

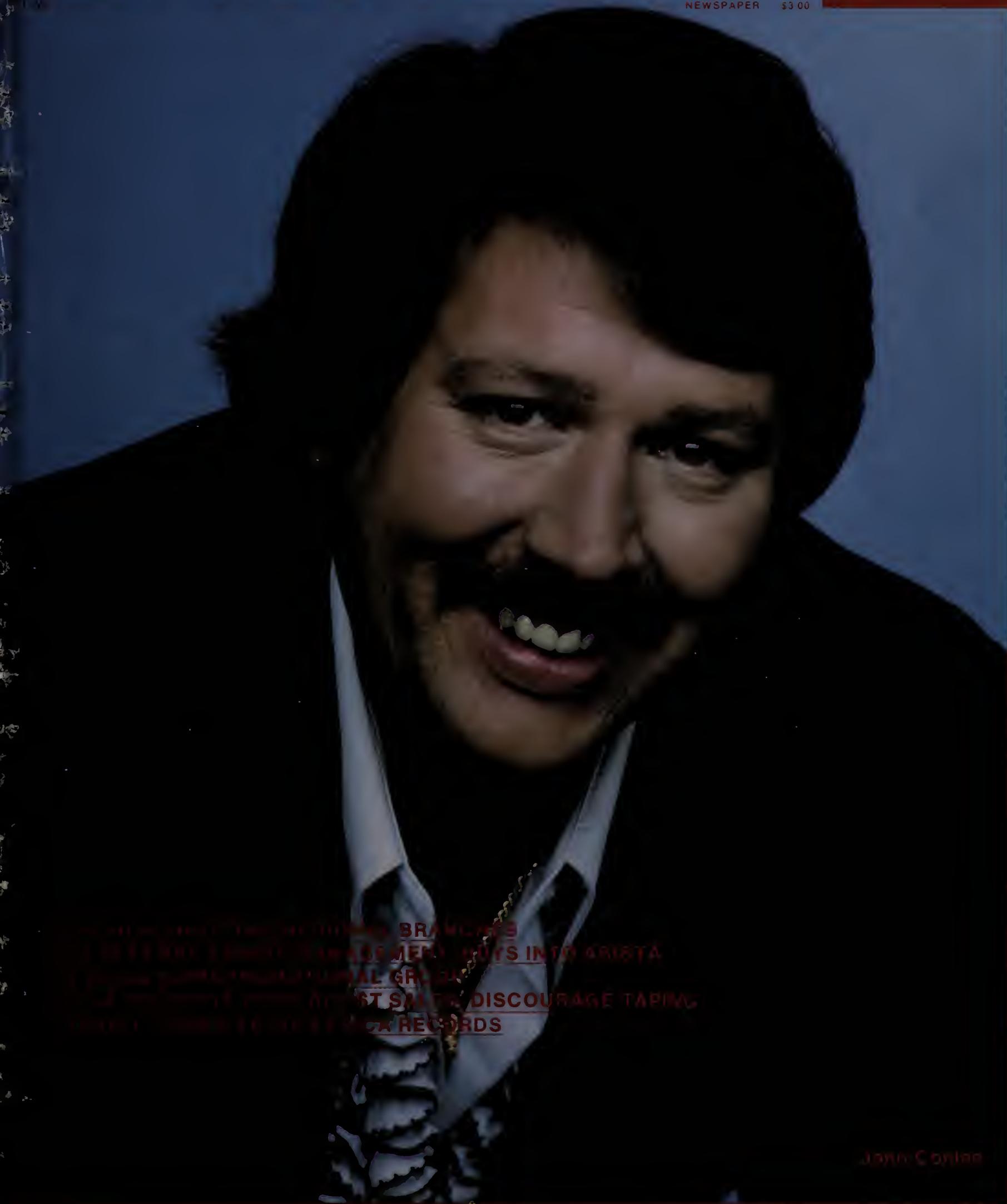
CASHBOX

April 9, 1983

NEWSPAPER \$3.00



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CASH BOX

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EDITORIAL

Working Together

An encouraging sign that a spirit of full cooperation exists between hardware and software companies, as well as merchandisers, in advancing consumer awareness of digital audio technology comes with the news of the Compact Disc Group's formation last week. Approaching the task of educating the mass public on digital with a unity of purpose, it seems that the three sectors of the industry have put aside some of their traditional differences to work for a common goal that will benefit each.

Unlike the home video industry, which has been troubled by differing formats and opinions on what direction the business should take, the digital Compact Disc offers a standard that everyone can rally around. But because it is such a revolutionary technology, education is a critical element in promoting it properly.

The first steps toward achieving this, as those in-

involved in the Compact Disc Group recognize, will necessarily be modest. At the Summer Consumer Electronics Show in Chicago this June, a CD Catalog will be ready, containing generic information about digital technology, in addition to a listing of available CD titles and the companies affiliated with the Group.

However, this is only the beginning. It would not be unlikely in the near future to see a full-scale national advertising and public relations campaign undertaken, or even see seminars held by retailers across the country. But by no means is digital going to be an easy sell; the initial CD system is expensive and complex to laymen, in design if not operation. That is why the CD Group was formed, and that is why all of its membership must work together closely for as long as it takes to make digital a household item.

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ON THE COVER

It's been four years since John Conlee rocked the country music community with "Rose Colored Glasses," but his career continues to look rosey because of his ability to select meaningful three-minute passages and render a penetrating delivery that captures the essence of the material. Conlee has created a consistent string of scenarios, painting the essence of loneliness ("Miss Emily's Picture"), poverty ("Busted") and psychosis ("I Don't Remember Loving You"), and with that continuous flow of quality renditions, it is only natural that MCA is gearing up for the release of his new "Greatest Hits" package.



For years he led the life of a common man, working as a mortician and later as a disc jockey at WLAC/Nashville before entering the world of entertainment, but through his rise to public acclaim he has maintained an honesty and believability that manifest themselves in his music and provide assurance that John Conlee will remain a force to contend with for some time.

TOP POP DEBUTS

SINGLES

38 OVERKILL — Men At Work — Columbia

ALBUMS

28 THE FINAL CUT — Pink Floyd — Columbia

POP SINGLE

BILLIE JEAN
Michael Jackson
Epic

B/C SINGLE

BILLIE JEAN
Michael Jackson
Epic

COUNTRY SINGLE

I HAVE LOVED YOU, GIRL
Earl Thomas Conley
RCA

JAZZ

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

NUMBER ONES



Michael Jackson

POP ALBUM

THRILLER
Michael Jackson
Epic

B/C ALBUM

THRILLER
Michael Jackson
Epic

COUNTRY ALBUM

THE CLOSER YOU GET
Alabama
RCA

GOSPEL

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

CASH BOX TOP 100 SINGLES

April 9, 1983

	Weeks On Chart	4/2		Weeks On Chart	4/2		Weeks On Chart	4/2
1 BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)	1	12	32 WELCOME TO HEARTLIGHT KENNY LOGGINS (Columbia 38-03555)	37	8	66 MEXICAN RADIO WALL OF VOODOO (I.R.S./A&M 9912)	72	4
2 YOU ARE LIONEL RICHIE (Motown 1657)	2	13	33 TAKE THE SHORT WAY HOME DIONNE WARWICK (Arista AS 1040)	35	7	67 I COULDN'T SAY NO ROBERT ELLIS ORRALL WITH CARLENE CARTER (RCA PB-13431)	78	3
3 COME ON EILEEN DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)	8	12	34 WHIRLY GIRL OXO (Gaffan 7-29765)	38	8	68 EENIE MEENIE JEFFREY OSBORNE (A&M 2530)	89	5
4 MR. ROBOTO STYX (A&M 2525)	7	9	35 SOLITAIRE LAURA BRANIGAN (Atlantic 7-89868)	44	4	69 ONLY ONE YAZ (Sira 7-29844)	71	5
5 ONE ON ONE DARYL HALL & JOHN OATES (RCA PB-13421)	6	11	36 SOME KIND OF FRIEND BARRY MANILOW (Arista AS 1046)	42	7	70 SEX (I'M A...) BERLIN (Gaffan 7-29747)	57	8
6 BACK ON THE CHAIN GANG PRETENDERS (Sira 7-29840)	5	17	37 SWINGIN' JOHN ANDERSON (Warnar Bros. 7-29788)	43	6	71 TRY AGAIN CHAMPAIGN (Columbia 38-03563)	84	2
7 DO YOU REALLY WANT TO HURT ME CULTURE CLUB (Epic 3403368)	3	19	38 OVERKILL MEN AT WORK (Columbia AE7-1633)	—	1	72 I MELT WITH YOU MODERN ENGLISH (Sira 7-29775)	77	3
8 JEOPARDY GREG KIHN BAND (Besarklay/Elaktra 7-69847)	10	11	39 LIES THOMPSON TWINS (Arista AS 1024)	31	12	73 THE ONE THING INXS (Atco 7-99905)	81	3
9 HUNGRY LIKE THE WOLF DURAN DURAN (Capitol B-5195)	4	16	40 SO WRONG PATRICK SIMMONS (Elaktra 7-69839)	46	4	74 GIMME ALL YOUR LOVIN' ZZ TOP (Warnar Bros. 7-29693)	83	2
10 DER KOMMISSAR AFTER THE FIRE (Epic 34-03559)	13	9	41 ALL RIGHT CHRISTOPHER CROSS (Warnar Bros. 7-29843)	21	12	75 I DON'T CARE ANYMORE PHIL COLLINS (Atlantic 7-89877)	47	9
11 BEAT IT MICHAEL JACKSON (Epic 34-03759)	15	7	42 STRAIGHT FROM THE HEART BRYAN ADAMS (A&M 2536)	48	5	76 DESPERATE BUT NOT SERIOUS ADAM ANT (Epic 34-03688)	67	5
12 SEPARATE WAYS (WORLDS APART) JOURNEY (Columbia 38-03513)	9	10	43 PHOTOGRAPH DEF LEPPARD (Mercury/PolyGram 811 217-7)	51	4	77 SMILING ISLAND ROBBIE PATTON (Atlantic 7-89955)	88	8
13 WE'VE GOT TONIGHT KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)	12	11	44 MORNIN' JARREAU (Warnar Bros. 7-29720)	53	4	78 WIND HIM UP SAGA (Portrait/CBS 37-03791)	86	2
14 I KNOW THERE'S SOMETHING GOING ON FRIDA (Atlantic 7-89984)	14	23	45 MINIMUM LOVE MAC McANALLY (Gaffan 7-29763)	50	6	79 LOVE'S GOT A LINE ON YOU SCANDAL (Columbia 38-03615)	87	2
15 STRAY CAT STRUT STRAY CATS (EMI America B-8122)	11	16	46 RIO DURAN DURAN (Capitol B-5215)	64	3	80 REAP THE WILD WIND ULTRAVOX (Chrysalis/CBS VS4 42682)	85	3
16 TWILIGHT ZONE GOLDEN EARRING (21/PolyGram T 1103)	18	20	47 STRANGER IN MY HOUSE RONNIE MILSAP (RCA PB-13470)	61	3	81 NEW YEAR'S DAY U2 (Island/Atco IL 7-99915)	89	2
17 DOWN UNDER MEN AT WORK (Columbia 38-03354)	16	23	48 FALL IN LOVE WITH ME EARTH, WIND & FIRE (Columbia 38-03375)	39	12	82 WHY ME? PLANET P (Gaffan 7-29705)	90	2
18 BABY, COME TO ME PATTI AUSTIN (Qwest/Warnar Bros. QWE 50036)	17	28	49 LOVE MY WAY PSYCHEDELIC FURS (Columbia 38-03340)	55	6	83 MY KIND OF LADY SUPERTRAMP (A&M 2517)	45	11
19 LET'S DANCE DAVID BOWIE (EMI America B-8158)	34	3	50 ALWAYS SOMETHING THERE TO REMIND ME NAKED EYES (EMI America 8155)	58	5	84 SHE'S A BEAUTY THE TUBES (Capitol B-5217)	—	1
20 SHE BLINDED ME WITH SCIENCE THOMAS DOLBY (Capitol B-5204)	36	8	51 NICE GIRLS MELISSA MANCHESTER (Arista AS 1045)	40	10	85 DER KOMMISSAR FALCO (A&M 2532)	95	2
21 I'VE GOT A ROCK 'N ROLL HEART ERIC CLAPTON (Warnar Bros. 7-29780)	19	11	52 PASS THE DUTCHIE MUSICAL YOUTH (MCA-52149)	23	17	86 GOODNIGHT SAIGON BILLY JOEL (Columbia 38-03780)	75	4
22 EVEN NOW BOB SEGER AND THE SILVER BULLET BAND (Capitol B-5213)	28	5	53 FLASHDANCE... WHAT A FEELING IRENE CARA (Casablanca/PolyGram 811 440-7)	76	2	87 FULL MOON FIRE WALTER EGAN (Backstreet/MCA BSR-52200)	—	1
23 IT MIGHT BE YOU (THEME FROM "TOOTSIE") STEPHEN BISHOP (Warnar Bros. 7-29792)	26	11	54 AFRICA TOTO (Columbia 38-03335)	24	24	88 SO CLOSE DIANA ROSS (RCA PB 13424)	49	10
24 POISON ARROW ABC (Mercury/PolyGram 810 340-7)	25	11	55 OUTSTANDING THE GAP BAND (Total Experlanca/PolyGram TE 8205)	60	6	89 DON'T RUN (COME BACK TO ME) KC & THE SUNSHINE BAND (Epic 34-03556)	79	4
25 I LIKE IT DaBARGE (Motown 1645)	29	10	56 THE FANATIC FELONY (Rock 'n' Roll/CBS ZS4 03497)	59	8	90 I EAT CANNIBALS TOTAL COELO (Chrysalis/CBS VS4 42669)	82	3
26 MAKE LOVE STAY DAN FOGELBERG (Full Moon/Epic 34-03525)	27	10	57 ESCALATOR OF LIFE ROBERT HAZARD (RCA PB-13449)	62	5	91 THE WOMAN IN ME DONNA SUMMER (Gaffan 7-29805)	52	17
27 LITTLE RED CORVETTE PRINCE (Warnar Bros. 7-29746)	30	7	58 YOU ARE IN MY SYSTEM THE SYSTEM (Mirage/Atco WTG-7-99937)	63	6	92 I WON'T BE HOME TONIGHT TONY CAREY (Rocshira 001)	94	4
28 I WON'T HOLD YOU BACK TOTO (Columbia 38-03597)	32	5	59 LITTLE TOO LATE PAT BENATAR (Chrysalis/CBS VS4 03536)	41	10	93 CARRIE'S GONE LE ROUX (RCA PB-13458)	80	4
29 BREAKING US IN TWO JOE JACKSON (A&M 2510)	22	13	60 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warnar Bros. 7-29727)	68	4	94 WINDS OF CHANGE JEFFERSON STARSHIP (Grunt/RCA FB-13439)	54	11
30 SHAME ON THE MOON BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)	20	17	61 MY LOVE LIONEL RICHIE (Motown 1677)	—	1	95 COOL PLACES SPARKS AND JANE WIEDLIN (Atlantic 7-89868)	—	1
31 CHANGE OF HEART TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5218)	33	7	62 WALKING IN L.A. MISSING PERSONS (Capitol B-5212)	65	5	96 LAST NIGHT A D.J. SAVED MY LIFE INDEEP (Sound Of New York S.N.Y. 5102)	91	8
			63 NEVER GIVE UP SAMMY HAGAR (Gaffan 7-29718)	74	3	97 YOU AND I EDDIE RABBITT with CRYSTAL GAYLE (Elektra 7-89936)	66	28
			64 IF YOU WANNA GET BACK YOUR LADY POINTER SISTERS (Planat/RCA YB-13430)	70	3	98 GOODY TWO SHOES ADAM ANT (Epic 34-03367)	58	21
			65 WIND BENEATH MY WINGS LOU RAWLS (Epic 34-03758)	73	3	99 SHOULD I STAY OR SHOULD I GO THE CLASH (Epic 34-03547)	93	8
						100 IT'S RAINING MEN THE WEATHER GIRLS (Columbia 38-03354)	92	11

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Africa (Hudmar/Cowbella — ASCAP) 54	Goody Two Shoes (EMI/Columbia-EMI — ASCAP) 98	Mexican Radio (Big Talk — BMI) 66	Sha's A Beauty (Foster Fraas/Rehtakul Vaets/Decomposition/Boona's Tunas — BMI/ASCAP) 84
Always Something (Intersong/Blue Saas/Jac — ASCAP) 50	Hungry Like The Wolf (Tritac Ltd.) 9	Minimum Love (I've Got The Music — ASCAP/Song Tailors — BMI) 45	Should I Stay (Ninedan Limited — PRS) 99
All Right (Another Page — ASCAP) 41	I Couldn't Say No (Twin Compulsions/M-Ocean/Warnar Bros. — ASCAP) 67	Mr. Roboto (Styglan Songs Adm. by Almo — ASCAP) 4	So Close (Rossvilia — BMI/Mal-Day — ASCAP) 88
Baby, Come (Rodsongs — PRS/Admin. by Almo — ASCAP) 18	I Don't Care (Pun — ASCAP) 75	Mornin' (Al Jarreau/Gardan Rake/Foster Fraas — BMI) 44	Solitaire (Youstar Musikvarlag/Gmbh — GEMA) 35
Back On The Chain (Al Gallico — BMI) 6	I Eat Cannibals (Virgin — ASCAP) 90	My Kind Of Lady (Dallicata Adm. by Almo — ASCAP) 83	So Wrong (Soquel Song/C.T. Music/Irving) 40
Beat It (Mijac — BMI) 11	I've Got A Rock 'N' Roll (WB/Warnar-Tamarlana/Diamond Mina/Face The Music — ASCAP/BMI) 21	My Love (Brockman — ASCAP) 61	Some Kind Of Friend (Townsway/Angala — BMI) 36
Billie Jean (Mijac — BMI) 1	I Know There's (Russ Ballard Ltd./Island Ltd.) 14	Never Give Up (Itsal/Poglogo — BMI) 63	Smiling Islands (Red Snapper/Adal — ASCAP) 77
Breaking Us In Two (Albion Admin. by Almo — ASCAP) 29	I Like It (Jobeta — ASCAP) 25	New Year's Day (Island — BMI) 81	Straight From The Heart (Irving/Adams Communications — BMI) 42
Carrie's Gone (Lemed Music) 93	I Melt With You (Beggars Banquet Ltd. — ASCAP) 72	Nice Girls (House of Gold/Pullman/Dalcabo/Warnar-Tamarlana — BMI) 51	Stranger In My House (Lodga Hall — ASCAP) 47
Change Of Heart (Gone Gator — ASCAP) 31	I Won't Be Home (Rockoko — BMI) 92	One On One (Hot-Cha/Unichappall — BMI) 5	Stray Cat Strut (Zomba Ent. — BMI) 15
Come On Eileen (Colgems/EMI — ASCAP) 3	I Won't Hold You Back (Rehtakul Vaats — ASCAP) 28	Only You (Stainless — BMI) 89	Swingin' (John Anderson/Lional Dalmora — BMI) 37
Cool Places (Ron & Russell Maal — ASCAP) 95	If You Wanna Get (ATV Corp. — BMI) 84	Outstanding (Total Experlanca — BMI) 55	Take The Short Way Home (Gibb Brothers/Unichappall — BMI) 33
Der Kommissar (Chappell — ASCAP) 10/85	It Might (Gold Horizon — BMI/Goldan Porch — ASCAP) 23	Overkill (April — ASCAP) 38	The Fanatic (Roaring 80's/Falony — ASCAP) 56
Do You Really Want (Virgin/Chappall — ASCAP) 7	It's Raining Men (Songs of Manhattan Island/Olga — BMI/Postvalda Admin. by Almo — ASCAP) 100	Pass The Dutchia (Virgin/Hal Shapar — ASCAP) 52	The One Thing (Browning — BMI) 73
Don't Run (Harrick Music — BMI) 89	Jeopardy (Rye Boy/Wall Received — ASCAP) 8	Photograph (Zomba Entarprisas — BMI) 43	The Woman In Me (Warnar-Tamarlana/Rashida/Playing Dutchman/Swaat Harmony — ASCAP) 91
Down Under (Blackwood — BMI) 17	Last Night (Foot Prayer/Young Lions — BMI) 96	Poison Arrow (Virgin/Chappall — ASCAP) 24	Try Again (Walkin — BMI) 71
Eenie Meenie (WB/Gravity Raincoat/Crystal — ASCAP) 68	Let's Dance (Jones — ASCAP) 19	Reap The Wild Wind (Mood/Hot Food/Jump Jat Songs/Sing Sing Songs) 80	Twilight Zona (Favar — ASCAP) 18
Escalator Of Life (Harold — ASCAP) 57	Lies (Point Ltd. — PRS) 39	Rio (Tritac — LTD.) 46	Walking In L.A. (Private Lifo — ASCAP) 82
Even Now (Gaar — ASCAP) 22	Little Red Corvette (Controversy — ASCAP) 27	Separate Ways (Weed High Nightmara — BMI) 12	We've Got Tonight (Gear — ASCAP) 13
Every Home Should (Blackwood — BMI) 60	Little Too Late (Unichappall/Rosynotas — BMI) 59	Sex (Barlin Era/Xytryran Rax/Malladin — BMI) 70	Welcome To Heartlight (Milk Muscay — ASCAP) 32
Fall In Love (Sagglire/Youngolai/Wankaw — ASCAP) 48	Love My Way (Blackwood — BMI) 49	Shame On The Moon (Coolwall/Granita — ASCAP) 30	Whirly Girl (Toy Band — BMI) 34
Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP) 53	Love's Got (Just Friends — BMI/KJG — ASCAP) 79	She Blinded Me (Participation — ASCAP) 20	Why Me? (Rockoko, GMBH — GEMA) 82
Full Moon (April/Seidak/Swell/Melody Deluxe — ASCAP) 87	Make Love Stay (Hickory Grove — ASCAP) 26		Wind Beneath My Wings (Warnor-Tamarlana — BMI/WB — ASCAP) 65
Gimme All Your Lovin (Hamstain — BMI) 74			Wind Him Up (Pocket — ASCAP) 78
Goodnight Saigon (Joel Songs — BMI) 86			Winds Of Change (Allan Muscay — BMI) 94
			You And I (Four Way — ASCAP) 97
			You Are (Brockman — ASCAP) 2
			You Are In My (Scianca Lab/Graan Star — ASCAP) 58

= Exceptionally heavy radio activity this week = Exceptionally heavy sales activity this week



DIETZ FETED — ASCAP lyricist Howard Dietz recently received the first ASCAP/Richard Rodgers Award, which will be an annual citation and \$5,000 check given to a veteran composer or lyricist recognized for his contributions to musical theater. Pictured at a reception for Dietz at his home are (l-r): Mrs. Richard Rodgers; Lucinda Ballard (Mrs. Howard Dietz); Hal David, president, ASCAP; Bill Harbach, Hildy Parks, and Richard Lewine, who formed the education committee for the first award.

Pickwick Closes Distribution Centers For Inventory Check

by Michael Martinez

LOS ANGELES — All six of the Pickwick independent Distribution Centers were closed last week, shut down, according to a company statement, for "complete physical inventories," although industry speculation regarding the shuttering centered on Arista Records' move to RCA branch distribution as the cause for the temporary closures.

A company spokesman said that Pickwick indie distribution centers — located in the company's home base of Minneapolis and Atlanta, Miami, Dallas, Los Angeles and Honolulu — will begin operation Monday, April 4, on a "sequential basis." The Pickwick executive said that employees, who were locked out of the distribution facilities starting March 28, will not be let in until the inventories are completed.

pleted.

The statement said, "These actions were taken to precisely establish future marketing plans and are not related to the reported tie between Arista and RCA Records."

With the recent flight of Chrysalis Records to CBS Records distribution, Motown Records and Fantasy Records remain as Pickwick's largest independent label distribution accounts. In Hawaii, Pickwick distributes product for the Capitol/EMI America/Liberty Group. Among the other labels that Pickwick distributes on a region by region basis are Boardwalk, Beverly Glen, Concord Jazz, Windham Hill, Profile, Word, Sugar Hill, Pausa, Savoy, Palo Alto Jazz, Malaco, First American and others.

News of the Pickwick distribution center

(continued on page 13)

RCA Restructures Senior Management, Buys Into Arista

Menendez To Head Record Label Operations

by Fred Goodman

NEW YORK — RCA Records has restructured its senior management, naming Jose E. Menendez to the newly created position of division executive vice president, operations. In addition, Don L. Ellis has been named division vice president, RCA Records U.S.A. & Canada, and Lawrence W. Gallagher has been promoted to division vice president, sales. In their new roles, Ellis and Gallagher will split the chores previously handled by Jack Craig, former division vice president, RCA Records U.S.A. and Canada. They will report to Menendez.

The creation of the new executive vice presidency adds another level to RCA Records' international management structure. Aside from overseeing all of the company's domestic and international operations functions, Menendez has assumed the temporary post of division vice president, international. He will report to Robert D. Summer, president, RCA Records, who is expected to take a greater role in creative projects.

In addition to Menendez, Paul J. Altman, division vice president, business affairs,

and David H. Campbell, division vice president, finance, will now report to Summer, along with Robbin L. Ahrold, division vice president, communications, and Daniel E. Sassi, division vice president, industrial relations.

Reporting to Menendez — along with Ellis and Gallagher — are: John K. Mangini, division vice president, operations services; Thomas W. McIntyre, division vice president, strategic planning; and Robert Gordon, division vice president, RCA direct marketing.

Commenting on the changes, Summer said the new alignment "adds dimension to our top management structure and reinforces our commitment to artistic achievement and a strong and responsive worldwide marketing and sales capability." Summer also hinted that the company would continue to concentrate on recording artists who seemed suitable for complementary video exploitations. "We have entered the age of the multi-media artist," he said, "a new era in which the requirements of artist selection and career development take on a complexity — and potential — heretofore unknown in this industry."

Commenting on his own new position, Menendez echoed Summer's remarks,

(continued on page 8)

Arista Latest Indie To Join With Major Label

by Fred Goodman

NEW YORK — After months of denying rumors that its record division would be distributing Arista Records, RCA Corporation has purchased just under 50% interest in the label from the Bertelsmann Group of West Germany. The second large independent label to defect to major distribution this year — following a pact between Chrysalis and CBS — the RCA/Arista deal leaves Motown, Fantasy and Boardwalk as the largest independents.

Although no independent distributors affected by the move could be reached for official comment, it was understood that Arista was asking that all return authorizations be processed by the former distributors and shipped to RCA. One source at Pickwick Distribution, which handled the lion's share of distribution for Arista, confirmed that Arista had asked the firm to accept retailer returns but that it was still a point of contention. On the morning before the Arista/RCA pact was announced, Pickwick shuttered distribution facilities around the country (see related story, page 5).

Details of the transaction between RCA

Corp. and Bertelsmann's Arista Records Group — of which Arista is the American arm — were not disclosed, nor were the reasons for the pact.

Although an important account to independent distributors, with such artists as Aretha Franklin, Barry Manilow, The Kinks, A Flock Of Seagulls and Haircut 100, Arista recorded a deficit of nearly \$12 million on sales of approximately \$54 million last year.

According to a statement released jointly by RCA and Arista, the new agreement will not affect Arista's independence or musical direction, and Clive Davis will continue as Arista's president. Branch distribution by RCA will begin within the next two months.

The agreement between Bertelsmann and RCA is subject to review by the Justice Department under the Hart-Scott-Rodino Act, an anti-trust measure.

Other acts on the label's roster include Graham Parker, Pete Shelley, Heaven 17, Air Supply, Melissa Manchester, Dionne Warwick, Kashif, The Thompson Twins, Angela Bofill, Ray Parker, Jr. and Peter Allen.

The status of Arista's relationship with Ariola International, which licenses the label's product in many territories overseas, was unclear at presstime.

Extra Cassette Tracks Boost Image, Hinder Home Taping

by Jim Bessman

NEW YORK — In an effort to spur cassette sales while combatting home taping, major and independent manufacturers are including extra material on the cassette equivalents of their LP releases. This growing practice further marks a recognition by labels of a difference in consumers for the two configurations, as well as the potential for greater use of the cassette's attributes.

"There are definitely more cassette sales yet to be had," stated John Guarneri, vice president of Faulty Products, which a year ago added three Dead Kennedys singles to the cassette version of the group's "In God We Trust Inc." eight-song EP. Guarneri's comment was seconded by other label spokesmen, but most authoritatively by Rick Dobbis, senior vice president of artist development at Arista Records. Dobbis sits on the National Assn. of Recording Merchandisers (NARM) "Gift of Music" Ad-

visory Board, which recently met for two days in Boston prior to presenting the results of an extensive survey on gift-giving habits before the upcoming NARM convention in Miami Beach. Dobbis said that the survey suggested that a greater exploitation of the cassette configuration in terms of sales could be achieved.

"Despite the enormous increase already in cassette sales and the changing LP-cassette sales ratio, an effort must be made to increase the cassette percentage," said Dobbis. He pointed to the survey results, which showed that gift buyers of prerecorded music perceived cassettes to be of lesser value than albums. To help offset this perception and support cassette sales, Arista is including extra material on cassette equivalents of some albums. The label's initial release of this type was last year's "Another Gray Area" album by Graham Parker, which included the extra "Habit Worth Forming" track on the

cassette. Subsequently, cassettes of Fashion's "Fabrique" and Thompson Twins' "Side Kicks" have been released with almost an additional album's worth of material. Both contain the entire regular album on the first side, then carry dub versions or alternative dance mixes of most of the songs on the second side. For example, the Thompsons' new single "Love On Your Side" becomes "Love On Your Back" in the second side's extended form.

"I think that this makes for a very interesting cassette package, especially for dance-oriented music acts," continued Dobbis, who noted that the inclusion of "special and extra" material on cassettes was not appropriate for every artist. "It isn't logical to put a dub mix on a Kinks song, for instance. I don't think we'd do it for the Grateful Dead."

But at Capitol Records, a more mainstream artist like Steve Miller will be represented by an extra track on the cassette version of his forthcoming "Steve Miller Live!" album. "Steve came up with the idea of trying it in Europe," explained the label's vice president of marketing, Walter Lee. "Of course, we wanted to try it

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CD Hardware, Software Firms Form Promo Body

by Michael Glynn

LOS ANGELES — Some two dozen software and hardware companies, with the support of the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM), are banding together in a joint effort to promote the digital audio disc system via a Compact Disc Group. The non-profit, industry-wide organization's activities will be directed towards supplementing, as well as reinforcing, individual company attempts "to secure the broadest possible consumer acceptance of the new digital audio technology and the Compact Disc," according to RIAA vice president and executive director Stephen Traiman.

The ad hoc unit was conceived at a series of meetings on both the East and West Coasts over the course of the last two

(continued on page 27)

BUSINESS NOTES**Court Halts Atari Distribution Pacts**

LOS ANGELES — A federal judge in Alexandria, Va., issued a temporary restraining order (TRO) March 28 to stop home video game manufacturer Atari and parent company Warner Communications, Inc. (WCI) from inducing wholesale distributors of games cartridges and hardware not to buy such goods from any of Atari's game competitors.

Federal Judge Albert V. Bryan issued the TRO at the request of Parker Bros., manufacturer of traditional and video games, in proceedings following a suit filed by Parker Bros., which claims that Atari and WCI have violated, and continue to violate, provisions of the Clayton and Sherman anti-trust acts.

Forty major home video game and personal computer wholesalers were offered exclusive contracts to distribute Atari hardware and games cartridges on the condition that the WCI company be the only line of home video game product they will carry (**Cash Box**, March 26). Distributors had until March 31, under the Atari offer, to decide if they would accept the conditions.

In the complaint, Parker Bros. claims, "The effect of the agreement is to lessen or eliminate competition or to attempt to create a monopoly in the software market," further noting that such action would be in violation of Section 3 of the Clayton Act and Sections 1 and 2 of the Sherman Act.

Magnavox Licenses AM Stereo System

LOS ANGELES — Two companies, Broadcast Electronics, Inc. of Quincy, Ill. and T.F.T. of Santa Clara, Calif., have been licensed to produce broadcast equipment for Motorola's C-QUAM AM Stereo system.

According to Martin Cooper, vice president and corporate director of research and development at Motorola, both Broadcast Electronic and T.F.T. will manufacture the exciter and modulation monitor for use by AM stations attempting to convert from monaural to stereo signals. Motorola is currently producing such equipment itself.

Motorola is among four systems — the others being Kahn/Hazeltine, Harris Corp. and Magnavox — that are vying to become the national standard for AM stereo broadcasting.

In addition to its broadcast equipment, Motorola has also designed and is currently producing an integrated circuit decoder that detects the radio signal and converts it to two audio channels. The decoders are available for receiver manufacturers on a worldwide basis.

Commenting on the licensing to manufacture the exciters and monitor, Cooper said, "This is another indication that our system is emerging the de facto standard of the broadcast industry."

World Hunger Awards Set For Thanksgiving In NYC

LOS ANGELES — The Kenny and Marianne Rogers-established World Hunger Media Awards will have its second annual presentation of honors at the United Nations building in New York City during Thanksgiving week this year. The singer and his wife formed the awards last year to "encourage, honor and reward those members of the media who have made significant contributions in bringing public attention to the critical issues of world hunger."

One hundred thousand dollars will be distributed in various prize configurations for the categories of newspaper, periodical, college publication, film, television, radio, photo-journalism and book. Nominees may be submitted for journalists whose work appeared in the U.S. between July 1, 1982 and June 30, 1983. Submissions can be made to World Hunger Year, Inc., the non-profit group that administers the program, at 350 Broadway, New York, N.Y. 10013. The 1983 awards will be chosen by a panel of judges representing the media and experts in the field of hunger.

Country Foundation To Host Collectors Meet

NASHVILLE — The Country Music Foundation will host the annual meeting of the Assn. For Recorded Sound Collections (ARSC) April 7-9 at the Vanderbilt Holiday Inn. The organization consists of some 600 private record collectors interested predominantly in rock, jazz, country and classical recordings, as well as 200 institutional members.

Topics included in the three-day affair include "Field Recordings — A Seminar," "American Music, Politics and Public Opinion," "The Raydophonic Broadcast Recordings of The Thomas Alva Edison Company," "A New View Of Our Listening Habits," "Automation In The Archive: A Technical Session," "George Gershwin: His Recordings/His Performance Style," "Rockabilly: An Overview," "A History of Party Records," "Gospel Music, Black and White," "The Piano Music of Jelly Roll Morton," and "Recording in Nashville, 1928-1983."

Dealers, collectors and other interested parties are being solicited for the sessions.

NARAS Proposes Hall Of Fame In Atlanta

LOS ANGELES — The national board of trustees of the National Academy of Recording Arts & Sciences (NARAS) recently received a recommendation from the association's Hall of Fame committee to locate a Hall of Fame and Museum in Atlanta.

The move would be subject to negotiation of a final agreement between NARAS and the City of Atlanta. The NARAS national board's acceptance or rejection of the proposal is expected by the second week of April. If the recommendation is accepted, NARAS national president Bill Ivey expects that the Hall of Fame committee will be authorized to parley a final agreement with Atlanta officials.

Rocshire Pacts With MCA For Distribution

LOS ANGELES — Rocshire Records and its two licensed labels — X Records and High Velocity Records — have entered into a distribution agreement with MGA Distributing Corp.

Currently, the Anaheim, Calif.-based label has an LP by Tony Carey out ("I Won't Be Home Tonight"), plus self-titled LPs by Suzy Andrews and Yellow Power on X and "Cost Cause" on High Velocity.

In addition to the above-mentioned acts, Rocshire has also signed Maxine Wynn Cee Farrow and Willie Dee & Caro. The label plans to release product at a rate of about one or two LPs per month.

One-Stop 45 Sales Up As Jukebox Makes Comeback

by Tom Roland

NASHVILLE — Music blasting from the jukebox can once again be heard over the din of coin-operated video games in pool halls, bars and taverns across the country — and the result has been a resurgence of the single, according to a nationwide **Cash Box** survey of one-stops. While jukeboxes were among the first to suffer when coin-operated video games swept the nation about three years ago, many one-stops are now predicting that they will once again become the dominant form of coin-operated entertainment.

This increase in jukebox play — which one one-stop owner pegs as the primary reason for a 12% increase in business over last year — is especially good news for those in country music, where it has been estimated that anywhere from 40%-80% of singles sales are generated by jukebox airplay. Add to this the rule of thumb that hit singles are an absolute necessity to break a country LP, and the outlook for music becomes even more promising.

"There's some evidence that records are coming back with the jukebox operators," says Joe Voynow, of Bib in Charlotte. "We've seen one or two who dropped records all of a sudden show up. Music is still here. Video is just like a hit record; people are occupied with hit records, and they're not occupied if they aren't hits. I

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Sharell Named To New Sr. VP Post At MCA Records

LOS ANGELES — Jerry Sharell was recently named to the newly created post of senior vice president at MCA Records, effective immediately, according to an announcement last week from MCA Records president Bob Siner, to whom Sharell will report.

The Sharell appointment presumably signals an executive management restructuring anticipated at the label since the February move of former MCA Records Group head Gene Froelich back to corporate duties with MCA, Inc.

Accompanying the appointment of Sharell, who will be responsible for daily operations and general management of the company, especially in the areas of promotion, publicity and creative services, is the departure of three top level executives.

Promotion vice president Pat Pipolo; Don Wasley, vice president of AOR promotion; and Joe Wissert, the A&R vice president appointed last July by Froelich, have left the company.

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Jerry Sharell

REVIEWS**ALBUMS****OUT OF THE BOX**

HAVANA MOON — Carlos Santana — Columbia FC 38642 — Producers: Jerry Wexler and Barry Beckett — List: None — Bar Coded

An all-star roster of players such as The Fabulous Thunderbirds, The Tower of Power Horns and Willie Nelson highlight axesmith Santana's latest sojourn, which includes four instrumental numbers, a bossa nova sung in Spanish ("Vereda Tropical") and covers of Elias McDaniel's classic "Who Do You Love" and the Chuck Berry-composed mid-tempo title track. Nelson's vocals on "They All Went To Mexico" should assure country crossover airplay, which may help expand Santana's strong AOR base.

FEATURE PICKS**POP**

SERGIO MENDES — A&M SP-4937 — Producer: Sergio Mendes — List: 8.98 — Bar Coded

Uh oh, Sergio. The peppery Mr. Mendes is joined by session stalwarts Ernie Watts, Robbie Buchanan, Michael Landau and Steve Forman on this disc of salsa-influenced ballads, dancers and middle-of-the-road pop. A wide variety of synthesizers, as well as horn and string sections on some numbers, give the foray a lush, full sound, particularly on the festive shaker "Carnival" and the R&B-tinged opening selection, "Voodoo."

COOL KIDS — Kix — Atlantic 80056-1 — Producer: Pete Solley — List: 8.98 — Bar Coded

Ingo Boingo and XTC producer Pete Solley gives his best shot at twirling the knobs for the second album by the Maryland-based hard rock quintet, but unfortunately the album is barely indistinguishable from the onslaught on other heavy metal platters in the bins. While some attempt at venturing into non-metallic territories like funk ("Body Talk") and ballads ("For Shame") helps a bit, beyond these individual selections there's little here which hasn't been screamed before.

LIFE IS A KILLER — The Dial-A-Poem Poets — Glorno Poetry Systems GPS 027 — Producers: Varlous — List: 8.98

If you like poetry, dig jazz or are into avant-garde art stuff, you'll love this collection of verses by nine esteemed poets, most of whom are accompanied by music. The most dazzling cut here is John Giorno's stream of consciousness rap called "Everyone Says What They Do Is Right," delivered with David Brynesque turkish

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REVIEWS

(continued from page 6)

taffy vocals and David Van Tieghem's crisp drum action. Other literary superstars represented are "heavy metal poet" William S. Burroughs and Catholic Boy Jim Carroll, both of whom use musical cadences in their spoken-word pieces. Strongly recommended.

ROMANCE IN THE NIGHT — Jose Feliciano — Motown 6035ML — Producers: Rick Jarrard & Jose Feliciano — List: 8.98

Unlike his previous album for Motown, which was sung solely in Latin, this foray by the brilliant guitarist/vocalist is an English-delivered affair, with covers of The Beatles "I Feel Fine" and Neil Diamond's "Play Me," in addition to several original love ballads. Jazz stations will want to consider adding "Cuidado!" a fine showcase for Feliciano's instrumental acoustic guitar prowess accentuated by the vibes work of Victor Feldman.

KILLER ON THE RAMPAGE — Eddy Grant — Ice/Portrait/CBS B6R 38544 — Producer: Eddy Grant — Bar Coded

Guyana-born Grant, ex-guitarist for London R&B/pop band The Equals, achieved a modicum of success in the U.K. during the late '70s and early '80s with his solo LPs "Walking On Sunshine" and "Live At Notting Hill," and with his most recent album seems ready to crack the U.S. market open. Written, arranged and produced by the deep-voiced Grant at Barbados' Blue Wave Studios, the LP contains elements of pop, techno-funk, rock and reggae within a commercially viable, streamlined framework. A superbly surreal video clip based on the title song, which has garnered MTV rotation, could liven up sales action for this slick yet eclectic waxing.

BLACK CONTEMPORARY IS THIS THE FUTURE? — Fatback — Spring/PolyGram SP-1-6738 — Producers: Bill Curtis and Gerry Thomas — List: 8.98

In its lengthy history as one of the exemplary funk party groups, Fatback has released well over a dozen albums imbued with a dance floor beat that refuses to stop pulsating. The Bill Curtis-led aggregation's latest LP debuted on the Black Contemporary Albums chart this week at 55 bullet, while its accompanying single, "The Girl Is Fine (So Fine)," has climbed to 22 bullet after just a month in the running. Other notable cuts include the exercise anthem "Funky Aerobics (Body Movement)," and "Up Against The Wall," the latter tune partially recorded at engineer Ron St. Germain's birthday party.

THE DUB FACTOR — Black Uhuru — Island MLPS 9756 — Producers: Sly Dunbar & Robbie Shakespeare — List: 8.98

Recorded at Jamaica's Channel One and Nassau's Compass Point studios, this showing of Black Uhuru's vivid reggae visions is altered through dub, echo and other control board techniques. Side one here celebrates such things as "Youth" and "Big Spliff," while the flip is more overtly political and discusses such issues as "Sodom," "Apolcalypse" and the "Android Rebellion." Genre giants "Sticky" Thompson, Mikey Chunk and the team of Dunbar & Shakespeare lend back up support for this adventurous, highly listenable disc.

KAGNY AND THE DIRTY RATS — Motown 6038ML — Producers: Kerry Ashby & Benny Medina — List: 8.98

Kagney and the Dirty Rats is the nom de plume for vocalist Steven St. James, producers/writers/arrangers Kerry Ashby and Benny Medina, and a gaggle of club and studio musicians from in and around Los Angeles. Funk, power pop and even a dab o' new wave are generated on the LP,

and you can be sure there'll be a lot of attention given to the dance-oriented tune "Watchout," which features Smokey Robinson sharing vocals with St. James. More straight-ahead rock 'n' roll is purveyed on "F.M. (Don'tcha Turn It Down)" aided by the distinguished sax blasts of Jr. Walker.

NEW AND DEVELOPING

DEEP SEA SKIVING— Bananrama — London/PolyGram 810 102-1 B-1 — Producers: Varlous — List: 8.98 — Bar Coded



Brit female ragamuffin chic trio Bananarama attracted attention earlier this year with the release of its 12-inch single, "Really Sayin' Somethin'," a harmony-heavy cover of the old Veivettes hit. Now Siobham, Keren and Sarah have emerged with a full-fledged album incorporating their sugary vocals with powerful tribal percussion and a sense of humor sure to have dancers moving and smiling with joy. The LP's best cuts include "Dr. Love" penned by ex-Jam kingpin Paul Weller and the triad's latest U.K. single, a remake of Steam's "Na Na Hey Hey, Kiss Him Goodbye," which is currently enjoying a run on the English charts.

SINGLES

OUT OF THE BOX



LIONEL RICHIE (Motown 1677 MF) **My Love** (4:05) (Brockman Music — ASCAP) (L. Richie) (Producers: L. Richie, J.A. Carmichael)

After his tenure as Commodore-in-chief, Richie continues to emerge as the sultan of smooth. Fans of the singer/songwriter will find themselves on familiar ground with this ballad, reminiscent of his earlier Commodores' hit, "Easy."

FEATURE PICKS

POP

EARTH, WIND & FIRE (Columbia 38-03814)

Side By Side (4:09) (Sagfire/Yougoulei/Wenkewa — ASCAP) (M. White, W. Vaughn, W. Vaughn) (Producer: M. White)

EWf honcho Maurice White blends his band's hot signature sound with strings and adds a dash of steel drums to cook up this medium tempo ballad. Coming on the

heels of "Fall In Love With Me," "Side By Side" is sure to keep Earth Wind & Fire on the airwaves.

POCO (Atlantic 7-89851)

Break Of Hearts (3:59) (Tarantula Music — ASCAP) (Paul Cotton) (Producers: POCO, J. Millis)

Newest single from POCO's "Ghost Town" has an appropriately desolate quality. Singer/songwriter Paul Cotton slowly rides through his bittersweet reflection on dying love with an accompaniment of moaning pedal steel guitar and wailing saxophone that can carry both pop and country formats.

THE TUBES (Capitol P-B-5217)

She's A Beauty (3:25) (Foster Frees Music, Inc./Rehtakul Veets/Decomposition Music/Boone's Tunes — BMI/ASCAP) (Lukather, Foster, Waybill) (Producer: D. Foster)

The Tubes return in grand style with the first single from the new "Outside Inside" LP. While the paean to a "one in a million girl" showcases Fee Waybill's evocative lead vocal, co-writers Steve Lukather and David Foster probably deserve credit for pointing the way-out rockers down a contemporary pop path.

FRANK SINATRA (Reprise 7-29677)

Here's To The Band (4:10) (Al Gallico Music Corp./Algee Music Corp./Saloon Songs, Inc. — BMI) (A. Schroeck, A. Nittoli, S. Howe) (Producer: F. Sinatra)

Blue Eyes is in Big Voice in an autobiographical payback to his backup. "My Way" lyrics and "New York, New York" melody should land the tribute to saloon jukeboxes everywhere.

MAGGIE BELL and BOBBY WHITLOCK (Swan Song SS 7-99907)

Put Angels Around You (2:59) (Chriswood Music — BMI) (B. Wood, P. Bunch) (Producer: B.A. Robertson)

Bell and Whitlock merge their ample individual talents into an excellent romantic ballad pairing. Whitlock's Cocker-ish gravel is matched by Bell's subdued soul power in a production — by Bell collaborator B.A. Robertson — which places the vocals upfront where they belong.

BLACK CONTEMPORARY

MASS PRODUCTION (Cotillion 7-99899) **Time Bomb** (3:59) (Two Pepper — ASCAP) (S. Williams, R. Williams, T. Kelly, L. Marshall) (Producers: Williams, Bryant, Williams)

Mass Production takes a decidedly Caribbean turn on this reggae-inflected side. Strong vocals and clean production combine to make this side more accessible to radio than most reggae outings.

LITTLE ANTHONY (PCM 202)

This Time We're Winning (3:50) (Intersong — ASCAP) (C.S. Elkins) (Producer: T. O'Brien)

It's been a long, long time since the heyday of The Imperials, but the voice of Little Anthony remains instantly recognizable. A simple love pledge, "This Time We're Winning" is a fine MOR vehicle for re-establishing this great vocalist.

NEW FACES TO WATCH



Steve Wariner

Steve Wariner has been a prominent recording artist now for several years — with a string of Top 10 country records including "By Now," "Your Memory," "Kansas City Lights" and "All Roads Lead To You" — but it has been only a matter of months since his self-titled debut album was released by RCA. With more than half of the cuts in the collection already released as singles, the package is a veritable greatest hits compilation, and, although Wariner was initially frustrated by the wait, he was pleased with the results in the end.

"I disagreed and fought, argued and cussed and everything at first when we talked about it, but I think it made sense," relates Wariner. "My first impression was, 'what about so-and-so, they've got three albums out, and I'm so far behind my peers.' But we started looking at record sales and really looking legitimately at what other people were selling. So-and-so has no reason to have an album out either because he's only sold 15,000 or 20,000 copies."

The initial album is a goal that Wariner has been working toward for some time. Born Christmas Day in 1954 in Noblesville, Ind., Wariner was exposed to traditional country music by his father, who owned every George Jones and Chet Atkins album. He played in bands with his father on weekends, and before the age of 10, had performed as a lead singer, guitarist, drummer and bass player. By

high school, Wariner expanded his musical horizons to include the Beatles ("I needed to be aware of all kinds of music," he says) and played three nights a week at clubs in the area.

During that time, his band was opening for Dottie West in an Indianapolis night spot, and, before his set was finished, she joined him onstage. She was so impressed by his abilities that after her show, she invited the young entertainer onto her bus and asked him to join the band. Although he declined initially so that he could finish school, he later agreed to become a member of her Wild West touring unit and finished work for his high school diploma via correspondence courses.

He then moved on to a job with the late Bob Luman, a rockabilly artist whose show was basically improvised. Although his spontaneous song choices made it difficult on the band, Luman helped Wariner to develop his songwriting skills, and the twosome opened Stibbs Music, named after Wariner's nickname. Luman also brought him to the attention of Chet Atkins, who not only agreed to produce him but also secured a recording contract for him with RCA. When those first recordings met with little success, he was persuaded to record with producer Tom Collins, who set Wariner's seductive tenor within the framework of a mass appeal country framework, producing a dynamic texture that was easily accepted at the radio level.

Because of the lyrical content and instrumentation of his work, many have compared him with Glen Campbell when the latter was turning out his first solo records like "Wichita Lineman." "Tom Collins and I are both fans of those early Jimmy Webb type records," admits Wariner, "but I don't think it's been a conscious effort. In fact, my last session, we talked before we recorded about trying to get away from that a little bit. I've had a lot of people comparing me with Glen Campbell, and I have no problem with that at all, but I don't want to be labelled as a sound-alike."

NEW AND DEVELOPING

BOW WOW WOW (RCA JH-13467)

Do You Wanna Hold Me? (3:14) (Blackwood Music, Inc. — BMI) (Ashman, Barbarossa, Gorman, Lwin) (Producer: M. Chapman)



Bow Wow Wow has long needed a single as bouncy as lead singer Annabella Lwin and this group-penned tune is it. A semi-serious dis-

course on the nature of cartoon characters, buoyed along by Lwin's gleeful squeals, shifts into a catchy chorus that is bound to have listeners singing along instantly.

Sharell Named To New Sr. VP Post At MCA Records

(continued from page 6)

According to a spokesman for MCA, further changes were expected to be announced this April 4. One other change that was reported at presstime was that Lou Cook, head of the label's international wing, would relinquish any lingering domestic responsibilities to concentrate on international affairs as president of that division.

Sharell comes to MCA with more than a decade of service at Elektra/Asylum Records, where he was most recently senior vice president of promotion. While at the Warner Communications, Inc. company, he worked as senior vice president of creative services, vice president of international and general manager of the label.

Prior to his tenure at E/A, which began in 1973, Sharell held national promotion posts with Buddah and A&M Records.

Commenting on the Sharell appointment, Siner said, "The addition of Jerry Sharell to our executive staff fits perfectly with the progressive management design we are setting at MCA. His vast experience in all facets of the record business will definitely enhance our ability to become a more innovative and aggressive force within the industry."

Sharell said that working with Siner and the MCA organization will provide him with "an exciting challenge" and that "It's a thrill to be a part of a total entertainment company that offers limitless avenues of exposure for our artists."

Lorenz, Monk Pact

NASHVILLE — Elwyn Raymer, president of Lorenz Creative Services, and Charlie Monk, president and owner of Charlie Monk Music, have signed an agreement under which Monk will coordinate song exploitation efforts for the entire Lorenz catalog.

"Due to the expanded activities of the Lorenz Corporation involving several new publishing and production companies, we needed someone like Charlie Monk to provide expertise and leadership in the new song publishing areas," stated Raymer. "After five years at the helm of CBS Songs, Monk is acknowledged as one of the nation's top song publishing executives, so we are delighted with the new association."

Commented Monk, "I had been in negotiation with several major publishing and production companies over a year. I was approached by Steve Lorenz and Elwyn Raymer and encouraged to go into business for myself and with them. They represent two areas of strength I needed: strong print catalogs and gospel music in general. Although I will continue to operate our separately owned companies, our joint agreement has spawned several new publishing companies and several new production ventures, including the work of Light Records' artist Bob Bailey and Priority Records' artist Cynthia Clawson."

Along with handling the personal management of Keith Stegall, Monk will be working with Lorenz writers Raymond Brown, Bob Bailey, Cynthia Clawson, Ragan Courtney, George Gagliardi and Tina English.

"Monk's joining forces with Lorenz Creative Services gives us a full service operation to provide our writer/performer/artists with a total spectrum of creative environment. With the backing and support of our parent company, The Lorenz Corporation, a successful 93-year-old publishing company, we are confident the future holds great promise for our varied enterprises," concluded Raymer.



Jose Menendez

RCA Revamps Sr. Management, Menendez Named

(continued from page 5)

saying he was "impressed with the potential of RCA Records in both our traditional lines of business and the new home entertainment environment of the 1980s."

Menendez joined RCA Records in January, 1982 as division vice president, staff operations and finance. He is also a member of the board of RCA/Columbia Pictures domestic and International home video joint ventures. A certified public accountant, Menendez began his career with the accounting firm of Coppers and Lybrand and was president and a member of the board of Lyons Container Services, Inc. In 1974, Menendez joined Hertz Corp., where he held several positions, including executive vice president, domestic operations, a position he held just prior to joining RCA.

Ellis had most recently been managing director, RCA Records Division, RCA Limited (U.K.), a position he held since 1980. Prior to joining RCA, he had been executive vice president, creative, for Motown Records. A record industry veteran, Ellis spent 16 years with CBS Records, where he held several vice presidency jobs for both Columbia and Epic's A&R departments.

Gallagher, who has been with RCA for almost 18 years, was most recently division vice president, branch marketing. He was the company's chief liaison with A&M Records when that label began its distribution and marketing agreement with RCA in 1979, and is expected to play a similar role in RCA's new distribution agreement with Arista (see separate story, page 5). He joined RCA in 1965 as an administrator in the company's Indianapolis pressing plant before holding various sales positions in Dallas, Memphis, Nashville and Chicago.

Cox Named At WEA

LOS ANGELES — Craig Cox has been named to the position of vice president/controller for WEA International. Cox was promoted from the position of controller.

Cox joined WEA International 6½ years ago as assistant controller and was promoted to controller in December, 1979. Prior to joining WEA International, Cox worked with Ampex Corp. and the public accounting firm of Touche Ross.

Cox will report to Ken Cooper, senior vice president/treasurer.

Bourne Co. Moves

LOS ANGELES — Bourne Co. has relocated. Its new offices are at: 437 Fifth Avenue, New York, N.Y. 10016. The new telephone number is (212) 679-3700.

Bourne Co. publishes sheet music in both the pop and band/choral/instrumental categories.

EXECUTIVES ON THE MOVE



Jones

Cooper

Grady

Sullivan

Jones Named At CBS — Jeff Jones has been appointed associate director, customer merchandising for CBS Records. Since 1978 he has been field merchandiser, Boston market, CBS Records.

Cooper Appointed — Elaine Cooper has been appointed associate director, press and public information, east coast for Columbia Records. Ms. Cooper will be responsible for developing and implementing press campaigns for Columbia artists within the New York area, with emphasis on both local and national publications based there. She will also work with Columbia artists in major markets on the East Coast as required. Since 1981 she has been account executive for the Howard Bloom Organization.

Changes At MCA — John Grady has been appointed regional promotion manager/Minneapolis for MCA Records. For the past 3½ years he has been branch promotion manager for Pickwick International in Minneapolis. Kathy Sullivan has been appointed MCA regional promotion manager for St. Louis/Kansas City. She has been the account service rep for MCA Distributing Corp. for the past 2 years.

Stringfellow Named — William T. Stringfellow has been named curator, BMI Archives/Carl Haverlin Collection. He joined BMI in 1976 after an earlier career in advertising and publications.

Changes At VCA — VCA Teletronics has announced a new management structure for its satellite business area. Bruce Blackwell, formerly executive assistant to Video Corp. president Alfred Markim has been named director of satellite services and Keith Andoos, formerly assistant maintenance supervisor at VCA Teletronics' Center Stage, has been named technical supervisor of satellite operations. As director of satellite services, Blackwell will have overall responsibility for the operation and administration of VCA's satellite-related activities. In addition, Blackwell will be spearheading new business development in the satellite area. Before joining the company in 1980, Blackwell had been an editor and syndicated columnist for Gannett Newspapers.

Van Brunt Named — Vestron Video has announced the appointment of Kathie Van Brunt as director of programming. She had been vice president of creative affairs for PolyGram Pictures (Casablanca FilmWorks), responsible for the acquisition of material for development into motion pictures.

Lippin Moves — Ronnie Lippin, formerly national publicity director for RSO Records, has joined Lippin & Grant, Inc. to head the firm's music operations. At RSO, she handled both corporate publicity for the company as well as publicity for all the artists on the RSO label.

Deaton Names Counts — Deaton Talent has announced that Terry Counts, who for 8 years now has been executive secretary to Billy Deaton, is now named executive director for Deaton Talent, as well as agent for singles and name attractions.

Salsberg Appointed — Handleman Company has announced the appointment of Steve Salsberg as a vice president of marketing. He most recently held a similar position for more than 13 years in the music industry. Handleman's new marketing vice president has held membership in the Country Music Association and the Black Music Association. He serves as a board member of the Metropolitan State University Association of Alumni and Friends.

Changes — J & J Distributors, Inc. has announced the election of new officers and directors: Kelly J. Flynn, president; Patrick J. Harper, vice president; William A. Brown, treasurer, and Steven A. Hinton, secretary. Joseph L. Flynn, the founder and former president of the firm, will remain as executive vice president and counsel.

Miller Promoted — David Miller, who has been handling retail and radio promotions for Top 25, has just been promoted to 12" buyer for Gramophone Records.

Burkhart And Douglas Named — Kent Burkhart has been named chairman of the board and Dwight Douglas has been named president of Burkhart/Abrams/Michaels/Douglas and Associates. Burkhart/Abrams/Michaels/Douglas is a media consultation firm based in Atlanta.

Clements Appointed — Radio City Music Hall Productions, Inc. has announced the appointment of Paul Clements as the director of Concert Production for the company. Prior to this appointment, he served as the associate producer for MTV's 1982 New Year's Eve party.

Browne Appointed — Burnham-Callaghan Associates has announced that Jeanne Browne has joined its staff. Recently, she has served as talent coordinator for Harbinger Communications and fundraising and special events associate for Just One Break, Inc.

Prlore Appointed — Debra M. Prlore has been named account executive, Midwest Radio Station Sales in Chicago. Prior to joining Arbitron Radio, she served as an account executive at WKBW-AM and WBEN-FM, both in Buffalo, New York.

CRI Taps Patel, Simmel In NYC

NEW YORK — CBS Records International (CRI) has added two New York-based directors to its CBS Electronics division. Named to the slots are Narendra Patel, director of operations, and Richard Simmel, director of marketing and administration. They will report directly to Norman Stollman, newly named senior vice president, CBS Electronics, CRI.

In his new position, Patel will be responsible for product sourcing, manufacturing, quality control, product warranty, service policies, and warehousing and distribution of video game products for the CRI sub-

sidaries worldwide. Prior to his appointment, Patel was director, industrial engineering, CRI. He joined CBS in 1973 as an industrial engineer at the Terre Haute plant.

As director of marketing and administration, Simmel will be responsible for overseeing all activity in the area of new releases and developmental products provided by CGI, Coleco and CBS Software and will coordinate the distribution of that product to CRI companies. He will also consolidate the budget and planning functions for sale activities.

Artist Profile

Allen Ginsberg: A Poet's Career Marked By Music

by Fred Goodman

NEW YORK — Although not a musician per se, poet Allen Ginsberg has managed to run up a list of credits that would evoke jealousy from any of the hottest session players around. What musician can equal Ginsberg's experiences, having recorded and performed with the Clash and Bob Dylan, taught Phil Spector how to chant Hare Krishna, sung at Charles Mingus' wedding and jammed regularly with John Lennon?

Quick to admit his limits as a musician, Ginsberg finds a natural sympathy with his more musically schooled counterparts. "The musicians feel as uncertain about language as I do about music," he says.

Primarily known, of course, for his poems, Ginsberg has been working with musicians since 1958, when he

Rogers' Midwest Tour Dates, Gambler Sequel And LP Production Set

LOS ANGELES — Dates for the Midwest leg of Kenny Rogers' tour in April have been confirmed, as Rogers will be appearing in 11 cities, beginning in Fargo, N.D. April 11 and ending in Cincinnati, Ohio April 24. The swing also includes three nights at the 19,500-seat Rosemont Horizon in Chicago April 15-17.

The current multi-media presentation employs an octagonal stage, cantilevered spotlights, four projection screens and laser lighting special effects, making it Rogers' most ambitious show to date. Supporting Rogers on the current tour are special guests Crystal Gayle and comedian Lonnie Schorr.

The itinerary also includes stops at the Duluth Arena in Duluth, Minn. April 12; the Met Center in Bloomington, Minn. April 13; the Peoria Civic Center in Peoria, Ill. April 14; the Memorial Coliseum in Ft. Wayne, Ind. April 19; the Prairie Convention Center in Springfield, Ill. April 20; the Dane County Expo Center in Madison, Wisc. April 21; Roberts Municipal Stadium in Evansville, Ind. April 22; and Toledo, Ohio April 23.

Following the spring concert dates, Rogers plans to begin recording his debut RCA album in May, with Bee Gee Barry Gibb producing. Later the same month, he will begin the six week shooting schedule for the sequel to *Kenny Rogers as The Gambler*. Produced by Lion Share Prods. for CBS-TV, the follow-up will be a two-part four hour western adventure in which Rogers will again play the title character, Brady Hawkes, and Bruce Boxleitner will return as his young sidekick. It is slated to air during the 1983-84 season.

Kartsonakis Sets 'Pianorama' Tour

NASHVILLE — Christian pianist Dino Kartsonakis has embarked on a national tour that will see the artist appear at more than 200 dates during 1983, including more than 20 "Pianoramas," which feature nine grand pianos on one stage simultaneously. Among the first pianoramas were shows in Orlando and on the stage of the Grand Ole Opry in Nashville.

Kartsonakis, who has won Dove Awards each of the last four years, has pianoramas scheduled at the Gospel Music Assn. (GMA) Dove Awards program April 13; Dallas, April 22; Honolulu, July 8; Oklahoma City, Sept. 9; Wichita, Sept. 20; Tulsa, Sept. 23; Seattle, Oct. 27; and Los Angeles, Nov. 10, with additional dates pending.



Allen Ginsberg (l) with Joe Strummer (c) and Mick Jones of The Clash during the "Combat Rock" sessions.

collaborated with composer David Amram on the soundtrack for Robert Frank's experimental film, *Pull My Daisy*. But he traces his interest in music to before his career as a poet, recalling his love for Leadbelly as a high school student, his time listening to the bop artists who served as reference points for the beats, and his nights improvising songs and verse beneath the Brooklyn Bridge with Jack Kerouac.

Although his first recordings were spoken word projects, including a still available *Howl for Fantasy*, and a long out-of-print *Kaddish* done for Atlantic at the request of Jerry Wexler, Ginsberg made his first recordings with music in 1968, on "William Blake's *Songs of Innocence and of Experience* Tuned by Allen Ginsberg" for MGM/Verve.

A good deal of Ginsberg's involvement with music during the '70s is chronicled in the recently released "First Blues" album on John Hammond Records. Culled from sessions done in '71, '76 and '81, the two-record set features many of the players Ginsberg has worked with over the years, including Dylan, Amram, Jon Sholle and Stephen Taylor. According to Ginsberg, he originally approached producer Hammond with the idea of a record and, following the Rolling Thunder tour with Dylan in '76, got the go-ahead.

The results, largely improvised, have an air of discovery beyond what is usually caught on record. The political and social content — as well as sexual lyrics — are all the explanation required as to why the project languished until Hammond was able to start his own label.

While the lion's share of the tracks on "First Blues" sat on a shelf, Ginsberg was travelling and reading on campuses around the country. On the road, he began seeking

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Fame Cast To Tour U.K., Europe, Israel

LOS ANGELES — The "Kids From (the TV show) *Fame*" are back on the road again, having recently begun a three-week tour of the U.K. (March 26), where the TV cast will introduce their new RCA LP, "Kids From Fame — Live," which they recorded during the first trek to the isle last Christmas.

On April 17, the *Fame* cast, members of one of the highest rated shows in Israel, will travel to that country to play during Independence Week there. The troupe will then move on to The Netherlands where they will perform for the King and Queen in Rotterdam April 24 and then move on to Brussels, Belgium on the 25th.

The "Kids from *Fame*" 60-minute TV special, executive producers, The Entertainment Company and MGM/UA, which was videotaped at the Royal Albert Hall performance in London, premiered March 3 on NBC.

Styx

THE PANTAGES, HOLLYWOOD — When Styx's latest album flooded the record markets a few weeks ago, retailers and critics alike were initially surprised with the idea of one of America's most popular rock 'n' rollers releasing a "concept" album a la Pink Floyd's "The Wall." Here was the follow-up to a platinum album that produced four singles? Isn't that risky, especially with what few dollars the consumer has? I mean, shouldn't you be seeking a tight package of great songs?

Guitarist Tommy Shaw later said that Styx has a message with its album; to give as artists, not just musicians. And if you're fortunate enough to see their show this year, any notions of what they're trying to communicate will be a lot clearer.

The premiere of the sold-out four day engagement was held at the usually-reserved-for-on-the-road-Broadway-musicals theatre, the Pantages. But patrons entering this lavish center, where smoking and drinking is prohibited in the concert hall, should have already realized they weren't coming for a "usual" rock concert.

The theatrical show opened with the Styx-cast film of "Kilroy Was Here," which takes place sometime in the future. You learn that "music moralists" have "arrested" leaders of rock and roll, under the auspices of a Dr. Righteous. Kilroy, being such a popular figure at one time, has been wrongly jailed for the death of a moralist years earlier at the end of a concert at Paradise Theatre. Hmmm... sound familiar?

As the film closes, with Kilroy and his rescuer reminiscing about the past, the last frame of the film "comes to life" — with the members of Styx already in position to replay that last, fateful night at the Paradise, which gives them the go-ahead to perform their favorites for the fans.

After the introductory "Mr. Roboto," the fivesome moved into more familiar territory with the likes of "Blue Collar Man," "Foolin' Yourself," "Crystal Ball" and "Too Much Time On Your Hands." The songs were delivered with a lot of warm forwardness: with the proximity of the audience to the stage, Dennis DeYoung mentioned that it was "nice to see you (the audience) this close again."

Styx bounce back and forth with old and new material, from "The Best of Times" to the very refreshing "Don't Let It End." And to keep with the "Kilroy" theme, Dr. Righteous (alias James "J.Y." Young, rhythm guitarist), appeared at the close of the first part of the show, warning all patrons that they were violating "various moralist codes and subject to arrest." The audience was surprised with this "warning," and change of character, but it was all part of the theatrics which many people had temporarily forgotten, being so entranced with the rocking "Paradise" show.

Act Two brought us back for more hits. Then after the encore of "Renegade," ending the "Paradise" part of the show, Dr. Righteous and his moralists raided the screen in the midst of bright laser explosions, a smoke screen, and loud amplification of noise.

The audience observed all of the anarchy that brings about Kilroy's arrest and then is brought to the future, where we left Kilroy being rescued for the "existence of rock 'n' roll."

In this reviewer's eyes, it was refreshing to see a supergroup take on a risk of presenting an art form and to challenge its audience to think as well as be entertained. For this, my respect for Styx as artists, as well as musicians, got a well-deserved boost.

And as more people see their U.S. tour, more will understand Styx's message — and buy the album, which already has a firm spot in the Top 10 of the *Cash Box* Pop Albums chart. Hopefully, Styx just may have a "Paradise" in all of this after all.

greg leschishln

Kate & Anna McGarrigle / Leo Kotke

CARNEGIE HALL, N.Y.C. — The McGarrigles and Leo Kotke are artists for whom music is as much a way of life as it is a livelihood, which makes their performances intimate experiences no matter how big the hall. Thus, the Carnegie could well have been a small showcase club, or each performer's living room, for that matter.

Both acts have new albums to promote, but neither felt obligated to concentrate on them. The McGarrigles sang maybe a third of their Polydor/PolyGram debut "Love Over And Over" and filled the rest of their set with the tunes from their four previous albums and unreleased material. Sisters Kate and Anna took turns on piano and accordion and sang with a shy, Emmylou Harris-like delicacy and sweetness. While Kenny Pearson's Hammond V3 organ gave the sound a Band-like rock bottom, Chaim Tannenbaum was the real instrumental standout, texturing the songs with contributions on mandolin, banjo, harmonica and saxophone. Tannenbaum was also given a soulful lead vocal on a churchy inspirational number and ably backed the sisters on an a cappella gospel song.

As the McGarrigles are French Canadian, much of the concert was sung in French, including the high point, Bob Seger's "You'll Accompany Me." The tune, which is from the new album, featured Kate on banjo, Anna on accordion, sister Jane McGarrigle on piano and two fiddlers, and sounded like a beautiful, slowed-down version of "Louisiana Man."

The loosely-structured, family-style set was encored with the three sisters together unaccompanied on "Heart Like A Wheel," the McGarrigles tune made famous by Linda Ronstadt.

Leo Kotke's opening set was more fascinating than usual because he seemed uncomfortable. He only offered one whimsical story concerning his songs, in this case a tangled exposition of "Julie's Song" from his new "Time Step" album. He also kept other verbal communication to a minimum, instead working his intensely personal feelings out through multi-tiered fingerpickings on both six- and 12-string guitars. His instrumentals were lengthy and disturbed, going up and down, back and forth within themselves such that it seemed that not even he knew where he was going, but his listeners always followed intently.

Although his singing was shortchanged by his musicianship, Kotke could never escape without "Pamela Brown," and at this concert, he also sang Lefty Frizzell's classic "Saginaw, Michigan," from the new album. It proved a perfect vehicle for Kotke's simple, straightforward vocal style.

jim bessman

Reggae Making 'Slow, Sure' Progress In Domestic Market

by Jeffrey Ressler

LOS ANGELES — "Reggae music is the cry of the people," said artist Jimmy Cliff in a 1981 radio interview, "a cry for recognition, identity, respect, love, justice. This cry was borne out of the spirit, after the backlash of the slave had finished."

Cliff's poetic definition of reggae's origins is essential in understanding how the musical form has grown and matured over the years to a point where it "seems to be getting healthier than it's ever been," according to Roger Steffens, director of

Senate Hearings Set For Mathias Bills On Rentals

by Earl B. Abrams

WASHINGTON — The first hearing in the new Congress on proposed legislation that would revamp the current video and record rental business is scheduled for April 29 by a Senate subcommittee. A House hearing on the same legislation is not anticipated until late in the spring, perhaps as late as June, according to House copyright subcommittee sources.

The April 29 hearing, to be conducted by the Senate copyright subcommittee chairman Senator Charles McC. Mathias (R-Md.), is on two bills introduced by the Senator earlier this year (**Cash Box**, Feb. 5). One is S-32, which deals with audio rental practices; the other is S-33, dealing with video cassette rentals. Although the roster of witnesses for this hearing has not been established at this writing, it's presumed that record producers and retailers will be represented.

In essence, both the Senate and the House bills would prohibit retailers from renting or leasing records or prerecorded videocassettes without permission of the copyright owner. At issue is the looming practice in the United States of renting records or albums for a day or two where the customer tapes the material for his own use and returns the record or album to the store. As of now, the copyright owner gets no return from the tapper. There are an estimated 200 record rental stores in the United States at the current time. The practice is reportedly widespread in Japan and in some European countries. The rental of videocassettes for home taping is considerably more extensive in this country.

The companion House bills, introduced by Rep. Don Edwards (D-Calif.) are H.F. 1027 for audio and H.R. 1029 for video. When he introduced the legislation, Edwards noted that the recording industry claims to be losing \$900 million annually in sales because of home taping.

Both Mathias and Edwards also introduced companion bills dealing with the home taping of audio and TV programs. The intent of these bills is to absolve home tapers of copyright liability and to impose a copyright royalty fee on the sale of domestic and imported taping equipment — including blank video and audio tape. Earlier this year, the U.S. Supreme Court heard arguments on the disputed question whether home tapers of TV programs are liable for copyright charges. A decision is expected before the summer recess of the court, which takes place usually by or before July 4. The high court was asked to rule because of a conflict on this question between two federal courts. A district court held that home taping without copyright payment is not a violation; an appeals court reversed this ruling and held that it is a violation. At the present time there are an estimated 3.5-4 million video tape recorders in U.S. homes.

reggae and African promotion for Island Records, one of the most influential labels involved with the genre.

In its recorded form, reggae first made advances in America during the '60s, when songs like Millie Small's bluebeat "My Boy Lollipop" and Desmond Dekker & The Aces' "Israelite" scaled the U.S. Pop Singles charts to achieve Top 10 status. During the '70s, the rise of Bob Marley, the release of the revolutionary Jamaican film *The Harder They Come* and the emergence of such hits as Johnny Nash's 1972 chart-topper, "I Can See Clearly Now," all contributed to the acceptance of reggae by the masses.

Over the last three years, Island's Stefens has seen a "lot of new listeners" enter the reggae fold, a fact he attributes to two factors: first, the many recent reggae-influenced pop songs by groups like The Clash, Men At Work, Musical Youth, The Police and The English Beat, and secondly, the bowing of at least eight different American labels dealing with reggae product since the decade began.

New Commitment

One such new label is Shanachie (pronounced "Shawn-a-kee"), whose name comes from a Celtic word meaning "storyteller." Shanachie originally started as a label specializing in Irish traditional music by bands such as The Chieftains, and branched out into reggae around 1980 when it noticed a demand for the Jamaican music during its importation of Irish albums. After testing the waters with a single by Pancho Alfonso and an album by Augustus Pablo, Shanachie chief executive officers Richard Nevins and Daniel Michael Collins decided to plunge into the reggae marketplace, and, to date, they've issued 11 LPs and four 12-inch singles. In addition, the company has pacted with England's Greensleeves label to press and distribute over 50 U.K. releases in the U.S. at domestic prices under a Greensleeves — U.S.A. tag. On its own Shanachie label, the company's top artists include Bob Marley's widow, Rita (whose 12-inch single, "One Draw," probably ranks as one of the best-selling reggae discs of all time, rapidly approaching the 100,000 mark), and Judy Mowatt, a former member with Rita of the I-Threes, Bob Marley's back-up group.

Another reggae label achieving no small degree of prominence lately is Heartbeat, which is an offshoot of the Massachusetts-based folk music company, Rounder Records. In business for just over two years, Heartbeat has 13 albums and one 12-inch single to its credit, including works by Burning Spear, Linton Qwesi Johnson, Big Youth, Mikey Dread, Lee Scratch Perry and Sugar Minot, in addition to anthology collections such as "D.J. Explosion Inna Dance Hall Style," its best-seller so far. Future releases will see chants by a hardcore Jamaican Rastafarian sect known as the Nyabinghis and an anthology of Studio One-produced singles hit the stores.

Warren Smith, president of the San Francisco-headquartered Ephemery Records label, has seen a "slow, steady rise" in the popularity of the art form. Ephemery started up its operation back in 1976, and since that time has released albums by Soul Syndicate, Earl Zero, Flo & Eddie, Max Edwards, Barbara Paige and others.

Ras Records and Alligator Records are two other companies that have made significant inroads regarding reggae during the last few years. Ras, founded by David Pansegrouw and Gary Himelfarb (aka "Dr. Dread") in 1981, came about when the team went into a freelance indie distributor business handling solely

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COAST TO COAST

EAST COASTINGS — How and why did the typically austere and conservative New York Times come to print a three-column piece on CBS Record Group president Walter Yetnikoff going to MCA Records without any official confirmation from either party? The article, which appeared in the March 26 edition with a Hollywood dateline, relied entirely on a few cagey and evasive comments, and was quickly denied by CBS on Monday morning. Was it only coincidental that the Times ran a glowing article on the record industry on the front page of its Tuesday paper's business section? The second article, which had the earmarks of a make-good piece, prominently featured photos of Yetnikoff and CBS platinum pin-up **Men At Work**. While the CBS statement denying Yetnikoff's departure was buried towards the bottom of the article, the newspaper appeared to be throwing the industry a bone by listing home taping as a de facto cause for the industry's shrinkage for the first time . . . Legal and business sources outside the record industry are saying that the anti-trust action being mullied by indie distributors against CBS and Chrysalis has little or no chance of success, owing to Chrysalis's slim market share . . . With all the shake-ups in indie distributing, expect to see Faulty Records re-structure itself into separate label and distribution arms . . . Something is brewing between Gotham indie Gramavision and PolyGram Records. Rumors have the two outfits set to announce a unique distribution deal that would send Gramavision's jazz albums through the PolyGram Classics pipeline, with 12-



NONA DROPS IN — RCA recording artist Nona Hendryx recently made a startling stage entrance at *Bonds International* in New York, where she was lowered from the ceiling. Hendryx's first album for the album is the just-issued "Nona."

inch and more commercial fare going through PolyGram's black music department . . . Ras Records, the Maryland-based direct marketing and mail-order reggae distributor, is set to bow two 12-inch singles in April . . . Mercury inked Lita Ford, ex-lead guitarist of **The Runaways** . . . A big thank you to **Joe McEwan** and **Gregg Geller** for the beautiful "**Jackie Wilson Story**" set on Epic . . . Yes folks, that is **Mary Wilson** singing on the Tuscan Ice Cream commercial airing in the New York market. Wilson was certainly a suitable choice to laud Tuscan as "the most supreme ice cream." We also hear that Wilson and **Mark Bego** are working on a kiss-and-tell book about her career, with special attention to the **Motown** and **Supremes** angles . . . Britain's **Depeche Mode** was in town last week for a show at the Ritz, and band members **Martin Gore** and **Andrew Fletcher** popped by *Coastings* to discuss trends in synth music and life without **Vince Clarke**, who now heads **Yaz**. One of the more melodic bands to spring out of the U.K. in the past few years, Depeche Mode has been fighting a war against the forces that

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POINTS WEST — **Eddie Murphy**, **Bruce Springsteen**, **Steve and Knuckles Van Zandt**, **Stevie Nicks**, members of **Earth, Wind & Fire**, **Jim Brown** and lots of other industry folks helped **Prince** and **Vanity 6** party down following the Minneapolis team's first sold-out show at L.A.'s Universal Amphitheatre March 28. Look for the Princely one to adorn the cover of the next *Rolling Stone* . . . Word has it **Bob Krasnow** is having the Elektra/Asylum logo re-designed at a cost of approximately \$100,000 . . . Varese Sarabande Records just issued its new 1983 releases, including the original motion picture soundtrack to **David Cronenberg's** horror flick *Videodrome*, composed by **Howard Shore**. The sci-fi/fantasy/classical-oriented label also put out volume one of a proposed six record set using music from **Rod Serling's** classic television series *The Twilight Zone*, and according to company special projects director **Scott Holton**, the diskery aims "to fill the bins with *Twilight Zone* records by the time **Steven Spielberg's** movie based on the show comes out at the end of June."

The first album in the collection features the program's opening and closing themes, along with music from the episodes "The Invaders," "Walking Distance," "Perchance to Dream" and "16mm Shrine" . . . A consortium of theatrical financiers saw **Styx's** recent "Kilroy Was Here" show at L.A.'s Pantages Theater and have expressed an interest in putting the pseudo-rock opera on the road with a traveling company a la *Jesus Christ Superstar*, with the eventual presentation of the show on a Broadway stage. Styx themselves would not be involved in performing the concert-story, but may contribute a couple of new songs to the effort if negotiations between the backers and the group's Front Line Management run smoothly . . . A new movie written and directed by **John Sayles**, entitled *Baby It's You*, is set to screen at the Los Angeles Film Exhibition known as Filmex. The pic, which centers on a high school romance between two New Jersey kids during the 1960s, has lots of great music, including **Sam the Sham's** "Woolly Bully," **The Supremes'** "Stop! In the Name of Love," **The Righteous Bros.'** "Unchained Melody," **The Isley's** "Shout," **Ben E. King's** "Stand By Me," **The Four Seasons'** "Stay," and three tunes by Bruce Springsteen. With this superb score and Sayle's top-notch track record, *Baby It's You* should rank up there with the last movie set in the Garden State, **Louis Malle's** *Atlantic City* . . . **Jules Shear**, former leader of the **Polar Bears**, launches his solo career for EMI with the upcoming "Watch Dog" LP, produced by **Todd Rundgren** and assisted by ace session players **Tony Levin**, **Rick Morotta**, ex **Polarpal** **Stephen Hague** and **Utopia's** **Roger Powell**, among others . . . Hollywood's headhacker **Attila**, who specializes in mohawk haircuts for hard-core punks and permanent wave follicle design, is getting into the record biz with an LP called "International Sandwich" . . . A new **Flestones** album,



STYX TRICKS — This attention-getting billboard on Sunset Boulevard in Los Angeles is actually in support of Styx's new "Kilroy Was Here" LP. The theme album concerns a fictitious "Moral Majority"-type outfit bent on eliminating the "heavy metal poisoning" caused by rock music.

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TOP 30 ALBUMS

	Weeks On 4/2 Chart		Weeks On 4/2 Chart
1 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	1 18	16 REEL LIFE SONNY ROLLINS (Milestone M-9108)	16 5
2 PROCESSION WEATHER REPORT (Columbia FC 38427)	2 4	17 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	18 37
3 DECEMBER GEORGE WINSTON (Windham Hill C-1025)	3 17	18 INCOGNITO SPYRO GYRA (MCA-5268)	13 26
4 TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	5 23	19 DREAM OF TOMORROW LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	23 2
5 THE HUNTER JOE SAMPLE (MCA 5397)	7 4	20 MUSIC SPOKEN HERE JOHN McLAUGHLIN (Warner Bros. 9 23723-1)	22 12
6 DAVE GRUSIN AND THE NY/LA DREAM BAND (GRP A1001)	4 8	21 WELCOME TO MY LOVE DIANNE REEVES (Palo Alto PA 8026)	20 8
7 FINESSE JOHN KLEMMER (Musician/Elektra 9 60197-1)	6 9	22 LEARNING TO LOVE RODNEY FRANKLIN (Columbia FC 38198)	19 20
8 CALIFORNIA HERE I COME BILL EVANS (Verve/PolyGram VE 2-2545)	8 5	23 COME WITH ME TANIA MARIA (Concord Jazz Picante CJP 200)	29 2
9 QUARTET HERBIE HANCOCK (Columbia C2 38375)	10 11	24 HOME AGAIN STANLEY TURRENTINE (Elektra 9 60201-1)	21 19
10 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	9 47	25 PETER ERSKINE (Contemporary 14010)	24 9
11 RIT/2 LEE RITENOUR (Elektra 9 60186-1)	11 20	26 SOLID COLORS LIZ STORY (Windham Hill C-1023)	28 3
12 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718-1)	12 24	27 DUKE ELLINGTON SONGBOOK, VOLUME TWO ELLA FITZGERALD (Verve/PolyGram VE 2-2540)	25 5
13 CASCADES AZYMUTH (Milestone M-9109)	14 16	28 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	27 41
14 SHADOWFAX (Windham Hill C-1022)	15 8	29 SOLO QUARTET BOBBY HUTCHERSON (Contemporary 14009)	30 7
15 THE PARIS CONCERT, EDITION ONE BILL EVANS (Musician/Elektra 9 60164-1)	17 8	30 LIVE AT THE PLUGGED NICKEL MILES DAVIS (Columbia C2 38266)	26 21

ON JAZZ

ELIOVSON HOBBLER IN — Being based in South Africa doesn't exactly put you in the eye of the jazz hurricane. If anything, such a situation makes a musician an unknown quantity. Subsequently, we were both pleased and surprised to see South African guitarist **Steve Elovson** on our doorstep the other day. Although perched on a pair of crutches as a result of a skiing accident, Elovson had been beating the streets of New York in hopes of hooking up an American tour and overcoming some of the mystery that surrounds him. With the release of his debut album, "Dawn Dance" on ECM, Elovson last year added his name to the label's roster of fine acoustic guitarists. But as a newcomer — especially one based so far from the hub of jazz activity — Elovson's debut seemed to raise more questions than it answered. Confirming that he feels



RICHIE AND FAMOUS — Tonight Show host Johnny Carson picks his brain for questions while Motown recording artist Lionel Richie enjoys a laugh during his first-ever appearance on the late night television program. Richie sang two songs on the show, his recent single, "You Are," and his previous number one hit, "Truly."

"isolated" from the jazz world, Elovson reports that the audience for the music ECM puts out is small in his native land, which makes international touring a necessity. "I'd like to get out and work," he told us. "I'm a musician, and I want to improve myself." A relative late-comer to music, Elovson didn't begin playing guitar until eight or nine years ago at the age of 21. "I was like anyone else," recalled Elovson. "I was interested in rock, but hearing the Mahavishnu Orchestra was the beginning of my interest in jazz. There's not much happening in Johannesburg, but there are a lot of people interested in the music, and one thing led to another. Most of the stuff that's recorded here does eventually get there — there's an interest in Dixieland, and of course jazz/rock. Guys like **Wilson Pickett** and **Jimmy Smith** have come over and done very well. We have some first class players, and I'd like to see some kind of hook-up with an exchange of musicians." Although based in Johannesburg, Elovson has spent time in the U.S., including a stint with D'Armand, the guitar equipment manufacturer. It was during that period that Elovson made his first contacts with ECM. "I had become friendly with **John Abercrombie** while I was working for D'Armand," he recalled. "I really didn't see myself in the ECM slot, but when I made my demo, they were the only company I sent it to, and they were interested." Although happy to be with the label, Elovson hopes to expand beyond the kind of music he recorded for ECM. "I'm not strictly an acoustic guitarist," he said. "I've done a lot of different things, but it was easier to make an acoustic record because of my limited finances. There'll definitely be some electric music on my next album." Elovson also reported more than middling interest from agents for bringing him to the States for live dates, and was optimistic about getting a foothold in the U.S. "I've been here 10 days, and it's starting to come back to me how things are done here. But I know it takes time." (continued on page 13)

In-Store Appearances Still An Important Retailing Tool

by Jim Bessman

NEW YORK — The artist in-store appearance, long a staple of successful record retailing, continues to be an important tool not only in selling product but in breaking or sustaining both the artist and the store itself. Representatives of labels, artists and retailers queried by **Cash Box** all subscribe to this view, though all note the necessity of proper preparation to ensure a big turnout and artist safety.

"In-stores, given the right circumstances, are a very viable way of selling product and creating excitement," stated Craig Smith, regional marketing manager

for Warner Bros. Records, offering a representative view. The benefits of such appearances can be felt in increased product sales for up to two weeks afterwards if "the whole music community" — label, retail, and radio — participates. "It takes a big commitment by everyone involved," he continued, "especially the retailer. For example, if we put in a big act like Asia, they won't be selling any Bruce Springsteen that afternoon. In fact, getting in an act of that stature can mean 3,000 kids, which can limit the ability to sell anything. They literally turn off their cash register for two hours."

Bill Berry, president of the three Warehouse Records & Tapes stores in the New Orleans area, found that the approximately 3,000 fans attending a recent Kiss in-store at his Kenner outlet did cramp his ability to sell product. However, he also reported selling up to 400 copies of the group's new "Creatures Of The Night" LP, as well as "a couple hundred more units" of Kiss catalog. "It's exciting to see that something like this can still go on in the industry," said Berry, noting that the band went through 100 felt tip pens during its autograph sessions. "I haven't seen such enthusiasm in the record industry in years."

Too Much Action?

Sometimes in-stores by popular artists like Kiss can get out of hand. When over four times the anticipated 5,000 showed up to see Scott Baio at the Miami International Mall last fall, the TV-star-turned-singer was not allowed to appear and was whisked away by security. The Record Emporium in Columbus, Ohio, was also caught by surprise when the 200 fans expected for an appearance by The Time and Vanity 6 mushroomed into 3,000, and 36 policemen from four precincts were needed to ensure

(continued on page 13)

Schwartz Bros. Holds 3rd Dealer 'Expo-Tech'

NEW YORK — Schwartz Bros. Inc. is set to hold its third annual dealer trade show this week, April 5-7, at the Sheraton Hotel in Lanham, Md. Entitled "Expo-Tech '83," the show will be far larger than previous ones and for the first time will showcase computer products along with audio and video wares. The inclusion of computer product corresponds with the establishment last October of the company's computer products division.

According to Eugene Horn, general manager of the computer products division, 1,000 invited retailers in Schwartz Bros.' mid-Atlantic sales region are expected. "It's the biggest show that any distributor has done in this area for these products," said Horn, estimating that some 2,000 prospective buyers would be present to view displays by 125 manufacturers in the 22,000 sq. ft. exhibition center behind the hotel. The number of manufacturers present nearly triples the 45 who were at last year's show.

Horn said that at least 50 Schwartz staffers would be on hand at all times, and that special deals would be offered for the duration of the three-day affair. Both Schwartz and various manufacturers were providing daily door prizes, including small computers, VCRs, videocassettes, game cartridges and other software. He stressed the importance of familiarizing record retailers in particular with computer product and the fact that it is now being distributed regionally. "Record dealers should definitely look to find other areas of things to sell in order to survive," he said.

In addition to the exhibits, guest speakers are scheduled to deliver presentations involving retail marketing, new product awareness, financial planning and related topics. Other topics and speakers include "Marketing and Personal Computers" by Dr. Eli Yecheskel of Johns Hopkins University; "Point of Purchase Marketing" by Henry Canby of Pasley, Romorini & Canby Advertising Inc.; "A Comparative Analysis of Personal Computer Systems" by Mel Degree of Personal Computer System Associates; "How To Get Co-op Advertising for Small Merchants" by Buzz Lefevre of *The Washington Post*; "Opening Retail Businesses in Baltimore/Washington" by Gary Curtis of the Washington Board of Trade; "Home Entertainment Technology Today" by John Schwenzer of Robert Wold Assoc.; "A Closer Look at VisiCorp's Visilink Program" by Lynne Scheuer of Data Resources Inc.; and "Financial Planning On the Basis of Sole Propriety" by consultant Tom Hollinger.

Other programs include a demonstration by MCA of its "Jazzercise" and "Aerobicise" programs, and a "corporate magician" will be on hand to provide information magically.

Tulsa Man Admits Guilt In 8-Track Peddling

NEW YORK — Fred Parks, operator of Mr. Dee's Sales distribution business in Tulsa, pleaded guilty in U.S. District Court there last week to one count of copyright infringement for distributing illegal sound recordings. He had been indicted on Feb. 2 on nine infringement counts resulting from an FBI raid on his establishment a year earlier.

During the Feb. 11, 1982 raid, several thousand counterfeit and pirate 8-track tapes of English and Spanish recording artists were seized. Among the titles taken was "Palabra de Rey," by Vicente Fernandes on Discos CBS International, on which the count Parks pleaded guilty to was based.

Parks is scheduled for sentencing on April 20.



CASH BOX GREETINGS — RCA recording artist Sylvia was embraced backstage at the Ritz Theatre recently by **Cash Box** East Coast vice president and general manager, J.B. Carmicle.

TOP 30 VIDEO CASSETTES

	Weeks On 4/2 Chart		Weeks On 4/2 Chart
1 AN OFFICER AND A GENTLEMAN Paramount Home Video 1467	1	15 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	16
2 BLADE RUNNER Embassy 1380	2	16 CREEP SHOW Warner Home Video 11306	25
3 ROAD WARRIOR Warner Home Video 11181	3	17 MISSING MCA Distributing Corp. 71009	17
4 POLTERGEIST MGM/UA 00164	4	18 VICTOR VICTORIA MGM/UA 0051	19
5 ROCKY III CBS/Fox TW 4708	5	19 TRON Walt Disney WD 122	18
6 THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	7	20 STAR TREK II: THE WRATH OF KHAN Paramount Home Video PA 1180	14
7 THE WORLD ACCORDING TO GARP Warner Home Video 11261	6	21 DINER MGM/UA 00164	21
8 FAST TIMES AT RIDGEMONT HIGH MCA Distributing Corp. 77015	8	22 MOONRAKER CBS/Fox TW 4636	22
9 NIGHT SHIFT Warner Home Video 20006	11	23 FRIDAY THE 13TH PART 3 Paramount Home Video 1539	20
10 THE BEST LITTLE WHOREHOUSE IN TEXAS MCA Distributing Corp. 77014	9	24 THE MAN WITH THE GOLDEN GUN CBS/Fox 4606	24
11 MONSIGNOR CBS/Fox 1108	13	25 VICE SQUAD Embassy Home Entertainment 2002	27
12 FIREFOX Warner Home Video 11219	10	26 HONKY TONK MAN Warner Home Video 11305	—
13 ANNIE RCA/Columbia Home Video 10008	12	27 REDS Paramount Home Video PA 1331	26
14 YOUNG DOCTORS IN LOVE Vestron 5012	15	28 DIVA MGM/UA 00183	23
		29 STAR WARS CBS/Fox 1130	28
		30 THE THING MCA Distributing Corp. 77009	30

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

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 catalog number or price at presstime.

KING KONG* Laserdisc — Paramount 8872 .. \$35.95	LA DOLCE VITA Cassette—NTA Entertainment 2212 .. \$69.95
CHARLIE CHAN'S CURSE OF THE DRAGON QUEEN* Cassette—Media Home Entertainment 228 .. \$54.95	WAR OF THE WILD CATS Cassette—NTA Entertainment 4447 .. \$59.95
MOUNTAIN FAMILY ROBINSON* Cassette—Media Home Entertainment 207 .. \$59.95	THE MAGIC CHRISTIAN Cassette—NTA Entertainment 2548 .. \$59.95
A FORCE OF ONE* Cassette—Media Home Entertainment 227 .. \$54.95	VIVA MAX! Cassette—NTA Entertainment 4421 .. \$59.95
TEXAS LIGHTNING* Cassette—Media Home Entertainment 242 .. \$49.95	LOVE HAPPY Cassette—NTA Entertainment 2467 .. \$59.95
SAVAGES Cassette—Intra Video 100 .. \$59.95	OPERATION PETTICOAT Cassette—NTA Entertainment 3082 .. \$59.95
LAUGH IN BLOOPERS Cassette—Vintage Video 7001 .. \$39.95	THE PAWNBROKER Cassette—NTA Entertainment 3162 .. \$59.95
ABBOTT & COSTELLO LIVE Cassette—Vintage Video 9013 .. \$39.95	THE QUIET MAN Cassette—NTA Entertainment 3363 .. \$59.95
ARC OF TRIUMPH Cassette—NTA Entertainment 144 .. \$59.95	SANDS OF IWO JIMA Cassette—NTA Entertainment 3556 .. \$59.95
BELLS OF ST. MARY'S Cassette—NTA Entertainment 222 .. \$59.95	WAKE OF THE RED WITCH Cassette—NTA Entertainment 4429 .. \$59.95
A DOUBLE LIFE Cassette—NTA Entertainment 1092 .. \$59.95	YOUNG AT HEART Cassette—NTA Entertainment 4706 .. \$59.95
HIGH NOON Cassette—NTA Entertainment 1800 .. \$59.95	BEST FRIENDS Cassette—Warner Home Video 11265 .. \$39.95
INVASION OF THE BODY SNATCHERS Cassette—NTA Entertainment 2018 .. \$59.95	

*May Release

WARNER GIVES BEST FRIENDS AND LOVESICK \$39.98 TAG — Warner Home Video joins the ever-increasing ranks of studios testing list pricing under \$40 for major new releases on May 11, when it issues two contemporary romantic comedies — *Best Friends*, starring **Burt Reynolds** and **Goldie Hawn**, and *Lovesick*, starring **Dudley Moore** and **Elizabeth McGovern** — at \$39.98. WHV called the move "part of an ongoing response by the company to market trends indicating potential demand for lower-priced prerecorded videocassettes," referring to the fact that Warner Bros. has reduced suggested list on more than 50 selections in its 236-title catalog since fall of last year. Whether *Best Friends* or *Lovesick* will fare as well as its predecessors under \$40 — such as Paramount's *Star Trek II: The Wrath of Khan* and *An Officer And A*



DER KOMMISSAR ON DER MV3 — A&M recording artist Falco (l) performed his hit "Der Kommissar" on the syndicated television show MV3 while young teens danced with the Austrian rapper.

Gentleman, or Embassy's *Blade Runner* — remains to be seen; unfortunately, neither did as well as expected in theatrical release, despite the heavyweight stars. Of the two, *Friends* was more successful at the box office, but like *Lovesick*, Dudley Moore's second flop in a row, it received mostly negative reviews. However, a weak cinema showing doesn't necessarily insure home video failure, as many in the business have learned by now. After all, *Blade Runner* took a drubbing from the critics and did weak box office, only to turn into a home video hit after Embassy released it at \$39.95.

VIDEO SOFTWARE NOTES — In addition to *Best Friends* and *Lovesick*, Warner Home Video will be making available five other film titles on videocassette May 11, two of which will also retail for \$39.98. They are *Hollywood Boulevard*, a low-budget sex 'n' stunts film, and *Frogs*, one horror film that we're sure **Ray Milland** would love to forget. The remaining three are, shall we say, a bit more high-brow. *Five Days One Summer*, directed by **Fred Zinneman**, stars **Sean Connery** in a film about a love triangle during a mountain climbing holiday in the Swiss Alps. **Werner Herzog's Fitzcarraldo** stars **Klaus Kinski** as the title character, an eccentric on a mad quest to build an opera house in the middle of the Amazon. As much an epic task to film as the story it portrayed, *Fitzcarraldo* was a critical success, earning a 1982 Cannes Film Festival award for Herzog as Best Director. *Quartet* also won a Cannes award in 1981 for actress **Isabelle Adjani** as the young wife in 1920s Bohemian Paris drawn toward a domineering and decadent English couple, played by **Alan Bates** and **Maggie Smith**. The latter three titles all list for \$69.95. . . . *Tempest*, a contemporary reworking of **Shakespeare's** tale, starring **John Cassavetes**, heads a list of 10 titles from RCA/Columbia Home Video this month. The list includes *The Professionals*, with **Burt Lancaster** and **Lee Marvin**; *The Amsterdam Kill*, a 1978 film of international intrigue and drug trafficking starring **Robert Mitchum**; *The Three Stooges, Volume VI*; *Buck and The Preacher*, with **Sidney Poitier** and **Harry Belafonte**; *Think Dirty*, starring **Marty Feldman**; the animated children's story, *Jack and The Beanstalk*; *They Came To Cordura*, a 1957 western starring **Gary Cooper** and **Rita Hayworth**; *You'll Never Get Rich*, a 1941 musical with **Fred Astaire** and **Hayworth**, featuring music by **Cole Porter**; and the 1979 French film *Robert Et Robert*. . . . As reported earlier, Media Home Entertainment, the Hollywood-based independent, is lowering the price on 16 catalog titles this month to \$29.95 (Cash Box, March 19). Among those are *Tourist Trap*; *Horror Express*; *End of the World*; *The Day Time Ended*; *Laserblast*; *High Velocity*; *Cocaine Cowboys*; *Rebel Rousers*; *Return of the Tiger*; *The Image of Bruce Lee*; *The Bodyguard*; *The Deadly and The Beautiful*; *Psychomania*; *Blackenstein*; *The Day of the Triffids*; and *The Night of the Living Dead*. The first 12 listed originally retailed for \$49.95, while *Psychomania*, *Blackenstein* and *The Day of the Triffids* carried a suggested price of \$44.95. *The Night of the Living Dead* went for \$39.95. . . . VidAmerica, like Warner Bros., is issuing new releases May 11, as well as re-releasing six older titles as part of its "Affordable Collectables" series at \$34.95. Among the new offerings are *The World's Greatest Photography Course*, a "how-to" program on working with 35mm cameras, co-produced by VCA Programs and VHD Programs, Inc., and *Echoes*, a hallucinatory "fantasy, horror film and love story." Re-releases in the "Affordable Collectables" line include *Grudge Fights*; *Baseball: Fun and Games*; *Gunga Din*; *Flying Leathernecks* and *The Bermuda Triangle*. VidAmerica is distributed by Vestron.

A CLASSIC WAY TO GET INTO HOME VIDEO — Whether you're talking about automobiles or art, a true classic is what every collector is in search of. So it is with home video, although as every film and video buff knows, campy cult pictures such as *Attack of the Killer Tomatoes* and sex and violence exploitation features such as *I Spit On Your Grave* far outnumber *The Wizard of Oz's*. Well, now there's good news for videophiles whose tastes run more toward vintage flicks. National Telefilm Assoc., a major television syndicator for 30 years, has just issued its first release under the NTA Home Entertainment banner, and the 26-title offering runs the gamut from a number of **John Wayne's** Republic films to *High Noon*, the original *Invasion of the Body Snatchers*, *La Dolce Vita* and, one of our favorites, **Frank Capra's** *It's A Wonderful Life*. Some of the titles were previously released by Nostalgia Merchant and others (for example, *It's A Wonderful Life* was part of VCI's VCI line) under license from National Telefilm Assoc., but now those rights have reverted back to NTA, which is working solely through its own distribution network. "As president of Nostalgia Merchant at the time, I negotiated those contracts with NTA for such films as *High Noon*," recalled NTA senior vice president **Nick Draklich**, a long-time home video veteran. "Now we have films like *Johnny Guitar* back in our fold exclusively." According to Draklich, NTA has "approximately 1,700 films" in catalog at its Marina Del Rey-area office, which the organization will tap for its "periodic releases." However, as part of its plan to become "a full range company," NTA is also looking at developing original programming, noted Draklich. "We also have a tremendous amount of children's material, which, as time goes by, we'll combine into some very interesting packages," he stated. Like many other videocassette software firms, Draklich added that NTA expects to test reduced pricing, pointing out that while motion picture titles in the initial release will carry a suggested list of \$59.95, "we do have a group of films coming out at \$39.95, and we'll be

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GOLD FOR 'GLORIA' — Trevor Veitch, who wrote the English lyric to the Laura Branigan gold single "Gloria," recently received gold recognition for his work on the record from MCA Music. Pictured are (l-r): Rick Shoemaker, vice president, MCA Music; Leeds Levy, president, MCA Music; Veitch; and Jonathan Stone, director, creative services, MCA Music.

Pickwick Closes Distribution Centers For Inventory Check

(continued from page 5)

shut down reached most of the company's label clients unofficially, and many of those contacted by **Cash Box** said that the first they learned of the closures was when one of the branches was phoned and there was no answer.

The shuttering, coupled with firm indications that Arista, like Chrysalis, was leaving independent distribution for a major branch operation (see separate story, page 5), prompted some labels contacted to more actively investigate distribution alternatives and contingencies in the event the closure by Pickwick be permanent.

At Motown, Miller London, vice president of sales, said the closure of Pickwick's Atlanta and L.A.-based centers would have no significant impact on the day-to-day distribution of the manufacturer's product, which Pickwick handles on the West Coast and Southeast.

London noted that there had been no official confirmation from Pickwick at presstime announcing plans to re-open, but that the Minneapolis company had ver-

bally revealed plans to Motown about its opening.

The Motown executive said that if there had been a disruption of service as a result of the closure, the label was prepared to have its retail accounts serviced by alternative sources. "If Pickwick had not reopened, we had other sources we planned to use for distribution," London said, "but as long as they are open, we're with them."

There was also no official notification of the closure at Fantasy Records, where sales manager Kirk Roberts said that he had conversed with the Pickwick Atlanta branch as late as Tuesday, March 29, before he found out that the office would be closed.

Roberts said that the company has not been discussing alternative distribution outlets for its Atlanta and Minneapolis markets, where it is handled by Pickwick. He said there has been no Fantasy product supply shortages, but speculated that if the closure were to last another week, "there might be some feedback from retail accounts."

In-Store Appearances Still An Important Retailing Tool

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the bands' safety.

The in-store by The Time and Vanity 6 was part of an intensive promotion tied in with a package concert tour of the groups with Prince, which involved 37 shows in 26 markets from Nov. 11 to Dec. 31. That the three groups were able to participate in 13 in-stores during the tour illustrated the enormous amount of preparation involved in achieving successful in-store appearances.

According to Warner Bros. publicist Alberta Rhodes, who was charged with coordinating the appearances, the groundwork was actually laid before the concert tour, when The Time and Vanity 6 undertook a promotional tour through many of the concert markets. This generated enough interest that WEA and Warner Bros. promotional and sales personnel in each branch were eager to select key retail stores in their areas for one, two or all three acts to appear.

"Everyone travelled in tour buses," said Rhodes, noting that some trips between stops took as long as 10 hours. "I had to get the timing down to allow for safe and swift transportation to and from each in-store with enough time left over for soundchecks." At a Prince and Vanity 6 in-store that drew 2,000 to an Atlanta Record Bar, Rhodes recalled a "secret service trip" entailing walkie-talkies, decoy cars and evasive procedures. "It was like being with the President," she said.

"Road time is the big thing that usually messes us up," agreed Jack Lameier, director of promotions for Columbia Records in Nashville. "Lately, bookings are more scattered, making it more difficult to get time for the artists themselves. It's most important for them to be fresh for the performance."

Lots Of Preparation

Chris Lendt, tour manager for Kiss, said that at least two weeks were needed to prepare for a Kiss in-store. "You have to make sure that the records and displays are in the store and that the record company is solidly behind it in terms of handling logistics, promotion and advertising. It can't be done on two weeks' notice." As for the actual day of the appearance, Kiss requires an hour and a half to don costumes and makeup and at least two hours for the in-store itself. "We don't want to turn any fans away," he explained. "We feel that if they stand and wait their turn, they should get their autograph."

Lendt also noted the importance of having enough security on hand to make the operation run smoothly. Don Wardell, a West Coast product manager at RCA Records, stressed security as the "key word" in ensuring an in-store's success and noted that when the Kids From Fame recently took an in-store tour, each "kid" had a personal bodyguard with walkie-talkie. "Not that we expected anything," explained Wardell, "but with so many people, it's easy to have an unfortunate incident, so you have to be prepared. People can wreck a record store really easily."

Like Lendt, Wardell estimated that it took two weeks to coordinate an in-store. Despite the "huge investment in time and energy," retailers find that it's all worth it in the long and short run.

"It takes a lot of pieces for an in-store to come together, but many accounts call constantly whenever they find an artist in their region," reported Rich Schwan, director of promotion for Epic/Portrait/CBS Associated Labels (E/P/A) in Nashville. The Strawberries Records & Tapes chain based in Framingham, Mass., is particularly active in setting up in-stores on its own. "We keep an eye on the concert schedules and usually know way in advance when art-

ists are coming," said the chain's promotion coordinator Karen Brooks. "We then weigh the pros and cons of having the particular artist in the store, meaning whether the appeal is there to bring people into the store."

Brooks' consideration here was shared by others on the artists' side, who were adamant that an artist only do an in-store if he was assured of a good turnout.

"I don't want to be anywhere near a store if one of my artists appears and no one shows up," stated Sandy Brokaw, head of The Brokaw Co. management firm and manager of Mickey Gilley. "Artists are human beings and put themselves on the line when they make appearances. It tears their guts out when nobody shows, so when someone asks me to bring in Mickey Gilley, Razzie Bailey, Charlie McClain, I say, 'Hey, you want 'em? How are you going to promote 'em?' If I know a record company is working it, I have no qualms about doing it. Otherwise I don't want any part of it."

Seconding Brokaw was E/P/A's Schwan. "We want to avoid embarrassment to our artists, where only five to 10 people show up to an in-store which wasn't promoted properly," he said.

"You have to pick and choose in-stores carefully," agreed Will Botwin, director of East Coast operations for Side One Marketing. Botwin's firm is primarily involved in marketing new music acts; he tries to match his acts with the proper store. "Certain acts will go well in a Sam Goody's, but others belong in Bleecker Bob's," Botwin explained. "Different accounts cater to different customers."

Botwin cited the importance of in-store appearances of new music acts at such "trend" accounts as Chicago's Wax Trax and Los Angeles' Vinyl Fetish. "Even if only 100 kids come out, they spread the word in the active music circles that the band took the time to be in the store, which creates a positive identification for that act," he said. In addition, in-stores are "vital" in that they provide the "personal touch" needed in enlisting retailer as well as fan support.

While in-stores can help secure retailer support of artists, they are also an important way for the artist to return the favor. "With the economy the way it is, the artist has to do more than he is in the past to help sell his product," declared T.G. Sheppard, who tries to make as many appearances as his schedule allows.

"In-stores make you go in on the retail level and work closer with retail people," he continued. "It's really their ball game now. They don't have the money to overstock your product the way they used to, when they could buy 10's, 15's, 20's or 50's of a single. Now it's three's, five's. But when you do an in-store, they'll buy more product. It doesn't take you a lot of time to do, and it shows them that you're trying to help them help you."

Concluded Sheppard, "In-stores are good for everyone, especially the retailer. I think they're a must."



SASSI CITED — RCA Records division vice president of industrial relations Daniel E. Sassi recently received the Abraham Lincoln Memorial Humanitarian Award from the National Youth Movement at its annual Abraham Lincoln Memorial Humanitarian Awards Luncheon in New York. Pictured at the presentation are Rev. Al Sharpton, Youth Movement chairman and Sassi (r).

ON JAZZ

(continued from page 11)

PALO ALTO IS POPPIN' — With the continued success of vocalist **Dianne Reeves** on the jazz charts and multi-instrumentalist **George Howard** on the airwaves, Palo Alto Records could be happy just laying back and milking their last batch of releases. But the California-based indie has just hit with four new releases that appear to be its strongest ever. Chief among them is a double album tribute to pianist **Bill Evans**, from whose white proceeds will go to the Bill Evans Jazz Piano Scholarship Fund being administered by the label, *Keyboard Magazine* and the National Assn. of Jazz Educators. Performing compositions either penned by or associated with Evans are 14 pianists, including **Teddy Wilson**, **McCoy Tyner**, **Herbie Hancock**, **Chick Corea**, **John Lewis**, **George Shearing**, **Jimmy Rowles** and **Joanne Brackeen**. Also out on the label is a fine **Mal Waldron** quartet date featuring tenorman **Joe Henderson**, bassist **David Friesen** and drummer **Billy Higgins**, and entitled "One Entrance, Many Exits." A bit more commercially oriented is "Realworld" by keyboardist/guitarist **David Diggs** featuring a large group and vocals, while "Return To Alto Acres" is a summit meeting between **Richie Cole** and **Art Pepper**. Also coming from the label will be a meeting between Cole and country saxophonist **Boots Randolph**, featuring both country and jazz rhythm sections.

fred goodman



LINGERIE CALL — Mercury/PolyGram recording group *The Call* recently played *Club Lingerie* in Hollywood in support of its latest LP, "Modern Romans." Pictured standing are (l-r): Jerry Jaffee, senior vice president, rock division, PolyGram; Bill Follett, regional vice president, PolyGram Distribution; Jean McDonald, local promotion, PolyGram; Jeff Laufer, regional promotion manager, PolyGram; Drew Murray, national director AOR promotion, PolyGram; Joe Ruffalo, the group's manager; John Stainze, vice president, A&R, rock division, PolyGram; Jeff Sydney, vice president, business affairs, West Coast, PolyGram; Russ Regan, senior vice president/general manager, pop division, PolyGram; and Scott Musick of the group. Pictured seated are (l-r): Tom Ferrier, Michael Been and Steve Huddleston of the group.

TOP 15 VIDEO GAMES

	Weeks On 4/2 Chart
1 MS. PAC-MAN Atari CX2675	1 6
2 PITFALL! Activision AX018	2 19
3 RIVER RAID Activision AX020	3 13
4 CENTIPEDE Atari CX2676	5 3
5 FROGGER Parker Brothers 5300	4 19
6 DONKEY KONG Coleco 2451	7 19
7 ZAXXON Coleco 2435	6 19
8 MOUSE TRAP Coleco 2419	10 9
9 VANGUARD Atari CX2669	8 11
10 PHOENIX Atari CX 2673	9 4
11 DONKEY KONG JR. Coleco 2601	13 2
12 SPIDER FIGHTER Activision AX021	12 9
13 DEMON ATTACK Imagic 3200	11 19
14 SEA QUEST Activision AX022	15 2
15 VENTURE Coleco 2457	— 1

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

TOP 15 MIDLINES

	Weeks On 4/2 Chart
1 THE DOORS (Elektra EKS 74007)	1 38
2 FLEETWOOD MAC (Reprise MSK 2281)	4 12
3 LED ZEPPELIN (IV) (Atlantic SD 19129)	6 6
4 SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119)	3 29
5 LOOK SHARPI Joe Jackson (A&M SP-6-4907)	2 29
6 WINELIGHT Grover Washington, Jr. (Elektra 6E 305)	7 7
7 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	10 23
8 LET THERE BE ROCK AC/DC (Atco SD-36151)	8 17
9 TAPESTRY Carole King (Epic PE 34946)	5 34
10 PIANO MAN Billy Joel (Columbia PC 32455)	12 12
11 THE CARS (Elektra 6E 135)	9 9
12 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	15 10
13 ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN/16020)	14 9
14 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. 3415)	11 4
15 WHO ARE YOU? The Who (MCA 3050)	13 9

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



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|---------------------|---------------------------|
| 1 PINK FLOYD | 9 JOHN ANDERSON |
| 2 GREG KIHN BAND | 10 THOMAS DOLBY (EP) |
| 3 WHISPERS | 11 DEXYS MIDNIGHT RUNNERS |
| 4 AFTER THE FIRE | 12 PETE TOWNSHEND |
| 5 THOMAS DOLBY (LP) | 13 KENNY ROGERS |
| 6 BERLIN | 14 MOLLY HATCHET |
| 7 TUBES | 15 WILLIE NELSON |
| 8 ROXY MUSIC | |

NORTHEAST 1.

- 1 PINK FLOYD
- 2 DEXYS MIDNIGHT RUNNERS
- 3 PETE TOWNSHEND
- 4 BERLIN
- 5 WHISPERS
- 6 KENNY ROGERS
- 7 THOMAS DOLBY (LP)
- 8 LAURA BRANIGAN
- 9 GREG KIHN BAND
- 10 THOMAS DOLBY (EP)

SOUTHEAST 2.

- 1 PINK FLOYD
- 2 THOMAS DOLBY (EP)
- 3 JOHN ANDERSON
- 4 GREG KIHN BAND
- 5 KENNY ROGERS
- 6 HANK WILLIAMS, JR.
- 7 MOLLY HATCHET
- 8 BERLIN
- 9 AFTER THE FIRE
- 10 BRYAN ADAMS

BALTIMORE/WASHINGTON 3.

- 1 PINK FLOYD
- 2 WHISPERS
- 3 THOMAS DOLBY (EP)
- 4 DEXYS MIDNIGHT RUNNERS
- 5 AFTER THE FIRE
- 6 GEORGE CLINTON
- 7 THOMAS DOLBY (LP)
- 8 BERLIN
- 9 TUBES
- 10 SCANDAL

WEST 4.

- 1 PINK FLOYD
- 2 BERLIN
- 3 ROXY MUSIC
- 4 TUBES
- 5 WHISPERS
- 6 DEXYS MIDNIGHT RUNNERS
- 7 PETE TOWNSHEND
- 8 GREG KIHN BAND
- 9 THOMAS DOLBY (LP)
- 10 JULIO IGLESIAS

MIDWEST 5.

- 1 PINK FLOYD
- 2 PETE TOWNSHEND
- 3 GREG KIHN BAND
- 4 TUBES
- 5 WILLIE NELSON
- 6 BERLIN
- 7 ROXY MUSIC
- 8 THOMAS DOLBY (EP)
- 9 BRYAN ADAMS
- 10 JULIO IGLESIAS

NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 DEXYS MIDNIGHT RUNNERS
- 3 MOLLY HATCHET
- 4 KIDS FROM FAME
- 5 OAK RIDGE BOYS
- 6 AFTER THE FIRE
- 7 MELISSA MANCHESTER
- 8 WILLIE NELSON
- 9 JOHN ANDERSON
- 10 PINK FLOYD

DENVER/PHOENIX 7.

- 1 PINK FLOYD
- 2 THOMAS DOLBY (LP)
- 3 JOHN ANDERSON
- 4 DeBARGE
- 5 GREG KIHN BAND
- 6 AFTER THE FIRE
- 7 WHISPERS
- 8 ROXY MUSIC
- 9 BRYAN ADAMS
- 10 LAURA BRANIGAN

SOUTH CENTRAL 8.

- 1 PINK FLOYD
- 2 GREG KIHN BAND
- 3 AFTER THE FIRE
- 4 TUBES
- 5 MOLLY HATCHET
- 6 THOMAS DOLBY (LP)
- 7 WHISPERS
- 8 JOHN ANDERSON
- 9 ROXY MUSIC
- 10 WILLIE NELSON

WHAT'S IN-STORE



ADORED IN L.A. — Actress/singer Pia Zadora (c) recently stopped by the Tower Sunset Blvd. store in support of her videodisc, "The Clapping Song," and an upcoming LP on Elektra/Asylum. While at the store, Zadora spent much of her time signing autographs.

MUSIC PLUS ADDITIONS — Music Plus stores have become Ticketmaster outlets with last week's "US '83" festival announcement in Hollywood (Cash Box, April 2). According to the L.A.-based chain's director of creative marketing, Alan Schwartz, the ticket agency link was scheduled a little farther down the road than the Memorial Day weekend US dates required. "We didn't want to take a project so big so fast, but we couldn't very well pass it up," explains Schwartz, adding that in handling tickets for the festival, the stores are "going for a moon shot on our first time out." Schwartz says that tickets, which are \$20 at face value for a single day, will go for "\$21 and change" at Music Plus. According to Jerry Seltzer, chairman of the Bass ticket service and consultant to Ticketmaster, Music Plus is the exclusive record dealer in Southern California handling tickets. Northern California is covered by Record Factory and Chicago by Rosa Records, with smaller retailers being used in smaller cities.

TAX BREAK — Great American Music Co. in Minneapolis is holding its second annual "I.R.S. Sale," a.k.a. the "Incredible Record & Tape Sale," now through April 15. According to the chain's vice president and general manager, Jan Jordan, "Pyramid pricing" at \$3.99, \$4.99 and \$5.99 levels will provide "something for every budget." Jordan adds that Great American will be using its own ad dollars to advertise various cutout lines, and that due to a "shortage" in manufacturer co-op monies, the chain is extending its former 7-10 day promotions, as with the current I.R.S. sale.

TOWER POWER — When Tower Records' much-heralded Manhattan fortress in mid-May, Mathew Koenig will be at the helm. Currently the manager of the chain's San Francisco store, Koenig will bring along his assistant manager, Marshall Lawhon, to do the same in New York. In addition, Ray Edwards, chainwide director of classical sales, will continue in that post in the New York store, as well as run its 4,000 sq. ft. classical department.

FRONTIER JOURNEY — Budget Tapes & Records stores recently tied in with Frontier Airlines on a promotion in support of Journey. Some 7,000 contestants in cities having both chain outlets and Frontier service vied for the grand prize free flight to Denver to see the band and visit the members backstage... Meanwhile, the 11 Denver and Boulder Budget outlets have followed the lead of other retailers and have instituted "Rock of the Eighties" new music sections as a tie-in with station KDPI-FM "Rock of the Eighties" format. According to advertising director Jeff Klem, the stores are using 3 x 10-ft. banners to highlight the new sections, as well as posters and album stickers. Klem adds that the wall-racked sections hold approximately 30 pieces, which closely follow the weekly station playlists.

EVERYBODY'S COMPETITION — Everybody's Record Co. in Portland, Ore., has declared two of its eight outlets in the Northwest as "competition" stores. The stores are in Portland and Seattle and show slightly lower shelf prices than the rest of the chain, as well as a \$6.99 price on the chain's Top 30 and the 75 biggest new releases. According to chain head Tom Keenan, the two stores will also beat "any verified sale item" from competing stores at any time... Everybody's store in the Portland suburb of Milwaukie is experimenting with a \$6.99 shelf price on all \$8.98 list cassettes, which is \$1 under LP price in most stores... Keenan was not pleased to report that 73° weather on the first weekend of spring break brought a 25% drop in his chain's business.

VIDEO SPECS — Spec's Music in Florida is adding video rental and sale clubs to its Palm Beach Gardens and Kendall Lakes (Miami) locations. Both stores are in strip malls — the only other two stores in the 16-store chain that have video clubs are freestanding locations. According to the chain's Joe Andrules, video clubs haven't been introduced into mall stores because those stores usually aren't as big as the freestanding and strip mall stores and therefore can't handle the increased traffic as easily.

SINGLES GOING STEADY — Both Detroit's Bad Records and California's Licorice Pizza chains recently ran successful singles promotions. Under a "Blowout Special 99¢" display, Bad went through more than 1,000 Billy Squier and Stray Cats singles. "People are conscious of singles prices," explains Bad head Calvin Simpson. "They respond to the word 'sale,' and when they see singles regularly priced at \$1.49 and then some on sale for under a buck, they'll pick them up." At Licorice Pizza, singles buyer Anita Ortiz reports that a recent "Buy three, get one free" singles promotion was the most successful singles stimulus in the chain's history. The sale was supported by heavy radio and print advertising and in-store merchandising, and included 12-inch singles, which were sale priced. Incidentally, Bad's Simpson, whose \$1.49 singles price was the lowest among the 20 chains surveyed last week, says that he will shortly up the price by either 20 cents or 40 cents and will offer three for \$5.

NEW STORE NEWS — Bad Records is adding two outlets in suburban Detroit... Turtles Records & Tapes just opened its 26th store in the Atlanta suburb of Lilburn... Flip Side opens No. 12 this month in Morton Grove, Ill.

jim bessman



For Week of March 30-April 5, 1983

Playlist

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

HEAVY

3-4 PLAYS PER DAY

ARTIST	CLIP	LABEL
Greg Kihn Band	Jeopardy	Beserkley
Def Leppard	Photograph	Mercury
Dexys Midnight Runners	Come On Eileen	Mercury
Ric Ocasek	Something To Grab For	Geffen
Journey	Separate Ways (Worlds Apart)	Columbia
Triumph	A World Of Fantasy	RCA
Falco	Der Kommissar	A&M
After The Fire	Der Kommissar	Epic
Modern English	I Melt With You	Sire
Joe Jackson	Breaking Us in Two	A&M
U2	New Year's Day	Island
Michael Jackson	Billie Jean	Epic
Schon & Hammer	No More Lies	Columbia

MEDIUM

2-3 PLAYS PER DAY

ARTIST	CLIP	LABEL
INXS	The One Thing	Atco
The Flxx	Red Skies	MCA
The Call	When The Walls Come Down	Mercury
Red Rider	Light/Human Race	Capitol
ABC	Polson Arrow	Mercury
Ultravox	Reap The Wild Wind	Chrysalis
Prince	Little Red Corvette	Warner Bros.
Heaven 17	Let Me Go	Virgin/Arista
Thomas Dolby	She Blinded Me With Science	Capitol
Chris DeBurgh	Don't Pay The Ferryman	A&M
Naked Eyes	Always Something There To Remind Me	EMI America
The Filrfs	Jukebox	O
A Flock Of Seagulls	Wishing	Jive/Arista
Billy Joel	Goodnight Saigon	Columbia
Berlin	The Metro	Geffen
Patrick Simmons	So Wrong	Elektra
Felony	The Fanatic	Rock 'n' Roll/CBS
Vandenberg	Your Love Is In Valn	Atco
Billy Idol	White Wedding	Chrysalis
Bryan Adams	Cuts Like A Knife	A&M
Styx	Mister Roboto/Heavy Metal Polson	A&M
Randy Newman	I Love L.A.	Warner Bros.
David Bowle	Let's Dance	EMI America
The Kinks	Come Dancing	Arista
Thompson Twins	Love On Your Side	Arista

LIGHT

1-2 PLAYS PER DAY

ARTIST	CLIP	LABEL
Divinyls	Boy's In Town	Chrysalis
English Beat	I Confess	I.R.S./A&M
Simple Minds	Promise You A Miracle	Virgin/A&M
Chuck Francour	Under The Boulevard	EMI America
Le Roux	Carrle's Gone	RCA
Strange Advance	She Controls Me	Capitol
Loz Netto	Fade Away	21
Malcolm McLaren	Buffalo Gals	Island
Gary Moore	Always Going To Love You	Mirage
Molly Hatchet	What's It Gonna Take	Epic
Kajagoogoo	To Shy	EMI America
Eddy Grant	Electric Avenue	Portrait
Psychedelic Furs	Run & Run	Columbia
Golden Earring	Devil Made Me Do It	21
Little Steven & The Disciples Of Soul	Under The Gun	EMI America
Lenny Kaye Connection	I've Got A Right	Polydor
Phil 'N' Blanks	Advertising Girl	Pink
Scandal	Love Has Got A Line	Columbia
Night Ranger	Sing Me Away	Boardwalk
Madness	Our House	Geffen
Saga	Wind Him Up	Portrait
Bananarama	Na Na Hey Hey	London

ADDS

ARTIST	CLIP	LABEL
Michael Jackson	Beat It	Epic
Takanaka	Thunder Storm	Amherst
Michael Bolton	Fool's Game	Columbia
Jon Butcher Axis	Life Takes A Life	Polydor
Robert Hazard	Escalator Of Life	RCA
Duran Duran	Save A Prayer	Harvest
Culture Club	Time	Virgin/Epic
Toyah	Thunder In The Mountains	Safari
Garland Jeffreys	El Salvador	Epic
Suburbs	Waltng	Mercury
Stranglers	European Female	Epic

CASH BOX ROCK ALBUM RADIO REPORT



— **ZZ TOP • ELIMINATOR • WARNER BROS.**
ADDS: WBAB, KBPI, KSJO, WKLS, WOUR, WSKS, KSHE, WYFE, WBLM, KLLO, WMMS. **HOTS:** KLLO, WMMS. **MEDIUMS:** WBAB, WKLS, WYFE. **PREFERRED TRACKS:** Open.
SALES: Just shipped.



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

MOST ADDED

LP Chart Position

- 45 **BRYAN ADAMS • CUTS LIKE A KNIFE • A&M**
ADDS: None. **HOTS:** WMMS, WBLM, KNX, KSHE, KEZY, WOUR, KSJO, KBPI. **MEDIUMS:** KLLO, WYFE, WKLS, KMET, WBAB. **PREFERRED TRACKS:** Straight, Title.
SALES: Moderate in all regions.
- 55 **AFTER THE FIRE • ATF • EPIC**
ADDS: WBLM. **HOTS:** WMMS, WYFE, KBPI. **MEDIUMS:** KNX, WOUR, WNEW. **PREFERRED TRACKS:** Kommissar.
SALES: Good to moderate in all regions.
- 29 **BERLIN • PLEASURE VICTIM • GEFLEN**
ADDS: WYFE. **HOTS:** WMMS, WKLS, KNAC, WBAB. **MEDIUMS:** WBLM, KEZY, WOUR, KBPI. **PREFERRED TRACKS:** Sex, Metro.
SALES: Good to moderate in all regions.
- **MICHAEL BOLTON • COLUMBIA**
ADDS: None. **HOTS:** KSJO. **MEDIUMS:** WMMS, WBLM, KSHE, WOUR, WKLS, KMET, WBAB. **PREFERRED TRACKS:** Fool's.
SALES: Fair in East.
- **MARTIN BRILEY • ONE NIGHT WITH A STRANGER • MERCURY**
ADDS: WKLS, WYFE. **HOTS:** None. **MEDIUMS:** WYFE, KEZY, WOUR, WNEW, KMET. **PREFERRED TRACKS:** Open.
SALES: Fair in West.
- 132 **JON BUTCHER AXIS • POLYDOR**
ADDS: KNAC, WMMS. **HOTS:** None. **MEDIUMS:** KLLO, WYFE, KEZY, WOUR, WNEW. **PREFERRED TRACKS:** Open.
SALES: Moderate in East and Midwest.
- 178 **TONY CAREY • I WON'T BE HOME TONIGHT • ROC SHIRE**
ADDS: None. **HOTS:** WMMS, KSHE. **MEDIUMS:** WBLM, KNX, KSJO, KBPI, KMET, WBAB. **PREFERRED TRACKS:** Title.
SALES: Fair in East and South.
- 15 **ERIC CLAPTON • MONEY AND CIGARETTES • DUCK/WARNER BROS.**
ADDS: None. **HOTS:** WMMS, WBLM, KNX, KSHE, KEZY, WNEW, KBPI, KMET. **MEDIUMS:** WOUR, WBAB. **PREFERRED TRACKS:** Heart.
SALES: Good to moderate in all regions.
- 25 **PHIL COLLINS • HELLO, I MUST BE GOING! • ATLANTIC**
ADDS: None. **HOTS:** WBLM, KEZY, KSJO. **MEDIUMS:** KLLO, KNX, WOUR, KMET. **PREFERRED TRACKS:** Hurry, Care.
SALES: Moderate to fair in all regions.
- 172 **CHRIS DE BURGH • THE GETAWAY • A&M**
ADDS: WKLS, WBLM. **HOTS:** WOUR, KBPI. **MEDIUMS:** WMMS, KNX, WYFE, KEZY, WNEW, WBAB. **PREFERRED TRACKS:** Ferryman.
SALES: Fair in all regions.
- 8 **DEF LEPPARD • PYROMANIA • MERCURY**
ADDS: None. **HOTS:** WMMS, KLLO, WBLM, WYFE, KSHE, WKLS, KSJO, KMET, WBAB. **MEDIUMS:** None. **PREFERRED TRACKS:** Photograph.
SALES: Good in all regions.

LP Chart Position

- 23 **DEXYS MIDNIGHT RUNNERS • TOO-RYE-AY • MERCURY**
ADDS: None. **HOTS:** WMMS, WHFS, WYFE, KEZY, KNAC, WBAB. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Eileen.
SALES: Good to moderate in all regions.
- 39 **THOMAS DOLBY • BLINDED BY SCIENCE • HARVEST**
ADDS: None. **HOTS:** KLLO, WHFS, WYFE, WKLS, KNAC, WNEW, WBAB. **MEDIUMS:** WBLM, KNX. **PREFERRED TRACKS:** Blinded, Submarines.
SALES: Good to moderate in all regions.
- 7 **DURAN DURAN • RIO • HARVEST**
ADDS: WBLM. **HOTS:** KLLO, KNX, WKLS, KNAC, WBAB. **MEDIUMS:** WOUR, WBLM. **PREFERRED TRACKS:** Hungry, Rio.
SALES: Good to moderate in all regions.
- **THE FIXX • SHUTTERED ROOM • MCA**
ADDS: None. **HOTS:** WYFE. **MEDIUMS:** WMMS, KLLO, WBLM, KNX, WKLS, KNAC, KSJO, KBPI, WBAB. **PREFERRED TRACKS:** Stand.
SALES: Fair in West.
- 111 **INXS • SHABOOH SHOOBAH • ATCO**
ADDS: None. **HOTS:** WMMS, WOUR, KSJO. **MEDIUMS:** KLLO, WBLM, WYFE, WKLS, WNEW. **PREFERRED TRACKS:** Thing, Black.
SALES: Moderate to fair in all regions.
- 24 **GREG KIHN BAND • KIHNSPIRACY • BESERKLEY**
ADDS: None. **HOTS:** WMMS, KLLO, WBLM, KNX, KEZY, WOUR, WNEW, KSJO, KBPI, WBAB. **MEDIUMS:** KSHE, KMET. **PREFERRED TRACKS:** Jeopardy.
SALES: Good to moderate in all regions.
- **KROKUS • HEAD HUNTER • ARISTA**
ADDS: KSJO, WOUR, WYFE, KLLO, WMMS. **HOTS:** KMET. **MEDIUMS:** WYFE, KLLO, WKLS. **PREFERRED TRACKS:** Open.
SALES: Just shipped.
- 127 **NICK LOWE • THE ABOMINABLE SHOWMAN • COLUMBIA**
ADDS: None. **HOTS:** None. **MEDIUMS:** WMMS, WHFS, KEZY, WOUR, KNAC, WNEW, KMET, WBAB. **PREFERRED TRACKS:** Raging.
SALES: Fair in all regions.
- 119 **MODERN ENGLISH • AFTER THE SNOW • SIRE**
ADDS: None. **HOTS:** WMMS, WHFS, WYFE, KEZY, KNAC, WBAB. **MEDIUMS:** KLLO, WOUR, WKLS, WNEW. **PREFERRED TRACKS:** Melt, Gladhouse, Carry, Title.
SALES: Moderate to fair in all regions.
- 69 **MOLLY HATCHET • NO GUTS... NO GLORY • EPIC**
ADDS: WMMS. **HOTS:** WKLS, KMET. **MEDIUMS:** KLLO, WBLM, WYFE, KSHE, KSJO. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions.
- **GARY MOORE • CORRIDORS OF POWER • MIRAGE**
ADDS: WSKS, KLLO. **HOTS:** KSJO. **MEDIUMS:** KLLO, WMMS, KSHE, KEZY, WOUR, WKLS, KMET. **PREFERRED TRACKS:** Open.
SALES: Fair in West and South.

MOST ACTIVE

LP Chart Position

- 28 **PINK FLOYD • THE FINAL CUT • COLUMBIA**
ADDS: WBAB, KSJO. **HOTS:** WBAB, WMMS, KLLO, WYFE, KSHE, KEZY, WOUR, WKLS, WNEW, KMET. **MEDIUMS:** KSJO, WBLM. **PREFERRED TRACKS:** Open.
SALES: Major breakouts in all regions.
- 148 **PLANET P • GEFFEN**
ADDS: None. **HOTS:** WMMS, KNX, KEZY, WOUR, WKLS, KMET, WBAB. **MEDIUMS:** KLLO, WBLM, WYFE, KSHE, KSJO. **PREFERRED TRACKS:** Why, Adam.
SALES: Moderate breakouts in all regions.
- 73 **RED RIDER • NERUDA • CAPITOL**
ADDS: None. **HOTS:** WMMS, KNX, KSHE, WOUR, KSJO, KBPI, KMET. **MEDIUMS:** KLLO, WBLM, WKLS, WNEW. **PREFERRED TRACKS:** Light.
SALES: Fair in West and Midwest.
- 67 **ROXY MUSIC • THE HIGH ROAD • WARNER BROS.**
ADDS: WBAB, KSJO, WKLS. **HOTS:** WHFS, KNAC. **MEDIUMS:** WMMS, KEZY, WOUR, WNEW. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions.
- 6 **STYX • KILROY WAS HERE • A&M**
ADDS: None. **HOTS:** WMMS, KLLO, KEZY, WOUR, WKLS, KMET. **MEDIUMS:** WBLM, WYFE, KSHE, KBPI, WBAB. **PREFERRED TRACKS:** Title, Roboto, Poison.
SALES: Good in all regions.
- 41 **PETE TOWNSHEND • SCOOP • ATCO**
ADDS: None. **HOTS:** WMMS, WNEW, WBAB. **MEDIUMS:** WBLM, KNX, WYFE, KEZY, WOUR, WKLS, KNAC, KSJO, KMET. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions.
- 30 **TRIUMPH • NEVER SURRENDER • RCA**
ADDS: None. **HOTS:** WMMS, KLLO, WBLM, KSJO, KMET. **MEDIUMS:** WYFE, KSHE, WOUR, WKLS, WBAB. **PREFERRED TRACKS:** Title.
SALES: Moderate to fair in all regions.
- 78 **THE TUBES • OUTSIDE INSIDE • CAPITOL**
ADDS: WNEW, KNAC. **HOTS:** WMMS, KEZY, KNAC, WBAB. **MEDIUMS:** KLLO, WBLM, WYFE, WOUR, WKLS, KSJO, KMET. **PREFERRED TRACKS:** Beauty.
SALES: Major breakouts in all regions.
- 19 **U2 • WAR • ISLAND**
ADDS: None. **HOTS:** WMMS, KLLO, WHFS, WYFE, WOUR, WKLS, KNAC, WNEW, KBPI, KMET, WBAB. **MEDIUMS:** WBLM, KSHE, KSJO. **PREFERRED TRACKS:** New Year's, Sunday, Two, Surrender.
SALES: Good in all regions.
- 54 **ULTRAVOX • QUARTET • CHRYSALIS**
ADDS: None. **HOTS:** WMMS, WOUR, KNAC. **MEDIUMS:** KLLO, WHFS, WYFE, KEZY, WKLS, WNEW, WBAB. **PREFERRED TRACKS:** Reap, Hymn.
SALES: Moderate to fair in all regions.

Extra Cassette Tracks Boost Image, Hinder Home Taping

(continued from page 5)

here." The track is a lengthy blues instrumental entitled "Buffalo Serenade." According to Lee, it is too long to be included on the record, but since "it seemed to fit well with the cassette," the label is including it only on the tape — the first time this has been done there.

Lee added that the "home taping" aspect was also a reason in Capitol's decision to add the track to the cassette version. Jim Wag, national merchandising manager for Warner Bros. Records, was among several other label spokesmen to note this reason for extra material on cassettes. "By giving the cassette buyer a little bit extra, you're also providing the one thing you don't get on the album when you take it home to tape," he said.

Wagner said that Rod Stewart's "Tonight I'm Yours" and "The John Lennon Collection" were the first album releases to contain extra titles on the cassette equivalents, with the Lennon package bearing two additional tracks. Warner Bros. is now expanding this practice, having added "Arthur's Theme" to the cassette of Christopher Cross's recent "Another Page" album, one extra track each to the new Al Jarreau and Gerard McMahon LPs, and two tracks to the new Planet P album.

No Easy Road

At I.R.S. Records, which released the cassette version of Wall of Voodoo's "Call Of The West" with an added track, national sales director Barbara Bolan also noted the effect of cassette-only material on sales and home taping. But she added that the practice was not without problems.

"You have to have an artist who can work in the time frame of creating an extra track," she stated, and mentioned that the label had to scrap plans for including an extra track on the forthcoming REM LP since it would have delayed the cassette release by two weeks after release of the LP.

Bolan also said that better marketing strategies should be instituted to make consumers aware of the added cassette material. At the same time, however, she wondered whether the added cassette track might not be taken as a slight by traditional record buyers. Warner Bros. vice president and director of sales Lou Dennis was also concerned about the effect of cassette-only material on record buyers, but he pointed out, as did Bolan, that the listening habits of record buyers differed from those of cassette buyers.

"I think of record buyers as home listeners and cassette buyers as on-the-go listeners," said Dennis, adding that where the cassette buyer might get an extra track, the LP buyer still received the better package. Bob Biggs, president of Slash Records, also noted that disc packagings are "much more the real thing, something you want to own and handle," whereas cassettes were more "slap it in and go walking."

Biggs, who had put out extra tracks on Rank And File and Blasters LP product and plans to do the same on a forthcoming Fear album, further stated a sensitivity to different uses of different prerecorded product configurations. "The idea is that each object, be it cassette, album, EP or whatever, is different and has its own place and use. I think that the future of music is such that it will be used in more varied forms, and we're gearing our consciousness here in that direction."

Best Situation

The optimal situation for Biggs would be to be able to afford enough studio time to record 15 tracks for breaking down into distinct LP, EP and cassette configurations. I.R.S.'s Bolan reported that enough material would be out for the next Fleshtones LP to allow extra material on the cassette if the quality was high enough. Meanwhile, Arista is set to release the cassette of the next Flock Of Seagulls LP with an additional three songs, and will therefore service radio with the cassettes. Dobbis said that if radio were to show interest in any of the tracks, a DJ 12-inch might be manufactured, with commercial 12-inch discs a possibility if consumer interest warranted their manufacture.

Dobbis was among several manufacturers who said that it was too early to tell whether the cassette-only material was having any effect on cassette sales. Capitol's Lee felt that Capitol would "take stock" of the effect of "Buffalo Serenade" on the Miller cassette sales a few weeks after release of the live set. He said that future use of bonus material on cassettes would be considered on a "release-by-release" basis.

'Rio' Goes Gold

LOS ANGELES — Capitol recording group Duran Duran has just had its "Rio" LP certified gold by the Recording Industry Assn. of America (RIAA), signifying sales of more than 500,000 units.



BRAUER SCORES GOLD RAZOR HAT TRICK — Engineer Michael Brauer (r) was awarded two more Golden Razor awards to add to the one he received last year for the Luther Vandross single, "Never Too Much." The Golden Razors, presented here by 3M's Arland Petersen, are given to engineers whose records have been nominated for Scotty Awards. Brauer won for the Vandross single, "For Ever, For Always, For Love," and Aretha Franklin's "Jump To It."

Electro-Voice Consolidates Offices

LOS ANGELES — With the upcoming merger between the U.S. firm of Electro-Voice and its European counterpart, Electro-Voice S.A., the Buchanan, Mich., headquarters of the American company becomes the center of global marketing for the firm.

The largest operating unit of Gulton Industries, a New York Stock Exchange company, Electro-Voice, Inc. will be headed by Robert D. Pabst, president of Electro-Voice in Buchanan, while Lars Frandsen, managing director of Electro-Voice S.A., will take on added responsibilities as vice president, international marketing, in addition to retaining his present ones.

Electro-Voice — manufacturers of

microphones, loudspeakers and electronic products for professional, commercial and home entertainment uses — reports regular increases in export sales, particularly in the Japanese and Australian markets during the past two years, prompting the creation of new subsidiaries in those countries. At the same time, under the direction of Gulton's international office in the U.K., Electro-Voice S.A. has undergone what the company called "significant growth" in Europe.

Gulton Industries, parent of Electro-Voice, is located in Princeton, N.J. and specializes in electronic instrumentation and controls, communications equipment and power and lighting projects.

SESSION MIX

In the past few weeks, the Los Angeles Record Plant has been abuzz with activity by the likes of Geffen recording group Quarterflash and comedienne Joan Rivers, as well as Stephanie Mills, among various other sessions. The week of March 14, Quarterflash was in with producer John Boylan working on its second LP, with Paul Grupp and Eddie Delena. Joan Rivers was in working with engineers Ricky Delena and Bill Hutchison, while Casablanca/PolyGram recording artist Stephanie Mills has been in with producer Phil Ramone, Lee DeCarlo and Bill Fresh engineering. MCA recording act Sound Barrier at the L.A. Plant with producer Skip Drinkwater, DeCarlo and Fresh also engineering. Finally, Epic recording artist Gary Myrick working on his third LP, with producer Bob Margouleff, Howard Siegel and Nick Sasch engineering.

Big Grammy award winner Toto is back in the studio, at Val Garay's Record One in Sherman Oaks, to be exact, working a new LP. Greg Ladanyi, who won a Grammy for engineering on "Toto IV," is back as engineer, with Toto again self-producing.

Two L.A. club acts have been in the studio of late. Eddie Zip has been laying down tracks at Clover Recording in Hollywood with his Sweet Magnolia Band, and The Bangles remixed "Real World" off its Faulty EP at Cherokee for video use and a special limited edition radio 12-inch. David Kahne produced and engineered on the track.

The Bangles EP, as a matter of fact, was one of the most recent mastering projects undertaken by JVC Cutting Center, located right here at 6363 Sunset Blvd. in Hollywood. Others have included the newly released Ultravox LP and soundtracks for the films Frances and Sophie's Choice.

Up in Northern California, at David Rubinson's Automatt, John Hlatt, Stacy Lattisaw, Paul Kantner (of the Jefferson

Starship), and Robin Williams have all been in working on various projects. Hiatt's been mixing his latest Geffen LP, with Ron Nagle and Scott Matthews producing, Maureen Dronney engineering. During the sessions, country/pop singer Rosanne Cash, who covered a couple Hiatt tunes on her last LP, dropped in to do vocal overdubs. Stacy Lattisaw is working on a new Atlantic LP, again with Narada Michael Walden producing. David Frazier is engineering, with John Nowland assisting. Paul Kantner is mixing his solo RCA/Grunt album, with Nagle and Matthews producing. Finally, comic Robin Williams came in to do more than 200 different radio station IDs (in a little more than an hour, according to the studio) in support of his current LP, "Throbbing Python of Love."

The Tom Tom Club and Iron Maiden have both been recording new material at Island's recording studio at Compass Point in Nassau, The Bahamas, during March, while this month, AC/DC will arrive for what is expected to be a 10-week stay. Other acts slated to record at Compass Point in April are Native Son and Japan.

Down in Nashville, Tammy Wynette is cutting tracks for an Epic LP with producer/husband George Richey at Woodland Sound Studios. Rick McCollister is engineering and Ken Cribblez and Ken Corlew are assisting. Also working at Woodland Sound is John Conlee, working on a new MCA waxing with producer Bud Logan. McCollister is engineering, with Tim Farmer and Andy Benefield assisting. Other projects at Woodland include pre-recording for the CBS-TV special Country Comes Home, which is slated to be aired May 18. Guests such as the Oak Ridge Boys, Sylvia, Mac Davis, Roy Rogers, Sons of the Pioneers, Glen Campbell, Charlie Pride, Eddie Arnold, Frizzel & West, Lee Greenwood, Lynn Anderson and Bobby Bare are appearing. David McKinley is behind the board, Tim Farmer assisting.



ULTRAVOX DOES IT WRIGHT — Chrysalis recording group Ultravox recently celebrated its first U.S. show in many years with a post-performance bash at Lincoln Center's Adagio Restaurant. Pictured in the lobby of Avery Fisher Hall are (l-r): Chris Wright, Ultravox's manager; Billy Currie and Chris Crosse of the group; Jack Craig, president, Chrysalis Records; Midge Ure and Warren Cann of the band; Chris Wright, co-chairman, Chrysalis Group of Companies; and Jeff Aldrich, vice president, A&R, Chrysalis Records.

One-Stops Report Increased Singles Sales As Jukebox Makes Comeback

(continued from page 5)

don't think you hear people talking about 'Pac-Man' anymore or a replacement for Pac-Man."

Voynow reports that singles sales were slowly increasing at Bib, but Phil Blasingill, of Phil's One Stop in Oklahoma City, boasts of a 12% hike in sales for the first quarter of 1983 over that same period one year ago. He attributes much of the juke's rebound to its position as a "tough time business."

"People can go to a joint and drink beer and listen to music and play pool when they can't go to the lake and they can't go to the shows," Blasingill explains. "A dinner and theater can cost you \$50-\$60 a couple, so this is one of the things that I think is helping our business."

He also points out the cost of playing video games, noting that the machines can eat up quarters just about as fast as "Ms. Pac-Man" consumes fruit within the corridors of the playing field. "You can spend a quarter and get six minutes of music," he says, "so it's still the cheapest thing in the house. I think our business will continue (looking better), but the video games have got to be off pretty good. There are too many of them for one thing."

Too Many Games

Paul Yoss, of Miami's Op One Stop, agrees with Blasingill that the "overnight" proliferation of video games created a severe oversaturation problem, and he adds that as far back as six or seven months ago, Op One Stop began to see increased single sales. "This stuff all goes in cycles," he says, "and there's no doubt that the operators who have taken care of the music through all this are going to come out way ahead. I've had operators come in and say they wished they had kept up with the new music on their machines, and now they're going back to the old reliable jukebox that they know is steady. It will continue to bring in the same amount of money, and they can depend on it all the time."

Yoss cites the return to the juke as a signal for higher revenue for one stops. "The jukebox guys will take better care of their music runs," he notes. "It's still the most stable thing in the whole business; it has been for years and always will be."

Harvey Campbell, of Mobile One Stop in Pittsburgh, states that video never really was as big a threat to the jukebox and singles sales as it was touted, and calls the whole proposition "manufacturers' rhetoric." "The people that play music play music," he says, "and the people that play video games play video games; we're not stealing quarters from one to do the other. I hear that all the time and I get so sick of hearing that. Video peaked a year ago. They're wondering why they're not selling records, and they want to blame it on something else instead of their own inefficiencies."

Campbell suggested that the introduction of Atari and Coleco home video game units has made the coin-operated machines less attractive to people away from home. "Music is the mainstay for a coin operator," he suggests. "The pool table and the jukebox have been his base for years; he just got sidetracked on the video and spent all his energies into that, but music still is alive and well."

He adds that operators are not buying jukebox hardware as much as they once did, but they are spending money on the software — records — to program the boxes. In spite of the resurging interest in music by coin operators, he maintains that sales are still lagging for a number of different reasons, the economy being a major one. He maintains that there are still enough people unemployed that traffic within the bars is low, "and if people are not

going into the bars, they can't play the jukebox." He notes that when operators make their purchases, they are making them in larger volumes, but the frequency of operators' orders has diminished.

"They're buying more music less often," he says, "which results in less sales, but they're not buying more often and less records. The rule of thumb was three a week or something; now they buy every two weeks or three weeks, sometimes once a month."

He also suggests that stiffer drunk driving penalties across the nation have also contributed to a smaller clientele for the jukebox operator. "They've got the cops sitting outside some of the local establishments waiting for somebody to come out," he says, "so people don't go to the bars anymore. They're afraid to drive their cars. They're afraid of getting busted."

Chet Jorski, of Martin & Snyder One Stop in Detroit, says that his single sales are holding steady with last year's sales, but adds that video has become less of a threat to the operation where he is concerned. "Video is dying out. A lot of these operators are taking the machines out of the locations and putting them into garages. They're not taking in the revenue that they should be, and records are getting right back up there."

Still Hesitant

Despite the swing back from video machines to the jukebox, Jorski notes that operators are still hesitant to buy huge volumes of records because of the price. "The price of records has gone up," he states. "Our cost is \$1.20, but they (the operators) have no way of getting an increase in their boxes, even at two for a quarter play, so rather than buying five or six selections every two weeks, they cut down to four. This is part of the problem; they just don't have the income or the revenue to meet the cost of the records."

Jorski is concerned that prices may rise again, noting the April 1 increase in vinyl prices by some six cents a pound. (Operators are already paying \$25 per year in performance royalties per box, with that rate scheduled to increase automatically over a period of time after rulings by the Copyright Royalty Tribunal.) He suggests that a handful of juke owners who are feeling the pinch have not paid their performance fees in an effort to make ends meet. In addition, he cites local legislation in Allen Park, Mich., which will further aggravate the juke business in that town. Legislators there are levying a \$50 a year local tax per box, and similar legislation is being considered in other communities in the state.



MCA INKS HUNLEY — Con Hunley recently signed an exclusive recording contract with MCA Records. His first album will be released in June, including the just-released single, "Once You Get The Feel Of It." Attending the signing are (l-r): Lou Cook, vice president of international business affairs, MCA Records; Erv Woolsey, vice president of promotion, MCA/Nashville; Hunley; Jim Foglesong, president, MCA/Nashville; and Mickey Baker, Hunley's manager.



CLOSER TO GOLD — Following the group's recent concert in Huntsville, RCA recording group Alabama was presented with gold records commemorating the release of its fourth album, "The Closer You Get," which shipped in excess of 500,000 units. Pictured at the presentation are (l-r): Teddy Gentry of the group; Joe Galante, division vice president, RCA/Nashville; Randy Goodman (partially hidden), merchandising manager, RCA/Nashville; Mark Herndon of the group; Dave Wheeler, sales director, RCA/Nashville; Jeff Cook of the group; Harold Shedd, producer; and Randy Owen of the group.

Instrumental Category Finalists Named For 18th Annual ACM 'Hat' Awards

NASHVILLE — Following the initial release of nominations for the upcoming Academy of Country Music (ACM) "Hat" Awards show last week (**Cash Box**, April 2), the ACM this week revealed the final nominees in the instrumental categories. Final ballots for the 18th annual show were mailed to the organization's members April 1 and must be returned no later than April 22.

James Burton, who was nominated for Guitarist of the Year and Specialty Instrumentalist of the Year for his dobro playing, was the only player to receive nominations in more than one category. Unlike the rest of the awards, which will be presented during the show's NBC national telecast May 9 from Knott's Berry Farm in Buena Park, Calif., the instrumental awards will be announced approximately two weeks prior to the actual event along with the winners of the Disc Jockey of the Year, Night Club of the Year and Radio Station of the Year awards. The culmination of balloting by some 2,400 members, the program will be produced by the Dick Clark Co.

The instrumental awards will be given to one finalist from each of the following categories:

Guitar — Al Bruno, James Burton, "Thumbs" Carille, Billy Walker and Reggie Young.

Bass — Joe Allen, Emery Gordy, Joe Osborne, Johnnie Pierce and Red Wootten.

Drums — Hal Blaine, Jarry Carrigan, Archie Francis, Buddy Harmon and Larrie London.

Fiddle — Doug Atwell, Johnny Gimble, Harold Hensley, Buddy Spicher and Gordon Terry.

Keyboards — Earl Ball, Glen D. Hardin, John Hobbs, Hargus "Pig" Robbins and Morgan Stoddard.

Steel guitar — Buddy Emmons, Sonny Garrish, Lloyd Green, J.D. Maness and Weldon Myrick.

Specialty Instrument — James Burton (dobro), Neil Levang (mandolin), Don Markham (sax), Charlie McCoy (harmonica) and Terry McMillian (harmonica).

Band (touring) — Alabama, the Charlie Daniels Band, the Do-Rites (Barbara Mandrell), the Rick Skaggs Band and The Strangers (Merle Haggard).

Band (non-touring) — The Wyvon Alexander Band, the Johnny Blankenship Band, the Desperados (Johnny & Joni Mosby), Sound Company (Ed Mattos), The Tennesseans (Billy Mize) and Western Union (Mike Smart).

WJKZ's Sanders Initiates Purchase Of WSM-AM, Opry

by Tom Roland

NASHVILLE — Mack Sanders, owner of the Jayco Broadcasting chain (which includes WJKZ & WNKZ/Nashville; as well as stations in Birmingham and Knoxville), made public his intention to purchase the Grand Ole Opry and WSM-AM March 29.

Sanders is currently assembling a group of local music people, which at this time numbers approximately six, to purchase the holdings from Houston's American General Corp. That company has aired its intentions to sell the properties, and Sanders is rounding up investors in an effort to keep ownership of the pioneering country mediums in Nashville.

"I am concerned that a large conglomerate from another state will purchase the entire package and not have the know-how and talent to operate the broadcast properties," commented Sanders on the proposed acquisition. "We in this business realize that running a radio station is much different from running hotels, amusement parks and insurance companies."

Joe Sitrick and the Blackburn Co. in Washington, D.C., are handling negotiations on behalf of Sanders' assemblage with all proposals channeled through the First Boston Co. of New York. Sanders is to fly to that city during the first full week in April to discuss the intended purchase in person with First Boston.

Sanders maintains that the negotiations will have no effect on his current Nashville radio stations — WNKZ-AM and KJKZ-FM — although Federal Communications Commission (FCC) regulations would require the Jayco chain to dispose of the AM outlet before the WSM agreement could be approved should American General accept a bid. Reportedly, Sanders is dissatisfied with the AM station's limited signal, which has long been a factor in WNKZ's inability to attain substantial ratings in the Arbitron radio surveys. Sanders is not interested, however, in selling the FM to acquire WSM-FM.

(continued on page 19)

TOP 75 ALBUMS

	Weeks On Chart	4/2	Chart
1 THE CLOSER YOU GET ... ALABAMA (RCA AHL1-4663)	1	4	
2 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	2	56	
3 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	3	57	
4 THE WINNING HAND KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JEG 38389)	4	20	
5 WILD & BLUE JOHN ANDERSON (Warner Bros. 23721-1)	5	25	
6 HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 60193-1)	6	26	
7 AMERICAN MADE OAK RIDGE BOYS (MCA-5390)	7	8	
8 PONCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	8	11	
9 STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 60223-1)	9	7	
10 A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	10	32	
11 HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	11	28	
12 TOUGHER THAN LEATHER WILLIE NELSON (Columbia FC 38248)	18	4	
13 GOING WHERE THE LONELY GO MERLE HAGGARD (Epic FE 38092)	13	21	
14 STRONG WEAKNESS THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	14	16	
15 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	17	107	
16 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697-1)	12	33	
17 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LO-51143)	20	5	
18 RADIO ROMANCE EDDIE RABBITT (Elektra 60160-1)	15	24	
19 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	19	16	
20 WW II WAYLON AND WILLIE (RCA AHL 1-4455)	16	25	
21 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	21	71	
22 TRUE LOVE CRYSTAL GAYLE (Elektra 60200-1)	22	19	
23 JUST SYLVIA SYLVIA (RCA AHL 1-4312)	23	53	
24 OUR BEST TO YOU DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva 9 23754-1)	31	12	
25 ANNIVERSARY — TEN YEARS OF HITS GEORGE JONES (Epic KE2 38328)	25	22	
26 BIGGEST HITS MARTY ROBBINS (Columbia FC 38309)	26	16	
27 LAST DATE EMMYLOU HARRIS (Warner Bros. 9 23740-1)	27	22	
28 DREAM MAKER CONWAY TWITTY (Elektra 60182-1)	28	27	
29 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	29	50	
30 TOM JONES COUNTRY (Mercury/PolyGram SRM-1-4062)	30	25	
31 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM 1-4047)	36	39	
32 THE BIRD JERRY REED (RCA AHL 1-4529)	32	19	
33 SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-5403)	—	1	
34 WEST BY WEST SHELLY WEST (Warner/Viva 23775-1)	37	3	
35 GREATEST HITS DOLLY PARTON (RCA AHL 1-4422)	33	27	
36 THE ALL-TIME GREATEST HITS OF ROY ORBISON (Monument KWG2784-38384-1)	42	6	
37 PERFECT STRANGER T.G. SHEPPARD (Warner/Curb 23726-1)	34	25	
38 IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	24	26	
39 INSIDE RONNIE MILSAP (RCA AHL 1-4311)	39	42	
40 LEON EVERETTE (RCA MHL1-8600)	40	6	
41 COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)	41	37	
42 PERSONALLY RONNIE McDOWELL (Epic FE 38514)	47	3	
43 SOMEWHERE BETWEEN RIGHT AND WRONG EARL THOMAS CONLEY (RCA AHL 1-4348)	35	30	
44 BIG AL DOWNING BIG AL DOWNING (Team TRA-2001)	38	10	
45 QUIET LIES JUICE NEWTON (Capitol ST 12210)	45	46	
46 WISH YOU WERE HERE TONIGHT RAY CHARLES (Columbia FC 38293)	46	6	
47 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	43	69	
48 GREATEST HITS JANIE FRICKE (Columbia FC-38310)	44	62	
49 CONWAY'S #1 CLASSICS VOL. II CONWAY TWITTY (Elektra 60209)	49	12	
50 CLOSE UP LOUISE MANDRELL (RCA MHL1-8601)	50	5	
51 THIS DREAM'S ON ME GENE WATSON (MCA 5302)	51	6	
52 PUT YOUR DREAMS AWAY MICKEY GILLEY (Epic FE 38082)	52	34	
53 WALK ON KAREN BROOKS (Warner Bros. 23676-1)	54	8	
54 COUNTRY CLASSICS CHARLEY PRIDE (RCA AHL1-4662)	55	2	
55 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)	56	3	
56 BIG CITY MERLE HAGGARD (Epic FE 37593)	59	75	
57 TODAY MY WORLD SLIPPED AWAY VERN GOSDIN (A.M.I.-LP-1502)	65	2	
58 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO 51124)	58	38	
59 TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064)	53	24	
60 #1 COWBOY MARTY ROBBINS (Gusto/CBS P-15594)	60	6	
61 SURE FEELS LIKE LOVE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	61	25	
62 GREATEST HITS CHARLY McCLAIN (Epic FE 38313)	57	6	
63 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	63	108	
64 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 9 23688-1)	64	40	
65 THE DISTANCE BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254)	48	6	
66 MICHAEL MARTIN MURPHEY (Liberty LT-51120)	66	31	
67 THOSE WERE THE DAYS GARY STEWART & DEAN DILLON (RCA MHL1-8602)	67	3	
68 HONKYTONK MAN ORIGINAL SOUNDTRACK (Warner Bros./Viva 9 23739-1)	62	13	
69 MERLE HAGGARD'S GREATEST HITS MERLE HAGGARD (MCA-5386)	69	11	
70 OLD HOME TOWN GLEN CAMPBELL (Atlantic America 90016-1)	70	6	
71 GREATEST HITS ANNE MURRAY (Capitol SOO-12110)	68	13	
72 STRAIT FROM THE HEART GEORGE STRAIT (MCA-5320)	71	41	
73 BUSTED JOHN CONLEE (MCA-5310)	72	52	
74 THE LEGEND GOES ON THE STATLER BROTHERS (Mercury/PolyGram SRM-4048)	73	71	
75 SOUNDS LIKE LOVE JOHNNY LEE (Full Moon/Asylum 60147-1)	75	5	

COUNTRY COLUMN

COMMON BUD MAN — MCA and Budweiser hosted a "Common Man" reception for John Conlee March 23 at The Sutler to call attention to his current single, bulleting at #16 in only its sixth week on the **Cash Box** Country Singles chart. While it's the fourth single from his "Busted" LP, the cut is also pegged for inclusion on his "Greatest Hits" album, due during the month of April. Conlee, expecting his first baby in late May, will have his next studio album of new material on the streets sometime in June. Budweiser contributed suds and free Bud glasses for the occasion.

THE NEXT DUET? — Glen Campbell was in Nashville recently, recording his first album in the city since 1977, and he also took time out for a dinner with Tennessee governor Lamar Alexander. Campbell revealed that he will soon enter the ring with a



HATS OFF — RCA artist Waylon Jennings (l) greeted WKHK/New York air personality Tim Byrd backstage at a recent concert at the Ritz. Byrd emceed the show, which also featured Jennings' wife, Jessi Colter.

duet record that resulted from the golf circuit. It seems that Campbell and Charley Pride both participated in a number of charity golf tournaments over several days and spent plenty of time together, and the two sang duets while Campbell played guitar during some spare time. Apparently, they were both pleased enough with the results that Campbell is overdubbing some tracks that were cut for Pride by producer Norro Wilson. Look for both Campbell and Pride to appear on a special television program that pays tribute to the late Marty Robbins.

AMERI-CAN DO IT — Ameri-Can Records, a recent new entry into the American country market from Canada, took seven of 10 awards from the Manitoba Assn. Of Country Entertainment (MACE) at the organization's awards ceremony, including five awards to Len Henry, whose stateside debut, "Love Has Made A Fool Of Me Again," is currently positioned at #75 on the **Cash Box** Country Singles chart. Henry was picked as the Entertainer of the Year, Recording Artist of the Year, Male Vocalist of the Year and Songwriter of the Year, while his band, **Good Company**, received the nod as Country Band of the Year. Ameri-Can's Rhonda Hart and Craig Fotheringham were tabbed Female Vocalist of the Year and Producer of the Year, respectively.

ON THE MOVE — Al Jolson Enterprises, Inc., which houses an 8-track demo recording studio, a publishing house and a high-speed tape duplicating service, has moved to a new, more spacious location. The company is now located at 31 Music Square West in Nashville.

LOOK OUT, REVLON — New band The Eyeliners will appear with The Aftershave Band at their debut showcase, April 6 at the Cannery II. The Eyeliners, former RCA publicist Leslie Potter and Autumn Schmltdt, tap danced their way around town with invites to the show.

ANOTHER MINI-ALBUM — AMI Records is pushing a new mini-album on Vern Gosdin, now with Compeat. The label has assembled a four-song collection that includes prior singles "Today My World Slipped Away," "Dream Of Me," "Your Bedroom Eyes" and "Don't Ever Leave Me Again" on a 7-inch disc and priced the platter at \$2.98. Apparently, AMI is attempting to bypass the traditional distribution chain in an effort to reach the consumer directly with direct response print ads in consumer country publications.

A LEMMON OF A RECORD — Dave Lemmon's second single, "Hey Mr. Dreamer," is being shipped April 1 on SCP Records with an interesting promotional gimmick behind it. Some radio stations should find a glass boot filled with lemon drops in the mail, an effort by the label to increase the awareness of the performer.

IT'S ONLY WAYLON — Following similar compilations by Elvis Presley and Jim Reeves, RCA has included an eight-song medley of Waylon Jennings material on the outlaw's latest album, "It's Only Rock & Roll." A 12-inch copy of the medley was released to some 800 clubs across the country. Reportedly, his second duet LP with Willie Nelson, "WWII," was certified gold last week.

IT'S A BLOW-OUT — Multimedia Program Prods. has produced a two-hour concert program, *Blow-Out At Billy Bob's*, for national television syndication during April and May, and the program was previewed to press last week. Emanating, quite naturally, from Billy Bob's in Dallas, the show is a cavalcade of some of the finest country talent around, and, while each artist is confined to four or fewer numbers, it gives viewers a strong sampling of what each entertainer is about. Hosted by Claude Akins, the special includes appearances by Alabama, Early Thomas Conley, Lacy J. Dalton, Donna Fargo, David Frizzell & Shelly West, Merle Haggard, Emmylou Harris and George Strait. The show also gives the audience a good feel for the world's largest nightclub, replete with its barber shop, boot store and rowdy crowd.

#4 FOR RCA — Gus Hardin has been scheduled as the fourth artist for RCA's \$6.98 mini-album line, based on the strong showing of her initial "After The Last Goodbye" single. A one-week tour of the Northeast beginning in Cleveland April 7 has been slated for the artist around the time of her April EP release. **tom roland**

WSM Purchase Bid

(continued from page 18)

The size of the group's proposed offer is not yet decided, as Sanders indicated that the total value of the properties has not been assessed, although an offer was to be forthcoming "in the next few days." Although some staff changes would be necessitated by a change in ownership, WJKZ-FM and WSM-AM would be run as two independent stations without the benefit of simulcasting during any daypart, but the offices for both stations would be housed within KZ Country's current building at 48 Music Square East.

PLAY THE WINNING HAND

4 ACES

Jack Greene Wayne Carson
Ronnie Reno Don Reno

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EMH RECORDS

SHOW PROMOTIONS

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TOP 100 COUNTRY SINGLES

April 9, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
	4/2		4/2		4/2
1 I HAVE LOVED YOU, GIRL EARL THOMAS CONLEY (RCA PB-13414)	3	13	34 THIS COWBOY'S HAT PORTER WAGONER (Warner/Vive 7-29772)	36	7
2 DIXIELAND DELIGHT ALABAMA (RCA PB-23446)	1	9	35 YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT GENE WATSON (MCA-52191)	44	4
3 WE'VE GOT TONIGHT KENNY ROGERS & SHEENA EASTON (Liberty P-B-1492)	4	11	36 THE RIDE DAVID ALLAN COE (Columbia 38-03778)	45	4
4 YOU DON'T KNOW LOVE JANIE FRICKE (Columbia 38-03498)	5	12	37 IT'S A DIRTY JOB BOBBY BARE & LACY J. DALTON (Columbia 38-03628)	43	5
5 AMERICAN MADE OAK RIDGE BOYS (MCA-52179)	10	8	38 I LOVE HOW YOU LOVE ME GLEN CAMPBELL (Atlantic America 7-99930)	21	13
6 MY FIRST TASTE OF TEXAS ED BRUCE (MCA 52156)	8	12	39 IF THAT'S WHAT YOU'RE THINKING KAREN BROOKS (Werner Bros. 7-29789)	26	11
7 REASONS TO QUIT MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)	7	13	40 MY LADY LOVES ME (JUST AS I AM) LEON EVERETTE (RCA PB-13466)	48	4
8 GONNA GO HUNTIN' TONIGHT HANK WILLIAMS, JR. (Elektra/Curb 7-69843)	9	11	41 SOMEWHERE DOWN THE LINE YOUNGER BROTHERS (MCA-52183)	42	7
9 YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING REBA McENTIRE (Mercury/PolyGram 810 338-7)	12	11	42 FINDING YOU JOE STAMPLEY (Epic 34-03558)	28	8
10 SOUNDS LIKE LOVE JOHNNY LEE (Elektra/Asylum 7-69848)	11	10	43 WHO'S GONNA KEEP ME WARM PHIL EVERLY (Capitol P-B-5197)	39	9
11 AMARILLO BY MORNING GEORGE STRAIT (MCA-52162)	15	9	44 TENDERNESS PLACE KAREN TAYLOR-GOOD (Mesa NSD/M 1114)	46	6
12 DOWN ON THE CORNER JERRY REED (RCA PB-13422)	13	11	45 OUR LOVE IS ON THE FAULTLINE CRYSTAL GAYLE (Warner Bros. 7-29719)	57	2
13 WHEN I'M AWAY FROM YOU THE BELLAMY BROTHERS (Elektra/Curb 7-69850)	2	13	46 SINGING THE BLUES GAIL DAVIES (Warner Brothers 7-29726)	54	3
14 JOSE CUERVO SHELLY WEST (Warner/Vive 7-29778)	16	9	47 LOVE AFFAIRS MICHAEL MURPHEY (Liberty P-B-1494)	55	3
15 PERSONALLY RONNIE McDOWELL (Epic 34-03526)	17	11	48 THOSE NIGHTS, THESE DAYS DAVID WILLS (RCA PB-13460)	49	5
16 COMMON MAN JOHN CONLEE (MCA-52178)	19	6	49 IT TAKES LOVE BIG AL DOWNING (Team TRS 1004AS)	40	9
17 WHATEVER HAPPENED TO OLD-FASHIONED LOVE B.J. THOMAS (Cleveland Int'l/Epic 38-03492)	22	9	50 FOOL FOR YOUR LOVE MICKEY GILLEY (Epic 34-03783)	65	2
18 SHINE ON GEORGE JONES (Epic 34-03489)	6	13	51 1 YR, 2 MO, 11 DAYS WAYNE CARSON (EMH 0017)	61	5
19 SAVE ME LOUISE MANDRELL (RCA PB-13450)	23	7	52 STRANGER IN MY HOUSE RONNIE MILSAP (RCA PB-13470)	70	2
20 IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) VERN GOSDIN (Complet CP-102)	24	8	53 HANGIN' AROUND THE WHITES (Elektra 7-69855)	18	16
21 FOOLIN' JOHNNY RODRIGUEZ (Epic 34-03598)	25	7	54 UNFINISHED BUSINESS LLOYD DAVID FOSTER (MCA-52173)	41	8
22 TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) TOM JONES (Mercury/PolyGram 810 445-7)	30	7	55 I WOULDN'T CHANGE YOU IF I COULD RICKY SKAGGS (Epic 34-03482)	47	16
23 YOU TAKE ME FOR GRANTED MERLE HAGGARD (Epic 34-03723)	32	5	56 WE HAD IT ALL CONWAY TWITTY (MCA-52154)	66	3
24 AFTER THE LAST GOODBYE GUS HARDIN (RCA PB-13445)	27	8	57 CAJUN INVITATION FRIZZELL & WEST (Warner/Viva 7-29756)	67	3
25 LUCILLE WAYLON (RCA PB-13465)	29	4	58 COME AS YOU WERE JERRY LEE LEWIS (MCA-52188)	58	5
26 MORE AND MORE CHARLEY PRIDE (RCA PB13451)	31	6	59 CHANGE OF HEART MARTY ROBBINS (Columbia 38-03789)	71	3
27 LITTLE OLD-FASHIONED KARMA WILLIE NELSON (Columbia 38-03674)	35	5	60 YOU CAN'T RUN FROM LOVE EDDIE RABBITT (Warner Bros. 7029712)	80	2
28 IT HASN'T HAPPENED YET ROSANNE CASH (Columbia 38-03705)	33	5	61 SHAME ON THE MOON BOB SEGER & THE SILVER BULLET BAND (Capitol PB-5187)	50	12
29 I STILL LOVE YOU IN THE SAME OL' WAY MOE BANDY (Columbia 38-03625)	34	6	62 WITHOUT YOU T.G. SHEPPARD (Warner Bros. 7-29695)	86	2
30 SWINGIN' JOHN ANDERSON (Warner Bros. 7-29788)	14	12	63 YOU GOT ME RUNNING JIM GLASER (Noble Vision NV-102)	83	2
31 I'M MOVIN' ON EMMYLOU HARRIS (Warner Bros. 7-29729)	37	4	64 EVERYTHING'S BEAUTIFUL DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)	53	18
32 IN THE MIDDLE OF THE NIGHT MEL TILLIS (MCA-52182)	38	5	65 THANK YOU DARLING BILL ANDERSON (Southern Tracks ST1014)	56	6
33 ALMOST CALLED HER BABY BY MISTAKE LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-03517)	20	11	66 THE PARTY'S OVER (EVERYBODY'S GONE) SAM NEELY (MCA-52194)	59	5
			67 LAST THING I NEEDED FIRST THING THIS MORNING WILLIE NELSON (Columbia 38-03385)	60	19
			68 IT'S WRITTEN ALL OVER YOUR FACE RONNIE DUNN (Churchill CE 94018)	68	6
			69 SHE'S GONE TO L.A. AGAIN MICKEY CLARK (Monument WS4 03519)	69	5
			70 I.O.U. LEE GREENWOOD (MCA-52199)	—	1
			71 AIN'T NO TRICK LEE GREENWOOD (MCA-52150)	62	18
			72 TAKE IT ALL RICH LANDERS (A.M.I. 1311AA)	63	11
			73 IF HOLLYWOOD DON'T NEED YOU DON WILLIAMS (MCA-52152)	64	18
			74 FLY INTO LOVE CHARLY McCLAIN (Epic 34-03808)	—	1
			75 LOVE HAS MADE A FOOL OF ME AGAIN LEN HENRY (Ameri-Cen D11-1001)	77	4
			76 HUNG UP ON YOU ANNE LORD (Comstock COM 1700)	76	5
			77 THE BLUES DON'T CARE WHO'S GOT 'EM EDDY ARNOLD (RCA PB-13452)	78	3
			78 WHO SAID LOVE WAS FAIR BILLY PARKER (Soundwaves SW-4699-NSD)	89	3
			79 OLD MAN RIVER MEL McDANIEL (Capitol P-B-5218)	—	1
			80 CRY BABY NARVEL FELTS (Complet CP-104)	93	2
			81 DID YOU GO ALL THE WAY MIKE GRIMES (Stargem SG 2170)	81	3
			82 DOING IT RIGHT McGUFFEY LANE (Atco 7-99908)	87	3
			83 BLUE ORLEANS JAMES MONROE (Reintree NR 14356)	88	3
			84 YOU'RE GONNA LOVE YOURSELF WILLIE NELSON & BRENDA LEE (Monument WS4 03781)	—	1
			85 LOVE LETTERS HAZARD (Warner/Vive 7-29755)	—	1
			86 SMOKIN' IN THE ROCKIES GARY STEWART & DEAN DILLON (RCA PB-13472)	—	1
			87 LIFE MARTY ROBBINS (MCA-52197)	92	2
			88 THE ROSE CONWAY TWITTY (Elektra 7-69854)	51	16
			89 FEEL RIGHT TANYA TUCKER (Ariste AS 0677)	52	21
			90 BORN TO LOVE ME RAY CHARLES (Columbia 38-03429)	72	16
			91 ONCE UPON A TIME KAREN SANBORN (Koala KOS 348)	91	3
			92 YOU CAN'T LOSE WHAT YOU NEVER HAD LYNN ANDERSON (Perman P-82000)	—	1
			93 MAKE ME ONE MORE MEMORY MARK JEVICKY (Roxxy 3012)	—	1
			94 I'M LOSIN' MY HAIR HUGH X. LEWIS (Bleck Rose 8276)	94	3
			95 TRAIN MEDLEY BOXCAR WILLIE (Main Street B-954)	—	1
			96 WE'RE A PERFECT TWO GARY BRADFORD & SUZY BRADING (Blossom Gap BG 0020)	96	3
			97 I'VE BEEN AROUND THE BLOCK ANNIE WYRICK (Fox Fire FF 166)	—	1
			98 HOLD ME DAVID ROGERS (Music Master, Ltd. MM-65-100 3-1004-52)	82	5
			99 I'M ON THE OUTSIDE LOOKING IN DARLENE AUSTIN (Myrtle M-1004)	85	4
			100 GOOD LOVIN' BAD WYVON ALEXANDER (Gervesi SP 862)	90	5

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

After The Last Goodbye (Feme/Rick Hall—ASCAP) 24	Asylum — BMI) 53	Love Letters (Famous — ASCAP) 85	Thank You Darling (Free Breez/Stallion/Lowery — BMI) 65
Ain't No Trick (House of Gold — BMI) 71	Hold Me (Chip N' Dale — ASCAP) 98	Lucille (Venice — BMI) 25	The Blues Don't (Hall-Clement — BMI/Bibi/c/o Welk — ASCAP) 77
Almost Called Her Baby (Larry Getlin — BMI) 33	Hung Up On You (Attlor — PRO) 76	Make Me One (Dream City — BMI) 93	The Party's Over (Famous/Boo/Ensign/Guyasute — ASCAP/BMI) 66
Amarillo By (Cotillion/Terry Stafford/Admin. by Cotillion — BMI) 11	If Hollywood Don't Hall-Clement c/o Welk — BMI) 73	More And More (Cedarwood — BMI) 26	The Ride (Algee/Newwriters — BMI) 36
American Made (Music City—ASCAP/Combine—BMI) 5	If That's What (Gee Sharp — BMI) 39	My First Taste (Tree/Newkeys/Sugarplum — BMI) 6	The Rose (Warner-Tamerlane — BMI) 88
Blue Orleans (Tree/Cross Keys — BMI) 83	If You're Gonna (Hookit/Blue Lake — BMI) 20	My Lady Love Me (Blackwood — BMI) 40	This Cowboys (Elektra Asylum/Brooks Bros.—BMI) 34
Born To Love Me (Music City — ASCAP) 90	I Have Loved You Girl (Blue Moon — ASCAP) 1	Once Upon A Time (Intersong — ASCAP) 91	Those Nights, These Days (Sister John — BMI) 48
Cajun Invitation (Peso/Wallet — BMI) 57	I Love How (Screen Gems-EMI — BMI) 38	1 Yr 2 Mo 11 Days (Shady Dell — BMI) 51	Touch Me (ATV Music — BMI) 22
Change Of Heart (Warner-Tamerlane/Rumble Seat — BMI) 59	I'm Losin' My Hair (Dream City — BMI) 94	Old Man River (Vogue/Partner/Julep/c/o Welk Group — BMI) 79	Train Medley (Verious — BMI/ASCAP) 95
Come As You Were (Dropkick — BMI) 58	I'm Movin' On (Rightsong — BMI) 31	Our Love Is (Rondor (Australia)/Irving — BMI) 45	Unfinished Business (House of Gold — BMI) 54
Common Man (Lowrey/Legibus/Ception Crystal — BMI) 16	I'm On The Outside (Vogue/Welk Group — BMI) 99	Personally (Tree/Five Of A Kind/Tree Group — BMI) 15	We Had It All (Danor Inc./Irving — BMI) 56
Cry Baby (Jerry Foster — ASCAP/Johnny Morris — BMI) 80	In The Middle (Sabel — ASCAP) 32	Reasons To Quit (Shade Tree — BMI) 7	We're A Perfect Two (Blossom Gap — BMI) 96
Did You Go All The Way (Trolli/Newwriters — BMI) 81	I, J. (Vogue c/o Welk Group/Chriswald/Hopi Sound/MCA — BMI/ASCAP) 70	Save Me (Rare Blue — ASCAP) 19	We've Got Tonight (Gear — ASCAP) 3
Dixieland Delight (Sister John — BMI) 2	It Hasn't Happened Yet (Bug/Bilt Pub. BMI) 28	Shame On The Moon (Coolwell/Granite — ASCAP) 61	Whatever Happened To (Ole Friends — BMI) 17
Doing It Right (House of Gold — BMI) 82	It's A Dirty Job (Cross Keys/Tree Group — ASCAP/Unichappell/VanHoy — BMI) 37	She's Gone To L.A. (Combine Corp. — BMI) 69	When I'm Away (Rare Blue — ASCAP) 13
Down On The Corner (Jondora — BMI) 12	It Takes Love (Metaphor—BMI/Simile—ASCAP) 49	Shine On (Southern Nights — ASCAP) 18	Without You (Apple — ASCAP) 62
Everything's Beautiful (Combine — BMI) 64	It's Written All Over (I've Got The Music — ASCAP) 68	Singing The Blues (Acuff-Rose — BMI) 46	Who Said (The All American B-Flat — BMI) 78
Feel Right (DebDave/Briar Patch — BMI) 89	I've Been Around (Brandwood — BMI) 97	Smokin' In (Tree/Forrest Hills — BMI/Sabal — ASCAP/Golden Opportunity — SESAC) 86	Who's Gonna Keep (Money Honey/April Morning/Glen Rock — BMI) 43
Finding You (Baray, /Brandwood — BMI) 42	I Wouldn't Change (Peer — BMI) 55	Somewhere Down (Old Friends—BMI/Golden Bridge—ASCAP) 41	You Can't Lose (Tree/Tree Group/O'Lyric — BMI) 92
Fly Into Love (Unart/Land of Music/Old Friends — BMI) 74	Jose Cuervo (Easy Listening/Galleon — ASCAP) 14	Sounds Like Love (Chappell/Bibo c/o Welk — ASCAP) 10	You Can't Run (DebDave/Briarpatch — BMI) 60
Fool For Your Love (Jensing/Black Sheep — BMI) 50	Last Thing I Needed (Nunn — BMI) 67	Stranger In My House (Lodge Hall — ASCAP) 52	You Don't (House Of Gold/Don King — BMI/King's X — ASCAP) 4
Foolin' (Ace In The Hole — BMI) 21	Life (Mariposa — BMI) 87	Swingin' (Anderson/Delmore — BMI) 30	You Got Me Running (Dawnbreaker — BMI) 63
Good Lovin' (Fruit Jar — BMI/Golden Opportunity — SESAC) 100	Little Old Fashioned (Willie Nelson — BMI) 27	Take It All (Escrow/Plum Creek — BMI) 72	You're Gonna (Combine — BMI) 84
Gonna Go Huntin' (Bocephus — BMI) 8	Love Affairs (Timberwood/d'Abo — BMI) 47	Tenderness Place (Acuff-Rose — BMI) 44	You're The First (Maplehill/Hall-Clement Vogue c/o Welk — BMI) 9
Hangin' Around (Refuge — ASCAP/Elektra/Asylum — BMI) 53	Love Has Made (Loud Cry/Henning-Castle — BMI) 75		You're Out Doing (Desert Rose/Ski Slope — BMI) 35
			You Take Me For Granted (Shade Tree — BMI) 23

= Exceptionally heavy radio activity this week = Exceptionally heavy sales activity this week

THE COUNTRY MIKE

NEW REPORTER — KSD/St. Louis is the fifth and last of the new **Cash Box** reporting stations to be profiled. KSD has been a country music station since Feb. 1, 1981. It has the largest daytime signal in St. Louis radio, reaching a radius of 150 miles. **Phil Trammell** serves as general manager for the station, **Merrell Hanson** is sales manager, **Bill Coffey** is operations manager and **Walt Turner** is vice president of programming. KSD is a Gannett radio station, Gannett being the fourth largest communications company in the United States. The station line-up is as follows: **Wilkie**, 6-10 a.m.; **Coffey**, 10 a.m.-2 p.m.; **Michael Connor**, 2-7 p.m.; **Nancy Crocker**, 7 p.m.-midnight; and **Turner** covering the all-night shift. The station staff has also formed a touring group called the "55 KSD Roadshow" entertaining their listeners with everything from a ventriloquist act to musicians and singers. **Wade Ray** is featured as fiddle player.



EARLY RISIN' FOOL — Epic artist **Mickey Gilley** recently made a local appearance on ABC-TV's Good Morning New York show, co-hosted by actress **Dorothy Lyman** of All My Children. *Gilley just released his latest album, "Fool For Your Love."*

constant chart maker and one artist who is considered an up and coming performer or a legend. Lavalley, Case and Kelly are now in the process of lining up sponsors and signing new stations. They will begin in May with 250-300 stations. Broadcasters who have not been contacted and are interested in the show should call or write to Jim Case and/or Doug Lavalley at (615) 883-3888/883-3480 or Mike Kelly at (615) 256-MIKE. Ace Prods. is located at 3407 Green Ridge Drive, Nashville, Tenn. 37214.

LINE-UPS — Artists to be featured on *Country Closeup*, the weekly series of one-hour specials produced by Narwood Prods., Inc. is as follows: **Ricky Skaggs**, week of April 4; and **Johnny Lee**, week of April 11. . . The artist line-up for the United Stations' *The Weekly Country Music Countdown* includes: **Mac Davls**, April 1-3; **Vern Gosdin**, April 8-10; **Anne Murray**, April 15-17; **Don Williams**, April 22-24; and **Michael Murphey**, April 30-May 1.

STATION CHANGES — **Wayne Campbell** has been promoted to assistant program director/promotion manager for **WSIX-AM & FM/Nashville**. Campbell has been with the station since October, 1980, serving as production manager. . . **Ross "The Boss" Brooks** has been appointed morning drive personality and program director of **WNOX/Knoxville**, Tennessee's oldest radio station. . . **Pete Adlam** is the new music director for **WDSB/Dover**. Adlam was the station's first announcer and music director when WDSB switched to country in September, 1974. He held that position until he left WDSB in September, 1977. Adlam returned to the station as a part-time announcer four years later and took over afternoon drive in January, 1982. **Walt Barcus** will continue to handle the program director's duties as well as being the morning drive announcer. . . **Dale Turner** has returned to Tennessee and is handling the afternoon drive at **WMC/Memphis**. Turner is president of FICAP and previously did the programming for **WSAI/Cincinnati**. On a personal note, Turner would like to thank folks such as **Waylon "Stubby," Don Paul, John Marks, Bill Catlino, Lee Shannon** and everyone else in the industry for their kind support during his interim period between WSAI and WMC. . . **WPXK/Washington, D.C.** (KIX Country FM) is also being broadcast on the AM band, making it Washington's only country station programming on both AM and FM. Before making the change, the AM format was **Al Ham's "Music of Your Life"**. . . **WRMZ-FM/Columbus**, sister station to **WMNI**, is now a full-time country station rather than the beautiful music previously syndicated. **Damon Sheridan** is program director for the station and can be reached at (614) 221-1354 or 310 High St., Columbus, Ohio 43215.

juanita butler

PROGRAMMERS PICKS

Willis Williams	WLAS/Jacksonville	Love Affairs — Michael Murphey — Liberty
Glenn Garrett	WCOS/Columbia	Fool For Your Love — Mickey Gilley — Epic
Bill Coffey	KSD/St. Louis	You're Out Doing What I'm Here Doing Without — Gene Watson — MCA
John Austin	KHEY/EI Paso	Fool For Your Love — Mickey Gilley — Epic
Mark Andrews	KWJJ/Portland	We Had It All — Conway Twitty — MCA
Susan Duran	WNOE/New Orleans	Fool For Your Love — Mickey Gilley — Epic
Tony Petta	WSDS/Ypsilanti	You Got Me Running — Jim Glaser — Noble Vision
Nancy Frumkes	WMZQ/Washington, D.C.	Fool For Your Love — Mickey Gilley — Epic
Steve Sauder	KSSS/Colorado Springs	The Ride — David Allan Coe — Columbia
Janet Forte	WSM/Nashville	Fly Into Love — Charly McClain — Epic

COUNTRY RADIO HIGHLIGHTS

WWNC — ASHVILLE — WILEY CARPENTER — #1 — E.T. CONLEY
 ADDS: Boxcar Willie, R. Griff, L. Raines, L. Anderson, T.G. Sheppard, E. Rabbitt, G. Stewart/D. Dillon, M. McDaniel, M. Robbins/J. Pruett

KWMT — FT. DODGE — DALE EICHOR — #1 — E.T. CONLEY
 ADDS: M. Murphey, M. Gilley, T.G. Sheppard, L. Anderson, Super Grit Cowboy Band

WCMS — NORFOLK — LEE MANNING — #1 — J. ANDERSON
 ADDS: L. Greenwood, G. Stewart/D. Dillon, J. King, K. Sanborn, C. McClain, Super Grit Cowboy Band, M. Jevicky

KEED — EUGENE — DAN WILLIAMS — #1 — E.T. CONLEY
 ADDS: N. Felts, B. Bare/L.J. Dalton, G. Stewart/D. Dillon, M. McDaniel, J. Stampley, J. Glaser, Boxcar Willie, D.A. Coe

WHTN — HUNTINGTON — JACK VARNEY — #1 — ALABAMA
 ADDS: M. Murphey, B. Bare/L.J. Dalton, E. Harris, G. Davies, G. Watson, Waylon, T. Jones, J. Rodriguez

SINGLES REVIEWS

OUT OF THE BOX



THE STATLER BROTHERS (Mercury/PolyGram 811 488-7)

Oh Baby Mine (I Get So Lonely) (2:25) (Edwin H. Morris & Co., Inc., a division of MPL Communications, Inc. — ASCAP) (P. Ballard) (Producer: J. Kennedy)

A hit for Johnny and Jack in the '50s, the Statler Brothers have revived this number, which is perfectly suited for their four-part efforts with Harold Reid's bass notes taking a front seat. Between the vocal arrangement, innocent lyrics and snappy tempo, the record takes on a nostalgic feel featuring new member Jimmy Fortune for the first time on vinyl.

FEATURE PICKS

DON WILLIAMS (MCA-52205)
Love Is On A Roll (3:40) (Roger Cook Music/Big Ears Music, Inc./Bruised Oranges — BMI/ASCAP) (R. Cook, J. Prine) (Producers: D. Williams, G. Fundis)

SWIGHT TEMPLETON (Shamblin Sound Prod. SSP 0109)
California (3:38) (Shamblin Music — BMI) (R. Bullocks, R. Ott) (Producer: Not Listed)

TAMMI CHAPARRO (Compass C-60)
Stay With Me (2:11) (ATV Music/Play Pub Co. — BMI) (C. Deal, D. Cummings) (Producer: C. Deal)

DONNIE SAX SANDERS (General Delivery Ltd. GD 1492)
Pickin' Dixie Blues (2:58) (Loud Cry Music — BMI) (D. Sanders) (Producer: E. Fox)

LEON RAINES (American Spotlight ASR 103)
I'll Be Seeing You (2:56) (Williamson Music — ASCAP) (I. Kahal, S. Fain) (Producer: M.L. Brown)

NEW AND DEVELOPING

KIPPI BRANNON (MCA 52202)
In My Dreams (3:26) (Cross Keys Publ. Co., Inc./Tree Group/Unichappell Music/Vanhoy Music — ASCAP/BMI) (D. Cook, R. VanHoy) (Producer: B. Killen)

In her first outing with producer Buddy Killen, Brannon weaves a lilting, seductive fabric of flowing guitars and light string lines, providing an austere setting for her youthful soprano. Playing the part of a discarded lover, Brannon is quite believable in her attempts to keep a broken relationship alive within her mind through a subtle and melancholy approach.



ALBUM REVIEWS

SHINE ON — **George Jones** — Epic FE 38406 — Producer: Billy Sherrill — List: None — Bar Coded

He's no doubt the greatest stylist of this generation, and The Possum once again delivers a package ripe with his graceful slides and slurs. In fact, as time goes on, Jones just seems to get better, further honing his abilities to make a masterpiece from every song he touches, and this album is filled with plenty of strong ones. He covers such familiar tunes as "Almost Persuaded," "Tennessee Whiskey" and "I Should've Called," while he devotes more than a few lines to his favorite subject, drinking.

KEYED UP — **Ronnie Milsap** — RCA AHL1-4670 — Producers: Ronnie Milsap, Tom Collins — List: 8.98 — Bar Coded

In spite of the rollicking "Stranger In My House" single, the bulk of Milsap's latest LP consists of the MOR/country fare which he has become noted for, buoyed predominantly by easy-going ballads. His soulful crooning is adaptable to just about any style; he hits straight at the heart of Dixie with a trace of southern rock in "I'm Just A Redneck At Heart," while adding a breezy pop number, "Don't You Know How Much I Love You." One of Milsap's strong points has been his ability to stretch the outer limits of the country format without losing his base audience, and "Keyed Up" should prove another foray which similarly expands his scope.

K-tel Records Enters Gospel Field With 14-Cut Package On Arrival

by Tom Roland

NASHVILLE — Noting the huge potential audience for Contemporary Christian music and the success that the label has had in the past at moving vast amounts of compilation albums through massive television and radio advertising campaigns, K-tel Records has established a separate wing, Arrival Records, to market gospel product. The first such project, "From The Heart," is scheduled for release in April.

The album, which contains cuts from 14 different artists who have acquired lofty stature within the realms of gospel music, was created with the cooperation of Word, Inc., Sparrow Records, Benson Co. and Lexicon Music, who all contributed at least one track to the album. Acts covered in the disc include Silverwind, The Imperials, Amy Grant, the Sweet Comfort Band, B.J. Thomas, David Meece, Phil Keaggy, Keith Green, the 2nd Chapter Of Acts, John Michael & Terry Talbot, Dallas Holm & Praise, Evie, Barry McGuire and Don Fran-

Benson Co. Bows 'Black Attack' Sales Force

NASHVILLE — The Benson Co. has become the first gospel conglomerate to field an all-black sales force in the area of black gospel music with the aim of introducing Benson Co. product into a greater number of retail outlets, one-stops and rack operations. Dubbed the "Black Attack," sales force staff members include Jerry Thomas, who will work out of Cleveland, and John Boyd and Dennis Nelson, both of whom will be based in New York.

"When I originally joined the staff of the Benson Co., my initial goal was to be involved in creating some black gospel albums that would allow the Benson Co. to compete effectively in that market," commented Gentry McCreary, black music marketing director. "The albums are ready, so the next step has been to create a sales force capable of getting these albums into places where consumers can purchase them. We have created and trained the 'Black Attack' sales force to do just that."

Benson, a Christian communications company based in Nashville, distributes 18 different labels, including three devoted exclusively to black gospel music. Hope Song Records, whose artists include D.J. Rogers and Keith Pringle; New Birth Records, whose roster includes The Clark Sisters and The Benny Cummings Singers; and Onyx International Records, whose line-up encompasses The Richard Smallwood Singers, Al Hobbs & Eternal Light and The Sacramento Community Choir are all under Benson Co. distribution, as is Impact Records' artist Larnelle Harris.



INCREDIBLE OVERTURE — Gospel singer Dennis Agajanian (r) created a first on ABC-TV's *That's Incredible* when he performed the "William Tell Overture" while riding his dirt bike under the watchful eye of Indie 500 winner Parnelli Jones (l).

cisco.

According to Jerry Lenz, marketing manager for K-tel's special markets division, the project has been undertaken with the two-pronged goal of tapping a market and helping the gospel industry to expand awareness of the Contemporary Christian medium. Lenz cited a Gallup survey that states that some 90 million Americans are church members in the 36 and under age bracket which comprises Arrival's target audience for this initial release. In spite of the country's seeming openness to the gospel message, a mere one percent frequents the Christian bookstore, which is still the mainstay of gospel record sales.

Additionally, some 1,300 religious television and radio stations are currently in operation in the United States, and the Gallup poll indicated that one third of the population regularly tunes in to some sort of gospel programming during a one-week period.

"When you try to break it down into 'who are these people and what are they doing,'" commented Lenz, "you find out that they like sports, they're watching the same TV shows. You're talking to the same people you'd be talking to with the other products. In general, they have the same habits as anyone else, with the exception of tobacco and alcohol."

In view of those similarities, Arrival will attempt to place its advertising into both gospel segments and regular viewing slots, but, since "From The Heart" is the label's first test for such product, some experimenting as to the proper mixture will be conducted until an advantageous balance can be reached. While it is the company's first foray into gospel music, the outlook is optimistic, with other future projects already being considered.

'Building Process'

"We look at 'From The Heart' as a building process in establishing the Arrival name and building products in that area," noted Lenz. "We're already looking at the possibilities of black gospel and country gospel product."

The cooperative thrust of the Arrival label is well-illustrated by the fact that Sparrow distribution will complement K-tel's distribution efforts on the secular side by handling the product through the gospel bookstore outlets. Arrival will utilize K-tel's already established distribution lines that reach some 25,000 retail locations in the U.S., including K-mart, Musicland, Sears and Woolworth's.

Handleman has completed a print and radio campaign for the K-mart chain, while Lieberman's has produced custom spots for the 580-store Walmart web. Roundup Music in Seattle is also working with the Fred Meyer chain in the Northwest on a program that encompasses in-store displays, in addition to radio advertising to promote the "From The Heart" release.

To enhance the company's efforts at the radio and TV levels, Arrival has also developed full-color posters and an attractive glossy catalog sheet which retailers can adapt for local tie-in with a blank space at the bottom.

"(This concept) has been presented to K-tel on prior occasions," Lenz said, "and the idea is that K-tel's type of marketing could help to expose more people to Word, Sparrow — the labels that are in Contemporary Christian music. That's exactly what's happening; it gives the customers that we work with an opportunity to carry this music and attract that customer and a compilation does that (better) than a single artist. It's the same thing as with any other K-tel compilation; it gives the consumer a chance to listen to a variety of music, and K-tel product has proven before that it does create more purchases."

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	4/2
1 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospearl Records PL-16008) "Pass Me Not"	1	12
2 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	2	48
3 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R3803) "I Love The Lord"	3	29
4 PRECIOUS LORD AL GREEN (HI/Myrrh MSB-6702) Title Cut	5	35
5 THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR (Savoy SGL-7081) "He'll Never Let You Down"	6	6
6 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6695) Title Cut	7	48
7 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	4	22
8 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	8	28
9 SINCERELY THE CLARK SISTERS (New Birth Records NEW-7056) "Name It, Claim It"	9	10
10 SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR (Savoy SL-14709) Open	10	5
11 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	11	8
12 JAMES CLEVELAND AND THE CLEVELAND SINGERS (Savoy 7080) Open	12	5
13 10TH ANNUAL PRAISE AND REDEDICATION CONCERT SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Open	13	4
14 MIGHTY CLOUDS ALIVE THE MIGHTLY CLOUDS OF JOY (Myrrh MSB 6687) Open	—	1
15 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II (Myrrh MSB 6700) "I Know A Man"	14	28

Inspirational

	Weeks On Chart	4/2
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	1	47
2 STAND BY THE POWER IMPERIALS (Dayspring DST-4100) Open	2	22
3 MORE POWER TO YA PETRA (Star Song SSR0045) Open	3	12
4 PEACE IN THE VALLEY B.J. THOMAS (Myrrh MSB-6710) Title Cut	5	12
5 SPIRIT WINGS JONI EARECKSON (Word WSB-8878) "Hosanna"	6	13
6 THE LIVE CONCERT DON FRANCISCO (Newpax NP 33128) "Love Is Not A Feeling"	4	11
7 STEP OUT OF THE NIGHT ANDRUS BLACKWOOD AND CO. (Greentree R3942) Title Cut	7	7
8 MAINSTREAM MICHAEL AND STORMIE OMARTIAN (Sparrow SPR 1060) Open	8	7
9 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	9	85
10 THE CRUSE FAMILY (Priority BJU 38335) "I Am, The Mighty One"	10	5
11 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	11	32
12 PLAY THRU ME PHIL KEAGGY (Sparrow SPR 1062) Open	12	2
13 RIGHT FROM THE START WILL McFARLAND (Refuge R3789) "You Call Me A Dreamer"	14	4
14 HE SET MY LIFE TO MUSIC BARBARA MANDRELL (MCA/Songbird MCA 5330) Open	—	1
15 MICHAEL W. SMITH PROJECT (Reunion Records RRA0002) "Great Is The Lord"	—	1

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



HEARTLAND INKS WITH PRIORITY — Heartland Records recently signed a pressing and distributing agreement with Priority/CBS, whereby Priority will handle those functions for the label. Lenny LeBlanc's first gospel LP with Heartland, "Say A Prayer," is the first album covered under the new pact and is slated to ship in late March. LeBlanc was formerly with the duo LeBlanc & Carr, which had a Top 15 pop single, "Falling," in the winter of 1978. Pictured are (l-r): Jay Griffin, director, marketing, Priority; Steve Bock, director, sales, Priority; LeBlanc; Jon Phelps, president, Heartland; and David Brown, executive vice president/general manager, Heartland.

TOP 75 ALBUMS

		Weeks On Chart		Weeks On Chart	
1	THRILLER MICHAEL JACKSON (Epic QE 38112)	1 16	39	STICKY SITUATION TYRONE BRUNSON (Believe In A Dream/CBS FZ 38140)	45 4
2	LIONEL RICHIE (Motown 6007ML)	2 26	40	GREATEST HITS RAY PARKER, JR. (Arista AL 9612)	43 17
3	POWERLIGHT EARTH, WIND & FIRE (Columbia TC 38367)	3 6	41	INSTANT FUNK V INSTANT FUNK (Salsoul/RCA SA 8558)	42 9
4	COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246)	5 19	42	SILK ELECTRIC DIANA ROSS (RCA AFL-4386)	28 26
5	ALL THIS LOVE DeBARGE (Motown 6012G)	4 24	43	ALL THE GREAT HITS THE COMMODORES (Motown 6028ML)	46 19
6	1999 PRINCE (Warner Bros. 9 23720-1F)	7 21	44	KIDDO (A&M SP-6-4924)	60 2
7	TOO TOUGH ANGELA BOFILL (Arista AL 9616)	8 12	45	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3691)	39 27
8	TOUCH THE SKY SMOKEY ROBINSON (Tamlab/Motown 6030TL)	6 11	46	KASHIF (Arista AL 9620)	57 2
9	FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235)	9 26	47	VANITY 6 (Warner Bros. 9 23716-1)	47 28
10	MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197)	10 21	48	JEFFREY OSBORNE (A&M SP-4896)	44 43
11	LOVE FOR LOVE WHISPERS (Solar/Elektra 9 60216-1)	17 2	49	TOO HOT EBONEE WEBB (Capitol ST-12550)	49 4
12	TO THE MAX CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	12 21	50	MAN PARRISH (Importe/12 MP-320)	50 7
13	H2O DARYL HALL & JOHN OATES (RCA AFL 1-4348)	13 16	51	LET ME IN YOUR LIFE MARLENA SHAW (South Bay SB-1004)	56 8
14	PROPOSITIONS THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	14 22	52	LOVE'S ON OUR SIDE JERRY KNIGHT (A&M AP-5877)	53 5
15	SWEAT THE SYSTEM (Mirage/Atlantic 7 90062-1)	18 7	53	SEAL IN RED RUFUS (Warner Bros. 9 23753-1)	40 6
16	ON THE ONE DAZZ BAND (Motown 6031 ML)	11 10	54	WILD NIGHT ONE WAY (MCA-5369)	54 25
17	THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	16 18	55	IS THIS THE FUTURE? FATBACK (Spring/PolyGram SP-1- 6738)	— 1
18	GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE-1-3001)	15 44	56	LIVE AND LET LIVE AURRA (Salsoul/RCA SA 8559)	48 9
19	STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80049-1)	21 6	57	SKYYJAMMER SKYY (Salsoul/RCA SA-8555)	59 21
20	CHAKA KHAN (Warner Bros. 9 23729-1)	20 18	58	SECOND TO NUNN BOBBY NUNN (Motown 6022)	62 27
21	JANET JACKSON (A&M SP-6-4907)	19 24	59	NONA NONA HENDRYX (RCA AFL1-4565)	— 1
22	YOU AND I O'BRYAN (Capitol ST-12256)	26 6	60	LIVIN' IN THE NEW WAVE ANDRE CYMONE (Columbia FC 38123)	61 23
23	SURFACE THRILLS THE TEMPTATIONS (Gordy/Motown 6032GL)	29 4	61	DONNA SUMMER (Geffen GHS 2005)	51 36
24	THE OTHER SIDE OF THE RAINBOW MELBA MOORE (Capitol ST 12243)	24 24	62	ALICIA ALICIA MYERS (MCA-5181)	67 29
25	HEARTBEATS YARBROUGH & PEOPLES (Total Experience/PolyGram TE-1-3003)	25 5	63	HEARTBREAKER DIONNE WARWICK (Arista AL 9609)	65 25
26	DON'T PLAY WITH FIRE PEABO BRYSON (Capitol ST-12241)	27 19	64	S.O.S. III THE S.O.S. BAND (Tabu/CBS FZ 38352)	55 20
27	THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	22 18	65	TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	66 22
28	KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398)	32 7	66	THE MESSAGE GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 268)	52 26
29	THE YOUTH OF TODAY MUSICAL YOUTH (MCA-5389)	23 13	67	GIVE EVERYBODY SOME RICHARD "DIMPLES" FIELDS (Boardwalk NB-33258-1)	63 19
30	MODERN HEART CHAMPAIGN (Columbia FC 38284)	38 3	68	CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718)	68 23
31	KNCOKOUT MARGIE JOSEPH (HCRC HLP-20009)	34 5	69	BLAST! THE BROTHERS JOHNSON (A&M SP-4927)	64 17
32	GET LOOSE EVELYN KING (RCA AFL 1-4337)	31 31	70	BLUES IN MY BEDROOM LYNN WHITE (Wayto/Peter Pan TAS 12121)	74 13
33	THIS IS YOUR TIME CHANGE (R/C Atlantic 7 80053-1)	41 3	71	WINDSONG RANDY CRAWFORD (Warner Bros. 9 60142-1)	72 43
34	JUST AIN'T GOOD ENOUGH JOHNNIE TAYLOR (Beverly Glen BG 1001)	30 24	72	AS ONE KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	58 28
35	WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1)	33 30	73	HIMSELF BILL COSBY (Motown 6026ML)	70 13
36	LIVING MY LIFE GRACE JONES (Island/Atco 7 90018-1)	37 18	74	ONE MORE MOUNTAIN THE FOUR TOPS (Casablanca/PolyGram NBLP 7266)	71 8
37	TYRONE DAVIS (Highrise HR 103)	36 16	75	NEW DIRECTIONS TAVARES (RCA AFL1-4357)	73 29
38	SUE BOBBY RUSH (Lajam LJ 0001)	35 11			



RATS' DEBUT — Motown recording group *Kagney and The Dirty Rats* recently had its self-titled, debut LP released. Pictured celebrating the release are (l-r): Benny Medina, the group's co-producer, writer and arranger; Steve St. James and Mark Torien of the group; Jay Lasker, president, Motown Records; Jerry Blaza and Cliff Liles of the group; and Kerry Ashby, the group's co-producer, writer and arranger.

THE RHYTHM SECTION

SHORT CUTS — It was "serious business" at the recent celebration of hitmeister Quincy Jones' 50th birthday, which was held March 12-13 in his hometown Seattle, Wash. The two-day event was highlighted by a pair of concerts, including a black tie affair that raised \$250,000 for his alma mater Garfield High School and Seattle Central Community College. Jones was accompanied during the black tie fete by the 50-piece **Seattle Symphony**, Qwest Records artists **Patti Austin**, **James Ingram** and **Ernie Watts** and a host of other musicians who've performed with the Grammy-winning producer . . . Capitol Records artist **O'Bryan**, who found his way to the label with the help of *Soul Train* producer and host **Don Cornelius**, is returning the favor, having recorded "Soul Train's A Comin'" as the syndicated TV show's new theme. The song is contained on his current album, "You And I" . . . **Ohio Players** founder and proponent **Sugerfoot** will debut on Warner Bros. this fall with an LP, titled "Ragus." Sugarfoot is signed to an exclusive production contract with Troutman Enterprises, which is the umbrella for **Roger Zapp** and more.

PRINCELY FETE — While Prince's opening date in Los Angeles last week (March 28) at the Universal Amphitheatre was a rousing example of consummate, if not ear-splitting, performance, the after show soiree at the Universal Sheraton Ballroom was where the real showmanship began. Fans who attended the sold-out show were dressed in the latest punk, funk, new wave and post wave regalia — ranging from the 2-tone Brit outfits to leather and lace. The ambience carried over to the after-party where management company Cavallo, Ruffalo & Fargnoli put out a spread better laid than Prince might have been by some of the nubile fans on hand for his show. From clams and oysters on the half shell to shishkabob, there was no lack of fine food and service, and along with the ample libation, what more could one ask for? Well, for starters, there was a battery of dancers who undulated to the latest dance music throughout the star-studded evening. Some of the stars undulating on the dance floor were *Saturday Night Live*, 48 HRS. star **Eddie Murphy**, actor **Lawrence Hilton-Jacobs**, **Earth, Wind & Fire's** **Larry Dunn** and **Verdine White**, **Randi Crawford**, the **Lakers' Magic Johnson**, Columbia thrush **Cheryl Lynne**, **Bruce "The Boss" Springsteen**, **Miami Steve (Little Steven) Van Zandt**, **Stevie Nicks**, actor, former NFL star **Jim Brown** and a host of other celebrities and record company brass. The healthy number of public figures, movers and shakers and assorted L.A. cognascenti on hand harkened back to the Hollywood days gone by but also pointed out that Prince has earned considerable respect in varying circles. It was quite evident that the grooming Warner Bros. has undertaken to bring this artist to fruition has thus far been successful. Perhaps a highlight of the gathering was one of the last dances, where Prince and Stevie Nicks shared some steps, while **Vanly** of sister group **Vanity 6** wiggled on the fringes of the dance floor. On a night replete with performance, it would not have been absolute without Prince dancing to his own recorded music.

12 INCHES OF OBSCURA — It is clear that 12-inch product is enjoying an increasingly larger share of sales at the retail level, in addition to providing the stuff from which DJs brew up versions of some of their stations' most frequently played songs. Until recently, many said that 12-inch or maxi singles were a concept that would remain a staple for dance club fans, but would have little relevance to other music forms. Such is not the case, although few ballads are ever released in the 12-inch configuration. **Earth, Wind & Fire's** current Columbia Records single, "Side By Side," is a case in point. The mid-tempo musings here — complete with strings, articulate synth riffing and a buoyant steel drum solo ought to offer radio mixers a change of pace . . . **Urban Rock Records' Splashband** is showcased on a well-sculpted R&B/pop ditty, titled "Last Chance," which radio will probably find little wrong with except that the bopping mid-tempo drive of the music is reminiscent of **Earth, Wind & Fire**. Solid bass/percussion interplay, tasty electronics and hearty female vocals distinguish this record enough for programmers to give it a crack in the line-up . . . When it comes to "Cash Play," the debut single for **Yvette Cason**, which is pressed under the newly formed **Beantown** label, the comely singer shows that she's got the chops to bite into a wide range of music. The slick B/C production here by **Erik "Let's Vote" Nuri** gives some breathing room for this lady's fine maiden voyage . . . **Mutaburaka** is not to be confused with pop stars or anything else like that, but on the **Heartbeat Records** 12-inch of "Drug Kulcha," b/w **Sister Breeze's** "Slip" and "African School Dub," the Ras poet also will not be mistaken for a poseur. His inflammatory, rock-edged song leaves little to the imagination in terms of what Muta feels drugs have done to the integrity of reggae music. The haunting rhythmic groove and the saucy R&B female backing vocals make for an appealing continental dish . . . Although their initial U.S. 12-inch maxi single release, "Star Child," was a substantial hit at the clubs, **PolyGram's Level 42's** first LP released in the U.S., "The Pursuit of Accidents," has failed to generate the same success of the first 12-inch here or the group's LP debut in its U.K. homeland. But "Chinese Way (U.S. mix)" could continue the success of "Star Child." While the U.K. mix, also included on the 12", is more kinetic than the colonial version, if you add the "Chinese Way (Dub)," this three-song 12-inch offers more bang for the buck.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

April 9, 1983

	Weeks On 4/2 Charts		Weeks On 4/2 Charts		Weeks On 4/2 Charts
1 BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)	1 11	35 DO YOU REALLY WANT TO HURT ME CULTURE CLUB (Epic 34-03368)	37 9	67 GOT TO FIND MY WAY BACK TO YOU TAVARES (RCA PB-13433)	42 9
2 ATOMIC DOG GEORGE CLINTON (Capitol B-5201)	4 11	36 WORKING GIRL CHERI (21/PolyGram T1 107)	40 7	68 REMEMBER WHEN PEABO BRYSON (Capitol B-5210)	78 3
3 YOU ARE LIONEL RICHIE (Motown 1657)	2 12	37 SHE TALKS TO ME WITH HER BODY BAR-KAYS (Mercury/PolyGram 810 435-7)	51 4	69 D.J. MAN SECRET WEAPON (Prelude PRL 8066)	75 4
4 TOO TOUGH ANGELA BOFILL (Arista AS 1031)	5 11	38 STICKY SITUATION TYRONE BRUNSON (Bellevue In A Dream/CBS ZS4 03511)	45 6	70 REACH OUT (PART I) GEORGE DUKE (Epic 34-03760)	77 3
5 I LIKE IT DeBARGE (Motown 1645)	3 18	39 CAN I ONE WAY (MCA-52164)	43 8	71 CRY NOW, LAUGH LATER GRACE JONES (Island/Atco 7-99917)	74 4
6 I'VE MADE LOVE TO YOU A THOUSAND TIMES SMOKEY ROBINSON (Tamla/Motown 1655)	6 12	40 WE'VE GOT THE JUICE ATTITUDE (RFC/Atlantic 7-89879)	44 8	72 TEARIN' IT UP CHAKA KHAN (Werner Bros. 7-29745)	81 2
7 ON THE ONE FOR FUN DAZZ BAND (Motown 1659)	7 10	41 RAID LAKESIDE (Soler/Elektra 7-69838)	50 3	73 HOLDING BACK JACKIE MOORE (Cetwbe 1010)	66 5
8 MS. GOT-THE-BODY CON FUNK SHUN (Mercury/PolyGram 76198)	8 8	42 TAKE THE SHORT WAY HOME DIONNE WARWICK (Arista AS 1040)	47 6	74 THE MUSIC GOT ME VISUAL (Prelude 8067)	84 2
9 TONIGHT WHISPERS (Soler/Elektra 7-69842)	10 7	43 THIS IS YOUR TIME CHANGE (RFC/Atlantic 7-89883)	48 6	75 WIND BENEATH MY WINGS LOU RAWLS (Epic 34-03758)	83 2
10 TRY AGAIN CHAMPAIGN (Columbia 38-03563)	11 9	44 LISTEN TO YOUR HEART DIANA RICHARDS (Zoo York WS4 03535)	49 7	76 THE PEOPLE NEXT DOOR RAY PARKER, JR. (Arista AS 1051)	79 3
11 YOU ARE IN MY SYSTEM THE SYSTEM (Mirege/Atco WTG 799937)	15 11	45 'TIL TOMORROW MARVIN GAYE (Columbia 38-03589)	39 8	77 IT'S RAINING MEN THE WEATHER GIRLS (Columbia 38-03354)	61 18
12 I'M FREAKY O'BRYAN (Capitol B-5203)	12 11	46 SEXUAL HEALING MARVIN GAYE (Columbia 38-03302)	23 26	78 JEOPARDY GREG KIHN BAND (Beserkley/Elektra 7-69847)	86 2
13 SHE'S OLDER NOW BETTY WRIGHT (Epic 34-03523)	14 9	47 BEAT IT MICHAEL JACKSON (Epic 34-03759)	62 3	79 ELECTRIC AVENUE EDDY GRANT (Portrait/CBS 37-03793)	88 2
14 FALL IN LOVE WITH ME EARTH, WIND & FIRE (Columbia 38-03375)	9 12	48 LITTLE RED CORVETTE PRINCE (Werner Bros. 7-29746)	58 5	80 MAGIC # BLUE MAGIC (Mirege/Atco 7-99914)	89 2
15 MORNIN' JARREAU (Werner Bros. 7-29720)	18 5	49 SAVE THE OVERTIME (FOR ME) GLADYS KNIGHT & THE PIPS (Columbia 38-03761)	71 2	81 THIS IS FOR REAL ARETHA FRANKLIN (Arista AS 1043)	85 3
16 I JUST GOTTA HAVE YOU (LOVER TURN ME ON) KASHIF (Arista AS 1042)	20 9	50 BAD TIME TO BREAK UP WILLIAM BELL (Ket Family/CBS ZS4 03502)	52 8	82 WHO'S GETTING IT NOW CHOCOLATE MILK (RCA PB-13447)	90 2
17 OUTSTANDING THE GAP BAND (Total Experience/PolyGram TE 8205)	13 20	51 HE'S A PRETENDER HI INERGY (Gordy/Motown 1662)	56 7	83 DO IT ANY WAY YOU WANNA CASHMERE (Philly World 2009)	54 12
18 ONE ON ONE DARYL HALL & JOHN OATES (RCA PB-13421)	21 9	52 CHANGES IMAGINATION (MCA-52174)	53 5	84 I JUST GOT TO HAVE YOU LANIER & CO. (LARC 81017)	72 4
19 LAST NIGHT A D.J. SAVED MY LIFE INDEEP (Sound Of New York, S.N.Y. 5102)	16 18	53 YOU AIN'T GOING ANYWHERE BUT GONE PHILIPPE WYNNE (Sugar Hill SH-795)	57 6	85 THE PREACHER GEORGE HOWARD (Palo Alto 8035-12)	87 3
20 KNOCKOUT MARGIE JOSEPH (HCRC WS 4 03337)	17 21	54 KEEP IT CONFIDENTIAL NONA HENDRYX (RCA PB-13437)	65 5	86 TIME BOMBS MASS PRODUCTION (Cotillion/Atco 7-99899)	— 1
21 PASS THE DUTCHIE MUSICAL YOUTH (MCA-52149)	19 16	55 THAT'S THE WAY I FEEL 'BOUT YOUR LOVE RODNEY FRANKLIN (Columbia 38-03551)	55 7	87 PEANUT BUTTER GWEN GUTHRIE (Island/Atco 7-99903)	— 1
22 THE GIRL IS FINE (SO FINE) FATBACK (Spring/PolyGram P 3030)	29 4	56 IF YOU WANNA GET BACK YOUR LADY POINTER SISTERS (Planet/RCA YB-13430)	59 6	88 JUICY FRUIT MTUME (Epic 34-03578)	— 1
23 NOBODY CAN BE YOU STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89876)	33 8	57 LOOKING FOR THE PERFECT BEAT SOUL SONIC FORCE (Tommy Boy TB-831)	46 11	89 CANDY MAN MARY JANE GIRLS (Gordy/Motown 1670)	— 1
24 LOVE ON MY MIND TONIGHT TEMPTATIONS (Gordy/Motown 1666)	34 5	58 REACH OUT NARADA MICHAEL WALDEN (Atlantic 7-89858)	67 2	90 WORKING GIRL THELMA HOUSTON (MCA-52196)	— 1
25 BOTTOMS UP THE CHI-LITES (LARC LR-81015)	35 3	59 BAD BOY RAY PARKER, JR. (Arista AS 1030)	24 19	91 GIGOLOS GET LONELY TOO THE TIME (Werner Bros. 7-29764)	76 4
26 TRY MY LOVING (GIMME JUST ENOUGH) KIDDO (A&M 2529)	31 7	60 THE WOMAN IN ME DONNA SUMMER (Geffen 7-29805)	41 12	92 PEREZ PRADO-TITO PUENTE LATIN MEDLEY JOE CAIN AND THE RED PARROT ORCHESTRA (Zoo York WS4-03504)	82 7
27 NEVER SAY I DO CLIFF DAWSON & RENEE DIGGS (Boardwalk NB-12-173-1)	30 8	61 FEELS SO GOOD YARBROUGH & PEOPLES (Total Experience/PolyGram TE8208)	— 1	93 THE BEST IS YET TO COME GROVER WASHINGTON, JR. with PATTI LABELLE (Elektra 7-89887)	64 19
28 BABY, COME TO ME PATTI AUSTIN (Owest/Werner Bros. OWE50036)	26 24	62 CANDY GIRL NEW EDITION (Streetwise SWRL2208)	73 3	94 DO YOU STILL LOVE ME AMUZEMENT PARK (Our Geng OG1016)	80 4
29 NO STOPPIN' THAT ROCKIN' INSTANT FUNK (Salsoul/RCA S7 7041)	32 10	63 BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS ZS4 03797)	— 1	95 SO CLOSE DIANA ROSS (RCA PB-13424)	63 7
30 COME GIVE YOUR LOVE TO ME JANET JACKSON (A&M 2522)	27 10	64 I'M GIVING YOU ALL OF MY LOVE THE BROTHERS JOHNSON (A&M 2527)	70 4	96 ROCK THE BOAT FORREST (Profile PRO-5017)	91 8
31 HEARTBEATS YARBROUGH & PEOPLES (Total Experience/PolyGram TE 8204)	22 17	65 BETCHA SHE DON'T LOVE YOU EVELYN KING (RCA PB-13380)	25 22	97 HAVE IT YOUR WAY THE S.O.S. BAND (Tebu/CBS ZS4 03527)	69 7
32 CHECK IT OUT DYNASTY (Soler/Elektra 7-69843)	28 8	66 LOVIN' YOU MARCUS MILLER (Warner Bros. 7-29768)	60 6	98 ARE YOU SERIOUS TYRONE DAVIS (Highrise SHR2005)	68 21
33 UNDERLOVE MELBA MOORE (Capitol B-5208)	38 5			99 UP ON THE HILL THE TRAMMPS (Venture 5024)	92 5
34 I AM SOMEBODY GLENN JONES (RCA PB-13435)	36 8			100 TOO HOT TO BE COOL EBONEE WEBB (Capitol B-5181)	93 11

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

Are You Serious (Content/Tiaure Ani Kiki — BMI) 98	Got To Find (Perren-Vibes — ASCAP) 67	BMI) 15	BMI/ASCAP) 22
Atomic Dog (Malbizi — BMI) 2	Have It Your Way (Interior Adm. by Irving — BMI) 97	Ms. Got (Val-je Joa/Bee Germaine/Felstar — BMI) 8	The Music Got Me (Trumar/Syntex — BMI) 74
Baby, Come To Me (Roadsongs — PRS) 28	He's A Pretender (Chardax — BMI) 51	Never Say I Do (Harrindur/Ensign — BMI) 27	The People Next Door (Raydio/Ascap) 76
Bad Boy (Raydio/Ascap) 59	Heartbeats (Total Experience — BMI) 31	No Stoppin' (Lucky Three — BMI) 29	The Preacher (Benham/Asphalt — BMI) 85
Bad Time (Bell-Kat/Unichappell — BMI) 50	Holding Back (Diamond Touch/Arista — ASCAP) 73	Nobody Can Be You (Konglather — BMI) 23	The Woman In Me (Warner-Tamerlane/Reshde/ Flying Dutchman/Sweet Harmony — ASCAP) 60
Beat It (Mijac — BMI) 47	I'm Freaky (Big Train — ASCAP) 12	On The One For Fun (J. Regg — ASCAP/ Hey Skimo — BMI) 7	This Is For Real (April/Uncle Ronnie's — ASCAP) 81
Betcha She Don't (Music Corp of America/ Kashif — BMI) 65	I'm Giving You All (State Of The Arts/Anis — ASCAP/Kidada/Jen-Jan — BMI) 64	One On One (Hot-Cha/Unichappell — BMI) 18	'Til Tomorrow (April/Bugle — ASCAP) 43
Between The Sheets (April/Bovine — ASCAP) 63	I've Made Love (Bertam — ASCAP) 6	Outstanding (Total Experience — BMI) 17	Time Bombs (Two Pepper — ASCAP) 86
Billie Jean (Mijac — BMI) 1	I Am Somebody (Spectrum VII/Hindu — ASCAP) 34	Pass The Dutchie (Virgin/Hal Sheper — ASCAP) 21	Tonight (Almo/Crimsco — ACAP) 9
Bottom's Up (Larry Lou/Ronald Perry — BMI) 25	I Just Got To (Jima/Jo/Larry-Lew — BMI) 84	Peanut Butter (Island — BMI) 87	Too Hot To (Ebonye Webb/Cessess — BMI) 100
Can I (Perk's Duchess — BMI) 39	I Just Gotta (Music Corp. of America/Kashif — BMI) 16	Perez Prado (Zoo York Recordz — ASCAP) 92	Too Tough (Gratitude Sky/Pologrounds — BMI) 4
Candy Girl (Boston Int. — ASCAP/Streetsounds — BMI) 62	I Like It (Jobete — ASCAP) 5	Raid (Circle L — ASCAP) 41	Try My Loving (Kiddo/J. Regg/Almo/Southern — ASCAP/Hey Skimo — BMI) 26
Candy Man (Stone City — ASCAP) 89	If You Wanna Get (ATV Corp. — BMI) 56	Reach Out (Jobete — ASCAP) 58	Underlove (Music Corp. of America/Kashif — BMI) 33
Changes (MCA — ASCAP) 52	It's Raining (Songs of Manhattan Island/Olga — BMI/Postvalda — ASCAP) 77	Reach Out (I) (Mycenae — ASCAP) 70	Up On The Hill (Musros/Davahke — ASCAP) 99
Check It Out (L.F.S. III/Spectrum VII — ASCAP) 32	Jeopardy (Rye Boy/Well Received — ASCAP) 78	Remember When (WB Music/Peabo — ASCAP) 68	We've Got The Juice (Science/Lab — ASCAP) 40
Come Give Your (Satellite III/Richer/Chappell — ASCAP) 30	Juicy Fruit (Mtume — BMI) 88	Rock The (Warner-Tamerlane/Jim Lane — BMI) 98	Who's Getting It Now? (Cessess/Million Dollar/Chocolate Mak — BMI) 82
Cry Now, Laugh (Grace Jones/Ackee — ASCAP) 71	Keep It Confidential (My Own/Jent — BMI/Urban Noise — ASCAP) 54	Save The Overtime (Richer/Bub's — ASCAP/Jin- Ken/Irving/Lijesrika — BMI) 49	Wind Beneath My (Warner-Tamerlane — BMI/WB — ASCAP) 75
DJ Man (Trumar/Smootee Tunes — BMI) 69	Knockout (Mannish Kid/Funtown — BMI) 20	Sexual Healing (April — ASCAP) 46	Working Girl (Aller & Esty — BMI) 90
Do It Any Way You (Philly World/On The Move/SUJAA/Wizkid — BMI) 83	Last Night (Fools Prayer/Young Lions — BMI) 19	She Talks (Warner-Tamerlane/Bar-Kays — BMI) 37	Working Girl (Hygroton/LoPressor/Gerepete — (PRO) Canada) 36
Do You Really Want (Virgin/Chappell — ASCAP) 35	Listen To Your (Chappell/Pendulum — ASCAP) 44	She's Older (Danbet — ASCAP/Native Songs — BMI) 13	You Ain't Going Anywhere (Blackwood — BMI) 53
Do You Still (Mirus/Two Sisters/Earloek — BMI) 94	Little Red Corvette (Controversy — ASCAP) 48	So Close (Rossville — BMI/Mel-Day — ASCAP) 95	You Are (Brockman — ASCAP) 3
Electric Avenue (Greenheart — ASCAP) 79	Looking For (Shakin' Baker/T-Girl — ASCAP) 57	Sticky Situation (Band Of Angels — BMI) 38	You Are In My (Science Lab/Green Star — ASCAP) 11
Fall In Love (Saggi/ire/Youngoulei/ Wenekewa — ASCAP) 14	Love On (Tuneworks/Big Stick/Careers — BMI) 24	Take The (Gibb Bros./Unichappell — BMI) 42	
Feels So Good (Total Experience — BMI) 61	Lovin' You (MCA Music — ASCAP) 86	Tearin' It Up (Blackwood/Mured — BMI) 72	
Gigolos Get Lonely Too (Tionna — ASCAP) 91	Magic # (April/BG/Darnell Jordan/Green Mirege — BMI) 80	That's The Way I Feel (Malcaboom — BMI) 55	
	Mornin' (Aljerreau/Garden Rake/Foster Frees — BMI) 80	The Best Is Yet (Assorted — BMI) 93	
		The Girl Is Fine (Clita/Sign of the Twins — BMI) 15	

MOST ADDED SINGLES

- SAVE THE OVERTIME (FOR ME) — GLADYS KNIGHT & THE PIPS — COLUMBIA**
WGPR, WUFO, WILD, WIGO, WPAL, WGCI, WWDM, WLOU, WAIL, WATV, WEDR, WPLZ, WSOK, KUKQ, WRBD, WWIN, WAMO, WZEN, KDKO
- FEELS SO GOOD — YARBROUGH & PEOPLES — TOTAL EXPERIENCE/POLYGRAM**
KDIA, WDAO, V103, WNHC, KPRS, WATV, WPLZ, KSOL, WBMX, WRAP, WZEN, KDKO
- RAID — LAKESIDE — SOLAR/ELEKTRA**
WGPR, WUFO, KDIA, OK100, V103, WEDR, KSOL, KDAY, KUKQ, WAMO
- BETWEEN THE SHEETS — THE ISLEY BROS. — T-NECK/CBS**
WGPR, WUFO, KDIA, WDMT, KUKQ, WWIN, WTLC, WZEN, KDKO
- TIME BOMBS — MASS PRODUCTION — COTILLION/ATCO**
WGPR, KPRS, WEDR, KGFJ, WSOK, WWIN, WLUM, WRAP
- PEANUT BUTTER — GWEN GUTHRIE — ISLAND/ATCO**
WGPR, WNHC, WEDR, WPLZ, WLUM, WAWA, WHRK, KDKO
- KEEP IT CONFIDENTIAL — NONA HENDRYX — RCA**
KOKA, OK100, V103, WEDR, WCIN, WRAP

MOST ADDED ALBUMS

- IS THIS THE FUTURE? — FATBACK — SPRING/POLYGRAM**
WPAL, WLLC, WDAO, KPRS, WEDR, KDAY, WTLC
- LOVE FOR LOVE — WHISPERS — SOLAR/ELEKTRA**
V103, WAIL, KGFJ, WCIN, WAWA
- THIS IS YOUR TIME — CHANGE — RFC/ATLANTIC**
WILD, WLOU, WPLZ, WRBD, WAWA

UP AND COMING

- MY LOVE — LIONEL RICHIE — MOTOWN
SIDE BY SIDE — EARTH, WIND & FIRE — COLUMBIA
PROMISE ME — LUTHER VANDROSS — EPIC
LET'S DANCE — DAVID BOWIE — EMI AMERICA

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — G. CLINTON
HOTS: Hall & Oates, Michael Jackson, DeBarge, Champaign, A. Bofill, Indeep, The System, S. Robinson, Kashif, B. Wright, Bar-Kays, Grace Jones, Jarreau, S. Arrington, Con Funk Shun, One Way, Dazz Band, Whispers, Cashmere. ADDS: Cheri, S. Mendes, L. Richie, D. Bowie, Men At Work, Chi-Lites, Lakeside, Yarbrough & Peoples, D. Grusin, Shock, G. Washington, Jr., P. Simmons, R. Hughes, N. Hendryx. LP ADDS: S. Mendes, Whispers.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — NEW EDITION
HOTS: Michael Jackson, DeBarge, G. Clinton, L. Richie, Hall & Oates, Champaign, Janet Jackson, Dawson & Diggs. ADDS: Change, G. Knight & The Pips, Kiddo, D. Warwick, Mikki.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — G. CLINTON
HOTS: Hall & Oates, Visual, Whispers, Isley Brothers, Kashif, Michael Jackson, Yarbrough & Peoples, Culture Club, Champaign, L. Richie, N. Hendryx, O'Bryan, A. Bofill, The System, G. Knight & The Pips, DeBarge, One Way, Mtume, The Time, S. Arrington. ADDS: The Beat Boys, Mellaa, V. Keith, J.H. Miller, Aurra, Treacherous Three, Arlana, C. Khan, Mass Production. LP ADDS: N. Hendryx, B. Wright.

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — T. BRUNSON
HOTS: G. Clinton, One Way, Glenn Jones, S. Robinson, Mtume, Juicy, Whispers, S. Mills, Hi Inergy, Janet Jackson, Bohannon, Dazz Band, Earth, Wind & Fire, L. Richie, Bar-Kays, Michael Jackson, DeBarge, Champaign, Jarreau, Con Funk Shun. ADDS: G. Knight & The Pips, Yarbrough & Peoples, Freedom Express, N.M. Walden, Spinners, D. Hurd, Blue Magic, L. Vandross, Slave. LP ADDS: L.L. Smith.

WILD — BOSTON — CHARLES CLEMONS, MD — #1 — DeBARGE
JUMPS: 10 To 8 — Whispers, 14 To 11 — S.O.S. Band, 22 To 17 — Pointer Sisters, 25 To 21 — Jarreau, 26 To 23 — Dawson & Diggs, Ex To 25 — Bar-Kays, Ex To 27 — Isley Brothers, Ex To 29 — Visual, Ex To 30 — M. Moore. ADDS: G. Knight & The Pips, P. Simmons, Aurra, S. Mendes, Shock, N.M. Walden. LP ADDS: Change, Champaign.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — G. CLINTON
HOTS: Michael Jackson, Kashif, NYC Peech Boys, Glenn Jones, Gen. Cook, Whispers, Cheri, L. Richie, Cashmere, Janet Jackson, One Way, W. Bell, B. Wright, R. Ayers, Paris, S. Arrington, Juicy, Champaign, Jarreau, M. Moore, Temptations, Fatback, Change, Dawson & Diggs, Chi-Lites, T. Burris, G. Knight & The Pips. ADDS: Brothers Johnson, A. Franklin, Chocolate Milk, N.M. Walden, Yarbrough & Peoples, Special Request, O-C-Three.

WGCI — CHICAGO — RICHARD PEGUE, PD — #1 — G. CLINTON
HOTS: Michael Jackson, Hall & Oates, Juicy, Culture Club, Kashif, S. Arrington, O'Bryan, Champaign, Jarreau, Cheri, Instant Funk, The System, NYC Peech Boys, Isley Brothers, Whispers, Chi-Lites, Dawson & Diggs. ADDS: T. Burris & Transe, D. Joseph, Jazzy Dee, G. Knight, Prince, Mtume, Ozone, Vee Allen, T. Maris, L.L. Smith.

WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — CHAMPAIGN
HOTS: Lanier & Co., Tavares, Starshine, L. Vandross, S.O.S. Band, Kashif, B. Wright, Instant Funk, Dawson & Diggs, DeBarge, Culture Club, Whispers. ADDS: Shock, Jonzun Crew, Brothers Johnson, Phreek, S. Mendes, N. Hendryx. LP ADDS: Whispers, Kashif, N. Rodgers.

WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — ONE WAY
HOTS: Prince, Spyder D., Champaign, Hall & Oates, Kashif, Culture Club, G. Kihn Band, Mtume, O'Bryan, Michael Jackson, Whispers, The System, Con Funk Shun, Dazz Band, Temptations, Dawson & Diggs, Commodores, S. Arrington. ADDS: Isley Brothers, New Edition, DeBarge, T. Dolby, D. Bowie.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — G. CLINTON
HOTS: Champaign, O'Bryan, Instant Funk, M. Gaye, Tavares, The System, One Way, R. Franklin, D. Warwick. ADDS: Jonzun Crew, Shock, G. Scott, Bar-Kays, Mary Jane Girls, Visual, D. Joseph.

KDKO — DENVER — BYRON PITTS, PD — #1 — B. WRIGHT
HOTS: L. Rawls, D. Richards, G. Duke, E. Grant, Total Coello, Janet Jackson, P. Austin, P. Simmons, Kid Creole, Jarreau, Dawson & Diggs, D. Bowie, G. Kihn Band, M. McDonald. ADDS: D. Joseph, T. Houston, N.M. Walden, I. Cara, Fast Radio, 8th Day, J. Taylor, Hi Inergy, Bananarama, G. Jeffries, Isley Brothers, Shakatak, J. Osborne, Musical Youth, Culture Club, Champaign, Unlimited Touch, G. Guthrie, Boone Brothers, Yarbrough & Peoples, Chi-Lites, C. Khan.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — G. CLINTON
HOTS: A. Bofill, O'Bryan, Indeep, Dazz Band, Kashif, T. Brunson, S. Arrington, Whispers, Bar-Kays. ADDS: Lakeside, D. Richards, O. Cheatham, Ozone, Private Eye, D. Brown, G. Knight, Mass Production, Isley Brothers, Vanity 6, G. Guthrie, M. Singleton. LP ADDS: T-Connection, Blue Magic, Automatrix, E. Grant.

WJLB — DETROIT — J. MICHAEL McKAY, MD
HOTS: G. Clinton, Earth, Wind & Fire, A. Bofill, P. Bryson, Kashif, G. Washington, Jr., Michael Jackson, Dazz Band, Jarreau, Whispers, The System, DeBarge, S. Robinson, Champaign, B. Wright, L. Vandross, L. Richie, Hall & Oates.

KMJQ — HOUSTON — FRED HENDERSON, PD — #1 — O'BRYAN
JUMPS: 6 To 3 — Instant Funk, 10 To 5 — Michael Jackson, 12 To 8 — Prince, 15 To 10 — T. Brunson, 14 To 11 — Kiddo, 22 To 14 — Grace Jones, Ex To 23 — Lakeside, Ex To 26 — New Edition, Ex To 35 — J. Knight. ADDS: Champaign, L. Vandross, Chi-Lites, A. Franklin, G. Washington, Jr.. LP ADDS: Yarbrough & Peoples.

WTLC-FM — INDIANAPOLIS — KELLY CARSON, PD — #1 — A. BOFILL
HOTS: Windjammer, Champaign, Amusement Park, S. Arrington, Attitude, Con Funk Shun, Whispers, Ebonee Webb, Dawson & Diggs, S.O.S. Band, Jarreau, Sugar Hill Gang, T. Brunson, B. Wright, Glenn Jones, Change, A. Franklin, Imagination, F. Thornton, Kashif. ADDS: Isley Brothers, C-Bank, G. Duke, Brass Construction, L. Vandross, Wolf, M. Moore, G. Scott. LP ADDS: Fatback, N. Rodgers, Blue Magic, B. Wright, Kiddo, A. Collins, D. Richards.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — MICHAEL JACKSON
JUMPS: 7 To 4 — Earth, Wind & Fire, 10 To 5 — Dazz Band, 11 To 6 — Amusement Park, 13 To 7 — S. Robinson, 17 To 8 — Omni, 18 To 9 — Culture Club, 26 To 10 — Hall & Oates, 19 To 11 — The System, 20 To 12 Instant Funk, 21 To 13 — Con Funk Shun, 22 To 14 — A. Bofill, 23 To 16 — Ebonee Webb, 24 To 17 — Kashif, 25 To 18 — P. Wynne, 27 To 19 — Whispers, 28 To 20 — T. Troutman, 31 To 21 — Jarreau, 29 To 22 — G. Howard, 30 To 23 — War, 32 To 24 — D. Richards, 35 To 25 — Chi-Lites, 33 To 26 — Dawson & Diggs, 34 To 27 — Attitude, 36 To 28 — Soul Sonic Force, 37 To 29 — Lanier & Co., 38 To 30 — J. Lawson, 39 To 31 — M. Moore, 40 To 32 — Sugar Hill Gang, Ex To 33 — Prince, Ex To 34 — Janet Jackson, Ex To 35 — Kiddo, Ex To 36 — B. Wright, Ex To 37 — Starshine, Ex To 38 — G. Kihn Band, Ex To 39 — Glenn Jones, Ex To 40 — M. Gaye. ADDS: D. Hurd, Jonzun Crew, T. Houston, C.

Khan Band, Mass Production, Bar-Kays, Yarbrough & Peoples. LP ADDS: M. Miller, Fatback, T-Connection.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — A. BOFILL
HOTS: O'Bryan, Dazz Band, Hi Inergy, Con Funk Shun, Whispers, The System, Attitude, Culture Club, Kashif. ADDS: Love Unlimited, Thunder Flash, A. Baker, Lakeside. LP ADDS: C. Earland, G. Van Buren, J. Sample, Fatback.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — S. ARRINGTON
HOTS: A. Bofill, Kashif, O'Bryan, Instant Funk, Whispers, Glenn Jones, G. Clinton, Janet Jackson, M. Gaye. ADDS: M. Moore, Hall & Oates, Prince, Ozone, Brass Construction, Mass Production, Fatback. LP ADDS: Dreamgirls, Grace Jones, E. Grant, Whispers.

WDIA — MEMPHIS — LARRY STEELE, PD
HOTS: Michael Jackson, Earth, Wind & Fire, Kashif, G. Clinton, The System, Janet Jackson, Bar-Kays, Champaign, O'Bryan, Dawson & Diggs, B. Cawley, Temptations, Whispers, Kiddo, Prince. ADDS: New Edition, L. Vandross, P. Bryson, Soul Sonic Force, Shock, J. Moore, D. Richards.

WEDR — MIAMI — GEORGE JONES, PD — #1 — G. CLINTON
HOTS: Earth, Wind & Fire, D. Summer, Instant Funk, Champaign, B. Wright, Crash Crew, Janet Jackson, S. Mills, Spyder, D., A. Bofill, Peoples Choice, O'Bryan, One Way, Attitude, Bar-Kays, Fatback, Pointer Sisters, S. Robinson, Kiddo, Kashif. ADDS: 8th Day, N. Hendryx, Jarreau, Lakeside, Mass Production, J. Waters, G. Knight & The Pips, D. Warwick. LP ADDS: Fatback, A. Collin, L.V. Johnson, Glenn Jones.

WLUM — MILWAUKEE — JIMMY GOODYME, PD — #1 — A. BOFILL
HOTS: Con Funk Shun, Whispers, Hall & Oates, B. Wright, Dazz Band, Champaign, S. Robinson, Bohannon, Temptations, Mtume, Brothers Johnson, Jarreau, Little Milton, Kleeer, P. Bryson. ADDS: G. Duke, V. Alien, Mass Production, Scott & Benson, G. Guthrie, Mandrill, Instant Funk.

WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — DeBARGE
HOTS: Hall & Oates, Earth, Wind & Fire, Gap Band, Michael Jackson, Janet Jackson, A. Bofill, Attitude, G. Clinton, Jarreau, New Edition, M. Moore, Pointer Sisters, B. Wright, G. Duke, Prince, Champaign, E. King, Instant Funk, Kashif, M. Gaye. ADDS: P. Simmons, Jonzun Crew, Special Request, P. Bryson, D. Bowie, Venna, G. Guthrie, Yarbrough & Peoples.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — NEW EDITION
HOTS: G. Clinton, Attitude, The System, DeBarge, Champaign, Prince, Hall & Oates, Michael Jackson, Jarreau, S. Arrington, Yarbrough & Peoples, Kashif, O'Bryan, Lakeside, T. Brunson, Kiddo, The Time, Tramps, B. Wright. ADDS: Chaka Khan, G. Knight & The Pips, Ingram, S. Mendes, Jonzun Crew, T. Burris & Transe, Wall Of Voodoo. LP ADDS: Whispers.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — MICHAEL JACKSON
HOTS: G. Clinton, Attitude, O'Bryan, M. Gaye, Gap Band, Champaign, B. Wright, Hi Inergy, DeBarge, Kashif, Whispers, Dawson & Diggs, The System, Lakeside, S. Arrington, Visual, New Edition, G. Knight. ADDS: Brass Construction, S. Mendes, Ingram, D. Hurd, R. Parker, Jr., Cheri, Enchantment.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — L. RICHIE
JUMPS: 16 To 5 — Hall & Oates, 12 To 6 — S. Robinson, 13 To 10 — DeBarge, 17 To 13 — Kashif, 20 To 15 — A. Bofill, 23 To 17 — Sweet G., 29 To 19 — Jarreau, 30 To 22 — M. Moore, Ex To 26 — Special Request, Ex To 30 — S. Mtume. ADDS: Michael Jackson, ABC, Baby Doll, Warp 9.

WRAP — NORFOLK — CHESTER BENTON, PD — #1 — L. RICHIE
HOTS: Michael Jackson, Earth, Wind & Fire, G. Clinton, DeBarge, S. Robinson, Con Funk Shun, The System, A. Bofill, Instant Funk, Dazz Band, O'Bryan, S. Arrington, Janet Jackson, Whispers, Soul Sonic Force, Champaign, Kashif, Ebonee Webb, Jarreau. ADDS: Culture Club, Mass Production, N. Hendryx, C. Parker, One Way, Mellaa.

KDIA — OAKLAND — JEFF HARRISON, PD — #1 — G. CLINTON
HOTS: O'Bryan, A. Bofill, Hall & Oates, Kashif, Whispers, Champaign, S. Arrington, Thompson Twins, Instant Funk, G. Knight, T. Brunson. ADDS: Lakeside, Yarbrough & Peoples, Isley Brothers.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — A. BOFILL
HOTS: G. Clinton, DeBarge, Dazz Band, Kashif, The System, Earth, Wind & Fire, Champaign, Whispers, Jarreau, B. Wright, Con Funk Shun, S. Arrington, Thompson Twins, Attitude, Dawson & Diggs, C-Bank, Michael Jackson, Hall & Oates, Culture Club, N. Hendryx. ADDS: T. Burris, Felix & Jarvis, Warp 9, Special Request, Black Uhuru, S. Mendes, B. Newberry, Venna, D. Hurd, C. Earland. LP ADDS: Jarreau, W. Felder.

KUKQ — PHOENIX — STEVE SMITH, PD — #1 — CHAMPAIGN
HOTS: O'Bryan, Glenn Jones, Kashif, Dawson & Diggs, Whispers, Jarreau, T. Brunson, G. Duke, C. Khan, Prince, Temptations, N. Hendryx, Bar-Kays, Instant Funk. ADDS: G. Knight, Ozone, M. Miller, Lakeside, Isley Brothers, F. Thornton, Michael Jackson, One Way. LP ADDS: T-Connection.

WZEN-FM — ST. LOUIS — A. J. KEMP, PD — #1 — G. CLINTON
JUMPS: 7 To 3 — Instant Funk, 8 To 4 — Glenn Jones, 10 To 5 — Grace Jones, 11 To 6 — T. Brunson, 14 To 7 — Kashif, 17 To 8 — Bar-Kays, 16 To 9 — O'Bryan, 19 To 10 — Cheri, 20 To 11 — The System, 25 To 17 — A. Franklin, 30 To 18 — Michael Jackson, Ex To 19 — Chi-Lites, Ex To 20 — Lakeside, 29 To 25 — Chill Factor, Ex To 26 — Champaign, Ex To 27 — Attitude, Ex To 29 — Dawson & Diggs. ADDS: Isley Brothers, New Edition, Kiddo, V. Allen, L. White, G. Knight & The Pips, L.V. Johnson, E. Grant, L. Richie, Earth, Wind & Fire, Brass Construction, Yarbrough & Peoples, Shakatak, G. Washington, Jr. LP ADDS: Kashif, Glenn Jones.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — MICHAEL JACKSON
HOTS: A. Bofill, G. Clinton, Hall & Oates, Tavares, Whispers, Kashif, The System, Instant Funk, L. Richie. ADDS: G. Kihn Band, Yarbrough & Peoples, Lakeside, P. Bryson, P. Wynne, Fatback.

WWDM — SUMTER — JANICE BACOTE, PD
HOTS: Kashif, Attitude, Bar-Kays, Earth, Wind & Fire, N. Hendryx, O'Bryan, S. Arrington, G. Clinton, Whispers. ADDS: S. Mendes, N.M. Walden, G. Knight & The Pips, Mary Jane Girls, Dreamgirls, Mtume, Blue Magic, Michael Jackson.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — CULTURE CLUB
HOTS: Dazz Band, Michael Jackson, A. Bofill, Janet Jackson, Hall & Oates, Whispers, Kiddo, Jarreau, S. Arrington, Change, Temptations, G. Knight & The Pips, P. Wynne, B. Wright. ADDS: T. Houston, N.M. Walden, Rocket, Lakeside, N. Hendryx, Secret Weapon, Cheri.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Although no official word has been issued yet, it is understood that EMI and Interdisc are negotiating a distribution arrangement for the interior of the country. Interdisc has been distributed previously in the provinces by CBS, and now its product would be sold by EMI; distributors, wholesalers and retailers in Buenos Aires and its neighborhoods will probably continue to be serviced by Interdisc directly. One of the side effects of such an agreement is that EMI would handle, at least partially, the WEA catalog it represented until 1981, which is now licensed to Interdisc.

Norberto Tejero, promotion manager of CBS, reported to **Cash Box** that his company obtained thirteen Golden and Platinum record certifications from CAPIF, the local Record Producers' chamber, for the year end sales campaign. CBS is now releasing an album by **Pocho Roch**, a well known composer and musician from Corrientes, and will strongly promote the Spanish lyrics version of the **Roberto Carlos** album, cut by the Brazilian artist in New York three months ago.

PolyGram artist **Valeria Lynch** has been appearing to SRO houses at the Odeon Theater in Buenos Aires, after successful stints in Mar del Plata and other cities of the Atlantic coast during the summer season. Valeria made the headlines for the first time in 1976 via "Tribu, a Fame-like program on local TV, and appeared in "Hair" and "They Are Playing Our Song," musical comedies staged in Buenos Aires, and "Evita" in Mexico. Her latest LP has been selling very well.

Nestor Selasco of Sicomericana traveled to Guayaquil, Ecuador, to attend a meeting of the Latin American Federation of Record Producers. The next general assembly has been set for Buenos Aires next October, but since the upcoming election day will be October 30, there may be some changes in the schedule. Selasco told **Cash Box** that the opening of a new branch of the Record Supermarket, a joint venture owned by some of the labels, will take place in a short time.

miguel smlrnof

Italy

MILAN — Compact disc will make its official debut on the Italian market on May 1st. PolyGram announced this date as the beginning of the distribution of its CD catalog, which includes 180 releases (half of them of classical music) on sale at prices from \$15 to \$18. Also CBS and Decca Dischi will start their distribution in May — both with 25 releases — in the CD market, and Denon also announced its action with a small catalog of numbers imported from Japan. In the hardware field, many manufacturers and importers (Philips,

Sony, Hitachi, Toshiba and others) have begun since February to distribute CD players on the Italian market.

A new record company — SGM, Societa Generale della Musica — was born in Milan, managed by **Roberto Dane** and distributed by CGD. Among the first releases are an album by the **Babylon** group and a single by **Sean Young**. Other releases, produced by Can't Stop Music and Skorpio Music, are expected in the next few months.

Massimo Gullano is the new head of press and promotion dept. at CBS Dischi, Milan, replacing **Vittorio Riva**. . . **Armando Chiodini** and **Raffaele Occavio** signed an agreement with PolyGram for the worldwide distribution of their label Emme-gi. . . **Giorgio Filogamo** will replace for a few months **Silvano Giuntini** at the position of general manager at Fonit Cetra.

marlo de luigi

United Kingdom

LONDON — Some Bizarre has just released the first fully recorded holophonic LP with the second **Psychic TV** LP. The holophonic or 3D sound was recently invented by Italian **Hugo Zuccarelli** who wants to keep his invention a secret. He has admitted, however, that as well as the use of conventional electronics he also uses silicon and organic fluids in the technique but never employs the use of conventional audio signals. **Pink Floyd's** recently released album, "The Final Cut" uses two minutes of holophonics on their platter, but Zuccarelli is adamant that even if an electronics expert examined his generator, it's unlikely he would be able to understand the functioning. . . Island Records has signed a long-term deal with Ensign Records, the label headed by **Nigel Grainge** in collaboration with DJ **Chris Hill** and **Doreen Loader**. First product under the new pact is a single titled, "Dancing Tight" by Galaxy. Ensign was formed in 1977 and during its first four years — with Phonogram — the label notched up 20 hits with such artists as **Boomtown Rats**, **Eddy Grant**, **Light Of The World** and **Black Slate**.

Modern Romance have their latest WEA LP "Trick Of The Light" scheduled for April 8th release. Produced by **Tony Visconti**, the LP contains ten tracks including their last three hit singles. . . **Clive Banks** of Modern Media recently signed a management contract with producer Alan Shacklock, who is currently represented in the U.K. Top 40 with **Joboxers** "Boxerbeat." Shacklock is presently working with **Language**, a new Stiff Records signing. He has previously worked with **Dexys Midnight Runners**, producing "Plan R," and is best known for his work with **The Look** on their Top 5 hit "I Am The Beat." Shacklock can be contacted through Modern Media in London: 01-404-5832.

nick underwood

'82 Sales In Japan Drop To New Low In Spite Of 8-Track Tape Resurgence

by Kozo Otsuka

TOKYO — Despite a sharp increase in the sales of eight-track product, the turnover of prerecorded music in Japan during 1982 dropped to record lows from the previous year, according to a report recently released by the Japan Phonograph Record Assn. (JPRA) and the association's new president, Noboru Takayama.

According to the report, the Japanese music industry has experienced two consecutive years of decline in comparison to the previous years, the first time this has occurred in the history of the music industry here. Total sales of both record and tapes for the 12 months from January to December 1982 reached 281 billion yen (\$1.2 billion), representing a three percent drop from 1981. There was a one percent decline from 1981 to 1980.

Discs comprised 155 billion yen in sales (\$675 million), a 10% drop from 1980, while prerecorded tapes earned 125.7 billion yen (\$546 million). The tape configuration has

been maintaining a steady growth preventing an even deeper plunge of overall sales figures.

In terms of volume, records sold 151.9 million copies, a 10% drop from 1981, while tapes sold 97.6 million units for an increase of 12% over the previous year.

The 45 configuration brought in 45.9 billion yen (\$156 million) on sale of 76.2 million units, a 10% decrease from the previous year. LP sales also dropped 10% to 118 billion yen (\$513 million) on sales of 73 million units.

Regarding prerecorded tape sales, the eight track sold 35.2 billion yen (\$153 million), a 43% increase over 1981, on a volume of 36.4 million units, up over the previous year by 40%. According to the JPRA report, most of the eight track product sold in the Japanese market was background music.

Unlike the eight-track, cassette growth slowed perceptibly after a steady increase the last 10 years. For the year, revenues totalled 90.6 billion yen (\$394 million), a drop of one percent over 1981. In terms of units, however, cassettes sold 61.1 million, a jump upward of one percent.

Welk Music Opens U.K. Office; Merritt Named

LOS ANGELES — Under the direction of executive vice president Dean Kay, The Welk Music Group recently expanded its forces once again with the opening of its London-based office. John Merritt, formerly with Sunbury Music, was appointed to head the London outlet, which is based at the Regent Street premises of Heath-Levy, an administrator of Welk catalog the last four years.

Founded by famed bandleader Lawrence Welk, Welk Music is seeking UK acts for worldwide publishing deals, and is interested in U.S. representation of UK publishers and acts. Welk also plans to continue the practice of purchasing other music publishing catalogs in the UK.

Merritt, who has been working for MAM handling special projects since leaving Sunbury Music last year, has also administered the publishing catalog of Sugar Hill Records and will continue his interest in representing various black music catalogs and copyrights.

Establishment of the London office by Welk Music, which will continue to be administered by Heath-Levy, is a logical extension to its publishing offices in Los Angeles, New York and Nashville.

CRI Taps Undurraga

NEW YORK — Jorge Undurraga has been named managing director, CBS Records, Chile. Prior to joining CBS, Undurraga had spent 24 years with Philips in Chile, including 14 years as managing director of that company's music division.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Olvidame** — Pimpinela — CBS
- 2 **Perdoname** — Silvestre/A. del Boca — Music Hall
- 3 **Ojo De Tigre** — Survivor — CBS
- 4 **Solo Un Minuto Mas** — Carlos Torres Vila — Microfon
- 5 **Entre La Espada Y La Pared** — Manzanilla — Music Hall
- 6 **La Marcha De La Bronca** — Pedro y Pablo — Music Hall
- 7 **Me Tenes Podrido** — Los Locos de Amor — EMI
- 8 **Camblas Mi Amor** — Valeria Lynch — PolyGram
- 9 **Che Pibe** — Raul Porchetto/Leon Gieco — Music Hall
- 10 **Da Da Da** — Trio — PolyGram

TOP TEN LPs

- 1 **Pimpinela** — Pimpinela — CBS
- 2 **En Argentina** — Mercedes Sosa — PolyGram
- 3 **En Concierto** — Pedro y Pablo — Music Hall
- 4 **Star Show Platnum** — Various Artists — Interdisc
- 5 **Publs Angelical** — Charly Garcia — SG/Interdisc
- 6 **Por La Simpleza De Mi Gente** — Sergio Denis — PolyGram
- 7 **Last Famous Words** — Supertramp — A&M/CBS
- 8 **Silvestre** — Silvestre — Music Hall
- 9 **Momentos** — Julio Iglesias — CBS
- 10 **Sandra Mihanovich** — Sandra Mihanovich — Microfon

—Prensario

Italy

TOP TEN 45s

- 1 **Vacanze Romane** — Matia Bazar — Ariston
- 2 **L'Italiano** — Toto Cutugno — Carosello
- 3 **Shock The Monkey** — Peter Gabriel — PolyGram/Charisma
- 4 **Chi Chi Chi Co Co Co** — Pippo Franco — Lupus
- 5 **Carletto** — Corrado — Durium
- 6 **Sara Quel Che Sara** — Tiziana Rivale — WEA
- 7 **Vita Spericolata** — Vasco Rossi — Carosello
- 8 **Your Eyes** — Cook Da Books — Delta
- 9 **Amlco e** — Dario Baldan Bembo & Caterina Caselli — CGD
- 10 **I Didn't Know** — Ph.D. — WEA

TOP TEN LPs

- 1 **Tutto Sanremo** — Various Artists — Ricordi
- 2 **John Lennon Collection** — John Lennon — EMI/Parlophone
- 3 **L'Arca Di Noe** — Franco Battiato — EMI
- 4 **Ale O O** — Claudio Baglioni — CBS
- 5 **Business As Usual** — Men At Work — CBS
- 6 **Another Page** — Christopher Cross — WEA/Warner Bros.
- 7 **Acquarello** — Toquinho — CGD
- 8 **Studio 54 Vol. 5** — Various Artists — CGD
- 9 **Mamma Marla** — Ricchi e Poveri — Baby
- 10 **16 Focchi Di Neve** — Various Artists — CGD

—Musica e Dischi

Japan

TOP TEN 45s

- 1 **No Shinwa** — Akina Nakamori — Warner Pioneer
- 2 **Hisame** — Akio Kayama — Nippon Columbia
- 3 **Medaka No Kyodal** — Warabe — For Life
- 4 **Hisame** — Mika Hino — Telchiku
- 5 **Pierrot** — Toshihiko Tawara — Canyon
- 6 **Sazanka No Yado** — Eisaku Ookawa — Nippon Columbia
- 7 **Yagiri No Watashi** — Takashi Hosokawa — Nippon Columbia
- 8 **Shojoteki Shogeki** — Shibusakitani — CBS Sony
- 9 **Himitsu No Hanazono** — Seiko Matsuda — CBS Sony
- 10 **Haru Nanon** — Yoshie Kashiwabara — Nippon Phonogram

TOP TEN LPs

- 1 **Reincarnation** — Yumi Matsutoya — Toshiba EMI
- 2 **Yokan** — Miyuki Nakajima — Canyon
- 3 **Another Page** — Christopher Cross — Warner Pioneer
- 4 **Work Songs** — Men At Work — Epic Sony
- 5 **Frontiers** — Journey — CBS Sony
- 6 **Shyllights** — Junyichi Inagaki — Toshiba EMI
- 7 **Power Light** — Earth, Wind & Fire — CBS Sony
- 8 **Chojikuyosal Macros Vol. II** — Victor
- 9 **Lonely Girl** — Junko Yagami — Disco
- 10 **Urusel Yatsura** — Canyon

—Cash Box of Japan



RIAA'S CULTURE CLUB — The Recording Industry Assn. of America (RIAA) held its 13th Annual Cultural Award Dinner March 15 at the Washington Hilton in the nation's capital, and a bevy of political dignitaries, G-men, pop musicians and record industry notables showed up to celebrate. Pictured here at the dinner are (l-r): former FBI executive assistant director Donald Moore, FBI White Collar Crime Section Chief Hal N. Helterhoff, FBI executive assistant director John E. Otto, Deborah LaMantia and RIAA director of Anti-

Piracy Operations Joel M. Schoentfeld; RIAA president Stanley M. Gortikov, Rep. Sidney R. Yates of Illinois (recipient of the RIAA Cultural Award, a Steuben crystal obelisk), and entertainer Kenny Rogers; chairman of the Copyright Royalty Tribunal Commissioner Eddie Ray, Jeanette Mathews, Atlantic Records Board Chairman Ahmet Ertegun and Vice President/General Manager Deputy Group Affairs for CBS Records Group, LeBaron Taylor.

SOUNDVIEWS

(continued from page 12)

experimenting with others to see how far the magic price point goes." And while a few of NTA's classics are available on CED via a deal struck earlier between the company and RCA SelectaVision, Draklich said that NTA is now "making contact with Pioneer for laserdisc release and CBS for custom (CED) pressing." In addition to the aforementioned titles, the spring release includes *A Double Life*, starring **Ronald Colman**; *Arc of Triumph* with **Ingrid Bergman** and **Charles Boyer**; *The Bell's of St. Mary's*; *Body and Soul*, starring **John Garfield**; *The Fabulous Dorseys*, with handleaders **Tommy** and **Jimmy Dorsey**; *Father Goose*, with **Cary Grant** and **Leslie Caron**; **Max Fleischer's** animated *Gulliver's Travels*; *Love Happy*, with **The Marx Bros.**; *The Magic Christian*, featuring **Peter Sellers** and **Ringo Starr**; *Magic Town*, with **Jimmy Stewart** and **Jane Wyman**; *Operation Petticoat*, with **Cary Grant** and **Tony Curtis**; *The Pawnbroker*, starring **Rod Steiger**, *Penny Serenade*, with **Irene Dunne** and **Cary Grant**; *The Red Pony*, starring **Myrna Loy** and **Robert Mitchum**; *Viva Max!*, with **Peter Ustinov**; and *Young At Heart*, starring **Doris Day** and **Frank Sinatra**. June releases so far include *Champion*, with **Kirk Douglas**; *Copacabana*, with **Groucho Marx** and **Carmen Miranda**; the animated *Hoppy Goes To Town*, part of NTA's Storybook Magic series; *The Men*, with **Marlon Brando**; and *One Touch of Venus*, starring **Ava Gardner** and **Robert Walker**.

DISNEY'S ALL-STAR ANIMATION SALE — Baseball will be the theme of Disney's summer promotion, running from May through Aug. 15, when six of Disney's most popular animated titles will be priced at suggested retail lists of \$29.95 and \$39.95. *Alice In Wonderland*; *The Many Adventures of Winnie the Pooh*; *Pete's Dragon*; and *Bedknobs and Broomsticks* will all be stickered at \$39.95 during that period, while *Goofy Over Sports* and *Storybook Classics* will be at \$29.95. Home video dealers ordering a minimum quantity of three titles will receive free a colorful, adaptable floor display, die-cut counter card, and a wall/window poster, plus other support in the form of line art and a national consumer ad campaign. Each videocassette title is packaged with a free, adjustable child's baseball cap, in keeping with the promotion's theme.

HARMONYVISION PACTS WITH VESTRON FOR DISTRIBUTION — HarmonyVision, a two-year old home video supplier that counts such selections as *Pink Floyd At Pompeii*, *The Hills Have Eyes* and *Patrick* among its 23-title catalog, has signed an agreement with Stamford, Conn.-based independent Vestron Video for distribution. Effective April 15, Vestron assumes all U.S. marketing and distribution responsibilities for HarmonyVision product, undertaking Canadian sales duties the following month, as well. Initial HarmonyVision titles to be distributed by Vestron this month include two kung fu features, *Return of the Red Tiger* and *Cobra*; the action film *Fist*, starring **Richard Lawson** and **Dabney Coleman**; and *Demon Rage*, a thriller with **John Carradine**, **Lana Wood** and **Britt Ekland**.

michael glynn

COAST TO COAST

POINTS WEST

(continued from page 10)

"Hexbreaker," is due out the end of May, and there's an interesting story behind one cut entitled "Burning Hell." Seems the track required a loud, piercing, demonic laugh, and the sound was delivered by producer **Richard Mazda**, who turned off nearly all the lights in the studio, got nekkid and then shrieked at the top of his lungs. Everyone in the control room, including visitor **Ranking Roger** from *The English Beat*, couldn't believe their ears (or eyes, for that matter), but then again, Mazda's never been known for his traditional approach to producing ditties.

jeffrey resner

EAST COASTINGS

(continued from page 10)

would homogenize it into a dance band. "It seems everybody's turning to dance in the past two years," said Fletcher. "Publishers are saying to us 'write a dance track.' But if they want a disco band, they should sign one." Adds group composer Gora: "I just write what I want. We won't lock things away just because they're not what's hot at the moment." Aside from feeling cramped, Fletcher sees some good business reasons not to buckle under. "We had a lot of trouble in Europe where we were labeled as 'futurists,'" he said. "We were being lumped with **Duran Duran** and **Spandau Ballet**, and none of us sound the same. And if you're labeled as part of a scene, once that scene goes, you go. We don't like to think of synthesizer bands as a type of music." The departure of Clarke also proved to be something of a test for the unit. "Vince wrote most of our material," said Fletcher. "He was the one with the ambition and drive. Now Martin is writing for us, and not having Vince has really made us work harder. We realized we'd either have to rally together or die."

fred goodman

CD Firms Form Promotion Body

(continued from page 5)

weeks. Approximately 40 representatives from 28 companies attended the sessions, which were hosted by Sony Corp. in Park Ridge, N.J. on March 24 and by Warner Bros. Records in Burbank on March 29.

The meetings were called by RIAA's Traiman, with the assistance of NARM vice president Dan Davis, PolyGram Records vice president of marketing Emiel Petrone and Sony Corp. vice president, sales and marketing, Consumer Audio Products, John Briesch. According to PolyGram's Petrone, company representatives at the meetings "basically discussed the feasibility of mounting an educational campaign at the consumer level that would be, in a sense, generic, to give people a better understanding of digital audio and the Compact Disc in general."

As the first step in achieving this, the Compact Disc Group is looking to have a CD catalog ready to be introduced at the Summer Consumer Electronics Show in Chicago, June 5-8. Included in the book will be general information regarding digital audio technology and the Compact Disc, in addition to a listing of all available CD titles by record label and the addresses of all software and hardware companies in the Compact Disc Group.

Interested companies will also be able to obtain copies of the CD Catalog in bulk, at actual cost, for distribution to retailers, mass merchandisers, hi fi dealers and other outlets. Quarterly updates of the catalog are planned for September and December to include new title entries, and, eventually, it may be succeeded by a monthly newsletter to provide more timely information on new titles and player introductions.

PolyGram's Petrone pointed out that the Compact Disc Group is additionally "shooting for having an information booth at the Summer CES and a generic CD exhibit at the 1984 Winter Consumer Electronics Show in Las Vegas."

While there are no formal meetings set to follow up the initial gatherings, Sony's Briesch said, "We should be creating a steering committee to guide the group, communicating with everyone by mail and telephone." The steering committee will be comprised of official representatives designated by each manufacturer joining the Compact Disc Group, forming a policy-

Shock House Drops Hourly Rates 31%

NASHVILLE — Local studio The Shock House has lowered its hourly rates almost 31% from \$65 to \$45, with the fee including the use of an engineer. The 24-track facility, owned and managed by former RCA engineer Mike Shockley, recently added new equipment, including a Fender-Rhodes Piano, JBL-4430 speakers, a Lawson echo plate and a Lexicon delay unit.

making body.

Attending the organizational meetings from the software side were representatives of A&M, Capitol, CBS, Chrysalis, M&K/RealTime, Mobile Fidelity Sound Lab, MCA, Motown, PolyGram, SoundStream, Telarc, Warner Communications Record Group and WEA Corp.

Hardware firms included Denon America, Hitachi, Kenwood, Kyocera/Cybernet, NAP Consumer Electronics, Magnavox, Onkyo, Pioneer, Sansui, Sharp, Sony and Toshiba.

NARM was represented by Harmony Hut/Schwartz Brothers president Stuart Schwartz; Show Industries/Music Plus president Lou Fogelman and executive vice president David Berkowitz; and Licorice Pizza vice president of marketing Lee Cohen.

Other labels and hardware firms unable to attend the meetings, but expressing interest in a Compact Disc Group, included Arista Records, Nautilus Recordings and RCA Records, Clarion Corp. of America, Mitsubishi Electric Sales of America, Nakamichi USA Corp., Panasonic/Technics and TEAC Corp. of America.

Those who attended the meeting, in addition to other companies interested in joining the Compact Disc group, have agreed upon a \$2,500 "affiliation fee," according to RIAA's Traiman, with proportionately less for smaller record labels. The fee will be used to finance such projects as the CD Catalog.

Affiliation forms are presently being sent to all manufacturers represented at the meetings or expressing interest in the group. Other interested parties should contact Traiman at the RIAA headquarters, 888 Seventh Ave., 9th Floor, New York City, N.Y. 10106. The phone number is (212) 765-4330.



FONZI LEADS LUTHER — RCA Records artist **Fonzi Thornton** recorded "The Leader," his recently released debut album as a solo artist. **Luther Vandross** sang backup on part of the LP, which was co-produced by Thornton and **Robert Wright**, division vice president, black music artists & repertoire, for the label. Pictured at a recording session for the album are (l-r): Wright, Vandross and Thornton.

CASH BOX TOP 100 ALBUMS

April 9, 1983

Title, Artist, Label, Number, Distributor	Weeks On Chart	4/2	Title, Artist, Label, Number, Distributor	Weeks On Chart	4/2	Title, Artist, Label, Number, Distributor	Weeks On Chart	4/2
1 THRILLER MICHAEL JACKSON (Epic OE 38112) CBS	16	1	35 THE NYLON CURTAIN BILLY JOEL (Columbia TC 30200) CBS	26	25	69 NO GUTS . . . NO GLORY MOLLY HATCHET (Epic FE 38429) CBS	4	87
2 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37978) CBS	40	2	36 AEROBIC SHAPE-UP II JOANIE GREGGAINS (Parade/Peter Pan PA 106) IND	16	34	70 GREATEST HITS DAN FOGELBERG (Full Moon/Epic QE 38303) CBS	22	67
3 FRONTIERS JOURNEY (Columbia OC 38504)	8	3	37 MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197) CBS	21	35	71 THE YOUTH OF TODAY MUSICAL YOUTH (MCA 5389) MCA	13	52
4 H2O DARYL HALL & JOHN OATES (RCA AFL-4383) RCA	24	4	38 FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235) CBS	26	39	72 STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 9 60223-1) WEA	7	79
5 LIONEL RICHIE (Motown 6007 ML) IND	25	5	39 BLINDED BY SCIENCE THOMAS DOLBY (Capitol MLP-15007) CAP	10	42	73 NERUDA RED RIDER (Capitol ST-12226) CAP	10	68
6 KILROY WAS HERE STYX (A&M SP-3734) RCA	4	6	40 PONCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	11	41	74 ON THE ONE DAZZ BAND (Motown 6031 ML) IND	10	57
7 RIO DURAN DURAN (Harvest ST-12211) CAP	17	7	41 SCOOP PETE TOWNSHEND (Atco 90063-1 F) WEA	3	49	75 THE GOLDEN AGE OF WIRELESS THOMAS DOLBY (Capitol ST-12271) CAP	2	100
8 PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL	9	9	42 SOMETHING'S GOING ON FHIDA (Atlantic 80013-1) WEA	22	45	76 LOVE FOR LOVE WHISPERS (Solar/Elektra 9 60216-1) WEA	2	104
9 THE DISTANCE BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	13	11	43 SPECIAL BEAT SERVICE THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA	25	44	77 COMBAT ROCK THE CLASH (Epic FE 37689) CBS	44	70
10 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398) CBS	19	10	44 AMERICAN MADE OAK RIDGE BOYS (MCA-5390) MCA	8	47	78 OUTSIDE INSIDE THE TUBES (Capitol ST-12260) CAP	1	—
11 POWERLIGHT EARTH, WIND & FIRE (Columbia TC 38367) CBS	6	12	45 CUTS LIKE A KNIFE BRYAN ADAMS (A&M SP-6-4949) RCA	8	50	79 HIGH ADVENTURE KENNY LOGGINS (Columbia TC 38127) CBS	30	78
12 IV TOTO (Columbia FC 37728) CBS	52	8	46 MOUNTAIN MUSIC ALABAMA (RCA AHL-4229) RCA	56	37	80 TROUBLE IN PARADISE RANDY NEWMAN (Warner Bros. 9 23755-1) WEA	10	75
13 THE CLOSER YOU GET . . . ALABAMA (RCA AHL-4663) RCA	4	18	47 ALL THIS LOVE DeBARGE (Motown 8012G) IND	11	53	81 BEATITUDE RIC OCASEK (Geffen GHS 2062) WEA	12	72
14 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	46	14	48 SIDE KICKS THOMPSON TWINS (Arista AL 6607) IND	8	51	82 FOREVER NOW THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	26	84
15 MONEY AND CIGARETTES ERIC CLAPTON ((Duck/Warner Bros. 9 237773-1) WEA	8	15	49 TOO TOUGH ANGELA BOFILL (Arista AL 9616) IND	12	46	83 COMPUTER GAMES GEORGE CLINTON (Capitol ST-12245) CAP	19	96
16 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP	42	16	50 FRIEND OR FOE ADAM ANT (Epic ARE 38370) CBS	24	36	84 WINDS OF CHANGE JEFFERSON STARSHIP (Grunut BXL-1-4372) RCA	24	86
17 ANOTHER PAGE CHRISTOPHER CROSS (Warner Bros. 9 23757-1) WEA	8	13	51 RECORDS FOREIGNER (Atlantic 7 80999) WEA	16	43	85 TRANS NEIL YOUNG (Geffen GHS 2018) WEA	12	64
18 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	29	17	52 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	54	54	86 THE INARTICULATE SPEECH OF THE HEART VAN MORRISON (Warner Bros. 9 23802-1) WEA	2	107
19 WAR U2 (Island/Atco 7 90067-1) WEA	4	24	53 OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	28	48	87 CALL OF THE WEST WALL OF VOODOO (I.R.S./A&M SP 70026) RCA	9	94
20 CUT GOLDEN EARRING (21 T-1-9004) POL	19	20	54 QUARTET ULTRAVOX (Chrysalis B8V 41394) CBS	6	59	88 DECEMBER GEORGE WINSTON (Windham Hill C-1025) IND	16	88
21 GET NERVOUS PAT BENATAR (Chrysalis FV 41396) CBS	21	19	55 ATF AFTER THE FIRE (Epic FE 38282) CBS	6	85	89 HERE COMES THE NIGHT BARRY MANILOW (Arista AL9610) IND	18	93
22 SPRING SESSION M MISSING PERSONS (Capitol ST-12228) CAP	24	22	56 GREATEST HITS MELISSA MANCHESTER (Arista AL 9611) IND	8	62	90 HEARTLIGHT NEIL DIAMOND (Columbia TC 38359) CBS	26	82
23 TOO-RYE-AY KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS (Mercury SRM-1-4069) POL	9	27	57 HEAVEN 17 (Virgin/Arista AL 6606) INC	9	63	91 GAP BAND IV THE GAP BAND (Total Experience/TE-1-3001) POL	44	78
24 KIHNSPIRACY GREG KIHN BAND (Berserkey/Elektra 9 60224-1) WEA	6	26	58 TWISTING BY THE POOL DIRE STRAITS (Warner Bros. 0-29800) WEA	7	60	92 HOOKED ON SWING 2 LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL-4583) RCA	8	92
25 HELLO, I MUST BE GOING PHIL COLLINS (Atlantic 80035-1) WEA	20	23	59 SCANDAL (Columbia FC 38194) CBS	10	85	93 AEROBIC SHAPE-UP I JOANIE GREGGAINS (Parade/Peter Pan 104) IND	51	89
26 WE'VE GOT TONIGHT KENNY ROGERS (Liberty LO-51143) CAP	5	31	60 GREATEST HITS LITTLE RIVER BAND (Capitol ST-12247) CAP	19	61	94 JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	3	131
27 1999 PRINCE (Warner Bros. 9 23720-1F) WEA	21	28	61 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	49	38	95 CAROL HENSEL'S EXERCISE & DANCE PROGRAM — VOLUME 3 (Vintage/Mirus VNI 30004) IND	17	95
28 THE FINAL CUT PINK FLOYD (Columbia OC 38243) CBS	1	—	62 EMOTIONS IN MOTION BILLY SOUIER (Capitol ST-12216) CAP	36	56	96 NEW GOLD DREAM (81-82-83-84) SIMPLE MINDS (Virgin/A&M SP-6-4928) RCA	7	98
29 PLEASURE VICTIM BERLIN (Geffen GHS 2036) WEA	9	32	63 MEMORIES BARBRA STREISAND (Columbia TC 37678) CBS	12	66	97 YOU AND I O'BRYAN (Capitol ST-12256) CAP	6	108
30 NEVER SURRENDER TRIUMPH (RCA AFL-4382) RCA	11	21	64 LEXICON OF LOVE ABC (Mercury SRM-4059) POL	32	55	98 MORE JAZZERCISE JUDI SHEPPARD MISSETT (MCA-5375) MCA	22	99
31 LONG AFTER DARK TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-5360) MCA	21	29	65 WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1) WEA	6	73	99 BRANIGAN 2 LAURA BRANIGAN (Atlantic 7 80052-1) WEA	1	—
32 THREE LOCK BOX SAMMY HAGAR (Geffen GHS 2021) WEA	16	30	66 GET LUCKY LOVERBOY (Columbia FC 37638) CBS	74	69	100 PROPOSITIONS BAR-KAYS (Mercury SRM-1-4065) POL	22	93
33 DAWN PATROL NIGHT RANGER (Boardwalk (NB-33259-1) IND	12	33	67 THE HIGH ROAD ROXY MUSIC (Warner Bros. 9 23808-1B) WEA	2	97			
34 TOUGHER THAN LEATHER WILLIE NELSON (Columbia OC 38248) CBS	4	40	68 TOUCH THE SKY SMOKEY ROBINSON (Tamla/Motown 6030TL) IND	11	58			

Cash Box Top Albums / 101 to 200

April 9, 1983

		8.98	77	16
Weeks On Chart	4/2			
101	VANDENBERG	ATCO 90005-1) WEA	77	16
102	FAMOUS LAST WORDS	SUPERTRAMP (A&M SP-3732) RCA	81	22
103	GREATEST HITS	KENNY ROGERS (Liberty LOO-1072) CAP	106	130
104	PROCESSION	WEATHER REPORT (Columbia FC 38427) CBS	110	4
105	SUBTERRANEAN JUNGLE	THE RAMONES (Sire 9 23800-1) WEA	113	4
106	THE BEST IS YET TO COME	GROVER WASHINGTON, JR. (Elektra 9 60215-1) WEA	80	18
107	A CHILD'S ADVENTURE	MARIANNE FAITHFULL (Island/Atco 7 90066-1) WEA	118	4
108	SINGLES—45's AND UNDER	SQUEEZE (A&M SP-4922) RCA	101	18
109	WORLDS APART	SAGA (Portrait ARR 38246) CBS	71	24
110	CATS	COMPLETE ORIGINAL BROADWAY CAST RECORDING (Gaffan 2GHS 2031) WEA	112	7
111	SHABOOH SHOOBAH	INXS (Atco 7 90072-1) WEA	142	4
112	THE MAN FROM UTOPIA	FRANK ZAPPA (Barking Pumpkin FW 38403) CBS	124	4
113	LIVING MY LIFE	GRACE JONES (Island/Atco 7 90018-1) WEA	115	18
114	TOOTSIE	ORIGINAL SOUNDTRACK (Warner Bros. 9 23781-1) WEA	114	8
115	STEVE ARRINGTON'S HALL OF FAME	(Atlantic 7 80049-1) WEA	127	5
116	ESCAPE	JOURNEY (Columbia TC 34708) CBS	116	88
117	ASIA	(Geffan GHS 2008) WEA	102	54
118	ALL THE GREAT HITS	COMMODORES (Motown 6028 ML) IND	90	19
119	AFTER THE SNOW	MODERN ENGLISH (Sire 9 23821-1) WEA	135	4
120	GREATEST HITS	RAY PARKER, JR. (Arista AL 9612) IND	91	19
121	THE HUNTER	JOE SAMPLE (MCA-5397) MCA	132	3
122	LUCKY	MARTY BALIN (EMI America ST-17088) CAP	122	5
123	MIRAGE	FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	74	39
124	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	BOW WOW WOW (RCA AFL1-4570) RCA	140	4
125	DAYLIGHT AGAIN	CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	105	39
126	THE SINGLES 1969-1973	THE CARPENTERS (A&M SP-3601) RCA	109	8
127	THE ABOMINABLE SHOWMAN	NICK LOWE (Columbia FC 38589) CBS	137	3
128	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC 237542) CBS	129	82
129	ASSAULT ATTACK	THE MICHAEL SCHENKER GROUP (Chrysalis FV 41393) CBS	139	4
130	REACH	RICHARD SIMMONS (Elektra E160122F) WEA	130	45
131	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN (Qwest/Warner Bros. QWS 3691) WEA	103	20
132	JON BUTCHER AXIS	(Polydor 810 059-1) POL	147	4

		8.98	117	46
Weeks On Chart	4/2			
133	QUIET LIES	JUICE NEWTON (Capitol ST-12210) CAP	117	46
134	NOW AND FOREVER	AIR SUPPLY (Arista AL 9587) IND	126	43
135	MODERN HEART	CHAMPAIGN (Columbia FC 38284) CBS	154	3
136	SCREAMING FOR VENGEANCE	JUDAS PRIEST (Columbia FC 38160) CBS	119	39
137	JUJU MUSIC	KING SUNNY ADE (Mango/Island MLPS 9712) IND	141	6
138	PORCUPINE	ECHO & THE BUNNYMEN (Sire 9 23770-1) WEA	150	4
139	THE RHYTHM & THE BLUES	ZZ HILL (Mataco MAL 7411) WEA	138	11
140	HOOKEO ON CLASSICS II: CAN'T STOP THE CLASSICS	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	135	37
141	FEELS SO RIGHT	ALABAMA (RCA AHL1-3930) RCA	125	109
142	THIS IS YOUR TIME	CHANGE (RCA/Atlantic 7 80053-1) WEA	155	3
143	WISH YOU WERE HERE TONIGHT	RAY CHARLES (Columbia FC 38293) CBS	153	3
144	THE ART OF FALLING APART	SOFT CELL (Sire 9 23769-1) WEA	111	8
145	SWEAT	THE SYSTEM (Mirage/Atlantic 7 90062-1) WEA	158	6
146	DAZZLE SHIPS	ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic BFE 38543) CBS	—	1
147	THE KIDS FROM FAME LIVE!	VARIOUS ARTISTS (RCA AFL1-4674) RCA	169	2
148	PLANET P	(Geffan GHS 4000) WEA	—	1
149	DON'T PLAY WITH FIRE	PEABO BRYSON (Capitol ST-12241) CAP	133	19
150	I CAN'T STAND STILL	DON HENLEY (Asylum EL-60048) WEA	128	32
151	THE SINGLES	ABBA (Atlantic 80036-1-G) WEA	123	18
152	ANNE MURRAY'S GREATEST HITS	(Capitol SOO 12110) CAP	143	162
153	STICKY SITUATION	TYRONE (TYSTICK) BRUNSON (Ballave In A Dream FZ 38140) CBS	165	3
154	VANITY 6	(Warner Bros. 9 23716-1) WEA	144	28
155	THE EVER POPULAR TORTURED ARTIST EFFECT	TODD RUNDGREN (Bearsville 23732-1) WEA	121	12
156	LEGENDARY HEARTS	LOU REED (RCA AFL1-4568) RCA	187	2
157	LIVE EVIL	BLACK SABBATH (Warner Bros. 9 23742-1-G) WEA	120	10
158	THE NIGHTFLY	DONALD FAGEN (Warner Bros. 9 23696-1) WEA	134	24
159	UPSTAIRS AT ERIC'S	YAZ (Sire 9 23727-1) WEA	164	4
160	ROBERT HAZARD	(RCA MXL1-8500) RCA	166	5
161	HEARTBEATS	YARBROUGH & PEOPLES (Total Experience TE-1-3003) POL	145	5
162	MY LIFE FOR A SONG	PLACIDO DOMINGO (Columbia FM 37799) CBS	172	2
163	CATS	SELECTIONS FROM THE ORIGINAL BROADWAY CAST RECORDING (Gaffan GHS 2026) WEA	163	7
164	HERE TO STAY	SCHON & HAMMER (Columbia FC 38428) CBS	149	11
165	IT'S HARD	THE WHO (Warner Bros. 9 23731-1) WEA	146	30
166	GET CLOSER	LINDA RONSTADT (Asylum 9 80185-1) WEA	157	26

		8.98	171	3
Weeks On Chart	4/2			
167	SURFACE THRILLS	THE TEMPTATIONS (Gordy/Motown 6032GL) IND	171	3
168	THE PHOTOGRAPHER	PHILIP GLASS (Columbia FM 37849) CBS	173	3
169	HOOKEO ON SWING	LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	168	59
170	TWO OF A KIND	EARL KLUGH/BOB JAMES (Capitol ST-12233) CAP	148	23
171	TUNE UP WITH THE HITS	LINDA FRATIANCE (Columbia FC 38379) CBS	160	11
172	THE GETAWAY	CHRIS DA BURGH (A&M SP-4929) RCA	175	5
173	TO THE MAX	CON FUNK SHUN (Mercury SRM-1-4087) POL	176	22
174	ART IN AMERICA	(Pavilion BFZ 38517) CBS	178	3
175	GANDHI	ORIGINAL SOUNDTRACK (RCA AFL1-4557) RCA	177	4
176	CHAKA KHAN	(Warner Bros. 9 23729-1) WEA	174	18
177	GET LOOSE	EVELYN KING (RCA AFL1-4337) RCA	152	31
178	I WON'T BE HOME TONIGHT	TONY CAREY (Rocshira RSR 0001) IND	183	4
179	HAPPY FAMILIES	BLANCMANGE (Island/Atco 7 90053-1) WEA	182	2
180	WALT DISNEY PRODUCTIONS' MOUSERCISE	(Disneyland 61516) IND	181	5
181	HANK WILLIAMS, JR.'S GREATEST HITS	(Elektra/Curb 9 60193-1) WEA	185	27
182	LOVE OVER GOLD	DIRE STRAITS (Warner Bros. 9 23728-1) WEA	151	27
183	METAL HEALTH	QUIET RIOT (Pasha BFZ 38443) CBS	—	1
184	KNOCKOUT	MARGIE JOSEPH (HCRC HLP-20009) IND	186	2
185	WHAT TIME IS IT?	THE TIME (Warner Bros. 9 23701-1) WEA	179	20
186	KASHIF	(Arista AL 9620) IND	—	1
187	TOO FAST FOR LOVE	MOTLEY CRUE (Elektra 9 60174-1 Y) WEA	197	3
188	SILK ELECTRIC	DIANA ROSS (RCA AFL 1-4384) RCA	159	25
189	SO FIRED UP	LE ROUX (RCA AFL1-4510) RCA	—	1
190	BELLA DONNA	STEVIE NICKS (Modern/Atco MR38-139) WEA	184	12
191	NO CONTROL	EDDIE MONEY (Columbia FC 37960) CBS	156	40
192	NOT THE BOY NEXT DOOR	PETER ALLEN (Arista AL 9813) IND	170	7
193	SPEAK OF THE DEVIL	OZZY OSBOURNE (Jat ZX2 38350) CBS	161	18
194	THE KING OF COMEDY	ORIGINAL SOUNDTRACK (Warner Bros. 9 23765) WEA	—	1
195	HIMSELF	BILL COSBY (Motown 6028 ML) IND	162	18
196	INSTANT FUNK V	INSTANT FUNK (Salsoul SA 8558) RCA	188	5
197	BREAK OF DAWN	FIREFALL (Atlantic 80017-1) WEA	196	5
198	HEARTBREAKER	DIONNE WARWICK (Arista AL 9609) IND	198	25
199	THE WINNING HAND	KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JWG 38389) CBS	189	11
200	CHARIOTS OF FIRE	ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-6335) POL	195	78

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABBA	151	Change	142	Fonda, Jane	14	Le Roux	27	Prince	27	Time	185
ABC	64	Charlies, Ray	143	Foreigner	51	Little River Band	60	Psychedelic Furs	82	Toto	12
Adams, Bryan	45	Clapton, Eric	15	Frida	42	Loggins, Kenny	79	Quiet Riot	183	Townshend, Pete	41
Aerobics (Fratianna)	171	Clash	77	Gap Band	91	Loverboy	66	Triumph	105	Triumph	30
Aerobics (Greggains)	36,93	Clinton, George	83	Gayle, Marvin	37	Lowie, Nick	127	Red Rider	73	Tubes	78
Aerobics (Hensel)	95	Collins, Phil	25	Glass, Phillip	168	Manchester, Melissa	56	Reed, Lou	156	U2	19
Aerobics (Missott)	98	Commodores	118	Golden Earring	20	Manilow, Barry	89	Richie, Lionel	5	Ultravox	54
After The Fire	55	Con Funk Shun	173	Hagar, Sammy	32	Men At Work	2	Robinson, Smokey	68	Vandenberg	101
Air Supply	134	Cosby, Bill	195	Haggard & Nalson	40	Missing Persons	22	Rogers, Kenny	26,103	Vanity 6	154
Alabama	13,46,141	Cougar, John	61	Hall & Oates	4	Modern English	119	Ronstadt, Linda	166	Vandross, Luther	38
Anderson, John	65	Crosby, Stills & Nash	125	Hazard, Robert	160	Molly Hatchet	69	Ross, Diana	188	Wall Of Voodoo	87
Ant, Adam	50	Cross, Christophar	17	Heaven 17	57	Money, Eddie	191	Roxy Music	67	Warwick, Dionne	198
Allen, Peter	192	Culture Club	10	Henley, Don	150	Morrison, Van	86	Royal Philharmonic Orch	140	Washington, Grover	106
Arrington, Steve	115	Dazz Band	74	Hill, Z.Z.	139	Motley Crue	187	Rundgren, Todd	155	Weather Report	104
Art In America	174	de Burgh, Chris	172	Iglesias, Julio	94	Mouserice	180	Saga	109	Whispers	76
Asia	117	DeBarge	47	INXS	111	Murray, Anne	152	Sampla, Joe	121	Who	165
Austin, Patti	131	Def Leppard	8	Instant Funk	196	Musical Youth	71	Scandal	59	Williams, Hank	72,181
Balin, Marty	122	Dexys Midnight Runners	23	Jackson, Joe	18	Nelson, Willia	34,52,128	Schenker, Michael	129	Winning Hand	199
Bar-Kays	100	Diamond, Neil	90	Jackson, Michael	1	Newman, Randy	80	Schon & Hammer	164	Winston, Georgia	88
Benatar, Pat	21	Dira Straits	58,182	Jefferson Starship	84	Newton, Juica	133	Seeger, Bob	9	Yarbrough & Peoples	161
Berlin	29	Dolby, Thomas	39,75	Joel, Billy	35	Newton-John Olivia	53	Simmons, Richard	130	Yaz	159
Black Sabbath	157	Domingo, Placido	162	Jones, Grace	113	Nicks, Stavia	190	Simple Minds	96	Young, Nail	85
Blancmange	179	Duran Duran	7	Joseph, Margie	184	Night Ranger	33	Soft Cell	144	Zappa, Frank	112
Bofill, Angala	49	Earth, Wind & Fire	11	Journey	3,116	O'Bryan	97	Squeeze	108		
Bow Wow Wow	124	Echo & Tha Bunnyman	138	Judas Priest	136	Oak Ridge Boys	44	Squier, Billy	62		
Branigan, Laura	99	Elgart, Larry	92,169	Kashif	186	Ocasek, Ric	81	Stray Cats	16		
Brunson, Tyrone	153	English Beat	43	Khan, Chaka	176	Orchestral Manoeuvres	146	Straisand, Barbra	63		
Bryson, Peabo	149	Fagen, Donald	158	Kids From Fame	147	Osbourne, Ozzy	193	Styx	6		
Butcher, Jon	132	Faithfull, Marianne	107	Kihn, Greg	24	Parker, Ray	120	Supertramp	102		
Carrey, Tony	178	Firafall	197	King Sunny Ade	137	Petty, Tom	31	System	145		
Carpenters	126	Fleetwood Mac	123	King, Evelyn	177	Pink Floyd	25	Temptations	167		
Champaign	135	Fogelberg, Dan	70	Klugh/James	170	Planet P	148	Thompson Twins	48		

SOUNDTRACKS

Cats	110,163
Chariots Of Fire	200
Gandhi	175
King of Comedy	154
Tootsie	114

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Reggae Making 'Slow But Sure' Progress In U.S. Market

(continued from page 10)

reggae product.

"We started out just like the character in *The Harder They Come* who goes from record store to record store in Jamaica on his motorcycle selling new releases to shop-keepers," explained Pansegrouw. "The only difference is we went around in a VW Bug instead of a motorcycle, and we were based in Brooklyn rather than Kingston."

Both Pansegrouw and Dr. Dread developed an interest in reggae initially as radio jocks, the former working during 1976 at a super-small (10 watt) station at Goddard College, WGDR, and Dread locking into the genre at a Bethesda, Md. commercial station, WHFS. Realizing that their audience had a strong, positive reaction to the music but couldn't find it anywhere, the duo began their wholesale distributorship of reggae, ska and bluebeat discs and last year produced an album for singer Peter Boggs. While their distribution outlet carries approximately 450 different titles, the Ras Records label itself is tiny at this point, and both men are planning to release their second wave of platters in the next two weeks, including two 12-inch records from The Melodians and Brent Dowe, with full-scale LPs by The Melodians and Freddie McGregor due out in late May.

Alligator, a Chicago-based, predominantly blues label, became interested in producing reggae product in 1981 and currently has six albums out in the reggae bins, including titles by Black Slate, The Mighty Diamonds, The Abyssinians, Edi Fitzroy and political poet/singer Mutabaruka. Label president Bruce Iglauer admits he harbored a love for reggae for some time, but was "looking for the right product to begin with." After a year and a half of listening to unsigned reggae acts, Iglauer took British/Jamaican band Black Slate under his wing and continues his enthusiasm for the format to this very day.

"The white audience for reggae is basically the same as the white audience for blues," noted Iglauer. "The chief consumer is heavily male, college age, middle or upper class, and interested in cultural music outside the boundaries of mainstream pop. There's a buzz about reggae right now, and I've noticed a great increase in airplay on college, public and listener-supported stations, although

black radio still appears to be cautious. Still, there's been a strong cult acceptance of reggae, and it's definitely influencing many rock groups."

"On the retail level," concluded the Alligator chief, "there's considerably more interest than there was a couple of years ago. There's been more in-store displays, entire sections devoted to reggae, and other signs as well. I believe the American-Jamaican peak is yet to come."

One company that's seen practically every peak and valley encountered by reggae music since its inception is Joe Gibbs Music, which began 20 years ago in Jamaica when Gibbs, a successful electronics businessman, was looking for new territories to conquer and became a manufacturer/producer/songwriter in the islands. In 1978, the company opened up an American office in Miami, in addition to offices already operating in New York and Canada. The Joe Gibbs Music catalog is extensive, listing will over 200 12-inch singles and close to 100 LPs featuring art-

ists such as Dennis Brown (whose albums are released in the U.S. through an arrangement with A&M), Yellowman, Culture, Freddie McGregor, Colonel Campbell and Danny Mangro. "It's not going to be a long time before reggae becomes a major force in the American marketplace," stated Miami director Beverly Champion. "Cosmopolitan reggae songs by Musical Youth and Men At Work have already laid the groundwork and given reggae a mass appeal, and soon pure reggae artists will be selling just as well. This time next year, reggae will be twice as big as it is now, and after that it will only get bigger."

Although reggae has been accepted by more people than, say, it was three years ago, it's still not a major sales force in the marketplace. According to Island's Steffens, a smash album such as E/A's "True Democracy" by Steel Pulse, could sell 60,000 units, but respectable unit sales for a well-known group would more likely be in the 20,000 range. Of course, there are a few

superstars who sell over 50,000 LPs — Gregory Isaacs, Dennis Brown, Black Uhuru and Rita Marley are names that immediately spring to mind. But the real barrier doesn't lie in getting the records to the retail level; several major chains such as Tower, Strawberries, Kent Mill, Licorice Pizza and many new-age mom & pop stores have found reggae to be popular with customers and have done reasonably well selling the product. Convincing radio to play pure reggae is another story.

Approximately 350 stations currently have radio programs that use reggae cuts, but most of these outlets are either college, listener-supported or otherwise non-commercial ventures without the mega-audiences Top 40 AOR can bring in. Although black and urban contemporary stations have previously shown a reluctance to program reggae, more and more of these formats are opening up their playlists to include Jamaican product, albeit solely songs from the hot superstars such as Rita Marley and Black Uhuru. Nevertheless, the bread and butter of reggae airplay comes from alternative radio, with 80% of the format's programming estimated to originate from non-commercial stations. All of the companies that deal in reggae music keep extensive lists of jocks who play the genre, and the DJs are constantly serviced with 12-inch single and LP product. Will commercial radio ever see fit to spin reggae records on an AOR or similar-type of formatted station? While Steffens doesn't foresee any type of "explosion" happening in reggae radio, he is hopeful of a "slow and steady" increase in airplay. "I don't see it happening all at once," he warned, "because reggae is up against too many Babylonian forces, namely the neo-racist attitudes of American pop radio. Hopefully, the new Bob Marley album Island's chairman Chris Blackwell is producing down in Jamaica now with Rita Marley will help open up some doors. And we're beginning to see some stations like Chicago's WXRT and WVON, Boston's WDCN and Ft. Lauderdale's WSHE play more and more reggae, and that's very heartening."

"Reggae is the only music right now that will change the world," philosophized Steffens. "Its constant message of revolution and struggle is very, very moral. It's not boogie music you can dance to until the coke spoon falls out of your nose."

Ginsberg: Mixing Poetry, Music

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out local garage bands wherever he found himself.

"Usually I'll go to a college and ask someone I know if there's a kid around who can improvise," says Ginsberg. "That's how I met Stephen Taylor in '76."

Since then, he has worked with numerous bands, including Still Life, San Francisco's The Job, New York's Stimulators, Milwaukee's The Black Hole, Lawrence, Kans.' Start and Denver's Gluons, the latter of which he recorded an independent single with, entitled "Bird Brain." "We recorded it in a \$10-an-hour studio and sold about 3,000," he says. "It got a lot of play through Rockpool."

Of his relationship with The Clash, Ginsberg recalls having heard the band on record, and then going to see the film *Rude Boy*. "I thought it was pretty intelligent," he says. "They seemed to have a real classic sense of social responsibility." Attending the group's now infamous shows at Bond's in New York, Ginsberg discovered that Charlie Martin from the club CBGB, where he had performed, was the musical supervisor.

"Charlie brought me backstage," recalls

Ginsberg, "and Strummer asked me, 'Hey Ginsberg, when are you gonna run for president?' Then he asked me if I had a poem and suggested we go out with one guitar and perform it. That really blew my mind, so we ran over 'Capitol Air' backstage, and did it. It went over great."

Following the performance, Ginsberg returned to Boulder, where he wrote to Joe Strummer, suggesting they get together again. His response came when the band's manager called and asked him to come to New York's Electric Lady Studios during the recording of "Combat Rock."

"Strummer gave me the lyrics to 'Ghetto Defender,' and my role was really as a tinkerer," he recalls, "filling in the holes in the lyrics. I also worked on 'Car Jammin' and 'Death Is A Star.' Then he asked me to get on the mic and improvise and make up a verse. They were very aware of humor and open to ideas. They were willing to take lots of time, and I found them to be trusting of my judgment."

But while Ginsberg is enjoying working with music, he confesses to another motive.

"The impulse or the push of my real interest," he says of his work with musicians, "is to open the door to divine language."

CASH BOX

April 9, 1983

AROUND THE ROUTE

by Camille Compasio

The fourth annual Amusement Operators Expo (AOE) drew an estimated attendance of nearly 6,000 and housed about 550 exhibits, spotlighting coin-operated amusement equipment of all varieties, as well as related products and services. The show's management firm was still tallying figures as **Cash Box** went to press, so we were unable to determine the percentage of operators who attended this year's event, which took place March 25-27 at the O'Hare Expo Center in Chicago. One thing is for certain, our industry's major manufacturers sponsored exhibits, and a number of them premiered new products. There were newcomers as well, and the display area featured everything from videos to table games: kiddie rides, pins, jukeboxes, non-videos, novelty games, promo items, robots, accessories, tokens, coin counting and sorting equipment, security devices — you name it. As expected, convertibles and conversion kits were an integral part of this year's AOE. Some key distributors who do not ordinarily exhibit at the national trade show did so at AOE '83. The exhibitors list read like a "who's who" in coinbiz. Everyone was there! The facilities at the O'Hare Expo Center seemed more than adequate to ac-

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A CAPITOL BASH — Noted nationally syndicated columnist Art Buchwald (c) paused during ARTcade to meet AGMA executive director Glenn Braswell (l) and president Joe Robbins.

Vid Games A Hit At 'ARTcade' Fundraiser In D.C.

CHICAGO — Video games were an obvious hit at the "ARTcade" fundraiser, which was recently held in Washington, D.C. The event took place at the Corcoran Gallery of Art, the purpose being to raise funds for the gallery's School of Art.

As reported by Glenn Braswell, executive director of the Amusement Game Manufacturers Assn. (AGMA), who participated in the ARTcade, celebrities played the games while artists judged them for creativity. Such people as noted columnist Art Buchwald, CBS reporters Leslie Stahl and Bob Schieffer, Canada's Ambassador to the U.S., Allan Gottlieb, and

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Individual Attention Key To Atari Sales Strategies

by Jeffrey Ressler

LOS ANGELES — With the average price of a new, dedicated coin-op video game hovering above the two thousand dollar mark, it's becoming increasingly difficult for manufacturers to sell the items, especially during this era of soft collections and a troubled economy. Every vid amusement maker must take its own unique merchandising approach, and at Atari, Inc., the sales department stresses each individual piece as a major investment that must be treated accordingly.

"What we do is sell a distributor a business that he turns around and sells to the operator," explains regional sales manager Bob Harvey. "The distributor sells income to a man, almost like a franchise. Obviously, the end user is a consumer — the guy who puts the quarter in the coin slot — but in order to get to the street, the man who buys the machine and puts it a location has to feed his family with what that game does, and so it's got to earn money. That's the thing that ultimately sells the game."

Though unit shipments declined modestly last year for the entire coin-op game industry due to a number of reasons, sales personnel at Atari are bullish and believe 1983 will be, in Harvey's words, "a cleansing year." During the first quarter, Atari's star seems to have risen again with the introduction of three heavyweight machines into the marketplace — the "Centipede" sequel game called

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COIN MACHINE

AROUND THE ROUTE

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commodate the needs of the exhibitors and the conventioners. There were the usual complaints relative to the red tape involved in setting up the exhibits, the electrical work, etc., that is so common in Chicago, but for the most part O'Hare Expo's facilities provided an ideal convention site. The special "distributors only hours" (Saturday and Sunday, 9-10:30 a.m.), which allowed distributors exclusive access to the exhibit area, was well received, and a number of attending operators commended AOE management for prohibiting anyone under 18 from attending the show. On the other hand, there were those manufacturers who would welcome the opinions of the younger set so long as their presence was not cumbersome. There were about 54 seminars held during the run of the convention and, again, final attendance figures were not available at presstime; however, we were told that some of the sessions drew SRO crowds while others were sparsely attended — depending most likely upon the subject matter. Most of the people **Cash Box** queried had high praise for the "timing" of this convention, which is in step with the Spring buying season and one of the reasons some of the manufacturers chose to introduce new products. While there was not much in the way of dramatic "surprises" at AOE '83 (Cinematronics did into its first laser disc game, however), it must be said that there was an outstanding line-up of equipment featured. Touring the exhibit floor, with its wide aisles that made for a smooth traffic flow, and the comfortable temperature within (even though it was cold outdoors), was a pleasure that was much appreciated by showgoers. As a matter of fact, the size of the facility deceived many into feeling that the attendance was a lot less than it really was. After all, 6,000 is not a bad figure for a four-year-old trade show! We hope to take up some of the new equipment introduced at AOE in next week's **Cash Box**. Meanwhile, mark your calendar for AOE '84. Show dates are March 9-11, at O'Hare Expo Center in Chicago.

Here's a flash from Gus Tartol of Singer One Stop For Ops (who hosted quite a nifty exhibit at AOE '83) regarding the brand new Frank Sinatra single, "Here's To The Band," on Reprise. "Operators, if you think you made money with Sinatra's 'New York, New York' or 'My Kind Of Town,' wait until you hear 'Here's To The Band,'" said Gus. "This is indeed hit material, and a top jukebox record that will score in any type of location." He also mentioned that Joe Parnello arranged and conducted the session. Give it a listen.

Stein Named Advertising Manager At SEGA

LOS ANGELES — Ron Stein has been named to the position of Advertising Manager at SEGA Electronics. Stein, who was promoted from the position of Video Producer, will be based at SEGA's offices on Aero Dr. in San Diego.

Individual Attention Key To Atari Strategy

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"Millipede," the riveting driving piece known as "Pole Position" and a sci-fi battle upright dubbed "Xevious."

Besides a renewed sense of morale in the wake of these three releases, an intense concentration on solely super-hit product and a series of factory readjustments, vice president of marketing for Atari's coin video games division Don Osborne sees the issue of clearing up pricing problems as a chief priority for the rest of the year.

Confusing Picture

"I think the whole pricing situation is confused right now for a variety of reasons," Osborne explains. "One reason is the fact that the slowdown of the marketplace, with it no longer expanding and in some cases contracting, has forced a number of manufacturers, ourselves included, to try and liquidate our inventory in some reasonable way to bring

Chicago Ops Protest 'Poker' Video Games

CHICAGO — The use and distribution of "Draw Poker" machines has been prohibited in the city of Chicago, and these machines have been ruled as "illegal" by the Illinois Attorney General and Circuit Court Judge Arthur Dunne. Notification of this ruling was made by Lt. Joseph P. Kelly, Director of the Mayor's License Commission, in a letter that was issued to all operators in the city of Chicago.

These games have reportedly been "popping up" all over the city, not necessarily in large numbers but visible enough to cause operators concern. A number of them issued a formal protest to City Hall. Lt. Kelly's letter was in response to this protest.

A group of city operators met with Kelly and expressed their feelings about the games, explaining that their use casts a bad reflection on all video games. As one operator told **Cash Box**, most people cannot distinguish between the illegal games and the legitimate video games, so any public outcry affects the entire video game business in the city. If a parent should walk into a candy store, for instance, and see a youngster playing an illegal game, the parent would probably complain about it and most likely seek to ban the games, without specification, so the legitimate games would naturally be victimized.

May 1 is the renewal date for liquor licenses in Chicago. As stated in Lt. Kelly's letter, his office will exercise its authority to revoke the Automatic Amusement Device Operators License with respect to the use and distribution of "Draw Poker."

Blair, Drew, Williamson Named At Wico Corp.

CHICAGO — Wico Corp. of Niles, Ill., has expanded its U.S. and Canadian sales force with the recent appointments of three new area sales representatives.

Douglas Blair will cover the Buffalo, N.Y., area and will be located at 5679 Main St. in Verona, N.Y.

Donald Drew will cover the Ontario, Canada, area and will be located at 34 Billings Ave. in Toronto, Ontario.

The new appointments are effective immediately, according to Frank Nickerson, national sales manager for Wico.

Harry Williamson was recently appointed to serve as regional sales manager for the five-state Western region.

In his new position, he will be based in Wico's California branch office, located at 5584 E. Imperial Highway in South Gate, Calif., and will supervise sales and product distribution in California, Texas, Colorado, Arizona and Washington.

our production into balance. This is a long-term result of the slowdown that began last June . . . At least for this year, prices should somewhat hold on new, full games in a stabilized way. We haven't increased our prices from last year. We've maintained our standard pricing with the exception of a game like Pole Position, which happens to cost more money to do because of the electronics involved to create its graphics. But then again, that game earns comparably to its increase in price, so as far as a return on investment is concerned, it makes sense."

Osborne sees the current ills of the coin-op trade a result of too much product accumulating in every tier of the industry. "What I think we're suffering with at this juncture is a glut," he states, "Whether it exists in the manufacturer's or distributor's inventory or the operator has no place to put the game, a glut is a glut, and each entity will have to deal with it in whatever means they have available to them."

A Historical Perspective

The history of Atari's sales and marketing force over the past half-dozen years contains elements of both revolution and evolution. When Warner Communications, Inc. (WCI) bought the company from founder Nolan Bushnell in 1976, Atari was a very young "maverick" business concern dealing in a new, uncharted area. As one ex-Atari executive described the early days of the video game firm, it was like a rocket, and everyone was "hanging on for dear life." In terms of the business world, Osborne described the mid-1970s marketplace as "very closed." He added, "You dealt with your coin-op distributors, and there really wasn't a whole lot of exposure to the public in any way, shape or form. Then, as the video game phenomenon grew and they became more a part of the public's awareness . . . structure and more management discipline began to emerge."

In addition to the structure and philosophy of the sales and marketing team changing, the sheer number of people working in those departments has also evolved. In 1977, Atari's coin op division employed two sales people, one marketing expert and a research analyst. Today, due to the necessity of increased customer awareness, there's a market research team comprised of seven workers and about seven marketing services personnel. An upgraded public relations staff handling requests from customers, media and the government is also on hand to respond to information inquiries. In addition, the sales staff has been significantly increased; Bally Distributing's Jerry Marcus was brought on board as executive vice president of sales earlier this year; a new director of sales, Alan Van Campen, has been installed; and four regional managers have been positioned to work with distributors in specific territories. Improvements have also been made in the areas of customer and field services to provide technical backup of the product.

The selling of a new video game is a complex matter, but generally it all comes down to one key factor: the customer's assurance that the product is a worthy investment. "Being able to develop confidence is really the difficult task today," concludes Osborne. "In times past, when we came out with "Asteroids," "Centipede" or "Tempest," it was easier because there was a demand for product, distributors knew they could get the sell through from his end, and operators couldn't find enough good equipment to fill the locations they were expanding to and were willing to take on a little more risk than now. The name of the game today is confidence."

Vid Games A Hit At 'ARTcade' Fundraiser In D.C.

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Washington Redskins football player Mark May helped draw the public's attention to video games.

"These and other opinion leaders were seen playing and enjoying video games, which will affect adults' acceptance of the video game industry," said Glenn Braswell.

AGMA, local distributors and operators rounded up 200 video games for the black-tie, invitation-only event, attended by more than 500 guests. Each paid \$35 to get in, \$5 to compete against a celebrity and \$1 for a single play.

Braswell noted that ARTcade is typical of what AGMA is doing to improve the industry's image. He also praised the local D.C. distributors and video game operators for being "very supportive in coordinating delivery of games." The video game industry will reap future benefits from the favorable media response to ARTcade, he added.

As he further pointed out, news reporters and editors will be less critical of the industry in response to complaints about detrimental effects on youth from video games. An editor will give fair play to both sides of the issue, remembering that Jim Lehrer of PBS' *MacNeil-Lehrer Report*, Washington *Post* columnist Richard Cohen, Stahl, Schieffer and Buchwald, all enjoyed themselves playing video games while earning money for charity, according to Braswell.

ARTcade was "extremely successful in focusing the attention of people on the aesthetics of everyday things," said Frederic W. Schwartz, Jr., the Corcoran's co-chairman of the event, and it showed "the art museum as more than a repository for art."

As an incentive for beginners and enthusiasts who attended ARTcade, prizes were awarded for accumulating the most points during the evening. First prize was a trip for two to Europe. Other prizes included a night at the Ritz-Carlton Hotel in Washington, stuffed animals and video game accessories.

CALENDAR

April 7-10: Florida Amusement Vending Assn., state convention; Curtis Hixon Hall; Tampa.

April 8-10: North Dakota Coin Machine Operators Assn.; state convention; Kirkwood Motor Inn; Bismarck.

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.

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

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

Atari Launches National Media Push On 'Xevious'

MILPITAS — Atari, Inc. is launching a major national radio and television ad campaign for "Xevious," one of the firm's recently introduced coin video games.

"The Xevious campaign marks the first time an advertising effort of this magnitude and penetration has been undertaken for a coin video game," said Donald B. Osborne, vice president of marketing for the Coin Video Games Division. Atari had a limited advertising effort for the coin video game "Dig Dug" in 1982.

The Xevious campaign features 30-second radio and television spots, set to run for three consecutive weeks in 12 major television markets, including New York City, San Francisco, Chicago, Los Angeles and Dallas. The commercial will also be seen on MTV: Music Television, a nationally-syndicated cable television network.

Billed in the commercials as "the game you can't play at home," Xevious combines fast action with a space age fantasy that appeals to players of all ages and skill levels.

Commenting on the reason Xevious was chosen for the advertising effort, Osborne said, "Xevious features strong, colorful graphics that lend themselves well to television advertising. Also, the unique fantasy element reflected in the commercial guarantees to capture the attention of the potential Xevious player. Letting those potential players know about such a strong product is part of our ongoing commitment to distributors and operators."

(Xevious and Dig Dug are both engineered and designed by Namco Ltd., and manufactured under license by Atari, Inc.)

Bally To Purchase HTCA Capital Stock

CHICAGO — Bally Manufacturing Corp. and the principal stockholders of Health & Tennis Corp. of America (HTCA) have signed a definitive agreement for the purchase of the capital stock of HTCA by Bally. The agreement contemplates Bally acquiring the principal stockholders' shares, as well as shares held by third persons in HTCA subsidiaries (other than the publicly held shares of an HTCA subsidiary and shares of certain recently acquired subsidiaries, at various closings during April, 1983).

HTCA operates in various chains about 280 health and fitness centers in 21 states across the country, the District of Columbia and Windsor, Ontario, and is the largest organization of its kind in the world, with over 1,000,000 members. Its revenues during the last fiscal year, ended July 31, 1982, were approximately \$205,000,000.

The agreement provides for a maximum purchase price of approximately \$137,350,000, reduced to the extent that Bally purchases less than all the capital stock of the HTCA subsidiaries. The terms call for payment of a maximum of approximately \$77,350,000 at the closings and an earn out of up to \$60,000,000 payable over the next five years. The closing of the transaction is subject to normal closing conditions and compliance with certain regulatory requirements.

Bally, a leading manufacturer and distributor of coin-operated electronic amusement and gaming equipment, also owns and operates a chain of family amusement centers through Bally's Aladdin's Castle, Inc. and related subsidiaries; six major theme parks through Six Flags Corp.; Scientific Games, Inc., a leading designer and supplier of instant and weekly lottery games; and Bally's Park Place hotel and casino in Atlantic City, N.J., through Bally's Park Place, Inc.

New Equipment

Cockpit For Trekkies

Going all the way in a search for realistic game conditions, Sega has just released a space age cockpit version of its "Star Trek Strategic Operations Simulator," a new game that recreates the battles encountered by Federation Starships while on patrol.

Boldly styled in white, impact-resistant plastic and smoked plexiglass, the Star Trek Strategic Operations Simulator cockpit greatly enhances the player's fantasy of actually sitting in the captain's chair on the Starship Enterprise. The player controls are located on the arms of the captain's chair, just as they are in the Star Trek movies and long running television series. Dynamic sound effects take on added impact through a dual-speaker system that totally complements the fantastic game experience.

Designed to challenge all players from beginners to the most advanced, the Star Trek Strategic Operations Simulator presents a series of 40 exciting and colorful simulation levels. With the awesome powers of the mighty Starship Enterprise at the player's fingertips, the player stands ready to repel the Klingon menace with Phasers, Photon Torpedoes, Impulse Power and Warp Drive.

The dimensions of the cockpit are 55" high, 34" wide and 63" long. It weighs in at 450 pounds.

Further information on the new cockpit can be obtained from authorized Sega distributors or from the factory at 16250 Technology Drive, San Diego, Calif. 92127.



Fun in Space

In the tradition of its "Defender," "Stargate" and "Robotron: 2084" games that have been popularly received by players and operators alike, Williams Electronics, Inc. is introducing a unique new space game that puts both the skill and strategy of the player to the ultimate test.

"In 'Sinistar,' the player designs his own individual battle plan against the most awesome adversary ever faced," says Ron Crouse, vice president and director of marketing for Williams. "The game features intense head-to-head battle with the formidable Sinistar, who taunts the player by proclaiming in a haunting voice, 'I live,' and 'Run, coward, run!'"

A high-intensity game of speed and strategy, Sinistar is equipped with "the world's first variable-speed, 49-way joystick" for the ultimate in precision control, Crouse notes. It arms the player with a "laser" possessing both single-shot and rapid-fire capabilities, and introduces Williams' first cockpit cabinet with sensational styling that transports the player to another world in space and

time, while doubling the operator's earnings with traditional 50 cent cockpit play.

Featuring a sophisticated game adjustment system, Sinistar includes nine levels for difficulty of play to suit all players, from beginners to experts. According to Crouse, "Detailed bookkeeping information is provided to help operators optimize game adjustments for top earnings in all types of locations and is backed by a complete series of diagnostic tests to check the entire electronic systems in minutes."

Sinistar, Sinibombs, Warriors, Workers, Planetoids, Void Zones and more enhance the game in upright or cockpit design, and the high-resolution graphics and tremendous depth of play add to its appeal.



More Jousting

Williams Electronics has captured all of the dual-player thrills of its top-earning hit video game "Joust," with its first dual-player pin of the same name.

"Now two pinball players can take each other on in direct head-to-head competition, or one person can control both sets of flippers and playfields for twice the fun," said Ron Crouse, vice president and director of marketing for Williams, in commenting on the new piece. "When two people play Joust, the competition is charged like never before... and the operator does a double 'take' in profits."

With the same crisp, bold graphics as the video hit, the Joust pin creates a mythological world of fantasy and fun featuring dueling characters on buzzards and ostriches. But it's an intensely challenging world as well, for players not only face the machine's ultimate tests of speed and skill, but also the offense of a real, live opponent.



Available in an ultra-modern, attention-grabbing cabinet, the Joust

pin promises to follow in its video parent's spectacularly successful footsteps, according to Crouse. It is the only pin that can offer dual-play excitement for the player and, when two players compete, two coins per play collections for the operator, he added.

The new model will be available through Williams' distributors. The Joust pin was among the new products displayed by Williams at the March 25-27 AOE convention in Chicago.

Grocery Madness

Picture a freckle-faced kid with a passion for ice cream, four chefs and piles of fruits and vegetables just waiting to be flung, and you'll get an idea of the play theme of Atari's new "culinary coin video delight," Charlie Chuck's "Food Fight," which was unveiled by the firm at the March 25-27 Amusement Operators Expo '83 in Chicago.

In the game, Chuck must race to eat an ice cream cone that is melting rapidly at the opposite end of the video screen. This is not quite as easy as it sounds, however, since in the process he must dodge tomatoes, watermelons and cream pies thrown at him by four dastardly international chefs, namely Oscar, Angelo, Jacques and Zorba.

The chefs are all trying to cook up some way of keeping Chuck away from the ice cream cone. If the food hits Chuck, he loses one of his three chances to reach the ice cream so his only hope is to fling food back faster than his foes. Once a chef is hit he disappears, only to pop up unexpectedly from one of the video holes on the screen.

While all of this is going on, the ice cream cone is melting so Chuck must race to eat it all before the last bit drips away, because if he doesn't, all the food on the screen flies at him; and it is not a pretty picture when it all hits and Chuck loses a life. The scenario is repeated if one of the chefs catches up with him or hits him with a piece of food.

Once Chuck has reached the cone and eaten it, a new level of play begins, signified by a new flavor of ice cream.

Among the unique, new features of the game is "instant replay" which allows the player to reflect back on previous successes. When Chuck completes a level of play involving an extremely close call, the words "Let's See That Again — Instant Replay" appear, and the level is played back at high speed for the player's enjoyment.

Although the foods are limited in quantities to the amount in piles on the playfield, the supply of watermelon is never-ending for Chuck. A throw button controls his ability to throw, and an analog joystick allows him 360° movement on the screen. When he is flinging the food, the point values for each chef increases in 100 point increments, beginning at 100 and not exceeding 1000.

Players have the option of starting at the same level of play where the last game left off. High scorers are designated "Fabulous Food Flingers," and the player's initials are chosen by throwing watermelon at the alphabet. A total of 15 high scores are shown.

Operator options for Food Fight include game difficulty, number of lives and bonus level settings.

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

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

STERN

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

WILLIAMS

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

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

ATARI

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

BALLY/MIDWAY

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

MANUFACTURERS EQUIPMENT

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

Kick-Man Mini-Myte (1/82)
Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Domino Man (12/82)
Baby Pac-Man, pin/vid (12/82)
Bump 'N' Jump (2/83)

CENTURI

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

CINEMATRONICS

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

DATA EAST

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

DYNAMO

Lil Hustler (12/81)

EXIDY

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

GAME PLAN

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

GAMETECNIKS

Tri-Pool (1/82)

GDI

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

GOTTLIEB

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

INTREPID MARKETING

Beezer (1/83)

NAMCO AMERICA

Sweet Licks (4/82)

NINTENDO

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

ROCK-OLA

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

SEGA/GREMLIN

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

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

SIGMA

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

STERN

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

TAITO AMERICA

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

THOMAS AUTOMATICS

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

UNIVERSAL USA

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

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

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

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

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

BALLY/MIDWAY

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

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

CENTURI

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

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

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

GOTTLIEB

New York, New York (3/81)

SEGA/GREMLIN

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

STERN

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

TAITO AMERICA

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

THOMAS AUTOMATICS

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

WILLIAMS

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

PHONOGRAPHS

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

POOL & FOOSBALL

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

CONVERSION KITS

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

THE JUKEBOX PROGRAMMER

indicates new entry

April 9, 1983

POP

- 1 **ONE ON ONE**
DARYL HALL & JOHN OATES (RCA PB-13421)
- 2 **HUNGRY LIKE THE WOLF**
DURAN DURAN (Capitol B-5185)
- 3 **BILLIE JEAN**
MICHAEL JACKSON (Epic 34-03509)
- 4 **JEOPARDY**
GREG KIHN BAND (Berserkeley/Elektra 7-29846)
- 5 **WE'VE GOT TONIGHT**
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 6 **BEAT IT**
MICHAEL JACKSON (Epic 34-03759)
- 7 **I'VE GOT A ROCK 'N ROLL HEART**
ERIC CLAPTON (Warner Bros. 7-29790)
- 8 **MR. ROBOTO**
STYX (A&M 2525)
- 9 **SEPARATE WAYS (WORLDS APART)**
JOURNEY (Columbia 38-03513)
- 10 **BACK ON THE CHAIN GANG**
PRETENDERS (Sire 7-29840)
- 11 **TWILIGHT ZONE**
GOLDEN EARRING (21/PolyGram T 1103)
- 12 **YOU ARE**
LIONEL RICHIE (Motown 1657MF)
- 13 **COME ON EILEEN**
DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)
- 14 **EVEN NOW**
BOB SEGER (Capitol B-5213)
- 15 **DO YOU REALLY WANT TO HURT ME**
CULTURE CLUB (Epic 34-03368)
- 16 **BREAKING US IN TWO**
JOE JACKSON (A&M 2510)
- 17 **DER KOMMISSAR**
AFTER THE FIRE (Epic 34-03559)
- 18 **CHANGE OF HEART**
TOM PETTY AND THE HEARTBREAKERS
(Backstreet/MCA BSR-52181)
- 19 **LITTLE RED CORVETTE**
PRINCE (Warner Bros. 7-29746)
- 20 **I KNOW THERE'S SOMETHING GOING ON**
FRIDA (Atlantic 7-89984)
- 21 **I WON'T HOLD YOU BACK**
TOTO (Columbia 38-03597)
- 22 **MY KIND OF LADY**
SUPERTRAMP (A&M 2517)
- 23 **LITTLE TOO LATE**
PAT BENATAR (Chrysalis/CBS VS4 03536)
- 24 **STRAY CAT STRUT**
STRAY CATS (EMI America B-8122)
- 25 **SHE BLINDED ME WITH SCIENCE**
THOMAS DOLBY (Capitol B-5204)
- 26 **PHOTOGRAPH**
DEF LEPPARD (Mercury/PolyGram 811 215-7)
- 27 **WELCOME TO HEARTLIGHT**
KENNY LOGGINS (Columbia 38-03555)
- 28 **I DON'T CARE ANYMORE**
PHIL COLLINS (Atlantic 789977)
- 29 **LET'S DANCE***
DAVID BOWIE (EMI America B-8158)
- 30 **ALL RIGHT**
CHRISTOPHER CROSS (Warner Bros. 7-29843)

COUNTRY

- 1 **DIXIELAND DELIGHT**
ALABAMA (RCA PB-13446)
- 2 **WE'VE GOT TONIGHT**
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 3 **YOU DON'T KNOW LOVE**
JANIE FRICKE (Columbia 38-03498)
- 4 **AMERICAN MADE**
OAK RIDGE BOYS (MCA-52179)
- 5 **WHEN I'M AWAY FROM YOU**
THE BELLAMY BROTHERS (Elektra/Curb 7-69850)
- 6 **SWINGIN'**
JOHN ANDERSON (Warner Bros. 7-29788)
- 7 **YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING**
REBA McENTIRE (Mercury/PolyGram 810-338-7)
- 8 **DOWN ON THE CORNER**
JERRY REED (RCA PB-13422)
- 9 **GONNA GO HUNTIN' TONIGHT**
HANK WILLIAMS, JR. (Elektra/Curb 7-69846)
- 10 **JOSE CUERVO**
SHELLY WEST (Warner/Viva 7-29778)
- 11 **FEELS RIGHT**
TANYA TUCKER (Arista AS 0677)
- 12 **I HAVE LOVED YOU, GIRL**
EARL THOMAS CONLEY (RCA PB-12414)
- 13 **COMMON MAN**
JOHN CONLEE (MCA-52178)
- 14 **AMARILLO BY MORNING**
GEORGE STRAIT (MCA-52162)
- 15 **SOUNDS LIKE LOVE**
JOHNNY LEE (Elektra/Asylum 7-69848)
- 16 **HANGIN' AROUND**
THE WHITES (Elektra 7-69855)
- 17 **SAVE ME**
LOUISE MANDRELL (RCA PB-13450)
- 18 **MY FIRST TASTE OF TEXAS**
ED BRUCE (MCA 52156)
- 19 **LUCILLE***
WAYLON (RCA PB-13465)
- 20 **MORE AND MORE**
CHARLEY PRIDE (RCA PB 13451)
- 21 **REASONS TO QUIT**
MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)
- 22 **I WOULDN'T CHANGE YOU IF I COULD**
RICKY SKAGGS (Epic 34-03482)
- 23 **WHATEVER HAPPENED TO OLD-FASHIONED LOVE***
B.J. THOMAS (Cleveland International/Epic 38-03492)
- 24 **SHINE ON**
GEORGE JONES (Epic 34-03489)
- 25 **FINDING YOU**
JOE STAMPLEY (Epic 34-03558)
- 26 **THE ROSE**
CONWAY TWITTY (Elektra 769854)
- 27 **LAST THING I NEEDED FIRST THING THIS MORNING**
WILLIE NELSON (Columbia 38-03385)
- 28 **EVERYTHING'S BEAUTIFUL**
DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)
- 29 **AIN'T NO TRICK**
LEE GREENWOOD (MCA-52150)
- 30 **STILL TAKING CHANCES**
MICHAEL MURPHEY (Liberty B-1468)

BLACK CONTEMPORARY

- 1 **BILLIE JEAN**
MICHAEL JACKSON (Epic 34-03509)
- 2 **ON THE ONE FOR FUN**
DAZZ BAND (Motown 1659MF)
- 3 **ATOMIC DOG**
GEORGE CLINTON (Capitol B5201)
- 4 **TOO TOUGH**
ANGELA BOFILL (Arista AS 1031)
- 5 **I LIKE IT**
DeBARGE (Motown 1645)
- 6 **TONIGHT**
WHISPERS (Solar/Elektra 7-69842)
- 7 **MS. GOT-THE-BODY**
CON FUNK SHUN (Mercury/PolyGram 76198)
- 8 **I'VE MADE LOVE TO YOU A THOUSAND TIMES**
SMOKEY ROBINSON (Tamlam/Motown 1655 TF)
- 9 **COME GIVE YOUR LOVE TO ME**
JANET JACKSON (A&M 2522)
- 10 **YOU ARE IN MY SYSTEM**
THE SYSTEM (Mirage/Atco WTG 799937)
- 11 **YOU ARE**
LIONEL RICHIE (Motown 1657 MF)
- 12 **ONE ON ONE**
DARYL HALL & JOHN OATES (RCA PB-13421)
- 13 **MORNIN'**
JARREAU (Warner Bros. 7-29720)
- 14 **LAST NIGHT A D.J. SAVED MY LIFE**
INDEEP (Sound Of New York, S.N.Y. 5102)
- 15 **LITTLE RED CORVETTE**
PRINCE (Warner Bros. 7-29746)
- 16 **I'M FREAKY**
O'BRYAN (Capitol B-5203)
- 17 **LOVE ON MY MIND TONIGHT**
TEMPTATIONS (Gordy/Motown 1666000)
- 18 **SHE'S OLDER NOW**
BETTY WRIGHT (Epic 34-03523)
- 19 **TRY AGAIN**
CHAMPAIGN (Columbia 38-03563)
- 20 **BOTTOMS UP**
THE CHI-LITES (LARC LR81015)
- 21 **BEAT IT**
MICHAEL JACKSON (Epic 34-03759)
- 22 **GOT TO FIND MY WAY BACK TO YOU**
TAVARES (RCA PB-13433)
- 23 **I JUST GOTTA HAVE YOU (LOVER TURN ME ON)**
KASHIF (Arista AS 1542)
- 24 **KNOCKOUT**
MARGIE JOSEPH (HCRC WS4 03337)
- 25 **DO YOU REALLY WANT TO HURT ME**
CULTURE CLUB (Epic 34-03368)
- 26 **NEVER SAY I DO**
CLIFF DAWSON & RENEE DIGGS
(Boardwalk NB-12-173-1)
- 27 **THE GIRL IS FINE (SO FINE)***
FATBACK (Spring/PolyGram SP 3030)
- 28 **FALL IN LOVE WITH ME**
EARTH, WIND & FIRE (Columbia 38-03375)
- 29 **NOBODY CAN BE YOU***
STEVE ARRINGTON'S HALL OF FAME
(Atlantic 7-89876)
- 30 **UNDERLOVE***
MELBA MOORE (Capitol B-5208)

OPERATORS PICKS

Margot Green (Jones Music, Burbank)
THE HERO — Lee Dresser — Air Int'l
 Russ Mawdsley Jr. (Russell-Hall, Inc., Holyoke)
EVEN NOW — Bob Seger — Capitol
 Dan Tortorice (Modern Specialty, Madison)
SHE BLINDED ME WITH SCIENCE — Thomas Dolby — Capitol

RECORDS TO WATCH

PERSONALLY — Ronnie McDowell — Epic
IT HASN'T HAPPENED YET — Rosanne Cash — Columbia
TAKE THE SHORT WAY HOME — Dionne Warwick — Arista
SOLITAIRE — Laura Branigan — Atlantic
FLASHDANCE... WHAT A FEELING — Irene Cara — Casablanca/PolyGram

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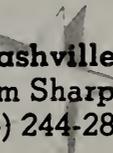
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April 4, 1983

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