDA RONSTADT (Asylum 9 60185)	40	11	73 CHRISTMAS THE OAK RIDGE BOYS (MCA-5365)	26	11
37 BIG CITY MERLE HAGGARD (Epic FE 37593)	37	65	74 A COUNTRY CHRISTMAS VARIOUS ARTISTS (RCA CPL 1-4396)	43	6
			75 GOING HOME FOR CHRISTMAS MERLE HAGGARD (Epic FE 38307)	47	7

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THAT MAKES SENSE

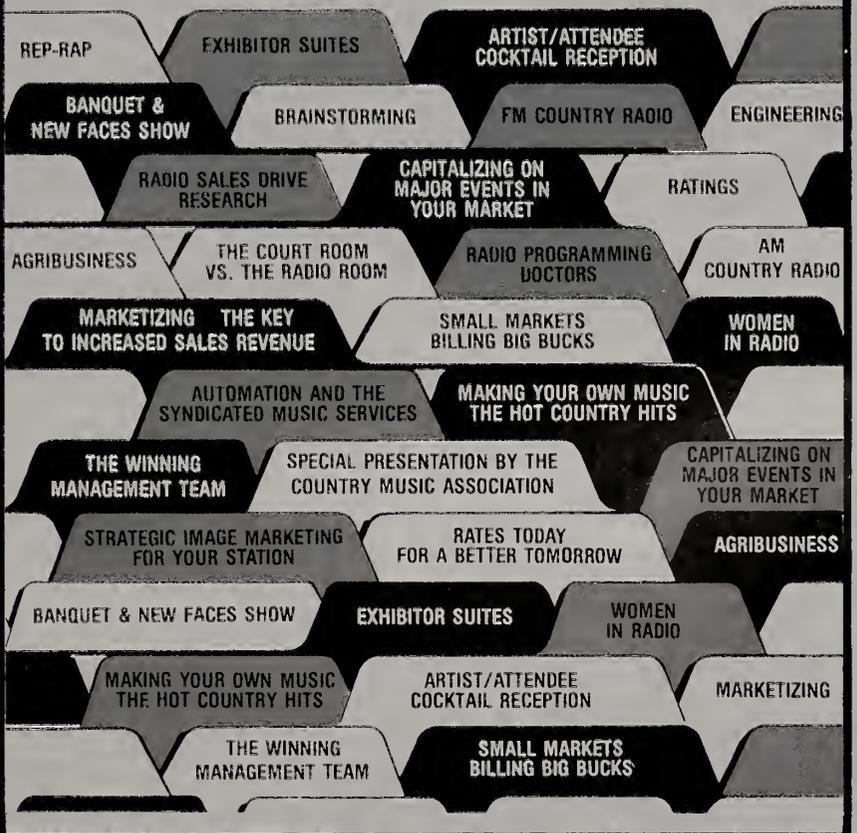
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RADIO
BROADCASTERS

THE 14TH ANNUAL COUNTRY RADIO SEMINAR

FEB. 17—19, 1983 • NASHVILLE, TENNESSEE

featuring

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THE ORGANIZATION OF COUNTRY RADIO BROADCASTERS
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TOP 100 COUNTRY SINGLES

January 29, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 TALK TO ME	1/22	35 SWINGIN'	1/22	70 DALLAS	1/22
MICKEY GILLEY (Epic 34-03326)	4	JOHN ANDERSON (Warner Bros. 7-29768)	47	BAMA BAND (Oasis BB-1)	72
2 INSIDE	5	36 FEELS RIGHT	41	71 THOSE WERE THE DAYS	80
RONNIE MILSAP (RCA PB-13362)	11	TANYA TUCKER (Arista AS 0677)	11	GARY STEWART & DEAN DILLON (RCA PB-13401)	3
3 (LOST HIS LOVE) ON OUR LAST DATE	3	37 WHEN I'M AWAY FROM YOU	44	72 BREAKIN' IT	83
EMMYLOU HARRIS (Warner Bros. 7-29898)	18	THE BELLAMY BROTHERS (Elektra/Curb 7-69850)	3	LORETTA LYNN (MCA 52158)	2
4 THANK GOD FOR KIDS	6	38 HANGIN' AROUND	45	73 SO EASY TO LOVE	78
OAK RIDGE BOYS (MCA-52145)	11	THE WHITES (Elektra 7-69855)	6	THE WRIGHT BROTHERS (Warner Bros. 7-29839)	4
5 LIKE NOTHING EVER HAPPENED	1	39 MARINA DEL REY	7	74 YOUR EYES DON'T LIE TO ME	74
SYLVIA (RCA PB-13330)	14	GEORGE STRAIT (MCA-52120)	17	O'ROARK BROTHERS (Comstock COM 1699)	4
6 WHAT SHE DON'T KNOW WON'T HURT HER	8	40 BABY I'M GONE	40	75 HOMEMADE LOVE	79
GENE WATSON (MCA-52131)	13	TERRI BIGGS (MCA-52134)	12	RONNIE RENO (EMH-1110)	7
7 FAKING LOVE	12	41 I DON'T REMEMBER LOVING YOU	11	76 CAN'T EVEN GET THE BLUES	23
T.G. SHEPPARD and KAREN BROOKS (Warner/Curb 7-29854)	11	JOHN CONLEE (MCA-52116)	18	REBA McENTIRE (Mercury/PolyGram 76180)	18
8 'TIL I GAIN CONTROL AGAIN	14	42 I CAN'T GET OVER YOU	48	77 ALMOST CALLED HER BABY BY MISTAKE	—
CRYSTAL GAYLE (Elektra 7-69893)	11	BANDANA (Warner Bros. 7-29831)	6	LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-03517)	1
9 WITH YOU	9	43 I HAVE LOVED YOU, GIRL	50	78 PERSONALLY	—
CHARLY McCLAIN (Epic 34-03309)	15	EARL THOMAS CONLEY (RCA PB-13414)	3	RONNIE McDOWELL (Epic 34-03526)	1
10 HARD CANDY CHRISTMAS	10	44 THERE'S NO SUBSTITUTE FOR YOU	51	79 RAINBOWS AND BUTTERFLIES	—
DOLLY PARTON (RCA PB-13361)	13	YOUNGER BROTHERS (MCA-52148)	9	BILLY SWAN (Epic 34-03505)	1
11 ONLY IF THERE IS ANOTHER YOU	13	45 GONNA GO HUNTIN' TONIGHT	—	80 YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING	—
MOE BANDY (Columbia 38-03309)	15	HANK WILLIAMS, JR. (Elektra/Curb 7-69846)	1	REBA McENTIRE (Mercury/PolyGram 810 338-7)	1
12 STILL TAKING CHANCES	16	46 PLEASE SURRENDER	46	81 MAKING A LIVING'S BEEN KILLING ME	49
MICHAEL MURPHEY (Liberty P-B-1468)	12	DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29850)	10	McGUFFEY LANE (Atlantic 7-99959)	12
13 TODAY MY WORLD SLIPPED AWAY	15	47 REASONS TO QUIT	59	82 WHEREVER YOU ARE	87
VERN GOSDIN (AMI 1310)	15	MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)	3	THRASHER BROTHERS (MCA-52153)	3
14 WHY BABY WHY	18	48 BORN TO LOVE ME	56	83 I KNOW WHAT IT MEANS TO BE LONELY	86
CHARLEY PRIDE (RCA PB-13397)	9	RAY CHARLES (Columbia 38-03429)	6	BOBBY BRIDGES (Roxy 3011)	4
15 SOMEBODY'S ALWAYS SAYING GOODBYE	20	49 THE JIM REEVES MEDLEY	54	84 ONE FIDDLE, TWO FIDDLE	—
ANNE MURRAY (Capitol P-B-5183)	11	JIM REEVES (RCA PB-13410)	4	RAY PRICE (Warner Bros. 7-29830)	1
16 IF HOLLYWOOD DON'T NEED YOU	22	50 WE'VE GOT TONIGHT	—	85 LAID OFF	85
DON WILLIAMS (MCA-52152)	6	KENNY ROGERS & SHEENA EASTON (Liberty P-5-1492)	1	BILL ANDERSON (Southern Tracks ST 1011)	6
17 VELVET CHAINS	21	51 THE FOOL IN ME	55	86 THE BALLAD OF E.T.	89
GARY MORRIS (Warner Bros. 7-29853)	10	SONNY JAMES AND SILVER (Dimension DS 1040)	6	WES ST. JOHN (Star-Key 8651)	2
18 LAST THING I NEEDED FIRST THING THIS MORNING	25	52 MY FIRST TASTE OF TEXAS	63	87 THE NAME OF THE GAME IS CHEATING	90
WILLIE NELSON (Columbia 38-03385)	9	ED BRUCE (MCA 52156)	2	CHARLIE ROSS (Town House P-B-1063)	2
19 ROMANCE	19	53 SOMEWHERE IN TEXAS	53	88 TAKE A RIDE ON A RIVERBOAT	91
LOUISE MANDRELL (RCA PB-13373)	13	RAY PRICE (Dimension DS 1038)	9	CEDAR CREEK (Moon Shine MS-3008)	2
20 C.C. WATERBACK	24	54 YOU DON'T KNOW LOVE	62	89 IF THAT'S WHAT YOU'RE THINKING	—
GEORGE JONES/MERLE HAGGARD (Epic 34-03405)	9	JANIE FRICKE (Columbia 38-03498)	3	KAREN BROOKS (Warner Bros. 7-29789)	1
21 EVERYTHING'S BEAUTIFUL	29	55 NEVER ENDING SONG OF LOVE	61	90 A CHILD OF THE FIFTIES	45
DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)	8	THE OSMOND BROTHERS (Elektra 7-69883)	6	STATLER BROTHERS (Mercury/PolyGram 76184)	15
22 THE ROSE	34	56 MY FINGERS DO THE TALKIN'	60	91 THERE'S STILL A LOT OF LOVE IN SAN ANTOINE	—
CONWAY TWITTY (Elektra 7-69854)	6	JERRY LEE LEWIS (MCA-52151)	1	CONNIE HANSON & FRIEND (Soundwaves NSD/SW 4692)	1
23 I WOULDN'T CHANGE YOU IF I COULD	35	57 LYING HERE LYING	57	92 SHE FEELS LIKE A NEW MAN TONIGHT	—
RICKY SKAGGS (Epic 34-03482)	6	MAC DAVIS (Casablanca/PolyGram NB 2362)	7	CLIFFORD RUSSELL (Sugartree ST 0509)	1
24 SHADOWS OF MY MIND	28	58 IF IT TAKES ALL NIGHT LONG	58	93 TAKE IT ALL	—
LEON EVERETTE (RCA PB-13391)	10	DOTTIE WEST (Liberty P-B-1490)	7	RICH LANDERS (AMI 1311AA)	1
25 DON'T PLAN ON SLEEPING TONIGHT	30	59 I LOVE HOW YOU LOVE ME	66	94 SHE WALKS IN HIS SLEEP	—
STEVE WARINER (RCA PB-13395)	4	GLEN CAMPBELL (Atlantic America 7-99930)	3	CAPITAL CITY BOYS (Compass C050)	1
26 I WISH I WAS IN NASHVILLE	27	60 RAININ' DOWN IN NASHVILLE	65	95 SHE'S OUT BREAKIN' HER OLD HABIT	95
MEL McDANIEL (Capitol P-B-5169)	13	TOM CARLILE (Door Knob DK82-191)	3	RAY PIERCE (Tramline RP 109)	3
27 AIN'T NO TRICK	32	61 YOU COULDN'T HEARD A HEART BREAK	67	96 A LOVE SONG	17
LEE GREENWOOD (MCA-52150)	6	RODNEY LAY (Churchill CR 94012)	4	KENNY ROGERS (Liberty P-B-1465)	18
28 GOING WHERE THE LONELY GO	2	62 DOWN ON THE CORNER	—	97 I WONDER	31
MERLE HAGGARD (Epic 34-03315)	15	JERRY REED (RCA PB-13422)	1	ROSANNE CASH (Columbia 38-03283)	16
29 WHEN YOU'RE NOT A LADY	33	63 THE LIGHT OF MY LIFE	71	98 CHEROKEE FIDDLE	76
JIM GLASER (Noble Vision NV-101)	11	TOMMY ST. JOHN (RCA PB-13405)	4	JOHNNY LEE AND FRIENDS (Full Moon/Asylum 7-69945)	18
30 SHINE ON	38	64 HEART OF THE NIGHT	52	99 THE ELVIS MEDLEY	88
GEORGE JONES (Epic 34-03489)	3	JUICE NEWTON (Capitol B-5192)	6	ELVIS PRESLEY (RCA PB-13351)	13
31 HONKYTONK MAN	42	65 LOST MY BABY BLUES	26	100 I'D RATHER BE DOING NOTHING WITH YOU	93
MARTY ROBBINS (Warner/Viva 7-29847)	8	DAVID FRIZZELL (Warner/Viva 7-29901)	17	KAREN TAYLOR-GOOD (Mesa NSD/M 1113)	8
32 A GOOD NIGHT'S LOVE	37	66 EASIER	69		
TAMMY WYNETTE (Epic 34-03384)	6	SANDY CROFT (Angelsong ASB 1821)	7		
33 POOR BOY	39	67 SHAME ON THE MOON	84		
RAZZY BAILEY (RCA PB-13383)	9	BOB SEGER & THE SILVER BULLET BAND (Capitol PB-5187)	2		
34 SAN ANTONIO NIGHTS	36	68 HAVE YOU HEARD	68		
EDDY RAVEN (Elektra 7-69929)	13	RICK AND JANIS CARNES (Elektra 7-69928)	4		
		69 SUNNYSIDE OF THE MOUNTAIN	70		
		DAVID HOUSTON (Black Rose 8274)	9		

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Child Of (American Cowboy — BMI)	90	I Don't Remember (Tree — BMI)	41	Please Surrender (Peso/Wallet — BMI)	46	The Elvis Medley (Various Publishers — ASCAP/BMI)	99
A Good Night's Love (House of Gold — BMI)	32	I Have Loved (Blue Moon — ASCAP)	43	Poor Boy (Irving/Down 'N Dixie/Simonton/Fifty Grand — BMI)	33	The Fool (Leeds-MCA/Patchwork/Chappell/Sailmaker — ASCAP)	51
A Love Song (Music Corp. of America/Sycamore Valley — BMI)	96	I Know What (Dream City — BMI)	83	Rainbows And Butterflies (Music City — ASCAP)	79	The Jim Reeves (Various — ASCAP/BMI)	49
Ain't No Trick (House of Gold — BMI)	27	I Love How (Screen Gems-EMI — BMI)	59	Rainin' Down (Opa-Lock — ASCAP)	60	The Light Of (Bill Hayes — ASCAP)	63
Almost Called Her Baby (Larry Gatlin — BMI)	77	I Wish I Was (Vogue c/o Welk — BMI)	26	Reasons To Quit (Shade Tree — BMI)	47	The Name Of The Game (House of Gold — BMI)	87
Baby I'm Gone (Chamblyn — ASCAP)	40	I Wonder (Bug/Asleep At The Wheel — BMI/Adm. Worldwide by Bug)	97	Romance (Meadowgreen — ASCAP/Tree — BMI)	19	The Rose (Warner-Tamerlane — BMI)	22
Born To Love Me (Music City — ASCAP)	48	I Wouldn't Change (Peer Int'l — BMI)	23	San Antonio Nights (Milene — ASCAP)	34	There's No Substitute (Collins Court/Famous — ASCAP)	44
Breakin' It (Music City, Inc. — BMI)	83	I'd Rather Be (BIL-KEAR — SESAC)	100	Shadows Of My Mind (Hermitage — BMI)	24	There's Still A Lot (Unichappell — BMI)	91
C.C. Waterback (Shade Tree — BMI)	20	If Hollywood Don't (Hall-Clement c/o Welk — BMI)	16	Shame On The Moon (Coolwell/Granite — ASCAP)	67	Those Were The Days (Tree/Forrest Hills — BMI)	71
Can't Even Get (Coal Miners/Elektra/Asylum—BMI)	76	If It Takes All Night (Arista/Dann Rogers — ASCAP/BMI)	58	She Feels Like A New Man Tonight (House Of Gold — BMI)	92	'Til I Gain Control (Jolly Cheeks — BMI)	8
Cherokee Fiddle (Mystery — BMI)	98	If That's What (Gee Sharp — BMI)	89	She Walks In His Sleep (Play/ATV — BMI)	94	Today My World (Vogue c/o Welk/Gary S. Paxton — BMI)	13
Dallas (Unart/Mighty Mississippi/Spoonfed — BMI)	70	Inside (Lodge Hall — ASCAP)	2	She's Out Breaking (Baray — BMI)	95	Velvet Chains (Cross Keys — ASCAP)	17
Don't Plan On (Arista/Gloria's Songs — ASCAP)	25	Laid Off (Atallion/Lowery — BMI)	85	Shine On (Southern Nights — ASCAP)	30	We've Got Tonight (Gear — ASCAP)	50
Down On The Corner (Jondora — BMI)	62	Last Thing I Needed (Nunn — BMI)	18	So Easy To Love (Warner-Tamerlane — BMI/Diamond Mines/Colgems EMI — ASCAP)	73	What She Don't (Booth & Watson/Crosstimbres/Blue Creek — BMI)	6
Easier (Sawgrass/Duck Songs — BMI)	66	Like Nothing Ever (Tome Collins — BMI)	5	Somebody's Always Saying (Hall-Clement c/o Welk — BMI)	15	When I'm Away (Rare Blue — ASCAP)	37
Everything's Beautiful (Combine — BMI)	21	Lost His Love (Acuff-Rose — BMI)	3	Still Taking Chances (Timberwolf — BMI)	12	When You're Not (Colgems — EMI/Tiny Tiger — ASCAP)	29
Faking Love (Tree — BMI)	7	Lost My Baby Blues (Ben Peters — BMI)	65	Sunnyside Of The Mountain (Streets Of Gold — ASCAP)	69	Wherever You Are (Hall-Clement c/o Welk — BMI)	82
Feels Right (Deb/Dave/Briar Patch — BMI)	36	Lying Here Lying (Rick Hall — ASCAP/Fame—BMI)	57	Swingin' (Anderson/Delmore — BMI)	35	With You (Onhisown — BMI/Arian/Ron Muir — ASCAP)	9
Going Where (Shade Tree — BMI)	28	Making A Living's (Cedarwood/JenSing — BMI)	81	Take A Ride (Screen Gems/EMI — BMI)	88	Why Baby Why (Fort Knox — BMI)	14
Gonna Go Huntin' (Bocephus — BMI)	45	Marina Del Rey (Hall-Clement c/o Welk/Golden Opportunity — BMI/SESAC)	39	Take It All (Escrow/plum Creek — BMI)	93	You Couldn't Hear (Songmaker — ASCAP)	61
Hangin' Around (Refuge — ASCAP/Elektra/Asylum — BMI)	38	My Fingers Do The Talkin' (First Lady Songs—BMI)	60	Talk To Me (Jay & Cee — BMI)	1	You Don't (House of Gold Don King — BMI/King's X — ASCAP)	54
Hard Candy Christmas (Daniel/Shukat/MCA — ASCAP)	10	My First Taste Of Texas (Tree/Newkeys/Sugarplum — BMI)	53	Thank God For Kids (Milene — ASCAP)	4	Your Eyes Don't (Rocky Bell — BMI)	74
Have You Heard (Elektra/Asylum — BMI/Refuge/CrossKeys/Tree Group — ASCAP)	68	Never Ending Song (Unart — BMI)	65	The Ballad Of E.T. (Star-Keys/Red's Black Gold — ASCAP)	86	You're The First (Maplehill/Hall-Clement/Vogue c/o Welk — BMI)	80
Heart Of The Night (Warner-Tamerlane/Flying Dutchman/Sweet Harmony — BMI/ASCAP)	64	One Fiddle, Two Fiddle (Peso/Wallet — BMI)	84				
Homemade Love (Shady Dell — BMI)	75	Only If There (Baray — BMI)	11				
Honkytonk Man (Peso/Wallet — BMI)	31	Personally (Tree/Five Of A Kind/Tree Group — BMI)	78				
I Can't Get (New Albany—BMI/Hoosier—ASCAP)	42						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

HEY

JANIE

I'VE BEEN AWAY FOR AWHILE. HOW'VE YOU BEEN DOING?

...FANTASTIC!

- 1982 COUNTRY MUSIC ASSOCIATION, FEMALE VOCALIST OF THE YEAR
- #1 COUNTRY SINGLE—"DON'T WORRY BOUT' ME BABY"
- THE NEW SINGLE FROM THE IT AIN'T EASY ALBUM (FC 38214) —"YOU DON'T KNOW LOVE"—38-03498 IS CLIMBING THE CHARTS WITH SUPER BULLETS.

JANIE FRICKE IS FANTASTIC! ON HER ALBUM IT AIN'T EASY, FEATURING THE SINGLE "YOU DON'T KNOW LOVE".



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PRODUCED BY BOB MONTGOMERY
ON  COLUMBIA RECORDS AND CASSETTES.

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MOST ADDED COUNTRY SINGLES

1. **GONNA GO HUNTIN' TONIGHT** — HANK WILLIAMS, JR. — ELEKTRA/CURB — 47 ADDS
2. **WE'VE GOT TONIGHT** — KENNY ROGERS and SHEENA EASTON — LIBERTY — 44 ADDS
3. **DOWN ON THE CORNER** — JERRY REED — RCA — 34 ADDS
4. **MY FIRST TASTE OF TEXAS** — ED BRUCE — MCA — 24 ADDS
5. **ALMOST CALLED HER BABY BY MISTAKE** — LARRY GATLIN and the GATLIN BROTHERS BAND — COLUMBIA — 21 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **THE ROSE** — CONWAY TWITTY — ELEKTRA — 62 REPORTS
2. **I WOULDN'T CHANGE YOU IF I COULD** — RICKY SKAGGS — EPIC — 61 REPORTS
3. **HONKY TONK MAN** — MARTY ROBBINS — WARNER/VIVA — 51 REPORTS
4. **SHINE ON** — GEORGE JONES — EPIC — 50 REPORTS
5. **LAST THING I NEEDED FIRST THING THIS MORNING** — WILLIE NELSON — COLUMBIA — 49 REPORTS

SINGLES REVIEWS

OUT OF THE BOX



VERN GOSDIN (Compleat CP-102)
If You're Gonna Do Me Wrong (Do It Right) (3:19)
 (Hookit Music/Blue Lake Music — BMI)
 (V. Gosdin, M.D. Barnes) (Producer: B. Mevis)

Gosdin follows his Top 15 AMI release, "Today My World Slipped Away," with a plaintive ballad somewhat mindful of the Possum, marked by mournful vocal slides atop skeletal instrumental tracks. The disc is a first for him in a number of ways — his first for the newly established Compleat label and his first with producer Blake Mevis.

FEATURE PICKS

VERN GOSDIN (A.M.I.-1312AA)
Friday Night Feelln' (3:05) (Nub-Pub Music — ASCAP) (R. Landers) (Producers: B. Fisher, M.R. Radford)

BIG AL DOWNING (Team TRS 1004)
It Takes Love (2:58) (Metaphor Music, Ltd./Simile Music, Inc. — BMI/ASCAP) (Big Al Downing, L. Quinn) (Producer, T. Bongiovi, L. Quinn)

B.J. THOMAS (Cleveland 38-03492)
Whatever Happened To Old Fashioned Love (3:44) (Old Friends Music — BMI) (L. Anderson) (Producer: P. Drake)

GARY BRADFORD & SUZY BRADING (Blossom Gap BG 0020)
We're A Perfect Two (2:12) (Blossom Gap — BMI) (B. Klesson) (Producer: K. Earl)

BOB JENKINS (PICAP P-009)
Workin' In a Coalmine (2:56) (Robchris Music — BMI) (R. Jenkins) (Producer: R. Jenkins)

BOBBY REED (CBO 132)
If I Just Had My Woman (2:57) (Muhienberg Music — BMI) (B. Reed) (Producers: B. Fisher, C. Brown)

NEW AND DEVELOPING

CHANTILLY (F & L FL 523)
Storm Of Love (2:40) (Buzz Cason Pubs./Let There Be Music — ASCAP) (B. Cason, T. Cerney) (Producers: L. Morton, S. Bledsoe)

The opening strains of this all-girl band's fifth record might lead listeners to believe it's pure pop, with an infectious, up tempo melody, but by the instrumental break, it's firmly grounded in country, especially with the hot fiddle licks provided by Mark "Bubba" Feldman. This is probably Chantilly's best effort thus far, laced with energy and an endless succession of hooks.



ALBUM REVIEWS

LEON EVERETTE — RCA MHL 1-8600 — Producers: Ronnie Dean, Leon Everette — List: 6.98 — Bar Coded

Probably the best of the initial three EPs released by RCA's country division, this record already contains a trio of singles — "Just Give Me What You Think Is Fair," "Soul Searchin'" and "Shadows Of My Mind" — and sets the Hurricane in a very traditional groove, enhanced by particularly strong harmonies. Everette has been a consistent singles seller, and this package should appeal to his many fans.

CLOSE UP — Louise Mandrell — RCA MHL 1-8601 — Producer: Eddle Killroy — List: 6.98 — Bar Coded

In contrast to the graphics on her last duet album with hubby R.C. Bannon, the "Close Up" cover is quite complimentary to Mandrell's inherent beauty, striking a sexy pose on both the front and the back that suitably captures the flavor of the album. This EP, with its rich vocals and excellent material, proves her very capable as a solo performer sans both R.C. and her sisters.

THE COUNTRY MIKE

JAM NETWORK VOLUNTEERS AIRTIME — The sold-out Volunteer Jam IX, the annual massive concert sponsored by **Charlie Daniels**, was broadcast live via the Volunteer Jam Radio Network Jan. 22 from the Municipal Auditorium and taped for later national syndication. The national broadcast will be sponsored by Busch Beer. Produced by Good Vibrations, Inc., the network included **WKXX** and **WRVU**/Nashville, **WZXR**/Memphis, **WSKZ**/Chattanooga, **WIMZ**/Knoxville and **WBGY**/Tullahoma. Mixed by Fanta Sound, the broadcast was recorded by the Record Plant with producer **John Boylan** and engineer **Paul Grupp**. The Volunteer Jam has become one of the major concert events of the year on a national basis, yearly attracting an amalgamation of artists from distinctively disparate musical genres. The Volunteer Jam was produced



McDOWELL HELPS OUT — Epic recording artist **Ronnie McDowell** recently aided flood victims in the St. Louis area with a benefit concert, co-sponsored by radio station **KSD** and the **Bi-State Red Cross**. Pictures are (l-r): **Mike O'Connor**, **KSD**; **McDowell**; and **Wilkie-in-the-morning**, **KSD**.

by Sound Seventy Prods. in association with Cumberland Concerts.

FIRST ANNIVERSARY — *Country Closeup*, a weekly series of one-hour radio specials is celebrating its first year on the air this month. **Ted LeVan**, president of Narwood Prods., attributes the success of the program to its concept, which includes an in-depth interview with a major artist while highlighting that artist's music. Within the past year, *Country Closeup* has almost tripled in size. When the show was first aired it was broadcast over 125 stations and now can be heard on more than 400 stations with an estimated audience of 16.5 million listeners. **Glen Campbell** is hosting the series and some of the featured artists in 1982 were **Alabama**, **Loretta Lynn**, **The Oak Ridge Boys**,

Barbara Mandrell, **Jerry Reed**, **Mickey Gilley**, **Tammy Wynette** and **Ronnie Milsap**. Plans for 1983 include commemorative tributes to **Elvis Presley** and **Hank Williams**. *The Music Makers*, another one of Norwood Prods.' syndicated radio series is also celebrating its one year anniversary this month.

FAN CLUB FOR MILLER — When you hear of fan clubs being organized, they are usually in honor of famous personalities such as actors or musicians, so **Scott Miller** may well be among the first disc jockeys to have a fan club organized in his honor. Miller does the all-night show on **WWVA**/Wheeling. Recently some of his most loyal fans decided to show their appreciation for Miller by forming the **Scott Miller Fan Club**. **Lillian Loyd** has been named president of the fan club while **Irene Smith** will serve as secretary.

STATION CHANGES — **Bob Cole**, program director, **WPXK**/Alexandria, has named **Jason Kane** as music director, succeeding **Jerry Paxman**. Kane's duties will include supervising KIX country's music research operations. Kane previously held the 7:00 p.m.-midnight airshift, and he will now move up to afternoon drive, broadcasting from 3:00-7:00 p.m. . . . **Bob Sterling** has been named program director at **WRKK-FM**/Birmingham (K Country), while **Steve Atkins** has been named music director. Previously Sterling had been doing the morning drive shift on sister station, **WVOK**, and had also worked as operations director at **WCRT-WQEZ**/Birmingham, as well as at **WJRD**/Tuscaloosa and **WNPT**/Tuscaloosa. He is replacing **Tommy Hayes**, who has left to pursue other interests. Atkins had been doing mornings at **WRKK** since last summer and had been associated with the station before that. He was also at **WHBQ**/Memphis, **WPGC**/Washington and was program director at **WZUU**/Milwaukee. . . . **Harry Miller**, 60, died of cancer in Monterey, Calif. on Jan. 14. He was general manager of **KWYT-FM** and **KTOM**/Salinas. **Juanita Butler**

PROGRAMMERS PICKS

Pam Green	WHN /New York	We've Got Tonight — Kenny Rogers and Sheena Easton — Liberty
Janet Bozeman	WNKZ /Nashville	Down On The Corner — Jerry Reed — RCA
Brian Ringo	KNOE /Monroe	Personally — Ronnie McDowell — Epic
Glen Garrett	WCOS-FM /Columbia	We've Got Tonight — Kenny Rogers and Sheena Easton — Liberty
John Buchanan	KNIX-FM /Phoenix	You Don't Know Love — Janie Fricke — Columbia
Tony Kidd	WZZK-FM /Birmingham	Gonna Go Huntin' Tonight — Hank Williams, Jr. — Elektra/Curb
Scott Jeffries	KXXY-FM /Oklahoma City	Down On The Corner — Jerry Reed — RCA
Duncan Stewart	WDLW /Boston	Shame On The Moon — Bob Seger & The Silver Bullet Band — Capitol
Tiny Hughes	WROZ /Evansville	Ain't No Trick — Lee Greenwood — MCA
Randy Hooker	KFRM /Salina	My First Taste Of Texas — Ed Bruce — MCA
Dan Wolfe	WHOO /Orlando	We've Got Tonight — Kenny Rogers and Sheena Easton — Liberty
Willis Williams	WLAS /Jacksonville	So Easy To Love — The Wright Brothers — Warner Bros.
Mike Hinrichs	KHEY /El Paso	Gonna Go Huntin' Tonight — Hank Williams, Jr. — Elektra/Curb

COUNTRY COLUMN

IT FINALLY HAPPENED— With all the crossover between the pop and country charts in recent years, it had to be only a matter of time before the crossover phenomenon stretched all the way from country through Top 40 to AOR, and that time has arrived in the guise of **Bob Seger's** latest single, "Shame On The Moon." Seger has long been a dominant figure in the world of rock, hitting on occasion with folk-tinged melodies such as "Against The Wind" and "Still The Same," but his latest record, a **Rodney Crowell** composition, has broken down the barriers to gain acceptance in the country format as well, especially in some of the larger markets like New York, Los Angeles and Cleveland. In Seger's second week, he reached #67 bullet on the **Cash Box** Country Singles chart, and is #1 Most Active on the Rock Album Radio Report. As if that's not



F-F-FATHER OF BLUEGRASS — Bluegrass legend **Bill Monroe** (l) recently spent some time in the studio with **Mel Tillis**, who was helping out with one of the tracks on the upcoming MCA LP, "Bill Monroe And Friends."

before themselves — it was the last track on **Dottie West's** 1980 album, "Special Delivery."

WEA MOVE HAS NO EFFECT ON ATLANTIC — In spite of the consolidation efforts of the Warner Bros. organization that shook up the Nashville music community last week (**Cash Box**, Jan. 22), the new Atlantic America label will not be affected. The label, which currently boasts the "I Love How You Love Me" single by **Glen Campbell**, will continue to operate out of Atlantic's division in Los Angeles under the direction of **Paul Cooper**, vice president/West Coast general manager. The label is still considering the establishment of an office in Nashville. New material is currently being cut by roster members **Sissy Spacek** and **Jim Willoughby**, with the aforementioned **Rodney Crowell** at the helm. Atlantic has also signed new artist **Jerry Puckett** (not to be confused with **Gary Puckett of the Union Gap**).

PRIDE TEES OFF — As has become a yearly tradition for the entertainer, **Charley Pride** has taken off into the golf circuit. He took part in the **Bob Hope** Golf Tournament in Palm Springs, Jan. 19-23, and is set to appear in the **Bing Crosby** Pro-Am Golf Tournament in Pebble Beach in early February, in addition to his performance in the Phoenix Open. In the way of civic minded events, he spearheaded a Red Cross blood drive in his hometown, Dallas, Jan. 15, and appeared at the inauguration of the Texas Governor Jan. 17. A former pro baseball player himself, Pride will join the Texas Rangers for spring training later in February.

SPEAKING OF CIVIC-MINDED — **Marlow Tackett** is doing quite a bit of charitable work these days. At Christmas, he hosted some 4,500 underprivileged children at his club, Marlow's Palace, in Pikeville, Ky., giving each of the youngsters a gift, a meal from McDonald's and a sack of fruit and candy. On Feb. 6, he'll be in Albertville, Ala., to do a benefit concert for the Diabetes Foundation, and the following day will see him in Monroe, La., to raise money for the city's flood victims.

KENDALLS TO BECOME 'EXERCISTS'? — The omission of several lines in last week's column may have led to some misunderstanding of this bit of information, so this week we'll reprint it in its entirety: **The Kendalls** have been in the studio recently with producer **Brian Ahern**, of Happy Sack Prods. Word is that **Emmylou Harris** will contribute some vocal work to the ensuing package, which should be out on PolyGram in the next two to three months. **Ricky Skaggs** has also shown an interest in producing the duo. **Jeannie Kendall** gave **Royce** and **Melba Kendall** (mom and pop) a Gym-Pac 100 exercise machine for Christmas. Is this an indication that the forthcoming album will be a country aerobics project? Don't count your Kendalls... uh, chickens.

CARLILE PROVIDES 'FAMILY' PACKAGE — In an effort to spur more "family" attendance while providing concert-goers with a reasonably-priced show, **Door Knob's Tom Carlile** has set his "Cross-Country Tour '83" at five dollars per ticket, well below the usual price most concerts are going for in these inflated times. The tour covers seven dates, mostly in February, that remain within the Southeast, where Carlile has met with his best response at both radio and retail. Each of the markets is one in which either his "Green Eyes" or "Back In Debbie's Arms" single reached the Top 5 at the local level. The venues range in size from 600-seaters to medium-sized halls that can accommodate 2,200, and, in some locations, a \$12 price has been set to allow families in the gate for one admission. **Bandana** will open for Carlile on two of the dates.

PUMP BOYS & DINETTES — Last summer, we mentioned a play on Broadway called *Pump Boys And Dinettes*, which featured an amusing number about a gas station attendant who thought he had captured his favorite country performer at the backstage entrance, "The Night **Dolly Parton** Was Almost Mine." Three cuts from the subsequent original cast album, including that particular one, were re-cut by the group with producer **Billy Sherril** and **Joe Chambers**. Selected from the CBS Masterworks collection, the new recordings will emerge on the Columbia label at the end of January.

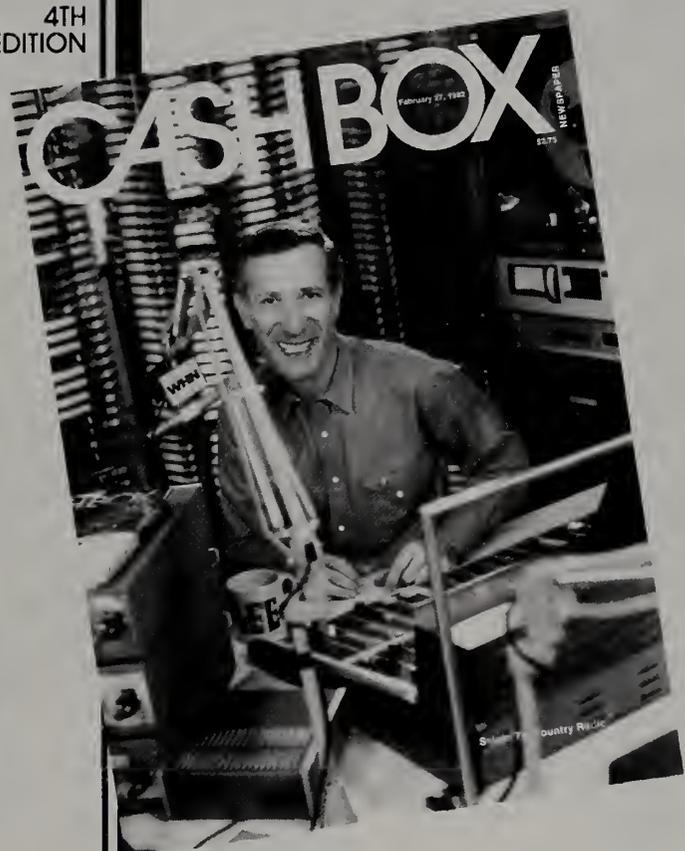
tom roland

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TOP 15 ALBUMS

Spiritual

	Weeks On Chart
1 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702) Title Cut	1 25
2 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	3 18
3 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB 6717) "Call Him Up"	2 27
4 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	4 12
5 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	5 59
6 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	6 38
7 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II (Myrrh MSB 6700) "I Know A Man"	9 18
8 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	7 39
9 REQUEST LINE MIGHTY CLOUDS OF JOY (Myrrh MSB 6712) "Mighty Clouds Of Joy"	10 14
10 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6695) Title Cut	8 38
11 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospeal Records PL-16008) Unavailable At Press Time	13 2
12 LORD MAKE ME OVER THE BENNY CUMMINGS SINGERS (New Birth Records NEW-7057) "Hold Out"	14 2
13 10TH ANNUAL PRAISE AND REDEDICATION CONCERT SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time	11 9
14 MIGHTY CLOUDS ALIVE MIGHTY CLOUDS OF JOY (Myrrh MSB-6687) Unavailable At Press Time	— 1
15 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R3803) "I Love The Lord"	12 19

Inspirational

	Weeks On Chart
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	1 37
2 STAND BY THE POWER IMPERIALS (Dayspring DST-4100) Unavailable At Press Time	2 12
3 MIRACLE B.J. THOMAS (Myrrh 6705) Unavailable At Press Time	3 59
4 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	4 22
5 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	5 75
6 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way"	6 55
7 I SAW THE LORD DALLAS HOLM (Greentree R3723) Title Cut	7 59
8 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut	8 39
9 SPIRIT WINGS JONI EARECKSON (Word WSB-8878) Unavailable At Press Time	9 3
10 UNFAILING LOVE EVIE TORNOUIST (Word WSB 8867) "How I Love You Lord"	10 89
11 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	12 39
12 PEACE IN THE VALLEY B.J. THOMAS (Myrrh MSB-6710) Unavailable At Press Time	13 2
13 MORE POWER TO YA PETRA (Star Song SSR0045) Unavailable At Press Time	14 2
14 THE LIVE CONCERT DON FRANCISCO (Newpax NP 33128) Unavailable At Press Time	— 1
15 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	11 60

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

'Together' Album To Benefit WorldVision

NASHVILLE — In an effort to aid WorldVision International, a non-profit organization that has engineered a campaign against world hunger, Light Records has compiled the "Together" album, combining tracks of 10 of the top-selling contemporary gospel artists, with all proceeds from the project set to benefit World Vision.

Included in the compilation are Andrae Crouch, Light Records; The Imperials, DaySpring; Evie Karlsson, Word; Dino Kartsonakis, Light; Sweet Comfort Band; Light; Walter Hawkins, Light; Amy Grant, Myrrh; Barbara Mandrell, MCA/Songbird; and Keith Green, Sparrow.

World Vision is one of the largest privately funded humanitarian organizations in the world today, aiding more than five million people in 85 countries during 1981.

"It is phenomenal that a listener can hear all of these artists on one album, while help-

ing feed hungry people by their purchase," commented Ralph Carmichael, president of Light/Lexicon. "It is truly a gift of love to a hurting world. I am awed by the generosity of the artists, composers, publishers and record companies who have all donated their royalties to this cause."

Light, Word Announce Sales, Promotion Pact

NASHVILLE — Light/Lexicon Records has reached an agreement with Word Records for the latter to handle sales and promotion of all Light releases in addition to Word's own product.

The agreement calls for Word to serve as sales representatives for the Light catalog, while Light will continue to handle its own warehousing, shipping and billing functions. Word will maintain responsibility for all marketing and promotion of the label's product through the field sales staff, telephone marketing and publicity via both trade and consumer press.

Main Street: Eying Slow Expansion After Development Of Boxcar Willie

(continued from page 20)

level. The exposure was enough, though, to catapult the album into the **Cash Box** Country Album charts along with the prior album, making Main Street the #1 new country label for **Cash Box** in 1982.

"Our biggest obstacle at radio is the perception by people in the business that Boxcar is not an urban artist," noted Bogash. "In our retail distribution, we found that when we get him played and people know in Cleveland or Pittsburgh or New York that Boxcar has a new record out, they buy it."

The success of Boxcar Willie via television has been instrumental in building his career, and sales have even followed his appearances on nationally-televised programs such as *Hee Haw*. Bogash noted that when Boxcar and Penny DeHaven sang a duet on that program in December, the following week the label experienced an unusually high demand for the single, which had actually been released at the beginning of 1982.

Initial Success

Bogash noted that most companies, after experiencing the initial success that Main Street did with Boxcar after its founding in 1981, would probably have immediately expanded their rosters in hopes of geometrically increasing their income, but Main Street has waited until now to sign its second artist, the aforementioned DeHaven. In addition, Bogash expects to pick up Roger Whitaker, an artist who is selling in the range of 40-50,000 albums per week through Suffolk's TV marketing scheme. Based on prior packages, Bogash noted that Suffolk expects total sales between television and the future Main Street association to exceed one million units, with the bulk of that coming through television.

Whatever expansion does occur in Main Street over the next few years, Bogash asserted that it will take place slowly in a "controlled and thoughtful manner." "We want to be sure that we can concentrate and give the full effort that we're capable of to every artist and every piece of product that we have," he said. "That's where we're different from the majors because our product's not over when we lose a bullet if we believe in the record. We don't have 20 records right behind it that we want to trade off airplay on."

Rogers, Richie Top 10th AMA Winners

(continued from page 15)

Cash Box Charts

The American Music Awards are determined through voting by a cross section of the U.S. record buying public on ballots compiled from the **Cash Box** charts by the show's producers and sent out through the firm of Herbert Altman Communications Research, Inc. Nominees appearing on the ballots were taken from the **Cash Box** Year-End sales charts and results of the voting are tabulated by the Peat, Marwick and Mitchell accounting firm.

The rules and voting procedures of the awards were explained to the "live" and television audience through a smoothly-edited montage of retrospective clips from previous shows featuring Cheech & Chong, Quinn Cummings, Cary Guffey, Lenny & Squiggy, Father Guido Sarducci and Greg Evigan & Sam the Chimp from the defunct television sitcom *BJ & The Bear*. Performers on this year's program included The Oak Ridge Boys, Hall & Oates, Stray Cats, John Cougar & Mitch Ryder, The Gap Band, The Statler Bros. and musical segments by the show's three hosts, Davis, Manchester and Franklin. Guest presenters for the awards show were Patti Austin, Gary U.S. Bonds, Laura Branigan, Charlene, Sheena Easton, Mickey Gilley, The Go-Go's, James Ingram, Janet



Bert Bogash

The label has also centralized its structure so that the entire operation is currently under the direct supervision of the general manager, as Bogash oversees every function of the label, including promotion, sales, manufacturing, inventory control and advertising, although distribution is through the Capitol system.

The distribution of Main Street is closely guarded against over-shipping and, with a return rate of below 10% (including defects), the company showed a profit in its first complete year of operation, something few new businesses of any nature can claim.

In some respects, the establishment of a country label in New York is both an advantage and a disadvantage for Main Street. The major difficulty is in the proximity of the company to the bulk of the country industry, since the 900 miles between Nashville and New York can make it difficult to read the pulse of the industry as a whole; but the albums are recorded and produced in Nashville, and Bogash makes frequent trips to stay in touch.

"There's not as great an access to material in New York," he admits, "nor is there generally a great understanding in the New York music community of the creative nuances in country music. But I think that one can effectively work records at radio from New York, and New York is perhaps the greatest media center in America, so from a public relations, promotion, marketing standpoint, it's a good place to work country music."

Jackson, Rick James, Evelyn King, Johnny Lee, Kenny Loggins, Charly McClain, Ray Parker Jr., Lou Rawls, Helen Reddy, T.G. Sheppard, Grace Slick, Sylvia, Deniece Williams and Moon Zappa, among others.

Dick Clark served as executive producer of the American Music Awards, which was produced by his Dick Clark Teleshows Inc. production company. Jeff Margolis directed the telecast from a script by Robert Arthur.

PolyGram Bows \$6.98 List For New Acts

LOS ANGELES — PolyGram, Inc. will price several of its albums by new artists at a \$6.98 list price in February, including the self-titled Polydor/PolyGram debut by Jon Butcher Axis and the first Polydor/PolyGram LP from the pop-jazz quartet Rare Silk.

According to Harry Losk, senior vice president of marketing at the label, "It seems apparent to us that new artists would have a better chance of receiving quicker attention if their albums were priced at \$6.98 instead of \$8.98. If this proves to be effective, then the trade can look forward to more \$6.98 list prices for new acts."

INTERNATIONAL DATELINE

Japan

TOKYO — "We have to concentrate our efforts on the settlement of controversial and complicated problems this year, in which the so-called record rental shops and revision of the copyright laws are included," said Japan Phonograph Record Assn. (JPRA) president **Takami Shobochi** at the organization's New Year's reception Jan. 6. "We are now looking with deep concern at the unprecedented sales drop in 1982, which for the first time in 20 years failed to increase over the previous year. We believe the main reason for that was the rapid increase of record rental shops, so we have to promote the new law before the Diet (parliament) that will control these shops."

On the retail level, New Year's holiday sales in Tokyo showed mixed results. Shikjuku-kotani and Teitomusen, two large, metropolitan area chains, reported sales increases of 15-20% over the same period last year. On the other hand, a number of small stores in the downtown area were even or a bit down from last year. Big sellers in the domestic category included **Hiroshi & Keybou**, **Elsaku Ookawa**, **Akina Makamori** and **Takashi Hosokawa**. International acts doing well included **Julio Iglesias**, the late **John Lennon** and **Led Zeppelin**. In the big outlets in the cities of Sapporo, Sendai, Yokohama, Osaka, Hiroshima and Fukuoka, retail sales were up slightly over last year. Most of the dealers surveyed by **Cash Box**, both in Tokyo and the other cities, cited exceptionally good weather as a cause for the good sales.

kozo otsuka

Spain

MADRID — In spite of the economic crisis in the record industry that we have pointed out before, 1983 could be full of promises for national recording artists. In this line, there are enough examples to show us that both the new and the sacred values of Spanish music are constantly fighting against the repercussions of this crisis. After the significant success achieved in '82, the record companies are preparing the strategies for the recently begun new year.

Polydor, after having gained excellent results for one of its top singers, **Francisco**, is introducing him in the South American market in order to obtain an equally successful company in the Latin American countries. CBS has put all of its hopes for the first months of the year in the LPs of its most popular singers, **Miguel Bose** and **Victor Manuel**, which include a very good selection of their best songs. CBS's **Mocedades**, after the fantastic success gained in Spain with its last LP, is also preparing its next Latin American tour. Special mention must be made of **Mecano**, the modern Spanish pop group that, after a

great year, at last made live appearance in Madrid in order to present its long-awaited new single, "No me Ensenes la Leccion" (Don't Teach Me The Lesson).

Hispavox, which reduced its artist catalog to almost exclusively national artists in the past, is completely dedicated to them now, gaining good sales for **Jose Luis Perales** LP, "Entre el Agua y el Fuego" (Between Water And Fire), **Bertin Osborne's** "Como un Vagabundo" (Like A Wanderer) and **Mari Trini's** "Una Estrella en mi Jardin" (A Star In My Garden). **Juan Pardo**, who was recently introduced in the German and French markets with his LP, "Bravo por la Musica," seems to have opened a path for himself in the entire European market with these initial foreign successes. Hispavox is also getting excellent results with its children's productions: little girl **Chispita** with the soundtrack from the movie **Chispita y sus Gorilas** and **Enrique & Ana's** LP, "Para nuestros Amigos" (For Our Friends). Even though the productions for children are difficult to promote in radio charts, both of them have already achieved a quite significant volume of sales.

More from children: WEA's **Antonio & Carmen** have picked up a large amount of fans amongst little boys and girls since they signed with the company and released their single and LP, "Sopa de Amor" (Soup Of Love), last year. They are a couple of children (8 and 12 years old, respectively) who, under the production and supervision of **Julio Seijas**, have a real fresh sound, not only for children but for everybody.

angel alvarez

INTERNATIONAL ROUNDUP

Publishing Activity Healthy In '82, Looking Good For '83

by Larry Riggs

NEW YORK — Despite a shaky year for the record industry worldwide, music publishers reported a healthy 1982 and good prospects for '83, both for overseas exploitation of American catalog and domestic development of international artists. While all were reluctant to disclose dollar figures, strong years were reported for England, West Germany, Holland, Sweden and Japan. Additionally, South Africa began emerging as a lucrative entity, especially for such country-oriented publishers as Tree and Acuff-Rose, and sparsely-populated Australia has become an effective market for international artist development.

Special MIDEM publishing supplement begins following centerspread.

In contrast, countries like Mexico, Brazil and Argentina, which have been undergoing severe financial crises, have not been quite as profitable. Nevertheless, the major companies are looking ahead to stepping up their Latin American activity in the coming year.

In all of these countries, the most common business arrangements have been sub-publishing deals between the foreign subsidiaries of the American firms and the local music publisher. Generally, a local publisher receives 75-80% of the royalties if a song is performed by an American artist. The split is usually close to 50/50 if the song is covered by a local artist, according to independent publisher Al Gallico.

"Primarily, that's what's been happening to the business," said Screen

(continued on page 40)

U.S. Indies High On MIDEM For Face-To-Face Contact

by Fred Goodman

NEW YORK — Although attempts by independent American record companies to formulate a workable plan for co-op participation at MIDEM have fallen short, a sample survey of indies bound for Cannes finds them in high spirits on the eve of the international music convention. "There's something about the human-to-human contact that really helps you break the momentum barrier," said Richard Nevins, chief executive of Shanachie Records.

Shanachie will be attending MIDEM primarily to explore new markets for its growing reggae catalog, but the outfit's specific shopping list doesn't prevent it from sharing a healthy dose of optimism with other indies. With some specialty labels depending on overseas markets for as much as 50% of their total sales, MIDEM has always been an important bazaar for American independents.

Last June, a special panel of the National Assn. of Independent Record Distributors & Manufacturers (NAIRD) recommended that indies band together to help defray transportation and exhibition costs at MIDEM (**Cash Box**, June 19, 1982). While several NAIRD members including Gramavision, Adelphi, Rounder and Progressive Records will be sharing a booth at the show, attempts to form long-range collaborative efforts never materialized.

"I wanted to work things out with other

labels but we just couldn't," said Jonathan Rose, president of Gramavision Records. "I think the key is that Bill Schubart (of Philo Records) isn't going. In many ways we viewed him as a leader in the efforts of small labels to be effective abroad. Of course, there's still a sense of cooperation between some of the small labels to the extent that we know that anywhere we can expand a market it raises the consciousness about our music and builds a future for all of us. For example, if I can help Gus Stateras get a deal for his Progressive label in Greece that I can't get, then perhaps Gramavision will be that much more receptive to Gramavision in the future."

Although he is also a NAIRD member and will be attending MIDEM, Jean-Pierre

(continued on page 40)

Canadian Study Supports Levy On Blank Tape

(continued from page 8)

the impact "on Canada's international economic situation of increased payments to foreign copyright owners" and that more time is needed to assess technological change and developments on the issue in other countries.

It said one-time payments by jukebox operators to copyright owners through the purchase of recordings often is not enough.

"The level of the royalties is fixed and does not vary with the number of performances or with the revenues received by the jukebox operators," the report said.

The authors downplayed arguments by the jukebox industry that its machines serve as indirect advertising tools for recording and sheet music firms, saying the same argument could be advanced by broadcasting and concert business representatives, which do pay royalties.

"Furthermore, it appears that jukeboxes tend to follow trends in popular music rather than lead them and therefore may contribute relatively little to the promotion of musical works," according to the report.

Even though the authors agreed the jukebox industry currently faces difficult economic conditions, it said that shouldn't deter legislators from revising the Copyright Act.

"Further, the legislation governing rate setting and approvals should provide room for considering the ability of the jukebox industry to pay," said the study.

The 230-page report was written by two law professors, Dennis Magnusson of Queen's University in Ontario and Victor Nabhum of Laval University in Quebec.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Olvidame** — Pimpinela — CBS
- 2 **Es Una Mentira** — Los Barbaros — RCA
- 3 **Soles** — Mariлина Ross — CBS
- 4 **Da Da Da** — Trio — PolyGram
- 5 **Nathalle** — Julio Iglesias — CBS
- 6 **Ojo De Tigre** — Survivor — CBS
- 7 **Dueno De Nada** — Jose Luis Rodriguez — CBS
- 8 **Vos, Yo Uno Mas Uno** — Sandra Mihanovich — Microfon
- 9 **Uno Mas Uno** — Luis Miguel — EMI
- 10 **Envoltorio De Palabras** — Tom Tom Club — CBS

TOP TEN LPs

- 1 **Pimpinela** — Pimpinela — CBS
- 2 **Las Locuras De...** — Panchis — Tonodisc
- 3 **Winners V** — various artists — EMI
- 4 **Clemente, Vol. 2** — Clemente — Interdisc
- 5 **Aleluya** — Gian Franco Pagliaro — EMI
- 6 **17 Top Hits** — various artists — PolyGram
- 7 **Como Un Pajaro Libre** — Mercedes Sosa — PolyGram
- 8 **Actuar Para Vivir** — Juan Carlos Baglietto — EMI
- 9 **Momentos** — Julio Iglesias — CBS
- 10 **Celeste Carballo** — Celeste Carballo (SG/Interdisc) — Prensario

Japan

TOP TEN 45s

- 1 **Second Love** — Akina Nakamori — Warner/Pioneer
- 2 **Sannenme No Uwaki** — Hiroshi & Keybou — RVC
- 3 **Sazanka No Yado** — Eisaku Ookawa — Nippon Columbia
- 4 **Kobito Mo Nureru Machikado** — Masatoshi Nakamura — Nippon Columbia
- 5 **Yogoreta Elyu** — Rosemary Buttler — Toshiba/EMI
- 6 **Trace Of Love** — Toshiniko Tawara — Canyon
- 7 **Al No Nakae** — Tooru Watanabe — Epic/Sony
- 8 **Invitation** — Nahoko Kawai — Nippon Columbia
- 9 **Kitasakaba** — Takashi Hosokawa — Nippon Columbia
- 10 **Kohakuro No Omolde** — Aming — Nippon Phonogram

TOP TEN LPs

- 1 **Variation** — Akina Nakamori — Warner/Pioneer
- 2 **Momentos** — Julio Iglesias — Epic/Sony
- 3 **Yume No Wadachi** — Masashi Sada — Free Flight
- 4 **Utairo No Toki** — Kyoko Koizumi — Victor
- 5 **Talking** — Tooru Watanabe — Epic/Sony
- 6 **Seventeen** — Akina Nakamori — Warner/Pioneer
- 7 **Candy** — Seiko Matsuda — CBS/Sony
- 8 **Nude Man** — Southern All Stars — Victor
- 9 **Konjiki No Ribbon** — Seiko Matsuda — CBS/Sony
- 10 **It's A Just Rock 'n' Roll** — Eikichi Yazawa — Warner/Pioneer

—Cash Box of Japan

United Kingdom

TOP TEN 45s

- 1 **You Can't Hurry Love** — Phil Collins — Virgin
- 2 **Down Under** — Men At Work — Columbia
- 3 **The Story Of The Blues** — Wah! — Eternal
- 4 **Buffalo Gals** — Malcolm McLaren — Columbia
- 5 **A Winter's Tale** — David Essex — Mercury
- 6 **Orville's Song** — Keith Harris & Orville — BBC
- 7 **European Female** — The Stranglers — Epic
- 8 **Stepping Out** — Joe Jackson — A&M
- 9 **Heartache Avenue** — The Maisonettes — Ready, Steady, Go
- 10 **Electric Avenue** — Eddy Grant — Ice

TOP TEN LPs

- 1 **The John Lennon Collection** — Parlophone
- 2 **Heartbreaker** — Dionne Warwick — Arista
- 3 **Raiders Of The Pop Charts** — Various Artists — Rondo
- 4 **Hello, I Must Be Going!** — Phil Collins — Virgin
- 5 **Friends** — Shalamar — Solar
- 6 **Rio** — Duran Duran — EMI
- 7 **Dig The New Breed** — The Jam — Polydor
- 8 **Kissing To Be Clever** — Culture Club — Virgin
- 9 **Business As Usual** — Men At Work — Epic
- 10 **The Singles** — ABBA — Epic

—Melody Maker

On the charts, our name speaks for itself. At MIDEM, we'll do the talking.

Independent HighRise Entertainment has become a black music chart force only six months after its formation by industry veterans Marc Kreiner and Mike Lushka. The label currently has two titles in the top 10 of Billboard's Black Singles chart and a further two in the top 20."

Billboard Magazine 12/82

"HighRise Records was started in June of this year and since that time has come out of the box like a bat out of hell to challenge the established heavyweights of the music industry.

"There's a certain magical touch involved with Marc Kreiner in that every record he has worked with has gone gold or has certainly been close to it. Couple that with Mike Lushka's extensive background and there's a surefire formula for success."

BRE 12/82

Sonny Charles

LP: "The Sun Still Shines" HR102AE

Single One: "Put It In A Magazine" SHR2001

	Billboard	Cashbox
BC Single	2*	1

Maxine Nightingale

LP: "It's A Beautiful Thing" HR101AE

Single: "Turn To Me" SHR2004
featuring JIMMY RUFFIN

	Billboard	Cashbox
BC Single	17*	15*

Coming in February

Coming in February

HIGHRISE

ENTERTAINMENT CO.

"Not yet one year old, Los Angeles based HighRise Entertainment Co. is quickly establishing itself as a solid chart contender. The label is off to a fine start under the direction of industry veterans, Marc Kreiner (President) and Mike Lushka (Vice-President). All in all HighRise has made an impressive debut, which speaks well for its staff and artists."

CASHBOX 12/82

INTERNATIONAL LICENSING AVAILABLE.

ALPHONSE MOUZON



Alphonse Mouzon
 LP: "Distant Lover" HR100AE
 Single: "The Lady In Red" SHR2000

	Billboard	Cashbox
BC Single	16°	16°

TYRONE DAVIS



Tyrone Davis
 LP: "Tyrone Davis" HR103AE
 Single: "Are You Serious" SHR2005

	Billboard	Cashbox
BC Single	3°	6°

Coming in February

HighRise Entertainment Company
 9000 Sunset Blvd Suite 815
 Los Angeles, CA 90069

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Publishers Are Optimistic About '83 In Spite Of Problems

by Dale Kawashima

Despite slumping record sales and widespread concern over the ramifications of the legal battle between the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI) and independent television stations in the Buffalo Broadcasting case, U.S. music publishers are forging ahead, espousing a confident and optimistic attitude towards their overall prospects for 1983.

Citing all the new avenues for potential income from such technological developments as videocassettes, videodiscs and cable TV, publishers are forecasting an exciting year, with each individual publisher seeking to exploit his copyrights on this new and relatively untapped technological frontier. In addition, publishers plan on taking a much more aggressive tack in pursuing synchronization licenses for motion pictures and television usage. And of course, maximizing record royalties and performance income will remain the chief priority.

"Diversification" seems to be a key word in the vocabularies of many publishers this year, as each company looks beyond the immediate scope of securing record placements to expansion into the fields of motion pictures, television, cable and video.

"I hope, of course, that we again see an upsurge in record buying during the next few years," says Sam Trust, chief executive officer of the ATV Music Group. "But in the interim, I think publishers will have to diversify, generating income from a variety of other sources."

Jay Lowy, vice president and general manager of Jobete Music, agrees. "The publishing business has to be able to expand its base and move further into the direction of synchronization for cable, television and motion pictures. We're fortunate to be in a position where we can expand into many different profit-making areas. There's certainly a great potential for earnings in home video, with both videocassettes and videodiscs. In addition, there's money to be made granting usage in greeting cards, posters, calendars, music boxes and piano rolls."

But with all of these opportunities for exploiting copyrights and generating income, there inevitably comes a plethora of problems that publishers will be facing in the coming year.

"I've been in the publishing business for a number of years, and right now is the strangest period that I've ever experienced," remarks Michael Stewart, president of CBS Songs. "With all the new avenues created by the new technology, I've never seen more opportunities for writers and publishers to exploit their material. Yet unfortunately, I've also never seen a

Dale Kawashima is an independent music publisher and former Cash Box staff writer.

time when we've encountered so many problems all at once."

Of all the problems confronting publishers in 1983, it is perhaps the federal court battle between ASCAP, BMI and the independent TV stations that is causing the most concern. Last August in Buffalo, N.Y., Federal Judge Lee Gagliardi handed down a decision declaring the ASCAP/BMI system of blanket licensing to be in violation of antitrust law. At stake is approximately \$80 million in annual license payments from some 700 indie TV stations to publishers and writers via the ASCAP and BMI distribution system, which amounts to 25% of ASCAP and BMI performance revenues. ASCAP and BMI have since filed an appeal to the decision in the U.S. Circuit Court of Appeals.

For the next year, while a decision is awaited on the motion by ASCAP and BMI in an appeals court, Judge Gagliardi has ordered that all payments by indie stations to ASCAP and BMI be reduced by 25%, which is equivalent to the sum paid by the stations in 1980. Representatives at ASCAP and BMI, however, express confidence that the Gagliardi decision will eventually be overturned.

"Based on everything we can see, we're absolutely confident that we will prevail on the appeal," says Gloria Messinger, managing director and chief operating officer of ASCAP. "The decision should have come down in our favor in the first place. We've already won the CBS case (which granted ASCAP and BMI the right to blanket license network TV performances). Blanket licensing is the only feasible way to monitor indie TV performances."

"We'll get through this case," adds Thea Zavin, senior vice president of performing rights at BMI. "In my 31 years at BMI, there's hardly been a time when we haven't been under serious attack from one angle or another. I'm optimistic that the case will ultimately be decided in our favor, even if it takes several years to resolve."

On a much more positive note, ASCAP's Messinger states that with the exception of the 25% reduction in payments from the indie TV stations, performance income overall is in very healthy condition. Messinger notes that ASCAP's most recent payment to its writers and publishers was the society's largest distribution to date.

Lance Freed, president of Almo/Irving Music, confirms Messinger's positive appraisal of the state of performance income, particularly radio revenue. "I think the radio broadcasting industry is in terrific health. In the past three or four years, we've seen performance revenues go through the roof here, and then go through the roof again.

"I'm not certain that performance income will continue its upward trend," Freed adds. "But its growth to date has cer-

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The proposed levy on blank tape will help, according to CBS Songs' Stewart. "But I don't think it will solve the problem. You can't lose the sale of a record or prerecorded tape and expect to overcome it with some small levy," he says.

tainly been a godsend for all publishers at a time when mechanicals (record royalties) are slumping."

With performance income in fairly healthy shape (except, of course, for indie TV revenues), and with all of the diversification being planned by publishers into movies, TV, cable and video, publishers are looking forward to maximizing their income in a multitude of potentially profitable fields. But one very major problem still remains on the horizon this year. What can publishers do in 1983 to stimulate the growth of slumping mechanical royalties?

"Obviously, you can overcome reduced sales by gaining a higher share of the record marketplace," says CBS's Stewart. "By working more aggressively with your writers and securing a greater number of records on the biggest-selling artists, you're going to increase your mechanicals."

A number of publishers have recently developed creative merchandising techniques to boost mechanicals and to provide further exposure for their copyrights. Virtually every major publisher now assembles sampler albums featuring edited highlights of their biggest hits, usually accompanied by comprehensive folios containing sheet music to these selections. MCA Music and Jobete Music, with their respective "Stuck On T.V." and "Hooked On Motown" albums, have taken their merchandising efforts a step further by releasing an expansive compilation of their hits for sale to the public.

"Nonetheless, there is no escaping the fact that record sales are certainly down from a few years ago," says Stewart, "and I attribute the slump to two reasons: home tape duplication, which I think is the number one problem, and the recession."

With the home taping problem continuing to escalate, most publishers agree that the proposed tax levy on blank tape sales is a step in the right direction toward correcting the problem, but not necessarily the final solution.

"The government tape levy will definitely be a help; it will bring some relief that is desperately needed," Stewart adds. "But I don't think it will solve the problem. You can't lose the sale of a record or prerecorded tape and expect to overcome it with some small levy."

Lester Sill, president of Screen Gems-EMI Music, agrees

that the tape levy will help to a certain degree, but he also asserts that record companies must produce a far better quality prerecorded cassette to help ease the home taping situation.

"I think prerecorded cassettes are going to have to improve to a great degree," says Sill. "I certainly hope that more and more companies begin using higher grade cassettes, because the current cassettes out on the market are hardly of the finest quality."

In addition to confronting the many issues and problems on the domestic front, U.S. publishers must also tackle the immense international scene, where a general worldwide recession, the devaluation of foreign currencies, the increasing chart dominance of domestic material, and record rentals are all having a tremendous impact on the sub-publishing income of American publishers.

A number of publishers are currently concerned with the devaluation of many foreign currencies in comparison to the strong American dollar, and its impact on their potential foreign earnings.

"Over the past few years, the dollar has become quite strong, while most other foreign currencies are now weak," observes Leeds Levy, president of MCA Music. "Consequently, to make up for the devaluation of other currencies, volume of sales has to compensate, and there isn't volume, because the record business worldwide in general is in a recession."

Levy and other U.S. publishers also express concern over the increasing dominance of local artists and music on the single and album charts in many foreign territories, thereby seemingly restricting the opportunities for imported U.S. material to achieve major overseas success.

"The American hit single is not dominating international charts anymore," states ATV's Sam Trust. "'Musical nationalism' is becoming more and more apparent, with virtually every country in the world developing its own artists and particular sound. I think in terms of us being the international leader, our position is probably somewhat diminished."

With all of the difficulties that the U.S. publishing industry is currently encountering, it's a wonder at times how most publishers doggedly maintain a confident, optimistic outlook

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Performance Rights

Life After Buffalo

by Jim Bessman

With the continued decline in sales of prerecorded music, performance income has become more and more important to songwriters and publishers. Recognizing this new reality, U.S. performing rights organizations are actively pursuing new markets.

For the American Society of Composers, Authors and Publishers (ASCAP), which, according to President Hal David, paid out its highest quarterly earnings ever to members last December and enjoyed its most profitable year in 1982, the coming year will continue last year's emphasis on increasing foreign income. Last year, "more equitable" reciprocal agreements were renegotiated with several foreign performing rights societies, including SIAE in Italy, APRA in Australia and SABAM in Belgium.

"We're seeking to have an ongoing, close relationship with the people who protect us around the world," says David. Hailing American music as "the most played repertory in the world," David nonetheless also notes the difficulty ASCAP has had in getting sister societies in other countries to fully identify all of that repertory and credit it as such. While he states that income from foreign markets has increased in a "substan-

tial way" in the last six months, he feels that another 25-30% increase could be achieved through more thorough identification.

To help maximize this potential foreign income, David has increased his contacts in the last year with foreign organizations. He addressed the annual APRA membership meeting and awards lunch, presided in London over the second ASCAP awards dinner honoring members of England's ASCAP-licensed Performing Rights Society (PRS) before flying to Brussels to work out the SABAM agreement, and in October, addressed the general assembly of the 33rd World Congress of the International Confederation of Performing Right Organizations (CISAC) in Rome. "Just the fact that you go over there and show an interest in them and discuss problems, such as their unidentified works, helps find ways to work things out."

Other factors in ASCAP's banner year cited by David include an "appreciable" rise in income from local radio, a new television network agreement with CBS and interim agreements with ABC and NBC, continued growth in "numbers and quality of members," October's voluntary license agreement with public broadcasting stations, the Copyright Royalty Tribunal's adjustment of the jukebox compulsory license fee from \$8 to \$50, and new agreements in general licensing, including the favorable disposition of The Gap clothing stores licensing case. He looks forward to shortly working out agreements with "network cable companies" along the lines of that recently completed with Home Box Office and says that ASCAP is also addressing its relationship with MTV.

"In every area we are growing," concludes David. "We believe that 1983 will be an even better year, in spite of the Buffalo Broadcasting case, which we feel will be reversed in our favor."

Edward Cramer, president of Broadcast Music Inc. (BMI), also expects that the Buffalo case will be resolved in the societies' favor this year. He blames the case for tying up "a lot of bucks" last year, but calls 1982 a "particularly good year for us" anyway. He says that licensing activity and income have increased due to internal administrative consolidation, improved collection procedures, and greater productivity in the licensing of non-broadcast media, such as hotels, nightclubs, skating rinks "and anywhere music is used."

Like the ASCAP Gap case, BMI last year won an important test of its right to license in the Casual Corner clothing store chain case in California. "This involved the use of multiple radio speakers in stores for picking up radio broadcasts," explains Cramer. "It means that in the future, all of these kinds of stores have to pay user fees. This gives us another area that we can go into more actively."

Another challenge defeated in court last year was brought by the Triple Nickel bar in Delaware, which claimed that BMI licensing violated antitrust laws. "The fact that we won that case, which was watched very carefully by other establishments, frees us up to license vigorously in that area."

Cramer also lauds the recent Copyright Royalty Tribunal decision awarding music used on cable television the same amount as last year. BMI has just begun discussions with the cable industry regarding music used on cable-originated programming and hopes to reach an agreement sometime this year.

How actively BMI pursues these new markets is a function of the economy, says Cramer. "So much depends on the general health of the economy." How much stores and hotels use music, and what the nightclub business is going to be like are other intangibles that will affect BMI's 1983 efforts.

The recessed financial state of the music business, however, is seen in a positive light by Vincent Candilora, vice president of SESAC Inc. Explains Candilora, "Everybody is narrowing down their rosters. Publishers are cutting their writer rosters, which is beneficial to us since we already handpick our writers because of our size."

According to Candilora, SESAC's size increased somewhat last year, due to the organization's recent operating change by which it no longer necessarily represents the publisher's mechanical and synchronization rights as well as performance rights. Among major publisher pickups last year were A-Plus,

by Alan Sutton

"1983 is going to be a better year for ASCAP than 1982, but it will not be as good a year as it would have been without the Buffalo case."

With the drop in mechanical royalties due to the three-year slump in the record industry, performance income has become increasingly more important to publishers. What are the performance rights organizations doing to help maximize performance income?

Performance rights societies boost the income of any member — writer and publisher alike — if we can increase our revenue and keep our overhead down. So to the extent that there's more money coming into ASCAP, and our overhead is kept at least the same or less, there should be more money to distribute to members. We are a membership organization, and the money (after deducting) for overhead, which is under 20%, is distributed equally to writers and publishers.

New entertainment technologies such as cable television, videocassette and disc have been touted as a potentially huge source of new performance income. How are the rights societies helping publishers tap this market?

ASCAP gets a non-exclusive right to license a non-dramatic public performance of music from its members. Members — writers and publishers — can go out there and license directly with users; if they do, they get paid from the user and of course they can't get paid again from ASCAP. Putting that aside for the moment, the way we can help them, again, is by getting more money to them; and the way I see it, certainly the big area at the moment is cable. That's where I would expect many millions of dollars will come. Other areas of increasing money sources include the jukebox figure, which eventually will go up to \$50 from \$25 as set by the (Copyright) Tribunal. Any new source that uses music, the video jukebox, for example, is going to get an increased license fee. ASCAP is involved in relicensing general licensees — night clubs, bars, grills, taverns — and that will produce more revenue. Wherever there is music and it's played publicly, non-dramatically — ASCAP's going to be there.

Are new methods of licensing required for these new technologies?

The world licenses on a blanket basis, and under its consent degree ASCAP has an obligation to quote what is called a "per program" license fee and we also quote blanket license fees. And that's been the way the world has wanted to go. It's the most efficient way for the user to deal with this vast potential repertory that they might want to call on, and it's the best way for writers and publishers to get their money.

The United States sometimes is different from the rest of the world. As you know the Buffalo Broadcasting decision recently came down against us; we're confident it's going to be reversed on appeal. But if the world develops differently, if the worst thing happens to ASCAP and BMI, we will be prohibited from licensing local television stations. So we're out of that market! Now we could get back in under this judgement in five years;

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Gloria Messenger, ASCAP Managing Director, recently spoke with Cash Box about the outlook for the performance rights organization in the wake of the Buffalo Broadcasting decision. Despite the ruling in favor of local television stations, she predicted a banner year for ASCAP and its affiliates.

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MUSIC PUBLISHING

“Our foreign monies are up substantially, even with the bad exchange rate. It’s definitely a source of increased revenue.”

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the judgement now says ASCAP and BMI can come and talk about licensing that area again. We will do what’s required by the law; we’re flexible. But really, the only way that everybody’s wanted to work in this area is blanket licenses. *How would you characterize the present impact on publishers as a result of the recent Buffalo Broadcasting decision?*

Since I’m very familiar with ASCAP’s budget for 1983, I can tell you that we expect overall to bring in more money for ASCAP than this past year, and we expect to bring in more money than we have in our history. But, just because of the judge’s order, we do not expect to bring in more money than ever before from television. For 1983, ASCAP estimates that income from local television will be about 17 to 18% less than 1982. But we’re going to increase our revenues in other areas, so that next year the total membership revenue will be up. However, an individual member who has only local television performances may feel the impact.

The question is: What do the local television people really want? They want the easiest, quickest way to deal with the rights to get music. They really, I think, prefer the blanket license to anything else — if they could get it for less money. If the blanket license isn’t out there, chaos may result; God knows what the local television industry will find for themselves. But really what we’re talking about is the old problem of a user wanting to pay less.

What is the outlook for performance rights internationally?

As far as ASCAP is concerned, (president) Hal David and I have put very strong emphasis — and this was a pre-Buffalo

decision — in this area, believing the ASCAP repertory should be collecting more money abroad. So I have gone abroad, and Hal has on other occasions with teams of people from ASCAP, visiting foreign societies to see that our repertory is being identified properly and that we are getting our proper split of the money they collect. They, of course, deal in their own territory, under their own rules and their own licensees. You find funny things developing. You find that maybe in a foreign country they pay a lot more money for discos than they do in the United States, but we collect more from radio and television. So there are those differences around the world. But as far as ASCAP is concerned, we are doing very well in the foreign field; we should be doing better; we would be doing even better if the exchange rate weren’t so disastrous. That’s just a fact of life you can’t control. Our foreign monies are up substantially, even with the bad exchange rate. Our foreign earnings are up; it’s definitely a source of increased revenue.

So despite the Buffalo decision, you’re optimistic about the prospects for 1983?

We’re out there actively licensing our repertory, we are maximizing income, we’re going after people who haven’t paid us — and who should be paying for the use of music — and ’83 is going to be a better year for ASCAP than ’82, but it will not be as good a year as it would have been if Buffalo had not been in place. And ’84, we just can’t tell. We’re going to get \$36.7 million in local television revenue this year even though the judgement went against us. Next year, if the judgement stays the way it is, we might lose that \$36.7 million. So that would be a serious problem. But ’83 looks terrific.

by Dale Kawashima

“In my 31 years at BMI there’s hardly been a time when we haven’t been under serious attack from one angle or another.”

During the past few years, overall performance income collected by ASCAP and BMI has increased. Is this due to the added licensing of the new technologies, such as cable TV?

Performance income has certainly increased in the last several years, but it hasn’t risen as a particular result of cable TV licensing. It’s gone up because performance income is primarily geared to broadcasting income (i.e., commercial radio and TV), and broadcasting income is up.

Why is broadcasting income up?

Broadcasting is a good business to be in; it seems to be relatively depression-proof. You can argue that when business is tight, people have to do more advertising. You can also argue that during a recession, people who would normally go out to the movies will instead decide to stay home and watch TV, thereby increasing the TV-watching audience, thereby increasing the amount stations can charge their advertisers.

What are the problems BMI has encountered in collecting revenues from cable TV sources?

Cable income has not as yet provided a spectacular windfall for us. When you’re talking about cable, you have to divide it into three separate areas. First, there is the potential income from secondary transmission cable, where a cable operation simply picks up a distant signal. Under the copyright law, the cable operators have to pay a certain percentage of their income to the copyright office, which then turns it over to the Copyright Royalty Tribunal. The Tribunal then has the responsibility of dividing that money among all copyright owners, but because many other industries such as motion picture companies and broadcasting stations are also sharing these revenues, the amount allocated to music is only about 4.5% of the total. To make matters worse, since everybody has appealed every decision the Tribunal has made, nobody has yet been paid any money from this source. But eventually, there will be some money distributed to BMI and ASCAP from this secondary transmission cable.

The second area for collecting income involves the major cable operations such as Home Box Office and Showtime. These operations are presently making modest payments to us, but not a very substantial amount as of yet. The third area encompasses the local originating cable stations that are producing their own programs. These stations have been dragging their heels with both us and ASCAP, because they are now evidently going to follow the route of the indie TV stations in the Buffalo case and try for the source licensing area approach, thereby bypassing ASCAP and BMI. As a result, the local cable stations haven’t paid us a dime.

What are the latest developments in the Buffalo broadcasting case?

As a result of the recent order signed by Federal Court Judge Lee Gagliardi (*Cash Box*, Jan. 15), the local TV stations will be paying us and ASCAP at about the rates they paid us in 1980. Now that’s considerably below what they paid us in 1982 (a 25% decrease), but it’s something.

Let’s be realistic about a couple of things. Whoever loses this decision in the Circuit Court Of Appeals is going to try and take this case to the Supreme Court. So it may be a period of several years before all the appeals are exhausted. When the appeals are exhausted and you’ve got a final decision, then obviously, very different things are going to happen depending on who wins the final round. If the broadcasters win, heaven forbid, then the court can go back and assess damages against both us and ASCAP. It can also reduce, both retroactively and prospectively, the amount of money that we get from local television broadcasters during the pendency of the appeals, as well as for the future. On the other hand if we win, then at least in theory the court will go back and readjust upward the amount that’s been paid to us during this interim period.

What is the financial impact on ASCAP and BMI if the indie stations ultimately win the case?

If ASCAP and BMI lose, our overall total income would decrease by about 25%. Now, the heaviest impact would obviously fall on the individual publishers and writers who are earning a large amount of their money from syndicated TV shows. So if you’re a writer who has spent his lifetime writing theme and background music for TV shows, you’re in a lot of trouble. Pop writers, who probably get very little of their performance income from that source, would be affected the least. But it will affect everybody, because any substantial reduction in income means that operating expenses have to come out of a smaller amount of money. So everyone will feel the impact.

Do you foresee a time when BMI will be able to reinstate its advances to writers and publishers?

I honestly don’t know. With the Gagliardi order signed, we’re going to have a loss in income of several million dollars. Our primary objective is to keep our rates up as high as we can, and in order to achieve this, we have to eliminate advances or modify our advance system very drastically. I definitely believe that advances serve a very good purpose, but we’ll just have to wait and see what the actual impact of the order is. I can’t say authoritatively whether we will or won’t be giving advances on some basis during the next year.

Are you optimistic about the final outcome of the Buffalo case?

Definitely. We will get through this case the best way we can. In my 31 years at BMI there’s hardly been a time when we haven’t been under serious attack from one angle or another. It’s very difficult to predict what’s going to happen, except that I think ASCAP and BMI will still be in business, and we will still be running as efficient an operation as possible to get the maximum amount of money into the hands of writers and publishers.



Characterized by the implications of the ongoing legal battle with independent TV stations, which has already resulted in the temporary loss of 25% of indie TV income and the freezing of writer and publisher advances, these are difficult times for BMI and ASCAP. Thea Zavin, senior vice president of performing rights for BMI, is well aware of the numerous problems confronting BMI and ASCAP during the coming year, and recently spoke with Cash Box about the ongoing Buffalo court battle. Zavin also discussed a number of other publishing-related matters.

Independent Publishers

Look Who Is Picking Up The Slack

by Jeffrey Ressler

Although times seem tough in the music industry, independent publishers are apparently weathering the crunch due to success in nurturing developing talent and finding new ways to exploit copyrights. Using a hard-nosed attitude in making sure their clients' music is heard, indie publishers are becoming considerably more involved with the production and promotion of songs, especially in light of record company cutbacks that have forced labels to trim their staffs and rearrange priorities in favor of established, "name" acts. Unlike many major labels and music houses, the independent publishers are putting much of their stock in fresh, young talent who show promise and, as a result, are tapping into a thriving new market.

"We can't rely on record companies to handle promotion for albums we have cuts on," said Al Gallico, president of Al Gallico Music, which currently has publishing rights to The Pretenders' new single, "Back On The Chain Gang," Steel Breeze's "Dreaming Is All I Do" and "The Clapping Song," recently recorded by Pia Zadora. "Of course," he continues, "I'm an independent, so I have to watch my pennies, but I do send out LPs to disc jockeys and program directors and follow up with phone calls to get responses. In addition to our own staff, we hire independent promoters for this kind of thing." Gallico has a staff of seven writers who work for advances against future royalties and produce everything from demos to finished masters, depending on the project.

Billy Meshel, chief operating officer and president of Arista Music Publishing Group, has a seven-person staff comprised of experienced song pluggers, and he refers to it as "a little commando force that can beat an infantry regiment." Although some support is given to writers through advances, Meshel does not believe that his company should take on promotional

responsibilities and prefers to pass on incentives to the record label's own promotion people.

"A music publisher that promotes records is performing an exercise in futility," commented Meshel. "Record companies are in the driver's seat, and their promo people pay no attention to music publishers' promotional achievements. I just don't think that publishers' promotion activities cause the necessary chain of events for promotion to be effective. We work directly with the record company's department to first find out if those people are truly working on the record and if they believe there's a future in it. Then we encourage their independent people around the country to work heavier on the record by offering an additional spiff on top of the spiff they're getting from the record company.

"For example," he explained, "if a record company gives an independent promotion person \$1,500 to pick up a station in a certain city, we'll give them maybe \$750 or a grand if it's that important a place to break. That way, the promotion man walks into a radio station knowing he's getting 100-200% more for our record than he would for another one. And that's the only way we'll do it. I won't put on independent promotion people myself. I think it's a waste."

In sharp contrast with Meshel's attitude, Island Music in Los Angeles recently formed an in-house promotion unit to offer what worldwide publishing president Lionel Conway refers to as a "full service" for his clients. The staff, which includes a dance club/college/video person as well as one dealing exclusively with reggae and African product, is merely part of the indie company's plans to expand its West Coast operation. Conway believes that a publishing company has to do all it can

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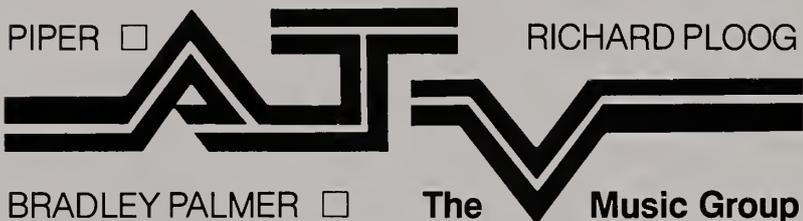


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BUCHANAN □ CHILLIWACK □ TONY COLTON
PETER COX □ STEWART PALMER □ JOHNNY
CUNNINGHAM □ RICHARD DRUMMIE □ VINCE
EDWARDS □ JIMMY HAYNES □ HEADPINS □ BILL
HENDERSON □ DENNY HENSON □ PETER KOPPES
ROBERT A. JOHNSON □ STEVE KILBEY □ SCOTT
KREYER □ LEVEL 42 □ LEA MAALFRID □ BRIAN
MACLEOD □ BRENT MAHER □ DANNY McBRIDE
DARBY MILLS □ LOZ NETTO □ JOE NIXON □ DAN
HILL □ JOHN LEWIS PARKER □ MARTY WILLSON-
PIPER □ RICHARD PLOOG □ BRADLEY PALMER
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(continued from page MP-8)

to help its charges — his crew organizes press, interviews, photos and other angles usually covered by managers, agents and record companies. While most of the company's clients are performing artists who compose their own material (i.e. Grace Jones, Steve Winwood, Tom Tom Club, Robert Palmer, B-52's, U2) and already have recording deals with either Island Records or other labels, Island Music general manager Gary Heaton says that the "loose structure" of the publishing concern allows it to also work closely with writers who are just starting in the business.

To illustrate how the casual attitude at the company has helped its writers achieve a modicum of success, Heaton points to the group Talk Talk, which issued its debut LP last year on EMI, peaked on the **Cash Box** Pop Albums chart at #138 and sold a respectable 50,000+ copies. The genesis of the album occurred when a professional manager at Island Music U.K., Keith Aspen, took a particular interest in a songwriter named Mark Hollis, who had an exclusive publishing agreement with the company. Hollis, hired purely on a songwriting basis, began recording demos of his compositions with Island funds, and before long, the players on these demos evolved into a fully realized group. Island gave both emotional and financial encouragement to the team, secured gigs around London at pivotal clubs where they were seen by A&R reps from various labels, and within approximately a year after the aspiring songwriter was signed to Island Music, he and his new band won an EMI recording contract. Although this was a unique situation, Heaton says Island and other indie publishers "are beginning to take on more development duties and helping to finance new acts like Talk Talk."

Clearly, the independent publisher has made great strides over the past few years and is starting to see his role today as much more than just an administrator of copyrights or a plugger trying to get his writers' songs covered by successful artists. Many publishers, such as Bug Music, attempt to break writers like record companies break artists. Founded in the mid-'70s by brothers Dan and Fred Bourgoise, Bug acts as a mini-p.r. firm for clients, printing publicity releases on hot songs or LPs, and doing extensive mailings of records to outlets such as college and alternative radio stations that may not be handled by label promo reps.

Greenwich, Conn.-based Cherry Lane Music Publishing Co., Inc., follows a similar campaign with new recordings that feature work by its writers. "When we have a new release, we send it out to disc jockeys who record companies don't service," said the publishing firm's president, Jean Dinegar. "We have a listing of over 3,000 DJs, and it's broken down into several categories — classical, religious, jazz, Top 40, country, etc. We follow these up with phone calls and letters, and it's amazing the rapport we've established with these DJs. I've been to publisher's forums where they say sending records to radio isn't that important, that it doesn't do any good to follow up your mailings. I don't believe that's true." As well as offering publicity support, Cherry Lane also gives some of its writers cash advances, but Dinegar is quick to point out that these advances are never granted on a regular, steady basis.

Connie Heigler, vice president of publishing administration for Mighty Three, says her company gives advances to young writers on a weekly or monthly basis "depending on if we believe he or she has talent and the potential for writing hits." Conceding that Mighty Three doesn't support as many writers as it did in the past with advances against future royalties, Heigler reports that her firm works with about 10 outside writers on a song-by-song basis, while several other writers are under contract.

Bug Music, started by the Bourgoise brothers after Dan left an A&R post at United Artists Records and Fred stopped working as a night manager at a Southern California Tower Records store, rarely gives advances to its writers. "The philosophy of most big publishers is to take a big bag of money and spread it around," commented Fred Bourgoise. "We don't do that." Representing several modern music authors who have a punk/new wave sensibility, including Iggy Pop, Romeo Void, Angry Samoans and the Go-Gos' Kathy Valentine, along with country-tinged rockers like T-Bone Burnett and John Hiatt and even a mega-platinum combo, REO Speedwagon, Bug Music says it owes its clients more than the "conglomerate" publishers. On a broadsheet entitled *Don't Give Up Your Publishing*, the company explains to prospective writers: "Most big publishers won't even talk to you unless your songs are on the charts. Yet we've made it our business to handle small catalogs, and we do it well."

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MUSIC PUBLISHING

Independent Publishers

(continued from page MP-9)

Instead of luring writers with advances, Bug Music says it relies on a highly personalized approach to its publishing operation and gives song composers a more "grass roots" business relationship than larger firms. Coming on to the Los Angeles scene during the early stages of the new music movement, Bug managed to hook up with some of the labels like Slash, Bomp and San Francisco's 415 label, which spearheaded the trendsetting genre. "The independent publishing business is healthier than ever because the independent record labels are healthier than ever," espoused Dan Bourgoise.

In addition to pursuing covers and taking care of copyrights, Bug Music is also involved in getting songwriters deals for placing their material in books and theatrical films.

Motion pictures, cable television, videodiscs and other medias are all mentioned as avenues publishers will delve further into during 1983. "The money will roll in from cable and pay TV," remarked Mighty Three's Heigler. "That's where the money will be."

Optimistic About 1983

(continued from page MP-3)

and continue to forge ahead. But pointing to the potential windfall brought forth by the new advances in technology, and the inherent ability of publishers to diversify into many fields, the state of the U.S. publishing industry in 1983 appears to be at a somewhat transitional stage, but nonetheless stable and promising.

"Interestingly enough, publishers are built to survive," asserts Levy. "We are not the record business; we are the music business. We control rights. Whatever medium needs music, we provide it."

"We're excited about 1983," adds Levy. "Although there are storm clouds on the horizon, all of the new technologies are presenting publishers with a variety of dynamic opportunities. Of course there will be a number of problems to go along with the new technologies, but the opportunities seem endless."

Performance Rights

(continued from page MP-5)

Arista's SESAC affiliate; Timber Music, Tree International's SESAC affiliate; Somebody's Music, The Welk Group's SESAC affiliate; WB Music, Warner Bros.' SESAC affiliate, and Casa de Oro, House of Gold's SESAC affiliate.

Candilora said that SESAC is especially keen on expanding its growing Latin market and notes that Miami's Olivia Music was responsible for four chart albums in the Latin Music category last year. And country music affiliates have charted more songs than ever before for SESAC.

Another area ripe for SESAC expansion is gospel and contemporary Christian music, says Candilora. "Contemporary Christian music will continue to grow because of the state of the nation," he explains. "The more people struggle, the more they reach for help."

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U.S. Indies High On MIDEM For Face-To-Face Contact

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Weiller of the New York-based Europa Records will be sharing a booth with a French distributor and not an American independent. "I thought it was a good idea when it was brought up," Weiller said of the NAIRD proposal, "but it has proven difficult to organize with American labels. Lots of time people talk, and the talk comes easily. The difficulty is following it up when people are a couple of thousand miles apart. It's really a shame because I'd like to do something like this. We're all different anyway and not really competitors; I'm doing my thing, and they're doing theirs."

Looking To Diversify

That diversity is being spelled out in both the variety of product and types of deals American independents will be seeking at the meet. With records ranging from bluegrass to rap, U.S. labels will be looking to buy as well as sell.

"As a distributor, we're always looking for labels that would tie-in well with the ones we already have," said Ken Irwin, vice president of A&R for Rounder Records. "And of course, we're always looking for artists to pick up and license." Among the artists Rounder has connected with in the past via MIDEM are pianist James Booker and bluesman Gatemouth Brown. "And we just got a Sir Douglas Quintet record from Sonet," Irwin added.

Newcomer Tommy Boy Records will be looking to iron out its overseas distribution, licensing and promotion. "Planet Rock"

didn't do nearly as well in Europe as it did over here," said label president Tom Silverman. "I suspect that they really don't know how to work a record like that — it didn't get worked the way we work it here. So it's partially a chance for me to educate them, and also a chance for me to get educated as well since this is the first time I'm going to MIDEM."

The label will also be seeking licensing in areas and on titles not covered by its blanket deal with 21 Records. "It will be a chance to maximize my present contacts and also open some future doors," according to Silverman.

Although the New York-based Gramavision label has attended MIDEM previously, Rose reported that his priorities are different this year. "We've solidified the label in the last year and have built the roster to the point where everything is in place," he said. "Everybody on the label has a European agent and tours lined up for over there, and we now have a publishing package to offer. So we're going to be using it just as much as an information exchange with agents and promoters. The key for us is to tie together a strong base in Europe."

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Spanish MIDEM Delegation Down From Last Year

by Angel Alvarez

MADRID — Looking at MIDEM '83, the presence and activity of the Spanish representation will show a marked decline.

That is the case of such important companies as RCA, which won't have a Spanish delegation (sending only some representatives from the French branch), and Spanish EMI-Odeon, which will delegate its festival participation to English EMI.

Spanish PolyGram will also delegate its MIDEM attendance to French PolyGram, in spite of the fact that the parent company is presenting its latest technological breakthrough — the compact disc (CD).

It is also surprising that WEA, which was established recently in Spain with one of the most in-demand catalogs among young people, will not attend.

CBS will introduce Jose Luis Rodriguez "El Puma" live in concert. This South-American artist has hit strongly in the Spanish market with his peculiar "Latin style," and he is called one of the most important singers of the Spanish-speaking world. Spanish CBS will send to Cannes one of the April Music's editorial men, Carlos Risueno.

Spanish Columbia and Ariola, with public relations goals, will each send two representatives. Ariola will be represented by Tato Luzardo (international department) and Jose Maria Camara (general manager), and Columbia by Vicente de Juan (promotion manager) and Marcial Helgueta (international manager).

Hispavox, with its representatives Rosa Lagarrigue (international department) and Mari Carmen Figueroa (music editorial), seems to be thinking of looking for some foreign-level distribution after losing its WEA catalog last year and the Sire catalog this year.

Zafiro, following its policy of participation in the MIDEM like in the past, will send a very important representation — Esteban Garcia Morencos (president), Antonio Ortega (general manager), Luis Melero (marketing manager), Edgar Pladellorrens (international manager) and Alida Genta (international department) — who will try to enlarge the distribution possibilities abroad for their most important acts (Baron Rojo, Obus, Luz Casal, Leno, etc.).



GOLD IGLESIAS — Following an SRO concert at London's Royal Albert Hall, CBS recording artist Julio Iglesias was presented with a gold record for U.K. sales of his "Amor" album. Pictured enjoying the presentation are (l-r): Iglesias; Bunny Friedas, vice president, creative operations, CBS Records International; and Paul Russell, managing director, CBS Records U.K.

Optimism Over Recovery, CD Debut Mark 17th MIDEM Fest

(continued from page 5)

galas scheduled every evening. The MIDEM inauguration activities the evening of Jan. 23 include an opening cocktail party and a live gala in the new Grand Auditorum featuring Julien Clerc, The Commodores, Gladys Knight And The Pips, Melissa Manchester, Jean Luc-Ponty, Aretha Franklin and Jose Luis Rodriguez.

A new style gala, scheduled for Jan. 24, is billed "International Night For The Rising Stars" and includes a host of upcoming names from various European countries, the U.S.A. and Canada — 35 artists and acts that have achieved a recent hit in their native countries make up the "Rising Star" bill and include such names as Berliner (France); Boys Town Gang (U.S.A.); Captain Sensible (U.K.); Patti Lane (Canada); Cheri (U.S.A.); Imagination (U.K.); Yaz (U.K.); PhD (U.K.); and Lou & The Hollywood Bananas (Belgium). This form of gala has never been staged before at MIDEM and has been conceived, sponsored and organized by the European radio station, Radio RTL.

MIDEM's annual "International Star Gala" takes place on Jan. 26 and features the English Beat, George Duke, Stanley Clarke, Jeffrey Osborne, Evelyn King, Rickie Lee Jones, Nicole and Umberto Tozzi. On Jan. 27, an evening gala will showcase Laura Branigan, the Gap Band, Girlschool,

Mixed Emotions Propel Japanese Reps At MIDEM

by Kozo Otsuka

TOKYO — A mixed bag of emotions will distinguish the Japanese delegation to MIDEM this year — on one hand concerned over a disappointing year, and on the other buoyed by the showcasing of newly developed Compact Disc (CD) hardware and software.

A delegation of 35 representatives of a list of prominent firms and organizations including Nippon Columbia, CBS/Sony, Torus, Epic/Sony and Victor Musical Industries among the labels; Shinko Music, Toshiba/EMI Music, Pacific Music and April Music among the publishers; and the Japanese Assn. of Rights of Authors and Composers (JASRAC) will attend. Nippon Columbia, Victor and Sony will have booths.

Nippon Columbia and Sony will showcase CD hardware and software (as will Philips and its PolyGram subsidiary from Europe) in what will serve as the first

(continued on page 41)

Cheap Trick and Kim Wilde. The final live music gala will take place on Jan. 28, a "Cool Jazz" evening featuring, among others, B.B. King and the Jack Brubeck Quartet.

In addition to the rock, pop and jazz performances, a series of 20 classical music concerts will take place over a two-week period in Cannes beginning Jan. 17, mainly

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Publishing Activity Healthy In '82, Looking Good For '83

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Gems/Colgems/EMI Music president Lester Sill about sub-publishing deals. "A good many international songwriters now want to own their own copyrights, so we make these deals that give us the copyright ownership for three or five years, but then we lose them. So we have to make the most of promotional efforts during the time we own the copyrights. This also leads us to be careful about the types of deals we do make."

Like most of the other publishers surveyed, Screen Gems/Colgems/EMI is concentrating its efforts in the Western European countries. "Our strongest markets are England and Germany, and Holland does well on a per capita basis, but it's a very small country," said Sill. "The gross was up in all those countries, but the net could have been better." Unlike many of the other publishers surveyed, Sill did not fare that well in Japan. "Japan had been good for a while, but now it has fallen on hard times," he said.

On the other hand, Screen Gems/Colgems/EMI Music might be making up for Japan with the Australian market. "It's true that a lot of Australian acts like the Little River Band and Olivia Newton-John have broken in the past couple of years," said Sill. "And a lot came out this year like Men at Work."

Since Australia is a sparsely populated country, Leeds Levy, president of MCA Music, looks to it for talent to develop and exploit. "The population there is only 14 million, and the record volume is half that of Canada, so it's not that good a place to exploit catalog," said Levy. "But even though I wasn't there, it seems like Liverpool was in the 1960s in terms of the talent there. In fact, we just revamped our entire Australian operation and cut a co-publishing deal with Chris Gilbey Pty., and they have a strong professional department. We think that we've only seen the tip of the iceberg there and we'll be going in there very strongly in '83."

Despite its forays into Australia, MCA Music, too, earned its greatest international profits in Western Europe. "Our strongest (markets) economically are England, France and Germany, which is our most important music market," said Levy. "Japan and Italy are also important."

In contrast to most of the other companies, MCA usually makes long-term deals with foreign sub-publishers. "All our deals are in place, and we had nothing new except for a merger between MCA Music GmbH in Germany with Ralph Siegel Music in Munich," said Levy. "When we work out deals, they are usually for a long period, like 20 years."

Although those firms have done well in Europe and reasonably in Japan and Australia, others reported difficulties in the Latin American market. "In Spain and South America, the mentality is entirely different," said Irwin Robinson, president of Chappell International. "It's not that they don't play our music, it's just that you have to be very specific with what you do there." Those countries also present music publishers with problems not present elsewhere. "In Brazil, for example, you have eight different performing rights societies, and it is also not the most stable economic society," said MCA's Levy.

"Our weakest markets would have to be Mexico and Argentina," added Harvey Shapiro, vice president of CBS Songs. "It used to be that four Mexican pesos were one dollar, but now, one peso is four cents. We hope that the situation in those two countries will improve next year."

But Lance Freed, president of Almo/Irving Music, the publishing arm of A&M Records, expressed a different opinion about the region. "As a result of establishing an A&M Latin American division, Herb Alpert's 'Fandango' did very well down there," he said.

Other countries also present certain obstacles like content regulations in the paths of music publishers. "In Canada, something like 35% of the songs played on the radio have to

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Indie Companies Dominate British MIDEM Delegation

by Nick Underwood

LONDON — The 17th annual MIDEM festival will go down as the year when the British independent record companies dominated the U.K. scene at Cannes. The change has come about slowly but progressively during the recent past, as many large companies decentralized and took on more and more satellite labels.

Stiff Records helped instigate the trend six years ago during the height of the punk explosion, and the shift has been gaining momentum ever since, culminating in a #1 Christmas hit last year, "Save Your Love," by Renee and Renato on the independent Hollywood Records, which was the first independent #1 ever in British popular music.

The majority of the 265 U.K. music companies attending MIDEM this year are small independent ones representing the flourishing indie scene in Britain today. Most of the large companies have not taken stands and have scant representation, or none at all. The opposite is true for small independents, many of whom have been gearing up for MIDEM with enthusiasm and energy for weeks.

Majors Absent

Many large companies, such as EMI UK, RCA and Phonogram, have no personnel represented at all this year at MIDEM, while other majors like WEA and MCA have minimum attendance — WEA UK chairman Charles Levison being the sole U.K. representative at MIDEM this year, and MCA managing director Stuart Watson and A&P executive Charlie Ayre being the only two from their company.

The main reasons for the lack of U.K. majors in force appears to be the proverbial financial cutback and more stringent controls in general. Brian Southall, chief publicity officer for EMI, told **Cash Box**: "We haven't attended MIDEM for two years now. It seems pointless, when most of our

deals are instigated and concluded here, to pay 700 pounds (\$1,500) for half a pint of lager."

Most other majors echoed similar sentiments, the exception being CBS Records U.K. which has sent four key personnel including Peter Robinson, Patricia Feldman and Kevin Eade, along with CBS publishing arm, April Music's managing director, James Ware, and two other members of his staff. A spokesperson for CBS said their company will be actively promoting internationally, renewing acquaintances and looking for interesting new artists at MIDEM this year.

On the other hand, big independent companies like Chrysalis, Magnet, Ariola/Arista, A&M, Island, Stiff and Virgin are out in force. Chrysalis is being represented by Mike Watts, Anne Munday and Stuart Slater (Chrysalis Music). Magnet personnel in attendance include managing director Michael Levy, A&R director Brian Reza, international manager Sarah Jones and creative executives James Todd and Saffta Jaff. (Jaff ostensibly on the lookout for good black dance-oriented product). Managing director David Simone will head up the Ariola/Arista team, which also includes Gordon Mackenzie and Simon Potts. "We are of course always on the lookout for interesting new deals, but this is not our main reason for attending," said Simone. "MIDEM represents a unique opportunity to get together with foreign licensees, especially from the Far East and Australia."

Instigating new foreign licensee deals and perpetuating and developing existing deals is always an important exercise for most companies attending MIDEM and this is no exception for the small independent labels. Ian McKay, managing director of the thriving little label Cherry Red Records, told **Cash Box**: "It's really extraordinary because five years ago at MIDEM I was one of the very few British independent label people at the festival. Now it seems we've got the monopoly. Certain of our overseas territory deals have expanded, so I'll be looking for new deals with Italy, Portugal, Australia, New Zealand and South America."

Optimism Pervades 17th MIDEM Fest

(continued from page 40)

centered on the three new showcase auditoriums situated in the Palais des Festivals. The three auditoriums seat 2,400, 1,000 and 300 respectively, and each has been designed with the latest acoustic technology.

Mixed Emotions

(continued from page 40)

massive international introduction of the newly developed system. (In many circles, the 4.7", digital, laser-read discs have been touted as the next step forward in prerecorded music technology — featuring both a compact size and the superior sound quality offered by digital and laser-reading technology.)

A more traditional approach to the business aspect of MIDEM will be followed at the Victor Music booth, focusing on the time-honored opportunity to cut international deals and look for new talent. Many of the representatives of Japanese companies will be active in this respect, especially since 1982 marked the first time in 20 years that the overall domestic industry failed to improve over the previous year (**Cash Box**, Dec. 25, 1982).

So it should be an interesting time for the Japanese delegation this year at MIDEM. With the first annual sales decline in its history behind it, balanced by the prospects of landmark legislation in the field of record rental shops and the worldwide showcasing of a technological breakthrough like the CD, the Japanese delegation will be able to approach MIDEM from a perspective that it has never before experienced.

The annual International Lawyers Meeting is scheduled to take place on Jan. 24. Other forums include two international publishers seminars and an International meeting for key executives of most major European television and radio stations.

Speaking from Cannes on behalf of Bernard Chevry, commissaire general of MIDEM, Daniel Migon, MIDEM program manager told **Cash Box**: "The broadcast media in Europe and America seem to have become much more responsive to new music of late, and this is helping to inject some new life into the record business. The decline is definitely being halted, and things can't get any worse. Indeed, compared to last year, the European markets are either stabilizing or growing slowly."

The brand new Palais des Festivals will certainly be conducive in garnering some new optimism and a fresh approach for many companies participating. The exhibit hall contains 600 more stands than the old festival exhibition space, making a total of 1,000 stands all situated on one level."

U.S. Indies At MIDEM

(continued from page 40)

The goal is promotion and support, not necessarily money, because we don't look to Europe for our survival."

Similarly, the New Jersey-based Shanachie label finds itself with a different perspective on the convention than in years past. "It should be more productive for us this year," said Nevins. "We've moved up the ladder a couple of rungs with more viable product, and we'll be looking for new markets for our reggae line and first rock album."

SPARS Interface With Miami U. Set For Jan. 28

MIAMI — As part of what Society of Professional Audio Recording Studios (SPARS) chairman Chris Stone termed a "general thrust this year towards greater education" on the realities of studio operations, SPARS will be holding an interface with the University of Miami School of Music Engineering Jan. 28 at the campus.

The day-long series of discussions, featuring speakers from the SPARS board of directors and advisory associate members, is being coordinated by SPARS technical consultant and education committee chairman John Woram, who is also editor of *dB Magazine* and director of the University of Miami Music Engineering program.

The interface program kicks off at 9:00 a.m. with an informal discussion of "The Recording Studio Business And The Students' Eventual Role In The Industry." Panelists include former SPARS president Murray Allen of Universal Recording Corp. in Chicago; SPARS West regional vice president Jerry Barnes of United Western Studios in Los Angeles; and SPARS first vice president Guy Costa of Motown/Hitsville Studio in Los Angeles.

Following at 10:00 a.m. will be six sessions, running concurrently, addressing such subjects as "Audio For Video Production" (Murray Allen and SPARS Midwest regional vice president Lenard Pearlman of Editel in Chicago); "Business Aspects of Studios" (SPARS treasurer Nick Collieran of Alpha Audio in Richmond and Chris Stone of the Los Angeles Record Plant); "Mixing Techniques And Philosophies" (SPARS president Mack Emerman of Criteria Studios in Miami and SPARS chairman emeritus Joe Tarsia of Sigma Sound Studios in Philadelphia); "Remote Recording" (SPARS Southern regional vice president John Rosen of Fanta Professional Studios in Nashville); "Disc Cutting" (Larry Boden of JVC Cutting Center in Los Angeles); "Digital In Today's Studios" (SPARS Northeast regional vice president Charles Benanty of SoundWorks Digital Audio/Video Studios in New York).

Following a luncheon for SPARS board members and University of Miami faculty, the interface resumes at 2:30 p.m. with advisory associate members Doug Dickey, of Solid State Logic, and representatives of MCI/Sony, giving "A Manufacturer's Eye View Of The Recording Industry." The seminar closes with a general question &

answer session from 4:15-5:30 p.m.

SPARS' Stone noted that the organization hopes to hold similar discussion seminars in conjunction with other accredited learning institutes offering music engineering programs. "Our feeling, in essence, is that we'd like to have more social intercourse, not only with the students, but the educators themselves, as well," he stated.

It is also just one aspect of SPARS educational "thrust" in 1983. According to SPARS president Mack Emerman, the group is implementing an industry Hotline, called Data Line, for its membership as a free consulting vehicle for the industry. Data Line, he pointed out, will be "among the many things we'll be discussing at a board of directors meeting in Miami on Jan.

"SPARS is implementing an industry hotline, called Data Line, as a free consulting service."

27," just prior to the interface at the University of Miami.

Other proposed subjects to be addressed at the meeting are *Data Track*, the SPARS newsletter, funding; the possibility of including credit information as a service of *Data Line*; committee report on manufacturers' direct-to-user tape sales; SPARS digital certification program; "Why SPARS" White Paper; SPARS membership drive; future meetings; and guests who wish to speak.

The SPARS board of directors meeting will take place at Criteria Studios, 1755 N.E. 149 Street, Miami, Fla. 33181. Transportation has been arranged for SPARS board members from the Mutiny Hotel. For further information regarding the proposal of any new discussion topics or meeting arrangements, contact Dannie Emerman at (305) 443-0686.

Emerman Is SPARS Administrative Director

MIAMI — Dannie Emerman has been named general administrative director of the Society of Professional Audio Recording Studios (SPARS). The studio industry trade organization is also planning to name two regional assistants, one based in New York City, the other in Los Angeles. According to SPARS president Mack Emerman, further discussions concerning the administrative structure will be held during the forthcoming SPARS board of directors meeting Jan. 27 at Criteria Studios here (see separate story).

SESSION MIX

At Larrabee Sound in L.A., Solar recording group Lakeside is working on the follow up to its "Fantastic Voyage" LP. The group is producing itself, with **Mr. Leonard** and **Steve Hodge** engineering.

In the San Fernando Valley, **Wilton Felder**, sax man for The Crusaders, is working on a new solo effort for MCA at **Salty Dog Recording** in Van Nuys. Felder is producing, with **Galen Senogles** engineering. Also at Salty Dog, fellow Crusader **Joe Sample** is in overdubbing for his own solo work, with Senogles engineering as well. Patrick Henderson, formerly of the Doobie Brothers, and the West Los Angeles Choir are recording a gospel album for CBS's Priority label, with **Laythan Armor** producing and **Jim Hodson** engineering.

In Nashville, former Blood, Sweat & Tears singer David Clayton-Thomas is among the many acts currently working at **Sound Emporium**. Clayton-Thomas has been recording in Studio C with producer **Joe Chambers**. **Ron Reynolds** and **Ed Hudson** engineered. Reynolds and Hudson are presently behind the boards for Merle

Haggard, who is cutting a new album with **Ray Baker** producing. Producer **Joe Bob Barnhill** has been producing singles for two Churchill Records acts, Cindy Hurt and Roy Clark, in addition to a second album for Rodney Lay. **Mickey Gilley** has also been in at Sound Emporium, this time wearing the producer's hat for Gilley's recording artists Johnny Williams and Wendel Adkins. **Jim Williamson** engineered. Lastly, Johnny Paycheck recording independently, with **Amos Searan** producing and **Rick Horton** engineering.

At **Bullet Recording**, **Ron Haffkine** is producing vocal overdubs for the new Lou Rawls album on CBS. **Joe Scalfe** engineering, with **Danny Mundhenk** as second engineer.

In New York, **Scharff Communications** recently recorded the soundtrack for the Jamaican World Music Festival, featuring, among others, Jimmy Cliff, Aretha Franklin, the Beach Boys, the Grateful Dead, Rick James and Squeeze, performing at the three-day concert held at the Bob Marley Centre for the Performing Arts in Montego Bay this past November. Scharff's GMC Mobile Audio Truck was used for the audio for video taping.

MTV Giving Shot To Small Labels And Unsigned Acts

(continued from page 5)

has had two clips aired on MTV — "We're Gonna Rock," from the band's debut album of the same name, and the new single, "You Can't Sit Down," from "Look Again," which is currently in light rotation.

"I've been getting calls all week from record retailers who've wanted to stock the album, from clubs that want to obtain a copy of the video (of 'You Can't Sit Down') and even some radio stations," continued Plastic's Lorfel. "I got a postcard from a record store in Sunnyvale, Calif. requesting ordering information on the record, and that's got to be a result of MTV exposure."

Lorfel added that despite the attention stemming from MTV play, he's still finding it somewhat difficult to get airplay. "Even though this is the group's second album, it's harder getting radio play," he admitted. "With the first (album), at least we had the benefit of (programming consultant) John Sebastian adding ('We're Gonna Rock') to some of his stations when he discovered it five weeks after it was released. We were in 10 of the Top 20 major markets then."

Faced with this dilemma, Plastic's Lorfel says he is "taking every advantage" of The Look's MTV exposure. One of the things that he is considering is re-releasing and re-servicing the album (originally shipped in September of last year) now and, to capitalize on MTV play, having his distributors sticker it, highlighting "You Can't Sit Down" . . . 'As Seen On MTV'.

"That's something to be looked at in areas served by MTV," said Lorfel. "Especially when I hear that record retailers in those areas are devoting sections of their stores to groups who are currently being seen on MTV."

Mike Rothschild, president of Atlanta-based Landslide Records, pointed out that his label has used the fact that its act The Brains has had a tape of its single "Dancing Under The Street Lights" on MTV as "ammunition," to get a foot in the door at radio and retail.

"We use it as much as possible as a sales tool," stated Landslide's Rothschild. "We are just now seeing some positive effects of the band being on MTV (the video was added in mid-December). Our distributors say they're getting a buzz from stores in MTV regions."

Plastic's Lorfel and Landslide's Rothschild both noted that while the budgets for their respective acts' videos

were probably not comparable to many of the major label artists' pricey productions, that really wasn't a major factor in getting them accepted.

"I doubt The Brains spent as much as a band on a major label would," Rothschild pointed out, "but I'd say the end product was competitive. I think it simply came down to the fact that they liked the song."

MTV's Brindle agreed with this assessment. "The song is the most important aspect in our decision-making process," he said. "What we do is we have a weekly music meeting every Tuesday morning and we sit down to take a look at and discuss the videos submitted to us by artists managers, labels or anyone else, on 3/4-inch cassette."

"We look to see that they don't have an excessive nudity or profanity. We have to be conscientious because we're on basic cable . . . we're an uninvited guest, so to speak. Once we're satisfied that it meets those standards, our main consideration is the artistry . . . in other words it comes down to the type of song and execution."

Because of these rather open-ended criteria, Brindle noted that "a lot of people will ask us about a particular song and solicit our opinion before they make a video, to feel us out as to whether we might consider playing it or not."

Help For Unsigned Acts

Brindle continued, "We've consistently maintained a policy of helping unsigned acts, as well as those on small independent labels." He pointed out that, among the more recent examples, in addition to The Look, have been Walter Stedding (now on Animal/Chrysalis), the Young Executives, Carol McQuade, The Flirts on "O" Records and Arthur Brown on Republic Records, whose video of "Busha, Busha" is in light rotation.

In sum, Bob Pittman, senior vice president of programming for Warner Amex Satellite Entertainment Corp. (WASEC), said, "You see the record business, from the labels to the retailers to radio, being a lot more selective . . . and because of this, we believe that we have to maintain our farm team approach, giving those who deserve it more exposure. We're probably going to do some new music shows, devoted to many of these acts, about once a month for an hour, something like our 'Liner Notes' feature now. Things like that would give those artists another outlet and that's healthy for everyone."

Opening Statements In 'Betamax' Case Presented Before Supreme Court

(continued from page 5)

copy of the broadcast, Kroft insisted.

Dean C. Dunlavey, also a Los Angeles attorney, representing Sony, argued that the VCR is used principally for time-shifting. "Are all Americans to be denied the benefits of time-shifting?" he asked. He noted that home taping is for personal use and is non-commercial in nature. Thus, he said, this is a fair use of the copyrighted program.

He contended that the VCR is a "staple article of commerce" and that in the law the manufacturer cannot be held responsible if the product is used for illegitimate purposes. He also emphasized that VCRs — there are 5 million in use — are used for purposes other than taping TV programs — i.e. home movies, business and other such usage.

Numerous Questions

During the one-hour argument, a number of justices asked questions or commented. Among these: Associate Justice John P. Stevens asked whether there is a difference in the home taping of TV programs and music programs. Kroft said there is no difference. Chief Justice Warren E. Burger asked: "Where's the injury, if you're going to go out to dinner and you record a program so you can watch it at 11 o'clock or 12 o'clock or the next day?" Kroft responded that this shrinks the market for recorded cassettes and also for syndication of the program.

The Betamax case goes back to 1976, when Universal Studios and Walt Disney Prods. sued Sony Corp. of America, its advertising agency, several Los Angeles department stores, a Los Angeles camera store and an individual for contributing to the home taping of off-air, broadcast television programs. Universal-Disney contended that Sony and the others contributed to infringement of copyright movies.

A federal district court found that home taping is not a copyright violation; but this ruling was overturned in 1981 by a federal appeals court that said home taping without permission is an infringement and that Sony, through the manufacture and sale of videocassette recorders, contributed to this violation. Sony then went to the U.S. Supreme Court.

However, while the issue at hand was strictly the copyright liability connected with home videotaping of TV programs, the implications of the case are much wider — with a number of bills dealing with audio home taping and the creation of a royalties levy on audio taping hardware and blank tape either pending or set to be introduced in Congress (see separate story).

Industry and congressional sources have repeatedly stated that a ruling in favor of the Universal-Disney position would pave the way for these bills, which would essentially set up a system of compensation for those connected with the creation and manufacturing of the works that eventually end up being copied by home tapers. A ruling in favor of the Sony position would be seen as a blanket endorsement of the practice of home taping.

America Sets U.S. Tour

LOS ANGELES — Upon completion of its next Capitol Records LP, which it is recording in London at Abbey Roads Studios with producer/composer Russ Ballard, the group America will be returning to the U.S. for an extensive tour, where it will headline in 15 cities.

This will mark the group's first tour since returning from an extensive tour of Italy this past autumn. Some of the cities on the tour are New York, Louisville, Detroit, Cleveland, Baltimore, Cincinnati, Erie (Penn.) and Peoria (Ill.).

Publishing Activity Healthy

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be Canadian, and the French have been getting that way recently as well," said Sidney Herman, executive vice president of Famous Music. "Some of our foreign sub-publishers would have to work on some of their own songs and push ours aside. But we just have to accept those countries' laws."

The situations can be worse in other countries. "In Russia, all copyrights prior to 1976 are invalid, so they're getting a free ride," said Jay Morgenstern, vice president and general manager at Warner Bros. Music. MCA's Levy expanded on this point. "In Greece, for example, the government is very restrictive on the amount of money you can take out of the country," he said.

In addition, several of these markets have been viewed as unprofitable by country music-oriented music publishers like Tree and Acuff-Rose. Nevertheless, these two companies have looked increasingly to the growing South African market. "Within the past few years, things have been picking up in South Africa," said Wesley Rose, president of Milene Music and Fred Rose Music, the publishing arms of Acuff-Rose. "In the last year, we've made some personnel changes down there to better exploit our catalogs."

While the two companies have looked to South Africa and other English-speaking countries to exploit their catalogs, they have found success in West Germany. "With country songs, the lyric is very important," said Buddy Killen, president of Tree Music. "And in Germany, there are a lot of English-speaking people, so sometimes artists do the songs in English, but they also do local interpretations of our songs. They might not say the same thing, however."

Although the French government has been waging a campaign to promote its own culture at the expense of foreign ones, independent country music publisher Combine is looking forward to establishing a presence in that country. "In '83, we're probably going to get a new company in France," said Combine director of copyright administration Carol Phillips. "We'll be looking to exploit the catalog of the more MOR country artists like Kris Kristofferson and Tommy Joe White. They're already popular in England."

While most of the other publishers surveyed plan no further expansion into new markets in 1983, several of them envision different means of exploitation. "The movie *E.T.*, which was released here (the U.S.) last summer, was just released worldwide in December, and we're expecting that to pay off in a big way," said MCA's Levy.

Said CBS Songs' Shapiro: "We just bought UA Music, and that's a major addition to the CBS Songs catalog. There are a lot of film tunes and standards in it, and we'll be looking to exploit it in Europe."

"We'll also be looking a lot to European TV," he added. "We'd like to think that people are really hungry for more entertainment from television, and we expect a lot of performance revenue to come from 'Singing In The Rain,' 'Somewhere Over The Rainbow' and the songs from *Fame*, which have already topped the charts in England."

On the other hand, the publishers expressed mixed opinions about international performance income from new technological showcases. There's been a good trend: through the new technologies like cable television and videograms, our European performance income has substantially increased over the past several years, even though worldwide record sales have leveled off," said CBS' Shapiro.

SOUNDVIEWS

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tainment responds with *Muscle Motion*, a 92-minute aerobic exercise production featuring seven beefy boys from L.A.'s world famous Chippendales that Media is hoping will get women worked up, as well as giving them a workout. After all, the Chippendale men have gained enough of a reputation with their scantily clad all-male revue to keep the club packed consistently, eliciting appearances on such shows as *Merv Griffin*, *Phil Donahue* and *Good Morning America* and as the basis for a TV movie, *For Ladies Only*, starring Gregory Harrison. Producer/director Nick De Noia says coyly of the *Muscle Motion* fitness routine, "It's the second best exercise in the world." We can tell you that showings of the tape at the recently-concluded Winter CES in Las Vegas drew consistently large crowds of curious, mostly-female onlookers. *Muscle Motion* will be available in March for \$39.95.

'INSATIABLE' LASERDISC — *Insatiable*, featuring former Ivory Snow Girl turned porno starlet Marilyn Chambers, will become the first independently submitted adult film to be pressed for the Laserdisc format, according to both Key International Film Distributors and Pioneer Video. "It's not really the first adult film on Laserdisc," said Pioneer director of communications Ron Petty, who noted that distinction belongs to *Last Tango In Paris*, starring Marlon Brando and Marla Schneider, and *Emmanuelle*, *Joys Of A Woman*. However, *Insatiable*, the story of a young woman who can't be satisfied sexually, is the first X-rated flick to go through the Community Standards Committee program initiated by Pioneer to clear any adult programming submitted for Laserdisc pressing. "Yes, it is the first film to go through those channels," confirmed Pioneer's Petty, who added that at least two other companies had similarly had films up for review. Key International wrapped up negotiations for the pressing of *Insatiable* with Pioneer at the recent CES in Las Vegas and hopes to press Chambers' latest film, *Up 'N' Coming*, in time for the next CES in Chicago during June. Priced at \$39.95, *Insatiable* is slated for April release in laserdisc.

michael glynn

AIRPLAY

BERGER'S BOUNCE-BACK — Last summer, when Doubleday Broadcasting bought sinking A/C station **WTFM**, changed its call letters to **WAPP** and debuted its new AOR format with three commercial-free months, it soared in the Arbitron ratings. One casualty was dominant rocker **WPLJ**, which dropped back to a 3.5 share from 4.5 in the Spring Book. APP's shares, on the other hand, rose to 4.9 from 1.5. In the Fall Book, however, WPLJ jumped back to capture a 4.3 share of quarter-hour listenership, while APP dropped down to 3.1. **Larry Berger**, PD at WPLJ, chatted with *Airplay* about blazing the comeback trail. "In my eight-and-a-half years at PLJ, I would say that this is the toughest challenge I've ever faced," said Berger. "But we came back and not only that, we cracked the two million mark in cumulative listenership." One of the first things that



SURVIVAL — *KJLH/Los Angeles* president **Steve and Morris** (Stevie Wonder) and vice president and general manager **Don Mizell** presented "Survival In The '80s" contest prizes ranging from a new BMW 320i to his-and-hers 10-speed bikes during a giveaway at the Fox Hills Mall there. Pictured are (l-r): first grand prize winner (BMW) **Irma Vasquez**; Mizell; and Wonder.

Feb. 15, soft rocker **KEZY/Anaheim, Calif.** will change its format from soft rock to hard AOR. The AM rocker, once the format topper in the Los Angeles market, will change over to the safer all news format. . . . New York talk show institution **John A. Gambling** and an unnamed partner are reportedly eyeing the purchase of station **WLKW/Providence, R.I.**, for \$4.9 million. This, however, is not going to compel the talk show host, whose father, **John A. Gambling, Sr.**, started the Big Apple tradition, to move to Providence. . . . The recent departure of program director **Bill Tanner** from Top 40-formatted **WHYI/Miami** to **WASH** in the nation's capital, has spurred **WHYI's** vice president and general manager **David R. Ross** to spearhead a national talent search for a replacement. It will focus outside the market, "since it was our feeling that Tanner was the champion of South Florida morning radio," stated Ross. . . . Beautiful music station **WQLR/Kalamazoo, Mich.**, has joined the Broadcast Industry Council's campaign to improve American productivity. Phase One of the program, which has been endorsed by House Speaker **Thomas O'Neill** and United Auto Workers (UAW) president **Douglas Fraser**, will include radio announcements by ABC television newsman **Howard K. Smlth** about how the public can help solve these problems.

SYNDICATION INDICATIONS — Westwood One has reserved the rights for the exclusive radio broadcast of the 25th annual Grammy Awards. Produced by Goodphone Communications in cooperation with the National Academy of Recording Arts and Sciences (NARAS), the four-hour special will feature such guests as **Dolly Parton**, **Quincy Jones**, **Graham Nash** and **Lena Horne**. It will be pitched to Top 40 and A/C stations. . . . The Creative Factor, meanwhile, recently teamed up with **Patrick Griffith Prods.** to produce *Concert Magazine*, a bi-weekly 90-minute rock series. It is available on barter in the top 150 markets. . . . A two-hour music and interview show on Capitol recording artist **Bob Seger** is the Jan. 24 feature on **Clayton Webster's Retro Rock** series. That same week, **Jack Carney's Comedy Store** will feature such comics as **Rodney Dangerfield**, **Joan Rivers** and **Bob Newhart** doing routines about automobiles. . . . And **Buck Dharma** and **Eric Bloom** of CBS recording group **Blue Oyster Cult** will be featured on the Rolling Stone Magazine Prods.' **Guest DJ** show. That show recently added AOR stations **WAPP/New York**, **WCME/Rochester, N.Y.**, **WLAV/Great Rapids, Mich.**, and Top 40 station **WLS-FM/Chicago** to its affiliate roster.

NETWORK NEWS — The National Public Radio (NPR) board of directors recently approved the formation of NPR Ventures, Inc., a profit-making subsidiary of the public web, which will be involved in both telecommunications and communications. "Our satellite network and the deregulation activities within the broadcasting industry provide us with unique opportunities to generate revenues for National Public Radio and member stations," said **Myron Jones**, chairman of the NPR board, in a network statement. "NPR Ventures provides a legal and operational framework that will support and protect NPR's original mandate to provide programming of excellence to the American public." Formation of this arm is another step in the web's path towards independence. It expects to be free of federal funding by 1988. . . . **Mal Reding**, the British air personality and producer, has been signed to an exclusive two-year contract to NBC's *Source* as its London correspondent. Under the terms of the pact, Reding will make regular contributions to the web's *Rock Report* spot. . . . With Valentine's Day not too far off, Associated Press radio has produced a 10-part series entitled *All For Love*. Written by **Ira Dreyfuss**, the series will cover topics from how to know if love is true, to the more banal task of selecting chocolates. The 90-second spots are slated to run during drive time, Feb. 7-11. . . . CBS Radioradio has signed a three-and-a-half year pact with Broadcast International for a weekly A/C countdown show. Scheduled to debut July 8, the show will combine a countdown with features and music. "We're pleased that Broadcast International made such a long term contract with a new network like Radioradio," said **Bob Klipperman**, vice president and general manager of the web. . . . ABC Talkradio affiliate **WPIX** and contemporary web affiliate **WWSW/Pittsburgh** became the first stations in the U.S. to receive their network feeds via the new Audio Digital Distribution Service (ADDS) satellites Jan. 17. . . . ABC Radio Enterprises/Watermark's show, *Soundtrack Of The '60s*, has added **WFBC/Greenville, S.C.**, **KWTX/Waco, Tex.**, **KNOE/Monroe, La.**, **KTMT/Medford, Ore.**, **WJML/Petosky, Mich.**, **KMIS/Portageville, Mo.**, **WXIE/Oakland, Md.**, **WQCM/Hagerstown, Md.**, **KIHK/Davenport, Iowa** and **CJSD/Thunder Bay, Ont.** to its roster. . . . CBS Radioradio's newest feature, just disclosed at presstime, will be a quiz covering the past 20 years of A/C music that bows Jan. 31.

Larry Riggs

STATION PROFILE

WXKS/Boston: Taking Over City With 'Modified' Top 40

by **Larry Riggs**

NEW YORK — Since changing formats from disco to urban contemporary in 1979, **WXKS-FM/Boston** has gradually evolved into a market leader with an approach that on the surface would seem more appropriate for its AM competitors. Starting in '79 with a more traditional urban contemporary mix of a good deal of black-oriented product and a handful of pop songs, the station has become much more hit-conscious.

"The hot songs on our playlist right now are Marvin Gaye's 'Sexual Healing,' Patti Austin and James Ingram's 'Baby Come To Me' and the Culture Club, as well as Men At Work and the Stray Cats," says **Geni Donaghey**, **WXKS** music coordinator. "Our format is like a modified Top 40."

Modified or not, the formula has paid off. Since the summer of 1981, the station has grown in the Arbitron ratings from a respectable five share of average quarter-hour listenership to a dominant 9.0 in the just-released Fall Book, surpassing A/C powerhouse **WBZ-AM**, which scored 8.6, in the process (**Cash Box**, Jan. 22).

Aside from the music, the formula for the success of **WXKS-FM** or **KISS-108**, according to station manager **Arnie Ginsburg**, is a combination of heavy station advertising, program director **Sunny Joe White's** "gut" programming instincts, dynamic air personalities and promotions aimed at increasing audience participation. "The whole package, including the personalities, is just as important to the station as the music," he adds.

The **WXKS** playlist is aimed at a mass appeal audience, but does not concentrate exclusively on current hits and recurrences. "We do play oldies," says **Donaghey**. "We'll play a lot of Motown and a lot of pop classics of the '60s like the Beatles, the Raspberries and Gary Puckett and the Union Gap, and we'll also play disco songs that have lasted like the Bee Gees. We're not going to play any one-shot wonders with no history."

Daypart Departures

Part of what **Donaghey** describes as the station's "modified" Top 40 programming approach extends to its day-parting of certain songs. "During the day, our station is played not only by housewives, but in offices and banks, so we're not going to play as much hard rock then as we would during the night." By hard rock, she meant top-charting groups like *Survivor*, as opposed to older AOR acts like *Led Zeppelin* or *Journey*. "I wouldn't rule out playing them, but they'd have to be having a big hit," she said.

WXKS determines hits by call-out research, local reports and **White's** instincts. "We do all the research, but **Sunny's** gut reactions are usually the deciding factor," says **Donaghey**. "Part of his gut reactions are based on the activities inside Boston music clubs like the dance-oriented *Metro* and the new wave *Spit*. We also support the local music scene by playing groups like *Berlin Airlift*."

The combination has worked to garner **WXKS-FM** a strong female listenership. "In the past book, we were #1 in women 18-49, and we scored well among women 25-34, as well," **Donaghey** explains. "With our more recent hit-oriented approach, we've been able to boost our teen audiences, and in this book, we might even have taken some teenage male listeners away from the AOR stations, but I don't really know."

Diverse Market

On account of Boston's rarefied market composition, this music mix seems to work. "Part of the way you can explain why this

sound has worked is to look at the make-up of the market," says **Ginsburg**. "You've got a lot of college students and singles here who like to party, so it's the nature of this market that it works, and I'm not sure how it would do anywhere else. It's like if you took **WOR**, the #1 adult station, away from New York, it might not work."

The station, however, is augmenting its market presence with heavy TV advertising and promotions, spearheaded by its **KISS Logo**, which was later adopted by **WRKS/New York**. "The funny part is that we had used that slogan back in the days when we were a beautiful music station," **Ginsburg** adds. "When we changed over to disco and then to urban contemporary, we decided to keep it because it is highly promotable and it works just as well with rock."

One of **WXKS's** biggest promotional activities is its anniversary concert at the *Metro* in the fall. In 1982, the bill included such acts as *Quarterflash*, *Sister Sledge*, the *Manhattans*, *Laura Branigan* and *A Taste Of Honey*. "In addition to that, we have lots of on-air prize giveaways, and other big audience parties," says **Ginsburg**.

"We also have what we call Music Marathons," **Donaghey** adds. "We will play from four to fifteen songs in a row, and the listener who catches us not doing that will receive \$1,000. If we do one in the morning, the number is likely to be closer to four, but late at night, we might do fifteen."

Veteran Boston DJs

Another feature that attracts listeners is its air personalities, many of whom are veterans of the Boston market and also do lifestyle features during their shows. "There's **Matt Siegel** in the morning who used to be on television and can be really upbeat without being a Top 40s creamer," says **Donaghey**. "He also does a special diet feature, *Lose Fat With Matt*. During the afternoon, veteran Boston radio personality **Dale Dorman** does the drive-time show. "He's a bit off the wall, a little like **Steve Dahl** in Chicago, but a little more controlled," adds **Donaghey**. "He also does a special feature on the soap operas *General Hospital* and *All My Children* and gets a lot of audience participation through his soap opera trivia quizzes."

Ginsburg is understandably optimistic about **WXKS's** future and its ability to compete with usual market leaders **WBZ** and

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HELLO, I MUST BLS — While in New York recently as part of his debut solo tour, **Atlantic's Phil Collins** (r) stopped by urban contemporary **WBLS** for a chat with PD **Frankie Crocker**. **Collins** is currently touring in support of his "Hello, I Must Be Going" LP and "You Can't Hurry Love" single.

CASH BOX ROCK ALBUM RADIO REPORT



— **DEF LEPPARD • PYROMANIA • MERCURY/POLYGRAM**
ADDS: WKLS, WSKS, KSHE, WMMS, KSJO, KBPI, KMET. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.



5 BOB SEGER & THE SILVER BULLET BAND • THE DISTANCE • CAPITOL
ADDS: None. **HOTS:** KLOL, WBAB, KMET, WYFE, KBPI, KNX, WPLR, WMMS, WNEW, KSHE, WSKS, WOUR, WKLS, WCCC, KEZY. **MEDIUMS:** KSJO, WBLM. **PREFERRED TRACKS:** Shame. **SALES:** Good in all regions.

1 MOST ADDED

LP Chart Position

- 69 A FLOCK OF SEAGULLS • JIVE/ARISTA**
ADDS: None. **HOTS:** KNX, WLIR, WPLR, WHFS, WSKS. **MEDIUMS:** KBPI, WMMS, WBAB. **PREFERRED TRACKS:** Space, I Ran. **SALES:** Moderate to fair in all regions.
- 23 ADAM ANT • FRIEND OR FOE • EPIC**
ADDS: None. **HOTS:** KMG, KNAC, WSKS. **MEDIUMS:** WLIR, WPLR, WBLM, WMMS, WOUR. **PREFERRED TRACKS:** Goody, Desperate, Hello, Title. **SALES:** Good to moderate in all regions.
- 3 PAT BENATAR • GET NERVOUS • CHRYSALIS**
ADDS: None. **HOTS:** KMET, WYFE, KBPI, WPLR, KSJO, WBLM, WMMS, KSHE, WSKS, WKLS, WCCC, KEZY. **MEDIUMS:** WBAB. **PREFERRED TRACKS:** Shadows. **SALES:** Good in all regions.
- 10 THE CLASH • COMBAT ROCK • EPIC**
ADDS: None. **HOTS:** WLIR, WHFS, KNAC. **MEDIUMS:** KMET, KMG, WBLM, WMMS, KSHE, WOUR. **PREFERRED TRACKS:** Casbah, Should. **SALES:** Good to moderate in all regions.
- 12 PHIL COLLINS • HELLO, I MUST BE GOING! • ATLANTIC**
ADDS: None. **HOTS:** KLOL, WBAB, KEZY, WCCC, KMET, WYFE, KNX, WPLR, KSJO, WBLM, WHFS, WMMS, WNEW, KNAC, KSHE, WSKS, WOUR. **MEDIUMS:** WKLS, KBPI, KMG. **PREFERRED TRACKS:** Hurry, Wall. **SALES:** Good to moderate in all regions.
- 64 CULTURE CLUB • KISSING TO BE CLEVER • VIRGIN/EPIC**
ADDS: None. **HOTS:** KNX, WLIR, WHFS, KNAC. **MEDIUMS:** WPLR, WNEW, KEZY. **PREFERRED TRACKS:** Do You. **SALES:** Good to moderate in all regions.
- 57 DIRE STRAITS • LOVE OVER GOLD • WARNER BROS.**
ADDS: None. **HOTS:** WYFE, KNX. **MEDIUMS:** KMET, KSJO, WBLM, WHFS, WNEW, WKLS, WCCC, KEZY. **PREFERRED TRACKS:** Private. **SALES:** Moderate in all regions.
- 58 DURAN DURAN • RIO • CAPITOL**
ADDS: None. **HOTS:** WBAB, KMET, WYFE, KBPI, KNX, WLIR, KMG, KSJO, WMMS, KNAC, WSKS, WOUR, WKLS, WCCC. **MEDIUMS:** WBLM, WNEW. **PREFERRED TRACKS:** Wolf. **SALES:** Good to moderate in all regions.
- 156 THE FIXX • SHUTTERED ROOM • MCA**
ADDS: None. **HOTS:** KMET, KBPI, KMG, WBLM, WMMS, WBAB. **MEDIUMS:** WYFE, WPLR, KSJO, WHFS, KNAC, KSHE, WCCC. **PREFERRED TRACKS:** Stand. **SALES:** Fair in all regions.
- 54 PETER GABRIEL • GEFFEN**
ADDS: None. **HOTS:** WYFE, WHFS, KNAC. **MEDIUMS:** WLIR, KMG, WNEW, WSKS. **PREFERRED TRACKS:** Monkey, Touch. **SALES:** Moderate to fair in all regions.
- 25 THE J. GEILS BAND • SHOWTIME • EMI AMERICA**
ADDS: None. **HOTS:** KMET, KBPI, WPLR, WBLM. **MEDIUMS:** WMMS, WSKS, WOUR. **PREFERRED TRACKS:** I Do. **SALES:** Moderate to fair in all regions.
- 83 GOLDEN EARRING • CUT • 21/POLYGRAM**
ADDS: KSJO. **HOTS:** WMMS, KSHE, WSKS, WOUR, WCCC, WBAB. **MEDIUMS:** KMET, WYFE, KBPI, KMG, WPLR, WBLM, KLLO. **PREFERRED TRACKS:** Twilight, Batteries. **SALES:** Good to moderate in all regions.

1 MOST ACTIVE

LP Chart Position

- 41 SAMMY HAGAR • THREE LOCK BOX • GEFFEN**
ADDS: None. **HOTS:** KLLO, KMET, WYFE, KBPI, KNX, KSJO, WBLM, WMMS, KSHE, WSKS, WOUR, WKLS, WCCC, KEZY, WBAB. **MEDIUMS:** KMG. **PREFERRED TRACKS:** Your Love. **SALES:** Good to moderate in all regions.
- 4 DARYL HALL & JOHN OATES • H2O • RCA**
ADDS: None. **HOTS:** KBPI, KNX, WPLR, KSJO, WNEW, WBAB. **MEDIUMS:** KMET, KMG, WBLM, WMMS, KNAC, WSKS, WOUR, KEZY. **PREFERRED TRACKS:** One, Married, Maneater. **SALES:** Good in all regions.
- 44 JEFFERSON STARSHIP • WINDS OF CHANGE • GRUNT/RCA**
ADDS: None. **HOTS:** KMET, KSJO, KSHE. **MEDIUMS:** KBPI, WPLR, WBLM, WSKS. **PREFERRED TRACKS:** Title, Lady. **SALES:** Moderate to fair in all regions.
- 9 BILLY JOEL • THE NYLON CURTAIN • COLUMBIA**
ADDS: None. **HOTS:** KBPI, KNX, WNEW, KEZY, WBAB. **MEDIUMS:** WBLM, WMMS, WSKS. **PREFERRED TRACKS:** Allentown, Pressure. **SALES:** Good in all regions.
- 8 LED ZEPPELIN • CODA • SWAN SONG/ATCO**
ADDS: None. **HOTS:** KMET, WBLM, WMMS. **MEDIUMS:** WYFE, KSJO, WNEW, WSKS, WKLS, WCCC, WBAB, KLLO. **PREFERRED TRACKS:** Ozone, Groove, Montreux. **SALES:** Good to moderate in all regions.
- 1 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**
ADDS: None. **HOTS:** KLLO, WBAB, KBPI, KNX, KMG, WMMS, KNAC, WSKS, WKLS, WCCC, KEZY. **MEDIUMS:** KMET, WLIR, KSJO, WBLM, KSHE, WOUR. **PREFERRED TRACKS:** Down, Who. **SALES:** Good in all regions.
- 15 MISSING PERSONS • SPRING SESSION M • CAPITOL**
ADDS: None. **HOTS:** KBPI, WLIR, KMG, WPLR, KNAC. **MEDIUMS:** WBLM, WHFS, WMMS, WSKS, WBAB. **PREFERRED TRACKS:** Walking, Destination, Words, Windows. **SALES:** Good to moderate in all regions.
- 67 MUSICAL YOUTH • THE YOUTH OF TODAY • MCA**
ADDS: None. **HOTS:** KMG, WHFS, KNAC. **MEDIUMS:** KBPI, WLIR, WPLR, KEZY. **PREFERRED TRACKS:** Dutchie. **SALES:** Good to moderate in all regions.
- 143 NIGHT RANGER • DAWN PATROL • BOARDWALK**
ADDS: WPLR. **HOTS:** KBPI, KSJO, WBLM, WMMS, KSHE, WSKS, WOUR, WCCC, WBAB. **MEDIUMS:** KMET, WYFE, WKLS, KLLO. **PREFERRED TRACKS:** Don't Tell. **SALES:** Moderate in all regions.
- 62 RIC OCASEK • BEATITUDE • GEFFEN**
ADDS: KSJO. **HOTS:** WBAB, KEZY, WCCC, KMET, KNX, WLIR, KMG, WPLR, WMMS, WOUR. **MEDIUMS:** KLLO, WKLS, WYFE, KBPI, WBLM, WHFS, WNEW, KNAC, KSHE, WSKS. **PREFERRED TRACKS:** Jimmy, Sneak. **SALES:** Good to moderate in all regions.
- 13 TOM PETTY & THE HEARTBREAKERS • LONG AFTER DARK • BACKSTREET/MCA**
ADDS: None. **HOTS:** KLLO, WBAB, KEZY, WCCC, KMET, WYFE, KBPI, KNX, KMG, WPLR, KSJO, WBLM, WMMS, WNEW, KNAC, WSKS, WOUR. **MEDIUMS:** KSHE, WKLS. **PREFERRED TRACKS:** Lucky. **SALES:** Good to moderate in all regions.
- 102 THE PSYCHEDELIC FURS • FOREVER NOW • COLUMBIA**
ADDS: None. **HOTS:** KMG, KNAC, KLLO. **MEDIUMS:** KBPI, WHFS, WNEW, WOUR, WKLS. **PREFERRED TRACKS:** Open. **SALES:** Fair in all regions.
- **RED RIDER • NERUDA • CAPITOL**
ADDS: KLLO, WCCC, WNEW, WBLM, KSJO, KMET. **HOTS:** None. **MEDIUMS:** KLLO, WYFE, KBPI, WMMS, KSHE, WSKS, WOUR, WKLS, WCCC, WBAB. **PREFERRED TRACKS:** Open. **SALES:** Fair initial response in all regions.
- 89 TODD RUNDGREN • THE EVER POPULAR ... • BEARSVILLE**
ADDS: KEZY, KMET. **HOTS:** None. **MEDIUMS:** KEZY, WPLR, WMMS, WNEW, WSKS, WBAB. **PREFERRED TRACKS:** Open. **SALES:** Moderate to fair in all regions.
- 34 SAGA • WORLDS APART • PORTRAIT**
ADDS: None. **HOTS:** KMET, KNX, WLIR, WBLM, WMMS, KSHE, WOUR, WKLS, WBAB. **MEDIUMS:** KSJO, WSKS, WCCC. **PREFERRED TRACKS:** Loose. **SALES:** Moderate in all regions.
- **SCANDAL • COLUMBIA**
ADDS: WCCC, WKLS, KMET. **HOTS:** KBPI, KSJO, WMMS, KSHE, KLLO. **MEDIUMS:** WCCC, WBLM, WSKS, WBAB. **PREFERRED TRACKS:** Goodbye. **SALES:** Fair initial response in all regions.
- 162 NEIL SCHON/JAN HAMMER • HERE TO STAY • COLUMBIA**
ADDS: WSKS, KBPI. **HOTS:** KSJO. **MEDIUMS:** KBPI, WMMS, KSHE, WOUR, WKLS, KEZY, WBAB, KLLO. **PREFERRED TRACKS:** Open. **SALES:** Fair initial response in all regions.
- 2 STRAY CATS • BUILT FOR SPEED • EMI AMERICA**
ADDS: None. **HOTS:** KMET, KNX, WNEW, WOUR, KEZY, KLLO. **MEDIUMS:** KBPI, WPLR, KSJO, WBLM, WMMS, WBAB. **PREFERRED TRACKS:** Strut, Rock. **SALES:** Good in all regions.
- 16 SUPERTRAMP • FAMOUS LAST WORDS • A&M**
ADDS: None. **HOTS:** KMET, KNX, WNEW, WOUR, KEZY, KLLO. **MEDIUMS:** KBPI, WPLR, KSJO, WBLM, WMMS, WBAB. **PREFERRED TRACKS:** Raining, Lady. **SALES:** Moderate in all regions.
- 86 TRIUMPH • NEVER SURRENDER • RCA**
ADDS: WCCC. **HOTS:** KSJO, WMMS, KSHE, WSKS, WBAB. **MEDIUMS:** KMET, WYFE, WBLM, WOUR, WKLS, WCCC, KLLO. **PREFERRED TRACKS:** Title, Way. **SALES:** Good initial response in all regions.
- 165 VANDENBERG • ATCO**
ADDS: KLLO. **HOTS:** WMMS, WSKS, WOUR, WCCC, WBAB. **MEDIUMS:** KMET, KSJO, WBLM, WKLS, KEZY, KLLO. **PREFERRED TRACKS:** Burning. **SALES:** Fair in all regions.
- 26 NEIL YOUNG • TRANS • GEFFEN**
ADDS: WBLM, KMG. **HOTS:** KMET, WYFE, KBPI, KNX, WMMS, WCCC, KEZY, WBAB. **MEDIUMS:** WLIR, WPLR, WOUR, WKLS. **PREFERRED TRACKS:** Little, Mr. Soul. **SALES:** Good to moderate in all regions.

TOP 75 ALBUMS

	Weeks On Chart	1/22		Weeks On Chart	1/22
1 THRILLER MICHAEL JACKSON (Epic OE 38112)	1	6	39 HIMSELF BILL COSBY (Motown 8026ML)	44	3
2 MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197)	2	11	40 H2O DARYL HALL & JOHN OATES (RCA AFL 1-4383)	41	6
3 FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235)	3	16	41 WILD NIGHT ONE WAY (MCA-5369)	27	15
4 LIONEL RICHIE (Motown 6007ML)	4	16	42 JEFFREY OSBORNE (A&M SP-4896)	38	33
5 1999 PRINCE (Warner Bros. 9 23720-1F)	5	11	43 ICE 'N HOT JERRY BUTLER (Fountain FR2-82-1)	43	17
6 JANET JACKSON (A&M SP-8-4907)	6	14	44 SILK ELECTRIC DIANA ROSS (RCA AFL-4386)	34	16
7 CHAKA KHAN (Warner Bros. 9 23729-1)	8	8	45 GIVE EVERYBODY SOME RICHARD "DIMPLES" FIELDS (Boardwalk NB-33258-1)	47	9
8 GET LOOSE EVELYN KING (RCA AFL 1-4337)	7	21	46 L-O-V-E ROBERT WINTERS & FALL (Casablanca/PolyGram NBLP 7275)	46	6
9 PROPOSITIONS THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	9	12	47 SECOND TO NUNN BOBBY NUNN (Motown 6022)	45	17
10 DON'T PLAY WITH FIRE PEABO BRYSON (Capitol ST-12241)	10	9	48 IT'S GOOD TO BE HOME HARRY RAY (Sugar Hill SH 269)	53	3
11 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	11	8	49 HARD TIMES MILLIE JACKSON (Spring/PolyGram SP-1-6737)	42	12
12 WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1)	12	20	50 DISTANT LOVER ALPHONSE MOUZON (Highrise HR 100AE)	50	10
13 GREATEST HITS RAY PARKER, JR. (Arista AL 9612)	15	7	51 ZAPP II ZAPP (Warner Bros. 9 23583-1)	48	26
14 LIVING MY LIFE GRACE JONES (Island/Atco 7 90018-1)	14	6	52 WOLF BILL WOLFER (Constellation/Elektra 9 60187)	60	2
15 AS ONE KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	13	18	53 FRICTION CHOCOLATE MILK (RCA AFL1-4412)	40	10
16 THE OTHER SIDE OF THE RAINBOW MELBA MOORE (Capitol ST 12243)	20	14	54 FIRST TAKE THE VALENTINE BROTHERS (Bridge BR-101936)	54	23
17 VANITY 6 (Warner Bros. 9 23716-1)	17	16	55 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718-1)	49	13
18 JUST AIN'T GOOD ENOUGH JOHNNIE TAYLOR (Beverly Glen BG 1001)	19	14	56 TONGUE IN CHIC CHIC (Atlantic 80031-1)	58	10
19 COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246)	23	9	57 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 6002TL2)	62	36
20 TYRONE DAVIS (Highrise HR 103)	22	6	58 BLUES IN MY BEDROOM LYNN WHITE (Waylo/Peter Pan TAS 12121)	68	3
21 ALL THE GREAT HITS THE COMMODORES (Motown 6028ML)	18	9	59 LEARNING TO LOVE RODNEY FRANKLIN (Columbia FC 38198)	72	2
22 ALL THIS LOVE DeBARGE (Motown 6012G)	28	14	60 DONNA SUMMER (Geffen GHS 2005)	63	26
23 THE MESSAGE GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 266)	16	16	61 RIGHT BACK AT CHA! DYNASTY (Solar/Elektra 9 60176-1)	51	9
24 HEARTBREAKER DIONNE WARWICK (Arista AL 9609)	24	15	62 TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	56	26
25 THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	29	8	63 LIVIN' IN THE NEW WAVE ANDRE CYMONE (Columbia FC 38123)	64	13
26 JUMP TO IT ARETHA FRANKLIN (Arista AL 9602)	21	26	64 ALICIA ALICIA MYERS (MCA-5181)	57	19
27 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. OWS 3691)	31	17	65 WINDSONG RANDY CRAWFORD (Warner Bros. 9 60142-1)	65	33
28 S.O.S. III THE S.O.S. BAND (Tabu/CBS FZ 38352)	25	10	66 SUE BOBBY RUSH (Lajam LJ 0001)	—	1
29 GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE-1-3001)	30	34	67 IF THAT'S WHAT IT TAKES MICHAEL McDONALD (Warner Bros. 9 23703-1)	70	20
30 THE YOUTH OF TODAY MUSICAL YOUTH (MCA-5389)	37	3	68 HERE WE GO AGAIN BOBBY BLAND (MCA-5297)	52	30
31 SKYYJAMMER SKYY (Salsoul/RCA SA-8555)	26	11	69 THE NIGHTFLY DONALD FAGEN (Warner Bros. 9 23696-1)	69	9
32 BLAST! THE BROTHERS JOHNSON (A&M SP-4927)	32	7	70 NEW DIRECTIONS TAVARES (RCA AFL 1-4357)	73	19
33 TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	35	12	71 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	67	76
34 TOUCH THE SKY SMOKEY ROBINSON (Tamla/Motown 6030TL)	—	1	72 THE BAD C.C. CARL CARLTON (RCA AFL 1-4425)	74	16
35 VISIONS OF THE LITE SLAVE (Cotillion/Atco 7 90024-1)	36	5	73 ENCHANTED LADY ENCHANTMENT (Columbia FC 38024)	66	11
36 THE SUN STILL SHINES SONNY CHARLES (Highrise HR 102)	39	6	74 SNEAKIN' OUT STACY LATTISAW (Cotillion/Atco 90002-1)	59	24
37 TO THE MAX CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	33	11	75 GRAND SLAM THE SPINNERS (Atlantic 80020-1)	71	14
38 TOO TOUGH ANGELA BOFILL (Arista AL 9616)	55	2			



CHRISTMAS CONTINUED — WBMX/Chicago's Cash Give-Away promotion netted 18-year-old Chicago Vocational High School student Tanya Timms a \$100,000 grand prize. Her name was pulled from 360 qualifying entries that were selected from nearly a half million people entering the contest, sponsored with Kentucky Fried Chicken. Tanya's name was picked by Fountain Records president/artist Jerry Butler. Pictured at the prize presentation are (l-r): Butler; Steve Gunn, WBMX DJ; Kerner L. Anderson, general manager, WBMX; Timms; Lee Michaels, program director, WBMX; Mrs. F. Sonderling; and Egmont Sonderling, president, WBMX.

THE RHYTHM SECTION

ALL THAT JAZZ — In their efforts to seek corporate sponsorship for the now classic annual event, officials of the Monterey Jazz Festival conducted a survey of their audience demographic during the last September's Silver Anniversary gathering (**Cash Box**, Dec. 11, 1982). The study revealed that the Monterey concerts attract an audience composed of professional people in medicine, law, business/financial/marketing professions and public service jobs and that most are between the ages of 25-49. The survey, conducted by Fingerote & Grauer, the marketing/public relations firm that handles the Monterey Jazz Festival, also showed that most of those that travel to the Northern California peninsula city stay for the entire three-day, five-performance extravaganza. Seventy-seven percent of the festival attendees, according to the study, usually stay in high-end motels or hotels during the weekend, with an average night's lodging costing \$65. About 62% of the audience spends from \$100-\$500 in addition to board and ticket expenses (the average season pass is \$59), mainly on food and beverages. With this information and more, Monterey Jazz Festival officials, aboard the efforts of Paul Fingerote of the marketing firm, will fly into active solicitation for corporate sponsorship of the event for the first time in its 25-year history. But as Fingerote indicated earlier, several national firms have inquired about such underwriting, so he feels that interest in sponsoring such a traditional, world-renowned event is substantial.

DUTCHIE ON THE AIRWAVES — Given that labor laws only allow them to work 29 days a year worldwide, MCA's **Musical Youth**, aged from 11-16, is making the most of its time with a series of appearances and interviews on TV and radio. Feb. 7-8, the Birmingham, England-bred toasters will be in New York to talk about their top ranking British chart hit, "Pass The Dutchie," on ABC-TV's *Good Morning America*, with MTV interviewers, people at retail and other radio outlets. But that's not all. These young phenoms will return to the States to tape a segment of NBC-TV's *Saturday Night Live*, April 9. According to an MCA spokesperson, it wasn't easy getting permits for Musical Youth to make the trip to New York, and finally, it took a call from the U.S. Embassy in London to expedite matters. At least for now, the mass exposure of television will have to supplant personal performance. Musical Youth's "Pass The Dutchie" single is currently #24 bullet after six weeks on the **Cash Box** Black Contemporary Singles chart. "The Youth of Today," the group's MCA album, is #30 bullet on the **Cash Box** B/C Albums chart.

MIXED BAGS — The Beverly Theatre, which debuted in Beverly Hills, Calif., last October, has been serving up a broad cross-section of music — from **Stephanie Mills** to **Devo**. But there's an addendum to this dissimilarity, all within the realm of black music. The irrepressible **Millie Jackson** will be coming to the venue for two sets Jan. 28, to be joined by the timeless **Manhattans**. We all know that Millie's work can be an uncut, piercing package of intelligent, folksy insights on life. Her work can be served in funk, country, soul or rocky portions. The Manhattans, on the other hand, are a slick, traditional helping of soul crooners, who extoll the wants and needs of love. If the Manhattans are an ageless, smooth but hearty Bordeaux, then Millie is a biting, but warm Kentucky whiskey blend, leaving a gripping afterglow. . . . And then **Dionne Warwick** who is to appear at the Beverly Theatre Feb. 3-6, is an expertly crafted Chardonnay, smooth and crisp, but mature depthless. Peabo Bryson, who appears at the venue Feb. 18-19, must then be a beaujolais, light, crisp and young, but unlike the wine, embodying a growing future. Sounds like the Beverly Theatre will be drunk with variety the next few weeks.

FOR THE FOLKS — Kindness in the recording industry continues as **Prince** has also manifested his concern for the community. The insightful iconoclast hosted a benefit party for the **Marva Collins** West Side Preparatory School following his three sold-out sets at Chicago's Auditorium Theatre. Collins' school, which has been the subject of major media coverage because of its efforts to provide meaningful education for disadvantaged youths, took in \$14,000 from special tickets to a Prince concert after-party and donations from the artist's crew members, local promoters and Prince's managers. The 200 special tickets went for \$50 apiece and entitled holders to a concert and an after-party with Prince and label mates/tour mates **The Time** and **Vanity**.

SHORT CUTS — That unabashed sextet of Arista rockers known as **The Bus Boys**, which has been enjoying renewed notoriety from its role in the **Eddie Murphy/Nick Nolte** film hit *48 HRS.*, will make a guest appearance on Murphy's weekly haunt, *Saturday Night Live*, Jan. 29. Labelmate **Phyllis Hyman**, meanwhile, will perform at New York City's Carnegie Hall, Feb. 5. . . . Feb. 8 on ABC-TV, Atlantic recording group **The Spinners** will appear on *Laverne & Shirley*, the *Happy Days* spin-off that stars **Penny Marshall** and **Cindy Williams**. The group will perform "Magic In The Moonlight" from its current LP, "Grand Slam" . . . On another channel, Solar recording group **Klymaxx**, the all-"Wild Girls" group, recently emerged as winners of the *Battle of the Beat*, a new CBS-TV show that debuted Jan. 15. Klymaxx won over groups **Heroes** and **Merlin**. The show is hosted by **Peter Noone**, late of **Herman's Hermits**, and was judged by **Susan Anton**, **Skip Stephenson** of *Real People* and **Lee Currel** of the movie and TV series *Fame*. . . . **Wilton Felder**, **Crusader**-mate **Joe Sample** and gospel artist **Patrick Henderson** are all in the Salty Dog house, the recording studio, that is. Both Felder and Sample are working on solo LP projects for MCA, while Henderson is recording a gospel album for CBS's custom gospel label, Priority. michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

January 29, 1983

	Weeks On	1/22	Charts
1 PUT IT IN A MAGAZINE SONNY CHARLES (Highrise SHR-2001)	1	16	
2 SEXUAL HEALING MARVIN GAYE (Columbia 38-03302)	2	16	
3 THE GIRL IS MINE MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)	3	12	
4 GOT TO BE THERE CHAKA KHAN (Warner Bros. 7-29881)	4	13	
5 OUTSTANDING THE GAP BAND (Total Experience/PolyGram TE 8205)	5	10	
6 ARE YOU SERIOUS TYRONE DAVIS (Highrise SHR-2005)	6	11	
7 BETCHA SHE DON'T LOVE YOU EVELYN KING (RCA PB-13380)	8	12	
8 HEARTBEATS YARBROUGH & PEOPLES (Total Experience/PolyGram TE8204)	9	7	
9 TRULY LIONEL RICHIE (Motown 1644)	7	16	
10 BAD BOY RAY PARKER, JR. (Arista AS 1030)	11	9	
11 NIPPLE TO THE BOTTLE GRACE JONES (Island/Atco 7-99963)	10	14	
12 THE SMURF TYRONE BRUNSON (Believe In A Dream/CBS ZS4 03163)	12	14	
13 PAINTED PICTURE COMMODORES (Motown 1651)	14	10	
14 WELCOME TO THE CLUB THE BROTHERS JOHNSON (A&M 2506)	13	10	
15 TURN TO ME MAXINE NIGHTINGALE FEATURING JIMMY RUFFIN (Highrise SHR-2004)	16	12	
16 LADY IN RED ALPHONSE MOUZON (Highrise SHR-2000)	17	19	
17 THE BEST IS YET TO COME GROVER WASHINGTON, JR. with PATTI LABELLE (Elektra 7-69887)	19	9	
18 MIND UP TONIGHT MELBA MOORE (Capitol B-5180)	21	11	
19 YOUNG LOVE JANET JACKSON (A&M 2440)	18	17	
20 LET'S GO DANCIN' (OOH LA, LA, LA) KOOL & THE GANG (De-Lite/PolyGram DE824)	15	13	
21 1999 PRINCE (Warner Bros. 7-29896)	20	16	
22 LOVE ME RIGHT ARETHA FRANKLIN (Arista AS1023)	22	10	
23 KNOCKOUT MARGIE JOSEPH (HCRC WS4 03337)	26	11	
24 PASS THE DUTCHIE MUSICAL YOUTH (MCA-52149)	34	6	
25 DO IT (LET ME SEE YOU SHAKE) THE BAR-KAYS (Mercury/PolyGram 76187)	23	15	
26 WE DON'T HAVE TO TALK (ABOUT LOVE) PEABO BRYSON (Capitol B-5188)	31	7	
27 SINCE I LOST MY BABY LUTHER VANDROSS (Epic 34-03487)	35	3	
28 I'VE MADE LOVE TO YOU A THOUSAND TIMES SMOKEY ROBINSON (Tamla/Motown 1655)	52	2	
29 BABY, COME TO ME PATTI AUSTIN (Qwest/Warner Bros. QWE50036)	38	14	
30 FALL IN LOVE WITH ME EARTH, WIND & FIRE (Columbia 38-03375)	51	2	
31 YOU ARE LIONEL RICHIE (Motown 1657)	57	2	

	Weeks On	1/22	Charts
32 BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)	—	1	
33 I LIKE IT DeBARGE (Motown 1645)	46	6	
34 MY LOVE GROWS STRONGER (PART 1) BLOODSTONE (T-Neck/CBS ZS4 03394)	39	7	
35 THE MESSAGE II (SURVIVAL) MELLE MEL AND DUKE BOOTEE (Sugar Hill 594)	44	3	
36 NASTY GIRL VANITY 6 (Warner Bros. 7-29904)	32	16	
37 THE BEAT GOES ON ORBIT (Quality/RFC 7025)	49	7	
38 THE WALK THE TIME (Warner Bros. 7-29856)	24	11	
39 AFTER I CRY TONIGHT LANIER & COMPANY (LARC 81010)	41	11	
40 SWEET BABY HARRY RAY (Sugar Hill SH 789)	27	14	
41 YOU CAN DO IT VAUGHAN MASON FEATURING BUTCH DAYO (Salsoul/RCA S7 7042)	48	7	
42 FUNNY HOW TIMES SLIPS AWAY SPINNERS (Atlantic 7-89922)	45	9	
43 MUSCLES DIANA ROSS (RCA PB-13348)	25	17	
44 BABY GETS HIGH PETER BROWN (RCA PB-13413)	50	3	
45 YOU AND I GOODIE (Total Experience/PolyGram TE8205)	53	6	
46 SWING THAT SEXY THANG CARL CARLTON (RCA PB-13406)	56	3	
47 YA MAMA WUF TICKET (Prelude 644)	54	8	
48 ATOMIC DOG GEORGE CLINTON (Capitol B-5201)	—	1	
49 TOO TOUGH ANGELA BOFILL (Arista AS1031)	—	1	
50 LET ME BE CLOSE TO YOU THE VALENTINE BROTHERS. (Bridge BR-1984)	40	13	
51 PAPA WAS A ROLLIN' STONE WOLF (Constellation/Elektra 7-69849)	62	6	
52 ALWAYS ON MY MIND SONNY CHARLES (Highrise SHR-2006)	70	2	
53 LET LOVE SHINE SKYY (Salsoul/RCA S7 7045)	71	2	
54 LAST NIGHT A D.J. SAVED MY LIFE INDEEP (Sound Of New York S.N.Y. 5102)	65	6	
55 IT'S RAINING MEN THE WEATHER GIRLS (Columbia 38-03354)	58	8	
56 NUNK WARP 9 (Prism 450)	59	7	
57 MAGIC'S WAND WHODINI (Jive/Arista VS 2004)	64	7	
58 I OWE IT TO ME DUNN & BRUCE STREET (Devaki/Mirus DK 1014)	60	7	
59 SUCH A FEELING AURRA (Salsoul/RCA S7 7043)	66	6	
60 SPACE IS THE PLACE JONZUN CREW (Tommy Boy 828)	67	3	
61 TAKE IT OFF CHOCOLATE MILK (RCA PB-13364)	29	13	
62 DO IT ANY WAY YOU WANT ROBERT WINTERS & FALL (Casablanca/PolyGram NB2361)	42	11	
63 I'M FREAKY O'BRYAN (Capitol B-5203)	—	1	
64 HEARTBREAKER DIONNE WARWICK (Arista AS1015)	28	16	
65 MOVIN' VIOLATION SKYY (Salsoul/RCA S7 7036)	30	14	

	Weeks On	1/22	Charts
66 HEART TO HEART KENNY LOGGINS (Columbia 38-03377)	72	6	
67 GOT TO GET UP ON IT BOBBY NUNN (Motown 1653)	73	3	
68 I BELIEVE IN YOU AND ME THE FOUR TOPS (Casablanca/PolyGram NB 2353)	77	3	
69 KEEP THE FIRE BURNING GWEN McRAE (Atlantic 7-89910)	78	3	
70 LET'S STAY TOGETHER BOBBY MILITELLO Featuring JEAN CARN (Gordy/Motown 1652)	79	3	
71 TOO LATE SHAWN CHRISTOPHER (LARC 81012)	74	6	
72 I AM READY (SEXUAL HEALING) ELEANOR GRANT (Catawba 8000)	75	3	
73 FUNKY SOUL MAKOSSA NAIROBI (Streetwise 2205)	76	3	
74 ARE YOU GETTING ENOUGH HAPPINESS HOT CHOCOLATE (EMI America 8143)	81	3	
75 I'LL LOVE YOU THROUGH IT ALL SOCIETY OF SEVEN (Network/Elektra 7-69973)	82	3	
76 THE WOMAN IN ME DONNA SUMMER (Geffen 7-29805)	83	2	
77 DO IT ANY WAY YOU WANNA CASHMERE (Philly World 2009)	85	2	
78 EVERY LITTLE BIT HURTS ELLIS HALL, JR. (HCRC HC7-31300)	86	2	
79 DO YOU LIKE IT... (GIRL) SLAVE (Cotillion/Atco 7-99927)	87	2	
80 MIRDA ROCK REGGIE GRIFFIN & TECHNOFUNK (Sweet Mountain 2001)	89	2	
81 I'M SO PROUD JOHNNIE TAYLOR (Beverly Glen BG-2004)	90	2	
82 TOO HOT TO BE COOL EBONEE WEBB (Capitol B-5181)	—	1	
83 MANEATER DARYL HALL & JOHN OATES (RCA PB-13354)	68	9	
84 LOOKING FOR THE PERFECT BEAT SOUL SONIC FORCE (Tommy Boy TB-831)	—	1	
85 ALL I NEED SYLVESTER (Megatone 1005)	—	1	
86 I'M THE ONE MATERIAL (Elektra E-69933)	80	6	
87 BE MINE TONIGHT THE JAMMERS (Salsoul/RCA S7 7044)	—	1	
88 YOU ARE IN MY SYSTEM THE SYSTEM (Mirage/Atco WTG 7-99937)	—	1	
89 YOU'VE SAID ENOUGH CENTRAL LINE (Mercury/PolyGram 76192)	—	1	
90 BODY MECHANIC QUADRANT SIX (RFC/Atlantic 7-89892)	—	1	
91 WILD NIGHT ONE WAY (MCA-52133)	33	13	
92 HEY THERE LONELY BOY STACY LATTISAW (Cotillion/Atco 7-99943)	69	7	
93 MUSIC AND LIGHTS IMAGINATION (MCA-52129)	47	10	
94 VERY SPECIAL PART JERMAINE JACKSON (Motown 1649)	37	13	
95 THERE I GO ALFIE SILAS (RCA PB-13387)	43	10	
96 AIN'T NOBODY, BABY CON FUNK SHUN (Mercury/PolyGram 76185)	36	12	
97 PLAY AT YOUR OWN RISK PLANET PATROL (Tommy Boy 825)	63	13	
98 BODY SLAM BOOTSY'S RUBBER BAND (Warner Bros. 7-29889)	61	16	
99 CHANGE THE WORLD ALFONZO (LARC 81011)	55	9	
100 MS. FINE BROWN FRAME SYL JOHNSON (Boardwalk NB-99904-9)	92	12	

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

After I Cry (Wishbone/Hot Stuff — BMI)	39	Got To Get Up (Stone Diamond — BMI/Chaguanas — ASCAP)	67	Looking For The Perfect (Shakin' Baker/T-Girl — BMI)	84	Swing That Sexy (Bell Boy — BMI/Gratitude Sky — ASCAP)	46
Ain't Nobody (Val-je Joe/Bee Jermaine — BMI)	96	Heartbeats (Total Experience — BMI)	8	Love Me Right (April/Uncle Ronnie's — ASCAP)	22	Take It Off (Cessess/Million Dollar — BMI)	61
All I Need (Werrick — ASCAP/Paquet — BMI)	85	Heartbreaker (Gibb Bros. Adm. by Unichappell — BMI)	64	Magic's Wand (Zomba — BMI/Participation — ASCAP)	57	The Beat Goes (Chris Marc-Cotillion — BMI)	37
Always On My Mind (Screen Gems/Rose Bridge — BMI)	52	Heart To (Milk Money/Genevieve — ASCAP/Foster Frees — BMI)	66	Maneater (Fust Buzza/Hot-Cha/Unichappell—BMI)	83	The Best Is Yet (Assorted — BMI)	17
Are You Getting Enough (Finchley — ASCAP)	74	Hey There Lonely Boy (Famous — ASCAP)	92	Mind Up (Mighty M — ASCAP)	18	The Girl Is Mine (Mijac — BMI)	3
Are You Serious (Content/Tiaura Ani Kiki — BMI)	6	I'll Love You (Come Sopra/Stay Attuned — BMI)	75	Mirda Rock (Sugar Hill — BMI)	80	The Message II (Sugar Hill — BMI)	35
Atomic Dog (Malbiz — BMI)	48	I'm So Proud (Mighty Three — BMI)	81	Movin' Violation (Alligator — ASCAP)	65	The Smurf (Dexotis/Band of Angels — BMI)	12
Baby, Come To Me (Roadsongs — PRS)	29	I'm The One (In Dispute)	86	Ms. Fine Brown (On The Boardwalk/Syl-Zel—BMI)	100	The Walk (Tionna — ASCAP)	38
Baby Gets High (Minong — BMI)	44	I've Made Love (Bertam — ASCAP)	28	Muscles (Mijac — BMI)	43	The Woman In Me (Warner-Tamerlane/Rashida/Flying Dutchman/Sweet Harmony — ASCAP)	76
Bad Boy (Raydiola — ASCAP)	10	I Am Ready (April — ASCAP)	72	Music And Lights (MCA Music — ASCAP)	93	There I Go (ATV — BMI)	95
Be Mine Tonight (Salsoul/Love Magician — ASCAP)	87	I Believe In You (Manhattan Island/Sandy Linzer — BMI)	68	My Love Grows (Triple Three — BMI)	34	Too Hot To (Ebonye Webb/Cessess — BMI)	82
Betcha She Don't (Music Corp. of America/Kashif — BMI)	7	I Like It (Jobete — ASCAP)	33	Nasty Girl (Girls Song — ASCAP)	36	Too Late (Lindee/Man Of Song — ASCAP)	71
Billie Jean (Mijac — BMI)	32	I Owe It (Murios/Davahkee — ASCAP)	58	1999 (Controversary — ASCAP)	21	Truly (Brookman — BMI)	9
Body Mechanic (Kathy's/Indulgent — BMI)	90	It's Raining (Songs of Manhattan Island/Olga — BMI/Postvalda — ASCAP)	55	Nipple To The (Ackee/Grace Jones Entrp. — ASCAP/Ixat/Island — BMI)	11	Turn To Me (Peer Int'l Corp./Jet D'eau/Cinescore — BMI)	15
Body Slam (Mash-A-Mug — BMI)	98	Keep The Fire (Warner-Tamerlane/its the song — BMI)	69	Nunk (Snowflake/RC Songs — ASCAP/Prismatic/Sonic Rock — BMI)	56	Very Special (Jobete — ASCAP)	94
Change The World (Claka/Fonz Songs/Lindee — ASCAP)	99	Knockout (Mannish Kidd/Funtown — BMI)	23	Outstanding (Total Experience — BMI)	5	We Don't Have (WB/Peabo — ASCAP)	26
Do It (Warner-Tamerlane/Bar-Kays — BMI)	25	Lady In Red (Mouzon — ASCAP)	16	Painted Picture (Walter Orange/Snousie—ASCAP)	13	Welcome To (State Of The Arts/Keiko — ASCAP)	14
Do It Any (Warner-Tamerlane Marsaint — BMI)	62	Last Night (Fools Prayer/Young Lions — BMI)	54	Papa Was A Rollin' Stone (Stone Diamond — BMI)	51	Wild Night (Perk's Duchess — BMI)	91
Do It Any Way You (Philly World/On The Move/SUJAA/Wizkid — BMI)	77	Let Love Shine (Alligator — ASCAP)	53	Play At Your (Shakin' Baker — BMI)	97	Ya Mama (Trumar/Mason-Malcolm — BMI)	47
Do You Like It (Slave Song/Cotillion — BMI)	79	Let Me Be (Stan/Flo — BMI)	50	Put It In (Pari-Wex/Sun Hill — ASCAP)	1	You And I (Total Experience — BMI)	45
Every Little Bit (Jobete — ASCAP)	78	Let's Go Dancin' (Delightful — BMI/Double F — ASCAP)	20	Sexual Healing (April — ASCAP)	2	You Are (Brookman — ASCAP)	31
Fall In Love (Saggifire/Yougoufei/Wenkewa — ASCAP)	30	Let's Stay Together (Irving — BMI)	70	Space Is The Place (T.Boy/Boston International — ASCAP)	60	You Are In My (Science Lab/Green Star — ASCAP)	88
Funky Soul Makossa (Rightsong/Cooper — BMI)	73			Since I Lost (Jobete — ASCAP)	27	You Can Do It (Silver Flute — BMI)	41
Funny How Time (Tree/Tree Group — BMI)	42			Such A Feeling (Red Aurra — BMI)	59	You've Said Enough (Warner Bros./Copyright Control)	89
Got To Be (Jobete/Glenwood — ASCAP)	4			Sweet Baby (Sugar Hill — BMI)	40	Young Love (A La Mode/Arista — ASCAP)	19

MOST ADDED SINGLES

- 1. ATOMIC DOG — GEORGE CLINTON — CAPITOL**
WDAO, WCIN, WAMO, WJMO, WYLD, KOKA, WGIV, WGPR, WPLZ, WPAL, WIGO, WRBD, WRAP, WZEN, WWDW, KDKO
- 2. TOO TOUGH — ANGELA BOFILL — ARISTA**
WLE, KSOL, WLOU, OK100, WAMO, WILD, WYLD, WGPR, WPAL, WATV, WLUM, WRAP, WJLB, WZEN, WWDW, KDKO
- 3. BILLIE JEAN — MICHAEL JACKSON — EPIC**
WSOK, WLE, KSOL, KDAY, WLOU, WDAO, WDIA, WGIV, WPLZ, WPAL, WLUM, WRAP, WUFO, WZEN, KDKO
- 4. I'VE MADE LOVE TO YOU A THOUSAND TIMES — SMOKEY ROBINSON — TAMLA/MOTOWN**
KMJQ, KPRS, KDIA, OK100, WAWA, WGIV, WGPR, WPLZ, WPAL, WLUM, WRAP, WUFO
- 5. I'M FREAKY — O'BRYAN — CAPITOL**
KGFJ, KMJQ, KDAY, WOKB, WTLC, WGPR, WPAL, WRAP, WJLB, WZEN, KDKO, KUKQ
- 6. LOOKING FOR THE PERFECT BEAT — SOUL SONIC FORCE — TOMMY BOY**
WWIN, WDAO, WCIN, WAMO, WJMO, WGPR, WIGO, KDKO, KUKQ
- 7. BE MINE TONIGHT — THE JAMMERS — SALSOL/RCA**
KGFJ, KPRS, WDAO, WWIN, WILD, WGPR, WEDR, KDKO

MOST ADDED ALBUMS

- 1. TOUCH THE SKY — SMOKEY ROBINSON — TAMLA/MOTOWN**
WSOK, WLE, KPRS, WLOU, WDAO, WWIN, WATV, WUFO
- 2. THE YOUTH OF TODAY — MUSICAL YOUTH — MCA**
WDAO, WWIN, WRBD, WUFO
- 3. WINDJAMMER — MCA**
WAIL, WTLC, WJMO, WEDR

UP AND COMING

- COME GIVE YOUR LOVE TO ME — JANET JACKSON — A&M**
TAKE IT TO THE TOP — RUFUS — WARNER BROS.
LIFE IS SOMETHING SPECIAL — NEW YORK CITI PEECH BOYS ISLAND/ATCO
SHE'S GOT TO BE — JERRY KNIGHT — A&M

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — M. GAYE
 HOTS: M. Jackson/P. McCartney, P. Austin, Gap Band, DeBarge, Musical Youth, Janet Jackson, Goodie, M. Joseph, R. Parker, Jr., Bar-Kays, A. Franklin, P. Bryson, T. Davis, Kool & The Gang, Spinners, T. Brunson, Isley Brothers, Commodores, Orbit, G. Jones. ADDS: Madonna, The System, P. Brown, Bohannon, Cashmere, Montana Sextette, C. Cross. LP ADDS: M. Shaw.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — DEBARGE
 HOTS: M. Jackson/P. McCartney, Prince, C. Khan, E. King, Gap Band, M. Joseph, Michael Jackson, R. Parker, Jr., G. Jones. ADDS: Culture Club, Wolf, L. Vandross, Rufus, Soul Sonic Force, G. Clinton, M. Mel/D. Bootee, R.D. Fields.

WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — R. PARKER, JR.
 JUMPS: 5 To 3 — Kool & The Gang, 6 To 4 — Hall & Oates, 11 To 6 — T. Davis, 15 To 7 — Orbit, 21 To 9 — Musical Youth, 22 To 10 — Indeeep, 23 To 14 — M. Mel/D. Bootee, 28 To 15 — L. Vandross, 24 To 19 — Jonzun Crew, 25 To 20 — E. Grant, 27 To 21 — Wolf, 30 To 22 — Commodores, 29 To 23 — S. Redd, Ex To 25 — A. Silas, Ex To 26 — Hot Chocolate, Ex To 27 — Culture Club, Ex To 28 — L. Richie, Ex To 29 — Skyy, Ex To 30 — E. Hall, Jr. ADDS: Jammers, A. Bofill, G. Jones, Treacherous Three, D. Summer, R. Griffin. LP ADDS: Culture Club.

WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — C. KHAN
 HOTS: H. Johnson, M. Moore, Gap Band, Commodores, S.O.S. Band, L. Ritenour, P. Austin, Brothers Johnson, M. Gaye, E. King, R. Parker, Jr., P. Bryson, Four Tops, G. Washington, Jr., Dr. America, B. Nunn, Orbit, Janet Jackson, Valentine Brothers, K. Loggins. ADDS: Michael Jackson, Earth, Wind & Fire, L. Richie, S. Robinson, First Love, E. Hall, Jr., R. Griffin, D. Weaver. LP ADDS: S. Robinson, Musical Youth.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — C. KHAN
 HOTS: Gap Band, M. Joseph, Orbit, T. Davis, Brothers Johnson, Kool & The Gang, M. Mel/D. Bootee, E. King, M. Moore, McFadden & Whitehead, G. Washington, Jr., A. Franklin, Yarbrough & Peoples, Musical Youth, E. Grant, Whodini, Bar-Kays, Dr. Jekyll & Mr. Hyde, Jonzun Crew. ADDS: Fresh Face, S. Robinson, Michael Jackson, E. Webb, A. Bofill, S. Charles, G. Clinton, S. Kerr, O'Bryan, Triple Play. LP ADDS: Red Parrot Orchestra.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — M. JACKSON/P. McCARTNEY
 HOTS: L. Richie, Gap Band, G. Jones, E. King, C. Khan, S. Charles, DeBarge, Commodores, R. Parker, Jr., M. Joseph, A. Franklin, M. Moore, A. Silas, Warp 9, J. Osborne, S. Redd, P. Brown, Aurra, Earth, Wind & Fire, Bloodstone. ADDS: Orbit, Musical Youth, G. McCrae, Wolf, S. Charles, Amusement Park, Dazz Band, L. Richie. LP ADDS: Magnum Force.

WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — MICHAEL JACKSON
 HOTS: Prince, E. King, Men At Work, Whodini, L. Vandross, A. Franklin, R. Parker, Jr., G. Clinton, Weather Girls, Wuf Ticket, M. Joseph, Hall & Oates, M. Mel/D. Bootee, G. Washington, Jr., Commodores, M. Moore, Earth, Wind & Fire, P. Bryson, M. McDonald, Jonzun Crew. ADDS: C. Cross, V. Mason, Sylvester, T. Davis, Musical Youth, Who, Clash, R.D. Fields, L. Richie, Dazz Band, K. Loggins.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — GAP BAND
 HOTS: A. Silas, Lanier & Co., T. Davis, Bar-Kays, M. Joseph, A. Mouzon, E. King, S. Christopher, A. Franklin. ADDS: Sexual Harassment, Chicago Gangsters, Soul Sonic Force, G. Clinton, Man Parrish, Earth, Wind & Fire, Wolf, Mandrill. LP ADDS: Windjammer.

KDKO — DENVER — BYRON PITTS, PD — #1 — HALL & OATES
 HOTS: C. Lynn, J. Osborne, Sylvester, Earth, Wind & Fire, E. Webb, M. Mel/D. Bootee, After The Fire, Sunfire, Brick. ADDS: Omni, Dazz Band, J. Knight, O'Bryan, E. Grant, Soul Sonic Force, G. Clinton, Alfonzo, W. Bell, Quadrant 6, New York Citi Peech Boys.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — ORBIT
 HOTS: C. Khan, E. King, A. Cymone, DeBarge, Gap Band, T. Davis, Mikki, B. Nunn, Cashmere. ADDS: Skyy, O'Bryan, G. Clinton, Earth, Wind & Fire, E. Webb, A. Bofill, Paris, S. Robinson, Society Of Seven, Hi Inergy, R. Crawford, Jammers, L. Richie, Musical Youth, Sylvester, E. Klugh/B. James, Soul Sonic Force, Whodini, Sexual Harassment.

WJLB — DETROIT — J. MICHAEL MCKAY, PD — #1 — M. JACKSON/P. McCARTNEY
 HOTS: Janet Jackson, Earth, Wind & Fire, T. Brunson, I-Level, Cashmere, D Train, M. Moore, A. Franklin, C. Khan, E. King, Michael Jackson, Skyy, DeBarge, G. Jones, Prince, M. Gaye, L. Richie, Orbit, A. Cymone. ADDS: A. Bofill, P. Brown, Starpoint, O'Bryan.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — T. DAVIS
 JUMPS: 13 To 5 — Gap Band, 12 To 6 — R. Griffin, 15 To 7 — Musical Youth, 16 To 10 — M. Parrish, 20 To 11 — H. Ray, 24 To 12 — E. Grant, 17 To 14 — G. Washington, Jr., 18 To 15 — M. Joseph, 22 To 16 — A. Franklin, 27 To 17 — P. Bryson, 28 To 18 — J. Taylor, 30 To 19 — G. McCrae, 31 To 20 — M. Mel/D. Bootee, 34 To 21 — Indeeep, 25 To 22 — J. Butler, 35 To 23 — Fresh Face, 37 To 24 — Goodie, 38 To 25 — Slave, 32 To 28 — Yarbrough & Peoples, 36 To 29 — V. Mason, 39 To 30 — Warp 9, 40 To 31 — Wolf, 43 To 32 — W. Jackson, 44 To 33 — Bobby M., 45 To 34 — Aurra, 47 To 35 — Jonzun Crew, 48 To 36 — Disco Four, 49 To 37 — S. Charles, 50 To 38 — Weather Girls, Ex To 40 — Trammms, Ex To 41 — Earth, Wind & Fire, Ex To 42 — Skyy, Ex To 43 — S. Robinson, Ex To 44 — O'Bryan, Ex To 45 — System, Ex To 46 — Hot Chocolate, Ex To 47 — Quadrant 6, Ex To 48 — M. Shaw, Ex To 49 — Soul Sonic Force, Ex To 50 — Michael Jackson. ADDS: E. Hall, Jr., New York Citi Peech Boys, Rufus, G. Clinton, Central Line, C. Mayfield. LP ADDS: Musical Youth, M. Shaw.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — WHODINI
 HOTS: A. Silas, One Way, Wrecking Crew, Imagination, A. Franklin, Lanier & Co., Nigel, T. Brunson, M. Mel/D. Bootee, T. Davis, R. Griffin, The Time, Planet Patrol, Michael Jackson, R. Parker, Jr., B. Nunn, M. Joseph, Kleer, Orbit, G. Washington, Jr. ADDS: O'Bryan, Rufus, DeBarge, Amusement Park, Mandrill, Janet Jackson, Quadrant 6, Forrest, First Love. LP ADDS: Windjammer, A. Bofill, J. Knight, Sylvester.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — M. GAYE
 JUMPS: 14 To 4 — Yarbrough & Peoples, 15 To 5 — Gap Band, 22 To 19 — R. Parker, Jr., 23 To 20 — E. King, 24 To 21 — P. Rushen, 25 To 22 — Goodie, 26 To 23 — Bloodstone, 27 To 24 — Kool & The Gang, Ex To 25 — E. Hall, Jr., Ex To 35 — Earth, Wind & Fire, Ex To 40 — Men At Work. ADDS: Red Parrot Orchestra, S. Robinson, Frida, Jammers, New York Citi Peech Boys, Rufus, E. Webb, Quadrant 6, C. Cross, M. Shaw, People's Choice, Treacherous 3, R. Griffin. LP ADDS: S. Robinson.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — COMMODORES
 HOTS: M. Moore, R. Parker, Jr., G. Washington, Jr., T. Davis, M. Joseph, Jonzun Crew, J. Taylor, Musical Youth, A. Silas. ADDS: Indeeep, O'Bryan, C. Carlton, M. Mel/D. Bootee, Michael Jackson.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — M. JACKSON/P. McCARTNEY
 HOTS: Vanity 6, M. Gaye, Bar-Kays, DeBarge, G. Washington, Jr., R. Franklin, C. Khan, E. King, The Time. ADDS: Janet Jackson, Con Funk Shun, New York Citi Peech Boys, C. Lynn, Rufus, O'Bryan, Dazz

Band, G. Knight, Jammers. LP ADDS: Dynasty, H. Ray, A. Bofill, L. Vandross.

WDIA — MEMPHIS — CARL CONNER, PD
 HOTS: T. Davis, Prince, ZZ Hill, J. Taylor, M. Joseph, DeBarge, Lanier & Co., Michael Jackson, L. Richie, P. Bryson, L. Vandross, Wuf Ticket, S. Johnson, T. Basil, Commodores. ADDS: Michael Jackson, C. Mayfield, Musical Youth, Wolf. LP ADDS: B. Rush.

WLOK — MEMPHIS — CHRIS TURNER, PD — #1 — M. JACKSON/P. McCARTNEY
 HOTS: A. Cymone, G. Jones, Brothers Johnson, T. Brunson, Yarbrough & Peoples, G. McCrae, T. Davis, DeBarge, H. Ray, Four Tops, L. Vandross, M. Mel/D. Bootee, Gap Band, C. Khan. ADDS: Peoples Choice, S. Robinson, G. Clinton, Instant Funk, Michael Jackson, Janet Jackson. LP ADDS: S. Robinson.

WEDR — MIAMI — GEORGE JONES, PD — #1 — GAP BAND
 HOTS: Orbit, M. Joseph, C. Khan, T. Davis, Brothers Johnson, S. Johnson, McFadden & Whitehead, Warp 9, Jekyll & Hyde, Yarbrough & Peoples, Commodores, Stone, Kleer, Cashmere, Nairobi, Musical Youth, Indeeep, Goodie, E. King, Society of Seven. ADDS: Crash Crew, Fresh Face, Jammers, The Red Parrot Orchestra, G. Washington, Jr., Feel, R. Marley, Rufus, System. LP ADDS: Windjammer.

WAWA — MILWAUKEE — JIMMY GOODYME, PD — #1 — BAR-KAYS
 HOTS: Kool & The Gang, G. Guthrie, G. Jones, Kleer, Michael Jackson, Earth, Wind & Fire, Gap Band, T. Davis, DeBarge, R. Parker, Jr. ADDS: E. Webb, Slave, Disco 4, S. Robinson, Indeeep.

WLUM — MILWAUKEE — JIMMY GOODYME, MD — #1 — M. JACKSON/P. McCARTNEY
 HOTS: Bar-Kays, Kool & The Gang, H. Ray, Gap Band, T. Davis, A. Franklin, G. Guthrie, P. Austin, DeBarge, C. Khan, Commodores, P. Bryson, Wolf, R. Parker, Jr., G. Jones. ADDS: E. Webb, Earth, Wind & Fire, Slave, G. Gaynor, S. Robinson, A. Bofill, Michael Jackson, R. Crawford, L. Richie.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — MICHAEL JACKSON
 HOTS: M. Gaye, R. Parker, Jr., Tilt, Musical Youth, Indeeep, Jonzun Crew, Men At Work, K. Loggins, C. Khan, Soul Sonic Force, L. Richie, Chocolate Milk, E. King, P. Austin, Hot Chocolate, D. Summer, S. Robinson, L. Vandross, Wolf, A. Franklin. ADDS: T.S. Monk, Dazz Band, The System, New York Citi Peech Boys, R.D. Fields, A. Bofill, P. Zadora, Duran Duran, Thompson Twins, Scandal. LP ADDS: Windjammers.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — M. GAYE
 HOTS: Brothers Johnson, T. Davis, G. Washington, Jr., P. Bryson, Yarbrough & Peoples, Material, Louisiana Purchase, M. Joseph, R. Parker, Jr., Goodie, Slave, Gap Band, D. Summer, M. Moore, Musical Youth, Earth, Wind & Fire, L. Vandross. ADDS: R.D. Fields, G. Clinton, Hi Inergy, R. James, A. McClain, A. Bofill, C. Carlton. LP ADDS: Magnum Force.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — M. JACKSON/P. McCARTNEY
 JUMPS: 8 To 3 — Musical Youth, 12 To 7 — Four Tops, 20 To 8 — Hall & Oates, 21 To 15 — Warp 9, 24 To 16 — G. Washington, Jr., 22 To 19 — System, Ex To 24 — Starpoint, Ex To 25 — E. King, 29 To 26 — P. Bryson, Ex To 30 — T. Lee. ADDS: Mahogany, Feel, S. Mills, Cheri.

WRAP — NORFOLK — CHESTER BENTON, PD — #1 — M. GAYE
 HOTS: M. Jackson/P. McCartney, Bar-Kays, C. Khan, T. Brunson, Gap Band, Yarbrough & Peoples, The Time, A. Franklin, Commodores, G. Washington, Jr., Janet Jackson, T. Davis, R. Parker, Jr., Brothers Johnson, E. King, A. Silas, M. Joseph, M. Mel/D. Bootee, P. Bryson. ADDS: O'Bryan, E. Webb, S. Robinson, L. Richie, Earth, Wind & Fire, S. Charles, F. Smith, A. Bofill, Ah-Boo, G. Clinton, Michael Jackson, Kool & The Gang.

KDIA — OAKLAND — JEFF HARRISON, PD — #1 — MICHAEL JACKSON
 HOTS: P. Austin, T. Basil, Brothers Johnson, M. Joseph, DeBarge, Earth, Wind & Fire, Musical Youth, Gap Band, Michael Jackson, Dynasty, E. King. ADDS: S. Turrentine, Bobby M., D. Summer, Skyy, S. Robinson, Sylvester, Yarbrough & Peoples.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — M. JACKSON/P. McCARTNEY
 HOTS: Janet Jackson, Bar-Kays, C. Khan, R. Parker, Jr., E. King, G. Washington, Jr., Yarbrough & Peoples, T. Brunson, Wuf Ticket, T. Davis, P. Bryson, Commodores, Indeeep, Musical Youth, M. Mel/D. Bootee, Gap Band, M. Joseph, M. Moore, Cashmere, Warp 9. ADDS: Culture Club, Skyy, Aurra, V. Mason, Sylvester, DeBarge, Trammms, Thompson Twins, First Love, The System, Rufus, Soul Sonic Force, C. Williams, Freedom Express, J. Taylor.

KUKQ — PHOENIX — STEVE SMITH, PD — #1 — R. PARKER, JR.
 HOTS: G. Washington, Jr., M. Joseph, C. Carlton, Slave, L. Vandross, Earth, Wind & Fire, P. Bryson, V. Mason. ADDS: Bobby M., Indeeep, Quadrant 6, Soul Sonic Force, O'Bryan, Dazz Band, Rufus, Tavares, Imagination, Glenn Jones.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — KOOL & THE GANG
 JUMPS: 12 To 5 — M. Joseph, 11 To 6 — R. Parker, Jr., 15 To 7 — Warp 9, 28 To 14 — Gap Band, 34 To 20 — L. Richie, 26 To 22 — Sylvester, 35 To 32 — Skyy, 36 To 33 — D. Summer, 38 To 35 — R. Sheppard, 39 To 36 — T. Davis, 40 To 37 — Musical Youth, Ex To 38 — Janet Jackson. ADDS: System, P. Bryson, A. Bofill, Aurra, E. Hall, Jr., T.S. Monk, G. Clinton, M. Mel/D. Bootee, Wolf, Soul Sonic Force, Mandrill.

WZEN-FM — ST. LOUIS — A.J. KEMP, PD — #1 — G. JONES
 JUMPS: 7 To 3 — T. Brunson, 8 To 4 — DeBarge, 11 To 5 — Gap Band, 10 To 6 — G. Washington, Jr., 19 To 9 — Yarbrough & Peoples, 20 To 10 — Indeeep, 27 To 16 — C. Carlton, 30 To 17 — V. Mason, 25 To 18 — S. Lattisaw, 29 To 19 — B. Nunn, 28 To 20 — F. Smith, 26 To 21 — G. McCrae, Ex To 23 — P. Bryson, Ex To 24 — Spinners, Ex To 25 — Four Tops, Ex To 26 — Quadrant 6, Ex To 27 — Earth, Wind & Fire, Ex To 28 — S. Robinson, Ex To 29 — Commodores, Ex To 30 — Cashmere. ADDS: J. Taylor, Trammms, Michael Jackson, Dazz Band, L. Richie, G. Clinton, R.D. Fields, Musical Youth, Central Line, Rufus, O'Bryan, A. Bofill, New York Citi Peech Boys, Millie Jackson.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — M. JACKSON/P. McCARTNEY
 HOTS: R. Parker, Jr., E. King, Bar-Kays, Brothers Johnson, P. Bryson, C. Khan, G. Jones, Wolf, Indeeep. ADDS: Michael Jackson, D. Summer, Material, A. Bofill, C. Carlton, R. Griffin, Goodie, Aurra, Dazz Band, Janet Jackson, K. Loggins.

KOKA — SHREVEPORT — B.B. DAVIS, PD — #1 — M. JACKSON/P. McCARTNEY
 HOTS: S. Charles, M. Gaye, T. Davis, Bar-Kays, T. Brunson, P. Austin, Gap Band, D. Summer, G. Washington, Jr., M. Mel/D. Bootee, Wuf Ticket, S. Christopher, Orbit, P. Bryson, Lanier & Co., R. Winters & Fall, L. Vandross, Weather Girls, Dr. America. ADDS: J. Taylor, B. Rush, G. Clinton, Alfonzo, T. Troutman, S. Charles.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — M. GAYE
 HOTS: Gap Band, Yarbrough & Peoples, Fresh Face, Dazz Band, L. Richie, W. Jackson, G. Washington, Jr., A. Franklin, Michael Jackson, E. Grant, M. Moore, C. Lynn, E. King, Commodores, H. Johnson, D. Warwick, Brothers Johnson, Kool & The Gang, Goodie. ADDS: P. Bryson, S. Robinson, A. Bofill, Cashmere, Isley Brothers, J. Knight, Trouble Funk, M. Shaw, Bohannon

CASH BOX TOP 100 ALBUMS

January 29, 1983

Title, Artist, Label, Number, Distributor

Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart	
	1/22	Chart		1/22	Chart		1/22	Chart
1 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37978) CBS	1	30	35 OLIVIA'S GREATEST HITS VOL.2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	31	18	68 HEARTBREAKER DIONNE WARWICK (Arista AL 9609) IND	54	15
2 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP	2	32	36 FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235) CBS	33	16	69 A FLOCK OF SEAGULLS (Jive/Arista VA 66000) IND	74	37
3 GET NERVOUS PAT BENATAR (Chrysalis CHR 1396) IND	3	11	37 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) RCA	34	46	70 LIVING MY LIFE GRACE JONES (Island/Atco 7 90018-1) WEA	73	8
4 H2O DARYL HALL & JOHN OATES (RCA AFL 1-4383) RCA	4	14	38 WILD THINGS RUN FAST JONI MITCHELL (Geffen GHS 2019) WEA	40	11	71 PROPOSITIONS BAR-KAYS (Mercury SRM-1-4065) POL	47	12
5 THE DISTANCE BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	5	3	39 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 38160) CBS	41	29	72 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AL 9599) IND	70	33
6 THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	7	6	40 HERE COMES THE NIGHT BARRY MANILOW (Arista AL 9610) IND	44	8	73 TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244) CAP	69	13
7 LIONEL RICHIE (Motown 6007 ML) IND	8	15	41 THREE LOCK BOX SAMMY HAGAR (Geffen GHS 2021) WEA	59	6	74 AS ONE KOOL & THE GANG (De-Lite DSR 8505) POL	68	18
8 CODA LED ZEPPELIN (Swan Song/Atco 7 90051-1) WEA	6	7	42 ALL THE GREAT HITS COMMODORES (Motown 6028 ML) IND	43	9	75 NEBRASKA BRUCE SPRINGSTEEN (Columbia TC 38358) CBS	58	17
9 THE NYLON CURTAIN BILLY JOEL (Columbia TC 38200) CBS	11	16	43 THE JOHN LENNON COLLECTION (Geffen GHSP 2023) WEA	32	10	76 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	72	37
10 COMBAT ROCK THE CLASH (Epic FE 37589) CBS	12	34	44 WINDS OF CHANGE JEFFERSON STARSHIP (Grunt BXL1-4372) RCA	46	14	77 OH, NO! IT'S DEVO DEVO (Warner Bros. 9 23741-1) WEA	63	11
11 MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197) CBS	9	11	45 MIRAGE FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	42	29	78 IF THAT'S WHAT IT TAKES MICHAEL McDONALD (Warner Bros. 9 23703-1) WEA	75	23
12 HELLO, I MUST BE GOING PHIL COLLINS (Atlantic 80035-1) WEA	14	10	46 SIGNALS RUSH (Mercury SRM-1-4063) POL	45	18	79 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124) CAP	77	28
13 LONG AFTER DARK TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-5350) MCA	10	11	47 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	48	44	80 GREATEST HITS, VOLUME 2 EAGLES (Asylum 9 60205-1) WEA	66	12
14 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	13	19	48 CHAKA KHAN (Warner Bros. 9 23729-1) WEA	53	8	81 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3691) WEA	100	10
15 SPRING SESSION M MISSING PERSONS (Capitol ST-12228) CAP	17	14	49 THE SINGLES ABBA (Atlantic 80036-1-G) WEA	51	8	82 JANET JACKSON (A&M SP-6-4907) RCA	79	14
16 FAMOUS LAST WORDS SUPERTRAMP (A&M SP-3732) RCA	15	12	50 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1) WEA	60	8	83 CUT GOLDEN EARRING (21 T1-1-9004) POL	107	9
17 SPEAK OF THE DEVIL OZZY OSBOURNE (Jet ZX2 38352) CBS	18	8	51 IT'S HARD THE WHO (Warner Bros. 9 23731-1) WEA	52	20	84 REACH RICHARD SIMMONS (Elektra E1-60122F) WEA	86	35
18 RECORDS FOREIGNER (Atlantic 7 80999-1) WEA	20	6	52 THE NIGHTFLY DONALD FAGEN (Warner Bros. 9 23696) WEA	27	14	85 CREATURES OF THE NIGHT KISS (Casablanca NBLP 7270) POL	93	9
19 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	19	39	53 CHICAGO 16 CHICAGO (Full Moon/Warner Bros. 9-23689-1) WEA	49	33	86 NEVER SURRENDER TRIUMPH (RCA AFL-4382) RCA	—	1
20 EMOTIONS IN MOTION BILLY SOUIER (Capitol ST-12216) CAP	21	26	54 PETER GABRIEL (Geffen GHS 2011) WEA	56	18	87 DON'T PLAY WITH FIRE PEABO BRYSON (Capitol ST-12241) CAP	88	9
21 GREATEST HITS DAN FOGELBERG (Full Moon/Epic QE 38308) CBS	16	12	55 SPECIAL BEAT SERVICE THE ENGLISH BEAT (I.R.S./A&M SP 70932) RCA	57	15	88 AEROBIC SHAPE-UP JOANIE GREGGAINS (Parade/Peter Pan 104) IND	91	41
22 1999 PRINCE (Warner Bros. 9 23720-1F) WEA	23	11	56 HIGH ADVENTURE KENNY LOGGINS (Columbia TC 38127) CBS	61	20	89 THE EVER POPULAR TORTURED ARTIST EFFECT TODD RUNDGREN (Bearsville 9 23732-1) WEA	97	2
23 FRIEND OR FOE ADAM ANT (Epic ARE 38370) CBS	26	14	57 LOVE OVER GOLD DIRE STRAITS (Warner Bros. 9 23728-1) WEA	55	17	90 MORE JAZZERCISE JUDI SHEPPARD MISSETT (MCA-5375) MCA	94	12
24 HEARTLIGHT NEIL DIAMOND (Columbia TC 38359) CBS	24	16	58 RIO DURAN DURAN (Capitol ST-12211) CAP	85	7	91 E.T. THE EXTRA-TERRESTRIAL STORYBOOK NARRATED BY MICHAEL JACKSON (MCA-7000) MCA	92	9
25 SHOWTIME THE J. GEILS BAND (EMI America SO-17087) CAP	25	9	59 GREATEST HITS RAY PARKER, JR. (Arista AL 9612) IND	71	9	92 SINGLES — 45's AND UNDER SQUEEZE (A&M SP-4922) RCA	105	8
26 TRANS NEIL YOUNG (Geffen GHS 2018) WEA	36	2	60 GET LUCKY LOVERBOY (Columbia FC 37638) CBS	62	64	93 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38066) CBS	80	36
27 LEXICON OF LOVE ABC (Mercury SRM-1-4059) POL	28	22	61 GET CLOSER LINDA RONSTADT (Asylum 9 60185-1) WEA	64	18	94 HIMSELF BILL COSBY (Motown 6026 ML) IND	103	8
28 I CAN'T STAND STILL DON HENLEY (Asylum EL-60048) WEA	29	22	62 BEATITUDE RIC OCASEK (Geffen GHS 2022) WEA	85	2	95 IT'S ALRIGHT YOKO ONO (Polydor PD-1-6364) POL	98	6
29 WORD OF MOUTH TONI BASIL (Chrysalis CHR 1410) IND	30	15	63 BRANIGAN LAURA BRANIGAN (Atlantic SD 19288) WEA	50	22	96 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP	96	36
30 IV TOTO (Columbia FC 37728) CBS	39	42	64 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398) CBS	87	9	97 AEROBIC SHAPE-UP II JOANIE GREGGAINS (Parade/Peter Pan PA 106) IND	115	6
31 GREATEST HITS LITTLE RIVER BAND (Capitol ST-12247) CAP	35	9	65 ASIA (Geffen GHS 2008) WEA	65	44	98 NO CONTROL EDDIE MONEY (Columbia FC 37960) CBS	90	30
32 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	22	29	66 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	67	27	99 VANITY 6 (Warner Bros. 923716-1) WEA	101	18
33 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	38	36	67 THE YOUTH OF TODAY MUSICAL YOUTH (MCA-5389) MCA	89	3	100 HOOKED ON SWING LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	84	49

Cash Box Top Albums/101 to 200

January 29, 1983

Rank	Album	Artist	Label	Weeks On Chart	
				1/22	Chart
101	GET LOOSE	EVELYN KING	(RCA AFL1-4337) RCA	99	21
102	FOREVER NOW	THE PSYCHEDELIC FURS	(Columbia ARC 3826) CBS	104	16
103	DECEMBER	GEORGE WINSTON	(Windham Hill C-1025) IND	111	6
104	WHAT TIME IS IT?	THE TIME	(Warner Bros. 9 23701-1) WEA	95	20
105	FEELS SO RIGHT	ALABAMA	(RCA AHL 1-3930) RCA	102	99
106	SILK ELECTRIC	DIANA ROSS	(RCA AFL1-4384) RCA	76	15
107	TOUCH THE SKY	SMOKEY ROBINSON	(Tamla/Motown 60307L) IND	—	1
108	20 GREATEST HITS	THE BEATLES	(Capitol SV-12245) CAP	78	11
109	ABSOLUTELY LIVE	ROD STEWART	(Warner Bros. 9 23743-1G) WEA	81	11
110	LAST DATE	EMMYLOU HARRIS	(Warner Bros. 9 23740-1) WEA	109	13
111	WW II	WAYLON AND WILLIE	(RCA AHL 1-4455) RCA	106	15
112	PICTURES AT ELEVEN	ROBERT PLANT	(Swan Song/Atco SS 8512) WEA	108	28
113	RADIO ROMANCE	EDDIE RABBITT	(Elektra 9 60160-1) WEA	117	13
114	THE JAZZ SINGER	NEIL DIAMOND	(Capitol SWAV-12120) CAP	110	13
115	GREATEST HITS	DOLLY PARTON	(RCA AHL 1-4422) RCA	112	17
116	AN OFFICER AND A GENTLEMAN	ORIGINAL SOUNDTRACK	(Island/Atco 7 90017-1) WEA	113	15
117	NO FUN ALOUD	GLENN FREY	(Asylum 9 60129-1) WEA	118	33
118	THE MESSAGE	GRAND MASTER FLASH & THE FURIOUS FIVE	(Sugar Hill SH-268) IND	120	16
119	TO THE MAX	CON FUNK SHUN	(Mercury SRM-1-4067) POL	114	12
120	TRUE LOVE	CRYSTAL GAYLE	(Elektra 9 60200-1) WEA	121	10
121	THE OTHER SIDE OF THE RAINBOW	MELBA MOORE	(Capitol ST-12243) CAP	126	12
122	CASINO LIGHTS—RECORDED LIVE AT MONTREUX, SWITZERLAND	VARIOUS ARTISTS	(Warner Bros. 9 23718-1) WEA	119	13
123	SKYYJAMMER	SKYY	(Salsoul SA-8555) RCA	123	11
124	NO-MAN'S LAND	LENE LOVICH	(Stiff/Epic ARE 38399) CBS	122	9
125	JEFFREY OSBORNE	(A&M SP-4896) RCA	127	33	
126	S.O.S. III	THE S.O.S. BAND	(Tabu FZ 38352) CBS	124	10
127	TOO TOUGH	ANGELA BOFILL	(Arista AL 9616) IND	146	2
128	GREATEST HITS	KENNY ROGERS	(Liberty LOO-1072) CAP	128	120
129	I COULD RULE THE WORLD IF I COULD GET THE PARTS	THE WAITRESSES	(Zel/Polydor PX-1-507) POL	130	9
130	SUCCESS HASN'T SPOILED ME YET	RICK SPRINGFIELD	(RCA AFL 1-4125) RCA	131	45
131	JUMP TO IT	ARETHA FRANKLIN	(Arista AL 9601) IND	133	26
132	RIT/2	LEE RITENOUR	(Elektra 9 60186) WEA	136	10
133	MEN WITHOUT WOMEN	LITTLE STEVEN AND THE DISCIPLES OF SOUL	(EMI America ST-17086) CAP	134	12

Rank	Album	Artist	Label	Weeks On Chart	
				1/22	Chart
134	PONCHO & LEFTY	MERLE HAGGARD/WILLIE NELSON	(Epic FE 3795B) CBS	—	1
135	NOW AND FOREVER	AIR SUPPLY	(Arista AL 9587) IND	137	33
136	INCOGNITO	SPYRO GYRA	(MCA-5368) MCA	129	16
137	UTOPIA	(Network/Elektra 9 60183-1) WEA	140	17	
138	SOMETHING'S GOING ON	FRIDA	(Atlantic 80013-1) WEA	141	12
139	DIG THE NEW BREED	THE JAM	(Polydor PD-1-6365) PCL	156	2
140	GAP BAND IV	THE GAP BAND	(Total Experience/TE-1-3001) POL	147	34
141	I ADVANCE MASKED	ANDY SUMMERS & ROBERT FRIPP	(A&M SP-4513) RCA	125	15
142	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON	(Columbia KC 237542) CBS	142	72
143	DAWN PATROL	NIGHT RANGER	(Boardwalk NB-33259-1) IND	160	2
144	E.T. THE EXTRA-TERRESTRIAL	ORIGINAL SOUNDTRACK	(MCA-6109) MCA	138	32
145	HANK WILLIAMS, JR.'S GREATEST HITS	(Elektra/Curb-9-60193-1) WEA	144	17	
146	SHANGO	SANTANA	(Columbia FC 38122) CBS	135	22
147	VISIONS OF THE LITE	SLAVE	(Cotillion/Atco 7 90024-1) WEA	148	7
148	PARTY, PARTY	ORIGINAL SOUNDTRACK	(A&M SP-3212) RCA	159	3
149	ANNE MURRAY'S GREATEST HITS	(Capitol SOO-12110) CAP	150	152	
150	ESCAPE	JOURNEY	(Columbia TC 37408) CBS	151	78
151	GONE TROPPO	GEORGE HARRISON	(Dark Horse 9 23734-1) WEA	116	11
152	CAROL HENSEL'S EXERCISE & DANCE PROGRAM — VOLUME 3	(Vintage/Mirus VNI 30004) IND	163	7	
153	CATS	ORIGINAL LONDON CAST	(Geffen 2GHS 2017) WEA	164	2
154	HOOKED ON CLASSICS	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA	(RCA AFL 1-4194) RCA	152	63
155	BLACKOUT	SCORPIONS	(Mercury SRM-1-4039) POL	155	45
156	SHUTTERED ROOM	THE FIXX	(MCA-5345) MCA	157	16
157	COMPUTER GAMES	GEORGE CLINTON	(Capitol ST-12246) CAP	162	9
158	CHARIOTS OF FIRE	ORIGINAL SOUNDTRACK MUSIC BY VANGELIS	(Polydor PD-6335) POL	154	68
159	ALL THIS LOVE	DeBARGE	(Motown 6012G) IND	—	1
160	BLAST!	BROTHERS JOHNSON	(A&M SP-4927) RCA	153	7
161	MEMORIES	BARBRA STREISAND	(Columbia TC 37678) CBS	177	2
162	HERE TO STAY	SCHON & HAMMER	(Columbia FC 38428) CBS	—	1
163	JUST SYLVIA	SYLVIA	(RCA AFL 1-4312) RCA	166	25
164	HIGHWAYS & HEARTACHES	RICKY SKAGGS	(Epic FE 37996) CBS	165	18
165	VANDENBERG	(Atco 7 90005-1) WEA	170	6	

Rank	Album	Artist	Label	Weeks On Chart	
				1/22	Chart
166	BIGGEST HITS	MARTY ROBBINS	(Columbia FC 38309) CBS	168	6
167	JUST AIN'T GOOD ENOUGH	JOHNNIE TAYLOR	(Beverly Glen BG 10001) IND	158	11
168	RUN FOR THE ROSES	JERRY GARCIA	(Arista AL 9603) IND	143	12
169	EYE OF THE TIGER	SURVIVOR	(Scotti Bros. FZ 38062) CBS	149	27
170	GUTS FOR LOVE	GARLAND JEFFREYS	(Epic ARE 38190) CBS	—	1
171	DIVER DOWN	VAN HALEN	(Warner Bros. BSK 3677) WEA	176	39
172	QUARTET	HERBIE HANCOCK	(Columbia C2 38275) CBS	—	1
173	BLIZZARD OF OZZ	OZZY OSBOURNE	(Jet JZ 36812) CBS	174	3
174	TYRONE DAVIS	(Highrise HR 103) IND	—	1	
175	TUNE UP WITH THE HITS	LINDA FRATIANNI	(Columbia FC 38379) CBS	—	1
176	DIARY OF A MADMAN	OZZY OSBOURNE	(Jet FZ 37492) CBS	178	63
177	STATES OF EMERGENCY	TAXXI	(Fantasy F-9617) IND	179	2
178	JACKI SORENSEN'S AEROBIC DANCING	JACKI SORENSEN	(Lakeside/Mirus LST 30005) IND	—	1
179	VOYEUR	KIM CARNES	(EMI America SO-17018) CAP	175	20
180	BELLA DONNA	STEVIE NICKS	(Modern/Atco MR38-139) WEA	183	2
181	REMATCH	SAMMY HAGAR	(Capitol ST-12238) CAP	—	1
182	DONNA SUMMER	(Geffen GHS 2005) WEA	182	26	
183	DAYS OF INNOCENCE	MOVING PICTURES	(Network/Elektra 9 60202-1) WEA	189	2
184	THE WINNING HAND	KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE	(Monument JWG 38389) CBS	—	1
185	VACATION	GO-GO'S	(I.R.S./A&M SP 70031) RCA	161	25
186	WALT DISNEY PRODUCTIONS' MOUSERCISE	(Disneyland 61516) IND	187	46	
187	ABRACADABRA	THE STEVE MILLER BAND	(Capitol ST-12216) CBS	167	32
188	MADNESS, MONEY AND MUSIC	SHEENA EASTON	(EMI America ST-17080) CAP	190	17
189	THE RHYTHM & THE BLUES	ZZ HILL	(Malaco MAL 7411) IND	—	1
190	HARD TIMES	MILLIE JACKSON	(Spring SP-1-6737) POL	191	8
191	TONGUE IN CHIC	CHIC	(Atlantic 80031-1) WEA	169	10
192	VIEW FROM THE GROUND	AMERICA	(Capitol ST-12209) CAP	194	21
193	ONE DOWN	MATERIAL	(Elektra 9 60206-1) WEA	—	1
194	WILD NIGHT	ONE WAY	(MCA-5369) MCA	139	15
195	FRICTION	CHOCOLATE MILK	(RCA AFL 1-4412) RCA	193	9
196	TOUR DE FORCE — "LIVE"	AL DI MEOLA	(Columbia FC 38373) CBS	181	10
197	ALL FOUR ONE	THE MOTELS	(Capitol S-12177) CAP	171	40
198	THREE SIDES LIVE	GENESIS	(Atlantic SD 2-200) WEA	172	32
199	ZAPP II	ZAPP	(Warner Bros. 9 23583-1) WEA	173	26
200	STEEL BREEZE	(RCA AFL1-4424) RCA	197	19	

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Flock of Seagulls	69	Cosby, Bill	94	Grand Master Flash	118	Lovich, Lene	124	Psychedelic Furs	102	Summer, Donna	182
ABBA	49	Cougar, John	19	Hagar, Sammy	41,181	Manhattan Swing Orchestra	100	Rabbitt, Eddie	113	Summers & Fripp	141
ABC	27	Crosby, Stills & Nash	32	Haggard & Nelson	134	Manilow, Barry	40	Richie, Lionel	7	Supertramp	16
Aerobics (Fratianne)	175	Culture Club	64	Hall & Oates	4	Material	193	Ritenour, Lee	132	Survivor	169
Aerobics (Greggains)	88,97	Davis, Tyrone	174	Hancock, Herbie	172	McDonald, Michael	78	Robbins, Marty	166	Sylvia	163
Aerobics (Hensel)	152	DeBarge	159	Harris, Emmylou	110	Men At Work	1	Robinson, Smokey	107	Taxxi	177
Aerobics (Missett)	90	Devo	77	Harrison, George	151	Miller, Steve	187	Rogers, Kenny	79,128	Taylor, Johnnie	167
Aerobics (Sorensen)	178	Diamond, Neil	24,93,114	Henley, Don	28	Missing Persons	15	Ronstadt, Linda	61	Time	104
Air Supply	135	Di Meola, Al	196	Hill, Z.Z.	189	Mitchell, Joni	38	Ross, Diana	106	Toto	30
Alabama	37,105	Dire Straits	57	J. Geils Band	25	Money, Eddie	98	Royal Philharmonic Orch.	66,154	Triumph	86
America	192	Duran Duran	58	Jackson, Janet	82	Moore, Melba	121	Rudgren, Todd	89	Utopia	137
Ant, Adam	23	E.T. Storybook	91	Jackson, Joe	14	Motels	197	Rush	46	Van Halen	171
Asia	65	Eagles	80	Jackson, Michael	6	Mouserice	186	Saga	126	Vandenberg	165
Austin, Patti	81	Easton, Sheena	188	Jackson, Millie	190	Moving Pictures	183	S.O.S. Band	126	Vanity 6	99
Bar-Kays	71	English Beat	55	Jam	139	Murray, Anne	149	Santa	34	Vandross, Luther	36
Basil, Toni	29	Fagen, Donald	52	Judas Priest	39	Nicks, Stevie	180	Santana	146	Waitresses	129
Beatles	108	Fixx	156	Khan, Chaka	48	Night Ranger	143	Schon & Hammer	162	Warwick, Dionne	68
Benatar, Pat	3	Fleetwood Mac	45	King, Evelyn	101	Osacek, Ric	47,142	Scorpions	155	Washington, Grover	50
Bofill, Angela	127	Fogelberg, Dan	21	Kiss	85	One Way	194	Seger, Bob	5	Waylon And Willie	111
Branigan, Laura	63	Fonda, Jane	33	Klugh/James	73	Ono, Yoko	95	Simmons, Richard	84	Who	51
Brothers Johnson	160	Gap Band	140	Kool & The Gang	74	Osbourne, Ozzy	17,173,176	Skaggs, Ricky	164	Williams, Hank	145
Bryson, Peabo	87	Garcia, Jerry	168	Led Zeppelin	8	Parker, Ray	59	Sky	123	Winning Hand	184
Carnes, Kim	179	Gaye, Marvin	11	Lennon, John	72	Parsons, Alan	72	Slave	147	Winston, George	103
Casino Lights	122	Gayle, Crystal	120	Little River Band	43	Parton, Dolly	115	Springsteen, Bruce	75	Young, Neil	26
Chic	191	Genesis	198	Little Steven	133	Petty, Tom	13	Spyro Gyra	136	Zapp	199
Chicago	53	Go-Go's	185	Loggins, Kenny	56	Plant, Robert	112	Springfield, Rick	130	SOUNDTRACKS	
Chocolate Milk	195	Golden Earring	83	Loverboy	60	Prince	22	Squeeze	92	An Officer And	116
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FOR SALE: Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Call Westwick Dist. area code 304 - 292-3791. Morgantown, W. Va. 26505.

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Call or write New Orleans Novelty Co., 3030 No. Arnoult Rd., Metairie, LA 70002. Tele: (504) 888-3500.

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

WE WANT: Used Seeburg Jukeboxes. For Sale: Hi Lo Double Up Pokers, brand new, Mini Pokers, Bally Six Card Bingos — Stockmarkets, Balls, Ticketepes, Nashvilles, Dixielands, Wall Streets, Mystic Gates, Orients, Londons, Big Wheels, Double-ups, New Videos — Junglehunt, Donkey Kong Jr., Ms. Pac-Man, etc. Antique slot machines. Hillside Gaming Corp., 1422 North Broad Street, Hillside, NJ 07205. Telephone 201-926-0700.

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

ON JAZZ

(continued from page 15)

tour. The quartet's itinerary will include 10 days in Japan, and April 1 & 2 dates at New York's Palladium. No word yet on a label for a possible LP . . . Cooper Communications, Inc., has been signed on as the producer of this year's Playboy Jazz Festival in L.A. **George Wein** will once again be the promoter, and the lineup will be announced early next month . . . New York club Sweet Basil continues to book more and more experimental artists. Upcoming performers include **Lester Bowie, Dollar Brand, Olu Dara & The Okra Orchestra, Oliver Lake & Jump Up, Archle Shepp, Muhal Richard Abrams, Amina Claudine Myers, Saheb Sarbib, Craig Harris, Ahmed Abdullah, Henry Threadgill, Hamiett Bluiett** and the **Joseph Jarman/Don Moye Quartet** . . . The Members Party of New York Local 802, AFM, celebrated their recent election victory with a "Victory Benefit" last Monday night. Performers included **Dizzy Gillespie, Al Cohn, Clark Terry, Waymon Reed, Jimmy Knepper, Frank Wess, Phil Woods, Candido, Gerry Mulligan, Tommy Flanagan, Milt Hinton, Wayne Andre, Walter Bishop, Jr., Marvin Stamm and John Bunch** . . . New York club Village West recently played host to a very unique guest when **Bradley Cunningham**, owner of the Greenwich Village piano bar Bradley's, stopped by to hear **Jaki Byard** performing with **Eric Kloss**. Cunningham, known as one of New York's greatest aficionados of jazz piano, got up between sets and performed solo . . . The outstanding double bill of **Blood Ulmer** and **Ronald Shannon Jackson & The Decoding Society** drew an SRO overflow crowd to New York's Bottom Line last Wednesday night despite an intense cold spell that brought mercury the 10° mark. Guitarist Ulmer augmented his usual power trio of bassist **Amin Ali** and drummer **G. Calvin Weston** with Material guitarist **Ronnie Drayton**, vocalist **Irene Datcher**, Prime Time drummer **Cornell Rochester**, and saxophonist **David Murray** . . . Drummer **Max Roach** is producing the next album by **Cecil Taylor** . . . Look for a **Hank Jones/Al Hibler** album on Open Sky Records in the coming months . . . Legendary jazz booking agent **Jack Whittemore** died Jan. 19 at the age of 67 of a brain hemorrhage. Among his clients Whittemore had numbered **Louis Armstrong, Miles Davis, Betty Carter, Stan Getz, Anita O'Day, Art Blakey, McCoy Tyner** and the **Dorsey Brothers**.

fred goodman

WHAT'S IN-STORE

(continued from page 19)

questionnaires seeking information on when the switch to bar coding would take place. "The military is a very important customer to us," said Lankow. "If we can't continue selling to them because we don't have bar coding, then we'll have to adjust."

STRAIT FROM THE HEART OF TEXAS — Prior to **George Stralt's** recent performance in Killeen, Texas, he dropped by the Killeen Mall **Record Bar** to autograph his latest LP, "Strait From The Heart" . . . Atlanta's **Record Bar** recently hosted **Eddie Money**, in town to open for **.38 Special**. His autograph session was coupled with a concert ticket giveaway.

REGIONAL PICK — "10¢ A Dance," by the **Flirts** — "O" Records/Vanguard (OLPI). **Angela Singer**, operations manager for Associated Distributors, Inc. in Phoenix, recently visited the company's two **Hollywood Records** outlets in Tucson and discovered that this six-month-old album was "topping everything there, even **Stray Cats** and **Men At Work**." She also noted the phenomenon of the disc's airplay on that market's AOR and Top 40 radio stations. The Flirts' modern girl group sound is also finding a home on the new MTV playlist via the current single "Jukebox (Don't Put Another Dime)," and according to Denny O'Connor, "O" Records' national promotions director, the single "Calling All Boys" went gold in Canada and Mexico. "It's really fascinating to see a little label do so well in the midst of all the big stuff," marvelled **Singer**.

Jim bessman

Intercon Music Group Tapped To Head Jem Records Classical Sales

NEW YORK — Jem Records has named Intercon Music Corp. as national sales representative for all of its classical catalog product. Heading the sales effort will be Intercon executive vice president **Chris Spinosa**.

Under the agreement, Spinosa and his staff will travel extensively to visit all major accounts coast to coast and will be assisted by Intercon's telephone sales staff. Spinosa replaces **David Hunt** of Orpheus Remarkable Records as Jem's classical sales force head. Hunt will, however, continue to serve Jem as a classical repertoire consultant.

Spinosa brings to Jem nine years of ex-

Baroque's List Drops

NEW YORK — Eighteen single-albums and eight multi-album sets comprising Philips Records' "Living Baroque" series have been dropped from their \$10.98 list price to \$7.98. In addition, nine new titles are being released in the series this month at the new list price.

The new release includes albums of **Scarlatti** and **Telemann** keyboard music by harpsichordist **Ton Koopman**, Bach motets by the **Tolzer Boys Choir** and reissues of **Raymond Leppard**, **Jaap Schroder**, **I Musici** and others. Philips will send out a special order form made up of both catalog and new titles in order to note the new pricing of the series.

COAST TO COAST

(continued from page 16)

Civic Auditorium March 2, and tickets can be purchased at all **BASS** outlets for the event . . . **Buddy Holly:** For the First Time Anywhere," a "new" album comprised of heretofore unreleased versions of songs by **Holly** and the **Crickets**, should be on the streets by Jan. 27, according to **MCA**. The specially priced (\$5.98), 10-song LP features such tunes as "Rock-A-Bye Rock," "It's Not My Fault," "Because I Love You" and "Changing All Those Changes." By the way, those with a penchant for the morbid will note that the **Holly** disc will be out exactly a week before the Feb. 3 anniversary of the plane crash that claimed the life of the rock legend (and also **Big Bopper** and **Richie Valens**) back in 1959. In related news, the actor who portrayed **Holly** in the well-received biopic a few years back, **Gary Busey**, is scheduled to enter **Hollywood's** **Baby'O** studio in early February to begin work with producer **Bob Rose** for a CBS album . . . **Steven Stills** is appearing in a motion picture entitled **Sex, Drugs, & Rock 'n' Roll**, coming to a theatre near you.

Jeffrey resner

perience as national sales manager for **Peters International**, 12 years of background from **Muscor Records** and his current experience with **Intercon**. **Intercon** currently acts as national sales representative for **CBS Records International (CRI)**, **Erect Records** and **Berlitz Language Tapes**.

WXKS/Boston Rises With Modified Top 40

(continued from page 43)

WHDH. "First of all, they're AMs, and AM listening has been steadily deteriorating over the past 10 years," he says. "Listening to music in stereo is important and since a higher percentage have been going to FM, we think that's going to be good for us. Besides that, **WBZ** and **HDH** have older demographics and only play music from 6:00 a.m. to 6:00 p.m. and fill their nights with talk and sports programs."

In addition to that, **Ginsburg**, **White** and **Rich Balspaugh**, **WXKS** general manager, founded **Pyramid Broadcasting**, the entity that bought **WXKS** from **Hefel Broadcasting** in 1982. "One of the reasons why we bought the station was because we wanted to maintain the spirit we have here," says **Ginsburg**. "We have one of the lowest turnover rates in the business and it's still terrific."

Goldstaub P.R. Bows

NEW YORK — **Mark Goldstaub** **Public Relations** has formed in New York. It can be reached at 1501 Broadway, Suite 1508, New York, N.Y. 10036. The telephone number is (212) 575-0404.

CASH BOX

January 29, 1983

AROUND THE ROUTE

by Camille Compasio

AMOA's executive vice president **Leo Droste** and his staff are prepping for the association's annual Mid-Year Board Meeting, which is set for April 5-9 at the Hilton Hotel in Biloxi, Miss. This is the board's key meeting each year and, with so many important topics on the agenda (including plans for Expo '83) and such a heavy workload, the time period of the meeting has been extended an extra day. Much is expected to be accomplished. . . AMOA president **Wes Lawson** accompanied Leo Droste in New Orleans last month checking out arrangements for this year's Exposition, to be held at the Rivergate out there Oct. 28-30. Housing for the '83 show will be handled through the New Orleans Tourist & Convention Bureau; the four convention hotels are the Hilton (headquarters), Marriott, Sheraton and International. In view of the problems many of us experienced with hotel accommodations last year, it is recommended that housing reservations be made as far in advance as possible. A word to the wise etc., etc., . . . Wes and Leo will be very much on the go this year covering a good number of state conventions, commencing with the Oregon conclave Jan. 21-23 in Portland. Their

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Bushnell Firms Gearing Up For Expansion Year In 1983

by Jeffrey Ressler

LOS ANGELES — Nolan Bushnell, the man usually credited with starting the electronic game revolution back in 1972 when he created the first popular video amusement, "Pong," has a full slate of activities scheduled this year encompassing everything from new coin-op machines to consumer-oriented robots. Bushnell, who parlayed his earnings from Pong into the Atari game firm — which he sold to Warner Communications for \$28 million in 1976 — has spent most of the last six years involved with Chuck E. Cheese's Pizza Time Theatres, a chain of family restaurant centers combining pizzerias with vid game arcades that he founded and subsequently purchased from Atari.

At the ripe old age of 39, Bushnell looks forward to popularizing the first generation of robots for home use this year under the aegis of his new company Androbot, Inc., part of the vid game pioneer's corporate umbrella called Catalyst Technologies. Retailing for approximately \$2,500, the personal robots were shown earlier this month at the Winter CES show in Las Vegas, where Bushnell demonstrated the high-tech machines' capabilities.

Geared as a "play-oriented" friend, rather than a cold, mechanical appliance, the Androbots feature vacu-formed plastic bodies that are strong and durable but also lightweight. Two different models will initially be offered to consumers — "B.O.B.,"

which contains three 16-bit Intel 8088 microprocessors and therefore has a self-contained Artificial Intelligence, and "Topo," a module that interfaces with an Apple II personal computer and can be controlled with a remote joystick.

Return To Coin-op

In addition to his duties as chairman of the board of Androbot, Inc., Bushnell plans to establish a coin-op video game division on Oct. 2 of this year. The division, called "Sente," will debut just one day after Bushnell's "no competition" agreement with Atari expires. In June, Bushnell is expected to form a consumer company to market and develop software, most likely in conjunction with the Sente group's various game endeavors.

Catalyst Technologies, founded about a year ago by Bushnell, also has a series of other projects in various stages of completion. One of Catalyst's concerns, TimberTech computer camps, hopes to have an Adult TimberTech and a KinderTech center sometime in the near future; a video shopping enterprise, BvVIDEO Inc., is geared to bow in late 1983; Gilbert Zapp's, a bar and grill fitted with video games and other amusements such as backgammon and shuffleboard, already has a pilot restaurant and is considering sorted franchise options; and Cinemavision Ltd., a company working with large-screen and high-resolution color TV hardware, is readying new advancements in video projection equip-

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COIN MACHINE

AROUND THE ROUTE

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itinerary will include the following state meetings: Louisiana (Jan. 26-27), Minnesota (Feb. 18-20), So. Carolina (Feb. 20-23), Nebraska (March 12-13), Florida (April 8-10), Wisconsin (May 13-15), Texas (June 2-5), Illinois (June 9-12), Ohio (June 16-19), Montana (July 15-17), West Virginia (Sept. 22-25) and Virginia (Oct. 7-9). Barring any confliction dates, both gentlemen intend to participate in as many state functions as they possibly can over the next twelve months.

Cash Box extends condolences to Centuri's sales manager Tom Siemieniec, whose father, Edward, died recently in Chicago following a lengthy illness. He was 58 years old.

The Centuri plant in Florida is at full-speed production on "Time Pilot," which is in such great demand — much to the delight of everyone concerned. Earnings are strong and the new game is truly surpassing all expectations. Nice way to start the new year!

As we went to press the IMA international trade fair was in progress in Frankfurt, Germany. The event was being held at the Frankfurt Fair Grounds with about 100 exhibitors from eleven nations displaying amusement and vending equipment. Show officials expected attendance, from around the world, to top 12,000.

Cindy Calderon, director of public relations at M.V.S. Amusements in Indianapolis has once again taken a stand in defense of the coin machine industry against adverse public statements, publicity, etc. In November of '82 she wrote a three-page letter to U.S. Surgeon General Koop with regard to his "video games may be hazardous to the health of young people" declaration that was extensively quoted by the media across the country. Her letter documented the positive aspects of video games, their therapeutic, rehabilitative and entertainment value, and contained extensive research data. Early this year she responded to an editorial in The Indianapolis News regarding the home video cartridge "Custer's Revenge," which has generated a great deal of protest from parents, women's groups, et al. for its tasteless concept, and informed the News that the amusement games industry should be counted among those protesting the game. In her letter she noted that Atari was one of the first to express protest since the firm manufactures the video game system which can accommodate the cartridge. (The game's lighthearted portrayal of rape spurred most of the dissent.) "We in the amusement games industry are in the business of providing the public with good, clean family entertainment," Ms. Calderon stated. "The fact that anyone would enter this business to manufacture such a crude and tasteless abomination of a video game is disheartening to us all."

Bally Sets Dividend

CHICAGO — The board of directors of Bally Manufacturing Corp. has declared a regular cash dividend of 5 cents a share on the company's common stock, payable Feb. 21, 1983 to stockholders of record on Feb. 1, 1983.



A WORTHY CAUSE — Wizard's Castle, Canada's noted chain of video arcades, and Atari, Inc., internationally renowned manufacturer of video games, recently provided the "arcade experience" at two major hospitals in Toronto. Sick Children's Hospital received the "Asteroids" and "Missile Command" games and the Addiction Research Foundation received a full sized "Battlezone 3D." Both institutions will use the games to upgrade their recovery wards and alleviate the boredom experienced by patients who are recuperating from treatment. Paul Janda (far left), vice president of Wizard's Castle, is pictured observing the grateful patients at play.

Mr. & Ms. Pac-Man Come To Life

CHICAGO — "Pac-Man" and "Ms. Pac-Man," the lovable video game characters who have gained international renown as a result of the phenomenal success of the Bally Midway coin-operated video games, have "come to life" at the hands of Susan McClain Moore.

M. Kramer Takes Action Against Counterfeit Games

CHICAGO — Notification was recently issued by Brenda J. Kramer, president of M. Kramer Mfg. Co., Inc. (Lakewood, N.J.) warning the trade about various "rip-off" game manufacturers who are allegedly copying Kramer brand games.

M. Kramer Mfg. Co., Inc. has, for the past two and a half years, manufactured a coin-operated video card game line that has gained significant prominence in the U.S. market. Ms. Kramer noted that many consider the Kramer video card game to be "number one" in America.

With reference to the "copied" games, she said, "The counterfeiters use only low grade and surplus parts which are inconsistent and unreliable. They have no in-house engineering and offer little or no service."

Kramer Manufacturing, through its legal department, has initiated a lawsuit against those manufacturing copies of the Kramer Model 11 Games. Additionally, as of Jan. 1, 1983, Kramer has extended the warranty period on its games to six months. The firm will not, however, honor or service counterfeit games nor will it honor the warranty on Kramer games which have been damaged through use of "rip-off" PC boards or counterfeit parts.

There are companies which claim to be manufacturing the Kramer game under license or in partnership with Kramer Mfg., according to Ms. Kramer. "To clarify this I want it to be known that we are the only company manufacturing the genuine Kramer game," she pointed out. "SMS Manufacturing Co., Hillside Gaming Co., U.S. Amusements Co. and their distributors are in no way connected with our company and we will not supply parts or service their games."

Information on authorized dealers or distributors of Kramer games may be obtained by calling the toll free number 800-631-2126. M. Kramer Mfg. Co. is located at 1100 Towbin Ave., Lakewood, N.J. 08701.

Moore, president of MCL Designs, Inc. of New York City, designed the official Pac-Man and Ms. Pac-Man costumes and, under exclusive license agreement with Bally Midway Mfg. Co., has the right to manufacture and distribute the full-figure body puppets in the western hemisphere. Persons attending the AMOA convention in Chicago last November saw the familiar costumed duo during their frequent appearances throughout the run of the show. They were in the registration area, the press lounge, the exhibit halls — just about everywhere — to the delight of showgoers, young and old.

According to Moore, the costumes are built on a body harness. They weigh about 15 lbs. and are comfortable for the wearer. The mouth on the costume is movable and there is an audio system to further enhance the promotion aspects. They have been successfully utilized for promotional purposes in locations, shopping malls, at trade shows, in parades and so forth throughout the U.S.

Moore brings to her craft a long career in character design. She has participated in the design and construction of "Barkley" the dog of Sesame Street. Two of her famed characters are "The Terrible Towel," which is known to Pittsburgh Steelers football fans, and "The Pirate Parrot," mascot of the Pirates' baseball team. She has designed and built characters for Holiday On Ice, Holiday International, Ice Follies and the national touring show "Sesame Street Live."

In her designs Ms. Moore avails herself of the latest developments in materials suitable for the different demands made on the specific animated characters. She consults with scientists and engineers to keep abreast of the latest in materials and techniques of construction.

The costumes are available for rental or for sale. Further information may be obtained by contacting MCL Designs, Inc., 315 West 86th St., Suite 4-A, New York, N.Y. 10024 or by phoning (212) 362-9590.

Bushnell Gears Up

(continued from page 51)

Initially, Catalyst will probably fund 8-10 different ventures with hopes to expand its scope to European markets. Possessing a proven track record as one of the most successful entrepreneurs in the electronics industry, Bushnell is looking forward to a busy and exciting year, ironically coming just a little over a decade after he changed the course of modern electronics with a simple machine featuring two paddles and a little blip.

California Music, Key Supplier Of Jukebox 45s, Sold

LOS ANGELES — California Music Co., founded by Sam Ricklin in 1935 and one of the country's oldest one-stop operations, was sold last Dec. 20 to James A. Short, who intends to expand the company's oldies, tape, video and accessories inventory. Short, owner of two record retail outlets — Soundtrack and Music Mecca — located in Los Angeles' San Fernando Valley and a documentary film firm called Bandit Productions, says he plans "to go very vigorously after the one-stop business, and put California Music back in the spotlight again."

Big Jukebox Business

The retailer turned wholesaler said California Music Co. will probably stock over 5000 more oldies but goodies singles titles than in the past, and will also get more heavily into the area of 12-inch singles. In addition, he plans to carry a large line of Spanish-language singles to meet the demands of the Latino music industry. According to Short, the one-stop is pushing out 4000 singles per day to jukebox vendors now, and with future expansion the operation may service as many as 10,000 singles a day to its jukebox accounts.

Short says that the original owner of California Music Co., Ricklin, has agreed to stay on with the concern for the next three months in a supervisory capacity to make sure the transition between owners runs smoothly and no inconvenience is caused to clients. The one-stop is located at 2933 West Pico Boulevard, Los Angeles, Calif. 90006. Phone number is (213) 733-1181.

CALENDAR

- Feb. 20-22: So. Carolina Coin Operators Assn.; state convention; Holiday Inn/City Center; Columbia.
- Feb. 21-23: Pacific Amusement Operators Show; annual trade show; Fairmont Hotel; San Francisco.
- March 25-27: Amusement Operators Expo; O'Hare Expo Center; Chicago.
- April 7-10: Florida Amusement Vending Assn.; state convention; Curtis Hixon Hall; Tampa.
- April 22-24: NAMA Western Convention Assn.; annual convention; Anaheim, Calif.
- April 22-24: Pacific Amusement Operators Show; trade show; Disneyland Hotel; Anaheim, Calif.
- April 30-May 1: Pennsylvania Amusement & Music Machine Assn.; state convention; Greater Pittsburgh Merchandise Mart/Expo Center; Monroeville.
- May 20-22: Music and Amusement Assn.; annual convention; Concord Hotel; Keamesha Lake, N.Y.
- Oct. 28-30: Amusement & Music Operators Assn.; annual exposition; The Rivergate; New Orleans.
- Oct. 13-16: NAMA National Convention; annual convention; McCormick Place; Chicago.
- June 9-11: Illinois Coin Machine Operators Assn.; state convention; Holiday Inn; Springfield.
- June 16-18: Ohio Music & Amusement Assn.; annual convention; Hyatt Regency Columbus; Columbus.

PINBALL MACHINES

BALLY

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

GAME PLAN

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

GOTTLIEB

Force II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)
Devil's Dare (4/82)
Caveman pin/video (5/82)
Rocky (8/82)
Spirit (9/82)
Punk (11/82)

STERN

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

WILLIAMS

Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)
Hyperball pin/video (2/82)
Cosmic Gunfighter (7/82)

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

ATARI

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

BALLY MIDWAY

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

MANUFACTURERS EQUIPMENT

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

Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Burger Time (11/82)
Domino Man (12/82)

CENTURI

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

CINEMATRONICS

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

DATA EAST

Explorer (9/82)
Burger Time (11/82)

DYNAMO

Lil Hustler (12/81)

EXIDY

Spectar (1/81)
Venture (8/81)
Mousetrap (12/81)
Victory (2/82)
Pepper II (6/82)
Whirly Bucket non-video game (11/82)
Hardhat (12/82)

GAME PLAN

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

GAMETECNIKS

Tri-Pool (1/82)

GDI

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

GOTTLIEB

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

NAMCO AMERICA

Sweet Licks (4/82)

NINTENDO

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

ROCK-OLA

Warp-Warp (9/81)
Eyes (7/82)

SEGA/GREMLIN

Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)
Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)

Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)

SIGMA

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

STERN

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

TAITO AMERICA

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

THOMAS AUTOMATICS

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

UNIVERSAL USA

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

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

Stargate (10/81)
Make Trax (10/81)
Robotron 2084 (3/82)
Moon Patrol (8/82)
Joust (10/82)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

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

BALLY MIDWAY

Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)
Tron (8/82)
Solar Fox (8/82)
Blueprint (11/82)

CENTURI

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

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

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

GOTTLIEB

New York, New York (3/81)

SEGA/GREMLIN

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

STERN

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

TAITO AMERICA

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

THOMAS AUTOMATICS

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

WILLIAMS

Defender (4/81)

PHONOGRAPHS

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

POOL TABLES & FOOSBALL

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament foosball (5/82)
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat bumper pool (6/82)
Valley Cougar Cheyenne (8/82)

THE JUKEBOX PROGRAMMER

January 29, 1983

* indicates new entry

POP

- 1 **SHAME ON THE MOON**
BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)
- 2 **DOWN UNDER**
MEN AT WORK (Columbia 38-03303)
- 3 **AFRICA**
TOTO (Columbia 38-03335)
- 4 **DIRTY LAUNDRY**
DON HENLEY (Asylum 7-69894)
- 5 **THE OTHER GUY**
LITTLE RIVER BAND (Capitol B-5185)
- 6 **STRAY CAT STRUT**
STRAY CATS (EMI America B-8122)
- 7 **YOU CAN'T HURRY LOVE**
PHIL COLLINS (Atlantic 7-89933)
- 8 **MANEATER**
DARYL HALL & JOHN OATES (RCA PB-13354)
- 9 **BABY, COME TO ME**
PATTI AUSTIN (Qwest/Warner Bros. QWE50036)
- 10 **THE GIRL IS MINE**
MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)
- 11 **HEART TO HEART**
KENNY LOGGINS (Columbia 38-03377)
- 12 **YOU GOT LUCKY**
TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52144)
- 13 **I DO**
THE J. GEILS BAND (EMI America B-8148)
- 14 **GOODY TWO SHOES**
ADAM ANT (Epic 34-03367)
- 15 **MICKEY**
TONI BASIL (Chrysalis CHS 2638)
- 16 **DO YOU REALLY WANT TO HURT ME**
CULTURE CLUB (Epic 34-03368)
- 17 **ROCK THIS TOWN**
STRAY CATS (EMI America B-8132)
- 18 **BAD BOY**
RAY PARKER, JR. (Arista AS 1030)
- 19 **ALLENTOWN**
BILLY JOEL (Columbia 38-03413)
- 20 **IT'S RAINING AGAIN**
SUPERTRAMP (A&M 2502)
- 21 **TRULY**
LIONEL RICHIE (Motown 1644MF)
- 22 **BACK ON THE CHAIN GANG**
PRETENDERS (Sire 7-029840)
- 23 **THE LOOK OF LOVE**
ABC (Mercury/PolyGram 76168)
- 24 **ALL RIGHT***
CHRISTOPHER CROSS (Warner Bros. 7-29843)
- 25 **SEXUAL HEALING**
MARVIN GAYE (Columbia 38-03362)
- 26 **TIED UP**
OLIVIA NEWTON-JOHN (MCA-52155)
- 27 **HUNGRY LIKE THE WOLF***
DURAN DURAN (Capitol B-5195)
- 28 **I'M ALIVE***
NEIL DIAMOND (Columbia 38-03503)
- 29 **SPACE AGE LOVE SONG**
A FLOCK OF SEAGULLS (Jive/Arista VS 2003)
- 30 **BILLIE JEAN***
MICHAEL JACKSON (Epic 34-03509)

COUNTRY

- 1 **INSIDE**
RONNIE MILSAP (RCA PB-13362)
- 2 **TALK TO ME**
MICKEY GILLEY (Epic 34-03326)
- 3 **LIKE NOTHING EVER HAPPENED**
SYLVIA (RCA PB-13330)
- 4 **GOING WHERE THE LONELY GO**
MERLE HAGGARD (Epic 34-03315)
- 5 **FAKING LOVE**
T.G. SHEPPARD and KAREN BROOKS (Warner/Curb 7-29854)
- 6 **WHAT SHE DON'T KNOW WON'T HURT HER**
GENE WATSON (MCA-52131)
- 7 **SOMEBODY'S ALWAYS SAYING GOOD-BYE**
ANNE MURRAY (Capitol B-5189)
- 8 **I DON'T REMEMBER LOVING YOU**
JOHN CONLEE (MCA-52116)
- 9 **LAST THING I NEEDED FIRST THING THIS MORNING**
WILLIE NELSON (Columbia 38-03385)
- 10 **C.C. WATERBACK**
GEORGE JONES/MERLE HAGGARD (Epic 34-02405)
- 11 **'TILL I GAIN CONTROL AGAIN**
CRYSTAL GAYLE (Elektra 7-69893)
- 12 **THANK GOD FOR KIDS**
THE OAK RIDGE BOYS (MCA-52145)
- 13 **IF HOLLYWOOD DON'T NEED YOU**
DON WILLIAMS (MCA-52152)
- 14 **I WOULDN'T CHANGE YOU IF I COULD**
RICKY SKAGGS (Epic 34-03482)
- 15 **REASONS TO QUIT**
MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)
- 16 **EVERYTHING'S BEAUTIFUL**
DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)
- 17 **A LOVE SONG**
KENNY ROGERS (Liberty B-1485)
- 18 **WITH YOU**
CHARLY McCLAIN (Epic 34-03309)
- 19 **WHY BABY WHY**
CHARLEY PRIDE (RCA PB-13397)
- 20 **THE ROSE**
CONWAY TWITTY (Elektra 7-69854)
- 21 **HONKYTONK MAN**
MARTY ROBBINS (Warner/Viva 7-29847)
- 22 **(SITTIN' ON) THE DOCK OF THE BAY**
WAYLON & WILLIE (RCA PB-13319)
- 23 **YOU AND I**
EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-69936)
- 24 **SHINE ON**
GEORGE JONES (Epic 34-03489)
- 25 **YOU DON'T KNOW LOVE***
JANIE FRICKE (Columbia 38-03496)
- 26 **STILL TAKING CHANCES***
MICHAEL MURPHEY (Liberty B-1468)
- 27 **CHEROKEE FIDDLE**
JOHNNY LEE (Full Moon/Asylum 7-69945)
- 28 **SWINGIN'***
JOHN ANDERSON (Warner Bros. 7-29788)
- 29 **GONNA GO HUNTIN' TONIGHT***
HANK WILLIAMS, JR. (Elektra/Curb 7-69846)
- 30 **CAN'T EVEN GET THE BLUES**
REBA McENTIRE (Mercury/PolyGram 76180)

BLACK CONTEMPORARY

- 1 **GOT TO BE THERE**
CHAKA KHAN (Warner Bros. 7-29881)
- 2 **OUTSTANDING**
THE GAP BAND (Total Experience/PolyGram TE 8205)
- 3 **BAD BOY**
RAY PARKER, JR. (Arista AS 1030)
- 4 **ARE YOU SERIOUS**
TYRONE DAVIS (Highrise SHR-2005)
- 5 **BETCHA SHE DON'T LOVE YOU**
EVELYN KING (RCA PB-13380)
- 6 **LET'S GO DANCIN' (OOH LA, LA, LA)**
KOOL & THE GANG (De-Lite/PolyGram DE824)
- 7 **TRULY**
LIONEL RICHIE (Motown 1644MF)
- 8 **HEARTBEATS**
YARBROUGH & PEOPLES (Total Experience/PolyGram TE8204)
- 9 **THE BEST IS YET TO COME**
GROVER WASHINGTON, JR. with PATTI LABELLE (Elektra 7-69887)
- 10 **WELCOME TO THE CLUB**
THE BROTHERS JOHNSON (A&M 2506)
- 11 **PAINTED PICTURE**
THE COMMODORES (Motown 1651 MF)
- 12 **PUT IT IN A MAGAZINE**
SONNY CHARLES (Highrise SHR-2001)
- 13 **THE GIRL IS MINE**
MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03298)
- 14 **MIND UP TONIGHT**
MELBA MOORE (Capitol B-5180)
- 15 **PASS THE DUTCHIE**
MUSICAL YOUTH (MCA-52149)
- 16 **KNOCKOUT**
MARGIE JOSEPH (HCRC WS4 03337)
- 17 **WE DON'T HAVE TO TALK (ABOUT LOVE)**
PEABO BRYSON (Capitol B-5188)
- 18 **SINCE I LOST BY BABY**
LUTHER VANDROSS (Epic 34-03487)
- 19 **YOU ARE**
LIONEL RICHIE (Motown 1657 MF)
- 20 **FALL IN LOVE WITH ME**
EARTH, WIND & FIRE (Columbia 38-03375)
- 21 **SEXUAL HEALING**
MARVIN GAYE (Columbia 38-03302)
- 22 **DO IT (LET ME SEE YOU SHAKE)**
THE BAR-KAYS (Mercury/PolyGram 76187)
- 23 **I'VE MADE LOVE TO YOU A THOUSAND TIMES**
SMOKEY ROBINSON (Tania/Motown 1655 TF)
- 24 **BILLIE JEAN***
MICHAEL JACKSON (Epic 34-03509)
- 25 **IT'S RAINING MEN**
WEATHER GIRLS (Columbia 38-03354)
- 26 **YOUNG LOVE**
JANET JACKSON (A&M 2440)
- 27 **YOU AND I***
GOODIE (Total Experience/PolyGram TE8206)
- 28 **1999**
PRINCE (Warner Bros. 7-29896)
- 29 **SWING THAT SEXY THANG***
CARL CARLTON (RCA PB-13406)
- 30 **VERY SPECIAL PART**
JERMAINE JACKSON (Motown 1649 MF)

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HEART OF THE NIGHT — Juice Newton — Capitol
 Russ Mawdsley, Jr. (Russell-Hall, Inc., Holyoke)
DO YOU REALLY WANT TO HURT ME — Culture Club — Epic
 Mamie Patton (South Central Music, Chicago)
BAD BOY — Ray Parker, Jr. — Arista

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SEPARATE WAYS (WORLDS APART) — Journey — Columbia
 ONE ON ONE — Daryl Hall & John Oates — RCA
 WE'VE GOT TONIGHT — Kenny Rogers and Sheena Easton — Liberty
 ON THE LOOSE — Saga — Portrait/CBS
 LAST NIGHT A D.J. SAVED MY LIFE — Indeep — Sound Of New York
 DOWN ON THE CORNER — Jerry Reed — RCA

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