

# CASHBOX

April 16, 1983

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**ON RECORDS AND HIGH QUALITY XDR CASSETTES**



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# CASH BOX

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JUANITA BUTLER  
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Art Director  
LARRY CRAYCRAFT

Circulation  
THERESA TORTOSA, Manager

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

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

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

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

**WASHINGTON, D.C.**  
EARL B. ABRAMS  
3518 N. Utah St.,  
Arlington VA 22207  
Phone: (703) 243-5664

**MIGUEL SMIRNOFF**  
Director of South American Operations

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

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

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

**GERMANY** — GERHARD AUGUSTIN  
Oettingenstrasse 66  
8 Munich 22  
Phone: 089-221363  
Telex: 5-23378

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

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

**NETHERLANDS** — CONSTANT MEIJERS  
P.O. Box 1807  
1200 BV Hilversum  
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**UNITED KINGDOM** — NICK UNDERWOOD  
Flat 6, 196 Sussex Gardens  
London W2 England  
Phone: 01-402-6779  
SARA RANDELL  
Phone: 01-402-9338

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## EDITORIAL

### The Time Has Come

This week's National Assn. of Recording Merchandisers (NARM) Convention in Miami Beach couldn't be coming at a better time. With the avowed purpose of exploring the potentials offered by expanding into the home entertainment concept, this year's NARM should do a lot in the area of educating the industry on a number of product lines that have yet to be fully exploited.

First and foremost of these new products is, of course, the Compact Disc (CD). In the first stages of test marketing both here and overseas, the CD has long been touted as a wave of the future — offering portability, studio-quality sound and virtual indestructibility. NARM will be the perfect place to really iron out the bugs before the next step — mass marketing.

Also, there should be some serious talk sur-

rounding the current state of independent distribution. With the ranks of indie labels continually shrinking, coupled with the demise of operations like Pacific Records and Tapes and the temporary closing of the Pickwick branches, it certainly appears that the moment of truth is fast approaching here.

And all of this should not overshadow other hot issues like the debate over a standard cassette packaging size, the full exploitation of such products as videocassettes, videodiscs and home video games, and the always volatile topic of pricing.

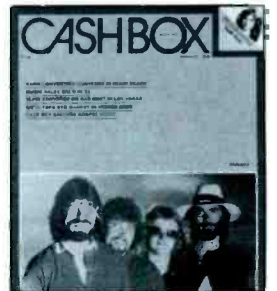
In this time when some have claimed to have seen the light at the end of the recessionary tunnel, it is vital that these issues be confronted before they become unsolvable problems.

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## ON THE COVER

One of the biggest success stories at the culmination of the decade will no doubt be that of Alabama. With its tight, subtle harmonies and penchant for Southern textures, the band has been able to redefine the boundaries between country and pop, moving seemingly at will between both. In the process, the group has had



each of its four LPs attain platinum status, selling over eight million units, and the latest release, "The Closer You Get," reached the million mark after a mere four weeks in release.

Consisting of Randy Owen, Teddy Gentry, Jeff Cook and Mark Herndon, the group from Ft. Wayne has also set record after record at the nation's box offices, selling out 10,000-20,000 seat venues in a matter of hours, but it has also been more than willing to plow a portion of its income back into the community, as exemplified by its June Jam. Last year's concert gave the group an opportunity to pump more than \$200,000 into the local economy through donations to various Alabama charities.

## TOP POP DEBUTS

### SINGLES

47 **AFFAIR OF THE HEART** — Rick Springfield — RCA

### ALBUMS

55 **JARREAU** — Warner Bros.

## POP SINGLE

**BILLIE JEAN**  
Michael Jackson  
Epic

## B/C SINGLE

**ATOMIC DOG**  
George Clinton  
Capitol

## COUNTRY SINGLE

**DIXIELAND DELIGHT**  
Alabama  
RCA

## JAZZ

**PROCESSION**  
Weather Report  
Columbia

# 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

# CASHBOX TOP 100 SINGLES

April 16, 1983

Weeks  
On  
4/9 Chart

1	<b>BILLIE JEAN</b> MICHAEL JACKSON (Epic 34-03509)	1	13
2	<b>COME ON EILEEN</b> DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)	3	13
3	<b>MR. ROBOTO</b> STYX (A&M 2525)	4	10
4	<b>YOU ARE</b> LIONEL RICHIE (Motown 1657)	2	14
5	<b>ONE ON ONE</b> DARYL HALL & JOHN OATES (RCA PB-13421)	5	12
6	<b>JEOPARDY</b> GREG KIHN BAND (Beserkley/Elektra 7-69847)	8	12
7	<b>BACK ON THE CHAIN GANG</b> PRETENDERS (Sire 7-29840)	6	18
8	<b>BEAT IT</b> MICHAEL JACKSON (Epic 34-03759)	11	8
9	<b>DER KOMMISSAR</b> AFTER THE FIRE (Epic 34-03559)	10	10
10	<b>DO YOU REALLY WANT TO HURT ME</b> CULTURE CLUB (Epic 34-03368)	7	20
11	<b>HUNGRY LIKE THE WOLF</b> DURAN DURAN (Capitol B-5195)	9	17
12	<b>LET'S DANCE</b> DAVID BOWIE (EMI America B-8158)	19	4
13	<b>SEPARATE WAYS (WORLDS APART)</b> JOURNEY (Columbia 38-03513)	12	11
14	<b>SHE BLINDED ME WITH SCIENCE</b> THOMAS DOLBY (Capitol B-5204)	20	9
15	<b>WE'VE GOT TONIGHT</b> KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)	13	12
16	<b>TWILIGHT ZONE</b> GOLDEN EARRING (21/PolyGram T1103)	16	21
17	<b>I KNOW THERE'S SOMETHING GOING ON</b> FRIDA (Atlantic 7-89984)	14	24
18	<b>STRAY CAT STRUT</b> STRAY CATS (EMI America B-8122)	15	17
19	<b>EVEN NOW</b> BOB SEGER AND THE SILVER BULLET BAND (Capitol B-5213)	22	6
20	<b>DOWN UNDER</b> MEN AT WORK (Columbia 38-03354)	17	24
21	<b>IT MIGHT BE YOU (THEME FROM "TOOTSIE")</b> STEPHEN BISHOP (Warner Bros. 7-29792)	23	12
22	<b>LITTLE RED CORVETTE</b> PRINCE (Warner Bros. 7-29746)	27	8
23	<b>I WON'T HOLD YOU BACK</b> TOTO (Columbia 38-03597)	28	6
24	<b>I LIKE IT</b> DeBARGE (Motown 1645)	25	11
25	<b>I'VE GOT A ROCK 'N ROLL HEART</b> ERIC CLAPTON (Warner Bros. 7-29780)	21	12
26	<b>POISON ARROW</b> ABC (Mercury/PolyGram 810 340-7)	24	12
27	<b>SOLITAIRE</b> LAURA BRANIGAN (Atlantic 7-89868)	35	5
28	<b>WELCOME TO HEARTLIGHT</b> KENNY LOGGINS (Columbia 38-03555)	32	7
29	<b>OVERKILL</b> MEN AT WORK (Columbia AE7-1633)	38	2
30	<b>BABY, COME TO ME</b> PATTI AUSTIN (Qwest/Warner Bros. QWE 50036)	18	29
31	<b>WHIRLY GIRL</b> OXO (Geffen 7-29765)	34	9
32	<b>TAKE THE SHORT WAY HOME</b> DIONNE WARWICK (Arista AS 1040)	33	8

Weeks  
On  
4/9 Chart

33	<b>SOME KIND OF FRIEND</b> BARRY MANILOW (Arista AS 1046)	36	8
34	<b>SWINGIN'</b> JOHN ANDERSON (Warner Bros. 7-29788)	37	7
35	<b>PHOTOGRAPH</b> DEF LEPPARD (Mercury/PolyGram 811217-7)	43	5
36	<b>SO WRONG</b> PATRICK SIMMONS (Elektra 7-69839)	40	5
37	<b>STRAIGHT FROM THE HEART</b> BRYAN ADAMS (A&M 2536)	42	6
38	<b>RIO</b> DURAN DURAN (Capitol B-5215)	46	4
39	<b>MORNIN'</b> JARREAU (Warner Bros. 7-29720)	44	5
40	<b>FLASHDANCE... WHAT A FEELING</b> IRENE CARA (Casablanca/PolyGram 811 440-7)	53	3
41	<b>MINIMUM LOVE</b> MAC McANALLY (Geffen 7-29763)	45	7
42	<b>STRANGER IN MY HOUSE</b> RONNIE MILSAP (RCA PB-13470)	47	4
43	<b>MY LOVE</b> LIONEL RICHIE (Motown 1677)	61	2
44	<b>ALWAYS SOMETHING THERE TO REMIND ME</b> NAKED EYES (EMI America 8155)	50	6
45	<b>LOVE MY WAY</b> PSYCHEDELIC FURS (Columbia 38-03340)	49	7
46	<b>MAKE LOVE STAY</b> DAN FOGELBERG (Full Moon/Epic 34-03525)	26	11
47	<b>AFFAIR OF THE HEART</b> RICK SPRINGFIELD (RCA PB-13497)	—	1
48	<b>LIES</b> THOMPSON TWINS (Arista AS 1024)	39	13
49	<b>CHANGE OF HEART</b> TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5218)	31	8
50	<b>BREAKING US IN TWO</b> JOE JACKSON (A&M 2510)	29	14
51	<b>SHAME ON THE MOON</b> BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)	30	18
52	<b>ESCALATOR OF LIFE</b> ROBERT HAZARD (RCA PB-13449)	57	6
53	<b>TIME (CLOCK OF THE HEART)</b> CULTURE CLUB (Epic 34-03796)	—	1
54	<b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. 7-29727)	60	5
55	<b>OUTSTANDING</b> THE GAP BAND (Total Experience/PolyGram TE 8205)	55	7
56	<b>YOU ARE IN MY SYSTEM</b> THE SYSTEM (Mirage/Atco WTG-7-99937)	58	7
57	<b>I COULDN'T SAY NO</b> ROBERT ELLIS ORRALL WITH CARLENE CARTER (RCA PB-13431)	67	4
58	<b>NEVER GIVE UP</b> SAMMY HAGAR (Geffen 7-29718)	63	4
59	<b>WIND BENEATH MY WINGS</b> LOU RAWLS (Epic 34-03758)	65	4
60	<b>MEXICAN RADIO</b> WALL OF VODOO (I.R.S./A&M 9912)	66	5
61	<b>NICE GIRLS</b> MELISSA MANCHESTER (Arista AS 1045)	51	11
62	<b>IF YOU WANNA GET BACK YOUR LADY</b> POINTER SISTERS (Planet/RCA YB-13430)	64	4
63	<b>TRY AGAIN</b> CHAMPAIGN (Columbia 38-03563)	71	3
64	<b>GIMME ALL YOUR LOVIN'</b> ZZ TOP (Warner Bros. 7-29693)	74	3

Weeks  
On  
4/9 Chart

65	<b>FAITHFULLY</b> JOURNEY (Columbia 38-03840)	—	1
66	<b>THE ONE THING</b> INXS (Atco 7-99905)	73	4
67	<b>SHE'S A BEAUTY</b> THE TUBES (Capitol B-5217)	84	2
68	<b>I MELT WITH YOU</b> MODERN ENGLISH (Sire 7-29775)	72	4
69	<b>SMILING ISLAND</b> ROBBIE PATTON (Atlantic 7-89955)	77	7
70	<b>WIND HIM UP</b> SAGA (Portrait/CBS 37-03791)	78	3
71	<b>LOVE'S GOT A LINE ON YOU</b> SCANDAL (Columbia 38-03615)	79	3
72	<b>FULL MOON FIRE</b> WALTER EGAN (Backstreet/MCA BSR-52200)	87	2
73	<b>ALL RIGHT</b> CHRISTOPHER CROSS (Warner Bros. 7-29843)	41	13
74	<b>NEW YEAR'S DAY</b> U2 (Island/Atco IL 7-99915)	81	3
75	<b>WHY ME?</b> PLANET P (Geffen 7-29705)	82	3
76	<b>REAP THE WILD WIND</b> ULTRAVOX (Chrysalis/CBS VS4 42682)	80	4
77	<b>FALL IN LOVE WITH ME</b> EARTH, WIND & FIRE (Columbia 38-03375)	48	13
78	<b>DER KOMMISSAR</b> FALCO (A&M 2532)	85	3
79	<b>SEX (I'M A...)</b> BERLIN (Geffen 7-29747)	70	7
80	<b>THE FANATIC</b> FELONY (Rock 'n' Roll/CBS ZS4 03497)	56	9
81	<b>AFRICA</b> TOTO (Columbia 38-03335)	54	25
82	<b>EAT CANNIBALS</b> TOTAL COELO (Chrysalis/CBS VS4 42669)	90	4
83	<b>LITTLE TOO LATE</b> PAT BENATAR (Chrysalis/CBS VS4 03536)	59	11
84	<b>PASS THE DUTCHIE</b> MUSICAL YOUTH (MCA-52149)	52	18
85	<b>NEVER GONNA LET YOU GO</b> SERGIO MENDES (A&M 2540)	—	1
86	<b>DESPERATE BUT NOT SERIOUS</b> ADAM ANT (Epic 34-03688)	76	6
87	<b>ALL THIS LOVE</b> DeBARGE (Gordy/Motown 1660)	—	1
88	<b>WALKING IN L.A.</b> MISSING PERSONS (Capitol B-5212)	62	6
89	<b>SING ME AWAY</b> NIGHT RANGER (Boardwalk 12-175-7)	—	1
90	<b>ONLY YOU</b> YAZ (Sire 7-29844)	69	6
91	<b>I DON'T CARE ANYMORE</b> PHIL COLLINS (Atlantic 7-89877)	75	10
92	<b>EENIE MEENIE</b> JEFFREY OSBORNE (A&M 2530)	68	6
93	<b>COOL PLACES</b> SPARKS AND JANE WIEDLIN (Atlantic 7-89866)	95	2
94	<b>DON'T RUN (COME BACK TO ME)</b> KC & THE SUNSHINE BAND (Epic 34-03556)	89	5
95	<b>GOODNIGHT SAIGON</b> BILLY JOEL (Columbia 38-03780)	86	5
96	<b>THE WOMAN IN ME</b> DONNA SUMMER (Geffen 7-29805)	91	18
97	<b>MY KIND OF LADY</b> SUPERTRAMP (A&M 2517)	83	12
98	<b>I WON'T BE HOME TONIGHT</b> TONY CAREY (Rocshire 001)	92	5
99	<b>CARRIE'S GONE</b> LE ROUX (RCA PB-13456)	93	5
100	<b>SO CLOSE</b> DIANA ROSS (RCA PB 13424)	88	11

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

Affair Of The Night (Vogue — BMI/Bibo — ASCAP) 47	Full Moon (April/Seldak/Swell/Melody Deluxe — ASCAP) 72	Minimum Love (I've Got The Music — ASCAP/Song Tailors — BMI) 41	She's A (Foster Frees/Rehtakul Veets/Decomposition/Boone's Tunes — BMI/ASCAP) 67
Africa (Hudmar/Cowbella — ASCAP) 81	Gimme All Your Lovin' (Hamstein — BMI) 64	Mr. Roboto (Stygian Songs Adm. by Almo — ASCAP) 3	Sing Me Away (On The Boardwalk/Rough Play — BMI) 89
All This Love (Jobete — ASCAP) 87	Goodnight Saigon (Joel Songs — BMI) 95	Mornin' (Al Jarreau/Garden Rake/Foster Frees — BMI) 39	So Close (Rossville — BMI/Mel-Day — ASCAP) 100
Always Something (Intersong/Blue Seas/Jac — ASCAP) 44	Hungry Like The Wolf (Tritec Ltd.) 11	My Kind Of Lady (Delicate Adm. by Almo — ASCAP) 97	Solitaire (Youstner Musikverlag/Gmbh — GEMA) 27
All Right (Another Page — ASCAP) 73	I Couldn't Say No (Twin Compulsions/M-Ocean/Warner Bros. — ASCAP) 57	My Love (Brockman — ASCAP) 43	So Wrong (Soquel Song/C.T. Music/Irving) 36
Baby, Come (Rodsongs — PRS/Admin. by Almo — ASCAP) 30	I Don't Care (Pun — ASCAP) 91	Never Give Up (Itsal/Pogologo — BMI) 58	Some Kind Of Friend (Townsway/Angela — BMI) 33
Back On The Chain (Al Gallico — BMI) 7	I Eat Cannibals (Virgin/Admin. by Chappell—ASCAP) 82	Never Gonna (ATV/Mann & Well — BMI) 85	Smiling Islands (Red Snapper/Adel — ASCAP) 69
Beat It (Mijac — BMI) 8	I've Got A Rock 'N' Roll (WB/Warner-Tamerlane/Diamond Mine/Face The Music — ASCAP/BMI) 25	New Year's Day (Island — BMI) 74	Straight From The Heart (Irving/Adams Communications — BMI) 37
Billie Jean (Mijac — BMI) 1	I Know There's (Russ Ballard Ltd./Island Ltd.) 17	Nice Girls (House of Gold/Pullman/Daticabo/Warner-Tamerlane — BMI) 61	Stranger In My House (Lodge Hall — ASCAP) 42
Breaking Us In Two (Albion Admin. by Almo — ASCAP) 50	I Like It (Jobete — ASCAP) 24	One On One (Hot-Cha/Unichappell — BMI) 5	Stray Cat Strut (Zomba Ent. — BMI) 18
Carrie's Gone (Lemed Music) 99	I Melt With You (Beggars Banquet Ltd. — ASCAP) 68	Only You (Stainless — BMI) 90	Swingin' (John Anderson/Lionel Delmore — BMI) 34
Change Of Heart (Gone Gator — ASCAP) 49	I Won't Be Home (Rockoko — BMI) 98	Outstanding (Total Experience — BMI) 55	Take The Short Way Home (Gibb Brothers/Unichappell — BMI) 32
Come On Eileen (Colgems/EMI — ASCAP) 2	I Won't Hold You Back (Rehtakul Veets — ASCAP) 23	Overkill (April — ASCAP) 29	The Fanatic (Roaring 80's/Felony — ASCAP) 80
Cool Places (Ron & Russell Mael — ASCAP) 93	If You Wanna Get (ATV Corp. — BMI) 62	Pass The Dutchie (Virgin/Hal Shaper — ASCAP) 84	The One Thing (Browning — BMI) 66
Der Kommissar (Chappell — ASCAP) 9/78	It Might (Gold Horizon—BMI/Golden Porch—ASCAP) 21	Photograph (Zomba Enterprises — BMI) 35	The Woman In Me (Warner-Tamerlane/Rashida/Flying Dutchman/Sweet Harmony — ASCAP) 96
Desperate But Not (EMI/Colgems-EMI — ASCAP) 86	Jeopardy (Rye Boy/Well Received — ASCAP) 6	Poison Arrow (Virgin/Chappell — ASCAP) 26	Time (Virgin — ASCAP/Admin. by Chappell) 53
Do You Really Want (Virgin/Chappell — ASCAP) 10	Let's Dance (Jones — ASCAP) 12	Reap The Wild Wind (Mood/Hot Food/Jump Jet Songs/Sing Sing Songs) 76	Try Again (Walkin — BMI) 63
Don't Run (Harrick Music — BMI) 94	Lies (Point Ltd. — PRS) 48	Rio (Tritec — LTD.) 38	Twilight Zone (Fever — ASCAP) 16
Down Under (Blackwood — BMI) 20	Little Red Corvette (Controversy — ASCAP) 22	Separate Ways (Weed High Nightmare — BMI) 13	Walking In L.A. (Private Life — ASCAP) 88
Eenie Meenie (WB/Gravity Raincoat/Crystal — ASCAP) 92	Little Too Late (Unichappell/Roseynotes — BMI) 83	Sex (Berlin Era/Xytryran Rex/Malladin — BMI) 79	We've Got Tonight (Gear — ASCAP) 18
Escalator Of Life (Heroic — ASCAP) 52	Love My Way (Blackwood — BMI) 45	Shame On The Moon (Coolwell/Granite — ASCAP) 51	Welcome To Heartlight (Milk Money — ASCAP) 28
Even Now (Gear — ASCAP) 19	Love's Got (Just Friends — BMI/KJG — ASCAP) 71	She Blinded Me (Participation — ASCAP) 14	Whirly Girl (Toy Band — BMI) 31
Every Home Should (Blackwood — BMI) 54	Make Love Stay (Hickory Grove — ASCAP) 46		Why Me? (Rockoko, GMBH — GEMA) 75
Faithfully (Twist & Shout — ASCAP) 65	Mexican Radio (Big Talk — BMI) 60		Wind Beneath My Wings (Warner-Tamerlane — BMI/WB — ASCAP) 59
Fall In Love (Saggifire/Yougoulet/Wenkew—ASCAP) 77			Wind Him Up (Pocket — ASCAP) 70
Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP) 40			You Are (Brockman — ASCAP) 4
			You Are In My (Science Lab/Green Star — ASCAP) 56

⊘ = Exceptionally heavy radio activity this week

⊙ = Exceptionally heavy sales activity this week



**BIRTHDAY SURPRISE** — Atlantic Records artist Ted Nugent was an unexpected guest at a surprise birthday party thrown for Blackfoot lead vocalist/guitarist Rick Medlock by Atco Records at its New York headquarters. Medlock and the group's new album, "Siogo," will be released later this month. Pictured are (l-r): Doug Morris, president, Atlantic; Nugent; Medlock; and Blackfoot's manager/producer Al Nalli.

## Prerecorded Music Shipments, Value Drop Again In '82

NEW YORK — Figures released by the Recording Industry Assn. of America (RIAA) show that both manufacturer shipments of records and prerecorded tapes and the value of those shipments continued to decline in 1982. Shipments of 576 million units, net after returns, were three percent less than the 594 million units from 1981. When calculated at suggested retail list price, the \$3.59 billion shipment value in 1982 was down one percent from \$3.63 billion in 1981.

When calculated at wholesale price levels, 1982's volume of \$1.971 billion was slightly less than 1981's \$1.988 billion.

The figures showed a continued increase in prerecorded tape shipments to where they now represent 45% of total disc and tape album shipments, way up from 29% in 1981. The cassette configuration continued a six-year increase in album units share, reaching 42% of the market from 28% in 1981. Meanwhile, LPs slid to 55% from 61% in 1981, and 8-track tapes dropped to three percent from 11% in 1981.

When broken down into individual configurations, LPs, including EPs, mini-albums and audiophile discs, dropped 11.5% in units from 273 million in 1981 to 241.5 million in 1982. At retail list price, LP value was down 10% from \$2.1 billion in 1981 to \$1.89 billion in 1982, while

wholesale volume also showed a 10% drop from \$1.14 billion in 1981 to \$1.02 billion in 1982.

Prerecorded cassettes, the only configuration to show an increase, jumped 47% to 183 million units in 1982 from 124 million units shipped in 1981. Retail value at list was likewise up 45% from \$954 million in 1981 to \$1.38 billion in 1982, while wholesale volume also increased 45% from \$528 million in 1981 to \$764 million in 1982.

Singles shipments, which included both 7-inch and 12-inch singles, declined seven percent to 137 million units in 1982 from 147 million units in 1981. But due to a decline in 7-inch singles, combined with an increase in 12-inch singles, retail list value gained 15% from \$246 million in 1981 to \$283 million in 1982, while wholesale volume also rose 15% from \$116 million in 1981 to \$134 million in 1982.

For the fourth straight year 8-track shipments showed a sharp decline, down 72% to 14 million units in 1982 from 50 million in 1981. Retail list value showed an 88% drop from \$312 million in 1981 to \$36 million in 1982, and wholesale volume declined 78% from \$202 million in 1981 to \$44 million in 1982.

Total tape shipments were up 13% to 197 million units in 1982 from 174 million in 1981. Retail list value increased 12% to \$1.415 billion, while wholesale volume was up 11%, surpassing \$808 million in 1982.

But within the prerecorded tape category, cassettes accounted for nearly 93% of 1982 shipments, a 70% increase from 1981.

## 30,000 Participants Expected At 61st Annual NAB Confab

by Jeffrey Ressler

LOS ANGELES — A record crowd of 30,000, including 6,000 broadcasters, is expected for the 61st annual gathering of the National Assn. of Broadcasters (NAB), taking place at the Las Vegas Convention Center April 10-13. NAB President Edward O. Fritts will kick off the proceedings on the first day with an opening address highlighting the convention's theme, "Productivity . . . Let's Work Together."

Although the get-together features the usual programs of lawmakers, regulators, industry observers and experts, controversy may crop up when Rep. Timothy Wirth (D-Colo.) speaks at a luncheon on April 12. Although the Senate reapproved broadcast deregulation with incredible swiftness this year and the Federal Communications Commission (FCC) is dealing with the matter at a steady clip, Wirth —

who serves as chairman of the House Telecommunications subcommittee — has made it known he intends to block crucial license renewal legislation.

Wirth opposes the legislation, which calls for a certainty of license renewal, because he feels it puts the broadcast trade's concerns ahead of the public interest. It's predicted Wirth will discuss his philosophy of broadcast reform at the NAB luncheon, and his views should greatly conflict with beliefs of the attendees.

A number of other government figures will address issues connected with deregulation efforts at the NAB confab, including Sen. Bob Packwood (R-Ore.), Commerce Committee chairman, who is expected to reiterate his oft-mentioned quest for First Amendment rights for broadcasters; and FCC chairman Mark

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## 25th Annual NARM To Probe Home Entertainment Issues

by Michael Martinez

LOS ANGELES — The era of home entertainment centers has arrived, and record retailers will address the swift growth of new technologies through close examination of issues pertaining to the successful merchandising, advertising and sale of new product lines during the 25th annual National Assn. of Recording Merchandisers (NARM) Convention April 10-14 at the Fontainebleau Hilton in Miami Beach.

Although the 1983 convention's overall theme is "NARM Markets Music," according to Dan Davis, executive vice president of the trade group, "the business sessions and seminars this year will address the other product lines that are forming the basis for home entertainment centers — whether they be prerecorded video, video games, the new Compact Disc (CD) or computer software.

"The theme of the convention is not fanciful," said Davis, "because we do want to examine the record retailing business and business processes, because prerecorded music is certainly our membership's basic commodity.

"But other technologies are advancing rapidly, and we must address what its introduction to the marketplace means," continued Davis.

### New Products

Although the first two days of business sessions will be devoted to topics and issues focusing on music, such as former NARM executive vice president and current marketing consultant Joe Cohen's "Gift of Music" ad campaign review and update (April 11), the April 14 seminars are almost exclusively devoted to new, burgeoning product lines.

Specific questions concerning the merchandising and marketing prerecorded video software, integrating video games into the retail record and tape store, the potential and problems represented in marketing computer software and other alternative product lines — i.e. blank audio and video tape, games accessories and hardware care items — will be addressed.

"We are coming to grips with the reality that consumers are now barraged with a number of home entertainment options," commented Davis. "We have to ask ourselves, 'How can we meet the growing and changing demands of the marketplace?'"

He added, "Because that Wednesday (April 13) seminar will take in all those areas, coupled with input from our manufacturer members, we have the op-

portunity at the convention to examine how racks, retail and even one-stops can deal with the growth of these new products."

The springboard for the convention's emphasis on dealing with an expanded range of products, and better merchandising of existing product mix will be a morning session April 12, titled "Growth Configurations," to be moderated by David Lieberman, chairman of Lieberman Enterprises.

According to Davis, "We'll be looking into the Compact Disc and how they can be included in the product mix at record retail stores and also look at existing mediums like cassettes.

"Packaging, merchandising and how we can make these lines profitable will be an important part of that session," the NARM

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## WKTU Regains NYC Lead In Arb Winter Book

by Michael Glynn

NEW YORK — Urban Contemporary powerhouse WKTU regained its lead over rival WBSL as top music station in New York, but all-news WINS proved to be the overall market leader with a 5.4 in the advance Arbitron Winter '83 quarterly figures. WPLJ improved its position as leading rocker in The Big Apple, WYNY was again the top A/C outlet and both country stations, WHN and WKHK, continued to take a dive in the N.Y. Winter Arb.

In the ongoing battle between New York Urban Contemporaries WKTU and the Frankie Crocker-led WBSL, KTU proved to be victorious in the Winter Book, jumping a full share from 4.2 to 5.2, while BLS slumped from a 5.6 to 4.9. The stations were tied at 5.3 during last summer. Another U/C outlet WRKS, also plunged in the winter, with "Kiss" dropping from 4.5 to 4.0.

WINS strengthened its lead as the top all news station and became market leader in the process for the Winter Book, rising from 5.2 to 5.4. Competitor WCBS dipped slightly, from 4.8 to 4.6. All talk station WOR also dropped, from 5.3 to 4.9.

Securing the top rock spot with a 4.5, WPLJ has now risen a full share since last summer, while Doubleday's WAPP, which made a most impressive debut with a 4.9,

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**CONGRATULATING CRAIGO** — Recently appointed Chrysalis Records president Jack Craigo was honored at a special reception at the label's new offices in New York. Pictured at the fete are (l-r): Paul Hutchinson, vice president, finance, Chrysalis; Terry Ellis, co-chairman, Chrysalis; Craigo; and Jeff Aldrich, vice president, A&R, Chrysalis.

## BUSINESS NOTES

## Reopened Pickwick Studies Options

NEW YORK — The Pickwick Independent Distribution Centers were back in action last week following a surprise shutdown the week before (**Cash Box**, April 9). No further information was made available regarding the company's future marketing plans in the wake of Arista's distribution link with RCA, but a company spokesman said that new developments might be forthcoming this week, when the Pickwick status is sure to be on the minds of National Assn. of Recording Merchandisers (NARM) conferees.

Pickwick had stated that the closures occurred in order to take complete physical inventories. The stock accounting was said to focus on Arista holdings, which, along with Motown product, form approximately 85 percent of warehouse stock.

## Gold LP, Singles Certifications Up

NEW YORK — The Recording Industry Assn. of America (RIAA) certified ten gold albums, five gold singles, two platinum albums, and one platinum single in March. Although the platinum awards equal the output from last March, the gold album and singles totals easily surpass the six albums and one single that were certified gold in March, 1982. In addition, RIAA/VIDEO, RIAA's video division, certified five gold and two platinum video awards in March, down from 14 golds and two platinums from a year ago.

Albums certified platinum included "Forever, For Always, For Love," by Epic recording artist Luther Vandross; and "Get Nervous," by Chrysalis recording artist Pat Benatar, which was also certified gold. Other gold albums were "Waitin' For The Sun To Shine," by Epic recording artist Ricky Skaggs; "Friend Or Foe," by Epic recording artist Adam Ant; "Word Of Mouth," by Chrysalis recording artist Toni Basil; "Rio," by Capitol recording group Duran Duran; "All The Great Hits," by Motown recording artist Diana Ross; "Pyromania," by Mercury/PolyGram recording group Def Leppard; "WW II," by RCA recording group Waylon Jennings and Willie Nelson; "Another Page," by Warner Bros. recording artist Christopher Cross; and "Children's Favorites I," by various artists for Disneyland/Vista Records.

The gold singles certified were "Baby Come To Me," by Qwest/Warner Bros. recording group Patti Austin & James Ingram; "Dirty Laundry," by Elektra/Asylum recording artist Don Henley; and "Lady And The Tramp," "Snow White" and "Pinnocchio," by various artists for Disneyland/Vista Records.

The platinum single was "Mickey," by Chrysalis recording artist Toni Basil. It was the first platinum single of the year.

The platinum video recordings were *The Jane Fonda Workout*, Karl Video Corp., which was also certified gold; and *National Lampoon's Animal House*, MCA Videocassette & MCA Videodisc, Inc.

The other gold video awards went to *Best Little Whorehouse In Texas*, MCA Videocassette & MCA Videodisc, Inc.; *Olivia: Physical*, MCA Videocassette & MCA Videodisc, Inc.; *Fort Apache, The Bronx*, Vestron Video Corp.; and *The Cannonball Run*, Vestron Video Corp.

In reporting the March certifications, the RIAA noted an error in the previously reported gold and platinum album totals for 1982. It said that Rush's "Signals" album on Mercury/PolyGram was certified gold and platinum on Nov. 10, 1982, and that Kool & The Gang's "As One" album on Delite/PolyGram was certified gold on that date. Thus, totals for 1982 should have been 130 gold and 55 platinum album awards.

## First '83 RIAA Transportation Workshop Set

NEW YORK — The Recording Industry Assn. of America (RIAA) has scheduled its first of two traffic and transportation workshops for 1983. The workshop, which is sponsored by RIAA in cooperation with NARM, is titled "Basic Functions and Responsibilities of the Traffic Department," and will take place April 26 from 9 a.m.-5 p.m. at the Ramada Inn in Edison, N.J.

The workshop is aimed at audio and video product shipping and receiving personnel and will offer a series of roundtable discussion groups that will be rotated throughout the day to allow registrants to attend all of them. The topics are "Tariffs, Classifications and Freight Shipping," "Packaging and Shipping," "Small Shipment and Package Shipping," "Freight Claims," "Logistics" and "Coordinating a New Release."

Among the discussion leaders are Manfred Fleischer, Columbia House, Division of CBS; James Steigelmeyer, RCA Records; Joseph Czechowski, CBS Records; David Goldstein, CBS/Fox Video; Robert Diamond, MGM/UA Home Entertainment; Russell Dupuis, Pickwick International; and Donna Behme and Joseph Kisala from Behme Assoc., the traffic consultants to the RIAA.

Following the discussions will be a tour of the UPS shipping facility in Edison, scheduled for approximately 5:30 p.m.

The cost of the program is \$100 and includes continental breakfast, hot lunch, morning and afternoon coffee breaks, all workshop materials and a copy of the revised and expanded *RIAA Freight Guide*. Hotel rooms at the Inn have been made available at a special rate, though registrants must make their own accommodations.

As registration for the workshop is limited, requests should be made as soon as possible by sending a \$100 check made out to RIAA to either Stephen Traiman, RIAA, 888 Seventh Avenue, New York, N.Y. 10106 (phone (212) 765-4330) or Mickey Granberg, NARM, 1008-F Astoria Blvd., P.O. Box 1970, Cherry Hill, NJ 08034 (phone (609) 424-7404).

The RIAA/NARM Traffic & Transportation Workshop will be repeated in L.A.

## Second Midwest Music Exchange Set For June

LOS ANGELES — Downtown Chicago's Bismarck Hotel convention facility is the site of the second annual record/music symposium presented by the Midwest Music Exchange (MMX), slated for June 24-26. Registration is open now, through June 1.

The expanded scope of the MMX includes college registrants receiving academic credit for attending the event; individual consultation time with members of the music and recording industries; a series of newly developed panels; and a talent showcase competition where local talent will perform at the MMX toward earning a chance to perform at the ChicagoFest '83.

MMX also plans to increase participation from radio, the black music market, new music and Chicago's healthy jingles market. Record company administration, management, booking, recording studios, video/TV, manufacturing, promotion and publicity will also be areas covered during the three-day confab.

For registration information, call (312) 440-0860. Talent competition applications may also be obtained by calling the same number.

## Gospel Music Week Agenda Expands For 1983 Edition

by Tom Roland

NASHVILLE — For the first time ever, the National Gospel Radio Seminar has been scheduled in conjunction with Gospel Music Week, set for April 10-13 at the Radisson Hotel and Tennessee Performing Arts Center in downtown Nashville. Including nightly concerts and the presentation of the 14th annual Dove Awards, officials with the Gospel Music Assn. (GMA) expect to see some 350 registrants, with the radio seminar pegged to attract an additional 100.

The combination of the radio seminar, which has traditionally been held in August, concurrent with the Christian Artists Seminar in Estes Park, Colo., with the usual menagerie of functions that surround Gospel Music Week provides an opportunity for one of the most concentrated events in the history of the gospel industry, with activities that will appeal to nearly every facet of the business, including record labels, artists, publishers, retailers and radio.

A number of record companies and the three performing rights agencies — ASCAP, BMI and SESAC — are set to host various luncheons and receptions, while daily choral music workshops and a songwriters showcase have also been

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## Smith Tapped To Head Warner Amex Sports Network

NEW YORK — Former Elektra/Asylum/Nonesuch Records board chairman Joe Smith has been appointed president and chief executive officer of Warner Amex Cable Communications, Inc.'s Home Sports Entertainment (HSE) regional sports network. He will report to Drew Lewis, chairman and chief executive officer of Warner Amex Cable Communications and will work closely with Warner Communications Inc. vice president Allie Sherman. Sherman is senior sports consultant to Warner Amex and an HSE board member, having developed and started the network.

Smith resigned his post at E/A in January as part of a major label restructuring (**Cash Box**, Jan. 22). He had been chairman since 1975, following three years as president of Warner Bros./Reprise Records, where he also had been executive vice president and general manager.

Commenting on his new position, Smith said "I am delighted to be joining the Warner Amex Home Sports Entertainment Network which, I believe, will be a major influence in cable television, bringing important sports events to established fans and helping to create new fans. I am confident that this service will be one of the premier cable TV attractions in the country."

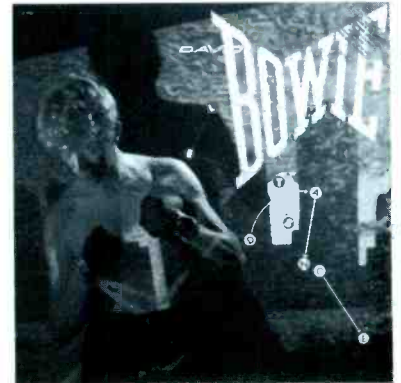


Joe Smith

## REVIEWS

## ALBUMS

## OUT OF THE BOX



**LET'S DANCE** — David Bowie — EMI America — SO-17093 — Producers: David Bowie and Nile Rodgers — List: 8.98 — Bar Coded

"You never told me of your other faces," sings David Bowie on his first album for EMI America, and, indeed, this LP reveals a side of the rock adventurer heretofore unknown. Thanks in part to co-producer Nile Rodgers of Chic, this is the artist's most danceable album to date and should win acceptance from all quarters. With the title track already zipping up the **Cash Box** Pop Singles Chart, bet on this one to be the versatile performer's hottest LP since "Young Americans" or "Station To Station." Bowie's first U.S. tour in five years, due to transpire this summer, will also help spread the message.

## FEATURE PICKS

## POP

**PRIDE** — Robert Palmer — Island/Atlantic 90065 — Producer: Robert Palmer — List: 8.98 — Bar Coded

Recorded in the Bahamas and Britain, this album sees Palmer experiment with a number of different styles and moods, ranging from the somber urgency of "Want You More" to the joyous calypso beat of the title tune, from the fusion funk of "Say You Will" to a steamy, stormy cover version of The System's smash dancer "You Are In My System." Masterful sound reproduction only serves to enrich the vinyl's various textures, and Palmer's vocals have rarely been in finer form. Expect instant adds and subsequent chart escalation from this finely crafted and powerful recording.

**ARCADE** — Patrick Simmons — Elektra/Asylum — 60225-1 — Producer: John Ryan — List: 8.98 — Bar Coded

Doobie Brothers founder Simmons employs an all-star cast including the Tower of Power horns, jazz pianist Victor Feldman, ex-Doobies frontman Mike McDonald, Sax ace Cornelius Bumpus, rock pianist Nicky Hopkins, axemaster Jeff Baxter, bassist Lee Sklar and guitarist John McFee for his first solo album, which touches on white-hot funk, California sun-basking ballads and straight-ahead pop tones. Look for the uptempo "Too Long" and the Steely Dan-ish "If You Want a Little Love" to score well on FM.

**LIVING IN OZ** — Rick Springfield — RCA AFL1 — 4660 — Producers: Rick Springfield and Bill Drescher — List: 8.98 — Bar Coded

Teen heart-throb Springfield sports a gold earring on the cover of his latest album, and that's just one small sign that the performer is trying to project more of a

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# To keep the music fresh and the new talent comin', you gotta start from the basement up! The MTV "Basement Tapes."

Finally, musicians, groups and fledgling superstars everywhere have a shot at the top. They're entering their videos in the MTV "Basement Tapes."

On the second Wednesday of each month at 11:00 pm (EST) we're showing these homegrown videos.

MTV viewers then vote on their favorite.

(Our first show saw almost 30,000 viewers phoning in to vote—in less than an hour!)

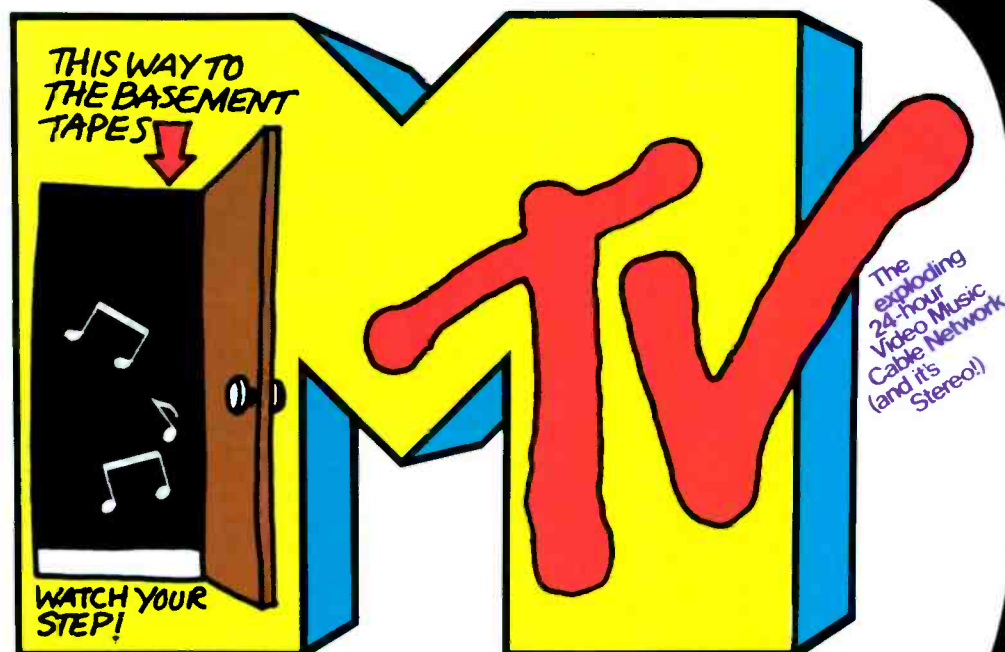
Each month the winning band receives an Akai video music system and qualifies for our final one-hour playoff program in September.

The winner of the finals gets a recording contract and a promotion video from EMI America Records.

The MTV "Basement Tapes" series is another way we keep our viewers hungry for new music. And a way we keep you up on what's going on by breaking new groups.

To keep the new music comin', say  
**"I want my MTV Basement Tapes."**

To enter, send a 3/4" video of a master. Also include a bio of yourself and your band. Mail to:  
MTV: Music Television  
Basement Tapes  
Warner Amex Satellite Entertainment Company  
1133 Avenue of the Americas  
New York, New York 10036



**MUSIC TELEVISION™**

## REVIEWS

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rocking image. Unlike his other LPs, which displayed a pristine pop aura, this disc uses electronics and heavy synthesizer accompaniment to get a more modern sound. As with his previous albums, however, there are hits aplenty here, including the first single, "Affair of the Heart," and the Cougaresque "Me & Johnny." Look for other tunes such as the harrowing "Like Father, Like Son" (reminiscent of The Beatles' "She's Leaving Home") and the emotionally moving "Souls" to accrue plaudits from AOR.

**OUTSIDE INSIDE — The Tubes — Capitol ST-12260 — Producer: David Foster — List: 8.98 — Bar Coded**

When The Tubes first hit the scene in the early '70s with songs like "White Punks on Dope" and "Mondo Bondage," the San Francisco combo was deemed the most outrageous group this side of Alice Cooper. But with the dawn of punk and new wave, the band seemed to move beyond mere cult status and become embraced by the rock mainstream. They're still at their best when doing goony tunes like "Wild Women of Wongo" and the percussive-ode "Drums," yet other tracks such as "She's A Beauty" and the splendid cover of Curtis Mayfield's R&B classic "The Monkey Time" (a duet with The Motels' Martha Davis) proves how the team has matured.

**THE KEY — Joan Armatrading — A&M SP-4912 — Producers: Steve Lillywhite and Val Garay — List: 8.98 — Bar Coded**

Vocalist/composer/arranger Armatrading calls on King Crimson's Tony Levin and Adrian Belew to provide backup support on her eighth A&M platter, which is highlighted by her simple yet intricate lyrics, sensitive singing and passionate guitar playing. The distinctive shadings of knob twiddler Val Garay can be found on the single choice "Drop The Pilot" b/w "What Do Boys Dream," while the remainder of the album is given superlative treatment by Steve Lillywhite.

**FIRST BLUES — Allen Ginsberg — John Hammond Records W2X 37673 — Producer: John Hammond — List: 13.98**

Most people know Ginsberg as the quintessential beat poet, a contemporary of Jack Kerouac and Gregory Corso, who led the hipster movement from the innocent '50s through the turbulent '60s and stagnant '70s. Ginsberg, who boasts a talent for music in addition to his gifts for writing controversial poetry, serves up a number of tasty tunes here, and although no supporting credits are given, Bob Dylan supposedly provided the back-up instrumentals on several cuts.

**BLACK CONTEMPORARY CRUCIAL REGGAE DRIVEN BY SLY & ROBBIE — Various Artists — Mango/Island/Atlantic MLPS 9730 — List: 8.98**

This anthology of reggae songs includes tracks by 12 different artists, most of them bearing the distinctive production work of the genre's most able and acclaimed masters of the control board, Sly Dunbar and Robbie Shakespeare. "Pass The Kouchie" by the Mighty Diamonds (the original composition on which Musical Youth based its "Pass The Dutchie" hit) and a version of Marvin Gaye's "Sexual Healing" sung by Jimmy Riley are the two obvious attention-getters on the waxing, but more conscientious reggae buffs will also groove to Yellowman's "Soldier Take Over."

**GOSPEL I ONLY WANT TO SEE YOU THERE — Keith Green — Sparrow SPR 1066 — Producer: Bill Maxwell — List: 8.98**

Encompassing his musical output over

his last five years, Sparrow pays tribute to the late Keith Green with a compilation album that extends from his initial "For Him Who Has Ears To Hear" release to his final "Songs For The Shepherd" LP, offering two previously unreleased live cuts in addition. Green's unabashed fervor and commitment are sheathed in semi-elaborate orchestrations, disguising occasional inclinations toward folk melodies, but the message is held out front. A part of Sparrow's "747" program, the package also contains a specially-designed multi-page booklet which outlines the history and ministry of this gospel artist.

## NEW AND DEVELOPING

**DIAL M — D&D-1201 — Producers: Dial M and Jackson Schwartz — List: 8.98**

On this debut album for the newly-bowed D&D Records label, Los Angeles modern pop group Dial M serves up a delectable array of ditties that evenly tempers its cold, distant electronic keyboard-dominated sound with M. Kapitan's emotional, "everyman" vocal stance. KROQ-type outlets will appreciate the dreamy yet frenetic tone of "Beat Route" and the techno-funk rapping of "Time."



## SINGLES

## OUT OF THE BOX



**CULTURE CLUB (Epic 34-03796) Time (Clock Of The Heart) (3:41) (Virgin Music — ASCAP) (R. Hay, J. Moss, M. Craig, G. O'Dowd) (Producer: S. Levine)**

Boy George & Co. give up the islands' beat of "Do You Really Want To Hurt Me" for a gentle funk anchor on an otherwise airy romantic ballad. George's cherubic vocal, buoyed by another textured arrangement, further establishes the group in the forefront of the new English dance sound.

## FEATURE PICKS

## POP

**RICK SPRINGFIELD (RCA JH-13497) Affair Of The Heart (3:34) (Vogue Music — BMI/Bibo Music Publishers — ASCAP) (R. Springfield, B. Tosti, D. Tate) (Producers: R. Springfield, B. Drescher)**

Springfield's first single from his "Living In Oz" album shows a greater use of synthesizers and a hardened guitar sound. His

## NEW FACES TO WATCH



## Sandi Patti

It has taken practically no time at all for her to make an imprint on the gospel scene, but the rise of Sandi Patti has been a remarkable one. In 1982, just three years out of college, she won a Dove Award, and six months ago, her second Impact album, "Lift Up The Lord," took her into the Top 15 of the **Cash Box** Gospel Album charts for the first time.

Even before the age of five, Patti was already heavily influenced by the vocational efforts of her father, a music minister, and mother, a pianist, and she quickly became an integral member of the Ron Patty Family, a traveling musical group that found its audiences in quaint, homey churches rather than smoke-filled honky tonks and impersonal 10,000-seaters. She continued in that role until she entered Anderson College in Anderson, Ind., where she met her husband, John Helvering and was guided toward a commitment to her music as a solo artist.

"I had gone to school to get my credentials and teach music," says the songstress, "but the Lord just seemed to be opening doors with people calling me and asking me to do concerts, and it got to the point where my husband and I were gone too much for it to be just a part-time thing. But we weren't gone enough where we could say, 'Let's do this full-time.' There was a point there

where we had to come to a decision, and we really felt like the Lord was directing us."

She graduated in 1979 and secured a contract with Singpiration, a part of the Zondervan conglomerate that has since merged with The Benson Co. Within a short period of time, she joined Impact Records, one of the Benson-distributed labels, releasing "Love Overflowing" in early 1981.

Patti uses "tracks" — prerecorded tapes in place of a live band — in her live show, a technique that is gaining momentum in gospel circles because of its economical nature, while providing a full sound. "Some of the songs that I do, I need a full orchestra rather than just a rhythm section," she says, "so it's a lot easier, and it enables me to get more intimate with the audiences. Instead of having a lot of other people on the stage, you just get one on one with the audience."

Her career certainly reached a new high with her acceptance last year of a Dove award — given on the basis of a vote by the members of the Gospel Music Assn. (GMA) — but she remains extremely modest about her own talent for which the trophy was presented. "All the right ingredients came along at the same time," she says.

Her husband recently opened The Helvering Agency in Anderson to coordinate and promote her live performances, and the company is currently working toward the release of her first live album.

"Musical style is universal," she states, "and gospel music is waking up now and saying, 'There are so many varieties and styles that we have not tapped yet,' and when you have different styles, you have the potential to attract more people. The difference comes in the lyrics, and gospel music was sacrificing the lyrics for a few years a little bit, but the last few years we've come around because there's still that need to say some eternal kinds of things."

knack for creating a powerful chorus is back in full strength however.

**PATTIE BROOKS (Mirage 7-99890) Everytime I Turn Around (3:35) (Linzer Music/Songs of Manhattan Island Music — BMI) (S. Linzer, D. Wolfert, S. Linzer) (Producer: S. Linzer)**

Vocalist Patti Brooks spearheads a refreshingly direct ballad here. Brooks' strong vocal receives strong instrumental support via hand-in-glove arrangement. Tailor-made for both U/C and A/C.

**Ph.D (Atlantic 7-89842) Fifth of May (4:35) (Tone Poems International/Almo Music — ASCAP) (Hymas, Diamond) (Producers: Ph.D.)**

Unlike the hordes of studio duos presently assaulting the charts, Ph.D has carved a decidedly conservative, AOR-oriented sound. Its synthesizer programming is subtle, and its deft melodic abilities are placed squarely upfront. "Fifth of May" is fueled by a warmth that is becoming increasingly scarce in pop fare.

**KRISTEN LEE (21 Records T1-106) How Do I Break The News (3:17) (O'Connor Songs — ASCAP) (M. Wakely, P. Dergee) (Producer: P. Dergee)**

Kristen Lee finds that "breaking up is hard to do" on her debut single. She sounds sweetly country on a country-sounding ballad, though the production is A/C to allow for both pop and country breakthroughs.

## BLACK CONTEMPORARY

**DeBARGE (Motown 1660 GF) All This Love (4:06) (Jobete Music — ASCAP) (E. DeBarge) (Producers: I. Gordy, E. DeBarge, B. Gordy)**

The title track from the second album by this Michigan-based musical family is a finely chiselled, tightly harmonized paean to love. DeBarge is about as classy as they come, and this outing demonstrates why. "All This Love" will appeal to just about anybody.

**LONNIE LISTON SMITH (Doctor Jazz WS4 03836)**

**Never Too Late (4:00) (Thriller Miller — ASCAP) (M. Miller) (Producers: M. Miller, L. L. Smith, B. Thiele)**

Jazz keyboardist Smith has always flirted with commercial fare, but with "Never Too Late" he places his energies earnestly in that direction. Penned by bassist Marcus ("Jump To It") Miller and sung by Donald Smith, this first single from the new Doctor Jazz label has enough hipness and vigor to deserve a close listen.

**MARGIE JOSEPH (Houston Connection Recording Corp. HC7-31500-1)**

**Move To The Groove (3:45) (Mannish Kidd — BMI/Funtown Music, Inc. — BMI) (T. Jones, III, D. Weatherspoon, Jr.) (Producers: T. Jones, III, D. Weatherspoon, Jr.)**

The tempo picks up a bit on Joseph's follow-up to "Knockout," and the vocals and production does exactly what the title says. Instead of carrying over the round-ending fight bell sound from the prior single, this one uses a cowbell which keeps on movin'.

**CHILL FAC-TORR (Philly World Records PWR-2010)**

**Round 'N' Round (3:35) (Philly World Music — BMI, Calico Music — BMI) (Wallace, Fountain, Lewis, Clory, Willis) (Producers: B. Willis, A. Blake)**

This Harrisburg, Pa. contemporary outfit uses alternating sax parts to link a soulful R&B re-write of "The Twist" with its traditional rock 'n' roll version. The net result shows an odd but not impossible mix.

**SKAKATAK (Polydor 810 923-7)**

**Invitations (4:22) (Skratch Music Publishing Ltd. — PRS) (W. Sharpe, R. Pell) (Producer: N. Wright)**

The title track from the Brit funksters' latest LP is a latin-flavored treat. The lengthy number uses brisk piano soloing to set the mood for a casual encounter,

(continued on page 10)



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REVIEWS

SINGLES

(continued from page 8)

related by carefree female voices amid fluttering flutes.

NEW AND DEVELOPING

**KAGNY & THE DIRTY RATS** (Motown 1672MF)

**At 15** (3:55) (Jobete Music — ASCAP) (K. Ashby, B. Medina, H. Rice) (Producers: K. Ashby, B. Medina)



A unique coalition of performers (Kagny) and a production/writing team (The Dirty Rats) scores strongly with this anthem

of adolescent unrest. The L.A.-based collective pushes the tune forward with a stalwart blend of grit and determination. Look for instant adds on U/C and Top 40, with possible crossover to AOR.

**Donlevy Named MD At ATV Northern Songs**

LOS ANGELES — Frank Donlevy has been named to the position of managing director for ATV Northern Songs Pty. Ltd. of Australia. In his new position, Donlevy will be responsible for all music publishing activities for Australia, New Zealand and Southeast Asia.

Donlevy comes to ATV Northern Songs after 13 years as managing director of Castle Music. He has also served as chairman of the Australasian Music Publishers Assn. and the Australian Performing Rights Assn. (APRA).

**Klein Named VP, Finance/Business, At Island Records**

NEW YORK — Mel Klein has been named vice president, finance and business affairs, Island Records. The announcement was made by Ron Goldstein, president, Island Records, North America, to whom Klein will report.

Klein joined Island as vice president of finance in October of 1980 after holding the same post with Polydor Records. Klein's new and additional responsibilities in the areas of business affairs include contracts and negotiations for all of Island's activities in conjunction with the New York law firm of Beldock, Levine and Hoffman.

In announcing Klein's new role, Goldstein noted that the expansion of Klein's duties was a natural one. "While dealing with the financial workings of Island, Mel has shown great potential in the legal aspects as well," he said. "Chris Blackwell and I are pleased to expand his role within the company."



Mel Klein



Vic Faraci

**Faraci Named Marketing VP, WB, Nashville**

LOS ANGELES — Vic Faraci has been appointed to the post of vice president of marketing for Warner Bros., Nashville. In his new position, Faraci will be based at the Warner Bros. Records Burbank offices and will serve as a liaison between the label's Nashville operations and the Southern California headquarters.

Faraci, who was born and raised in Chicago, graduated with a degree in music from DePaul University and once served as a private teacher in the Chicago area. In 1958 he became a local promotion rep with the Chicago-based M.S. Distributing company. During the early 1960s he became sales manager for the organization and in 1966 was promoted to vice president/general manager for both M.S. and its rack jobbing operation, Musical Isle of America.

In 1971 he joined WEA as a regional branch manager, opening up the Chicago office. Three years later he relocated to WEA's home office in Burbank and became the concern's vice president and director of marketing. In 1977 he was promoted to executive vice president. During 1980, Faraci joined Elektra/Asylum Records as its vice president/director of marketing and a year later became E/A's executive vice president/director of marketing. After the recent re-structuring of E/A and Warner Bros. country music divisions, Faraci was named to his new position.

**Gunner Named To Head RSO On Worldwide Basis**

LONDON — Rod Gunner, who joined the Stigwood Group in 1968 has recently been appointed chief operating officer of the group worldwide.

Gunner has previously been managing director of RSO U.K. and chief financial officer of the RSO group worldwide. He will retain these functions along with his new overall responsibilities

Commenting on his new appointment, Gunner said: "I am very excited to be asked to administer Robert's group of companies and look forward to further success in the near future with, among other things, the sequel to "Saturday Night Fever," "Stayin' Alive," now in production in New York and Los Angeles, the movie version of "Evita," set to start this year, and our considerable involvement with TV-AM (the U.K.'s new breakfast television show)."

Reflecting on the overall state of his group of companies, Robert Stigwood said: "I personally feel that the entertainment industry, as a whole, is at a most exciting stage in its development, and the creation of software for the new outlets which are constantly arising is something I very much intend to continue to be involved in."

EXECUTIVES ON THE MOVE



Brown



Hill



Petty



Newby

**Brown Promoted** — Lygia Brown has been promoted to manager, regional promotion and merchandising, black music at RCA Records. She joined RCA Records as western regional promotion manager, black music in June, 1977. Before that, she served as national promotion coordinator for ABC Records of America.

**Smith Promoted** — The Salsoul Record Corp. has appointed Billy Smith to commercial sales communications and cable-video relations. He joined Salsoul Records in 1979.

**Hill Promoted** — Christy Hill has been promoted to director of international operations for MCA Records, international division. She had been coordinator of international marketing.

**Petty To CBS** — CBS Songs has announced the appointment of Gary Lynn Petty as creative director, CBS Songs Nashville. Prior to this he was vice president of programming and operations for McCreery Broadcasting Corporation at WMTS Radio in Murfreesboro, Tennessee.

**Newby At Top Billing** — Judy Newby has joined Top Billing International as director of publicity and promotion. Prior to this she has been associated with Carlo Sound, Jack D. Johnson and Chardon talent agencies.

**Broadhead Named** — Samuel M. Broadhead has been named executive vice president and general manager of KM Records. Since 1970 he was with Allied Record Co. in Los Angeles where he served as president for two years.

**Green Appointed** — Bibi Green has been named talent coordinator for "Rock 'n' Roll Tonight," the new syndicated late night rock television show. She was talent coordinator on the late night ABC TV show *Fridays* for the nearly two years of its existence.

**Pittman Named To Executive VP, CEO Posts At Warner Amex Satellite Co.**

NEW YORK — Robert W. Pittman has been named executive vice president and chief operating officer of Warner Amex Satellite Entertainment Co. (WASEC). He will be responsible for the company's three programming services — MTV, Nickelodeon, and The Movie Channel. In addition, Pittman will be in charge of advertising sales, cable sales, research, creative services and program development at WASEC.

Pittman assumes his new post having been senior vice president, programming, in charge of MTV, The Movie Channel and program development at WASEC since December 1981. He joined WASEC as director, pay TV, when the company formed in 1979, and was promoted to vice president, programming, in September 1980, before the promotion to his most recent position.

Before joining WASEC, Pittman was a radio programming executive in several major markets, including New York, Chicago, Pittsburgh, Detroit and Milwaukee.



Robert Pittman

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## Payola\$, Loverboy Are Top 1983 Juno Awards Winners

by Jan Plater

TORONTO — Vancouver-based bands Loverboy and The Payola\$ garnered five of the top six Canadian music industry kudos during the 1983 Juno Awards ceremony held here at the Harbour Hilton Metropolitan Ballroom.

The Payola\$ received four awards during the presentations, including best single, best composer and most promising group, while Loverboy, a big winner during the 1982 Junos, repeated as group of the year winners and added album of the year to their collection of Junos.

Pianist/composer Glenn Gould was posthumously inducted into the Hall of Fame for his lifetime contribution to music and Canada.

CBS Records, with the help of Loverboy, Glenn Gould, Liona Boyd, Men At Work and Survivor, copped the most awards of

## PolyGram Classics, Gramavision Ink Distrib Pact

NEW YORK — Gramavision Records has reached a distribution agreement with PolyGram Classics. First releases under the new deal will ship May 2, with the existing Gramavision catalog shifting to PolyGram. One Foot Records, Gramavision's one-off 12-inch label, will continue to be independently distributed. Gramavision's switch to a major comes in the wake of similar moves by Arista and Chrysalis, which recently concluded deals with RCA and CBS, respectively.

The agreement was disclosed in a joint statement by Barry Feldman, national jazz and pop manager, PolyGram Classics, Jonathan Rose, president, Gramavision; and Diana Calthorpe, vice president and general manager, Gramavision.

PolyGram Classics presently markets and distributes Japanese imports of selected titles from PolyGram's Verve, EmArcy, Limelite and Philips catalogs, as well as the independent German label, Enja, and manufactures domestic re-issues on Verve. The pact with Gramavision is PolyGram Classics' first distribution deal with an American jazz label.

"It wasn't that we just wanted to pick one up," said Feldman. "I like the way Jonathan runs his operation, the way he has his artists under an exclusive contract, the way he engages in tour support, and the way he builds careers. He likes the long haul and likes to use the farm system as opposed to the big free agent shots. It just fits together very well with the way we run our own company."

First releases by Gramavision under the new pact will be "Love Survives," by Jay Hoggard; "James Newton"; and "When Elephants Dream of Music" by Rob Moses. A Gramavision sampler will also be released this spring, featuring both new and old titles to re-stimulate the catalog. Advance copies of the sampler will be shipped to PolyGram salesmen and radio.

Although One Foot will continue as an independent, any 12-inch product by artists signed to Gramavision will be released on Gramavision, with the pop and black music departments working them on a project-by-project basis.

Commenting on the new agreement, Rose said that "the advantage of this isn't just PolyGram's marketing muscle. PolyGram really understands our records and what we're doing. At first, we were afraid we'd get lost if we did something like this, but were warmed and enthused by PolyGram's approach. Harvey Rosen, the director of marketing at PolyGram Classics has been incredibly helpful."

any label with seven. A&M closely followed with the awards received by The Payola\$ and the male vocalist award copped by Bryan Adams.

Perhaps a highlight of the ceremonies, which were televised live by CBS-TV, was when jazz legend Count Basie paid a surprise visit to deliver the introduction to the nominations for the best jazz album, provoking a standing ovation from the audience.

It was "Get Lucky" that brought Loverboy album of the year honors, while The Payola\$ "Eyes Of A Stranger" won the single of the year. Along with Loverboy and Adams, group and male vocalist of the year, respectively, Carole Pope (True North Records) won female vocalist of the year honors.

A complete list of Juno winners is included below:

**ALBUM:** "Get Lucky," Loverboy (CBS)  
**SINGLE:** "Eyes of a Stranger," Payola\$ (A&M)

(continued on page 32)

## Supply & Demand Of Video Studios Is A Question In New York

NEW YORK — The question of whether the supply of videotape production facilities in New York exceeds the demand was put forth by the Videotape Production Assn. videotape user trade group at a recent panel discussion at Matrix Video studio. Studio heads and chief users made up the panel, which included George Kaufman, president of the 10½ acre, \$75 million Kaufman Astoria Studios; Nancy Littlefield, former head of the Mayor's Office for Film, Theater and Broadcasting and now president of 212 Studios in Long Island City; Steve Schulte, vice president, operations and production services, at Showtime; Al Stauderman, director, advertising productions at Richardson/Vick Inc.; and Bob Weisgerber, president of M.T.I. Modern Telecommunications, Inc.

Moderator Bill Kelly of National Video Center described a situation in New York where there are some 60 full production facilities, 160¾-inch and 1-inch editing rooms together with another 100 ¾-inch editing set-ups, 30 "boutique" stages in varying sizes and at least 15 fully equipped mobile units. He then noted the demise of such major cable services as The Entertainment Channel and CBS Cable and questioned the viability of other service. Further questions regarded the state of the economy on advertising, the ever-increasing cost of equipment, new technologies and the sources of future production business.

### Industry's 'Cream'

Showtime's Schulte felt that the cable industry's "cream" was now rising to "the top of the bottle" and that they would be able to fill "those 104 channels." He said that the time was right for "marketers" to step in to create the demand necessary to fill all of the facilities now available. Richardson/Vick's Stauderman, who has been involved with the Oil of Olay commercials among other accounts, predicted a "growth and strengthening" of commercial production in New York, despite use of fewer "conventional" commercials on television and growing competition from adequate facilities in other locales. He also warned of the impact of New York sales tax on video production.

Milton Forman, president of Creative Cine, Inc. in Los Angeles and a consultant to several studios, caused a stir from the floor when he questioned the "reality" of those who thought that more stages constructed in New York would necessarily beget more production. He said that he had heard predictions of "\$40, \$60 billion worth

(continued on page 38)

## Sparks

THE PALACE, L.A. — Describing the mood of music Sparks plays is about as difficult as trying to get the mercury back into a broken thermometer. Incorporating elements of early 1970s art-rock, late '70s Euro-synthpop, modern wavyness and even a touch of cheezy early '60s Farfisa bouncebop into their act, brothers Ron and Russell Mael offer listeners a heady mix of several different forms that coalesce in a funfest of lively, yet weird, dance music.

Alternating between tunes from their 12th album, "Sparks In Outer Space," and past cult hits, the group performed a set which had the audience pogoing, leaping and jumping around as much as was possible considering the place was sold out and bodies were crammed together pretty snug. Nevertheless, the bros. and co. refused to slow their frenetic pace, and even when young ladies vaulted from the crowd to the stage and planted kisses on lead singer Ron Mael, he never skipped a beat. In fact, the only time things seemed to get out of hand was when the singer began shaking hands with members of the audience and some joker pulled him into the throng. Slightly ruffled but actually none the worse for wear, Mael was helped back on stage by a few beefy roadies and he showed that the incident was merely a minor annoyance by immediately going into a snappy dance routine mimicking a New York City street breaker.

About half-way through the performance, Go-Go's rhythm guitarist Jane Wiedlin was introduced and helped croon "Cool Places," the duet which appears on Sparks' new LP. Grinning from ear to ear and keeping up with Ron Mael's dance steps, Wiedlin's elfin appearance and strong if squeaky voice added a nice shading to the proceedings, and she later returned to sing the combo's KROQ staple, "Upstairs," during the encore.

Most of the material presented during the show came from the group's last three albums, their latest plus last year's "Angst In My Pants" and the classic "Whomp That Sucker," but that was okay with me because those are the only Sparks albums I own. After this gig, however, I think I'll go out and get the other nine records I missed the first time around.

Jeff resner

## Prince/ Vanity 6

UNIVERSAL AMPHITHEATER, L.A. — For what seemed like weeks prior to the triumphant return of Prince to L.A., area newspapers and weeklies were overflowing with articles analyzing, criticizing, debating and generally overintellectualizing "what Prince means to pop, rock & R&B music." Critics called him a flamboyant "libertine," whose music, beyond espousing a virtually no-holds-barred attitude towards sex, also spoke of liberating oneself from the preconceptions and prejudices that seem to be rampant in our society with regard to color and gender. Prince, they all agreed, not only crossed barriers but broke them down.

Not to say that the critics were wrong, but trying to describe what makes a great performance or a great performer and entertainer such as Prince is like trying to describe great sex, or "how good it's going to be." Well, Prince made love to a packed Universal Amphitheater March 28 and, believe me, nobody in the racially mixed audience needed a critic to tell them "how

good it was."

As the smoke parted, the tiny silhouetted figure of Prince emerged on a riser at the top of the high tech stage, his guitar slung at his side and, like Presley in "Jailhouse Rock," he slid down a pole and piled into "Controversy," setting the tone for the evening with what would pass for his signature tune. The adoring crowd was already in mass ecstasy, screaming and shaking with delight, when the band launched into the second number, "Let's Work." Needless to say, Prince provoked all the squeals with his constant, carefully orchestrated but impossibly energetic leaps up towering amplifier stacks, slides across the floor and lunges atop the piano. It all seemed to make Mick Jagger look stiff, not to mention cloddish, by comparison.

Every move, perhaps every gyration, was calculated, much in the same way that James Brown's splits, Chuck Berry's duckwalk or Bruce Springsteen's slide under Clarence Clemons' knees are. The lack of spontaneity certainly didn't keep the collective euphoria from reaching near-orgasmic levels. In fact, everyone probably got off the most on what could have been the most corny, contrived moment of the whole evening; namely, when Prince cavorted on a bed at the top of the stage during the encore, "International Lover."

It was tiring just to watch Prince, but it was even more exhausting revelling in the power of the music. You would have to be dead not to have moved your butt at this show. And as a performer, there are few who could match him for his snake-like grace and raunchy joyousness.

It's a shame the same, or even half of that could not be said for openers Vanity 6, a trio of young ladies notorious for their, uh, stage presence.

michael glynn

## Tom Petty & The Heartbreakers/ Nick Lowe

THE MEMORIAL AUDITORIUM, BUFFALO, N.Y. — Since the album "Damn The Torpedoes," Tom Petty has been at the top of the rock heap. With the release of his single, "You Got Lucky," and his newest album, "Long After Dark," Petty shows no intention of returning quietly to his native Gainesville, Fla.

Opening with "One Story Town," Petty received a vivacious welcome from the crowd. In addition to doing many of his newer tracks, he mixed in more familiar material, improvising new lyrics. Among the spotlighted new songs were "Change of Heart," "Straight Into Darkness" and the requisite "You Got Lucky." Petty sang the first two verses of "The Waiting," which he introduced as his favorite song, without any accompaniment except for his own guitar, and played at a slower pace than normal until the band and crowd joined in. The show stopper proved to be "Breakdown," with a 10-minute introduction and overpowering light show.

Leaving the stage, Petty waited through a full 15 minutes of applause before finally reappearing. The applause became louder as he went into a cover of "Shout." Responding to demands for a second encore, Petty returned to close with "Even The Losers."

Opening for Petty was Nick Lowe with Paul Carrack, former member of Squeeze. Highlighting his new LP, "Abominable Showman," Lowe sang several cuts off the album, including the single, "Raging Eyes." In addition to new songs, Lowe touched on his more well known compositions, including "Cruel To Be Kind." Carrack contributions included the familiar "How Long Has This Been Going On?" from his days with Ace, and "I Need You."

blanche goodman

## Judge Reduces Stolon Sentence To Probation

NEW YORK — Federal Judge Frank X. Altamari last week suspended Sam Stolon's one-year prison sentence in the Sam Goody, Inc., counterfeit tapes case and directed that the chain's former vice president serve a three-year probation term. A requirement of the sentence reduction was that Stolon perform 200 hours of community service, the form of which will be decided by the probation department.

Altamari, who is the U.S. District Court Judge for the Eastern District of New York in Uniondale, N.Y., indicated last month that he would reduce the sentence due to Stolon's background and the strain that the lengthy litigation had brought upon his family (**Cash Box**, April 2). At that hearing, he asked for an updated presentence report to show Stolon's actions since his original sentencing by Judge Thomas C. Platt last November. In reducing Platt's sentence, Judge Altamari said that he had reviewed the entire case file and that he felt justice would be served by the reduction.

Platt originally sentenced Stolon to the one-year prison term immediately following Stolon's plea of nolo contendere to one count of copyright infringement, specifically concerning the distribution of unauthorized recordings of the RSO Records soundtrack to *Grease*. The plea was part of an agreement with federal prosecutors in which the government dropped remaining charges against Stolon and agreed to refrain from taking a position on the sentencing on the one count. Besides agreeing to plead no contest to the copyright infringement count, Stolon agreed to waive the normal sentencing procedure whereby a panel of three judges makes non-binding sentencing recommendations based on a presentence report.

Stolon was allowed to remain free during the sentence appeal process. In January, Judge Platt agreed to send Stolon's motion for reduction of sentence to another judge. Judge Altamari was selected by a random procedure.

Following Judge Altamari's reduction, both attorneys for the government and Stolon said that the case had finally been brought to a close.

## For The Record

The ASCAP "Meet and Greet" picture page appearing in the April 2 issue of **Cash Box** was not clearly labeled as an advertisement.



**GOIN' DEF ON THE ISLAND** — Mercury/PolyGram recording act Def Leppard recently performed at Long Island's Nassau Coliseum. Pictured in the back row are (l-r): Joe Elliott of the group; Jim Sotet, national promotion director, rock division, East Coast, PolyGram; and Phil Collen, Rick Savage, Richard Allen and Steve Clarke of the group. Pictured in the front row are (l-r): Jim Lewis, vice president, marketing, PolyGram; Randy Roberts, national singles sales director, PolyGram; Mark Goodman, VJ, MTV; Carol Miller, DJ, WPLJ; Guenter Hensler, president/chief operating officer, PolyGram; Sue DeBenedette, New York promotion manager, PolyGram; Dan Young, vice president, international affairs, PolyGram; and Joe Grossman, national secondaries director, PolyGram.



Linda Barton

## Barton Named VP, N.Y. Advertising, At CBS Records

NEW YORK — Linda Barton has been appointed vice president, New York advertising, at CBS Records. In the new post, she will be responsible for the following departments within the newly restructured, full-service in-house advertising agency for the label: art advertising and copy, media planning and placement, advertising production and traffic, video/TV production and local advertising production.

Barton has been with CBS since 1972 and has most recently served as vice president, advertising planning. She previously worked for the Honig-Cooper & Harrington and Wunderman, Riccota & Kline advertising agencies.

## CRDI Expands Local San Francisco Branch

LOS ANGELES — California Record Distributors (CRDI) is expanding its San Francisco branch. Among the labels being added to the distributor's San Francisco branch are the Fantasy Group, Concord Jazz, Pausa, Palo Alto Jazz, Ranwood, Original Sound and Jazz America Marketing, among others.

"With this expansion, we give all our labels full sales and promotion from Seattle to San Diego," says the company's president, George Hocutt. "The closing of Pacific Records & Tapes means we have become the only truly independent record distributor covering the entire West Coast."

CRDI currently has branches in Glendale, Calif. (in the Los Angeles area), Seattle and San Francisco.

## COAST TO COAST

**EAST COASTINGS** — Behind the scenes wheeling and dealing at this week's National Assn. of Recording Merchandisers (NARM) Convention seems certain to revolve around the indie scene as labels and distributors chart their next moves. With the exit of Chrysalis and Arista, the larger remaining label will be looking to gauge just how much it has strengthened their positions with the distribution community, while smaller dark horse and specialty distributors will be eyeing their larger competitors for signs of weakness and possible raiding . . . Confident in his role as Interior Secretary, **James Watt** last week made his bid to become Minister of Culture and Truth when he decided to ban rock music from the annual Fourth of July celebration on the Washington Mall. Watt's barring of the "hard rock" group **The Beach Boys** has touched off a political and



**THANKFUL FOR WHAT THEY'VE GOT** — New York dance label Profile Records recently celebrated the release of jazzist Craig Peyton's first club track, "Be Thankful For What You Got." Pictured at Profile's offices are (l-r): Cory Robbins, president, Profile; Peyton; and Steve Plotnicki, vice president, Profile.

**Change**, RFC Atlantic will soon unveil several new pop signings, including former **Phil Spector** session vocalist **Jerri Bokeno**. Other signings are rock group **John Jarrett And Weekend Warrior**, and vocalists **Jeannie Arnold** and **Jeannie Smith**. Also coming from RFC is **Tomorrow's Edition** and a new, AOR-oriented **Gino Soccio** . . . Chrysalis Records has a new telephone number for its New York headquarters: (212) 758-3555 . . . He's no "Mama's" boy: If we had to pick one artist out of all the debuts last year and say "this is the one who will be making great records for many, many years," it wouldn't even be close. Our hands down choice was and is Brit funkier **Junior**. Back in town to finish the mix on his second LP, "Inside Looking Out," the vocalist/songwriter stopped

(continued on page 38)

**POINTS WEST** — And lo! It was the holiest of days, Easter Sunday, when freelance photog **Gary Arloian** did press battery charges against troubadour **Bob Dylan**. According to the paparazzi, Dylan became "enraged" after he disembarked an American Airlines flight April 3 at Los Angeles Airport and Arloian tried to take his picture. The singer/songwriter allegedly refused to turn the other cheek and instead dealt the photographer a mighty blow, smiting him to the ground. At presstime, Dylan's manager, **Jerry Weintraub**, said there was no information available regarding allegations of a brawl. "I'm sure he's at home right now writing a song about it," was Weintraub's answer when asked if Dylan had any comment . . . We were saddened last week to hear that **Gloria Stavers**, editor of *16 Magazine* from 1957-1974, died April 1.



**ALL CHOKED UP** — Russell Mael of Sparks (r) dances with The Go-Gos' Jane Wiedlin L.A.P.D.-style following his group's recent show at the Anaheim Convention Center in Southern California. Wiedlin guested with Sparks at several area gigs and also sings on the band's latest LP.

Cash Box photo by Debbie Leavitt

upcoming "Duck Rock" album. Nevertheless, the disc is due to bow on May 6 . . . Be on the lookout for a new tune called "Candy Girl" by **New Edition**, a group of Boston kid musicians whose delivery bears a strong resemblance to early Jackson Five. The single is already picking up great radio response, and an LP on Streetwise Records may be out by the end of May . . . **Rita Coolidge** will sing the theme from the newest **James Bond** adventure movie, *Octopussy* . . . **Bananarama**, **Falco**, **Wham!**, **The Thompson Twins**, **The Members** and **Berlin** have all partied and/or performed at Santa Monica's 321 over the past few months, and the 1,200-capacity club is quickly becoming the hot scene in L.A.'s West Side area. Boasting three floors, a super sound system and a healthy working relationship with hip-FM outlet KROQ, the 321 (formerly Moody's) continually draws large crowds of teens and older folk who enjoy dancing to an eclectic mix of new pop, funk, rock and oldies. Last week, British synth group **Pop Continental** — whose debut LP will be produced by **Duran Duran** later this year — made its first U.S. appearance at the nitespot. Coming up soon are shows by mod U.K. combo **Squre**, Jamaican reggae lions **Culture** and L.A.'s own rockabilly giants **Jimmy & The Mustangs**. Be there or be square . . . Hollywood's Museum of Rock Art will display never-before-seen photos by **Dezo Hoffman** from his new book *With The Beatles* from April 14 through May 6. Photos of the 1968 and 1969 Newport Jazz Festival, snapped by the Fest's staff shutterbug **Ginsberg**, will also be shown at the gallery with The Beatles exhibit. During last month's rainstorms, the rock museum was plagued by several leaks, but fortunately no artwork was destroyed and the place is again open for business.

jeffrey resner

## TOP 30 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
<b>1 AN OFFICER AND A GENTLEMAN</b> Paramount Home Video 1467	1 8	<b>16 JANE FONDA'S WORKOUT</b> KVC/RCA Karl Video Corp. 042	15 41
<b>2 BLADE RUNNER</b> Embassy 1380	2 6	<b>17 VICTOR VICTORIA</b> MGM/UA 0051	18 22
<b>3 ROAD WARRIOR</b> Warner Home Video 11181	3 8	<b>18 TRON</b> Walt Disney WD 122	19 16
<b>4 POLTERGEIST</b> MGM/UA 00164	4 16	<b>19 MISSING</b> MCA Distributing Corp. 71009	17 16
<b>5 THE BOAT (DAS BOOT)</b> RCA/Columbia Pictures Home Video 10149	6 11	<b>20 STAR TREK II: THE WRATH OF KHAN</b> Paramount Home Video PA 1180	20 20
<b>6 ROCKY III</b> CBS/Fox TW 4708	5 16	<b>21 DINER</b> MGM/UA 00164	21 19
<b>7 FAST TIMES AT RIDGEMONT HIGH</b> MCA Distributing Corp. 77015	8 12	<b>22 HONKY TONK MAN</b> Warner Home Video 11305	26 2
<b>8 MONSIGNOR</b> CBS/Fox 1108	11 4	<b>23 VICE SQUAD</b> Embassy Home Entertainment 2002	25 3
<b>9 NIGHT SHIFT</b> Warner Home Video 20006	9 12	<b>24 MOONRAKER</b> CBS/Fox TW 4636	22 7
<b>10 THE WORLD ACCORDING TO GARP</b> Warner Home Video 11261	7 12	<b>25 AMITYVILLE II: THE POSSESSION</b> Embassy 1709	— 1
<b>11 CREEP SHOW</b> Warner Home Video 11306	16 3	<b>26 THE MAN WITH THE GOLDEN GUN</b> CBS/Fox 4606	24 4
<b>12 THE BEST LITTLE WHOREHOUSE IN TEXAS</b> MCA Distributing Corp. 77014	10 6	<b>27 HALLOWEEN III: SEASON OF THE WITCH</b> MCA 71011	— 1
<b>13 YOUNG DOCTORS IN LOVE</b> Vestron 5012	14 7	<b>28 FRIDAY THE 13TH PART 3</b> Paramount Home Video 1539	23 8
<b>14 FIREFOX</b> Warner Home Video 11219	12 20	<b>29 STAR WARS</b> CBS/Fox 1130	29 44
<b>15 ANNIE</b> RCA/Columbia Home Video 10008	13 16	<b>30 REDS</b> Paramount Home Video PA 1331	27 14

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

## NEW VIDEO SOFTWARE RELEASES

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

<b>VIDEODROME</b>	
Cassette — MCA 71013	\$59.95
<b>PIRATES OF PENZANCE</b>	
Cassette — MCA 71012	\$69.95
<b>TELL THEM WILLIE BOY IS HERE</b>	
Cassette — MCA 55084	\$39.95
<b>THIS ISLAND EARTH</b>	
Cassette — MCA 55076	\$39.95
<b>LET THE BALLOON GO</b>	
Cassette — MCA 55010	\$39.95
<b>BLACK BEAUTY (animated)</b>	
Cassette — WorldVision 1010	\$39.95

<b>TOP CAT</b>	
Cassette — WorldVision 1003	\$39.95
<b>GIVE 'EM HELL, HARRY</b>	
Cassette — WorldVision 4005	\$49.95

## More Sony Vid 45s

LOS ANGELES — Todd Rundgren, Utopia and the Rolling Stones' Bill Wyman are among the acts who'll be represented in the second Video 45 release issued by Sony's video software division. They follow previous Video 45 releases by Duran Duran, Michael Nesmith and Jesse Rae.

Each of the new Video 45 packages will feature three selections, as opposed to the prior "singles" that only included two. The Todd Rundgren Video 45 contains "Hideaway," the recent single from his "The Ever Popular Tortured Artist Effect" LP, "Can We Still Be Friends," from "The Hermit of Mink Hollow" LP and "Time Heals" from the "Healing" LP. The Utopia songs "Hammer In My Heart," "Feet Don't Fail Me Now" and "You Make Me Crazy" are all taken from the band's Network debut LP, "Utopia." "(Si Si) Je Suis un Rock Star" by Wyman was released as a single by A&M Records and is joined on the bassist's Video 45 by "Come Back Suzanne" and "A New Fashion." Each of the three Video 45s runs approximately 12 minutes.

Sony has set up a toll-free number that customers may call to find the dealer in his or her area carrying the Video 45. It is (800) 222-SONY.



Videodrome

<b>JOSIE AND THE PUSSYCATS</b>	
Cassette — WorldVision 1002	\$39.95
<b>SCOOBY &amp; SCRAPPY DOO</b>	
Cassette — WorldVision 1006	\$39.95
<b>SECRET SQUIRREL</b>	
Cassette — WorldVision 1008	\$39.95

## Welk Televideo International Formed, Gaylon Horton Named As First President

LOS ANGELES — Welk Televideo International has been formed by The Welk Music Group as a unique unit designed to create a variety of programming, with an emphasis on music, including live performances and special productions for syndication, cable TV and video software. Gaylon J. Horton, head of the Hollywood division of The Welk Music Group for the past five years, has been named president of Welk Televideo International.

The organization will combine a television and video production operation with a specialized arm for exploitation and development of music in film, television and home video. As such, it marks the first time that a major music publisher has committed an entire division to the development of product for the television, pay TV and home video markets.

Presently in development under Welk Televideo are a full-length concert shoot, a seasonal specialty production for videocassette and videodisc, a live music festival and a series dealing with "contemporary music debuts," according to company president Horton. In addition, three separate underwriting and distribution arrangements are currently being negotiated with major film studios, each being a non-exclusive relationship and dealing with three different types of programming.

A specialized program is also being designed for the coordination of publishing and music development for film, television and video producers and composers.

"We control music on more than 300 television shows," stated Horton. "Our Bibio Music Publishers division was the first company established to represent television composers in the '50s. Our twenty-five years in that specialty help qualify us as the best company around to maximize the life and revenue from television and film music."

Company credits include, among other things, Johnny Carson's *Tonight Show* theme ("Johnny's Theme") and music for *The Big Valley*, as well as film music to the box office hits *10, The Electric Horseman* and *Urban Cowboy*.

## Matsushita Bows Vid Disc That Can Record, Erase

LOS ANGELES — Matsushita Electric Industrial Co. recently previewed a videodisc system that has record and erase capacity, as well as the standard playback mode. Although this new technology will initially impact on the business world, Matsushita executives predicted the machine may be offered to consumers at a reasonable price point after five years.

Because of all the high-tech design needed to drive the laser-powered device, Matsushita executives say the record/erasable videodisc machines will always be more costly than videocassette recorders. But other companies, like Sony, claim that when its record/playback laser-disc units become economically practical for home use they will sell for just slightly more than playback-only consoles.

At the present time Matsushita offers a recording videodisc player for office filing purposes in Japan at a cost of approximately \$85,000. The new record/erase/playback system will aim to replace other filing systems such as microfilm, microfiche and paper. The manufacturer said each videodisc used in its new machine will be able to be erased and recorded over one million times.

Besides Matsushita, RCA and Eastman Kodak are also involved with R&D on videodisc recording systems.



Gaylon Horton

In line with these plans, Welk Televideo International is presently negotiating with a number of major independent film and television production companies and leading scoring names for developing co-owned music operations and administration. The new unit has recently developed the official United States Football League theme and is creating music for the new league's highlights show, *This Is The U.S.F.L.*

Horton's duties as president of Welk Televideo International include supervision and direction of acquisition, production and development of programs for television, cable and pay TV and home video. He also oversees establishment of music publishing and administration pacts with producers of film and television and film scoring composers and authors. He will be in charge of directing exploitation of the Welk Music Group catalogs.

During his tenure with the company as division manager of The Welk Music Group's Hollywood division, Horton directed pop music activities for the 70+ music publishing subsidiaries under Welk. He developed the Grammy Award-winning hit, "Could I Have This Dance," for the motion picture, *Urban Cowboy*. In addition, film and source for such movies as *10, Oh God, Book II, Raging Bull, The Electric Horseman* and *The Wanderers* was created during his tenure.

Prior to joining Welk, Horton was involved in radio and television programming for more than eight years. He has produced, directed, written and appeared in more than 400 television and radio commercials. He is a member of Board of Directors of the California Copyright Conference, the National Music Publishers Assn. and sits on the steering committee of the Los Angeles Music Publishers Forum.

Welk Televideo International will be based at 6255 Sunset Blvd., Suite #615, Los Angeles, Calif. 90028. The telephone is (213) 467-4224. Additional activities will be coordinated through the company's offices in New York, Nashville, London and Germany.



**PUNCHING UP MORE ITA GOLD** — Larry Hillord (l), president of CBS/Fox Video, accepts the International Tape/Disc Assn. (ITA) Golden Videocassettes Award from ITA executive vice president Henry Brief for Rocky III. The 40th such award for CBS/Fox, it symbolizes more than \$1 million in gross label revenue from sale and/or rental of a prerecorded videocassette.

# MERCHANDISING

## TOP 15 VIDEO GAMES

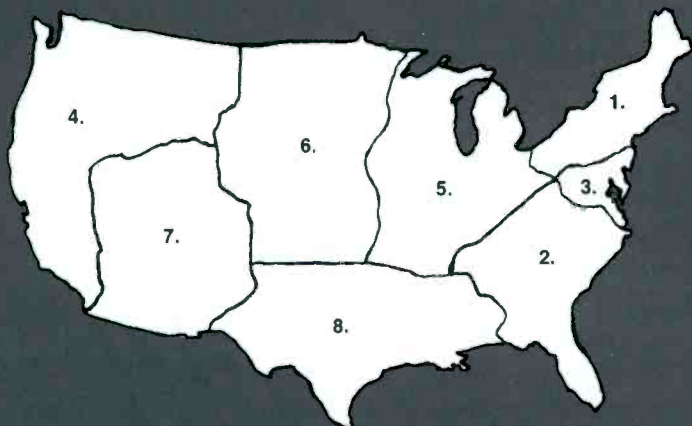
	Weeks On Chart	4/9
1 MS. PAC-MAN Atari CX2675	1	7
2 PITFALL! Activision AX018	2	20
3 CENTIPEDE Atari CX2676	4	4
4 RIVER RAID Activision AX020	3	14
5 FROGGER Parker Brothers 5300	5	20
6 ZAXXON Coleco 2435	7	20
7 DONKEY KONG Coleco 2451	6	20
8 DONKEY KONG JR. Coleco 2601	11	3
9 PHOENIX Atari CX 2673	10	5
10 MOUSE TRAP Coleco 2419	8	10
11 SPIDER FIGHTER Activision AX021	12	10
12 SEA QUEST Activision AX022	14	3
13 VANGUARD Atari CX2669	9	12
14 DEMON ATTACK Imagic 3200	13	20
15 VENTURE Coleco 2457	15	2

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

## TOP 15 MIDLINES

	Weeks On Chart	4/9
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	3	7
2 LOOK SHARP! Joe Jackson (A&M SP-6-4907)	5	30
3 THE DOORS (Elektra EKS 74007)	1	39
4 WINELIGHT Grover Washington, Jr. (Elektra 6E 305)	6	8
5 FLEETWOOD MAC (Reprise MSK 2281)	2	13
6 LET THERE BE ROCK AC/DC (Atco SD-36151)	8	18
7 SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119)	4	30
8 THE CARS (Elektra 6E 135)	11	10
9 TAPESTRY Carole King (Epic PE 34946)	9	35
10 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	7	24
11 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. 3415)	14	5
12 WHO ARE YOU? The Who (MCA 3050)	15	10
13 PIANO MAN Billy Joel (Columbia PC 32455)	10	13
14 MORNING DANCE Spyro Gyra (MCA 9004)	—	1
15 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	12	11

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



## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                  |                      |
|------------------|----------------------|
| 1 JARREAU        | 8 PETE TOWNSHEND     |
| 2 AFTER THE FIRE | 9 ROXY MUSIC         |
| 3 BRYAN ADAMS    | 10 WHISPERS          |
| 4 TUBES          | 11 THOMAS DOLBY (EP) |
| 5 JULIO IGLESIAS | 12 THOMAS DOLBY (LP) |
| 6 KENNY ROGERS   | 13 PRINCE            |
| 7 ZZ TOP         | 14 JOHN ANDERSON     |
|                  | 15 ULTRAVOX          |

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.

### NORTHEAST 1.

- 1 JARREAU
- 2 LAURA BRANIGAN
- 3 JULIO IGLESIAS
- 4 BRYAN ADAMS
- 5 THOMAS DOLBY (LP)
- 6 TUBES
- 7 PETE TOWNSHEND
- 8 KENNY ROGERS
- 9 WHISPERS
- 10 THOMAS DOLBY (EP)

### SOUTHEAST 2.

- 1 ZZ TOP
- 2 JOHN ANDERSON
- 3 KENNY ROGERS
- 4 PRINCE
- 5 THOMAS DOLBY (EP)
- 6 BRYAN ADAMS
- 7 JARREAU
- 8 AFTER THE FIRE
- 9 JULIO IGLESIAS
- 10 MOLLY HATCHET

### BALTIMORE/WASHINGTON 3.

- 1 JARREAU
- 2 THOMAS DOLBY (LP)
- 3 GEORGE CLINTON
- 4 WHISPERS
- 5 AFTER THE FIRE
- 6 LAURA BRANIGAN
- 7 PLACIDO DOMINGO
- 8 KENNY ROGERS
- 9 THOMAS DOLBY (EP)
- 10 BRYAN ADAMS

### WEST 4.

- 1 JARREAU
- 2 TUBES
- 3 ROXY MUSIC
- 4 ULTRAVOX
- 5 PRINCE
- 6 JULIO IGLESIAS
- 7 PETE TOWNSHEND
- 8 JOE SAMPLE
- 9 ZZ TOP
- 10 BRYAN ADAMS

### MIDWEST 5.

- 1 PETE TOWNSHEND
- 2 TUBES
- 3 THOMAS DOLBY (LP)
- 4 JARREAU
- 5 BRYAN ADAMS
- 6 AFTER THE FIRE
- 7 ULTRAVOX
- 8 KENNY ROGERS
- 9 ZZ TOP
- 10 ROXY MUSIC

### NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 WILLIE NELSON
- 3 DeBARGE
- 4 BRYAN ADAMS
- 5 AFTER THE FIRE
- 6 KIDS FROM FAME
- 7 ULTRAVOX
- 8 TUBES
- 9 JULIO IGLESIAS
- 10 MOLLY HATCHET

### DENVER/PHOENIX 7.

- 1 THOMAS DOLBY (EP)
- 2 AFTER THE FIRE
- 3 TUBES
- 4 ROXY MUSIC
- 5 ZZ TOP
- 6 JOHN ANDERSON
- 7 MOLLY HATCHET
- 8 WHISPERS
- 9 JARREAU
- 10 PETE TOWNSHEND

### SOUTH CENTRAL 8.

- 1 JARREAU
- 2 JULIO IGLESIAS
- 3 ROXY MUSIC
- 4 WHISPERS
- 5 PRINCE
- 6 ZZ TOP
- 7 JOHN ANDERSON
- 8 GEORGE CLINTON
- 9 PETE TOWNSHEND
- 10 AFTER THE FIRE

WHAT'S IN-STORE

**STRAWBERRY SHORTS** — Strawberries Records & Tapes recently hosted a "Robert Hazard/Robert Eills Orrall Double Header" at the Memorial Drive outlet in Cambridge, Mass. The event promoted Hazard's self-titled mini-LP and Orrall's "Special Pain" mini-LP, both on RCA. Ten registrants competed for best time in running through an in-store obstacle course, and the winner was awarded an Odyssey II video game system worth \$300. Later in the day, an appearance by Orrall coincided with free massages offered by a professional masseuse in order to ease — you guessed it — that "special pain" . . . In other Boston area Strawberries promotions, a **Greg Kihn** contest in conjunction with WCOZ awarded a trip to Jamaica to the tune of "If your love's in 'Jeopardy,' take her to Jamaica to patch things up." To support **The New Models'** new album, "Sight And Sound," the stores teamed up with WBCN to give away a Moog Rogue Synthesizer and a Panasonic Travelvision mini-TV with AM/FM. **Wall of Voodoo's** "Mexican Radio" was the basis for a promotion with WBCN, which awarded a trip to Cozumel, Mexico, along with \$104 in spending money as first prize and a second prize of dinner for two at a Mexican restaurant in Boston, where the drawing was held by a station air personality during Happy Hour. A **Def Leppard** contest with WAAF built around the group's "Photograph" single awarded five Kodak disc cameras. In support of **Earth, Wind & Fire's** "Powerlight," Strawberries and WILD are paying up to \$309 on the winner's monthly power bill. And a **Journey**



**LENDING AN EARRING** — Over 300 fans attended a recent in-store appearance by **Golden Earring** at the Sound Warehouse in Pasadena, Texas. Pictured in front of the "hot wall" are (l-r): **Nick Van Cleve**, **KLOL-FM**; **Cesar Zviderwijk**, **George Kooymans** and **Barry Hay** of the group; **Maria Lims**, **KLOL-FM**; **Rinus Gerritsen** of the group; and **Patt Morriss**, **PolyGram Records**.

promotion with WAAF is giving buyers of the band's "Frontiers" LP from \$50-\$300 coupons good on a Suzuki motorcycle, depending on the size of the bike. The coupons are attached to an entry blank to be submitted for a drawing to award a Suzuki . . . Recent in-stores at the chain include **Robert Hazard** at the Worcester store, **Pia Zadora** at Boston's Copley Square, and **The New Models**, **The Stompers** and the eight-member Boston cast of **Dancing In The Streets** all at the grand opening of the store in Saugus, Mass.

**PIA'S IN-STORA** — **PIA ZADORA**'s in-store stop at the Copley Square Strawberries is part of an ambitious in-store tour put together by **Macey Linman** Marketing to support her current "Pia" LP. By tour's end, Zadora will have appeared at the **Tower** outlets in San Francisco and Los Angeles, a **Kemp Mill** in Washington, D.C., a **New Orleans Warehouse**, **Hastings** in Houston and Dallas, a **Recordland** and **Spec's** in Southern Florida, an **Atlanta Record Bar**, **Harmony Hut** in Wayne, N.J., and **Record Worlds** in Hackensack, N.J. and Long Island, besides the Strawberries. According to independent marketer **Lipman**, Zadora is flying by private jet to each appearance, along with an entourage filling two limos. Some 2,400 T-shirts are being given out to whoever attends, and 500 posters have been provided to each store for the same purpose. In addition, a drawing at each store will give away a his and her bicycle worth \$200 each to the winner, and a bike is also being given to each store manager as a thank you. Each store also receives a special 4' x 6' display poster of Zadora with the store's name affixed, printed on photographic paper at a cost of \$100. **Lipman** added that either two 25-inch television monitors or one large screen would be rented for each store in order to run a continuous loop of Zadora's "The Clapping Song." He said that the Atlanta Record Bar appearance opened the store on Easter Sunday and drew 400 to an otherwise closed mall; the Tower appearance in L.A. drew 1,000, a turnout there second only to **Luclano Pavarotti**. **Lipman** further stated that a similar, heavily supported, 15-city **Paul Anka** in-store is in the works in support of the artist's forthcoming "Killer" LP and is set for May 10-26.

**HERE IN CAMELOT MUSIC** — To honor the Champaign, Ill.-area's own **REO Speedwagon**, a concert tie-in with the Market Place Mall **Camelot** store in Champaign, station **WKID**, and five area merchants gave away a \$1,500 **Gary Richrath** guitar . . . The Ocean County Mall outlet in Toms River, N.J., copped both "Store of the Year" honors for 1982 and "Store of the Month" for February, both based on mall involvement. Manager **Barry Nash** was awarded a three week trip to Bermuda . . . In Columbus, Ga., the Columbus Square Mall's merchants association awarded manager **Tom Rizzl** the 1982 Sales Achievement Award for Toys, Hobbies and Entertainment . . . **Chuck Woodring** has been upped from computer operator to maintenance programmer in the data processing department, and **Jay Chapman** moves up to the newly created title of chief accountant from staff accountant.

**DOCTORS' NOTES** — **David Frizzell** and **Shelly West** recently sat in the window at **Radio Doctors** in Milwaukee for an interview on station **WMIL**. The store's merchandising coordinator, **Wendy Birky**, said that the in-store was probably the best in the store's history. The country duo dropped by in-between concert stops in LaCrosse, Wis. and Kalamazoo, Mich. . . . An "Escape the Human Race" promo in support of **Red Rider's** current single will take place at the forthcoming "Radio Doctors Record Riot" at the State Fair Park in nearby West Allis. The event has 10 tricyclists competing for a motorcycle . . . **Radio Doctors** recently held a **Tom Petty** look-alike contest at the Park Avenue showcase club. Contestants were judged while singing a cappella to Petty music — which they were hearing through headphones. A similar promotion in support of **Greg Kihn** is in the works. Participants will sing along to the instrumental version of "Jeopardy" while on the air.

jim bessman

**25th Annual NARM Convention**  
**April 10-14, 1983**  
**Fountainbleau Hilton Hotel**  
**Miami Beach, Fla.**



FOR WEEK OF APRIL 6-12, 1983

Playlist

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

HEAVY

3-4 PLAYS PER DAY

ARTIST	CLIP	LABEL
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
U2	New Year's Day	Island
Michael Jackson	Billie Jean/Beat It	Epic
INXS	The One Thing	Atco
Bryan Adams	Cuts Like A Knife	A&M

MEDIUM

2-3 PLAYS PER DAY

ARTIST	CLIP	LABEL
The Flxx	Red Skies	MCA
The Call	When The Walls Come Down	Mercury
Red Rider	Light/Human Race	Capitol
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 Ferry-Man	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 Vain	Atco
Billy Idol	White Wedding	Chrysalis
Styx	Heavy Metal Poison	A&M
Randy Newman	I Love L.A.	Warner Bros.
David Bowie	Let's Dance	EMI America
The Kinks	Come Dancing	Arista
Thompson Twins	Love On Your Side	Arista
Michael Bolton	Fools Game	Columbia
Jon Butcher Axis	Life Takes A Life	Polydor
Robert Hazard	Escalator Of Life	RCA
Duran Duran	Save A Prayer/Girls On Film	Harvest
Echo & The Bunnymen	The Cutters	Sire

LIGHT

1-2 PLAYS PER DAY

ARTIST	CLIP	LABEL
Divinyls	Boy's In Town	Chrysalis
English Beat	I Confess	I.R.S./A&M
Chuck Francour	Under The Boulevard	EMI America
Le Roux	Carrie's Gone	RCA
Loz Netto	Fade Away	PolyGram
Gary Moore	Always Going To Love You	Atco
Molly Hatchet	What's It Gonna Take	Epic
Kajagoogoo	Too 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
Phil 'N' The 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
Peter Godwin	Images of Heaven	PolyGram
Takanaka	Thunder Storm	Amherst
Culture Club	Time	Virgin/Epic
Toyah	Thunder In The Mountains	Safari
Garland Jeffreys	El Salvador	Epic
Suburbs	Waiting	Mercury
Stranglers	European Female	Epic
Duke Jupiter	I'm Available	Coast To Coast/CBS
Blanket Of Secrecy	Say You Will	Warner Bros.
Drivers	Stolen Treasure	Unsigned
B'zz	Get Up Get Angry	Epic

ADDS

ARTIST	CLIP	LABEL
Men At Work	Overkill	Columbia
Planet P	Why Me?	Geffen
Stray Cats	Run Away Boys	EMI America
Joan Armatrading	Drop The Pilot	A&M
Nick Lowe	Raging Eyes	Columbia
ABC	All Of My Heart	PolyGram
Ric Ocasek	Jimmy Jimmy	Warner Bros.
Sylvester	Hard Up	Megatone

# 1983 NARM PREVIEW

## 25th Annual NARM To Probe Home Entertainment Issues

(continued from page 5)

executive explained.

In dealing with many of the home entertainment questions, Davis said, issues such as rentals, pricing and merchandising will undoubtedly come at the appropriate times, noting that, as usual, there will be several private meetings between NARM regular and manufacturer members.

Like last year, the opening session on Monday morning, April 11, will concern itself with an update of the "Give The Gift of Music" campaign, centering on a presentation by Joe Cohen reviewing the success of NARM's holiday and St. Valentine's Day TV advertising and in-store merchandising drive, a discussion of future plans to institute the program and a review of NARM's 1983 "Discover Grammy Music" campaign with a prospectus for future "Discover Grammy Music" plans. Cohen will additionally explore "Expanding the Pre-recorded Music Market: The Unexplored Potential."

While the 1982 NARM convention, held at Los Angeles' Century Plaza Hotel, was mired in discussions of legislative issues facing the recording industry — such as home taping, counterfeiting, piracy etc. — a probe of such issues this year has been condensed into a presentation Tuesday morning, April 12, by Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA).

According to Davis, Gortikov's discus-

sion will center on the renewed fight in Congress to revamp current video and record rental business. His update is likely to be based on an April 29 hearing of the Senate copyright subcommittee headed by Sen. Charles Mathias (R-Md.), who authored what has become known as the Mathias Amendment during last year's congressional session (**Cash Box**, April 9).

In previous statements, Gortikov repeatedly used the record rental situation in Japan as an example of how grave the

problem could become and has characterized the dilemma in the U.S. as not "nearly as dramatic, but growing." The record industry estimates losses of \$900 million annually due to home taping.

Other areas of record and tape counterfeiting will be handled in a presentation by Ron Katz of Light Signatures, which has developed a system of authenticating prerecorded music product.

An industry statistical update is also due for presentation from Warner Communica-

tions, Inc. (WCI) and will be unveiled during the convention by Mickey Kapp, president of Warner special products. The WCI report last year centered on the home taping by examining the demographics of the consumer in regards to that issue.

Other highlights include:

- Convention chairman John Marmaduke, president of Western Merchandisers in Amarillo, Texas, will, during the Monday morning session, welcome the expected 1,200 attendees (Davis said attendance was down due to fewer member spouses or other family members attending).

- The NARM president's Annual Report, 1982-83, will be presented by Harold Okinow, president of Lieberman Enterprises, and will contain an overview of the association's year and prospects for 1983.

- Tower Records president Russ Solomon will deliver the keynote address during the opening session and, according to Davis, will stress the new challenges in merchandising records and tapes with new product lines.

- David Geffen, head of Geffen Records, is scheduled to deliver the keynote talk during the Tuesday morning session, which will also feature Lieberman Enterprises chairman David Lieberman moderating the "Growth Configuration" discussion on cassettes and Compact Discs.



**IN-STORE AT THE GOODY** — Over 600 fans turned out at last week's in-store appearance by Leontyne Price, Marilyn Horne and James Levine at the midtown Manhattan Sam Goody store. The trio was on hand to sign copies of its new RCA Red Seal Digital album, "Leontyne Price & Marilyn Horne in Concert At The Met." Pictured sitting at the autograph table are (l-r): Horne, Levine and Price.

## Intense Sales Campaigns Set For Compact Disc Rollout

by Fred Goodman

NEW YORK — With the Compact Digital Disc (CD) being showcased around the country, the American music industry is poised for its latest and perhaps largest technological crashout. With manufacturers terming the CD the most significant sound advance since the invention of stereo, an intense sales campaign has been mounted to convince retailers and the buying public that the CD is the wave of the future and not the quadrophonic sound of the '80s.

Presently confined to limited preview marketing featuring a dearth of software, and a lack of information concerning mass-market rollout, it remains uncertain when and how the revolution will take place. Subsequently, retailers will be looking to have some of their questions about the CD answered at this week's National Assn. of Recording Merchandisers (NARM) Convention.

Special attention will be paid to the new configuration on Monday, April 11, when Hans Gault of PolyGram presents his company's plans and explains the technical triumphs of the CD, including its virtual elimination of rumbles and surface noise.

On Tuesday, April 12, the CD will again come in for scrutiny via the "Growth Configuration" panel, and both hardware and software will be on exhibit during the trade show.

Although manufacturers of both hardware and software have remained mum on the specifics of mass marketing and title expansion, the commitment is broad, with over 40 hardware companies holding manufacturers licenses for the player and virtually every major record company, as well as numerous smaller and specialty labels, already committed to the format. Yet the major thrust remains limited, with Sony and Magnavox, and PolyGram and CBS as the only hardware and software suppliers, respectively, in the preview market, with a scant 60 titles available on CD, and introductory prices

limiting the market to audiophiles.

All of this should begin to turn around come June, when full introduction of software lines is expected. PolyGram projects that it will have 200 titles available by the year's end, and CBS is expected to have a batch of new releases every other month. In addition, the recently formed Compact Disc Group, which includes most of the major hardware and software manufacturers and is supported by the Recording Industry Assn. of America (RIAA) and NARM, expects to unveil a CD master catalog at the Summer Consumer

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## Retailers Differ On Merits Of Cassette Standardization

by Jim Bessman

NEW YORK — As the National Assn. of Recording Merchandisers (NARM) meets in Miami this week to discuss the marketing of music, a prominent issue is the growth of cassettes. Prior to the NARM Convention, a **Cash Box** retailer survey found that the main dealer concern in this regard is that the industry agrees on a standardized cassette package that will allow flexibility, security and visibility. However, as NARM learned earlier this year from its own wholesaler and retailer survey (**Cash Box**, Jan. 22), opinions as to just what sort of standardization is necessary differ with

individual store needs.

Most retailers queried favored either a 4" x 12" or 6" x 12" cassette package, with a decided preference for the latter dimensions. And of those opting for the 6" x 12" package, most specified that it be in box form as opposed to the Warner Bros. Christopher Cross-styled blister pack design.

"I like the 6" x 12" box," offered John Marmaduke, president of Western Merchandisers in Amarillo, Texas. "It merchandises better, is more pilferage-resistant, and the graphics will pop better."

Larry Rosenbaum, owner of Chicago's Flip Side chain, also liked the 6" x 12" box more than the Christopher Cross prototype. "It sits neater in the fixture," he explained, further siding with Marmaduke in praising the "graphically pleasing" potential of the format. But George Tunder, tape buyer for the Pittsburgh-based National Record Mart chain, was not sure that the 6" x 12" size was right for his stores. Although he reported that a five-store test of the recent 6" x 12" cassette package releases had done "very well," he was "not convinced as yet" that its success would hold up outside the counter display area of the test.

"It's not a fair evaluation since counter displays naturally sell 10 times more merchandise than that in the regular browsers," explained Tunder.

At the Strawberries Records & Tapes chain headquarters in Framingham, Mass., cassette buyer Kevin Kacy said that his store personnel preferred the "regular-sized cassettes since oversized packages don't have a standard display rack." Lou Fogelman, head of the Music Plus stores in Los Angeles, also desired the regular Norelco boxes, perhaps in conjunction with whatever package the NARM Retail Advisory Board agrees on. "I'm riding the fence," said Fogelman of the various options, though he leaned to the 6" x 12" as the "most logical" choice.

Jim Bonk, executive vice president of

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## Home Vid Game Firms Face Prospects Of Shakeout In '83

by Jeffrey Ressler

LOS ANGELES — Faced with intense competition, a consumer concern with solely "hit" product and a potentially confusing variety of high-tech hardware systems, the home video game market in the first half of 1983 may soon confront the same situation that struck the coin-op vid amusement industry last year: shakeout.

"The smaller home video game companies seem to be in trouble, hanging in limbo," said Jim McCullaugh, editor of *Software Merchandising* and chairman of the National Assn. of Record Merchandisers' (NARM) panel discussion on "Integrating Video Games and Home Computer Software" this week in Miami at the annual NARM convention.

"There's got to be a shakeout," concurred Mitch Perliss, game buyer for L.A.'s Show Industries and a member of the panel. "Companies need to expose their products through television advertising, but TV is so expensive that there'll be a number of small companies that go under."

The anticipated shakeout may already be beginning, judging from recent signs in

the homegame arena. Data Age, makers of the first rock 'n' roll vid game, "Journey Escapes," recently laid off approximately 14 employees, and initial retailers' responses claim the Journey game fared poorly saleswise, despite a mega-million dollar advertising and marketing campaign. Quaker Oats, the parent company of software manufacturer U.S. Games, is reportedly re-assessing its position in the home amusement arena in light of increased competition from other game-makers. Although both Data Age and U.S. Games have some promising product scheduled or now out, the future of these concerns — as well as smaller companies such as Tigervision, Telesys, and others — seems unpredictable.

Besides the potential shakeout of the smaller companies, another factor that has been interfacing with the game community over recent weeks is the move by Atari, Inc. to utilize a network of exclusive distributors for its product, which terminates the May, 1982 agreement between Atari and WEA Corp. for distribution of game-related merchandise to free-standing recorded

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Rescuing deserted housing in the South Bronx is part of what the Erma Cava Fund is all about. Then they turn it into comfortable, affordable housing for seniors in the area.

Daryl Hall & John Oates found this ongoing project a worthy one indeed. In fact, they contributed two one-thousand dollar awards to the Erma Cava Fund. And the Ampex Golden Reel Award made it possible. It's more than just another award. It's a thousand dollars to a charity named by artists receiving the honor.

For Hall & Oates, *Voices* and *Private Eyes* were the albums, *Electric Lady* and *Hit Factory* were the recording studios, and the seniors were the winners.

So far, over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Hall & Oates, *Electric Lady*, *Hit Factory*, and to all of the other outstanding recording professionals who've earned the Golden Reel Award.

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## Home Vid Game Firms Face Prospect Of Shakeout In '83

(Continued from page 16)

music outlets (**Cash Box**, March 27, 1983). Since the move to exclusive distribution was first made public, an aura of controversy has surrounded the situation. A competing vid game firm, Parker Bros., attempted to block the distrib change by getting a temporary restraining order (TRO) stopping Atari and parent company Warner Communications, Inc. (WCI) from inducing wholesale distributors to sign exclusivity pacts (**Cash Box**, April 9). However, on April 1, the same courthouse in Alexandria, Va. which issued the TRO lifted the order, and Atari is proceeding with its shift towards exclusive distribution of its goods.

Part of the reasoning behind Atari's move into exclusive distribution was the harsh degree of competition prevalent now throughout the industry. Not only is there an abundance of titles available for the staple of the market — Atari's Video Computer System (VCS) 2600 model — but over the past six months a number of exciting new hardware systems have emerged, including Coleco's exemplary ColecoVision, Mattel's compact and streamlined Intellivision II unit and Atari's own third generation console, called the 5200 "SuperGame." In addition, the end of the year should see other units, like Mattel's Intellivision III and Coleco's Super Module No. 3 impact on the marketplace.

Along with all of these snazzy new game systems comes a plethora of software, and unofficial estimates gauge that well over 400 titles will be available this year for game machines, not taking personal computer software into consideration. According to Goldman Sachs game industry analyst Richard Simon in his investment report entitled "The Videogame/Computer Industry," 10% of the titles released during the year will account for over half of all unit shipments, an increase over last year when the top 10 VCS-compatible cartridges accounted for over 40% of total unit shipments.

What this means, of course, is that only the hottest titles will be responsible for the bulk of video game cartridge sales in 1983 and, quite similar to the coin-op trade, the home game market will lean towards becoming a "hit-driven" industry. According to Show Industries' Perliss, 80% of his company's game software sales are current "hits," while only 20% of sales come from catalog items. "Sure, there'll always be a place for the 'classics' like 'KaBoom' or 'Chopper Command,'" said Perliss. "They'll become the 'Led Zeppelin 4s' of video games. But then again, not all record stores carry older hit albums like Van Morrison's 'Moondance' either."

Besides the omnipresent "hit factor," retailers dealing in vid games have to con-

sider other points such as advertising, returns, life cycles and pricing when choosing which games to purchase directly or through distributors. The all-important matter of inventory control is becoming more and more crucial, however, in selling through the game items and keeping hot titles in stock.

"You end up buying the games to sell them out," said Perliss, adding, "because of the nature of this business, it's better to lose 20 sales than have 100 pieces left over, so you're always looking to buy less than more of a particular title."

### Critical Thinking

"Dealers have some critical thinking to do right now," said McCullaugh. "The game market has reached a turning point due to the proliferation of titles, and despite the various stock balancing arrangements offered by manufacturers, most retailers have to eat what they buy if they can't sell it." In order to determine which future games are going to be big sellers, McCullaugh and Perliss recommend playing the actual software or pre-release eproms available from the manufacturers. Some distributors and retailers, such as San Diego's Major Video Concepts distrib, engage panels of about half-a-dozen kids to play the games and give reports on their pros and cons to better survey the pieces' popularity (or lack of popularity) in stores.

Retailers and distributors will also be inundated with a number of special promotions and giveaways offered by manufacturers in order to call attention to their product. For example, 20th Century-Fox Games of the Century recently ran a T-shirt promotion tied into its new *M\*A\*S\*H* video game. And Imagic, which previously offered two catalog games to players for the price of one ("Atlantis" b/w "Riddle of the Sphinx" or "Cosmic Ark" b/w "Fire Fighter"), just initiated a giveaway in connection with its new "No Escape" VCS-compatible game. Through Dec. 31, Imagic will give a free \$15.95 Zircon joystick to consumers who buy "No Escape" and send in a proof-of-purchase seal with \$1.50 to cover postage and handling. Imagic is relying on heavy in-store merchandising including counter cards, window banners and package stickers to make sure customers are aware of the special offer, which the company claims is the "highest premium ever for a single game promotion."

But no matter what kind of giveaway promotions, returns policy, advertising or other type of support is given to a video game cartridge, the only thing most retailers say will really help it sell through is the playability. "It's not the gimmicks or the packaging or anything else that's responsible for making a hit," concluded Perliss, "Above all, it has got to be a good game."



**GOLD PLATINUM OAK** — The Oak Ridge Boys received gold and platinum album awards for their MCA Records albums "Oak Ridge Boys Christmas" and "Fancy Free" at their sold-out opening night at the MGM Grand in Las Vegas. Pictured standing are (l-r): Lou Cook, president, MCA Records International; Jim Fogelsong, president, MCA Records, Nashville; William Lee Golden and Duane Allen of the group; and Al Bergamo, president, MCA Distributing. Pictured kneeling are (l-r): Joe Bonsall of the group; Bob Siner, president, MCA Records; Richard Sterban of the group; and Sid Sheinberg, president and chief operating officer, MCA, Inc.

## Dealers Note Varying Disc, Cassette Buying Patterns

by Jim Bessman

**NEW YORK** — As the tremendous growth in cassette sales continues, some dealers are discerning varying sales patterns, most noticeably by product genre and consumer demographic. While some retailers find that both disc and cassette equivalents of new releases sell at fairly equal levels from the outset, others see that a head start in album sales is eventually overcome by cassettes as the title matures. In some cases, the cassette configuration can even far outrun its disc competition.

Most retailers queried by **Cash Box** continue to see strong initial disc sales over cassette when a title is released, though this gap appears to be narrowing. Fred Traub, vice president of software merchandising at Musicland Group, has seen that what had been a typical eight-week disc over cassette lead has been reduced to four weeks before parity is reached. Since Jan. 1, Traub has also observed that cassette sales have consistently increased each week, paralleled by a consistent decrease in disc sales.

Larry Rosenbaum, president of the Chicago Flip Side chain, also noted that there are "a lot of people that don't buy records anymore," and added belief that there are more cassette players in the home when he explained his stores' in-

creased cassette sales. But he allowed that specific cassette sales trends were "hard to gauge." Said Rosenbaum, "There's a different pattern from record to record. For example, we're now 50-50 on album and cassette." (continued on page 20)

### CD Promos Begin

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Electronics Show in Chicago, June 5-8 (**Cash Box**, April 9). Included in the book will be general information regarding digital audio technology and a listing of all available CD titles by record label, as well as the addresses of all software and hardware companies in the Compact Disc Group. Although bowing at CES, the catalog will be available at cost for distribution to retailers.

With the universal agreement on the superior sound quality of the virtually scratch-proof, digitally recorded discs, the biggest stumbling block in the way of the new configuration appears to be price. Carrying a \$17-and-up price tag per disc, manufacturers agree that the price will have to come down considerably — most probably around the \$10 mark — before it can become a mass market item. Similarly, the hardware presently hovers around \$1,000, with Magnavox offering an \$800 "budget" model.

Tied to the price issue is the question of distribution and retail exposure. Some of the audio specialty shops carrying the Sony/CBS preview lines have expressed an unwillingness to carry extensive CD catalogs (**Cash Box**, March 26), but don't expect record retailers to carry product until the summertime. Conversely, few record retailers are expected to take the configuration seriously until it gains a wider audience, and price appears to be a key.

In preview stage, the CD and player are showing a lot of strength. The 50 stores being used by Sony/CBS reported an overwhelming initial response through pre-orders (**Cash Box**, March 19). Since then, however, those stores have felt the pinch of lack of product and questioned the quality of some of the recordings.

Aside from any minor glitches, both retailers and manufacturers have been impressed with the excitement and traffic being generated by the CD, which are almost certain to continue rising as the new configuration increases its penetration.

## Cetec Gauss Bows Component Speakers

**LOS ANGELES** — Cetec Gauss has unveiled a new group of musical component speakers for bass, rhythm and lead guitars. According to the company, the speakers, models 5180, 5181, 5110 and 5120, have been designed to complement its full line of speakers for musicians.

Both model 5180 and 5181 are 18-inch bass guitar speakers, with the 5180 featuring a 200 watt capability and power response of 40 to 2,000 Hz, while the 5181 offers 400 watt capability with a power response of 40 to 1,000 Hz. Both are 8 ohms nominal impedance.

The 5110 is a double 10-inch rhythm or lead guitar speaker system with a 300 watt capability and a power response of 100 to 6,000 Hz. The 5120 is a 12-inch rhythm or lead guitar speaker with 150 watt capability and a power response of 100 to 5,000 Hz. Both are 8 ohms nominal impedance.



**BRICK DOES THE TRICK** — Atlanta vocal trio Brick recently donated its time and talent to record the new Georgia theme song that will be used in advertising campaigns supporting the state's industry and trade. The song, entitled "Nobody Treats You Better Than Georgia," will be sent out to radio and television outlets as a public service announcement.

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## Price The Prime Reason For Record Dealers To Add Video

by Michael Glynn

LOS ANGELES — Studios and independent suppliers continue to "experiment" with reduced pricing on prerecorded videocassettes; videodiscs (particularly CED) are still selling through at a healthy rate and stereo hardware, and software — from long-form programming to the new Video 45 — is rapidly proliferating. Has there ever been a better time for the record retailer who hasn't yet incorporated video in his product mix to consider doing so?

Apparently not, according to the chairman and panelists of the April 13 morning discussion on "Merchandising Pre-recorded Video Software" during the 1983 National Assn. of Recording Merchandisers (NARM) Convention in Miami.

"A few years ago, the message was that if you're not prepared to rent, don't get into prerecorded video," said Gene Silverman of Farmington, Mich.'s Video Trend and discussion workshop chairman. "Now, with lower lists and the balance scale slowly shifting from rental to sale . . . I think the time has come (for the record merchandiser) to take a hard look at becoming involved in the business, whether through tape, disc or both."

### New Avenues

Silverman noted that the record merchandiser is constantly "looking at new ways to diversify the product mix," and since prerecorded video "demographically fits many record buyers, it offers a unique opportunity to expand. "Especially now," Silverman added, "that the bubble has burst a bit on the video game business" (see separate story, page 18.)

Although Silverman stressed that "a trade association is not supposed to discuss pricing," in accordance with federal antitrust statutes, there is little question that it will be the primary issue on most attendees' minds. Indeed, it has been so for video dealers ever since Paramount Home Video president Mel Harris first announced at the VSDA convention in August of last year that the studio would be testing the potential sales market for prerecorded videocassettes with the release of *Star Trek II: The Wrath of Khan* at \$39.95.

Following the phenomenal success of *Star Trek II*, Paramount reached new

heights both in advance orders and overall sales with the release of *An Officer And A Gentleman* (at \$39.95 for VHS and \$29.95 in Beta) earlier this year. Almost simultaneously, Embassy Home Entertainment released *Blade Runner* at \$39.95, enjoying similarly heavy sales. Most recently, Warner Home Video jumped on the bandwagon when the company announced it would experiment with the May releases *Best Friends* and *Lovesick* at under \$40 (**Cash Box**, April 9).

Not everyone has climbed on board yet, though. Nicholas Santrizos, president of Thorn EMI Home Video and a NARM video panelist, pointed out that while his company has yet to test a top new release, "we look at opportunities to reduce price" with catalog such as that in its "Collector's Series." That approach, in fact, is much more widespread throughout the industry at this point, with MCA's "Reel Deal/Collector's Choice," VidAmerica's "Affordable Collectables" and reductions on older titles by Warner and Media Home Entertainment, among others.

### Want Lower Prices

Naturally, many retailers would like to see manufacturers moving to lower prices on frontline titles more swiftly. "When a film comes in at \$39.95 list price, I have no problem selling it, as opposed to a \$69.95, \$79.95 or \$89.95 titles," stated another NARM Video panelist, Larry Schaffer, owner of Miami's Vibrations Video. "For reduced list pricing to have any lasting effect on the business, it has to be uniform throughout the industry, not a shotgun type of thing.

"You may be able to explain why one album is priced at \$6.98 and another \$7.98 or \$8.98, but what do you tell your customer when he asks why one videocassette is \$39.95 and another \$89.95? It creates a lot of confusion."

Manufacturers, of course, have argued that a wholesale move toward lower pricing would be precipitated by repeal of the First Sale doctrine and passage of the Fair Marketing Amendment. Vocal supporters of the Fair Marketing Amendment from the manufacturing side, such as Steve Roberts of 20th Century Fox Telecommunications

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**STEPPING OUT** — Elektra/Musician jazz group Steps Ahead met with label president Bruce Lundvall a short while back to rap about marketing plans for the release of the group's self-titled LP. Pictured here are (l-r): Peter Erskine, Mike Mainieri, Eddie Gomez, Elaine Elias and Michael Brecker of Steps Ahead; Christine Martin of Christine Martin Management; and Lundvall.

## Retailers Differ On Merits Of Cassette Standardization

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the Camelot Music stores, found merit in the three most likely packagings: 3" x 12", 4" x 12" and 6" x 12", and while promising to support whichever format the industry agrees on, said that Camelot was perfectly satisfied with the generic 4" x 12" package it has used since 1968. He expressed a concern, shared by several retailers, that if the standard package becomes 6" x 12", it will cause a tremendous loss in merchandising space, in Camelot's case 33% per bin. At the Minneapolis headquarters of Great American Music Co., chain head Ira Hellicher, who was amenable to either the 4" x 12" or 6" x 12" format, also worried about space requirements.

"No one is asking where we're going to put all of this!" Hellicher exclaimed. "I'm concerned with keeping the spread and depth of our inventory, and the cost of real estate is certainly not going down!"

Hellicher noted that a few of his stores were in the 8,000-10,000 sq. ft. size, "with plenty of floor space and no problem." But in the more numerous 2,000 square-footers, "the loser is display space, which is nice, but merchandise is better." Strawberries' Kacey also saw merchandising problems with "oversized" cassette packagings and suggested that the larger packages be used on a limited basis only to highlight certain acts. Western Merchandiser's Marmaduke, however, felt that "more space efficiency" could be obtained by upright tape cases, and was putting in more of these kind of fixtures that could

handle the bigger packages. National Record Mart's Tunder even suggested that more cassette fixtures could be put in as record sales decline and need less space.

Other benefits of the 6" x 12" tape package that dealers mentioned included the likelihood that the new Compact Discs (CD) would also be merchandised in them, and that existing fixtures could be modified to carry them. Great American's Hellicher said that his LP fixtures and cassette wall racks could easily be converted by "moving the inserts and cutting new fins." Flip Side's Rosenbaum also noted that his stores' current fixtures could be adapted slightly to meet the packaging requirements by adding dividers. David Dozler, director of store operations at the Washington, D.C. Waxie Maxie chain, felt that his LP browsers could accommodate the 6" x 12" package, but until more of them were available, he was converting old 8-track tape fixtures, which allowed customer handling through holes in the closed cases, into similar cassette cases by slipping the cassettes into plastic boxes large than the holes.

### Open Browsing

National Record Mart is testing a merchandising technique where its cassettes are locked into open browsing bins. Tunder reported that this is already resulting in an immediate 10-15% increase in cassette sales, even though the plastic pieces required to hold each tape in the bin reduce the fixture's capacity by as many as 50 units.

Like several merchants, National Record Mart is displaying its "hot" LPs together with cassette equivalents via display pieces that allow merchandising of both, though not all of the dealers queried were able to do this.

It is this wide range of merchandising preferences and requirements, along with industry indecisiveness, which prompted some to voice skepticism regarding the prospects for standardization.

"This issue's been kicked around for 15 years," said Camelot's Bonk. "If it's not soon resolved, we should just leave the cassettes in the plastic Norelcos and let each rack and retailer do as he sees fit. Then we can devote our energies to where we can be unified and show progress."

Music Plus' Fogelman was in agreement with most dealers when he stated that the attainment of an industry-wide standard would not be "an overnight transition." This is why he and others said they would go along with whatever format is chosen so long as the Norelco box is still available.



**DOTTIE ESCAPES** — Liberty recording star Dottie West (r) stopped by Journey's recent press conference in Los Angeles during which the band announced its promotional plans for the new "Frontiers" LP. West and Journey keyboardist Jonathan Cain (l) met years ago at Nashville's Tree Publishing when Cain was a young, unknown songwriter.



**MEETING MR. COLLINS** — Atlantic Records, WCOZ/Boston and the Strawberries retail chain recently sponsored a "Hello, I Must Be Going" promotion in support of Phil Collins' LP of the same name. The contest winner got an all-expenses-paid trip to London, plus the opportunity to meet Collins. Pictured are (l-r): contest winner Tom Powell collecting part of his winnings; Collins; Judy Libow, national AOR director, Atlantic; and Joe Ianello, local promotion, Atlantic.

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**GOOD HEADS** — MCA Records recently signed Teenage Heads, a rock quartet hailing from Canada whose debut disc should appear in the U.S. during late spring. Pictured seated are (l-r): Steve Marshall and Gord "Lazy Legs" Lewis of the group. Pictured standing are (l-r): Nick Stipanitz, Teenage Heads' drummer; Jack Morrow, the band's manager; Frankie Kerr, lead vocalist; William Hinkson, the combo's attorney; and George Burns, vice president of MCA Records, Canada.

## Dealers Note Varying Disc, Cassette Buying Patterns

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cassette sales of Michael Jackson. But the new Pink Floyd is selling only 10% in cassette.

Rosenbaum added that such a "dramatic" variation as the Pink Floyd breakdown was unusual at Flip Side, and attributed it to Pink Floyd's being "more headphone-type music instead of car-oriented." At Budget Tapes and Records in Denver, buyer Rick Giering likewise reported a 3-1 disc/cassette ratio on Pink Floyd's "The Final Cut" as compared to disc/cassette parity on Michael Jackson's "Thriller," the latter among several "selected titles" at or approaching parity at the chain. Like Rosenbaum, Giering said that the decision whether to buy a cassette instead of album is "a function of how the person is equipped in terms of playback."

Giering further suggested that cassette buying habits were often based on seasonal considerations, noting a "resurgence" of cassette sales in the spring. This jibed somewhat with Record World/TSS head Roy Imber's statement that the cassette consumer demographics in his Long Island base included joggers and owners of cars and even boats containing cassette players. Howard Appelbaum, vice president of the Maryland-based Kemp Mill Records chain, called it a "mobile people's lifestyle."

"I belong to a health club and see a lot of people listening to their Walkmans while working out," said Appelbaum. "People are fitting cassettes into their lifestyles more and more."

Barbara Bolan, national sales director for I.R.S. Records, also cited owners of portable cassette players and Walkman-type personal players as having a tremendous effect on cassette sales. She called these "mass listeners," usually younger consumers who pick up on an artist's "fad appeal" after the "record people" had bought the record and the act began receiving heavy airplay, as in the case of Wall Of Voodoo.

Musicland's Traub and Great American Music Co. president Ira Heilicher also spoke of "vinyl junkies" who tend to buy discs immediately upon release. "These are the types that when an album comes out they go, 'I have to have it now!'" explained Heilicher. "I think tape people are a little slower to respond and will sample the product via commercial radio, their friends, whatever, before buying the tape."

Turtles Records & Tapes buyer Brian Poehner felt that on "anything kind of weird or culty like Falco, people are more apt to

buy the album before tape sales kick in." Other types of product, however, are strong cassette movers from the start. Kemp Mill's Appelbaum reported that while his disc/cassette ratio was generally 65-35, cassettes made up as much as 70% of classical sales, largely due to the "tons" of budget-priced classical cassette product. Record World/TSS's Imber felt that his chain was selling more catalog cassettes as well, due to an older catalog buyer.

At Musicland Group, Traub said that hard rock titles were "at least equal if not greater" in the cassette configuration. He added that many items — for example, Def Leppard's "Pyromania" — consistently sell better in cassette form after the title reaches "maturity."

But Traub, like other merchants, stated that it is very difficult to predict disc/cassette sales when it comes to buying in. "We're really torn between the rise of cassette parity and those titles which might not follow the trend," he said. But he also expects to reach parity on new release allocations, as well as "shift to the other side very quickly."

Flip Side's Rosenbaum is also nearing parity in his ordering. "Over the last year we've not only dramatically increased the number of cassette titles we carry, but also the quantity of cassettes per title, almost to parity of LP-to-tape."

Great American's Heilicher, however, reported no effect of varying cassette sales on his buying habits. "We're small enough that we have the luxury of keeping on top of product on a daily or weekly basis, and can respond immediately," he explained.

Budget's Giering was able to offer a useful rule of thumb. "I keep a close eye on the bands," he said. "Generally, on a new release by an established act, I buy three LPs for every two cassettes. For a new artist or one with no track record, it will be 3-1 LPs to cassette. An exceptional case like Men At Work I count the same as a Michael Jackson, so I want one on one. Actually, it's a horse race."

### White Lightning Bows

LOS ANGELES — Former Chrysalis staffer Ray White recently announced formation of White Lightning Prods., a firm specializing in personal management bookings of new and developing artists.

The new L.A.-based company, which plans to stress signing new acts to major labels, is located at 1010 N. Palm Ave., Suite #207, West Hollywood, Calif. The telephone number is (213) 854-3635.

## Price The Primary Reason For Record Dealers To Add Video

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and Jim Jimirro of Walt Disney Telecommunications, have consistently maintained that prices could be reduced by as much as 50% or more with such legislation (**Cash Box**, March 19).

However, dealers have steadfastly opposed the Fair Marketing Amendment, most recently reaffirming their position during meetings last month in Washington D.C. between the Advisory Board of the VSDA and Motion Picture Assn. of America (MPAA) president Jack Valenti, as well as Paramount's Harris (**Cash Box**, March 26). The dealers' position is that repeal of First Sale "would likely result in higher video rental charges to consumers and threaten the survival of 8,000 video specialty stores" across the country.

While manufacturers and dealers remain divided over first sale, insuring that suppliers will test reduced list at their own pace, the two sides agree on one area, the sale of videodiscs. "We do a tremendous job on CED, in particular," enthused Vibrations Video's Schaffer. "They fly out of here."

Rather than making an unqualified pitch for the proven sales record of CED, however, Bill Riley, national sales and merchandising director for RCA VideoDiscs and a NARM Video panelist, noted that it's "not just 'if and when' record retailers get into selling videodiscs, but 'how' that's important.

"It's the ability of software merchandisers, record retailers or video dealers to demonstrate the system that is a crucial element in determining how successful you can become in selling CED," stated Riley. "That and merchandising are among the prime factors. Presentation is extremely important with a product like this, where many people still don't know what it is, much less how it works."

### Hardware Problems

While many record retailers prefer not to carry hardware, Riley feels that at this stage in the life of the CED system "we're not far enough along to merchandise just the software." The reluctant record retailer, though, might be encouraged to know that CED is "far ahead of the tape people in sales" per unit player, according to Riley.

"Inventory is not a big problem for the record retailer," summed up Riley. "What it comes down to is presentation, merchandising and demonstrating the system, that is the key to selling CED."

Merchandising is also going to be pivotal in selling the record buyer on music video, especially with new products such as the Video 45, which Sony has begun to market through its software division. Video Trend's Silverman pointed to the promise of the video single exclaiming that "with popular new acts like Duran Duran represented, we have the opportunity to reach a whole new market." Still, the Video 45 has yet to be on the market long enough for an adequate test of its potential.

Longer form music video programming, including in-concert and video compilation titles, have been around a good deal longer, and sales have been admittedly uneven, lagging behind movies and some of the more popular aerobic and workout titles. There have been successes, to be sure; Olivia Newton-John's *Physical* went gold (and picked up a Grammy video award this year), as did MGM/UA's *The Complete Beatles* package. It would probably be most accurate to say that there has been a steady, if not overwhelming, increase in music video's popularity.

"All our music video titles have kept pace with music video in the rest of the industry," said Thorn EMI's Santrizos, whose company has released such titles as

*Genesis: Live* and Grace Jones' *One Man Show*. "I don't want to damn it with faint praise, but it's still very much a movie driven business."

That should change, as Santrizos added, with "the proliferation of stereo machines and a greater VCR penetration of the record buying market." That should take place as more record retailers add video software product.

"It becomes a self-energizing situation," Santrizos concluded.

A major catalyst in the acceptance of music video, both labels and retailers agree, is cable outlets such as Warner Amex's 24-hour stereo music channel, MTV. The service has already proven to be a heavy record seller, and director of programming John Sykes will be making a presentation on the same day as the video panel, revealing the results of a recent Nielsen survey "to more fully assess the relationship between MTV viewing and record sales."

"Throughout the entire convention MTV will also be broadcasting in-house over the Fountainbleu Hotel's cable system, and we'll have a news crew with us covering the convention as music news," said MTV's Sykes. "What we tape on Monday could well be shown Tuesday, so people at the convention will be able to see our reports overnight."

Last year, during the NARM convention held at the Century Plaza Hotel in Los Angeles, MTV was shown "via a satellite downlink dish, and then we had only partial carriage," noted Sykes. "Jim Bonk of Stark/Camelot covered MTV as part of a general presentation. This year, we're showing MTV 24 hours a day over cable in each of the attendees' rooms, and our presentation will include a video recap of MTV over the past year, featuring promotions and contests we ran, bringing the entire industry up to date."

## Reed, Schneider And Wynette Set To Host ACM 'Hat' Awards

NASHVILLE — Jerry Reed, John Schneider and Tammy Wynette have been selected as co-hosts for the 18th annual Academy of Country Music (ACM) awards show, scheduled for national telecast via NBC-TV from Knott's Berry Farm in Buena Park, Cal., at 9 p.m. EST May 9. A Dick Clark Co. production, the show will be directed by Gene Weed.



**DEES RE-INKS WITH BMI** — Radio personality/songwriter Rick Dees recently renewed his performing rights affiliation with Broadcast Music, Inc. (BMI) and invited BMI execs to guest on his Rick Dees' *KIIS-FM*. Pictured at the KIIS studio are (l-r): BMI's Allan McDougall and Michael Siteman clowning with Dees.



**HERE'S LOOKING AT YOU, KIDDO** — A&M recording group Kiddo made a recent appearance at L.A.'s Lynwood High School, giving a 90-minute concert with proceeds earmarked for the school's student body. Pictured here after the Kiddo gig are (l-r): Jheryl Busby, vice president, R&B promotion and marketing, A&M; Donnie Sterling of the Band; and Ken Crowe, Lynwood High director of student activities.

## Independents Remain Up In Face Of Recent Changes

by Fred Goodman

NEW YORK — In the wake of Arista's defection to major distribution, a wide range of independent labels are confident that they will benefit from both Arista's and Chrysalis' departure from the independent ranks. They add that they do not view the changes as a trend.

"I don't think it's an exodus but a coincidence," said Ralph Kaffel, president of Fantasy Records. "It was two labels choosing to make similar moves in a short period of time. They didn't go to the same major, and the moves were different in various respects. Chrysalis went to CBS in a dis-

## Bider, Morgenstern Upped At Warner Bros. Music

LOS ANGELES — At Warner Bros. Music, Les Bider, formerly chief financial officer/treasurer, has been named to the newly created position of chief operating officer and will retain his chief financial officer title. Also, Jay Morgenstern, formerly vice president/general manager of the company, has been named executive vice president for the company.

In announcing the promotions, Chuck Kaye, chairman of Warner Bros. Music, said, "Due to the enormous growth of the Warner's catalog and worldwide expansion of both publishing and print, it becomes increasingly necessary to strongly define the responsibilities of the management team, who are capable in all areas, including the usages of music in the new areas of 'high tech.'

"Both Bider and Morgenstern have the experience and executive capabilities of aiding me in my endeavor to further the continuance of the growth of Warner Bros. Music and to cope with the changing times ahead," Kaye added.

## Milsap Forms Hit Agency

NASHVILLE — Ronnie Milsap has formed Headline International Talent (HIT), a new booking agency, with former Dick Blake employee Charles Dorris appointed as executive director of the firm.

The agency, which quite naturally has established an exclusive booking agreement with Milsap, is currently planning a future expansion of the talent roster. HIT is located at 12 Music Circle South, Nashville, Tenn. 37203. The telephone number is (615) 256-7585.

tribution deal; Arista went to RCA in an ownership deal. Obviously, those labels had their own reasons for doing those things. I don't think it will have any effect on us if our distributors are able to stay functioning, solvent and solid."

While most labels contacted were decidedly upbeat, citing a more prominent role as independents, there was also speculation by distributors that question marks surrounding Pickwick and the perceived weakness of distributors that had relied on Arista and Chrysalis might give rise to raiding parties between distributors, as well as to shifts by labels seeking new distributors.

"It's going to rock the boat," said Duncan Browne, general manager of the Boston-based Rounder Distribution. "It will certainly create opportunities and some label robbing. I have a feeling that larger distributors might look at our stuff, but I don't really think it's their bread and butter." Conversely, Browne added that some of the larger independent catalog labels might now look at a distributor like Rounder.

### Good For Ladies

Similarly, Clay Pasternak, co-owner of the Cleveland-based Action Music Distribution, said that the changes could be good for the smaller independents, since distributors "might take a closer look at them."

One small label that distributors will not be examining is the New York-based Gramvision label, which announced last week that it had reached a distribution agreement with PolyGram Classics (see story in this issue). Label president Jonathan Rose said that he was leaving the independent web with mixed emotions.

"There have been some independents," he said, "particularly Malverne and Richman Brothers, who were incredible. They represented the finest of what independent distribution could be: the ability to really move quickly and directly and be in the market. We had other distributors who were very difficult to deal with."

Although understood to be firmly committed to independent distribution, Motown Records has become mum on its future plans. Miller London, vice president of sales for Motown, had previously reported that if Pickwick were not to reopen, Motown had "other sources we planned to use for distribution." (Cash Box, April 9). Contacted again last week, London said the company had "no more comments" until it had investigated the ramifications of the changes. Boardwalk Records, one of the largest remaining hit-oriented in-

(continued on page 22)

## TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1 PROCESSION</b> WEATHER REPORT (Columbia FC 38427)	4/9	<b>17 INCOGNITO</b> SPYRO GYRA (MCA-5268)	18 27
<b>2 THE BEST IS YET TO COME</b> GROVER WASHINGTON, JR. (Elektra 9 60215-1)	2 5	<b>18 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND</b> VARIOUS ARTISTS (Warner Bros. 9 23718-1)	12 25
<b>3 DECEMBER</b> GEORGE WINSTON (Windham Hill C-1025)	1 19	<b>19 REEL LIFE</b> SONNNY ROLLINS (Milestone M-9108)	16 6
<b>4 TWO OF A KIND</b> EARL KLUGH/BOB JAMES (Capitol ST-12244)	3 18	<b>20 COME WITH ME</b> TANIA MARIA (Concord Jazz Picante CJP 200)	23 3
<b>5 THE HUNTER</b> JOE SAMPLE (MCA 5397)	4 24	<b>21 SOLID COLORS</b> LIZ STORY (Windham Hill C-1023)	26 4
<b>6 DAVE GRUSIN AND THE NY/LA DREAM BAND</b> (GRP A1001)	5 5	<b>22 LEARNING TO LOVE</b> RODNEY FRANKLIN (Columbia FC 38198)	22 21
<b>7 FINESSE</b> JOHN KELMMER (Musician/Elektra 9 60197-1)	6 9	<b>23 HOME AGAIN</b> STANLEY TURRENTINE (Elektra 9 60201-1)	24 20
<b>8 QUARTET</b> HERBIE HANCOCK (Columbia C2 38375)	7 10	<b>24 WELCOME TO MY LOVE</b> DIANNE REEVES (Palo Alto PA 8026)	21 9
<b>9 JARREAU</b> (Warner Bros. 9 23801-1)	9 12	<b>25 THE PARIS CONCERT, EDITION ONE</b> BILL EVANS (Musician/Elektra 9 60164-1)	15 9
<b>10 RIT/2</b> LEE RITENOUR (Elektra 9 60186-1)	— 1	<b>26 LIVE AT THE PLUGGED NICKEL</b> MILES DAVIS (Columbia C2 38266)	30 22
<b>11 SHADOWFAX</b> (Windham Hill C-1022)	11 21	<b>27 MUSIC SPOKEN HERE</b> JOHN McLAUGHLIN (Warner Bros. 9 23723-1)	20 13
<b>12 CASCADES</b> AZYMUTH (Milestone M-9109)	14 9	<b>28 AUTUMN</b> GEORGE WINSTON (Windham Hill C-1012)	— 1
<b>13 CALIFORNIA HERE I COME</b> BILL EVANS (Verve/PolyGram VE 2-2545)	13 17	<b>29 PETER ERSKINE</b> (Contemporary 14010)	25 10
<b>14 OFFRAMP</b> PAT METHENY GROUP (ECM-1-1216)	8 6	<b>30 DUKE ELLINGTON SONGBOOK, VOLUME TWO</b> ELLA FITZGERALD (Verve/PolyGram VE 2-2540)	27 6
<b>15 WINTER INTO SPRING</b> GEORGE WINSTON (Windham Hill C-1019)	10 48		
<b>16 DREAM OF TOMORROW</b> LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	17 38		
	19 3		

## ON JAZZ

**VERMONT'S HIGHEST PEAK** — A lot of unusual things happened last year when Killmanjaro released its debut album. Unlike such fusion bands as Stuff and The Yellowjackets, this wasn't a collection of established New York or Los Angeles studio hot shots. Instead it was a quartet of four virtually unknown players from the sticks on a label that had no track record for jazz. But none of these facts daunted the foursome, whose self-titled debut disc proved to be a pleasant surprise for radio, record buyers and the indie web. Since that time, the group's label, Philo, has released "Elements" by former Pat Metheny sidemen Mark Egan and Danny Gottlieb, and Killmanjaro quickly established itself on an international level with dates at the Montreux and Kool Jazz Festivals. All in all, a lot of jazz action for a band from Vermont. In a recent conversation, group bassist Tony Markellis reported that all the changes have opened a lot of doors for both Philo and Killmanjaro. "I think it's spelled a new direction for Philo and one they've wanted to take for a long time," said Markellis. "They had been considering some more commercial things, and we had worked with them before on sessions, so it was a natural. And since then, the Mark Egan/Dan Gottlieb record has been getting some nice response." For the band, the almost instant embrace they received from radio catapulted both them and the recording into the spotlight. "We had hoped we would be successful," reflected Markellis, "but it was a pleasant surprise to hear from places we'd never played that we were a success. And we got invited to Kool and Montreux simply on the strength of the record." Despite the success of their maiden voyage, Markellis feels the hubbub had little effect on their second album, the recently released "Killmanjaro Two." "I don't think the success really changed the music," he said. "We just knew more about making records the second time. Everything went very solidly in the directions we wanted on each track." Although Markellis lives in Saratoga Springs, N.Y., the rest of the band is still based in Burlington, Vt., where they got their start. The fact that they've stayed away from jazz's commercial capitals has both rewards and drawbacks. "It's really a two-sided issue," opined Markellis. "It's probably better for us career-wise to be in the fray. But I know bassists who can play rings around me who are scuffling to get any little jingle work in New York or L.A. This has kind of made us big fish in a small pond." The group may be moving to a bigger pond in the not too distant future, however. "We should be hearing about a couple of possible deals with major labels in the next couple of months," he said. "We've enjoyed Philo, but having to deal with the indie distributors is often difficult. It's time for the next step."

**THIS 'N THAT** — Many thanks to jazz aficionado Elliot Horne over at RCA for pointing out that April is ladies' month. Jazz queens born this month include: Alberta Hunter (4/1); Billie Holiday (4/7); Carmen McRae (4/8); Bessie Smith (4/15); Ella Fitzgerald (4/22); and Ma Rainey (4/26) . . . New York club veteran Sandy Borcom, who helped institute such jazz policies as Lush Life and Pallson's, has bowed her own nite spot, Swing Plaza. Located in the cavernous 17 Irving Plaza — the former home of rock club Irving Plaza — the new venue may be the largest jazz club in the city. Opening acts on April 8 and 9 were The Gerry Mulligan Big Band and Oliver Lake & Jump Up. Future shows will include a couple of spectacular double bills, including The Woody Shaw and Johnny Griffin groups on April 15 and 16, and Codona and The Art Ensemble of Chicago on May 6 and 7.

fred goodman

## The CAT Mobile Truck Rolls Along With Agfa Tape

LOS ANGELES — In a recording market where the well-known studio giants are having enough trouble staying in business, it seems as if the little guy has barely a chance. But determination has paid off for Ed Ravenscroft, owner of Chaton Recorders in Scottsdale, Ariz., a mobile recording studio known as "The CAT" (Chaton Audio Truck).

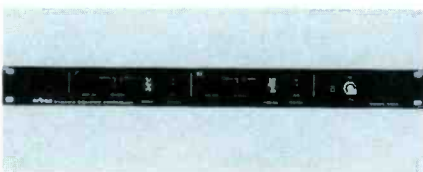
Featuring an Otari MTR-90 16/24 track (2-inch) recorder, an Otari MX 5050B 2 track (1/2-inch) recorder, Soundcraft 800 Series console, Master Room XL305 reverb chamber, 3 dbx Noise Reduction racks, four video monitors and video cameras for production and communication viewing, among other things, "The CAT" was completed in January 1982. It has since been used on a 13 week series of *Nashville On The Road* for NBC, the Michael Murphey special *What's Forever For*, Flora Purim and Airto Morelra in Santa Fe, in addition to rock festivals, location recording at Billy Bob's in Ft. Worth, Tx., and a live LP entitled "Rhythm of the City."

Ravenscroft virtually runs "The CAT" by himself, with the assistance of wife Marie and engineer Steve Moore. Presently, Ravenscroft uses Agfa 428 for "The CAT."

## Orban Introduces New Updated 2-Channel De-esser, Model 536A

LOS ANGELES — Orban of San Francisco, Calif. is marketing a new 2-channel de-esser, the model 536A, which, according to the company, contains all the features of its previous single-channel 526A de-esser for less cost. It also eliminates the microphone pickup found in the 526A.

Designed to provide constant de-essing with input levels varying as much as 15 dB., de-essing is adjusted with a single threshold control per channel on the 536A. Dual LEDs along with a click-free in/out



switch provide an accurate indication of de-essing action and allow de-essing to be introduced at any time during the program without audible side effects. The 536A also comes standard with active balance inputs and outputs, in addition to a transformer output option.

It can be used for de-essing of singers, announcers, actors and DJs in a number of recording, broadcast, video/film and live sound situations. The 536A carries a price of \$539.

## SESSION MIX

At the **Village Recorder** in West Los Angeles, Epic recording artist Michael Smotherman is working on basic tracks and overdubs for his next album in Studio "D". **Frank Rand** is producer, with **Terry Becker** behind the board. **Jim Faraci** assists. In Studio "B," overdubs and mixing were done on a new project by Mini Pops and Noche Caliente, with producer **Jose Silva** and engineer **Hernan Rojas**, for K-tel International. Assisting were **Cliff Jones**, **John Harrison**, and **Faraci**. Among the other projects at Village were Fairlight overdubs and mixing for *Faerie Tale Theatre* segment, on Showtime. Actress **Shelly Duvall** produced, while **Van Dyke Parks** served as musical director and **Joel Feln** engineered. **Robin Laine** assisted.

Lots of activity at **Kendun Recorders** in Burbank in recent weeks. L.A.'s own **Blasters** recently wrapped up work on its new Slash/Warner Bros. LP, which the group produced with **James T. Hill**. Engineer **Jeff Sanders** also mastered the LP and single at Kendun. Producer **John Ryan** has been working on the new Bill Wray album for EMI America/Liberty Records at the studio; he recently produced the Patrick Simmons "Arcade" LP, featuring the single "So Wrong," for Elektra/Asylum. Among the other acts who've been at Kendun were Van Morrison, to work on his recently-released Warner Bros. LP "Inarticulate Speech of the Heart," and **Juan Gabriel**, producing his own LP and single for Arlola International.

More mixing and remixing projects at **Sigma Sound Studios** in New York. EMI America recording acts Naked Eyes and Peter Tosh were among the subjects of recent sessions. **John "Jelly Bean" Benitez** produced, with **Jay Marks** engineering, **Glenn Rosenstein** and **Melanie West** assisting. Madonna finished cutting and mixing her new Sire release at Sigma, as well, with **Reggie Lucas** producing, **James Dougherty** engineering and **Linda Randazzo** assisting, while Geffen recording act Planet P remixed tracks with **Francis Kevorkian** producing, **John Potoker** engineering and **Rosenstein** assisting. Other sessions include Material, Level 42,

Irene Cara, Deniece Williams, Tin Tin, Rocker's Revenge and Soulsonic Force.

According to general manager **Gerry Block** and chief engineer **Mike Hutchinson**, Sigma Sound's Studio 5 has been undergoing a major upgrading. Studio renovations include the addition of a Solid State Logic SSL-6000E Series Video System, the new Studer A-800 MK III transformerless 24-track recorder and an Audio-Kinetics Q-Lock tape synchronization system. The studio has also been acoustically redesigned and is presently ready for booking.

Far away from the hubbub of Manhattan, **American Artists Studio** in Minneapolis has been playing host to Columbia recording act **Andre Cymone**, working on his second LP for the label. The record is self-produced, with **Peter Martinsen** serving as engineer. Country singer/songwriter **Dave Toland** is working on a Parle Records LP at the studio, as well, with **Randy Schwoerer** producing and **Martinsen** engineering.

In Nashville, **Brice Henderson**, **Jessie Burns**, **Sonny James** and **John Prine** are among the acts who've been working at **Sound Emporium**. Henderson recently began work on this third single for the Union Station label, with **Scott Tuft** producing and **Jon "Mr. Big" D'Amello** engineering. Churchill recording artist **Jessie Burns** returned for work on his forthcoming album, produced by **Jim Williamson** and **Tony Migliore**, with **Williamson** engineering and **Cathy Potts** assisting. **Sonny James** was in March 25 to record his new Dimension Records single, producing the sessions himself, with **Rick Horton** engineering. Singer/songwriter **John Prine**, who is seeking a label deal, was in to record late last month as well, with **Gary Laney** and Chicago-based engineer **Hank Neuberger** behind the board. And last but certainly not least, Sound Emporium owner **Roy Clark** has been doing overdubs for his next Churchill LP, with **Williamson** engineering and **Potts** assisting.

Session additions: **Ashford & Simpson** have been laying down tracks for a new project at **Penny Lane Studios** in New York, while former Temptation **Eddie Kendricks** has been recording in Studio A of **Crescendo Recorders** in Atlanta, Ga., with **Gary Ham** engineering.



**THE LOVE ELIMINATORS** — As part of its promotional tour in support of the "Eliminator" LP and the "Give Me All Your Lovin'" single on Warner Bros. Records, ZZ Top was in Chicago at the WEA branch office to meet local staff. Pictured standing are (l-r): Nick Massi, marketing coordinator, WEA Chicago; ZZ Top's Billy Gibbons and Frank Beard; Rick Cohen, sales manager, WEA/Chicago; and John Williams, ZZ Top management. Pictured kneeling are (l-r): Ron Leslie, Warner Bros. promotion, Chicago; and Charlie Springer, Warner Bros. regional sales manager.

## Independents Remain 'Up' In Face Of Recent Changes

(continued from page 21)

dependents, would not comment.

However, those labels willing to discuss the independent market were confident. "I think I'll be stronger," said Herb Corsack, vice president of Antilles/Mango Records. "It puts me in a solid position and allows me to step out." Added Joe Fields, president of Muse Records, "I've got to come out better. And I think those distributors that are properly capitalized will be even more solid than they were before."

Joe Robinson, president of Sugar Hill Records also felt the loss of Arista and Chrysalis would enhance his label. He added that the independent web still presented an opportunity not available with the majors for up-and-coming artists and

labels. "Nobody gets through the doors with anything new at the majors," he said. "You're still going to have more small independents coming up. There's always someone, somewhere, enterprising enough to get into the studios and make hits and help the independents."

Robinson wasn't alone in still feeling that the future lies with independents. "I'm trying to think of any label who married a major and wasn't cherry-picked," said Antilles' Corsack. "I can't."

Although sure that the independent system will remain viable and healthy, the question of what it will look like remained unanswered. Corsack suggested that the web will "consolidate down," with fewer distributors covering larger territories. He added that California may be the first region to undergo major changes. "There'll be new blood going in there," he said.

Conversely, one manufacturer, who asked to remain anonymous, projected that if Pickwick decided to abandon distribution, it could spell a major decentralization of a buying block and mean greater opportunities for smaller labels. "If Pickwick Distribution falls, they're not going to have the wholesale side dictating to the hundreds of their retail outlets," he said. "I'd be thrilled with that. If the guy at Musicland in Minneapolis made the decision that he didn't want my record for the stores, I was out." The same manufacturer also underscored the possibility of major distributor shifts by labels. "Do you think I still want to go with the guys who have been holding back payment and deducting my inventory?" he asked. "I'll go with the smaller guys. They're the ones who look like they're going to cook."

## KHJ/Los Angeles Drops Country Format

NASHVILLE — Following continuous rumors of an impending format change, KHJ/Los Angeles abandoned its country format in favor of a contemporary playlist, April 1, exiting from the three-way race that ensued in 1980 when both KHJ and KZLA took on the country sound, joining longtime country proponent KLAC.

KRTH program director **Bob Hamilton** was named operations manager for both KRTH and KHJ, while **Rick Scarry** has moved from KRTH to take on the program director chores for KHJ. Program director **Lon Helton** and music director **Gary Greenberg** have both left the station.

As interest in the country format grew some two and a half years ago, stations such as KHJ, KZLA and WKHK/New York (then WRVR) adopted the format, but since that time KZLA and KLAC have battled for the lead in the Los Angeles market while KHJ took a back seat. In the winter Arbitron ratings, for example, the station posted a 2.1 share while KZLA and KLAC registered 2.3 and 2.1 shares respectively.

## Popell Records Bows

LOS ANGELES — Popell Records recently opened in Chicago. First product on the label will be a single, "Primo Man," by Lisa Popell, with an LP to follow.

Paul Gallis has been named national promotion director for the label, and Sol Greenberg will serve as national sales and distribution director. So far, MS Distributing has been lined up for the Midwest, and Norman Winter has been retained as national publicity consultant.



**COUNTRY'S FIRST LADY RECORDS** 63rd LP — Epic recording artist **Tammy Wynette** (l) is recording her 63rd album to date with producer/husband **George Richey** at Woodland Sound Studios. The LP is slated for a June release.

# CASH BOX

APRIL 16, 1983

SALUTING  
GOSPEL MUSIC WEEK  
IN  
NASHVILLE





ANDRAE CROUCH

BILL GAITHER

**ASCAP**  
American Society of Composers, Authors & Publishers

We've always had the greats.



# Back To The Basics



Artists like Grammy winners Amy Grant and Al Green (l) typify the new gospel — melodic, but unabashedly reverent.

Gospel music has undergone a metamorphosis in the last 10 years, slowly expanding beyond the realms of the traditional role of church music as a form of hymnodic worship to the point where the gospel industry has something to offer people from all walks of life. But the industry has also taken on a new maturity in understanding just how to fit its new influences into the overall game plan for each

respective company.

Several years ago, Christian music companies were continually chasing the dark horse, taking music that was somewhat discreet in its message to a disinterested public with the hope of making gospel music a crossover phenomenon. Their attempts failed in that the message is the one distinguishing factor in gospel music, and, once that message is lost, the significance of the material also vanishes. Instead, the gospel companies now wave their banner, offering something that is the same musically, different lyrically, but offering it with a sense of pride and accomplishment. With that attitude a whole new level of excitement has pervaded the gospel community, for now the music is the means, not the ends.

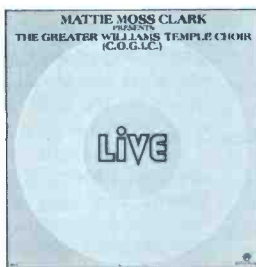
Tom Roland

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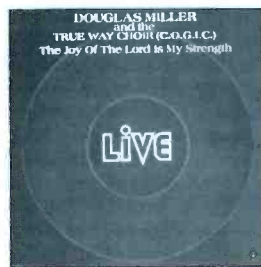


GosPearl Records

## "GosPearl Records Brings You The Gospel Sound Of The Eighties"



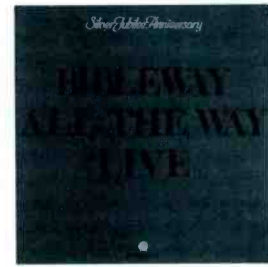
PL 16004



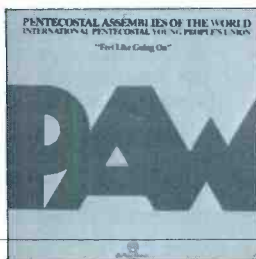
PL 16008



PL 16010



PL 16011



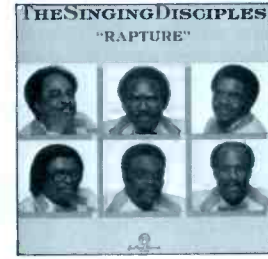
PL 16013



PL 16014



PL 16015



PL 16016

### FUTURE RELEASES

PL 16009: Rev. Thomas Wesley Weeks/I'm A New Creature, Concerto I (Live)

PL 16012: U.N.A.C.-5 COGIC/A Song Is Born, Volume II (Live)

PL 16017: Count Your Blessings/Timothy Wright and The Concert Choir (Live)

PL 16018: Douglas Miller, III (Live)

PL 16019: Little Cedric and The Traveling Stars of Baltimore, Maryland

PL 16020: The Supreme Voices of Dallas, Texas

(Also Available on Cassettes)

GosPearl Records, 2755 Edmonson Avenue, Baltimore, Maryland 21223

# Back To The Basics



**Andre Crouch (left) and the Cruse Family (below)**



(continued from page GM-3)

Because it has become more realistic in its efforts, the gospel community is finding itself at a new level of professionalism with quality and diversification, while the real goal of the industry — that of bringing the buyer a message of hope and eternity — has not been sacrificed.

Through their redirected efforts, gospel agents have been able to enter doors they only dreamed of entering when their hearts were slightly misguided. Amy Grant sold over 350,000 copies of an album that is blatantly Christian; Jerusalem found its way onto MTV alongside acts like The Clash and Duran Duran; and stations like WWRL/New York and WCAS/Boston have attempted to tap markets that were heretofore untouched.

Further marketing attempts, which are proceeding in a much more competent manner than previous efforts, have brought forth the formation of labels such as Word Records' new Exit label, which has already caught the attention of some 250

college stations who have expressed an interest in the label's product for their regular programming efforts, the introduction of K-tel into the Christian market through the development of the Arrival label with the cooperation of the industry at large, and even an upcoming attempt by Word at a 3-D album package. To top it off, the gospel labels have been a major source of aerobic fitness within the Christian community, providing records that can aid the listener in body development without subjecting him or her to suggestive material. They have also developed special gift cassette packages that carry the "Gift of Music" ideal a step farther.

The gospel community has been successful in realigning its priorities, for it recognizes both its similarities and differences with the general business community. Like the secular business, the maintenance of a profitable operation is an essential element in the firm's routine affairs, but, unlike their profiteering counterparts, the Christian companies are providing a product which has the potential to wield a more lasting impact on a single life than its \$8.98 list price would indicate, and before they can ever hope to compete with their secular colleagues, gospel companies must establish themselves as a viable medium for the modern man in their own sphere of reality. They seem to be doing just that.

## Grant's 'Age To Age' Success Built On Timing, Patience

by Michael Kirk

Timing and patience were the critical ingredients to the success of Amy Grant's "Age to Age" album on Myrrh, according to label vice president Dan Johnson. "We had a lot of time to work with that album and got to plan a lot ahead," he stated. "That was a major ingredient to it becoming so successful at the sales level."

Johnson credits Grant's management team of Mike Blanton and Dan Harrell for their excitement, enthusiasm, creative input and follow-up on the management level also as being keys. This team got together with the Word staff before and after the release of the album to constantly assess its progress and explore further avenues of advanced sales.

"One of the big secrets is that we had the album in-house for five months," said Johnson. "It was recorded at the Caribou Studio in Colorado in October and wasn't released until April the following year. This gave us a lot of time to develop in-store merchandising and get our people excited about the album by playing it for them."

This care and concern went from the music to the cover. Grant's previous five album covers had all been brightly colored and full bleed. "We decided to go with white and something more simple and classier for 'Age to Age,'" said Johnson. The result was a very tasteful cover that showed a portrait of Grant in a white dress with a white border around the picture.

A major factor in creating demand at the consumer level for the album before it was in the stores was that Grant embarked on a major spring tour and performed four of the songs from the album during her con-

certs, thereby whetting the appetites of her fans and Christian bookstore customers.

The first single from the album, "Sing Your Praise To The Lord," reached #1 across the board in a Christian trade — the first time an artist or song had ever done that. That successful single soon led to another, "El Shaddai," which also topped the charts. Currently, the label has released a single that contains a medley of eight songs from Grant's concerts. Based loosely on the "hooked on" concept, the single is being merchandised in bookstores with attractive counter displays — the first time the Christian bookstores have ever sold a single to the Contemporary Christian audience.

About three months after the "Age to Age" album was released, **Cash Box** ran a

(continued on page GM-8)



**THE WIDE WORLD OF GOSPEL** — Last year's Gospel Music Assn. (GMA) Dove Awards had a unique sense of camaraderie that saw a number of people gather together in a spirit of celebration. Pictured here are (l-r): Joe Moscheo, Broadcast Music, Inc. (BMI); Lisa Burroughs and Wesley Boyd of the Richard Smallwood Singers; MCA/Songbird recording artist Barbara Mandrell; Dottie Jones of the Richard Smallwood Singers; GMA president Frances Preston; and Jackie Ruffin, Carolene Evans and Richard Smallwood of the Richard Smallwood Singers.

## Recession Putting Squeeze On Black Gospel Labels, Acts

by Tom Roland

A recent study commissioned by the Recording Industry Assn. of America (RIAA), in conjunction with the National Assn. of Record Merchandisers (NARM), showed black music in a tailspin overall, with sales slipping from 14% of the market in 1979 to just 7% in 1981, and a recession that sent black unemployment figures skyrocketing well above the national average wreaked further havoc on the diminishing market in 1982.

In the past when recessions have occurred, the gospel industry was always able to flourish as record buyers looked for a ray of promise or a piece of hope to which they could cling, and gospel music was able to convey a note of inspiration and a reason for optimism. This economic period has been much different, though, as black

gospel manufacturers have sensed a serious downturn in sales, a setback that, depending on what company you're talking about, is either not as serious as the one faced by the bulk of secular labels or is even more serious.

James Bullard, of Word/Myrrh's black division, assesses the current market as "worse than any experience we've ever had." "Usually gospel music is something that people buy more of or they continue to buy," he said, "because it kind of speaks to the condition that the country would be in at that time. It's something similar to a pacifier in a way that puts back what has been taken away. That's in years prior to this last year, but unemployment's worse than it's ever been before and the bottom just fell out."

Bullard praised senior executive Stan Moser for his foresight, since Moser began belt-tightening measures a full year before the height of the crunch, and Bullard stated that, because of those efforts, the company has been able to survive on a lower volume. He noted that sales of contemporary music forms, represented by artists such as Andrae Crouch and Patrick Henderson, have been hardest hit for two reasons: one is the fact that contemporary music speaks to younger buyers and unemployment among black teenagers has been even more striking than in other age brackets, and the other lies in the nature of the music itself.

"People are going back to the basics," he suggested, "something that gives them hope to hold on or inspiration to continue, things that speak more to the inner soul."

Jim Henry, of Pearl Records in

(continued on page GM-10)

# BMI salutes those who spread the Word through music.



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# Spiritual

## MALE VOCALIST

- 1 Al Green • Hi/Myrrh
- 2 Rev. Keith Pringle • Savoy
- 3 Milton Brunson • Myrrh

## FEMALE VOCALIST

- 1 Myrna Summers • Savoy
- 2 Shirley Caesar • Myrrh
- 3 Albertina Walker • Savoy

## GROUP

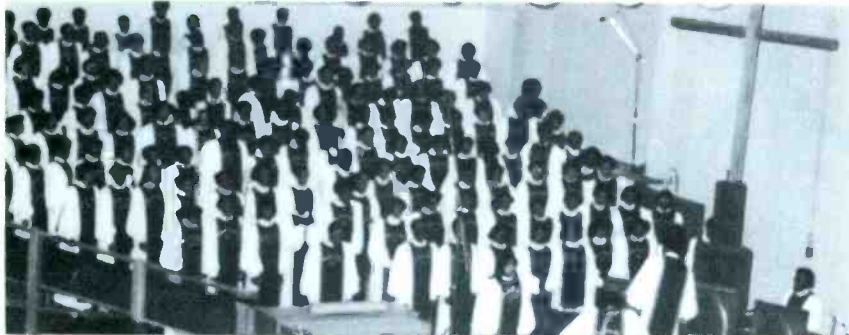
- 1 Florida Mass Choir • Savoy
- 2 Clark Sisters • Sound Of Gospel/New Birth
- 3 Williams Brothers • Myrrh

## TOP 20 ALBUMS

- 1 Lord, You Keep On Proving Yourself To Me • Florida Mass Choir • Savoy
- 2 When All God's Children Get Together • Rev. Keith Pringle • Savoy
- 3 Precious Lord • Al Green • Hi/Myrrh
- 4 It's Gonna Rain • Milton Brunson • Myrrh
- 5 Brother To Brother • Williams Bros. • Myrrh
- 6 Higher Plane • Al Green • Myrrh
- 7 You Brought The Sunshine • Clark Sisters
- 8 Uncloudy Day • Myrna Summers • Savoy
- 9 A Touch Of Class • Jackson Southernaires • Malaco
- 10 Is My Living In Vain • Clark Sisters • New Birth
- 11 Go • Shirley Caesar • Myrrh
- 12 Edwin Hawkins Live With The Oakland Sympony Orchestra, Vol. II • Myrrh
- 13 The Richard Smallwood Singers • Onyx/Benson
- 14 Glory To His Name • Albertina Walker & The Cathedral Of Love Mass Choir • Savoy
- 15 Where Is Your Faith • James Cleveland & The So. California Community Choir • Savoy
- 16 Lord, From The Depths Of My Heart • James Cleveland And The Washington, D.C. Chapter • Savoy
- 17 The Joy Of The Lord Is My Strength • Douglas Miller And The True Way Choir • Gospearl
- 18 Cloudburst • Mighty Clouds Of Joy • Myrrh
- 19 Edwin Hawkins Live With The Oakland Symphony Orchestra • Myrrh
- 20 Power • Twinky Clark • Sound Of Gospel



# CASH BOX GOSPEL AWARDS



# Inspirational

## MALE VOCALIST

- 1 B.J. Thomas • Myrrh
- 2 Dallas Holm • Greentree
- 3 Don Francisco • New Pax

## FEMALE VOCALIST

- 1 Amy Grant • Myrrh
- 2 Evie Tornquist • Word
- 3 Sandi Patti • Impact

## GROUP

- 1 Imperials • Dayspring
- 2 Farrell & Farrell • New Pax
- 3 Petra • Star Song

## TOP 20 ALBUMS

- 1 Age To Age • Amy Grant • Myrrh
- 2 Amazing Grace • B.J. Thomas • Myrrh
- 3 I Saw The Lord • Dallas Holm • Greentree
- 4 The Very Best Of The Imperials • Dayspring
- 5 Miracle • B.J. Thomas • Myrrh
- 6 Unfailing Love • Evie Tornquist • Word
- 7 Lift Up The Lord • Sandi Patti • Impact
- 8 Amy Grant In Concert, Vol. II • Myrrh
- 9 Stand By The Power • Imperials • Dayspring
- 10 Joni's Song • Joni Eareckson • Word
- 11 The Traveler • Don Francisco • New Pax
- 12 Bless The Lord Who Relgns In Beaty • Bill Gaither Trio • Word
- 13 Peace In The Valley • B.J. Thomas • Myrrh
- 14 Make Me Ready • Farrell & Farrell • New Pax
- 15 The Live Concert • Don Francisco • New Pax
- 16 Spirit Wings • Joni Eareckson • Word
- 17 Priority • Imperials • Dayspring
- 18 More Power To Ya • Petra • Star Song
- 19 Holm, Sheppard, Johnson • Greentree
- 20 Collections • Keith Green • Sparrow

# Tree International salutes Meadowgreen Music and its Dove nominees:

## GOSPEL SONG OF THE YEAR

Dove Award to the Writer(s)—Publisher(s)

**How Majestic Is Your Name**

Michael Smith—Meadowgreen Music—(ASCAP)

**Sing Your Praise To The Lord**

Richard Mullins—Meadowgreen Music—(ASCAP)

## FEMALE VOCALIST OF THE YEAR

**Amy Grant**

## GOSPEL INSTRUMENTALIST OF THE YEAR

**Michael Smith**

## CONTEMPORARY GOSPEL ALBUM OF THE YEAR

Dove Award to Artist/Producer

**Age To Age/Amy Grant**

Myrrh Records—Brown Bannister—Producer

## INSPIRATIONAL GOSPEL ALBUM OF THE YEAR

Dove Award to Artist/Producer

**Heartmender/Danny Gaither**

Daybreak Records—Joe Huffman—Producer

**Lift Up The Lord/Sandi Patti**

Impact Records—Greg Nelson—Producer

## TRADITIONAL GOSPEL ALBUM OF THE YEAR

Dove Award to Artist/Producer

**Chosen/The Goodmans**

Canaan Records—Joe Huffman—Andy Tolbird—Producers

**Give The World A Smile/Grady Nutt/The Kingsmen**  
Heartwarming Records—Joe Huffman—Producer

## INSPIRATIONAL GOSPEL ALBUM OF THE YEAR

Dove Award to Artist/Producer

**Touch Me Lord/Larnelle Harris**

Impact Records—Greg Nelson—Producer

## GOSPEL ALBUM OF THE YEAR— CHILDREN'S MUSIC

Dove Award to Producer/Record Company

**Good Night—Sleep Tight/Word Records**

Pam M. Hall—Producer

## GOSPEL ALBUM OF THE YEAR—MUSICALS

Dove Award to Producer/Record Company

**Man of Destiny/Lillenas Records**

Mosie Lister—Steve Mauldin—Joe Huffman—Tom Fettke  
Producers

## GOSPEL ALBUM OF THE YEAR— BY A SECULAR ARTIST

Dove Award to Artist/Producer

**He Set My Life To Music/Barbara Mandrell**

MCA Records—Tom Collins—Producer

## GOSPEL ARTIST OF THE YEAR

**Amy Grant**



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## Timing, Patience Key To Grant's Success



(continued from page GM-4)

cover picture of Amy Grant (**Cash Box**, Aug. 7, 1982), and this "heightened awareness of Amy Grant on the secular level," said Johnson, adding that the timing was perfect to keep her momentum going.

A major fall tour saw Grant once again performing before packed houses, and once again, this tour spurred album sales. Blanton and Harrell, along with the Word executives, made another key decision

with "Age to Age" that has proven to be critical — instead of releasing a new album, they decided to continue to treat the Grant album as a new release. This assured strong sales through Christmas, and now, a year after its initial release, the album is still selling strong and hasn't yet reached its peak. "It's the fastest selling record that Word has ever had," he said, "and with sales over the 350,000 range, we expect it to go gold before the year is out."

A special discount coupon has now been instituted for the "Age to Age" album, with each customer who buys a medley single getting \$2.49 taken off the price of the album. That is the cost of the single, and the discount is attached. This, too, has moved albums.

Amy Grant was a well-established artist before "Age to Age" was released, and her five previous albums have all been top sellers in their own right, with sales increasing on each release. However, it was this sixth album that has seen Grant emerge from one of the top Contemporary Christian artists to a trend-setter in the gospel music world.

"This album is a classic," said Johnson. "When we were getting it ready for release, we thought about Carole King's 'Tapestry' album and how that was done. I think 'Age to Age' compares to that well in the Christian market."

Although the album has been out for a year and Grant is currently recording another studio album, Word has no plans to release a new Amy Grant project until next year. According to Johnson, "We want to maximize the sales potential of this album before we release another. We feel it can still generate a lot of sales we haven't touched yet."

## 1983 Cash Box Gospel Advisory Board Members

The **Cash Box** Gospel Advisory Board was created two years ago to give the gospel industry a voice in the way in which it is presented to the secular industry. The 10-member committee was chosen on the basis of each member's working knowledge of gospel music and his commitment to its continued growth. The committee meets at least twice each year to discuss **Cash Box's** coverage of the gospel music business and how the magazine can best serve the needs of the gospel community while keeping within the constraints of its overall readership.

The **Cash Box** Gospel Advisory Board consists of Jim Black, SESAC; Mike Blines, formerly of The Benson Co.; James Bullard, Word Records; Randy Cox, Meadowgreen Music; Dick Curd, Joy Prods.; Bill Hearn, Sparrow Records; Dan Johnson, Word Records; Gentry McCreary, The Benson Co.; Joe Moscheo, BMI; and John Sturdivant, ASCAP.

## Benson Co. To Expand Horizons In '83

Following an alteration in ownership and management some three years ago, The Benson Co. experienced a hopeful sign of growth this past year with its entry into several new markets on behalf of the 16 labels that the corporation represents through marketing and/or distribution agreements.

Among those labels represented by the firm are Alarma!, Greentree, NewPax, Paragon, HeartWarming, Impact, Scripture In Song, Onyx International, Hope Song, New Birth, Home Sweet Home, Rooftop, Lamb & Lion, Pilgrim/America, Refuge, and LifeLine/Benson.

Little more than a year ago, Benson entered the black gospel market with the addition of Gentry McCreary as international director of black music marketing, securing distribution agreements with two labels in addition to the Onyx label. Benson only recently became the first gospel conglomerate to field an all-black sales force designed to represent the black musician to distributors and one-stops, where the bulk of the product is sold. Hailed as the "Black Attack" sales force, the additional sales help was created to lend credibility to the label's entry into the black gospel field.

Through Video Impact Prods., the Benson video division, the company was able to enter its first product made specifically for retail distribution with the advent of the "Aerobic Celebration, Vol. II" album. Video Impact is already preparing successive releases on Paragon recording artist Gary McSpadden and Christian orator Tony Campolo.

The radio promotion department, headed by John Taylor, has developed a new promotional vehicle called the "Supersingle," which combines 10 cuts from different artists. The album has been assembled so that radio programmers can pull individual cuts or play the LP in its entirety, providing a variety in styles and artists. The

first in the "Supersingle" series was created with one side for contemporary-formatted stations and one for MOR outlets. The newest "Supersingle" will feature southern gospel fare.

Benson has also placed an intensive effort into improving its visibility through more effective merchandising at the retail level. Utilizing merchandising materials such as album cover flats, posters and stand-ups has long been an important sales tool, but the Benson group has concentrated on developing displays which build in the actual album and cassette product as a part of the display, making the product more accessible than it would be if it were encased within the record bin at the other side of the store. Merchandising activities proved especially successful in support of product by Dallas Holm & Praise, Don Francisco, Andrus, Blackwood & Company and DeGarmo & Key.

Benson also expanded its distribution lines to include foreign territories such as South Africa, Scandinavia, Australia, New Zealand and the European continent, and, through reciprocal agreements made with companies in a number of these territories, Benson has been able to introduce foreign artists in America and acquire sales on American artists overseas.

## Sparrow Records Bows New Look

The Sparrow Distribution field representative has a new look this year — in addition to order forms, promotion material, song books, albums and cassette samplers, there is a video screen, personal computer and computer game software along with videocassettes in his now-bulging briefcase.

Sparrow, the seven-year-old contem-

(continued on page GM-12)

**SESAC**  
SALUTES  
**GMA**  
AND THE 14TH ANNUAL  
**DOVE**  
**AWARDS**

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**DOVE NOMINATIONS:**

**GOSPEL SONG OF THE YEAR**  
"He Will Carry You" - Scott Wesley Brown  
(from the album SIGNATURE)

**FEMALE VOCALIST OF THE YEAR**  
Barbara Mandrell

**GOSPEL SONGWRITER OF THE YEAR**  
Scott Wesley Brown

**GOSPEL INSTRUMENTALIST OF THE YEAR**  
Phil Keaggy  
Michael Omartian

**GOSPEL ALBUM OF THE YEAR (Children's Music)**  
"Lullabies & Nursery Rhymes, Vol. I" - Candle

**GOSPEL ALBUM OF THE YEAR (Worship Music)**  
"Light Etemal" - John Michael Talbot  
"On Wings of the Wind" - Terry Talbot

**GOSPEL ALBUM OF THE YEAR — BY A SECULAR ARTIST**  
"He Set My Life To Music" - Barbara Mandrell

**INTERNATIONAL ARTIST OF THE YEAR**  
Sheila Walsh

**GRAMMY AWARDS:**

**BEST INSPIRATIONAL PERFORMANCE**  
"He Set My Life To Music" - Barbara Mandrell

**GRAMMY NOMINATIONS:**

**BEST RECORDING FOR CHILDREN**  
"Animals and Other Things" - Candle  
"I Am God's Project" - Birdwing Kids Korus



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## Black Gospel Acts, Labels Struggle To Overcome Recession

(continued from page GM-4)

Baltimore, noted that that need has prompted the emergence of two new gospel-formatted stations in major markets — like WWRL/New York and WCAS/Boston. "Last year, you couldn't give a gospel record away in Boston," he said.

Henry suggested that recognition of the potential of gospel music has kept a few stores afloat, pinpointing a store in Baltimore where 25% of its business is now gospel records and a one-stop in Los Angeles that has reversed its thinking in dealing with 70% gospel music. He further added that the bulk of secular stores have pretty much turned their backs on the gospel customer, warding him off from the record bins by placing them at the back of the retail outlet and playing loud, lyrically offensive music.

But, he said, that the entry of such artists as Ben Moore, Candi Staton and former Supreme Cindy Birdsong into the gospel field is an indication of the potential lodged within the genre. Apparently there are some markets in which roller skating rinks are even beginning to program gospel music.

While he cited the emergence of WWRL, which programs gospel cuts by traditionally secular acts such as the Commodores, Teddy Pendergrass, Deniece Williams and Gladys Knight interspersed with gospel artists, as a welcome opportunity to draw new listeners, he expressed concern that their presence on the station would draw away from artists who have



**NEW ARRIVAL** — "Little" Cedric was recently signed to the Pearl Record Co. "Little" Cedric, a 13-year-old, is currently rehearsing with his group, *The Travelling Stars*, in Baltimore, preparing for their debut LP, due in the fall. Pictured at the signing are (l-r): James C. Henry, Jr., executive vice president, Pearl; "Little" Cedric; and Rev. Lawrence A. Brunt, president, Pearl.

devoted their entire lives to the gospel message.

That sentiment was echoed wholeheartedly by Fred Mendelssohn at Savoy. "When they play Johnny Mathis and the O'Jays and Teddy Pendergrass, I think they're doing a disservice to the gospel artists," he said. "That also goes for the

record companies that support them by buying time on their station and by giving them free records. I don't deny their faith, but if a pop station will never play a James Cleveland album, then why should the gospel stations play Johnny Mathis? Gospel radio is being converted to a great degree."

An even larger concern is that of home taping and bootlegging, which Mendelssohn says is the most nagging problem facing the black gospel manufacturer. He cited one instance where a defective James Cleveland 8-track that had a typewritten label had been mailed back to Savoy. The man said he had purchased the material while attending a Cleveland concert.

Armen Boladian, of Sound Of Gospel in Detroit, which is associated with the Westbound Record label that at one time boasted the Ohio Players and Funkadelics and is currently associated with George Clinton, surmised that even gospel buyers, who are supposedly more conscious about their actions, are unaware of the damage that home taping imposes.

"I don't think people realize to what extent this is really hurting," he said. "They're doing this because they've got a tape and a cassette recorder and they're saying, 'Hey, let's have a good time and tape it,' not realizing the after-effects."

He also added that with less disposable income available, people are spending more time listening to traditional gospel music that they've already purchased. He noted the longevity that gospel music usually displays (40% of the records on the current **Cash Box** spiritual gospel chart have been on the 15-album list for more than six months) and said that sales longevity no doubt translates into longer use around the home.

### Savoy Records Still Going Strong

Savoy Records has long been entrenched within the gospel field as one of the major recording sources for black inspirational material. Operating out of

### Onyx Int'l Scores Big With Smallwoods

As the flagship for The Benson Co.'s thrust into the black gospel market, Onyx Records made an impressive debut with the entry of The Richard Smallwood Singers, now poised at #2 on the **Cash Box** Spiritual Gospel Albums charts.

Headed by general manager Gentry McCreary, Onyx was able to lure the group after it received critical acclaim from their appearances at such outings as the Montreaux Jazz Festival and last year presented the group during Gospel Music Week along with Larnelle Harris.

The company recently added Thomas Whitfield and Melvin Seals as East Coast and West Coast A&R representatives, and the two will serve to enhance the label's accessibility to the best in black gospel music. Onyx will also make heavy use of The Benson Co.'s new "Black Attack" sales force, which provides a new all-black distribution push for its black-oriented product.

The label is currently locked into an expansion mode while attempting to further establish itself as a creditable proponent of the black gospel genre. Other artists due for the company include Vanessa Bell Armstrong, the Sacramento Community Choir, Al Hobbs & Eternal Light, Janet Lynn Skinner, The Gospel Soul Children, Mel Carter, Freddie Stone and Brook Benton.

Elizabeth, N.J., the company lofted no fewer than a dozen LPs into the Top 10 of the **Cash Box** Spiritual Gospel chart within the past year, representing such acts as James Cleveland, the Florida Mass Choir, Myrna Summers, Albertina Walker and Dr. Charles Hayes.

Led by vice president Fred Mendelssohn and marketing manager Erv Bagley, Savoy added the Consolers, "Doc" McKenzie, the Johnson Ensemble, Ernest Franklin, Charles Banks, the Barrett Sisters and the BL&S Singers to its already lengthy roster during the past year, and officials with the company boast that in spite of the current economic climate, the firm showed greater sales volume during the past year than any year previous.

In addition to its recording interests, Savoy maintains a publishing wing, run by Maxine Neely. Offering affiliation with each of the performing rights agencies through three established banners — Savgos Music (BMI), Jonan Music (ASCAP) and Arisav Music (SESAC) — the company holds the rare distinction of printing its own sheet music, making those printed materials available through direct order from Savoy rather than through a major printing corporation.

### Pearl Records Encouraged By Good Start In '82

Founded in Baltimore by Leonard F. Moyer and Rev. Lawrence A. Brunt, Pearl Records has enamored the gospel industry with its ability to find top quality gospel product in the relatively brief space of 19 months. Rounding out the executive staff with the addition of former New Birth staffers James C. Henry and Jonathan W.

### Lection Bows With A Bang In 1983

When PolyGram announced the formation of Lection Records late in 1981 it was with high hopes that all the anticipation of gospel music as the new spirit of the '80s would soon be transformed into the realities of brisk sales. From the beginning, the label tried to service both the traditional and progressive gospel areas by first signing Edwin Hawkins, one of the greatest names in gospel, and then by debuting a new sound called the "neo-gospel concept." At the time of the label's formation, Bill Haywood, PolyGram's vice president, Black Music Division and the head of Lection Records, described the concept as music "designed to attract a very, very broad market. The music will appeal to those who live in the Midwest and the South, as well as the major urban areas. It is not traditional gospel, but universal music that combines many different elements."

Among the first releases along with Hawkins' solo debut, "Imagine Heaven," was a gospel rap record and an album by baritone Whintley Phipps delineating "The Neo-Gospel Experience." Lection was also innovative in the promotion of its artists by going full steam into the marketplace with many of the same techniques that have been used successfully to promote pop

Harley, the company has shown itself adept at defining and reaching its marketplace, gaining the label's first #1 gospel album in January with Douglas Miller's "The Joy Of The Lord Is My Strength."

"We currently have three nationally charted albums," noted Henry, "and Pearl plans to continue to strive for excellence

(continued on page GM-14)

artists. This included in-store displays of posters, banners and other merchandising techniques that have rarely been used with gospel artists. The product was made available through general record retailers, and there were even live performance dates with non-gospel acts.

Gospel music may yet become the spirit of the '80s both in inspirational terms and in sales, and with the experience they

(continued on page GM-13)

### Patti Leads Impact

Just one year ago, newcomer Sandi Patti was recognized as the Gospel Artist of the Year for "We Shall Behold Him," and since that time, Impact Records has reaped the rewards from her follow-up album, "Lift Up The Lord," which included "How Majestic Is Your Name." Only recently "Sandi Patti Live... More Than Wonderful" was added to her retail catalog.

The latter package also contains a duet with labelmate Larnelle Harris recorded live at the National Religious Broadcasters convention in Washington, D.C. Harris, with his MOR/black gospel releases, has received airplay and sales from both white and black segments of the industry and has been active as a performer on the Billy Graham Crusades.

Lanny Wolfe and The Lanny Wolfe Trio were also featured this past year with a compilation album, "Through The Years," that documents some of his best recordings over the last decade, as well as a live set. Other members of the Impact roster include Norwegian Solvei Larsen, Doug Oldham, Passage, Cheryl Prewitt Blackwood (Miss America, 1980), Nicholas and Intrusion.



BARBARA MANDRELL

1983 GRAMMY AWARD WINNER

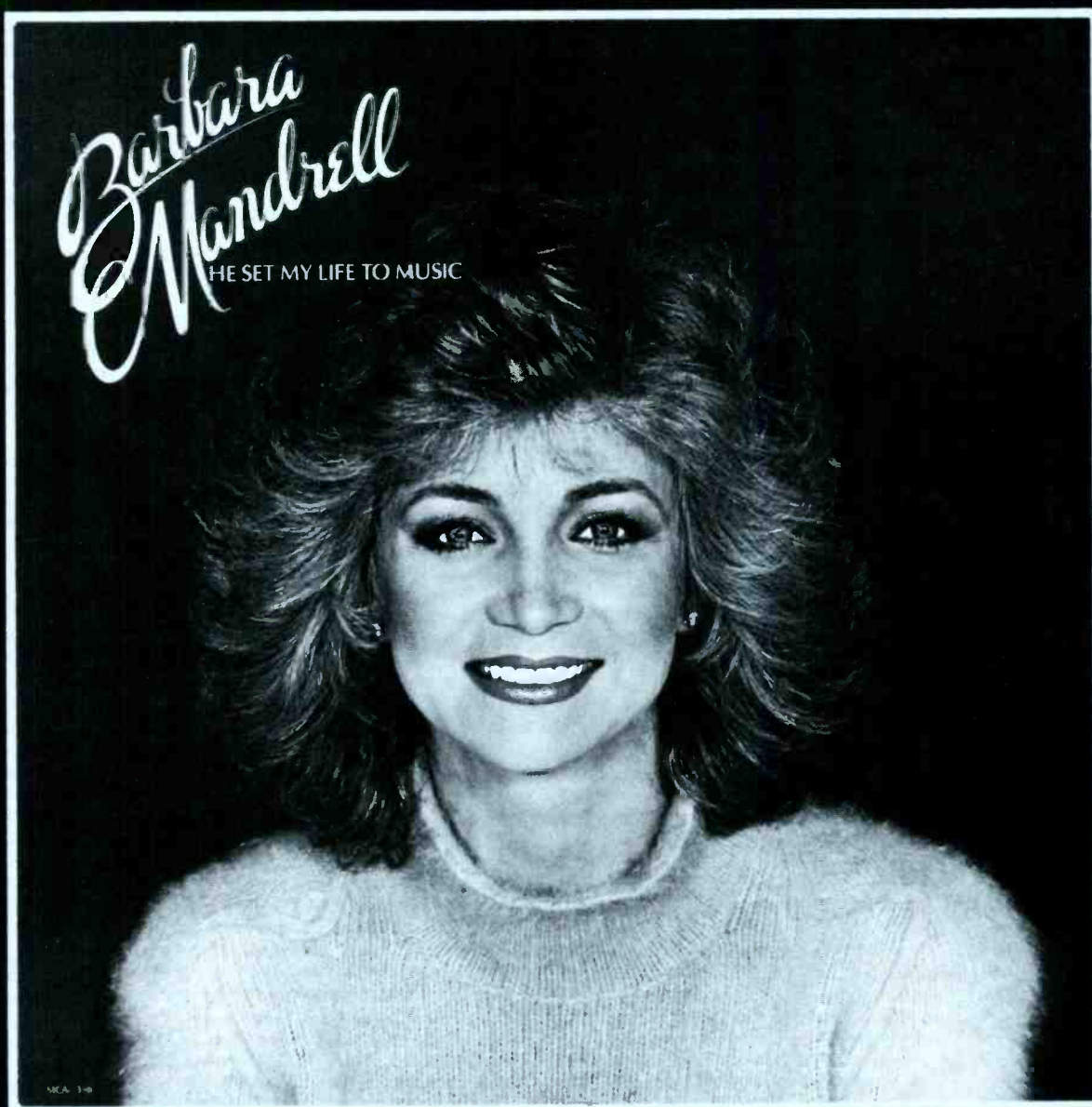
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## Word Has Best Year Ever In '82 With A Variety Of Hits

All the figures aren't in yet, but the first quarter of 1983 will be the best ever for Waco, Texas-based Word, Inc. And that's good news not just in Waco — but for the industry as a whole.

Word, which started with one record and \$50 thirty years ago, is the dominant force in the Christian music industry in just about every area. As Word goes, with its huge stable of artists, distributors and salesmen, so goes the industry. And things have been going very well indeed.

Coming off an industry-wide slump in 1982, in retrospect it's easy to pinpoint the catalyst that returned record buyers to Christian bookstores — Amy Grant. Grant's "Age To Age" album galvanized the industry last June, bringing people who had never been in religious bookstores before hunting the records of the tiny, perky lass from Tennessee. It's still #1 more than eight months later and is rapidly approaching gold status.

But Grant hasn't been the whole story. A number of other acts have success stories

### New Pax Records Bows 'Aerobic' Gospel LP

New Pax Records, one of Benson's most prolific labels, introduced the Christian aerobics rage last year with the release of "Aerobic Celebration, Vol. I," and the sales built by that project spurred the label to release a second volume. The Christian exercise projects prove that Christian women have been just as interested in toning up their bodies as the rest of the nation, but that they were also offended by the lyrics of many of the packages that were so readily available on the market. Now that New Pax has developed a less suggestive album, it has been copied by several different companies.

The company followed its album with a Christian aerobics video, done in tandem with the "Aerobic Celebration, Vol. II."

Don Francisco, a consistent top-seller in the gospel field, had another banner year with continued sales of his album, "The Traveller," and the release of his first live recording. An earlier release, "Forgiven," is nearing the gold sales mark in South Africa.

The year was also marked by the surge of Farrell & Farrell, who crept onto the **Cash Box** Gospel charts with two albums, "Make Me Ready" and the live "Let The Whole World Know."

New Pax is also readying a new compilation album, "Great Contemporary Christian Duets," which takes advantage of the perceived interest at the consumer level in artist pairings with the success of such duos as Jennifer Warnes & Joe Cocker, Kenny Rogers & Sheena Easton and George Jones & Merle Haggard. Included on the new package, wrapped in an eye-catching silver foil, are joint works by Sandi Patti & Larnelle Harris, Sandi Patti & Russ Taff, and Amy Grant & Dana Key (of the DeGarmo & Key Band), in addition to many others.

The label also counts on such artists as Brown Bannister, who first received acclaim for producing Grant, Farrell & Farrell and B.J. Thomas, Gary Dunham and Noel Paul Stookey, formerly of Peter, Paul & Mary.

to tell as well, especially in the first few months of 1983. Sales for Word's exercise album "Firm Believer" are continually strong, and the Imperials continue to move thousands of units, along with Leon Patillo, Joni Eareckson and others. Signaling Word's full-throttle entrance into the children's market are the encouraging sales reports for "Christian Mother Goose" and "Kid's Praise."

The first part of this year has seen the fruits of a number of innovative — and sometimes risky — programs begun by Word. The "ValueAlbum" series continues to introduce talented new artists at a lower cost. Word also introduced a special line of cassettes designed for an entirely different market, while a unique "double coupon" program on all product dramatically increased sales in the usually slow month of April. Word's gift cassette program has been so successful that it has added 10 new titles.

As a result Word, and Word-distributed labels, have enjoyed banner quarters. Petra has recorded the best-selling Christian rock album of the past decade for Star Song. Marantha! Music's "Country Praise" and "God Loves Country Music" are steady sellers. A pact with the newly formed Reunion Records has already spawned a hit with big-voiced Kathy Troccoli's first album. And of the home labels, Canaan Records' own Cathedrals has set all kinds of sales (and awards) records.

That success has enabled Word to embark on an aggressive signing policy involving new and proven artists. Joining the Word fold are Mylon LeFevre, Patti Roberts, White Heart, Joe English, Mark Heard, Steve Archer, Leslie Phillips, Gordon Jensen, Chris Christian and Good News' Becky Fender. Such proven Word artists as Russ Taff and David Meece are also readying product for release in early summer of 1983.

Part of the continued optimism has been the slow but steady national exposure of quality contemporary Christian acts. Mylon LeFevre and the Sweet Comfort Band have played at the Roxy in L.A., Richie Furay and Maria Muldaur at the Old Waldorf in San Francisco, Russ Taff and The Mighty Clouds of Joy at the Ritz in New York City, while Randy Stonehill has headlined the Rainbow Music Hall in Denver. Add to that the continued national exposure heaped on Grant, and it's obvious that contemporary Christian music is on the move.

Word is undertaking an ambitious effort with its newest label, Exit Records. The label is geared for artists that normally don't fit into the established CBA market. The artists do not normally play on the Christian concert circuit. Their evangelical outreach might take them to secular colleges or high schools, rock clubs, or park concerts. Their ministry is street level. The first group signed with the label, the '77s, recently completed a very successful date at the Intercollegiate Broadcasting Society (I.B.S.), a nationwide convention of collegiate radio stations. The '77s, playing alongside secular groups sponsored by major labels such as Warner and RCA made an impressive showing, with Exit Records signing up over 250 radio stations for servicing of Exit product. The major

(continued on page GM-14)



**PRIORITY SUMMIT** — At a recent get-together of CBS/Records Group people and Priority Records personnel, Richard Asher from the umbrella group (l) dropped in on Priority recording artist B.J. Thomas and label head Buddy Huey. Thomas, who has his current "Peach In The Valley" LP on the **Cash Box** Inspirational Gospel chart, was one of the top successes for Priority in 1982.

## Priority Carves Out Niche In Gospel Via Sincere Approach

Following plans to create a gospel label that were made in the winter of 1980, CBS Records appointed Buddy Huey to serve as vice president and general manager of the music group's gospel label, Priority Records, in May of 1981, and in those two short years, Priority has grown from a germ of an idea to an established, vibrant entity.

The label encountered a great deal of difficulty with the gospel community

### Sparrow Records Bows New Look

(continued from page GM-8)

porary Christian label based in Canoga Park, Calif., recently entered the computer games field through a joint "Family Bible Fun" venture with Home Computer Software. "We are already into a multimedia culture that is amazing today and will be commonplace tomorrow," commented Billy Ray Hearn, the label's president. "We want Sparrow's presence in both places, here and then."

A strong sales and distribution network headed by Bill Hearn, marketing vice president, has enabled Sparrow to introduce computer games, new artists and fresh product and to act as distributor for other companies. Hearn, who re-joined Sparrow in 1982, is also responsible for artist development, sales and promotion activities in addition to his marketing efforts.

The company represents such artists as Sheila Walsh, Michael Omartian and his wife, Stormie, Barry McGuire, John Michael Talbot, Terry Talbot, Silverwind, Candle and Jamie Owens Collins.

Sparrow has worked out an interlocking agreement with MCA Distribution whereby it handles MCA/Songbird product, including Barbara Mandrell's Grammy winning "He Set My Life To Music," through the Christian bookstore market, while MCA distributes Sparrow product to the secular market. Sparrow similarly handles the bookstore distribution for such labels as the new K-tel outlet, Arrival Records, and Continental Artist Records.

Sparrow has also been extremely aggressive with in-store packaging, producing a self-contained display for its "7.47" discount program, which reached more than 400 stores, and a "Sparrow To Go!" campaign that utilized a countertop cassette display unit.

because of its affiliation with a major secular record firm, but Priority immediately laid a gameplan to overcome the abundant misconceptions and established the label as a committed member of the Christian business world. "We decided in the early stages of Priority's development that our record company foundation should be built on dedicated, potential-packed new and developing Christian artists," says Huey. "Therefore, we sought out untapped gospel talent and, by signing them, invested in a solid artist roster for the future."

The label began its pursuit of the gospel consumer with newcomers such as David & The Giants, Carman, Bob Bennett and Patrick Henderson, and once it had established itself as a reputable firm with meaningful artists, it was able to make additions to the roster, adding developing artists like Cynthia Clawson and major talent in the form of B.J. Thomas. Behind national sales director Steve Bock, marketing director Jay Griffin and administration director Marilyn Willis, the company has added to its ongoing line of new material with existing product from the CBS catalog. Recordings by such artists as Bob Dylan, Paul Davis, Kerry Livgren (of Kansas), Mahalia Jackson, the Oak Ridge Boys, the

(continued on page GM-13)

### New Birth Moves Ahead

In an attempt to strengthen its distribution efforts, New Birth Records completed an arrangement with The Benson Co. just one year ago, with The Clark Sisters reaching a position as a major recording act in the interim.

Their first release, "Is My Living In Vain?," was a major nugget in the gospel field, remaining at the top of the **Cash Box** charts for many months, as did Sound of Gospel's "You Brought The Sunshine." Boasting the presence of Mattie Moss Clark and Twinkle Clark, two noted black gospel performers, within the associative web of the act, the group has solidified its reputation even further with the release of its latest "Sincerely" LP.

New Birth has expanded on its established name with other acts such as The Benny Cummings Singers, The Songs of Calvary, The Voices Of Friendly, the Church of God in Christ International Mass Choir and Bettye Ransom Nelson.

## Priority Carves Niche In Gospel

(continued from page GM-12)

Statler Brothers and Johnny Cash were routed to the Christian bookstore through the Priority banner, and the company also discovered that classical albums from the Masterworks label could be marketed effectively through the same outlets.

In the midst of its formative years, Priority was forced to go to great lengths in an effort to introduce the label to both the industry and the consumers, and during the early summer months last year, Priority hosted artist showcases in Dallas, Atlanta, Philadelphia, Los Angeles and Chicago to familiarize both retailers and the media with Priority's roster. They followed with an advertising campaign in gospel trade and consumer publications and utilized radio advertising campaigns across 12-15 markets to gain greater artist visibility in the marketplace.

The company also enhanced its relationships with some 400 gospel radio stations through national campaigns that provided interviews and/or station IDs from The Cruse Family, Bob Bennett, Carman, Patrick Henderson, James Vincent and Cynthia Clawson. Those efforts were augmented by a monthly newsletter called the *Priority Radio Report*.

Priority also established an artist development department, providing a unified effort to coordinate the artists' book-

ing and management functions with the label's work, targeting their acts for extensive touring and publicity in specific regions of the country. In addition, more than 100 personal in-store appearances were coordinated by the label, providing one-on-one artist contact with retailers and consumers. Such promotional tools made dealers more receptive to Priority's point-of-purchase merchandising efforts as well.

In March, the company also initiated a coupon program similar to programs that have been in effect for Sparrow, Word and Benson Co., offering one free record for every four purchases.

Priority has also established ties with several other labels to expand its presence in the gospel market. RiverSong Records was formed to present southern gospel music, attracting Bill Traylor from The Benson Co. to head the operation. RiverSong has already signed The Cathedrals and The Singing Americans to recording pacts. Discos Priority was established to bring the gospel message to hispanic consumers in the U.S. and internationally with 10 titles currently available through the label. Priority also agreed to a pressing and distribution deal for Heartland product. Artists currently signed to Heartland include Prodigal, John Blake, J.J. Hart, Lewis McVay and Lenny LeBlanc.

## Lection Bows With A Bang

(continued from page GM-10)

have gained through Lection Records, PolyGram's marketing and distribution force could make a major contribution to making that happen. Haywood says he still feels optimistic about the possibilities for both traditional and neo-gospel in the secular marketplace and that there are encouraging signs.

"We are as hopeful as we were when we entered the gospel market. However, the realities are that the penetrations are not consistent until the secular community accepts the non-traditional gospel artist. There are specific signs that this could happen, and one obvious sign is the fact that our neo-gospel acts have performed in front of non-traditional gospel audiences successfully in Washington, Baltimore, Oakland and Delaware. We have also gotten some good response from secular black radio — Chicago, D.C. and Baltimore have been extremely receptive to gospel product. This is not to say that others have not, but the strength lies in these areas."

Haywood says that one of the biggest lessons that has come from working the first Lection releases is that while the hoopla associated with promoting records may work in most genres, when it comes to gospel, there is an added dimension that

requires attention.

"Promotion for gospel, whether neo or traditional, requires a certain amount of sensitivity. It's an approach we started developing when we first entered this area, and as we continually expand our awareness in the area, it is consistently growing. Crossover with gospel music has to be natural, it cannot be forced and the interest has to stem from radio."

Some observers of the industry might wonder why a giant like PolyGram has tiptoed so cautiously into the gospel waters in spite of all the talk about plunging in head first. After all, since the label's inception, only four artists have been signed — Hawkins, Paradise, Phipps and Peter Harrison.

Haywood has heard the murmuring and is quite clear on his reasons for proceeding as he has. "We only want the highest quality acts, and while we are grasping this specific area, we will proceed with caution. We feel that the more traditional gospel artist will automatically receive a better reception from radio, the consumer, etc., and again this is an area which is new to us. Once we're convinced that we're successfully tapping this market, we will begin to look at the new and innovative groups performing inspirational music."

## Lamb & Lion Sticks With The Progressive

With a profound willingness to try new ideas and gamble on unheard of artists, Lamb & Lion is one of the most progressive labels in the gospel industry, reflected by the presence of the rocking DeGarmo & Key Band, as well as Sweden's Jerusalem, the first gospel act to receive play on MTV.

"It's Mad" was played by the video channel as a real first. While members of the black community have been offended by the station's seeming unwillingness to devote air time to black artists, and country proponents have expressed disappointment at MTV's refusal to play Alabama and Rosanne Cash, Jerusalem slipped its gospel message into the channel's rotation without much fanfare at all. Along with its tour with The Resurrection Band, the exposure did much to support the campaign

behind the group's third album, "Warrior."

The DeGarmo & Key Band is one of the most sought-after rock groups in the Christian circle and has even attained airtime at such secular outlets as WLS/Chicago. The band's stage show comes complete with a resounding light display and one reviewer went so far as to hail the group as "an alternative to Ozzy Osbourne."

Gary Chapman, a much-acknowledged songwriter whose performing abilities are only now beginning to surface, is also a member of the roster, having written such tunes as T.G. Sheppard's "Finally" and Amy Grant's "My Father's Eyes."

Other artists on the label, currently distributed by Benson, include Harry Brown and Laury Boone, The Daniel Band, Function and Ulf Christianson.

## PRIORITY SALUTES ITS NOMINEES

### THE CATHEDRAL QUARTET

(RIVERSONG RECORDS)

GOSPEL GROUP OF THE YEAR  
GOSPEL ARTIST OF THE YEAR

### THE CRUSE FAMILY

(PRIORITY RECORDS)

GOSPEL GROUP OF THE YEAR  
GOSPEL RECORD ALBUM COVER  
OF THE YEAR  
CONTEMPORARY GOSPEL ALBUM  
OF THE YEAR

### PATRICK HENDERSON

(PRIORITY RECORDS)

CONTEMPORARY GOSPEL ALBUM  
OF THE YEAR (BLACK)

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S A V O Y  
R E C O R D S

## Word Publishing Continues Growth

A couple of years ago, Word Publishing had five employees and a backlog of orders. Today that same division has 10 employees — with more coming — and there's still a backlog of orders. Jim Gibson is Word's director of publications and marketing. He says where the rest of the music industry went through a downturn recently, sales in the publishing division have never been better.

Word, incidentally, is one of the first companies to combine marketing and publishing. Gibson says the combination is advantageous for a number of reasons. Not only does the marketing team have direct input from the public as its wants and needs, the publishing side is able to pitch in with marketing strategy as well. The result? Gibson was recently looking for a new editor, another telephone salesperson, an assistant director of marketing and additional office personnel.

The additional personnel has enabled Word to expand into new avenues. In addition to its long standing traditions in the areas of Southern Gospel, light traditional and contemporary choral music, Gibson said new labels are actively seeking music in the areas of "high church" liturgical and educational markets — even to the point of hiring two consultants for each field.

Gibson said the demand for quality music has so grown in recent years that Word recently took the unprecedented step of contacting 40 crack composers and asking for more contributions to their catalogs. Unheard of!

A number of Word composers have done exceptional work — and exceptional sales — in the past year, including Walt

## Word Hits Big

(continued from page GM-12)

thrust of marketing and distribution of these groups will go to secular venues.

The first quarter of 1983 has also seen a few firsts of its own. There has been an explosive growth in the areas of contemporary and traditional black gospel music. Artists like Bobby Jones, Al Green, The Mighty Clouds of Joy and Shirley Caesar have benefited from renewed promotional and distribution thrusts at Word.

The loyal fans of Southern Gospel music have also benefited from the move of the division from Nashville to Waco, implementing greater control and saturation of key markets — and greater communications.

Finally, the past few months have seen the usual shuffling of talent that comes with any vital, expanding organization. Word's Gary Whitlock was named executive director of the Word Record and Music Group for the West Coast; Ken Harding is now executive director of A&R, Word East Coast; Lynn Nichols is the new director of marketing at Word Records; while Allen Weed is the director of marketing for Word Distribution.

What does all this mean? Projections for the rest of '83 show a record-breaking year in the teeth of a tough national economic situation. The acceptance of Christian music continues to grow, with religious artists popping up everywhere from the MGM Grand to MTV.

What this all means is that 1983 is going to be a very good year for Word Records, for the contemporary Christian music industry — for everybody.

Harrah, arranger Bob Walters, the George Beverly Shea Chorale Series and Sonny Salsbury, and solo songbooks from Amy Grant, Joni Eareckson and the Imperials.

Finally, April, 1983 saw the introduction of Word's most revolutionary — and intriguing — concept: The Electric Hymnal. Gibson debuted the concept at MusiCalifornia. For \$14.95, a church received an overhead cel with the text to the particular song, slides containing words, printed music for both the accompanist and the director, and an accompaniment tape that features one side with automatic advance signals for sophisticated automatic slide projects already programmed in, while the other side is for standard projectors.

Gibson said from the initial 20 songs, 10 or so will be added each quarter, meaning a church can update its hymnbook every year, if desired. In time, he hopes to have an inventory of 200-250 tunes. The Electric Hymnal series will include fresh, full arrangements of traditional hymns, as well as a number of hit contemporary songs — some likely to still be on the charts.

It's an exciting new concept. But then if you're in publishing — particularly Word Publishing — these are exciting new times.

## Paragon/Benson Draws Top Writers

Under the capable direction of general manager Ron Griffin, the Paragon/Benson Publishing Group has become not only a key department of The Benson Company but also a favorite meeting place of some of the cities best writers, artists and producers of Christian music.

Last year saw some important moves with signing of songwriter/performer Billy Smiley as staff writer and Gary McSpadden of the Bill Gaither trio as a writer through an agreement with his Yellow House Music. Added to this impressive list were Bill George, Mark Gershmahl and Steve Chapman as writers through a similar agreement with Yellow House Music.

Paragon/Benson has also expanded into two new fields; black gospel and musicals. It has signed co-publishing agreements with Hope Song and Onyx International record labels to pursue interests in black gospel music. Paragon/Benson was also heavily involved in the creation and production of such musicals as *We Shall Behold Him*, from the music of Dottie Rambo, *Thou Shall Call His Name*... *Jesus*, based on the music of Lanny Wolfe, and *The One and Only Original Christmas Factory*, by Kathie Hill, Kay DeKalb Smith and David Clydesdale.

## Pearl Starts Fast

(continued from page GM-10)

through the artist roster we currently have." Among those acts are The Singing Disciples, Katie Jackson, Julie Mae Price Williams, Little Cedrick and the Traveling Stars, Timothy Wright and Michael Rogers.

To offer the ever-popular choir conglomerations, Pearl is also developing several organizational vocal sections, including The United National Auxiliaries Convention of the Church of God In Christ (U.N.A.C. 5), The Bibleway Churches Worldwide National Choir, The Pentecostal Assemblies of the World International Young Peoples Choir (PAW) and the Gospel Music Educators Seminar Workshop Choir, organizations which represent a potential sales market of some eight million people.

## Priority Publishing Grows In '82

Run by Dennis Worley, the Priority Publishing house is a logical extension of CBS Songs, working with material of a gospel nature by CBS writers. With Priority Music affiliated with ASCAP, the company has also established a BMI wing, Preference Music.

In its relatively short life span, Priority's publishing division has already gained some 96 cuts, 34 coming since Jan. 1, and nearly 60 songs have been placed in some printed form for retail sale, either in song folios or as separate sheet music. Among those is a song by staff writer Gary Driskell, "Jesus Never Fails," which has been recorded by eight different artists.

The company has also acquired the writings of southern gospel composer Elmer Cole, adding his works to its 200-song catalog.

The company also signed John Rosasco, who has produced both the Cruse Family and Cynthia Clawson. Rosasco has become a virtual song machine, cranking out 46 tunes over the last year, 30 of which have been recorded. Along with Cole, Driskell and Rosasco, Priority also maintains staff writers Bob Bennett, Carman, David Huff, Cindy & Becky Cruse and Brent Lamb.

During the past year, Priority established itself with the development of print music, resulting in such folios as "Priority I," "Carman," "Patrick Henderson" and "Bob Bennett," with Priority handling gospel bookstore distribution and Cherry Lane marketing the material through the regular secular channels. Currently, Priority is working on a "Jesus Never Fails" youth musical, with production handled by Rosasco and John Lee.

## Rogers Paces Hope Song

After leaving to create music of a secular nature, D.J. Rogers returned to the gospel field about one year ago, developing his own Hope Song label, which was subsequently picked up by Benson for distribution. Quite naturally, the first release under the new banner was Rogers' own "Hope Songs, Vol. I."

While the label is certainly an outlet for his own creative efforts, Hope Songs was also created to provide a venue for other artists whom Rogers is impressed with, and the first to join the record company was Keith Pringle, whose Savoy album, "When All God's Children Get Together," earned him a #1 spot with **Cash Box** one year ago. His first album for the label, "I Feel Like Goin' On," and the initial project by Henry Jackson, have already been released, and the label is preparing for the release of the first album by new artist Cassietta George.

## Alarma! Looks Ahead

In an effort to fill the growing need for avant-garde gospel product, Alarma! Records was formed as an affiliate of the Benson group with its first album, "Doppelganger" by Daniel Amos, scheduled for release during 1983. The follow-up to the "Alarma!" album that appeared on New-Pax, "Doppelganger" will include a fiction/fantasy story along with the actual album, while the graphics will tie in closely with the material on the LP.

The album will include topics that are not generally thought of as gospel material — technology, feminism and individual identity, among others.

## PRIORITY

**Bob Bennett**  
**Carman**  
**Johnny Cash**  
**Cynthia Clawson**  
**The Cruse Family**  
**David & The Giants**  
**Patrick Henderson**  
**Gladys Knight**  
**Johnny Rivers**  
**B.J. Thomas**

## RIVERSONG

**The Cathedral**  
**Quartet**  
**Candy Hemphill**  
**The Singing**  
**Americans**

## HEARTLAND

**John Blake**  
**Lenny Le Blanc**  
**Lewis McVay**  
**Prodigal**

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## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart
<b>1 THE JOY OF THE LORD IS MY STRENGTH</b> DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospeal! Records PL-16008) "Pass Me Not"	1 13
<b>2 THE RICHARD SMALLWOOD SINGERS</b> (Onyx/Benson R3803) "I Love The Lord"	3 30
<b>3 PRECIOUS LORD</b> AL GREEN (Hi/Myrrh MSB-6702) Title Cut	4 36
<b>4 THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR</b> (Savoy SGL-7081) "He'll Never Let You Down"	5 7
<b>5 IT'S GONNA RAIN</b> MILTON BRUNSON (Myrrh MSB 6695) Title Cut	6 49
<b>6 LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	2 49
<b>7 YOU BROUGHT THE SUNSHINE</b> CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	7 23
<b>8 SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD</b> JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR (Savoy SL-14709) Open	10 6
<b>9 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594) Open	8 29
<b>10 SINCERELY</b> THE CLARK SISTERS (New Birth Records NEW-7058) "Name It, Claim It"	9 11
<b>11 JAMES CLEVELAND AND THE CLEVELAND SINGERS</b> (Savoy 7080) Open	12 6
<b>12 MIGHTY CLOUDS ALIVE</b> THE MIGHTY CLOUDS OF JOY (Myrrh MSB 6687) Open	14 2
<b>13 I FEEL LIKE GOIN' ON</b> KEITH PRINGLE (Hope Song HS-2001) Title Cut	11 9
<b>14 10TH ANNUAL PRAISE AND REDEDICATION CONCERT</b> SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Open	13 5
<b>15 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II</b> (Myrrh MSB 6700) "I Know A Man"	15 29

### Inspirational

	Weeks On Chart
<b>1 AGE TO AGE</b> AMY GRANT (Myrrh MSB-6697)	1 48
<b>2 STAND BY THE POWER</b> IMPERIALS (Dayspring DST-4100) Open	2 23
<b>3 MORE POWER TO YA</b> PETRA (Star Song SSR0045) Open	3 13
<b>4 PEACE IN THE VALLEY</b> B.J. THOMAS (Myrrh MSB-6710) Title Cut	4 13
<b>5 SPIRIT WINGS</b> JONI EARECKSON (Word WSB-8878) "Hosanna"	5 14
<b>6 STEP OUT OF THE NIGHT</b> ANDRUS BLACKWOOD AND CO. (Greentree R3942) Title Cut	7 8
<b>7 THE LIVE CONCERT</b> DON FRANCISCO (Newpax NP 33128) "Love Is Not A Feeling"	6 12
<b>8 AMAZING GRACE</b> B.J. THOMAS (Myrrh 6675) Title Cut	9 86
<b>9 MAINSTREAM</b> MICHAEL AND STORMIE OMARTIAN (Sparrow SPR 1060) Open	8 8
<b>10 RIGHT FROM THE START</b> WILL McFARLANE (Refuge R3789) "You Call Me A Dreamer"	13 5
<b>11 THE CRUSE FAMILY</b> (Priority BJU 38335) "I Am, The Mighty One"	10 6
<b>12 PLAY THRU ME</b> PHIL KEAGGY (Sparrow SPR 1062) Open	12 3
<b>13 LIFT UP THE LORD</b> SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	11 33
<b>14 HE SET MY LIFE TO MUSIC</b> BARBARA MANDRELL (MCA/Songbird MCA 5330) Open	14 2
<b>15 MICHAEL W. SMITH PROJECT</b> (Reunion Records RRA0002) "Great Is The Lord"	15 2

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.

## Addition Of Radio Seminar Yields Comprehensive Gospel Music Week

(continued from page 6)

provided for.

Sunday, April 10 has been set to give attendees an opportunity to settle into the session's quarters, while the actual educational panels will begin at 9:30 a.m. the following morning with the keynote address by Dr. Anthony Campola of Eastern College in Saint Davids, Pa.

The nightly concerts will provide various record labels with their own artist showcases. The show on Sunday evening, April 10, will feature acts from both CBS/Priority and Sparrow, including Carman, The Cruse Family, Cynthia Clawson, Bob Bennett, David and the Giants, Barry McGuire, John Michael Talbot, Silverwind, Scott Wesley Brown, Michele Pillar, Michael & Stormie Omartian, Jamie Owen-Collins, Terry Talbot, Wendy & Mary, and Phil

Keaggy.

Light and The Benson Co. will receive the spotlight the following evening, presenting Dino, Bob Bailey, The Winans, Andrus Blackwood & Co., The Speer Family, Candy Hemphill, Vanessa Bell Armstrong, Sandi Patti and Larnelle Harris.

Activities Tuesday, April 11, will culminate with a three-label showcase utilizing talent from Milk & Honey Records, Bread 'N Honey Records and Word Records. Acts featured on the program include Wayne Watson, Michael Card, Twila Paris, Karen Kelly, Rick Foster, Dave Fullen, John Fischer, Leon Patillo, the Rex Nelson Singers and the Gaither Vocal Band.

The four day event will end with the presentation of the Dove Awards Wednesday evening.

## Gospel Music Week Schedule

### April 10 — Sunday

- 2:00 p.m. — Registration — Radisson Plaza Hotel
- 8:00 p.m. — GMA Spectacular Concerts — Tennessee Performing Arts Center
- 10:15 p.m. — Reception, sponsored by Linda Miller & Assoc., Sunbelt Management — Johnson Room, Radisson

### April 11 — Monday

- 9:00 a.m. — Eye Opener Coffee & Danish — Ballroom, Radisson
- 9:30 a.m. — Keynote Address — Ballroom, Radisson
- 10:30 a.m. — "State Of The Industry" — Ballroom, Radisson
- Noon — BMI Luncheon
- 2:00 p.m. — ★"The Role Of Research In Radio Sales" — Radisson
- ★"Programming — A Review; Music Research I" — Radisson
- Choral Music Workshop — Franklin & Brentwood Rooms, Radisson
- Publishers Session — Ballroom, Radisson
- 3:00 p.m. — ★New Product Showcase
- 4:00 p.m. — "Cotton Patch Gospel" — Ballroom, Radisson
- 6:30 p.m. — ★Milk & Honey Records Reception — Polk Room, Radisson
- 8:00 p.m. — GMA Spectacular Concerts — Tennessee Performing Arts Center
- 10:15 p.m. — Songwriters Showcase — Ballroom, Radisson
- 10:30 p.m. — ★Word Records Reception — Radisson

### April 12 — Tuesday

- 9:00 a.m. — ★"Production Techniques" — Radisson
- ★"Sales, Sales & More Sales: Developing A Winning Sales Team" — Radisson
- Choral Music Workshop — Franklin & Brentwood Rooms, Radisson
- "New Technology" — Ballroom, Radisson
- 10:30 a.m. — "Visual Music — TV Production" — Ballroom, Radisson
- Noon — ASCAP Luncheon
- 2:00 p.m. — ★"Music Research II: Ministry In Christian Radio" — Radisson
- ★"Sales, Sales & More Sales" (continued) — Radisson
- "Management, Promoters and Concerts" — Ballroom, Radisson
- Choral Music Workshop — Franklin & Brentwood Rooms, Radisson
- "Gospel Music On The International Scene" — Ballroom, Radisson
- 3:45 p.m. — ★New Product Showcase — Radisson
- 4:00 p.m. — ★Benson Company Reception — Radisson
- Windstorm Magazine Reception — Radisson
- 8:00 p.m. — GMA Spectacular Concerts — Tennessee Performing Arts Center
- 10:15 p.m. — Producers Rap — Polk Room, Radisson
- 10:15 p.m. — "Artist Afterglow" — Presidential Suite, Radisson (For artists only)
- "Get Acquainted Session," sponsored by Saturday Evening Post — Bellevue Room, Radisson

### April 13 — Wednesday

- 8:00 a.m. — Merchandisers Breakfast — Jackson Room, Radisson
- 9:00 a.m. — ★"Advertising, Legal Questions On Contests & Promotions" — Polk Room, Radisson
- "What Retail Wants From Gospel" — Ballroom, Radisson
- 10:30 a.m. — Annual GMA Membership Meeting
- Noon — SESAC Luncheon (by invitation only)
- 2:00 p.m. — ★Artists Interview Session — Tennessee Performing Arts Center
- ★"How Can I Make More Money For My Station" — Radisson
- 4:30 p.m. — Wrap-Up Session — Ballroom, Radisson
- 8:00 p.m. — Dove Awards — Andrew Jackson Hall, Tennessee Performing Arts Center

★ indicates that the activity is a function for National Gospel Radio Seminar registrants only.



**GRAPHIC 3-D STUNT** — Word Records is preparing the release of "Rock Of Ages," a compilation of various Word rock artists including The Imperials, Randy Stonehill, White Heart and Maria Muldaur, among others. The album jacket, photographed in 3-D, will be only the second ever marked with such a cover and the first ever in gospel music. Three-dimensional glasses will be provided with the purchase of the LP. Pictured standing in the top row are (l-r): Word staffers Allen Weed, Roland Lundy, Walt Quinn and Mike Dworak. Pictured in the third row are (l-r): Dan Hickling, Brenda Boswell, Ken Wolgemuth, Gary Whitlock, Neil Joseph and Lynn Nichols. Pictured in the second row are (l-r): Tom Gonder, Kurt Kaiser, Melissa Helm and Ken Harding. Pictured in the front row are (l-r): Dan Johnson, Richard Headen, Jeff Moseley and Rob Dean.

## WKTU, KROQ Pull Big Numbers In NYC, L.A. During Winter Arbs

(continued from page 5)

continued to slump, from 3.1 to 2.9. WNEW-FM continued to make modest gains, moving from 2.1 to 2.2 after a 2.0 in the summer. Rick Carroll-consulted WLIR's new music format has not been faring well, apparently, as the Long Island station went to .5, the same as Island AOR outlet WBAB.

The lone Top 40 outlet on the AM band in N.Y.C., WNBC, rebounded slightly to a 4.1 after dropping from 4.4 to 4.0 in the Fall book, while sister station WYNY continued to hold onto the A/C crown in the city, despite a fall from 5.0 to 4.7. Easy listener WPAT-FM registered a 3.9.

In Los Angeles, all-talk KABC was once again the overall market leader, this time leaping from 5.6 to 6.2, while easy listening and Top 40 stations outpaced AOR to lead all music outlets. Easy listener KBIG strengthened its grip on the #2 overall spot in the market, swelling from 5.1 to 5.3, while Top 40 station KIIS also improved, from 4.4 to 4.7.

New wave "Top 40"/novelty station KROQ-FM pulled away from the AOR pack, stretching from 3.9 to 4.6, while KLOS hung in the race with a jump from 3.7 to 4.0. Meanwhile, onetime AOR powerhouse KMET plummeted from 3.7 to 3.0, widening the gap in what was until very recently a tight race between the three stations.

All-news outlets KFVB and KNX remained level with their fall performance, the former moving up a bit from 4.2 to 4.3 and the latter holding at 3.7.

Among the most improved stations were Top 40 outlet KRTH, which hopped from 2.6 to 3.5, and Golden Oldies-formatted KRLA, which climbed a full share from 1.5 to 2.5. Mellow KOST also made gains in its first book as an A/C station, going from 2.4 to 2.8.

On the country front, KZLA-FM overtook KLAC, as the former moved from 2.1 to 2.3, while the latter went in the opposite direction, from 2.4 to 2.1. KHJ, which recently switched back to Top 40 after two years as the only AM country radio station in L.A., slid from 1.4 to 1.2 (see separate story).

Black Contemporary FMR KACE showed some upward movement, from 1.4 to 1.6, but not quite enough to beat out competitor KJLH, which went from 1.3 to 1.7. AM counterpart KDAY remained level at 1.0.

Further south, in San Diego, beautiful music continued to reign in the Winter '83 Arbs, as Group W's KJQY led the market with a whopping 9.8. The surprise victor among the AORs was XTRA-FM, which scored heavily with its "new music" format,

taking a mammoth leap from 3.5 to 6.2, making it second overall.

As a result, the two established AORs, KGB and KPRI, both dropped, the former more than a share, from 6.6 to 5.4 and the latter from 5.1 to 4.6.

Like beautiful music, adult contemporary also found favor in San Diego's Winter Book as KFMB was up on the upswing, to 5.5 from 4.7. FM A/Cs advanced as well, with KFMB-FM moving from 4.2 to 4.6, KXYX pulling from 3.7 to 4.5, KBZT and KSDO-FM both notching up .6 moves, from 3.4 to 4.0 and 2.8 to 3.4, respectively.

AM News/Talker KSDO also improved, from 4.8 to 5.4.

On the Black Contemporary side, XHRM dropped from 5.7 to 3.3 after improvements in three straight books. Country leader KSON-FM fell back to 2.4 after a 3.1 in the last book, overtaken by rival KCBQ-FM, which pulled to a 3.6 after posting a 2.2 in the last sweep. Its AM sister also moved ahead, from 3.0 to 3.5.

### Variety Rules Detroit

Variety programming continues to rule in the Motor City, as Detroit's WJR led with a 9.1, although dipping slightly from the fall sweep's 9.3. Runner-up in the market was beautiful music station WJOL, which also slipped, from a 6.6 to 6.1. A/C station WNIC-FM staged a comeback, from 4.8 to 6.1, to capture the third spot in the market, followed by AOR WRIF, which increased from 5.4 to 5.9. Competitor WLIZ slid from 4.3 to 3.9.

Former AOR station WWWW-FM continued to drop with its country format, from 4.0 to 3.4, as did WCXI-FM, which went from 2.2 to 1.3. WCXI's AM sister, also country formatted, however, posted a gain of .6, from 2.3 to 2.9.

New Top 40 entry WABX posted a 3.5 in its first book, seemingly affecting fellow Top 40s WHYT and CKLW, which went from 4.9 to 4.0 and 2.9 to 2.0, respectively.

Urban Contemporary station WDRQ came back with a 5.9 after a 5.1 in the last book, but Black Contemporary didn't fare so well. WGPR tripped to 1.3 from 1.8, while WLBS backed up to 1.8 from 1.9.

News station WWJ remained constant with a 5.5.

Figures represent average quarter hour listening, all persons, 12 plus, Monday to Sunday, 6:00 a.m. to Midnight. Forthcoming are figures from the Baltimore, Boston, Chicago, Cleveland, Detroit, Houston/Galveston, Kansas City, Louisville, Philadelphia, Pittsburgh, St. Louis, San Francisco, San Jose, Seattle/Everett/Tacoma, Tampa, St. Petersburg and Washington D.C. markets.



**ON HIS OWN** — Mirage recording artist Paul Barrere recently embarked on a national headlining tour to support release of his "On My Own Two Feet" LP. Before starting the tour, the performer rehearsed in Cincinnati, where he also did interviews, including one with WSKS. Pictured standing are (l-r): Marty Bender, MD, WSKS; Barrere; Mike McConnell, PD, WSKS; (kneeling) Bill Heltemes, Atlantic Records; and Mike Wheeler of Barrere's band.

## 30,000 Expected For 61st NAB Meet

(continued from page 5)

Fowler, who is set to deliver his thoughts on deregulation during the closing meeting. Senate majority leader Howard Baker (R-Tenn.) and James C. Miller III, chairman of the Federal Trade Commission, are also slated to give luncheon speeches during the course of the four-day meet.

Other highlights of the NAB gathering include:

- The presentation of the association's Distinguished Service Award to former NAB president Vincent T. Wasilewski, a partner in the Washington, D.C. communications law firm of Dow, Lahnes & Albertson.

- The general session, covering how to increase the nation's productivity rate, moderated by commentator Howard K. Smith. Panelists Tackling the topic are Labor Secretary Raymond J. Donovan and AFL-CIO Secretary-Treasurer Thomas R. Donahue.

- A congressional panel moderated by CBS News Defense Department correspondent Bill Lynch, set to touch on national defense policies such as military spending, arms control and the MX missile system.

- The presentation of the Grover C. Cobb award to Jack Rosenthal, president, Broadcast Division, Harriscope Broad-

casting Corp. of Casper, Wyoming for his unusual dedication to improving broadcasting's relationship with the federal government.

While much of the activity will be taking place at various luncheons and seminars, the exhibit floor of the Convention Center is almost certain to be abuzz with movement and action as well. The center's 350,000 square feet will be stuffed with a record number of exhibitors displaying the world's most extensive roundup of commercial broadcasting equipment. Of all the exhibitors, Sony Corp. is expected to host the most elaborate display booth, said to be nearly 14,000 square feet in size. In the display, Sony will publicly bow its high-definition television system with live demonstrations of the unit and one-inch digital VTR technology. The demo is for educational purposes only, as neither new broadcast innovation is ready for the marketplace.

In addition to the display floor extravaganza, NAB will also hold sessions on digital sound, teletext, Spanish language radio, minority programming, children and television, low power television and sales.

The NAB serves a membership of over 4,500 radio and 690 television stations, including all of the major networks.

## NAB Convention Agenda

(All activities are in the Las Vegas Convention Center unless otherwise specified)

### April 10 — Sunday

- 9:00 a.m. — Opening of commercial broadcasting equipment display — Exhibit halls
- 3:00 p.m. — Address by NAB President Edward O. Fritts — Pavilion, Las Vegas Hilton
- 3:30 p.m. — Presentation of NAB Distinguished Service Award — Pavilion, Las Vegas Hilton

### April 11 — Monday

- 12:30 p.m. — TV Luncheon address by Senate Majority Leader Howard Baker, Jr. (R-Tenn.) — Ballroom, Las Vegas Hilton
- 2:30 p.m. — Congressional broadcast deregulation panel — Room A-4
- 4:00 p.m. — Congressional broadcast deregulation panel — Room A-4
- 4:00 p.m. — Congressional national defense panel — Room A-1

### April 12 — Tuesday

- 11:00 a.m. — Conversation with James C. Miller, III, chairman, Federal Trade Commission and NAB Board Chairman William L. Stakelin — Room A-2
- 12:30 p.m. — Radio luncheon address by Congressman Timothy E. Wirth, chairman, House Telecommunications Subcommittee — Ballroom, Las Vegas Hilton
- 12:30 p.m. — Presentation of NAB Engineering Award — Pavilion, Las Vegas Hilton
- 12:30 p.m. — Engineering luncheon address by Dr. George H. Brown, former RCA executive vice president for patents and licensing — Pavilion, Las Vegas Hilton

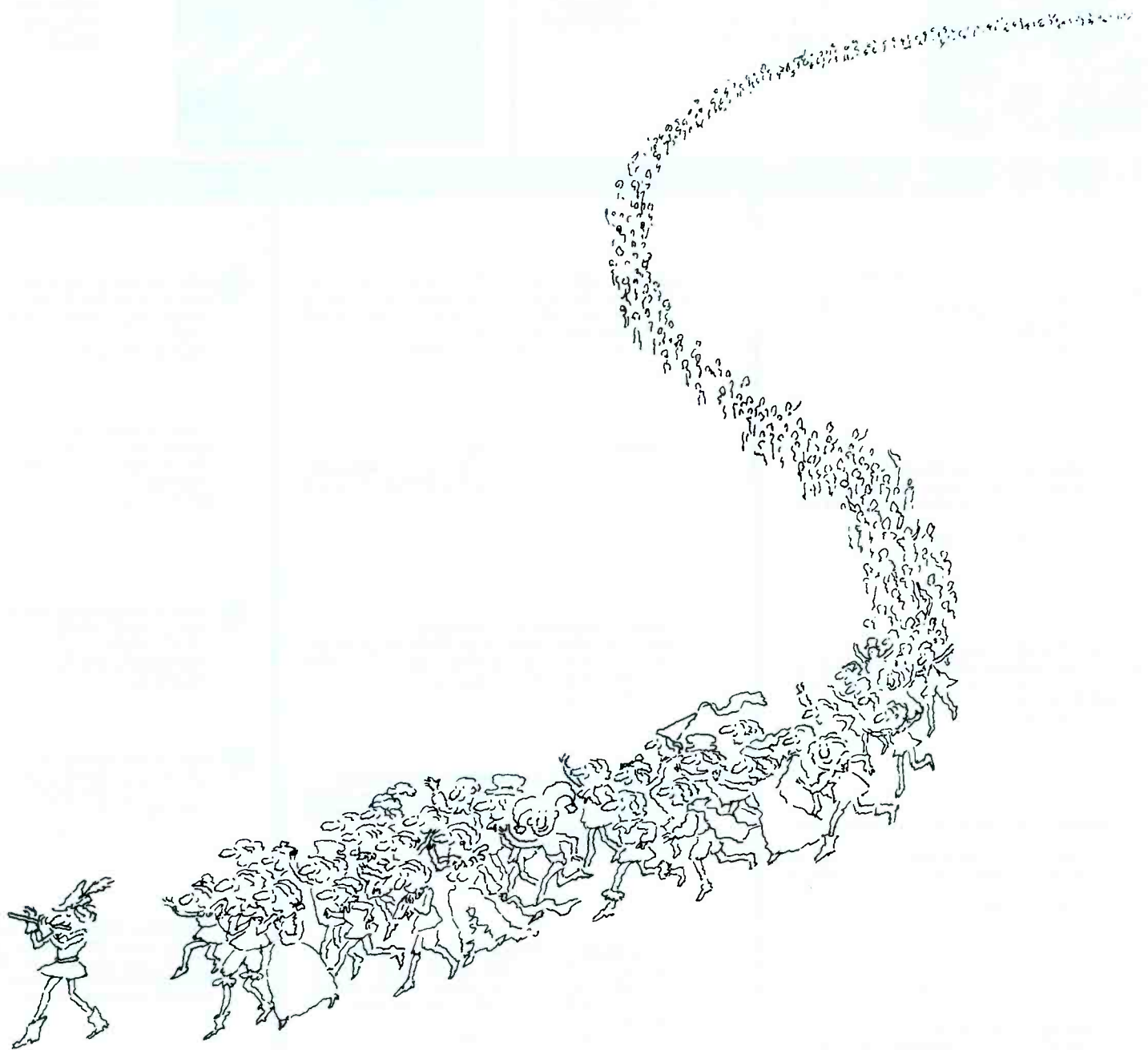
### April 13 — Wednesday

- 8:30 a.m. — Address by Senator Bob Packwood (R-Ore.), chairman of the Senate Commerce Committee — Room B
- 9:40 a.m. — Federal Communications Commission commissioners — Room A
- 10:45 a.m. — Film address by President Ronald Reagan — Room A
- 10:50 a.m. — Productivity panel with Labor Secretary Raymond J. Donovan and AFL-CIO Secretary-Treasurer Thomas R. Donahue — Room A
- 12:30 p.m. — Luncheon address by FCC Chairman Mark Fowler — Ballroom, Las Vegas Hilton



**WHEN YOU PHONING IN, RED RIDER** — Capitol Records act Red Rider showed up to take calls on the syndicated phone-in program called Rockline, which was broadcast from Chicago's WLUP during the band's tour with Pat Benatar. Pictured here are (l-r): Jay Hart, Capitol AOR; Bob Geims, WLUP jock; Tom Cockrane, Red Rider; Glen Collet, sound engineer; Karen Meuhlhausen, Rockline; Cindy Tollin, producer, Rockline; Kevin Carroll, Capitol; Jeff Jones, Red Rider; Greg Salk, WLUP program director.





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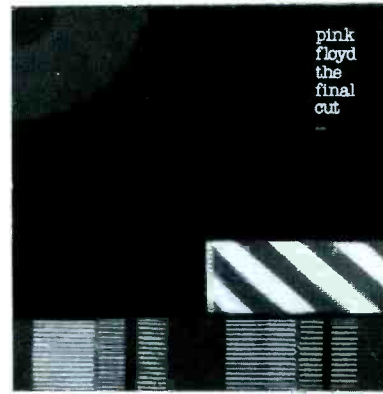
# CASH BOX ROCK ALBUM RADIO REPORT

PATRICK SIMMONS ARCADE



— PATRICK SIMMONS • ARCADE • ELEKTRA

**ADDS:** WBAB, WMMS, KMET, KEZY, WSKS, WNEW, WOUR, WKLS, WYFE, KSHE, KNX, WBLM.  
**HOTS:** KNX, WMMS. **MEDIUMS:** WBAB, KEZY, WYFE. **PREFERRED TRACKS:** Wrong.  
**SALES:** Just shipped.



10 PINK FLOYD • THE FINAL CUT • COLUMBIA

**ADDS:** None. **HOTS:** KSHE, WYFE, WKLS, WOUR, WNEW, WSKS, KEZY, KMET, WMMS, WBAB. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Open.  
**SALES:** Good in all regions.

## MOST ADDED

LP Chart Position

- 39 BRYAN ADAMS • CUTS LIKE A KNIFE • A&M  
**ADDS:** None. **HOTS:** WBLM, KNX, KSHE, WOUR, WSKS, KEZY, WMMS, WBAB. **MEDIUMS:** WYFE, KMET. **PREFERRED TRACKS:** Straight, Title.  
**SALES:** Moderate in all regions.
- 28 BERLIN • PLEASURE VICTIM • GEFEN  
**ADDS:** WNEW. **HOTS:** KNAC, WKLS. **MEDIUMS:** WBLM, WOUR, KEZY, WMMS, WBAB. **PREFERRED TRACKS:** Sex, Metro.  
**SALES:** Moderate to fair in all regions.
- MICHAEL BOLTON • COLUMBIA  
**ADDS:** None. **HOTS:** None. **MEDIUMS:** WBLM, KSHE, WYFE, WKLS, WOUR, WSKS, KMET, WMMS, WBAB. **PREFERRED TRACKS:** Game.  
**SALES:** Fair in Midwest.
- MARTIN BRILEY • ONE NIGHT WITH A STRANGER • MERCURY  
**ADDS:** KNX. **HOTS:** None. **MEDIUMS:** WYFE, WOUR, WNEW, WSKS, KEZY, KMET. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in West and Midwest.
- 122 JON BUTCHER AXIS • POLYDOR  
**ADDS:** None. **HOTS:** WMMS. **MEDIUMS:** WBLM, WYFE, WKLS, WOUR, WNEW, WSKS, KEZY. **PREFERRED TRACKS:** Life.  
**SALES:** Moderate in East.
- 16 ERIC CLAPTON • MONEY AND CIGARETTES • DUCK/WARNER BROS.  
**ADDS:** None. **HOTS:** WBLM, KNX, KSHE, KEZY, KMET, WMMS. **MEDIUMS:** WSKS, WBAB. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions.
- 167 CHRIS DE BURGH • THE GETAWAY • A&M  
**ADDS:** None. **HOTS:** WOUR, WBAB. **MEDIUMS:** WBLM, KNX, WYFE, WNEW, KEZY, WMMS. **PREFERRED TRACKS:** Ferryman.  
**SALES:** Fair in all regions.
- 7 DEF LEPPARD • PYROMANIA • MERCURY  
**ADDS:** None. **HOTS:** WBLM, KSHE, WYFE, WKLS, WSKS, KMET, WMMS, WBAB. **MEDIUMS:** None. **PREFERRED TRACKS:** Photograph.  
**SALES:** Good in all regions.

LP Chart Position

- 36 THOMAS DOLBY • BLINDED BY SCIENCE • HARVEST  
**ADDS:** None. **HOTS:** KNX, KNAC, WHFS, WYFE, WKLS, WNEW, WBAB. **MEDIUMS:** WBLM. **PREFERRED TRACKS:** Blinded, Submarines.  
**SALES:** Good to moderate in all regions.
- 8 DURAN DURAN • RIO • HARVEST  
**ADDS:** None. **HOTS:** KNX, KNAC, WKLS. **MEDIUMS:** WBLM, WYFE, WOUR, WBAB. **PREFERRED TRACKS:** Hungry, Rio.  
**SALES:** Good in all regions.
- 3 JOURNEY • FRONTIERS • COLUMBIA  
**ADDS:** None. **HOTS:** WBLM, KNX, KSHE, WKLS, WOUR, WSKS, KEZY, WMMS, WBAB. **MEDIUMS:** WYFE, KMET. **PREFERRED TRACKS:** Separate, Faithfully.  
**SALES:** Good in all regions.
- 20 GREG KIHN BAND • KIHNSPIRICY • BESEKLEY  
**ADDS:** None. **HOTS:** WBLM, KNX, KNAC, WNEW, WSKS, KEZY, WMMS, WBAB. **MEDIUMS:** KMET. **PREFERRED TRACKS:** Jeopardy.  
**SALES:** Good in all regions.
- 107 MODERN ENGLISH • AFTER THE SNOW • SIRE  
**ADDS:** None. **HOTS:** WHFS, WYFE, KEZY, WMMS, WBAB. **MEDIUMS:** WBLM, KNAC, WKLS, WOUR, WNEW, WSKS. **PREFERRED TRACKS:** Melt, Gladhouse, Carry, Title.  
**SALES:** Moderate to fair in all regions.
- 62 MOLLY HATCHET • NO GUTS . . . NO GLORY • EPIC  
**ADDS:** None. **HOTS:** WKLS, KMET, WSKS. **MEDIUMS:** WBLM, KSHE, WYFE, WMMS. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate to fair in all regions.
- GARY MOORE • CORRIDORS OF POWER • MIRAGE  
**ADDS:** WBLM. **HOTS:** None. **MEDIUMS:** KSHE, WKLS, WOUR, WSKS, KEZY, KMET, WMMS. **PREFERRED TRACKS:** Open.  
**SALES:** Fair in West and South.
- 138 PLANET P • GEFEN  
**ADDS:** None. **HOTS:** WYFE, WKLS, WOUR, KEZY, KMET, WMMS, WBAB. **MEDIUMS:** WBLM, KNX, KSHE, WSKS. **PREFERRED TRACKS:** Why, Adam.  
**SALES:** Fair in Midwest and South.
- 83 RED RIDER • NERUDA • CAPITOL  
**ADDS:** None. **HOTS:** KSHE, WOUR, KMET, WMMS. **MEDIUMS:** WBLM, KNX, WKLS, WNEW. **PREFERRED TRACKS:** Light.  
**SALES:** Fair in Midwest and South.

## MOST ACTIVE

LP Chart Position

- 58 ROXY MUSIC • THE HIGH ROAD • WARNER BROS.  
**ADDS:** None. **HOTS:** KNAC, WHFS. **MEDIUMS:** WOUR, WNEW, KEZY, WMMS, WBAB. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate to fair in all regions.
- CARLOS SANTANA • HAVANA MOON • COLUMBIA  
**ADDS:** WBAB, WMMS, KMET, KEZY, WOUR, WKLS, WBLM. **HOTS:** None. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Title.  
**SALES:** Just shipped.
- 4 STYX • KILROY WAS HERE • A&M  
**ADDS:** None. **HOTS:** WBLM, KSHE, WKLS, WOUR, KEZY, KMET, WMMS. **MEDIUMS:** WYFE, WBAB. **PREFERRED TRACKS:** Roboto, Metal, Title.  
**SALES:** Good in all regions.
- 35 PETE TOWNSHEND • SCOOP • ATCO  
**ADDS:** None. **HOTS:** KNAC, WSKS. **MEDIUMS:** WBLM, KNX, WKLS, KEZY, KMET, WMMS, WBAE. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions.
- 30 TRIUMPH • NEVER SURRENDER • RCA  
**ADDS:** None. **HOTS:** WBLM, KMET. **MEDIUMS:** KSHE, WYFE, WKLS, WOUR, WSKS, WMMS, WBAB. **PREFERRED TRACKS:** Title.  
**SALES:** Moderate to fair in all regions.
- 57 THE TUBES • OUTSIDE INSIDE • CAPITOL  
**ADDS:** None. **HOTS:** WSKS, KEZY, WMMS, WBAB. **MEDIUMS:** WBLM, KNAC, KSHE, WYFE, WKLS, WNEW, KMET. **PREFERRED TRACKS:** Beauty.  
**SALES:** Good to moderate in all regions.
- 15 U2 • WAR • ISLAND  
**ADDS:** None. **HOTS:** KNAC, WHFS, WYFE, WKLS, WOUR, WNEW, KMET, WMMS, WBAE. **MEDIUMS:** WBLM, KSHE, WSKS. **PREFERRED TRACKS:** New, Hearts, Sunday, Surrender.  
**SALES:** Good in all regions.
- 49 ULTRAVOX • QUARTET • CHRYSALIS  
**ADDS:** None. **HOTS:** KNAC, WOUR, WNEW, WMMS. **MEDIUMS:** WHFS, WYFE, WKLS, KEZY, WBAB. **PREFERRED TRACKS:** Reap, Hymn.  
**SALES:** Moderate in all regions.
- 69 ZZ TOP • ELIMINATOR • WARNER BROS.  
**ADDS:** None. **HOTS:** KSHE, WOUR, WSKS, KMET, WMMS, WBAB. **MEDIUMS:** WBLM, WYFE, WKLS. **PREFERRED TRACKS:** Gimme.  
**SALES:** Good to moderate breakouts in all regions.

**INTERNATIONAL PROFILE**

**ZuZu Sharke: Mixing Creative Adventure With The Mainstream**

by **Nick Underwood**

LONDON — Many recent success stories in new British pop music have arisen when individual characters deliberately swim against the mainstream — they take on the establishment at their own game, change all the rules, devise a different sound and expose it through a new independent system, and thus create something new and, more importantly, something original.

ZuZu Sharke, alias Richard Derbyshire and Steve Hopkins, are attempting to do all these things and have been swimming against the mainstream music business for several years now. "I'm trying to get away from the idea of a conventional pop group. What we are is a writing and production unit who have a band in abeyance as it were, when required," explained Derbyshire. "This gives us the ability to change

styles. ZuZu is for good credible pop songs without any heavy image to get the style across."

Derbyshire and Hopkins first teamed up several years ago when Richard was at college in Manchester studying for a degree in English. They both kindled playing, writing and production talents in each other. Several bands and many studio hours later, they began to pilot projects together and eventually formed a production company working out of their own 24 track Revolution studios in Manchester. The first major project which reaped them results on vinyl was an eclectic album for RCA Records titled "Accelerate To The Mercurion," which was released in 1979.

**A Big Surprise**

"At the time I actually couldn't imagine anyone ever liking 'Accelerate.' I really liked it though, and it did receive some very good reviews in the music press. But at the time it wasn't commercial and didn't sell anything," Derbyshire said.

"In retrospect, I think it was because people didn't really understand the mix, which was very '60s — soul-oriented," he said.

However, their next major project, which, in Derbyshire's own words, "was a series of peculiar tunes heavily influenced by Parliament/Funkadelic and general American disco funk," did gain them the sort of attention which secured a singles deal with another major record company. The new ZuZu Sharke songs fixed the attention of Sad Cafe Manager, John

*(continued on page 38)*



**DA DOO ROCK RUN** — Fleetwood Mac's Stevie Nicks helped launch the First Annual Rock-n-Run in Los Angeles at a special press reception heralding the May 8 event, which will feature a 10K run around UCLA's campus followed by a rock concert. Pictured here are (l-r): Mick Fleetwood; Charlie Edwards, professional promotions representative for KangaRoos Shoes, sponsors of the show; Rock-n-Run organizer Dennis Dunstan; Nicks; Jerry Young, promotions rep for KangaRoos Shoes; and television producer Bob Fallon, set to make a video documentary on the benefit run/concert.

**L.A. First Meets Industry Needs**

LOS ANGELES — The entertainment industry places special demands on banking services, and the First Los Angeles Bank, with its special, multi-faceted services in this area, has been gearing up to the often-insurmountable challenge in trying to develop understanding and techniques to respond to the industry's financial needs.

Having dealt with such demands the last 10 years, First Los Angeles has created a distinguished atmosphere — designed, equipped and furnished with technical and manpower resources to be conducive to the needs of the entertainment client.

Operational functions at the bank such as lending, collections, customer services, new accounts, wire transfers and customer investment are handled by entertainment

bankers and support staff schooled in the particular needs of the leisure industry clientele.

Epitomizing the trained perspective in artistic and technical necessities, Tom Kempf, the bank's senior vice president, and Art Stribley, regional vice president and manager of the bank. Both are frequently called upon by producers, managers and artists seeking guidance realizing their creative endeavors within the constraints of economic realities of the day.

Everything from copyright benefits and performance royalties to long-range planning are offered to members of the music, TV and film industries.



**ZuZu Sharke**

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(SEE FORM PAGE 36)

## Union Station Brings Quiex To Country; Radio Likes Quality, Debates Need

by Tom Roland

NASHVILLE — Following the lead of rock counterparts who have introduced the high-grade vinyl in the production of albums by such acts as Asia, Fleetwood Mac and Dire Straits, independent country label Union Station Records established a two-fold precedent by mailing a 12-inch country single to selected radio stations across the nation pressed on Quiex vinyl as opposed to the standard compound used by most manufacturers. Vitec, the Santa Ana-based firm that produced Quiex vinyl, said that to its knowledge, the single, Brice Henderson's "Lovers Again," was the first 12-inch single ever pressed on the high-quality compound; it was also the first country record of any kind every produced on Quiex.

Union Station is reporting that of the radio stations that have listened to the record, there have been no negative responses whatsoever, and three stations — KBRQ/Denver, WHIM/Providence and WSEN/Syracuse — were so impressed by the pressing quality that they wrote letters to the label expressing their pleasure at the company's efforts to provide quality product. Vitec's Les Silver boasts that the compound provides the lowest surface noise currently available. He noted, however, that he charges the pressing plants that he sells to 50% more for Quiex vinyl than for the standard compound, a cost that takes on greater significance in light of the six cents per pound price increase which took effect April 1.

Tom McEntee, promotion director of Union Station, partially credits the higher quality pressing for an improved reception of the Henderson single, which he says is "eight weeks ahead of the first record," but he admits that the fact that Henderson had already established himself with a prior single has had a great deal to do with the record's progress. "I think it's a combination," he said. "I'd hate to see what would happen if we took any one of the components out of that. It's like if you ask what's good about a record — is it the singer, the song or the production?"

He added that one radio station went so far as to call the introduction of Quiex in the country market "a stroke of genius." While even he found the statement a little overly ecstatic, a **Cash Box** random poll of music directors found the radio response mixed from indifference to excitement, with several suggesting that the benefits derived from the Quiex pressing were minimal when compared to the cost.

Those who had received copies of the 12-inch pressing seemed extremely pleased about the disc for use on FM stations, but they said there was hardly a difference at all in quality between the Quiex 7-inch and the standard 45. They also seemed to feel that the higher quality was more crucial for FM stations than their AM competitors.

Gary Hightower, music director at KFDI/Wichita, said that he had dubbed the 12-inch to cart for the FM station where tape cartridges are used, but he noted that on AM, KFDI still utilizes the disc, and, because of the awkward size, the 12-inch platter was inappropriate for the AM single, so the 7-inch pressing is being used. "More power to them," he said. "I'm all for that. I go for a good, clean sound; that's one of the reasons we play carts on the FM. I can't play vinyl at all any more on the FM; the quality just doesn't hold up, and jocks are notorious for being rough on records."

Jason Cain, music director for WPKX-FM/Washington, D.C., agreed wholeheartedly, noting that he thought the frequencies on the high end were much more distinct with the Quiex vinyl. "I've got a thing about vinyl to begin with," he lamented. "I think it's time with petroleum shortages over to get back to cleaner vinyl. The quality of vinyl is getting really lax; there's a lot of good stuff out there, but I end up going through three or four copies to get a carted copy."

He added that with an FM station, the quality of the copy becomes even more apparent, but he questioned the value of the more expensive Quiex compound on a 7-inch pressing where its advantages cannot be used to its full potential. On the other hand, Ernie Hadaway, music director at WKMF/Flint, suggested that the improvements were fairly minimal, and he added that it was probably not worth the additional costs incurred.

Janet Bozeman, music director at WJKZ/Nashville, said the Quiex pressing "didn't stand out." While she admitted that she had not compared the quality of the Henderson record with other pieces of product, she said that the average listener is much more concerned with the music quality than the groove quality. "If it's a better-sounding vinyl that's nice," she said. "I think that's really good, but that's not going to make me add the record just because the vinyl's a better quality."

Jim Stricklin, of KBRQ/Denver, was one of the three MDs who had written Union Station letters commending the label on the effort, and, predictably, he was excited about the introduction of the higher-grade of vinyl to the country industry. "I thought it was exceptional," he assessed. "I've been wondering for a long time when the country music industry would do something of that quality. (The 12-inch single) was a little unfamiliar to radio programmers, but I thought it was a real commitment to excellence."

"It makes a difference — not at the expense of poor production, it doesn't make sense to use good vinyl if you're not going to have a good product to begin with — but it makes a noticeable difference, and we like to sound as clean as possible, particularly for our FM station. It's a step forward to try and give something back to programming rather than just try and get records played."



**THE SHINING** — Epic Records recently hosted a listening party in honor of George Jones' new "Shine On" album. Earlier in the day, Dr. G.L. Burton of Woodville, Texas, called for Jones to discontinue his touring for at least two and a half weeks due to "severe stress and fatigue." Pictured at the reception are (l-r): Norm Anderson, director, Nashville operations, CBS Records; Susan Burns, A&R manager, CBS; Roy Wunsch, vice president, marketing, CBS/Nashville; Frances Preston, vice president, BMI/Nashville; Bonnie Garner, director, A&R, CBS/Nashville; Bob Oerman, The Tennessean; Dale Franklin Corneliuss, executive director, Nashville Music Assn.; Rich Schwan, promotion manager, Epic; Bill Ivey, executive director, Country Music Foundation; O.B. McClinton, writer on Jones' "O! George Stopped Drinkin' Today"; Bob Millard, The Nashville Banner; MaryAnn McCready, director, product development, CBS/Nashville; and Rick Blackburn, senior vice president and general manager, CBS/Nashville.

## CBS, Nashville Speedway Geared To Sponsor Marty Robbins 420 Tribute

NASHVILLE — In a form of tribute to the late entertainer who died Dec. 8, 1982, CBS Records has joined with the Nashville International Raceway to sponsor the first NASCAR-sanctioned Grand National Racing event of the season in Nashville, calling the race the Marty Robbins 420 NASCAR Winston Cup Race.

The competition is one of the 30 that comprise the Winston Cup Grand National Circuit, with two races occurring over the season on each of 15 tracks. Scheduled for May 7, the race has been known in past years as the Music City 420; while officials have left the door open for the race to continue under Robbins' name in the future, the current plans call for the event's re-naming for this year only.

Sponsorship requires the posting of a sizeable purse for distribution to the winning drivers, and the money necessary for such an endeavor is substantial enough that an annual commitment to a Marty Robbins memorial race will require further scrutiny. A total of \$8 million was distributed in prize monies on the Winston Cup circuit last year. Roy Wunsch, vice president of marketing, CBS/Nashville, declined to reveal the size of the purse for the upcoming race, saying that information is "proprietary to (the Nashville raceway) and CBS Records."

"We've perhaps been a little overly cautious in our attempts to be tasteful in honoring Marty Robbins," Wunsch added. "So many times in this business these things are not done tastefully, and it's been difficult to find something this unique to honor him with."

The label is also preparing for the

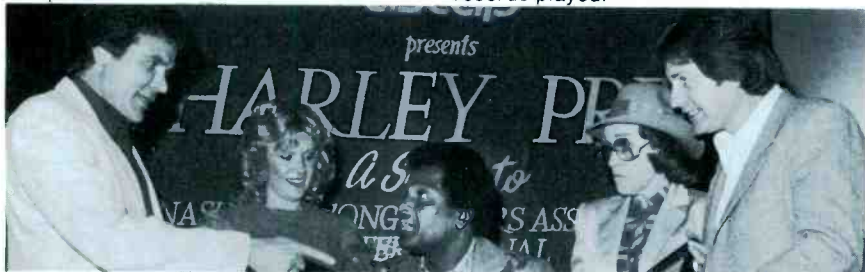
release of "Some Memories Just Won't Die," which features eight cuts that the late entertainer had completed just prior to his passing, as well as the title track and the theme song from the *Honkytonk Man* motion picture.

"I saw Marty around the racing world as much as I saw him in the music world," recalled Gary Baker, president of the Nashville International Raceway, "and he brought an extra electricity to the track. He always had a vast following in the stands."

CBS and the raceway are gearing up for some sort of special event that will take place the day of the race. While it's still in the initial planning stages, officials hold that it will follow some sort of "meaningful tribute concept." Baker added that the association of the race with Robbins should prove beneficial to both the track and CBS since the demographics of auto racing fans parallel those of the country audience. He noted that in other races, artists such as T. G. Sheppard and Larry Gatlin have served as guest dignitaries and that "crowds get into country music personalities."

Robbins' attraction to auto racing was almost as strong as his love for music. He began training for competitive stock car racing in the '60s, and, by the '70s, he had worked his way to the Grand National division. He was named Rookie of the Southern 500 in 1972, and four years later he drove the pace car at the Indianapolis 500. In his last race, he drove a 1982 Buick at the Atlanta Journal 500 last November.

The Nashville Network is taping the Marty Robbins 420 for re-broadcast on *American Sports Cavalcade* in early summer.



**PRIDE RAISES BUCKS FOR NSAI** — ASCAP recently hosted a Charley Pride concert at Billy Bob's Texas in Dallas, with proceeds from the \$10-a-head performance earmarked for the Nashville Songwriters Assn. International (NSAI). Some \$12,500 was raised for the organization at the benefit. Pictured at a brief awards ceremony at which Pride was named an honorary citizen of Ft. Worth are (l-r): Spencer Taylor, Billy Bob's; Connie Bradley, ASCAP; Pride; Maggie Cavender, executive director, NSAI; and Tom Long, president, NSAI.

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# TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4663)	1 5	<b>39 PERSONALLY</b> RONNIE McDOWELL (Epic FE 38514)	42 4
<b>2 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	2 57	<b>40 WISH YOU WERE HERE TONIGHT</b> RAY CHARLES (Columbia FC 38293)	46 7
<b>3 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL 1-4229)	3 58	<b>41 PUT YOUR DREAMS AWAY</b> MICKY GILLEY (Epic FE 38082)	52 35
<b>4 AMERICAN MADE</b> OAK RIDGE BOYS (MCA-5390)	7 9	<b>42 TODAY MY WORLD SLIPPED AWAY</b> VERN GOSDIN (A.M.I.-LP-1502)	57 3
<b>5 PONCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	8 12	<b>43 SOMEWHERE BETWEEN RIGHT AND WRONG</b> EARL THOMAS CONLEY (RCA AHL 1-4348)	43 31
<b>6 WE'VE GOT TONIGHT</b> KENNY ROGERS (Liberty LO-51143)	17 6	<b>44 BIG AL DOWNING</b> BIG AL DOWNING (Team TRA-2001)	44 11
<b>7 WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 23721-1)	5 26	<b>45 INSIDE</b> RONNIE MILSAP (RCA AHL 1-4311)	39 43
<b>8 STRONG STUFF</b> HANK WILLIAMS, JR. (Elektra/Curb 60223-1)	9 8	<b>46 LEON EVERETTE</b> (RCA MHL 1-8600)	40 7
<b>9 TOUGHER THAN LEATHER</b> WILLIE NELSON (Columbia FC 38248)	12 5	<b>47 WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	47 70
<b>10 HIGHWAYS &amp; HEARTACHES</b> RICKY SKAGGS (Epic FE 37996)	11 29	<b>48 QUIET LIES</b> JUICE NEWTON (Capitol ST 12210)	45 47
<b>11 THE WINNING HAND</b> KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JEG 38389)	4 21	<b>49 COUNTRY CLASSICS</b> CHARLEY PRIDE (RCA AHL1-4662)	54 3
<b>12 GOING WHERE THE LONELY GO</b> MERLE HAGGARD (Epic FE 38092)	13 22	<b>50 SOMEWHERE IN THE STARS</b> ROSANNE CASH (Columbia FC 37570)	55 4
<b>13 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	15 108	<b>51 BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	56 76
<b>14 STRONG WEAKNESS</b> THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	14 17	<b>52 LOVE WILL TURN YOU AROUND</b> KENNY ROGERS (Liberty LO 51124)	58 39
<b>15 HANK WILLIAMS, JR.'S GREATEST HITS</b> (Elektra/Curb 60193-1)	6 27	<b>53 WALK ON</b> KAREN BROOKS (Warner Bros. 23676-1)	53 9
<b>16 A TASTE OF YESTERDAY'S WINE</b> MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	10 33	<b>54 SURE FEELS LIKE LOVE</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	61 26
<b>17 THE BELLAMY BROTHERS GREATEST HITS</b> (Warner/Curb 9 23697-1)	16 34	<b>55 THIS DREAM'S ON ME</b> GENE WATSON (MCA 5302)	51 7
<b>18 RADIO ROMANCE</b> EDDIE RABBITT (Elektra 60160-1)	18 25	<b>56 #1 COWBOY</b> MARTY ROBBINS (Gusto/CBS P-15594)	60 7
<b>19 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	21 72	<b>57 KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	63 109
<b>20 TRUE LOVE</b> CRYSTAL GAYLE (Elektra 60200-1)	22 20	<b>58 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE!</b> DAVID FRIZZELL (Warner/Viva 9 23688-1)	64 41
<b>21 DREAM MAKER</b> CONWAY TWITTY (Elektra 60182-1)	28 28	<b>59 MICHAEL MARTIN MURPHEY</b> (Liberty LT-51120)	66 32
<b>22 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	19 17	<b>60 COME BACK TO ME</b> MARTY ROBBINS (Columbia FC 37995)	41 38
<b>23 OUR BEST TO YOU</b> DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva 9 23754-1)	24 13	<b>61 GREATEST HITS</b> JANIE FRICKE (Columbia FC-38310)	48 6
<b>24 UNLIMITED</b> REBA McENTIRE (Mercury/PolyGram SRM 1-4047)	31 40	<b>62 CONWAY'S #1 CLASSICS VOL. II</b> CONWAY TWITTY (Elektra 60209)	49 13
<b>25 WW II</b> WAYLON AND WILLIE (RCA AHL 1-4455)	20 26	<b>63 CLOSE UP</b> LOUISE MANDRELL (RCA MHL1-8601)	50 6
<b>26 JUST SYLVIA</b> SYLVIA (RCA AHL 1-4312)	23 54	<b>64 OLD HOME TOWN</b> GLEN CAMPBELL (Atlantic America 90016-1)	70 7
<b>27 WEST BY WEST</b> SHELLY WEST (Warner/Viva 23775-1)	34 4	<b>65 THE DISTANCE</b> BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254)	65 7
<b>28 LAST DATE</b> EMMYLOU HARRIS (Warner Bros. 9 23740-1)	27 23	<b>66 TOO GOOD TO HURRY</b> CHARLY McCLAIN (Epic FE 38064)	59 25
<b>29 SOMEBODY'S GONNA LOVE YOU</b> LEE GREENWOOD (MCA-5403)	33 2	<b>67 GREATEST HITS</b> CHARLY McCLAIN (Epic FE 38313)	62 7
<b>30 ANNIVERSARY — TEN YEARS OF HITS</b> GEORGE JONES (Epic KE2 38328)	25 23	<b>68 THOSE WERE THE DAYS</b> GARY STEWART & DEAN DILLON (RCA MHL1-8602)	67 4
<b>31 BIGGEST HITS</b> MARTY ROBBINS (Columbia FC 38309)	26 17	<b>69 HONKYTONK MAN ORIGINAL SOUNDTRACK</b> (Warner Bros./Viva 9 23739-1)	68 14
<b>32 INSIDE AND OUT</b> LEE GREENWOOD (MCA-5305)	29 51	<b>70 MERLE HAGGARD'S GREATEST HITS</b> MERLE HAGGARD (MCA-5386)	69 12
<b>33 TOM JONES COUNTRY</b> (Mercury/PolyGram SRM-1-4062)	30 26	<b>71 GREATEST HITS</b> ANNE MURRAY (Capitol SOO-12110)	71 14
<b>34 THE ALL-TIME GREATEST HITS OF ROY ORBISON</b> (Monument KWG2784-38384-1)	36 7	<b>72 STRAIT FROM THE HEART</b> GEORGE STRAIT (MCA-5320)	72 42
<b>35 GREATEST HITS</b> DOLLY PARTON (RCA AHL 1-4422)	35 28	<b>73 BUSTED</b> JOHN CONLEE (MCA-5310)	73 53
<b>36 THE BIRD</b> JERRY REED (RCA AHL 1-4529)	32 20	<b>74 THE LEGEND GOES ON</b> THE STATLER BROTHERS (Mercury/PolyGram SRM-4048)	74 72
<b>37 PERFECT STRANGER</b> T.G. SHEPPARD (Warner/Curb 23726-1)	37 26	<b>75 SOUNDS LIKE LOVE</b> JOHNNY LEE (Full Moon/Asylum 60147-1)	75 6
<b>38 IT AIN'T EASY</b> JANIE FRICKE (Columbia FC 38214)	38 27		

## COUNTRY COLUMN

**A NEW D.A.C.?** — Columbia Records, along with his publicist, has been touting for some time the fact that **David Allen Coe** is a changed man, and if the advance cassette of his new "Castles In The Sand" album is any indication, they're absolutely right. His single is faring better than anything he's done in recent memory, but it's certainly not the lone king in the castle. Coe leads off with "Cheap Thrills," the one slip on the LP into his X-rated mode, but there's really nothing vulgar about the piece as he merely admits the obvious — that his tastes are a little different from the norm. On a more provocative note, "Missin' The Kid" is a father's admission of love for a child he wishes to see but refuses to visit because he doesn't want the kid to see his mother and father appear as strangers to each other. It's the kind of song that comes from a tender, experienced heart and shows the side of Coe that goes unnoticed by those who take the mysterious rhinestone cowboy at face value. The kicker, though, provides clues as to why Coe sounds a bit like **Bob Dylan** throughout the LP, since it's a duet with **Lacy J. Dalton** covering Dylan's best-known gospel tune, "Gotta Serve Somebody." Coe adds a few lyrics of his own, but Dalton is the surprise here, as her performance shows shades of **Aretha Franklin** (no kiddin') at her belt-it-out best. A Coe interview with **Dan Miller** on Nashville television was rerun April 3, showing that the common held notion that Coe is difficult to work with is no longer valid. The program held one of the most candid and insightful discussions Miller has ever had, and with his Nashville location, he has a large crop to choose from.



**CAMPBELL CLOSEUP** — *Glen Campbell, host of Narwood Prod.'s Country Closeup, recently visited with members of the Cash Box Nashville staff about some of his upcoming projects, including a duet with Charley Pride. Pictured outside Maude's Courtyard are (l-r): Tom Roland, Cash Box; Campbell; Jim Sharp, Cash Box vice president; and Mike Borchetta, record promoter.*

**MORE WALL PLAQUES** — Just four weeks since it was first released, **Alabama's** new album, "The Closer You Get," has reportedly crossed over the million mark in sales, joining the first three releases, "Mountain Music," "Feels So Right" and "My Home's In Alabama" at the platinum level. The group was selected by the readers of *Playboy* magazine as their favorite country group in the April issue.

**DOLLY THREATENED** — Several months after she was forced to postpone dates in Kentucky following threats on her life, **Dolly Parton** had a concert disrupted in London's Dominion Theater when an anonymous caller threatened to set off a bomb at the venue. With 2,000 concertgoers sent out into the streets until the threat had passed without explosion, Dolly resumed her appearance, which was taped by Home Box Office.

**ANOTHER FROM DOWN UNDER** — No doubt following on the heels of the Australian invasion that has brought such acts as **Men At Work**, **Air Supply** and the **Little River Band** to pop listeners, identical twins **Tom and Ted LeGarde**, who have attempted to launch themselves in the U.S. on several occasions, have dropped the LeGarde Twins monicker in favor of the name **Australia** to more closely identify themselves with their native land. During the first two weeks of April, the twosome is playing on **Mervyn Conn's** International Festivals of Country Music in England, Ireland, Sweden, Holland, Switzerland and Germany, and they've secured record deals for Australian and New Zealand release. Stateside, the brothers are set for the release of "Down Under Country" with a major television direct sale campaign slated over the coming months.

**PLAYING POSSUM** — Epic Records hosted a listening party for **George Jones** March 29 in honor of his newly released "Shine On" LP at the label's Nashville headquarters. While The Possum was expected to attend the festivities, sources close to the artist reported earlier in the day that doctors had ordered him to take time off for rest and recuperation after over-exerting himself in efforts to mend his "No Show" ways. Until that point, Jones had appeared in more than 80 shows consecutively. CBS tried to make up for his absence and came pretty close by flaunting album flats from the current release depicting the master's mug. One exec, in fact, donned a Jones mask for several photos, and CBS gave away "Shine On" lighters and advance cassettes.

**LIGHTS, CAMERAS, ACTION . . .** — **Tom Wopat** is kicking off the *Dukes Of Hazzard* television show's sixth season with his debut as a director for the episode, "Lulu's Gone Away." Meanwhile, Wopat's second single, "Til I Kissed You," is scheduled for an April release, and his **Mike Post**-produced, self-titled debut album should be forthcoming shortly after. tom roland



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# TOP 100 COUNTRY SINGLES

April 16, 1983

	Weeks On Chart		Weeks On Chart		Weeks On Chart
<b>1</b> DIXIELAND DELIGHT ALABAMA (RCA PB-23446)	2	10	<b>34</b> MY LADY LOVES ME (JUST AS I AM) LEON EVERETTE (RCA PB-13466)	40	5
<b>2</b> AMERICAN MADE OAK RIDGE BOYS (MCA-52179)	5	9	<b>35</b> FOOL FOR YOUR LOVE MICKEY GILLEY (Epic 34-03783)	50	3
<b>3</b> WE'VE GOT TONIGHT KENNY ROGERS & SHEENA EASTON (Liberty P-B-1492)	3	12	<b>36</b> OUR LOVE IS ON THE FAULTLINE CRYSTAL GAYLE (Warner Bros. 7-29719)	45	3
<b>4</b> MY FIRST TASTE OF TEXAS ED BRUCE (MCA 52156)	6	13	<b>37</b> LOVE AFFAIRS MICHAEL MURPHEY (Liberty P-B-1494)	47	4
<b>5</b> I HAVE LOVED YOU, GIRL EARL THOMAS CONLEY (RCA PB-13414)	1	14	<b>38</b> SINGING THE BLUES GAIL DAVIES (Warner Bros. 7-29726)	46	4
<b>6</b> YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING REBA McENTIRE (Mercury/PolyGram 810 338-7)	9	12	<b>39</b> TENDERNESS PLACE KAREN TAYLOR-GOOD (Mesa NSD/M 1114)	44	7
<b>7</b> GONNA GO HUNTING TONIGHT HANK WILLIAMS, JR. (Elektra/Curb 7-69843)	8	12	<b>40</b> STRANGER IN MY HOUSE RONNIE MILSAP (RCA PB-13470)	52	3
<b>8</b> SOUNDS LIKE LOVE JOHNNY LEE (Elektra/Asylum 7-69848)	10	11	<b>41</b> IF THAT'S WHAT YOU'RE THINKING KAREN BROOKS (Warner Bros. 7-29789)	39	12
<b>9</b> AMARILLO BY MORNING GEORGE STRAIT (MCA-52162)	11	10	<b>42</b> FINDING YOU JOE STAMPLEY (Epic 34-03558)	42	9
<b>10</b> YOU DON'T KNOW LOVE JANIE FRICKE (Columbia 38-03498)	4	13	<b>43</b> WE HAD IT ALL CONWAY TWITTY (MCA-52154)	56	4
<b>11</b> JOSE CUERVO SHELLY WEST (Warner/Viva 7-29778)	14	10	<b>44</b> YOU CAN'T RUN FROM LOVE EDDIE RABBITT (Warner Bros. 7-29712)	60	3
<b>12</b> WHATEVER HAPPENED TO OLD-FASHIONED LOVE B.J. THOMAS (Cleveland Int'l/Epic 38-03492)	17	10	<b>45</b> 1 YR, 2 MO, 11 DAYS WAYNE CARSON (EMH 0017)	51	6
<b>13</b> PERSONALLY RONNIE McDOWELL (Epic 34-03526)	15	12	<b>46</b> SHINE ON GEORGE JONES (Epic 34-03489)	18	14
<b>14</b> COMMON MAN JOHN CONLEE (MCA-52178)	16	7	<b>47</b> I.O.U. LEE GREENWOOD (MCA-52199)	70	2
<b>15</b> SAVE ME LOUISE MANDRELL (RCA PB-13450)	19	8	<b>48</b> WITHOUT YOU T.G. SHEPPARD (Warner Bros. 7-29695)	62	3
<b>16</b> REASONS TO QUIT MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)	7	14	<b>49</b> YOU GOT ME RUNNING JIM GLASER (Noble Vision NV-102)	63	3
<b>17</b> IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) VERN GOSDIN (Compliat CP-102)	20	9	<b>50</b> CAJUN INVITATION FRIZZELL & WEST (Warner/Viva 7-29756)	57	4
<b>18</b> FOOLIN' JOHNNY RODRIGUEZ (Epic 34-03598)	21	8	<b>51</b> CHANGE OF HEART MARTY ROBBINS (Columbia 38-03789)	59	4
<b>19</b> TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) TOM JONES (Mercury/PolyGram 810 445-7)	22	8	<b>52</b> WHEN I'M AWAY FROM YOU THE BELLAMY BROTHERS (Elektra/Curb 7-69850)	13	14
<b>20</b> YOU TAKE ME FOR GRANTED MERLE HAGGARD (Epic 34-03723)	23	6	<b>53</b> SWINGIN' JOHN ANDERSON (Warner Bros. 7-29788)	30	13
<b>21</b> LUCILLE WAYLON (RCA PB-13465)	25	5	<b>54</b> UNFINISHED BUSINESS LLOYD DAVID FOSTER (MCA-52173)	54	9
<b>22</b> AFTER THE LAST GOODBYE GUS HARDIN (RCA PB-13445)	24	9	<b>55</b> ALMOST CALLED HER BABY BY MISTAKE LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-03517)	33	12
<b>23</b> MORE AND MORE CHARLEY PRIDE (RCA PB-13451)	26	7	<b>56</b> FLY INTO LOVE CHARLY McCLAIN (Epic 34-03808)	74	2
<b>24</b> LITTLE OLD-FASHIONED KARMA WILLIE NELSON (Columbia 38-03674)	27	6	<b>57</b> I LOVE HOW YOU LOVE ME GLEN CAMPBELL (Atlantic America 7-99930)	38	14
<b>25</b> IT HASN'T HAPPENED YET ROSANNE CASH (Columbia 38-03705)	28	6	<b>58</b> SOMEWHERE DOWN THE LINE YOUNGER BROTHERS (MCA-52183)	41	8
<b>26</b> I'M MOVIN' ON EMMYLOU HARRIS (Warner Bros. 7-29729)	31	5	<b>59</b> OLD MAN RIVER MEL McDANIEL (Capitol P-B-5218)	79	2
<b>27</b> I STILL LOVE YOU IN THE SAME OL' WAY MOE BANDY (Columbia 38-03625)	29	7	<b>60</b> LOVE IS ON A ROLL DON WILLIAMS (MCA-52205)	—	1
<b>28</b> IN THE MIDDLE OF THE NIGHT MEL TILLIS (MCA-52182)	32	6	<b>61</b> WHO'S GONNA KEEP ME WARM PHIL EVERLY (Capitol P-B-5197)	43	10
<b>29</b> YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT GENE WATSON (MCA-52191)	35	5	<b>62</b> THOSE NIGHTS, THESE DAYS DAVID WILLS (RCA PB-13460)	48	6
<b>30</b> THE RIDE DAVID ALLAN COE (Columbia 38-03778)	36	5	<b>63</b> IT TAKES LOVE BIG AL DOWNING (Team TRS 1004AS)	49	10
<b>31</b> DOWN ON THE CORNER JERRY REED (RCA PB-13422)	12	12	<b>64</b> I WOULDN'T CHANGE YOU IF I COULD RICKY SKAGGS (Epic 34-03482)	55	17
<b>32</b> THIS COWBOY'S HAT PORTER WAGONER (Warner/Viva 7-29772)	34	8	<b>65</b> COME AS YOU WERE JERRY LEE LEWIS (MCA-52188)	58	6
<b>33</b> IT'S A DIRTY JOB BOBBY BARE & LACY J. DALTON (Columbia 38-03628)	37	6	<b>66</b> SHAME ON THE MOON BOB SEGER & THE SILVER BULLET BAND (Capitol PB-5187)	61	13
			<b>67</b> YOU'RE GONNA LOVE YOURSELF WILLIE NELSON & BRENDA LEE (Monument WS4 03781)	84	2
			<b>68</b> WHO SAID LOVE WAS FAIR BILLY PARKER (Soundwaves SW-4699-NSD)	78	4
			<b>69</b> CRY BABY NARVEL FELTS (Compliat CP-104)	80	3
			<b>70</b> OH BABY MINE STATLER BROTHERS (Mercury/PolyGram 811 488-7)	—	1
			<b>71</b> EVERYTHING'S BEAUTIFUL DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)	64	19
			<b>72</b> DOING IT RIGHT McGUFFEY LANE (Atco 7-99908)	82	4
			<b>73</b> SMOKIN' IN THE ROCKIES GARY STEWART & DEAN DILLON (RCA PB-13472)	86	2
			<b>74</b> THE BLUES DON'T CARE WHO'S GOT 'EM EDDY ARNOLD (RCA PB-13452)	77	4
			<b>75</b> LOVE HAS MADE A FOOL OF ME AGAIN LEN HENRY (Ameri-Can D11-1001)	75	5
			<b>76</b> LOVE LETTERS HAZARD (Warner/Viva 7-29755)	85	2
			<b>77</b> YOU CAN'T LOSE WHAT YOU NEVER HAD LYNN ANDERSON (Permian P-82000)	92	2
			<b>78</b> THE LOVE SHE FOUND IN ME GARY MORRIS (Warner Bros. 7-29683)	—	1
			<b>79</b> THANK YOU DARLING BILL ANDERSON (Southern Tracks ST1014)	65	7
			<b>80</b> IT'S WRITTEN ALL OVER YOUR FACE RONNIE DUNN (Churchill CE 94018)	68	7
			<b>81</b> THE PARTY'S OVER (EVERYBODY'S GONE) SAM NEELY (MCA-52194)	66	6
			<b>82</b> BLUE ORLEANS JAMES MONROE (Raintree NR 14356)	83	4
			<b>83</b> LIFE MARTY ROBBINS (MCA-52197)	87	3
			<b>84</b> LAST THING I NEEDED FIRST THING THIS MORNING WILLIE NELSON (Columbia 38-03385)	67	20
			<b>85</b> SHE'S GONE TO L.A. AGAIN MICKEY CLARK (Monument WS4 03519)	69	6
			<b>86</b> HANGIN' AROUND THE WHITES (Elektra 7-69855)	53	17
			<b>87</b> STAY WITH ME TAMMI CHAPARRO (Compass C-60)	—	1
			<b>88</b> OUTSIDE YOUR LOVE PETE RICHMOND (World Label Music WLM 793)	—	1
			<b>89</b> TRAIN MEDLEY BOXCAR WILLIE (Main Street B-954)	95	2
			<b>90</b> MAKE ME ONE MORE MEMORY MARK JEVICKY (Roxxy 3012)	93	2
			<b>91</b> THE STATE OF OUR UNION CHARLIE McCOY & LANEY HICKS (Monument WS4 03518)	—	1
			<b>92</b> I'M LOSIN' MY HAIR HUGH X. LEWIS (Black Rose 8276)	94	4
			<b>93</b> A PART OF ME DON TeBEAUX (Comstock COM 1701)	—	1
			<b>94</b> TAKE IT ALL RICH LANDERS (A.M.I. 1311AA)	72	12
			<b>95</b> HUNG UP ON YOU ANNE LORD (Comstock COM 1700)	76	6
			<b>96</b> DID YOU GO ALL THE WAY MIKE GRIMES (Stargem SG 2170)	81	4
			<b>97</b> I'VE BEEN AROUND THE BLOCK ANNIE WYRICK (Fox Fire FF 156)	97	2
			<b>98</b> ONCE UPON A TIME KAREN SANBORN (Koala KOS 348)	91	4
			<b>99</b> WE'RE A PERFECT TWO GARY BRADFORD & SUZY BRADING (Blossom Gap BG 0020)	96	4
			<b>100</b> FEEL RIGHT TANYA TUCKER (Arista AS 0677)	89	22

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

After The Last Goodbye (Fame/Rick Hall—ASCAP) 22	I Have Loved You Girl (Blue Moon — ASCAP) 5	Oh Baby Mine (Edwin Morris/a division of MPL — ASCAP) 70	The Blues Don't (Hall-Clement — BMI/Bibi/c/o Welk — ASCAP) 74
Almost Called Her Baby (Larry Gatlin — BMI) 55	I Love How (Screen Gems-EMI — BMI) 57	Once Upon A Time (Intersong — ASCAP) 98	The Love She (Southern Nights — ASCAP/Combine — BMI) 98
Amarillo By (Cotillion/Terry Stafford/Admin. by Cotillion — BMI) 9	I'm Losin' My Hair (Dream City — BMI) 92	1 Yr 2 Mo 11 Days (Shady Dell — BMI) 45	The Party's Over (Famous/Boo/Ensign/Guyasuta — ASCAP/BMI) 81
American Made (Music City—ASCAP/Combine—BMI) 2	I'm Movin' On (Rightsong — BMI) 26	Old Man River (Vogue/Partner/Julep/c/o Welk — BMI) 59	The Ride (Algee/Newwriters — BMI) 30
A Part Of Me (White Cat — ASCAP) 93	In The Middle (Sabel — ASCAP) 28	Our Love Is (Rondor (Australia)/Irving — BMI) 36	The State Of (Cross Keys/Tree — ASCAP/Blue Lake — BMI) 91
Blue Orleans (Tree/Cross Keys — BMI) 82	I.O.U. (Vogue c/o Welk Group/Chriswald/Hopi Sound/MCA — BMI/ASCAP) 47	Outside Your Love (World Label — BMI) 88	This Cowboy's (Elektra Asylum/Brooks Bros. — BMI) 32
Cajun Invitation (Peso/Wallett — BMI) 50	I Still Love You (Baray — BMI) 27	Reasons To Quit (Shade Tree — BMI) 16	Those Nights, These Days (Sister John — BMI) 62
Change Of (Warner-Tamerlane/Rumble Seat — BMI) 51	It Hasn't Happened Yet (Bug/Bilt Pub. BMI) 25	Save Me (Rare Blue — ASCAP) 15	Touch Me (ATV Music — BMI) 19
Come As You Were (Dropkick — BMI) 65	It's A Dirty Job (Cross Keys/Tree Group — ASCAP/Unichappell/VanHoy — BMI) 33	Shame On The Moon (Coolwell/Granite — ASCAP) 66	Train Medley (Various — BMI/ASCAP) 89
Common Man (Lowerey/Legibus/Captain Crystal — BMI) 14	It's Written All Over (I've Got The Music — ASCAP) 80	She's Gone To L.A. (Combine Corp. — BMI) 85	Unfinished Business (House of Gold — BMI) 54
Cry Baby (Jerry Foster — ASCAP/Johnny Morris — BMI) 69	I've Been Around (Brandwood — BMI) 97	Shine On (Southern Nights — ASCAP) 46	We Had It All (Danor Inc./Irving — BMI) 43
Did You Go All The Way (Troll/Newwriters — BMI) 96	I Wouldn't Change (Peer — BMI) 64	Singing The Blues (Acuff-Rose — BMI) 38	We're A Perfect Two (Blossom Gap — BMI) 93
Dixieland Delight (Sister John — BMI) 1	Jose Cuervo (Easy Listening/Galleon — ASCAP) 11	Smokin' In (Tree/Forrest Hills — BMI/Sabal — ASCAP/Golden Opportunity — SESAC) 73	We've Got Tonight (Gear — ASCAP) 99
Doing It Right (House of Gold — BMI) 72	Last Thing I Needed (Nunn — BMI) 84	Somewhere Down (Old Friends—BMI/Golden Bridge—ASCAP) 58	Whatever Happened To (Ole Friends — BMI) 12
Down On The Corner (Jondora — BMI) 31	Life (Mariposa — BMI) 83	Sounds Like Love (Chappell/Bibo c/o Welk — ASCAP) 8	When I'm Away (Rare Blue — ASCAP) 42
Everything's Beautiful (Combine — BMI) 71	Little Old Fashioned (Willie Nelson — BMI) 24	Stay With Me (ATV/Play — BMI) 87	Without You (Apple — ASCAP) 38
Feel Right (DebDave/Briar Patch — BMI) 100	Love Affairs (Timberwood/d'Abo — BMI) 37	Stranger In My House (Lodge Hall — ASCAP) 40	Who Said (The All American B-Flat — BMI) 68
Finding You (Baray/Brandwood — BMI) 42	Love Has Made (Loud Cry/Henning-Castle — BMI) 73	Swingin' (Anderson/Delmore/Hall-Clement c/o Welk — BMI) 53	Who's Gonna Keep (Money Honey/Apple Morning/Glen Rock — BMI) 67
Fly Into Love (Unart/Land of Music/Old Friends — BMI) 56	Love Is (Roger Cook/Big Ears/Bruised Oranges — BMI/ASCAP) 60	Take It All (Escrow/Plum Creek — BMI) 94	You Can't Lose (Tree/Tree Group/O'Lyric — BMI) 71
Fool For Your Love (Jensing/Black Sheep — BMI) 35	Love Letters (Famous — ASCAP) 76	Tenderness Place (Acuff-Rose — BMI) 39	You Don't Run (DebDave/Briarpatch — BMI) 44
Foolin' (Ace In The Hole — BMI) 18	Lucille (Venice — BMI) 21	Thank You Darling (Free Breez/Stallion/Lowery — BMI) 79	You Don't (House Of Gold/Don King — BMI/King's X — ASCAP) 10
Gonna Go Huntin' (Bocephus — BMI) 7	Make Me One (Dream City — BMI) 90		You Got Me Running (Dawnbreaker — BMI) 49
Hangin' Around (Refuge — ASCAP/Elektra/Asylum — BMI) 86	More And More (Cedarwood — BMI) 23		You're Gonna (Combine — BMI) 67
Hung Up On You (Attior — PRO) 95	My First Taste (Tree/Newkeys/Sugarplum — BMI) 4		You're Out Doing (Desert Rose/Ski Slope — BMI) 29
If That's What (Gee Sharp — BMI) 41	My Lady Love Me (Blackwood — BMI) 34		You're The First (Maplehill/Hall-Clement Vogue c/o Welk — BMI) 6
If You're Gonna (Hookit/Blue Lake — BMI) 17			You Take Me For Granted (Shade Tree — BMI) 20



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

THE COUNTRY MIKE

**MUTUAL NEWS** — Louise Mandrell and the Osmond Brothers were the featured artists at the Mutual affiliates' luncheon held Sunday, April 10, at the Las Vegas Hilton. Other top-flight entertainers were on hand to perform, and all were accompanied by a 20-piece orchestra. The luncheon is an annual event scheduled just prior to the official opening of the National Assn. of Broadcasters convention. Mutual Broadcast System air personalities were there to discuss their programs and answer questions, as well as obtain broadcasters' feedback. **Erlc Boardman, Bill Hard, Rick Dees, Dick Purtan, Gary Owens and Lee Arnold** were among those in attendance. Speaking of Arnold, his weekly, three-hour country music program is now multicast on more than 300 stations affiliated with Mutual. Since the premiere of the program, artists who have performed and given exclusive interviews include:



**GET IT STRAIT** — George Strait (!) was recently the featured guest on *The United Stations'* The Weekly Country Music Countdown for the first time, supporting his current single, "Amarillo By Morning." Strait is pictured with *The United Stations'* vice president of programming, Ed Salamon.

Best Newscast, sports director **Chris McClure** won Best Sports Feature, and the WCXI news department won for Best Public Service Program.

**WYII GOING TO ALABAMA** — WYII/Williamsport broadcast only twice, once at 12:15 p.m. and again at 2:30 p.m., that it would be taking a bus to the Alabama concert in Baltimore, April 24, and asked those interested in riding to contact the station. The station was so bombarded with phone calls that it had to go back on the air and ask listeners to stop calling. WYII is going to run a week-long salute to Alabama to coincide with the concert.

**THANK YOU** — WHTN/Huntington, Va. has scheduled a "Listener Appreciation" concert for April 16 featuring **Ronnie Milsap** and special guests **The Whites** at \$5 a head. According to **Randy Berry**, program director, the concert is a way to say thank you to the listeners of WHTN radio.

**STATION CHANGES** — **Stephen Dean** has been named general manager of **KTOM-AM** and **KWYT-FM** in Salinas, Calif. Dean is the vice president of Community Pacific Broadcasting and was the general manager of **KGA-AM & KDRK-FM/Spokane**. . . **Bob McKnight** is now morning drive personality for **KTOM**. McKnight comes from **KESE/Monterey**, where he was program director. . . **Jack Varney** is the new music director of **WHTN** and will also do the afternoon drive slot. Varney has an extensive background in country music and has been affiliated with many other stations in the Huntington/Ashland market. . . **John France** is now an air personality for **KWMT/Ft. Dodge**, on the air daily from 1-5 p.m. For the last five years France did the all-night show on **WHO/Des Moines**, and prior to that he worked for **KSO/Des Moines**. . . **Chris Stevens** is now the program director for **WZEP/DeFuniak Springs, Fla.** Stevens was music director for **WGTX-AM & WQUH-FM/DeFuniak Springs**. WZEP is a 1,000-watter and just recently became a member of the Turner Broadcasting family. **Larry Land** is general manager, **Deacon Padgett** is sales manager, and **Rex Nowlan** is also in sales.

and given exclusive interviews include: **Janie Fricke, Lacy J. Dalton, Larry Gatlin & the Gatlin Brothers Band, Merle Haggard, Jerry Reed, Tammy Wynette, Charley Pride, Charlie Rich, John Conlee and Johnny Rodriguez.** Upcoming concert segments from Billy Bob's are scheduled as follows: **Gene Watson** (April 9-10), and **Joe Stampley** (April 16-17). **Ike Eagan** is executive producer of the program, **John Rivers** is producer and **Glenn Morgan** is executive-in-charge of the production. . . In the 1982 Michigan United Press International Broadcast awards competition, **WCXI/Detroit** has been named Station of the Year for the second consecutive year. Also in the 1982 UPI awards competition, **WCXI** news director **Mike Freedman** was honored for

PROGRAMMERS PICKS

Dugg Collins	KMML/Amarillo	Old Man River — Mel McDaniel — Capitol
Dene Hallam	WKHK/New York	Love Is On A Roll — Don Williams — MCA
Ron Norwood	KMPS/Seattle	Love Is On A Roll — Don Williams — MCA
Gary Stone	WDGY/Minneapolis	Finding You — Joe Stampley — Epic
Dale Elchor	KWMT/Ft. Dodge	Old Man River — Mel McDaniel — Capitol
Dan Hollander	WDXE/Lawrenceburg	Love Is On A Roll — Don Williams — MCA
Gary Hightower	KFDI/Wichita	Old Man River — Mel McDaniel — Capitol
Rick Cardarelli	WSLR/Akron	I.O.U. — Lee Greenwood — MCA
Jeff Davies	KXLR/Little Rock	Oh Baby Mine — Statler Brothers — Mercury/PolyGram
Reggie Neal	WXBQ/Bristol	Love Is On A Roll — Don Williams — MCA
Kevin Herring	WWWW/Detroit	You're Out Doing What I'm Here Doing Without — Gene Watson — MCA
Bill Pyne	WQYK/St. Petersburg	Stranger In My House — Ronnie Milsap — RCA
Mark Tudor	WTQR/Winston-Salem	Oh Baby Mine — Statler Brothers — Mercury/PolyGram

COUNTRY RADIO HIGHLIGHTS

- KHJ — LOS ANGELES — LON HELTON — #1 — ALABAMA**  
ADDS: D. Williams, B. Mandrell, C. Pride, M. Bandy, L. Greenwood
- WESC — GREENVILLE — BOB HOOPER — #1 — ALABAMA**  
ADDS: Statler Brothers, W. Carson, M. McDaniel, R. Charles, D. Williams, G. Mack Hazard, L. Greenwood, C. McCoy/L. Hicks
- KFRM — SALINA — RANDY HOOKER — #1 — ALABAMA**  
ADDS: M. Robbins (CBS), C. Twitty, L. Greenwood, D. Williams, Sierra, M. Tackett, Shylo, M. McDaniel, B. Henderson, C. McCoy/L. Hicks, T. Chaparro
- WDLW — BOSTON — DUNCAN STEWART — #1 — ALABAMA**  
ADDS: B. Henderson, G. Morris, D. Williams, L. Ronstadt, M. Tackett, M. McDaniel
- KBRQ — DENVER — JIM STRICKLIN — #1 — ALABAMA**  
ADDS: M. Tackett, D.S. Sanders, K. Brannon, Statler Brothers, T.G. Sheppard, P. Richmond, C. Hansen, J. Glaser, G. Morris, D. Williams

SINGLES REVIEWS

OUT OF THE BOX

**RAY CHARLES** (Columbia 38-03810)  
¾ Time (4:20) (Tennessee Swamp Fox Music Co. — ASCAP) (T.J. White) (Producer: R. Charles)  
Charles slides through a gritty piece of hard core country in his second release from the "Wish You Were Here Tonight" LP, grinding out a raw fiddle and banjo intro before moving to the greasy melody. The record continues in a slow groove, basking in a "you only go around once" attitude while praising the efforts of women who make love in a waltzing time signature.



FEATURE PICKS

- BARBARA MANDRELL** (MCA-52206)  
**In Times Like These** (2:54) (Tom Collins Music Corp. — BMI) (R.J. Fleming, D.W. Morgan) (Producer: T. Collins)
- TAMMY WYNETTE** (Epic 34-03811)  
**I Just Heard A Heart Break** (3:03) (ATV Music Corp./First Lady Songs, Inc./Sylvia's Mother's Music, Inc. — BMI) (T. Wynette, J. Taylor, G. Richey) (Producer: G. Richey)
- ELVIS PRESLEY** (RCA PB-13500)  
**I Was The One** (2:29) (Intersong Music — ASCAP) (A. Schroeder, C. DeMetruis, H. Blair, B. Peppers) (Producers: T. Brown, D. Briggs)
- DAN SEALS** (Liberty P-B-1496)  
**Everybody's Dream Girl** (3:02) (Warner House of Music/WB Gold Music Corp./Pink Pig Music — ASCAP/BMI) (D. Robbins, V. Stephenson, D. Seals) (Producer: K. Lehning)
- RODNEY LAY** (Churchill CR 94020)  
**Marylee** (3:17) (Blackwood Music — BMI) (K. Stegall, S. Harris) (Producers: Nereco Prod., J.B. Barnhill)
- TOMMY BELL** (Gold Sound GS-8015)  
**Why Doesn't She Just Leave Me Alone** (2:45) (Tree Publ. Co. — BMI) (J. Seely, D. Dillon) (Producers: T. DeVito, M.E. Steele)
- TEXAS VOCAL COMPANY** (RCA PB-13504)  
**Two Hearts** (2:28) (Royalhaven Music, Inc. — BMI/G.I.D. Music, Inc. — ASCAP) (B. Shore, D. Wills, B. Mevis) (Producer: B. Mevis)

NEW AND DEVELOPING



**THE CANNONS** (Compleat CP-105)  
**Watch My Lips (Read My Eyes)** (3:30) (Tree Publ. Co., Inc. — BMI/Cross Keys Publ. Co., Inc. — ASCAP) (H. Howard, K. Welch) (Producer: E. Kilroy)  
The first outside act signed to management with Irby Mandrell, this trio follows the resurging interest in mountain-influenced music with a simple, sweet concoction that uses a heavy dose of fiddle and steel. The vocal treatment is straightforward, while the supporting arrangement lies unencumbered, providing a fine debut outing for this new group.

ALBUM REVIEWS

**YELLOW MOON — Don Williams — MCA 5407 — Producers: Don Williams, Garth Fundis — List: 8.98 — Bar Coded**  
Williams has the smoothest voice in country today, and he picks tunes for this LP which are well suited to his rich, flowing abilities to carve a relaxed niche from the simplest melodies. A constant pulsating acoustic undercurrent pervades nearly every cut on the platter, providing just a hint of Caribbean influence, while occasional allusions to the sky present a common thread for Williams to base his gentle textures upon.

## Payola\$, Loverboy Top 1983 Juno Award Winners

(continued from page 11)

**GROUP:** Loverboy (CBS)  
**HALL OF FAME AWARD:** Glenn Gould (CBS)  
**MALE VOCALIST:** Bryan Adams (A&M)  
**FEMALE VOCALIST:** Carole Pope (True North)  
**COUNTRY GROUP:** The Good Brothers (Solid Gold)  
**COUNTRY MALE VOCALIST:** Eddie Eastman (Diamond)  
**COUNTRY FEMALE VOCALIST:** Anne Murray (Capitol)  
**COMPOSER(S):** Rob Rock and Paul Hyde, "Eyes Of A Stranger" (Payola\$) (A&M)  
**MOST PROMISING GROUP:** Payola\$ (A&M)  
**INSTRUMENTAL ARTIST:** Liona Boyd (CBS)

## EMI Records U.K. Restructures Its Management Staff

LOS ANGELES — In a restructuring of EMI Records (UK) operations, Richard Robinson, EMI UK Records operations regional director since 1981, will be leaving the company, while Cliff Busby, most recently managing director of EMI Records (UK), joins EMI Music as director of sales, Europe & International, which was effective April 1.

Additionally, Peter Jamieson, most recently managing director of EMI Music's Australian operations, was on April 1, appointed to take the reins formerly held by Robinson and Busby, taking the title of managing director EMI Records operations, UK and Ireland.

In a further change, Nick Hampton, currently European finance director, EMI Music, has been appointed the first managing director, Australasian music operations, and will have added responsibilities with the New Zealand music company. Consequently, David Snell, managing director, EMI New Zealand, will report to Hampton.

## CBS Canada Garners Gold And Platinum

NEW YORK — Several CBS Records Canada titles achieved platinum and gold status in February. Topping the list was the album "Get Lucky" by Loverboy, which was certified triple platinum. Other albums receiving recognition were "Toto IV," which was certified platinum; and "Frontiers" by Journey, "Midnight Love" by Marvin Gaye, "Friend or Foe" by Adam Ant, and "The Clash," which were all certified gold. Singles certified gold were "Rosanna" by Toto, "Sexual Healing" by Marvin Gaye and "Goody Two Shoes" by Adam Ant.

**MOST PROMISING MALE VOCALIST:** Kim Mitchell (Anthem)  
**MOST PROMISING FEMALE VOCALIST:** Lydia Taylor (Falcon)  
**BEST CHILDRENS ALBUM:** "When You Cream A Dream," Rob Schneider (Capitol)  
**INTERNATIONAL ALBUM:** "Business As Usual," Men At Work (CBS)  
**INTERNATIONAL SINGLE:** "Eye of the Tiger," Survivor (CBS)  
**BEST JAZZ ALBUM:** "Bach's Goldberg Variations," Glenn Gould (CBS)  
**PRODUCER:** Bill Henderson and Brian McLeod (Chilliwack) (Solid Gold)  
**RECORDING ENGINEER:** Bob Rock (Payola\$) (A&M)  
**BEST ALBUM GRAPHICS:** Dean Motter (Metal On Metal, Anvil) (Attic)

## BASF Earnings Down

NEW YORK — Worldwide recession was blamed by the Germany-based BASF company for a 21.6% drop in pre-tax earnings for BASF Group in 1982. While Group sales for the year of \$13.4 billion were up 2.3% from \$13.1 billion in 1981, earnings were down to \$416 million from the \$531 million a year ago.

BASF World sales also showed an increase in 1982, rising 1.7% to \$14.3 billion from \$14.1 billion in 1981. BASF world sales represent the total consolidated net sales of all companies in the BASF Group and fully include sales of half-owned companies. BASF Group sales represent sales of majority holdings in full, but half of the sales of half-owned companies and their majority holdings.

BASF reported that half of the Group's sales gain was due to higher volume. It said that the increase in sales value was partially due to the hardness of the U.S. dollar. The company further stated that unsatisfactory refining, commodity plastics, fiber and potash profits outweighed improvements in other business areas.

## Fallsafe Pacts With Germany's Jax Trax

LOS ANGELES — L.A.-based band Fallsafe recently entered a deal with German-based Juicy People Publishing Co. for three songs to be included on an upcoming album, to be released on Jax Trax Records.

The record will contain a compilation of the best new bands from several different countries global-wide. It will be released simultaneously in Germany, Austria and Switzerland.

Fallsafe, currently in the studio completing a new album, records in the U.S. on Paris Records, which has released one LP and one EP by the group since 1980.

## INTERNATIONAL DATELINE

### Argentina

BUENOS AIRES — Indie producer **Jose Bernstein** has signed a contract with Almall Records to distribute his product in the interior of the country, retaining the distribution in Buenos Aires. Previously, Bernstein was distributed by Distribuidora Belgrano and his previous launchings (mainly rock and funk music for night club dance) will still be handled by Belgrano. His label BPM is also planning to open a retail store to service customers directly; the market for Bernstein and other two labels operating with night club disc jockeys and amateur party emcees opened when the foreign currency crisis forced the government to suppress imports — among them records.

RCA is continuing the promo campaign in behalf of lark **Silvana di Lorenzo**, whose first album after a long absence has been released recently. The chanteuse is currently travelling on weekends to several cities in the country and has scheduled a tour to other South American countries where her album is being released.

Interdisc has relaunched the **Charly Garcla** two-LP set as a single album, while maintaining available the previous format, which has sold in excess of 50,000 units. The initial sales for this release has been 17,000 while the former set continues in demand. The album is wrapped in a promo campaign with TV spots in four cities and a string of personal appearances by the artist; there is also a giveaway of stickers and T-shirts are being sold, all of which amounts to an expectancy of another 50,000 records to be sold.

PolyGram promo manager **Leo Bentivoglio** reports that **Victor Heredia** will be staging his new version of the **Pablo Neruda** poems at the Astral Theatre stage next week. **Los Zupay** are enjoying big success at the Regina with "El Ingles," a play based on the unsuccessful British invasions to Buenos Aires in 1806 and 1807. Their latest album is selling well.

CBS A&R manager **Beatriz Lupore** returned from the Latin American convention in Miami, reporting that the **Pimpinela** product is being released in several Latin America countries and will be promoted strongly. The recordings by **Estela Raval** and **Los Cinco Latinos** have been also well met by the CBS licensees and affiliates in the area. The company is now preparing the launching of the new album by **María Martha Serra Lima**, which is expected to turn into another strong seller.

miguel smirnoff

### United Kingdom

LONDON — The **Human League** releases its first single so far this year on Virgin April 15th — titled "Fascination." The new piece comes in three different forms, a 7", an extended 12" and "Fascination Dub" in

the style of their "Love And Dancing" dance mix LP on the B-side of the 12" ... Dedicated to drag racing — Texan boogie band **ZZ Top's** latest LP is set for UK release next week. Titled "Eliminator" the album features eleven band-written tracks produced by **Bill Ham** and is the Top's first LP since 1981.

Following this year's 15th annual international Festival of Country Music held at London's Wembley complex over the Easter weekend — a rash of country music events are taking place in town this week. The Country Music Association (CMA) of America is holding a grand cocktail reception in honor of **Jo Walker-Meador**, while Gilley's Club of Pasadena, Texas, has hired London's Texas Lone Star Saloon for a reception for the U.K. media to meet **Johnny Lee** and **Wendel Adkins**. And Tulsa's own **Jim Halsey** has hired a host restaurant for he and his company to host a dinner in honor of **Don Williams'** gala concert at the Royal Albert Hall ... American funksters **Dynasty** release a new 12" single on Solar through WEA this week titled "Does That Ring A Bell." The single was produced by band member **Leon Sylvers III** who also produces labelmates, **Shalamar**. The legendary **Jim Capaldi** has a new single released this week on WEA International titled "That's Love," produced by his former **Traffic** colleague **Steve Winwood**.

**Collin Bell**, formerly head of Press at Phonogram Records has just joined London Records as label marketing manager. Replacing Bell at his previous post is ex-Chrysalis press man **Hugh Birley** ... Broadcaster, music biz luminary and friend-of-the-stars **Jimmy Henney** is set to shortly announce plans for a major new U.K. recording and publishing venture, backed by a six figure investment program. Henney has reportedly remarked that he will announce his new plans from a golf course somewhere in East Africa.

German band **Kowalski** whose stage act includes the use of chain saws and simulated shock-horror violence in a similar vein to the American shock-rock group **Plasmatics**, are set to tour the U.K. shortly. Kowalski is apparently causing much controversy in Europe. Their **Conny Plank** produced LP "Overman Underground" is out in the U.K. on Virgin ... The U.K.'s answer to **Michael Jackson** in the shape of a Brit soul artist, **Junior**, has a new single out, "Communication Breakdown," this week, while a new LP is being finished off for release in May ... RCA is currently organizing a hefty marketing and promotion campaign in support of the mid-April release of the Grammy Award-winning band — **Alabama's** LP "The Closer You Get." U.K. plans form part of a major European onslaught for the group. **nick underwood**

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 **Olvidame** — Pimpinela — CBS
- 2 **Ojo De Tigre** — Survivor — CBS
- 3 **Perdoname** — Silvestre/A. del Boca — Music Hill
- 4 **La Marcha De La Bronca** — Pedro y Pablo — Music Hall
- 5 **Che Pibe** — Raul Porchetto/Leon Gleco — Music Hall
- 6 **Me Tenes Podrido** — Los Locos de Amor — EMI
- 7 **Da Da Da** — Trio — Polygram
- 8 **Entre La Espada Y La Pared** — Manzanilla — Music Hall
- 9 **Bajo Ataque** — Abba — RCA
- 10 **Soles** — Marilina Ross — CBS

#### TOP TEN LPs

- 1 **Yendo De La Cama Al Living** — Charly Garcia — SG/Interdisc
- 2 **Pimpinela** — Pimpinela — CBS
- 3 **Star Show Platinum** — Various Artists — Interdisc
- 4 **En Concierto** — Pedro y Pablo — Music Hall
- 5 **En Argentina** — Mercedes Sosa — Polygram
- 6 **Last Famous Words** — Supertramp — A&M/CBS
- 7 **Por La Simpleza De Mi Gente** — Sergio Denis — PolyGram
- 8 **Silvestre** — Silvestre — Music Hill
- 9 **Sandra Mihanovlch** — Sandra Mihanovich — Microfon
- 10 **Lennon & McCartney Songs** — Various Artists — EMI

### Italy

#### TOP TEN 45s

- 1 **Vacanza Romane** — Matia Bazar — Ariston
- 2 **L'Italiano** — Toto Cutugno — Carosello
- 3 **Chi Chi Chi Co Co Co** — Pippo Franco — Lupus
- 4 **Shock The Monkey** — Peter Gabriel — PolyGram/Charisma
- 5 **Sara Quel Che Sara** — Tiziana Rivale — WEA
- 6 **Vita Spericolata** — Vasco Rossi — Carosello
- 7 **Carletto** — Corrado — Durlum
- 8 **Amico E'** — Dario Baldan Bembo & Caterina Caselli — CGD
- 9 **I Didn't Know** — Ph.D. — WEA
- 10 **Volevo Dirli** — Donatella Milani — Ricordi

#### TOP TEN LPs

- 1 **Tutto Sanremo 83** — Various Artists — Ricordi
- 2 **The John Lennon Collection** — EMI/Parlophone
- 3 **L'Arca Di Noe** — Franco Battiato — EMI
- 4 **Ale O O'** — Claudio Baglioni — CBS
- 5 **Acquarello** — Toquinho — CGD/Maracana
- 6 **Business As Usual** — Men At Work — CBS
- 7 **Another Page** — Christopher Cross — WEA/Warner Bros.
- 8 **Studio 54 Vol. 5** — Various Artists — CGD
- 9 **Mamma Maria** — Ricchi e Poveri — Baby
- 10 **Peter Gabriel** — Peter Gabriel — PolyGram/Charisma

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 **Let's Dance** — David Bowie — EMI America
- 2 **Is There Something I Should Know** — Duran Duran — EMI
- 3 **Speak Like A Child** — The Style Council — Polydor
- 4 **Boxerbeat** — The Jobbers — RCA
- 5 **Don't Talk To Me About Love** — Altered Images — Epic
- 6 **Sweet Dreams** — Eurythmics — RCA
- 7 **Blue Monday** — New Order — Factory
- 8 **Rip It Up** — Orange Juice — Polydor
- 9 **Total Eclipse Of The Heart** — Bonnie Tyler — CBS
- 10 **Two Hearts Beat As One** — U2 — Island

#### TOP TEN LPs

- 1 **The Hurting** — Tears For Fears — Mercury
- 2 **War** — U2 — Island
- 3 **Sweet Dreams** — Eurythmics — RCA
- 4 **The Final Cut** — Pink Floyd — Harvest
- 5 **Thriller** — Michael Jackson — Epic
- 6 **The Key** — Joan Armatrading — A&M
- 7 **Script For A Jester's Tears** — Marillion — EMI
- 8 **True** — Spandau Ballet — Reformation
- 9 **The Inarticulate Speech Of The Heart** — Van Morrison — Mercury
- 10 **Quick Step and Side Kick** — Thompson Twins — Arista

—Melody Maker



# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
<b>1</b> <b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	17	<b>38</b> <b>SUE</b> BOBBY RUSH (Lajam LJ 0001)	12
<b>2</b> <b>LIONEL RICHIE</b> (Motown 6007ML)	27	<b>39</b> <b>KIDDO</b> (A&M SP-6-4924)	3
<b>3</b> <b>POWERLIGHT</b> EARTH, WIND & FIRE (Columbia TC 38367)	7	<b>40</b> <b>INSTANT FUNK V</b> INSTANT FUNK (Salsoul/RCA SA 8558)	10
<b>4</b> <b>COMPUTER GAMES</b> GEORGE CLINTON (Capitol ST-12246)	20	<b>41</b> <b>IS THIS THE FUTURE?</b> FATBACK (Spring/PolyGram SP-1-6738)	2
<b>5</b> <b>1999</b> PRINCE (Warner Bros. 9 23720-1F)	22	<b>42</b> <b>THE YOUTH OF TODAY</b> MUSICAL YOUTH (MCA-5389)	14
<b>6</b> <b>ALL THIS LOVE</b> DeBARGE (Motown 6012G)	25	<b>43</b> <b>JARREAU</b> (Warner Bros. 9 23801-1)	1
<b>7</b> <b>TOO TOUGH</b> ANGELA BOFILL (Arista AL 9616)	13	<b>44</b> <b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3691)	28
<b>8</b> <b>LOVE FOR LOVE</b> WHISPERS (Solar/Elektra 9 60216-1)	3	<b>45</b> <b>LIVING MY LIFE</b> GRACE JONES (Island/Atco 7 90018-1)	19
<b>9</b> <b>TOUCH THE SKY</b> SMOKEY ROBINSON (Tamla/Motown 6030TL)	12	<b>46</b> <b>LET ME IN YOUR LIFE</b> MARLENA SHAW (South Bay SB-1004)	9
<b>10</b> <b>FOREVER, FOR ALWAYS, FOR LOVE</b> LUTHER VANDROSS (Epic FE 38235)	27	<b>47</b> <b>VANITY 6</b> (Warner Bros. 9 23716-1)	29
<b>11</b> <b>TO THE MAX</b> CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	22	<b>48</b> <b>GREATEST HITS</b> RAY PARKER, JR. (Arista AL 9612)	18
<b>12</b> <b>SWEAT</b> THE SYSTEM (Mirage/Atlantic 7 90062-1)	8	<b>49</b> <b>MAN PARRISH</b> (Importe/12 MP-320)	8
<b>13</b> <b>H2O</b> DARYL HALL & JOHN OATES (RCA AFL 1-4348)	17	<b>50</b> <b>NONA</b> NONA HENDRYX (RCA AFL-1-4565)	2
<b>14</b> <b>MIDNIGHT LOVE</b> MARVIN GAYE (Columbia FC 38197)	22	<b>51</b> <b>ALL THE GREAT HITS</b> THE COMMODORES (Motown 6028ML)	20
<b>15</b> <b>PROPOSITIONS</b> THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	23	<b>52</b> <b>WILD NIGHT</b> ONE WAY (MCA-5369)	26
<b>16</b> <b>ON THE ONE</b> DAZZ BAND (Motown 6031 ML)	11	<b>53</b> <b>SILK ELECTRIC</b> DIANA ROSS (RCA AFL-4386)	27
<b>17</b> <b>STEVE ARRINGTON'S HALL OF FAME</b> (Atlantic 7 80049-1)	7	<b>54</b> <b>SEAL IN RED</b> RUFUS (Warner Bros. 9 23753-1)	7
<b>18</b> <b>THE RHYTHM &amp; THE BLUES</b> ZZ HILL (Malaco MAL 7411)	19	<b>55</b> <b>JEFFREY OSBORNE</b> (A&M SP-4896)	44
<b>19</b> <b>GAP BAND IV</b> THE GAP BAND (Total Experience/PolyGram TE-1-3001)	45	<b>56</b> <b>LIVIN' IN THE NEW WAVE</b> ANDRE CYMONE (Columbia FC 38123)	24
<b>20</b> <b>YOU AND I</b> O'BRYAN (Capitol ST-12256)	7	<b>57</b> <b>MAGIC #</b> BLUE MAGIC (Mirage/Atlantic 7 90074-1)	1
<b>21</b> <b>SURFACE THRILLS</b> THE TEMPTATIONS (Gordy/Motown 6032GL)	5	<b>58</b> <b>DONNA SUMMER</b> (Geffen GHS 2005)	37
<b>22</b> <b>CHAKA KHAN</b> (Warner Bros. 9 23729-1)	19	<b>59</b> <b>TOO HOT</b> EBONEE WEBB (Capitol ST-12550)	5
<b>23</b> <b>MODERN HEART</b> CHAMPAIGN (Columbia FC 38284)	4	<b>60</b> <b>GLASSES</b> OZONE (Motown 6037ML)	1
<b>24</b> <b>HEARTBEATS</b> YARBROUGH & PEOPLES (Total Experience/PolyGram TE-1-3003)	6	<b>61</b> <b>HEARTBREAKER</b> DIONNE WARWICK (Arista AL 9609)	26
<b>25</b> <b>THE OTHER SIDE OF THE RAINBOW</b> MELBA MOORE (Capitol ST 12243)	25	<b>62</b> <b>ALICIA</b> ALICIA MYERS (MCA-5181)	30
<b>26</b> <b>THE BEST IS YET TO COME</b> GROVER WASHINGTON, JR. (Elektra 9 60215-1)	19	<b>63</b> <b>S.O.S. III</b> THE S.O.S. BAND (Tabu/CBS FZ 38352)	21
<b>27</b> <b>THIS IS YOUR TIME</b> CHANGE (RFC/Atlantic 7 80053-1)	4	<b>64</b> <b>LIVE AND LET LIVE</b> AURRA (Salsoul/RCA SA 8559)	10
<b>28</b> <b>KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398)	8	<b>65</b> <b>TWO OF A KIND</b> EARL KLUGH/BOB JAMES (Capitol ST-12244)	23
<b>29</b> <b>KNOCKOUT</b> MARGIE JOSEPH (HCRC HLP-20009)	6	<b>66</b> <b>BLUES IN MY BEDROOM</b> LYNN WHITE (Waylo/Peter Pan TAS 12121)	14
<b>30</b> <b>DON'T PLAY WITH FIRE</b> PEABO BRYSON (Capitol ST-12241)	20	<b>67</b> <b>THE MESSAGE</b> GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 266)	27
<b>31</b> <b>JANET JACKSON</b> (A&M SP-6-4907)	25	<b>68</b> <b>EVERYBODY LOVES A WINNER</b> GLENN JONES (RCA MFL1-8508)	1
<b>32</b> <b>KASHIF</b> (Arista AL 9620)	3	<b>69</b> <b>AS ONE</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	29
<b>33</b> <b>JUST AIN'T GOOD ENOUGH</b> JOHNNIE TAYLOR (Beverly Glen BG 1001)	25	<b>70</b> <b>WINDSONG</b> RANDY CRAWFORD (Warner Bros. 9 60142-1)	44
<b>34</b> <b>GET LOOSE</b> EVELYN KING (RCA AFL 1-4337)	32	<b>71</b> <b>SKYYJAMMER</b> SKYY (Salsoul/RCA SA-8555)	22
<b>35</b> <b>STICKY SITUATION</b> TYRONE BRUNSON (Believe In a Dream/CBS FZ 38140)	5	<b>72</b> <b>A LADY IN THE STREET</b> DENISE LaSALLE (Malaco 7412)	1
<b>36</b> <b>WHAT TIME IS IT?</b> THE TIME (Warner Bros. 9 23701-1)	31	<b>73</b> <b>BLAST!</b> THE BROTHERS JOHNSON (A&M SP-4927)	18
<b>37</b> <b>TYRONE DAVIS</b> (Highrise HR 103)	17	<b>74</b> <b>SECOND TO NUNN</b> BOBBY NUNN (Motown 6022)	28
		<b>75</b> <b>LOVE'S ON OUR SIDE</b> JERRY KNIGHT (A&M AP-5877)	6



**WATT POWER** — Members of Columbia Records group Earth, Wind & Fire recently made a sweep of radio stations around the country to promote their latest LP vinyl offering, "Power Light." One of the stops was at Chicago's WBMX. Pictured are (l-r): Ron Ellerson, president, Effective Music Management; Verdine White and Phillip Bailey of the group; Marco Spoon, WBMX MD and DJ; Frank Chaplin III, CBS; and Larry Dunn of the group.

## THE RHYTHM SECTION

**ALL THAT JAZZ** — Bop is in the air out in the Great West Coast way. The full agenda of events surrounding the Playboy Jazz Festival (June 18-19 at the Hollywood Bowl) and the Monterey Jazz Festival's (Sept. 16-18) growth into corporate sponsorship for the first time ever means that jazz buffs can look forward to a wider array of talent and events. But those festivals aren't the only jazz shows to look forward to. The UCLA Jazz Club, part of the UCLA Center for the Performing Arts, will present the seventh annual Julian "Cannonball" Adderly Concert, set for Thursday, April 14, in the Wadsworth Theatre. Brother Nat Adderly will bring a quintet to perform along with organist Jimmy Smith's quintet and special guest Ernie Watts at the concert, which will raise monies for the Julian Adderly Memorial Scholarship Fund of the UCLA Center for Afro-



**MILLS BEHIND THE BOARD** — Casablanca/PolyGram recording artist Stephanie Mills (r) huddles with producer Phil Ramone in the studio during sessions for her latest album, which includes the single "Do You Love Him," the theme song from the Search For Tomorrow TV soap.

American Studies, sponsoring the show in conjunction with the UCLA Jazz Club. Nat Adderly's quintet is to feature Sonny Fortune (alto sax), Larry Willis (piano), Walter Booker (bass) and Jimmy Cobb (drums). Red Holloway (tenor sax), Phil Upchurch (guitar), Buck Clark (percussion) and Mike Baker (drums) will work out with the bluesy Smith, who will bring his aggregation together with the Adderly quintet to provide a backdrop for the multi-faceted talents of Watts. Watts is to perform as a featured soloist with the Gerald Wilson Big Band during the upcoming Playboy Jazz Festival, which has shown its most substantial pre-sale support in its five-year history. With the \$30 box seats having been sold prior to any announcement of the performance line-up, tickets for \$19.50, \$15, \$12.50 and \$7 seats are what remain. Replacing the Buddy Rich Big Band on the bill will be the *Tonight Show Orchestra*, led by trumpeter Doc Severinsen, marking the first time the outfit has performed live since leaving New York a decade ago. The Greater Los Angeles Community will be treated to a host of entertainment that will be offered to the public at no charge, including the King Harbor Bill Cosby (he's emcee of this year's fest) Celebrity Tennis Tournament (May 14-15) sponsored by Playboy; a May 29 Collegiate Jazz Band Contest, with the winner getting a chance to open one of the Playboy Festival dates; an *Air Force Band* jazz concert for senior citizens at the Watts Labor Action Center; and a series of seminars on the idiom of jazz. Further up the coast in Monterey, the annual Jazz Festival there begins its second quarter century featuring a roster of some of the classic names in the jazz, blues and R&B business. Although he will not be appearing in the Playboy Jazz Fest this year as anticipated, Buddy Rich and band will be on the Northern California Peninsula along with Sarah Vaughn, Mel Torme, Joe Williams, the Wynton Marsalis Quintet, John Lewis, Mundell Lowe, Shelly Manne, Andy Simpkins, Clark Terry, Bill Berry, and the L.A. Band, Poncho Sanchez Latin Jazz Band, Mark Naftalin, Bo Diddley, Irma Thomas, Bobby "Mr. Goodfingers" Murray, Esther Jones, Lowell Fulson, John Collins, Emily Remler, Bruce Forman and Bobby Hutcherson. Whew! As though that's not enough, festival officials are expected to announce other artists in the near future. Festival general manager Jimmy Lyons noted in a written statement that tickets for all five of the weekend shows have been selling out as early as June. As usual, the non-profit and jazz artist development functions of the Monterey event will be in full swing this year. To kick off this much-anticipated portion of the festival, the 13th annual California High School Jazz Competition will begin May 21-22 at the Sister Carlotta Center for the Performing Arts, Santa Catalina School, in Monterey. Winners in this competition, along with an assemblage of California High School Jazz All Stars, traditionally perform during the Sunday matinee show, where artists such as Patrice Rushen and Matt Catingub have all but launched their professional careers. Over the last 25 years, Monterey Jazz Festivals profits of \$365,000 have gone toward education and jazz. Judges for this year's competition, who will perform during the screening May 20, include Festival regulars Bill Berry (trumpet) and Mundell Lowe (guitar), Ray Pizzl (saxophone), George Bohanon (trombone), Shelly Manne (drums), Tee Carson (piano) and Andy Simpkins (bass).

**12 INCHES OF OBSCURA** — With their strong impact on the dance music scene, Larry Blackmon and his group of zanies known as Cameo have managed to bring funk a little closer to the dance rock floor, as has Prince, The System and The Time, to name an obvious few. On their Atlanta Artists label, distributed by PolyGram, Cameo makes an auspicious debut, with the tune "Style," which will immediately remind club and radio spinners of "Be Yourself" from the "Alligator Woman" LP. The effervescent groove brings rock to the party with "Style" . . . Marlena Shaw has successfully commenced the resuscitation of her career on South Bay Records with the "Let Me In Your Life" LP, which features her current single, "Never Give Up On You." The specially-mixed 12-inch version travels on a big beat groove but does not dilute the root value of traditional R&B. Shaw's vocal lilt finds each seam in the rhythm, yet is articulate emotionally. Johnny Bristol's production will make you sweat. **michael martinez**

# TOP 100 BLACK CONTEMPORARY SINGLES

April 16, 1983

	Weeks On Chart	4/9		Weeks On Chart	4/9		Weeks On Chart	4/9
<b>1</b> ATOMIC DOG	12	2	GEORGE CLINTON (Capitol B-5201)	8	36	<b>66</b> TEARIN' IT UP	3	72
<b>2</b> BILLIE JEAN	12	1	MICHAEL JACKSON (Epic 34-03509)	10	35	<b>67</b> THE MUSIC GOT ME	3	74
<b>3</b> YOU ARE	13	3	LIONEL RICHIE (Motown 1657)	10	35	<b>68</b> WIND BENEATH MY WINGS	3	75
<b>4</b> TOO TOUGH	12	4	ANGELA BOFILL (Arista AS 1031)	19	38	<b>69</b> D.J. MAN	5	69
<b>5</b> I LIKE IT	19	5	DeBARGE (Motown 1645)	8	40	<b>70</b> JEOPARDY	3	78
<b>6</b> TONIGHT	8	9	WHISPERS (Solar/Elektra 7-69842)	7	43	<b>71</b> THE PEOPLE NEXT DOOR	4	76
<b>7</b> TRY AGAIN	10	10	CHAMPAIGN (Columbia 38-03563)	3	44	<b>72</b> ELECTRIC AVENUE	3	79
<b>8</b> I'VE MADE LOVE TO YOU A THOUSAND TIMES	13	6	SMOKEY ROBINSON (Tama/Motown 1655)	9	39	<b>73</b> MAGIC #	3	80
<b>9</b> MS. GOT-THE-BODY	9	8	CON FUNK SHUN (Mercury/PolyGram 76198)	7	42	<b>74</b> MY LOVE	1	—
<b>10</b> YOU ARE IN MY SYSTEM	12	11	THE SYSTEM (Mirage/Atco WTG 799937)	2	48	<b>75</b> WHO'S GETTING IT NOW	3	82
<b>11</b> I JUST GOTTA HAVE YOU (LOVER TURN ME ON)	10	16	KASHIF (Arista AS 1042)	2	49	<b>76</b> PEANUT BUTTER	2	87
<b>12</b> MORNIN'	6	15	JARREAU (Warner Bros. 7-29720)	4	62	<b>77</b> THE PREACHER	2	85
<b>13</b> SHE'S OLDER NOW	6	13	BETTY WRIGHT (Epic 34-03523)	2	63	<b>78</b> THIS IS FOR REAL	4	81
<b>14</b> I'M FREAKY	12	12	O'BRYAN (Capitol B-5203)	6	54	<b>79</b> TIME BOMBS	2	86
<b>15</b> ON THE ONE FOR FUN	11	7	DAZZ BAND (Motown 1659)	2	61	<b>80</b> JUICY FRUIT	2	88
<b>16</b> ONE ON ONE	10	18	DARYL HALL & JOHN OATES (RCA PB-13421)	2	50	<b>81</b> CANDY MAN	2	89
<b>17</b> FALL IN LOVE WITH ME	13	14	EARTH, WIND & FIRE (Columbia 38-03375)	9	51	<b>82</b> WORKING GIRL	2	90
<b>18</b> OUTSTANDING	21	17	THE GAP BAND (Total Experience/PolyGram TE 8205)	5	58	<b>83</b> HUG ME, SQUEEZE ME	1	—
<b>19</b> THE GIRL IS FINE (SO FINE)	5	22	FATBACK (Spring/PolyGram P 3030)	9	51	<b>84</b> BEVERLY	1	—
<b>20</b> NOBODY CAN BE YOU	9	23	STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89876)	6	32	<b>85</b> SPACE COWBOY	1	—
<b>21</b> LOVE ON MY MIND TONIGHT	6	24	TEMPTATIONS (Gordy/Motown 1666)	17	56	<b>86</b> WALKIN' THE LINE	1	—
<b>22</b> BOTTOM'S UP	4	25	THE CHI-LITES (LARC LR-81015)	17	21	<b>87</b> CRY NOW, LAUGH LATER	5	71
<b>23</b> TRY MY LOVING (GIMME JUST ENOUGH)	8	26	KIDDO (A&M 2529)	9	45	<b>88</b> HOLDING BACK	6	73
<b>24</b> LAST NIGHT A D.J. SAVED MY LIFE	17	19	INDEEP (Sound Of New York, S.N.Y. 5102)	6	57	<b>89</b> SO WRONG	1	—
<b>25</b> NEVER SAY I DO	9	27	CLIFF DAWSON & RENEE DIGGS (Boardwalk NB-12-173-1)	18	31	<b>90</b> GET LOOSE	1	—
<b>26</b> KNOCKOUT	22	20	MARGIE JOSEPH (HCRC WS 4 03337)	6	52	<b>91</b> GOT TO FIND MY WAY BACK TO YOU	10	67
<b>27</b> NO STOPPIN' THAT ROCKIN'	11	29	INSTANT FUNK (Salsoul/RCA S7 7041)	7	53	<b>92</b> LOVIN' YOU	7	66
<b>28</b> SHE TALKS TO ME WITH HER BODY	5	37	BAR-KAYS (Mercury/PolyGram 810 435-7)	5	64	<b>93</b> I JUST GOT TO HAVE YOU	5	84
<b>29</b> BABY, COME TO ME	25	28	PATTI AUSTIN (Qwest/Warner Bros. QWE50036)	4	68	<b>94</b> THE WOMAN IN ME	13	60
<b>30</b> UNDERLOVE	6	33	MELBA MOORE (Capitol B-5208)	11	—	<b>95</b> BAD BOY	20	59
<b>31</b> BEAT IT	4	47	MICHAEL JACKSON (Epic 34-03759)	12	57	<b>96</b> IT'S RAINING MEN	19	77
<b>32</b> RAID	4	41	LAKESIDE (Solar/Elektra 7-69836)	12	46	<b>97</b> GIGOLOS GET LONELY TOO	5	91
				11	70	<b>98</b> DO IT ANY WAY YOU WANNA	13	83
				8	70	<b>99</b> BETCHA SHE DON'T LOVE YOU	23	65
				5	55	<b>100</b> DO YOU STILL LOVE ME	5	94
				7	55			

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

Atomic Dog (Malbizi—BMI)	1	Gigolos Get Lonely Too (Tionna—ASCAP)	97	Mornin' (Al Jarreau/Garden Rake/Foster Frees—BMI)	12	That's The Way I Feel (Maicaboom—BMI)	65
Baby, Come To Me (Roadsongs—PRS)	29	Got To Find (Perren-Vibes—ASCAP)	91	Ms. Got (Val-ie Joe/Bee Germaine/Felstar—BMI)	9	The Girl Is Fine (Citta/Sign of the Twins—BMI/ASCAP)	19
Bad Boy (Raydiola—ASCAP)	95	He's A Pretender (Chardax—BMI)	49	My Love (Brockman—ASCAP)	74	The Music Got Me (Trumar/Syntax—BMI)	67
Bad Time (Bell-Kat/Unichappell—BMI)	48	Heartbeats (Total Experience—BMI)	56	Never Say I Do (Harrindur/Ensign—BMI)	25	The People Next Door (Raydiola—ASCAP)	71
Beat It (Mijac—BMI)	31	Holding Back (Diamond Touch/Arista—ASCAP)	88	No Stoppin' (Lucky Three—BMI)	27	The Preacher (Benham/Asphalt—BMI)	77
Betcha She Don't (Music Corp of America/Kashif—BMI)	99	Hug Me, Squeeze Me (Creative Source—BMI)	83	Nobody Can Be You (Konglather—BMI)	20	The Woman in Me (Warner-Tamerlane/Rashida/Flying Dutchman/Sweet Harmony—ASCAP)	94
Between The Sheets (April/Bovina—ASCAP)	45	I'm Freaky (Big Train—ASCAP)	14	On The One For Fun (J. Regg—ASCAP/Hey Skimo—BMI)	15	This Is For Real (April/Uncle Ronnie's—ASCAP)	78
Beverly (Fonzworth/IPM/Almo—ASCAP)	84	I'm Giving You All (State Of The Arts/Anis—ASCAP/Kidada/Jen-Jan—BMI)	59	One On One (Hot-Cha/Unichappell—BMI)	16	This Is (Little Macho/Rock Your Socks—ASCAP)	37
Billie Jean (Mijac—BMI)	2	I've Made Love (Bertam—ASCAP)	8	Outstanding (Total Experience—BMI)	18	Til Tomorrow (April/Bugpie—ASCAP)	55
Bottom's Up (Larry Lou/Ronald Perry—BMI)	22	I Am Somebody (Spectrum VII/Hindu—ASCAP)	51	Pass The Dutchie (Virgin/Hal Shaper—ASCAP)	54	Time Bombs (Two Pepper—ASCAP)	79
Can I (Perk's Duchess—BMI)	39	I Just Got To (Jima/Jo/Larry-Law—BMI)	93	Peanut Butter (Island—BMI)	76	Tonight (Almo/Crimco—ASCAP)	6
Candy Girl (Boston Int.—ASCAP/Streetsounds—BMI)	43	I Just Gotta (Music Corp of America/Kashif—BMI)	11	Raid (Circle L—ASCAP)	32	Too Tough (Gratitude Sky/Pologrounds—BMI)	4
Candy Man (Stone City—ASCAP)	81	I Like It (Jobete—ASCAP)	5	Reach Out (Jobete—ASCAP)	50	Try Again (Walkin—BMI)	7
Changes (MCA—ASCAP)	57	If You Wanna Get (ATV Corp.—BMI)	53	Reach Out (I) (Mycenae—ASCAP)	64	Try My Loving (Kiddo/J. Regg/Almo/Southern—ASCAP/Hey Skimo—BMI)	23
Check It Out (L.F.S. III/Spectrum VII—ASCAP)	52	It's Raining (Songs of Manhattan Island/Olga—BMI/Postvalda—ASCAP)	96	Remember When (WB Music/Peabo—ASCAP)	60	Underlove (Music Corp of America/Kashif—BMI)	30
Come Give Your (Satellite III/Richer/Chappell—ASCAP)	44	Jeopardy (Rye Boy/Well Received—ASCAP)	70	Save The Overtime (Richer/Chappell/Bub's—ASCAP/Jin-Ken/Irving/Lijesrika—BMI)	42	Walkin' The Line (Unknown)	86
Cry Now, Laugh (Grace Jones/Ackee—ASCAP)	87	Juicy Fruit (Mtume—BMI)	80	Sexual Healing (April—ASCAP)	63	We've Got The Juice (Science/Lab—ASCAP)	36
D.J. Man (Trumar/Smootie Tunes—BMI)	69	Keep It Confidential (My Own/Jent—BMI/Urban Noise—ASCAP)	46	She Talks (Warner-Tamerlane/Bar-Kays—BMI)	28	Who's Getting It Now? (Cessess/Million Dollar/Chocolate Mak—BMI)	75
Do It Any Way You (Philly World/On The Move/SUJAA/Wizkid—BMI)	98	Knockout (Mannish Kidd/Funtown—BMI)	26	She's Older (Danbet—ASCAP/Native Songs—BMI)	13	Wind Beneath My (Warner-Tamerlane—BMI/WB—ASCAP)	68
Do You Really Want (Virgin/Chappell—ASCAP)	34	Last Night (Fools Prayer/Young Lions—BMI)	24	Side By Side (Saggifire/Yougoulei/Wenkewa—ASCAP)	61	Working Girl (Aller & Esty—BMI)	82
Do You Still (Mirus/Two Sisters/Earlock—BMI)	100	Listen To Your (Chappell/Pendulum—ASCAP)	38	So Wrong (Soquel/C.T./Irving)	89	Working Girl (Hygroton/LoPressor/Gerapete—(PRO) Canada)	33
Electric Avenue (Greenheart—ASCAP)	72	Little Red Corvette (Controversy—ASCAP)	41	Space Cowboy (T-Boy/Boston—ASCAP)	85	You Ain't Gonna Get Anywhere (Blackwood—BMI)	58
Fall In Love (Saggifire/Yougoulei/Wenkewa—ASCAP)	17	Looking For (Shakin' Baker/T-Girl—ASCAP)	62	Stick Situation (Band Of Angels—BMI)	35	You Are (Brockman—ASCAP)	3
Feels So Good (Total Experience—BMI)	47	Love On (Tuneworks/Big Stick/Careers—BMI)	21	Take The (Gibb Bros./Unichappell—BMI)	40	You Are In My (Science Lab/Green Star—ASCAP)	10
Get Loose (Mighty M—ASCAP)	90	Lovin' You (MCA Music—ASCAP)	92	Tearin' It Up (Blackwood/Mured—BMI)	66		
		Magic # (April/BG/Darnell Jordan/Green Mirage—BMI)	73				

## MOST ADDED SINGLES

- SIDE BY SIDE — EARTH, WIND & FIRE — COLUMBIA**  
WSOK, WDAO, KGFJ, KDAY, KUKA, WDIA, WWIN, WTLC, WWDM, WILD, WIGO, WGIV, WYLD, WLLC, WATV, KPRS, WAIL
- MY LOVE — LIONEL RICHIE — MOTOWN**  
WSOK, WDAO, KDAY, WWIN, WKYS, WTLC, WAMO, WILD, WUFO, WGCI, WPAL, KPRS, WAIL
- WALKIN' THE LINE — BRASS CONSTRUCTION — CAPITOL**  
WRKS, KUKQ, WDAS, WGPR, WUFO, WNHC, WEDR
- HUG ME SQUEEZE ME — DEBRA HURD — GEFREN**  
WAWA, KGFJ, WGPR, WWDM, WRBD, WPLZ
- CANDY GIRL — NEW EDITION — STREETWISE**  
KGFJ, KDAY, KUKQ, KDIA, WATV
- FEELS SO GOOD — YARBROUGH & PEOPLES — TOTAL EXPERIENCE/POLYGRAM**  
WLOU, KUKQ, WILD, WEDR
- THE PREACHER — GEORGE HOWARD — PALO ALTO**  
WCIN, KUKQ, WDAS, WTLC

## MOST ADDED ALBUMS

- JARREAU — WARNER BROS.**  
WEDR, WPAL, WGCI, WLLC, WRBD, WUFO, WIGO, WWDM, WAMO, V103, WKYS, WWIN, KDAY, KGFJ, WDAO
- AIN'T BUT THE ONE WAY — SLY AND THE FAMILY STONE — COLUMBIA**  
WAMO, WUFO, WLLC, WEDR
- IS THIS THE FUTURE? — FATBACK — SPRING/POLYGRAM**  
WLOU, WCIN, KMJQ, WPLZ

## UP AND COMING

WHEN BOYS TALK — INDEEP — SOUND OF NEW YORK  
DIDN'T KNOW ABOUT LOVE — LENNY WHITE — ELEKTRA  
BABY LOVE — AURRA — SALSOL/RCA  
FICKLE — MICHAEL HENDERSON — BUDDAH/ARISTA

## BLACK RADIO HIGHLIGHTS

### V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — G. CLINTON

HOTS: Champaign, Michael Jackson, Hall & Oates, Bar-Kays, A. Bofill, S. Robinson, Dawson & Diggs, B. Wright, Kashif, Instant Funk, Grace Jones, The System, F. Thornton, Whispers, Temptations, S. Arrington, New Edition, Kool & The Gang, Bar-Kays, Con Funk Shun. ADDS: T. Davis, J. Moore, Culture Club, D Train, Megabrain, Cameo, Indeeep, Bohannon. LP ADDS: DeBarge, W. Felder, Jarreau, O'Bryan.

### WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — NEW EDITION

HOTS: DeBarge, C. Clinton, Champaign, Janet Jackson, Michael Jackson, Dawson & Diggs, DeBarge, Bar-Kays, B. Wright. ADDS: Earth, Wind & Fire, Attitude, Pointer Sisters, Sugar Hill Gang. LP ADDS: Jarreau, O'Bryan.

### WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — G. CLINTON

HOTS: Hall & Oates, Visual, Whispers, Isley Brothers, Kashif, Michael Jackson, Yarbrough & Peoples, Culture Club, Champaign, Indeeep, N. Hendryx, West Street Mob, A. Bofill, Earth, Wind & Fire, G. Knight & The Pips, DeBarge, Ferrari, Mtume, The Time, S. Arrington, L. Richie. ADDS: Mandrill, G. Washington, Jr., L. White, B. Newberry III, DeBarge, Renee & Angela, Maze, Jonzun Crew, J. Perry. LP ADDS: Kashif, S. Mendes, Jarreau.

### WILD — BOSTON — CHARLES CLEMMONS, MD — #1 — DeBARGE

JUMPS: 20 To 17 — Shakatak, 21 To 18 — Jarreau, 27 To 21 — Isley Brothers, Ex To 23 — P. Simmons, 30 To 26 — M. Moore, Ex To 29 — P. Wynne, Ex To 30 — N. Hendryx. ADDS: O'Bryan, Indeeep, W. Bell, D. Joseph, Yarbrough & Peoples, L. Richie, D. Bowie, B. Newberry III. Earth, Wind & Fire. LP ADDS: Yarbrough & Peoples.

### WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — B. WRIGHT

HOTS: G. Clinton, S. Arrington, Con Funk Shun, Dazz Band, Whispers, M. Moore, Jarreau, Kashif, Change, Champaign, Dawson & Diggs, P. Bryson, O'Bryan, Pointer Sisters, Imagination, M. Gaye. ADDS: Mikki, Earth, Wind & Fire, R. Parker, Jr., S. Mendes. LP ADDS: Sly & The Family Stone, Jarreau.

### WBMX — CHICAGO — LEE MICHAELS, PD — #1 — G. CLINTON

HOTS: Kashif, Glenn Jones, Whispers, Cheri, Michael Jackson, NYC Peech Boys, Janet Jackson, One Way, B. Wright, R. Ayers, S. Arrington, Juicy, Jarreau, M. Moore, W. Bell, Champaign, Temptations, Fatback, Change, Dawson & Diggs, Chi-Lites, G. Knight & The Pips. ADDS: D. Richards, D Train, Ozone, C. Khan, O. Cheatham, Aurra, T. Davis.

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

HOTS: Juicy, Kashif, S. Arrington, O'Bryan, Champaign, Jarreau, Chi-Lites, The System, Isley Brothers, State Of Grace, Kiddo, Fatback, Cheri, Instant Funk, NYC Peech Boys, Whispers, Lakeside, Dawson & Diggs, Earth, Wind & Fire, Michael Jackson. ADDS: G. Guthrie, Paris, Bar-Kays, Chill Factor, T. Davis, Indeeep, L. Richie, L. White, S. Mendes, C-Bank. LP ADDS: Jarreau, J. Feliciano, Shakatak.

### WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — B. WRIGHT

HOTS: Champaign, D. Richards, Starshine, S.O.S. Band, Kashif, Instant Funk, Dawson & Diggs, DeBarge, Whispers, Culture Club, Hall & Oates, Lanier & Co. ADDS: L. Rawls, G. Howard, G. Washington, Jr., Renee & Angela, Aurra, Mary Jane Girls, D. Joseph, E. Klugh, L.V. Johnson, Michael Jackson. LP ADDS: Fatback.

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

HOTS: Prince, Spyder D., Mtume, Jarreau, G. Kihn Band, Kashif, Michael Jackson, One Way, Hall & Oates, Isley Brothers, New Edition, DeBarge, After The Fire, Temptations, Lakeside, T. Dolby, Dawson & Diggs, Commodores, S. Arrington, R. Parker, Jr. ADDS: Chi-Lites, Amusement Park, Bar-Kays, Fatback.

### WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — A. BOFILL

HOTS: O'Bryan, Kashif, Kiddo, Whispers, M. Moore, Bar-Kays, B. Nunn, Temptations, Felix & Jarvis. ADDS: Mellaa, D. Hurd, C. Parker, L. Vandross, Brass Construction, A. Myers, Vee Allen, C. Anderson, R. Hughes, T. Burrus & Transe, S. Mendes, Shock. LP ADDS: B. Wright, D. LaSalle.

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

HOTS: G. Clinton, Earth, Wind & Fire, A. Bofill, Kashif, G. Washington, Jr., Michael Jackson, Dazz Band, Con Funk Shun, Jarreau, Whispers, The System, DeBarge, Earth, Wind & Fire, L. Richie, S. Robinson, Hall & Oates. ADDS: Isley Brothers, Temptations, E. King, B. Wolfer, Bar-Kays, Change.

### KMJQ — HOUSTON — FRED HENDERSON, PD — #1 — O'BRYAN

JUMPS: 5 To 2 — Michael Jackson, 10 To 4 — T. Brunson, 14 To 10 — Grace Jones, 19 To 14 — R. Parker, Jr., 20 To 15 — Isley Brothers, 26 To 18 — New Edition, 31 To 24 — Yarbrough & Peoples, 32 To 28 — L. Vandross, 38 To 29 — Chi-Lites, 40 To 32 — A. Franklin. ADDS: G. Knight & The Pips, Brothers Johnson, N. Hendryx. LP ADDS: Fatback, G. Howard, J. Sample.

### KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — CHAMPAIGN

HOTS: A. Bofill, O'Bryan, Con Funk Shun, Whispers, Attitude, Dazz Band, Kashif, The System, Hi Inergy. ADDS: M. McLaren, Chocolate Milk, Cameo, M. Henderson, L. Richie, New Edition, Ice T, D. Joseph, Earth, Wind & Fire LP ADDS: Jarreau.

### KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — KASHIF

HOTS: S. Arrington, A. Bofill, O'Bryan, Instant Funk, Whispers, Glenn Jones, G. Clinton, Kiddo, Jarreau. ADDS: Earth, Wind & Fire, J. Taylor, A. Baker, Isley Brothers, D. Hurd, New Edition, Cameo, M. Henderson, D Train, Chi-Lites, ADDS: L.L. Smith, Jarreau, J. Feliciano, D. LaSalle.

### WLOU — LOUISVILLE — NEAL OREA, PD — #1 — WHISPERS

HOTS: Spyder, D., O'Bryan, D. Warwick, T. Brunson, Kiddo, S. Arrington, Dawson & Diggs, M. Miller, Soul Sonic Force, DeBarge, Jarreau, C. Parker, Change, T-Connection, Lakeside, Glenn Jones, Private Eye, Mary Jane Girls, M. Moore, Fatback. ADDS: Aurra, Jonzun Crew, M. Joseph, F. Thornton, Bohannon, L. White, Shock, Yarbrough & Peoples, N.M. Walden, R. Parker, Jr., Capt. Rock, A. Franklin, Mandrill, The System. LP ADDS: Fatback.

### WAWA — MILWAUKEE — JIMMY GOODYME, PD — #1 — WHISPERS

HOTS: G. Clinton, Temptations, Jarreau, T. Brunson, Con Funk Shun, Bohannon, Dazz Band, Kashif, Mtume, Kiddo, Kleer, Bar-Kays, Little Milton, Lakeside, Chi-Lites. ADDS: Cameo, M. Henderson, T. Burris & Transe, Renee & Angela, D. Hurd, Ozone.

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

HOTS: O'Bryan, Champaign, Whispers, Dawson & Diggs, G. Clinton, Kashif, DeBarge, The System, Attitude, Lakeside, S. Arrington, New Edition, Visual, G. Knight & The Pips, L. Rawls, Glenn Jones, Hall & Oates, Cheri, Mellaa. ADDS: G. Guthrie, Earth, Wind & Fire, T. Davis, M. Henderson, Numonics.

### WRKS — NEW YORK — BARRY MAYO, PD — #1 — L. RICHIE

JUMPS: 17 To 6 — Sweet G, 13 To 7 — Kashif, 16 To 11 — A. Bofill, 19 To 14 — Jarreau, 27 To 18 — K. Blow, 25 To 21 — Visual, 31 To 23 — S. Sheltoe, Ex To 28 — Warp 9, Ex To 29 — Baby Doll, Ex To 30 — Earth, Wind & Fire. ADDS: Culture Club, Rocket, Brass Construction, L. White, Stargaze.

### WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — G. CLINTON

HOTS: Kashif, DeBarge, Whispers, The System, Jarreau, Champaign, A. Bofill, Dazz Band, Con Funk Shun, B. Wright, S. Arrington, Michael Jackson, Attitude, Dawson & Diggs, C-Bank, N. Hendryx, New Edition, Change, G. Kihn Band, Kiddo. ADDS: Indeeep, D Train, Maze, L. White, Cameo, Madonna, M. Shaw, W. Robinson, Man Parrish, D. Bowie, Brass Construction, G. Howard.

### OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — MICHAEL JACKSON

HOTS: Dazz Band, Culture Club, Michael Jackson, A. Bofill, Janet Jackson, Hall & Oates, Whispers, Kiddo, Jarreau, S. Arrington, Change, Temptations, G. Knight & The Pips, P. Wynne, Kashif, D. Richards, Instant Funk, B. Wright, Con Funk Shun, Dynasty, One Way, The System, M. Moore, Cheri, Lakeside.

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

HOTS: A. Bofill, Musical Youth, L. Richie, Trouble Funk, A. Cymone, Earth, Wind & Fire, Weather Girls, Gap Band, Indeeep, DeBarge, P. Austin, Michael Jackson, S. Arrington, Kashif, Earth, Wind & Fire, S. Robinson, T. Avers, Con Funk Shun, Dazz Band, Janet Jackson, Culture Club, Jarreau, Temptations, Whispers, Champaign, D. Warwick, Hot 'n' Cold Sweat, T. Brunson, After The Fire, G. Clinton. ADDS: G. Kihn Band, Prince, Culture Club, DeBarge, L. Richie, L. Vandross. LP ADDS: Jarreau, Whispers.



**America's new chart throb!**  
**DIANE RICHARDS**  
**"LISTEN TO YOUR HEART"**

FROM THE ALBUM "LISTEN TO YOUR HEART—DIANE RICHARDS/FW 38533

(single)  
(WS4-3535)

ZOO YORK RECORDZ/HAMMOND MUSIC ENTERPRISES, INC./311 WEST 57TH ST./NEW YORK 10019

# CASH BOX TOP 100 ALBUMS

April 16, 1983

Title, Artist, Label, Number, Distributor

Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart		Title, Artist, Label, Number, Distributor	Weeks On Chart	
	4/9	Chart		4/9	Chart		4/9	Chart
<b>1 THRILLER</b> MICHAEL JACKSON (Epic QE 38112) CBS	1	17	<b>34 THREE LOCK BOX</b> SAMMY HAGAR (Geffen GHS 2021) WEA	8.98 32	17	<b>68 JULIO</b> JULIO IGLESIAS (Columbia FC 38640) CBS	—	94 4
<b>2 BUSINESS AS USUAL</b> MEN AT WORK (Columbia ARC 37978) CBS	2	41	<b>35 SCOOP</b> PETE TOWNSHEND (Atco 90063-1-F) WEA	10.98 41	4	<b>69 ELIMINATOR</b> ZZ TOP (Warner Bros. 9 23774-1) WEA	8.98 —	1
<b>3 FRONTIERS</b> JOURNEY (Columbia QC 38504)	3	9	<b>36 BLINDED BY SCIENCE</b> THOMAS DOLBY (Capitol MLP-15007) CAP	5.98 39	11	<b>70 STRONG STUFF</b> HANK WILLIAMS, JR. (Elektra/Curb 9 60223-1) WEA	8.98 72	8
<b>4 KILROY WAS HERE</b> STYX (A&M SP-3734) RCA	6	5	<b>37 AEROBIC SHAPE-UP II</b> JOANIE GREGGAINS (Parade/Peter Pan PA 106) IND	8.98 36	17	<b>71 TWISTING BY THE POOL</b> DIRE STRAITS (Warner Bros. O-29800) WEA	4.98 58	8
<b>5 H2O</b> DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	4	25	<b>38 MIDNIGHT LOVE</b> MARVIN GAYE (Columbia FC 38197) CBS	—	37	<b>72 GREATEST HITS</b> DAN FOGELBERG (Full Moon/Epic QE 38303) CBS	—	70 23
<b>6 LIONEL RICHIE</b> (Motown 6007 ML) IND	5	26	<b>39 CUTS LIKE A KNIFE</b> BRYAN ADAMS (A&M SP-6-4949) RCA	6.98 45	9	<b>73 GREATEST HITS</b> LITTLE RIVER BAND (Capitol ST-12247) CAP	8.98 60	20
<b>7 PYROMANIA</b> DEF LEPPARD (Mercury 810 308-1 M-1) POL	8	10	<b>40 SOMETHING'S GOING ON</b> FRIDA (Atlantic 80013-1) WEA	—	42	<b>74 GET LUCKY</b> LOVERBOY (Columbia FC 37638) CBS	—	66 75
<b>8 RIO</b> DURAN DURAN (Harvest ST-12211) CAP	7	18	<b>41 SPECIAL BEAT SERVICE</b> THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA	8.98 43	26	<b>75 TOUCH THE SKY</b> SMOKEY ROBINSON (Tama/Motown 6030TL) IND	8.98 68	12
<b>9 THE DISTANCE</b> BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	9	14	<b>42 THE NYLON CURTAIN</b> BILLY JOEL (Columbia TC 38200) CBS	—	35	<b>76 AMERICAN FOOL</b> JOHN COUGAR (Riva RVL 7501) POL	8.98 61	50
<b>10 THE FINAL CUT</b> PINK FLOYD (Columbia QC 38243) CBS	28	2	<b>43 ALL THIS LOVE</b> DeBARGE (Motown 6012G) IND	8.98 47	12	<b>77 COMPUTER GAMES</b> GEORGE CLINTON (Capitol ST-12246) CAP	8.98 83	20
<b>11 POWERLIGHT</b> EARTH, WIND & FIRE (Columbia TC 38367) CBS	11	7	<b>44 AMERICAN MADE</b> OAK RIDGE BOYS (MCA-5390) MCA	8.98 44	9	<b>78 EMOTIONS IN MOTION</b> BILLY SQUIER (Capitol ST-12216) CAP	8.98 62	37
<b>12 THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL 1-4663) RCA	13	5	<b>45 SIDE KICKS</b> THOMPSON TWINS (Arista AL 6607) IND	6.98 48	9	<b>79 THE INARTICULATE SPEECH OF THE HEART</b> VAN MORRISON (Warner Bros. 9 23802-1) WEA	8.98 86	3
<b>13 KISSING TO BE CLEVER</b> CULTURE CLUB (Virgin/Epic ARE 38398) CBS	10	20	<b>46 PONCHO &amp; LEFTY</b> MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	—	40	<b>80 FOREVER NOW</b> THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	—	82 27
<b>14 IV</b> TOTO (Columbia FC 37728) CBS	12	53	<b>47 ATF</b> AFTER THE FIRE (Epic FE 38282) CBS	—	55	<b>81 THE YOUTH OF TODAY</b> MUSICAL YOUTH (MCA 5389) MCA	8.98 71	14
<b>15 WAR</b> U2 (Island/Atco 7 90067-1) WEA	19	5	<b>48 MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229) RCA	8.98 46	57	<b>82 ON THE ONE</b> DAZZ BAND (Motown 6031 ML) IND	8.98 74	11
<b>16 MONEY AND CIGARETTES</b> ERIC CLAPTON (Duck/Warner Bros. 9 23773-1) WEA	15	9	<b>49 QUARTET</b> ULTRAVOX (Chrysalis B6V 41394) CBS	—	54	<b>83 NERUDA</b> RED RIDER (Capitol ST-12226) CAP	8.98 73	11
<b>17 JANE FONDA'S WORKOUT RECORD</b> (Columbia CX2 38054) CBS	14	47	<b>50 FOREVER, FOR ALWAYS, FOR LOVE</b> LUTHER VANDROSS (Epic FE 38235) CBS	—	38	<b>84 HIGH ADVENTURE</b> KENNY LOGGINS (Columbia TC 38127) CBS	—	79 31
<b>18 BUILT FOR SPEED</b> STRAY CATS (EMI America ST-17070) CAP	16	43	<b>51 ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951) CBS	—	52	<b>85 CALL OF THE WEST</b> WALL OF VOODOO (I.R.S./A&M SP 70026) RCA	8.98 87	10
<b>19 ANOTHER PAGE</b> CHRISTOPHER CROSS (Warner Bros. 9 23757-1) WEA	17	9	<b>52 HEAVEN 17</b> (Virgin/Arista AL 6606) INC	6.98 57	10	<b>86 BRANIGAN 2</b> LAURA BRANIGAN (Atlantic 7 80052-1) WEA	—	99 2
<b>20 KIHNSPIRACY</b> GREG KIHN BAND (Bersekley/Elektra 9 60224-1) WEA	24	7	<b>53 SCANDAL</b> (Columbia FC 38194) CBS	—	59	<b>87 TROUBLE IN PARADISE</b> RANDY NEWMAN (Warner Bros. 9 23755-1) WEA	8.98 80	11
<b>21 TOO-RYE-AY</b> KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS (Mercury SRM-1-4069) POL	23	10	<b>54 GREATEST HITS</b> MELISSA MANCHESTER (Arista AL 9611) IND	8.98 56	9	<b>88 COMBAT ROCK</b> THE CLASH (Epic FE 37689) CBS	—	77 45
<b>22 GET NERVOUS</b> PAT BENATAR (Chrysalis FV 41396) CBS	21	22	<b>55 JARREAU</b> (Warner Bros. 9 23801-1) WEA	8.98 —	1	<b>89 SHABOOH SHOOBAH</b> INXS (Atco 7 90072-1) WEA	8.98 111	5
<b>23 SPRING SESSION M</b> MISSING PERSONS (Capitol ST-12228) CAP	22	25	<b>56 FRIEND OR FOE</b> ADAM ANT (Epic ARE 38370) CBS	—	50	<b>90 DECEMBER</b> GEORGE WINSTON (Windham Hill C-1025) IND	8.98 88	17
<b>24 WE'VE GOT TONIGHT</b> KENNY ROGERS (Liberty LO-51143) CAP	26	6	<b>57 OUTSIDE INSIDE</b> THE TUBES (Capitol ST-12260) CAP	8.98 78	2	<b>91 YOU AND I</b> O'BRYAN (Capitol ST-12256) CAP	—	97 7
<b>25 1999</b> PRINCE (Warner Bros. 9 23720-1F) WEA	27	22	<b>58 THE HIGH ROAD</b> ROXY MUSIC (Warner Bros. 9 23808-1B) WEA	5.99 67	3	<b>92 AEROBIC SHAPE-UP I</b> JOANIE GREGGAINS (Parade/Peter Pan 104) IND	8.98 93	52
<b>26 CUT</b> GOLDEN EARRING (21 T1-1-9004) POL	20	20	<b>59 WILD &amp; BLUE</b> JOHN ANDERSON (Warner Bros. 9 23721-1) WEA	8.98 65	7	<b>93 BEATITUDE</b> RIC OCASEK (Geffen GHS 2002) WEA	8.98 81	13
<b>27 HELLO, I MUST BE GOING</b> PHIL COLLINS (Atlantic 80035-1) WEA	25	21	<b>60 OLIVIA'S GREATEST HITS VOL. 2</b> OLIVIA NEWTON-JOHN (MCA-5347) MCA	8.98 53	29	<b>94 WINDS OF CHANGE</b> JEFFERSON STARSHIP (Grunt BXL1-4372) RCA	8.98 84	25
<b>28 PLEASURE VICTIM</b> BERLIN (Geffen GHS 2036) WEA	29	10	<b>61 LOVE FOR LOVE</b> WHISPERS (Solar/Elektra 9 60216-1) WEA	8.98 76	3	<b>95 NEW GOLD DREAM (81-82-83-84)</b> SIMPLE MINDS (Virgin/A&M SP-6-4928) RCA	—	96 8
<b>29 NIGHT AND DAY</b> JOE JACKSON (A&M SP-4906) RCA	18	30	<b>62 NO GUTS . . . NO GLORY</b> MOLLY HATCHET (Epic FE 38429) CBS	—	69	<b>96 STEVE ARRINGTON'S HALL OF FAME</b> (Atlantic 7 80049-1) WEA	8.98 115	6
<b>30 NEVER SURRENDER</b> TRIUMPH (RCA AFL1-4382) RCA	30	12	<b>63 TOO TOUGH</b> ANGELA BOFILL (Arista AL 9616) IND	8.98 49	13	<b>97 HERE COMES THE NIGHT</b> BARRY MANLOW (Arista AL9610) IND	8.98 89	19
<b>31 TOUGHER THAN LEATHER</b> WILLIE NELSON (Columbia QC 38248) CBS	34	5	<b>64 THE GOLDEN AGE OF WIRELESS</b> THOMAS DOLBY (Capitol ST-12271) CAP	8.98 75	3	<b>98 SUBTERRANEAN JUNGLE</b> THE RAMONES (Sire 9 23800-1) WEA	8.98 105	5
<b>32 DAWN PATROL</b> NIGHT RANGER (Boardwalk NB-33259-1) IND	33	13	<b>65 RECORDS</b> FOREIGNER (Atlantic 7 80999-1) WEA	8.98 51	17	<b>99 A CHILD'S ADVENTURE</b> MARIANNE FAITHFULL (Island/Atco 7 90066-1) WEA	8.98 107	5
<b>33 LONG AFTER DARK</b> TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-5360) MCA	31	22	<b>66 LEXICON OF LOVE</b> ABC (Mercury SRM-4059) POL	8.98 64	33	<b>100 GREATEST HITS</b> KENNY ROGERS (Liberty LOO-1072) CAP	8.98 103	131

# cash box top albums/101 to 200

April 16, 1983

	Weeks On Chart	4/9
101 PROCESSION	104	5
WEATHER REPORT (Columbia FC 38427) CBS		
102 HEARTLIGHT	90	27
NEIL DIAMOND (Columbia TC 38359) CBS		
103 HOOKED ON SWING 2	92	9
LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4589) RCA		
104 THE MAN FROM UTOPIA	112	5
FRANK ZAPPA (Barking Pumpkin FW 38403) CBS		
105 GAP BAND IV	91	45
THE GAP BAND (Total Experience/TE-1-3001) POL		
106 MORE JAZZERCISE	98	23
JUDI SHEPPARD MISSETT (MCA-5375) MCA		
107 AFTER THE SNOW	119	5
MODERN ENGLISH (Sire 9 23821-1) WEA		
108 THE BEST IS YET TO COME	106	19
GROVER WASHINGTON, JR. (Elektra 9 60215-1) WEA		
109 CATS	110	8
COMPLETE ORIGINAL BROADWAY CAST RECORDING (Geffen 2GHS 2031) WEA		
110 THE HUNTER	121	4
JOE SAMPLE (MCA-5397) MCA		
111 PROPOSITIONS	100	23
BAR-KAYS (Mercury SRM-1-4065) POL		
112 ESCAPE	116	89
JOURNEY (Columbia TC 34708) CBS		
113 TOOTSIE	114	9
ORIGINAL SOUNDTRACK (Warner Bros. 9 23781-1) WEA		
114 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	124	5
BOW WOW WOW (RCA AFL1-4570) RCA		
115 CAROL HENSEL'S EXERCISE & DANCE PROGRAM - VOLUME 3	95	18
(Vintage/Mirus VNI 30004)		
116 THE ABOMINABLE SHOWMAN	127	4
NICK LOWE (Columbia FC 38589) CBS		
117 MODERN HEART	135	4
CHAMPAIGN (Columbia FC 38284) CBS		
118 LIVING MY LIFE	113	19
GRACE JONES (Island/Atco 7 90018-1) WEA		
119 ASSAULT ATTACK	129	5
THE MICHAEL SCHENKER GROUP (Chrysalis FV 41393) CBS		
120 WORLDS APART	109	25
SAGA (Portrait ARR 38246) CBS		
121 LUCKY	122	6
MARTY BALIN (EMI America ST-17088) CAP		
122 JON BUTCHER AXIS	132	5
(Polydor 810 059-1) POL		
123 SINGLES-45's AND UNDER	108	19
SQUEEZE (A&M SP-4922) RCA		
124 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	128	83
WILLIE NELSON (Columbia KC 237542) CBS		
125 PORCUPINE	138	5
ECHO & THE BUNNYMEN (Sire 9 23770-1) WEA		
126 TRANS	85	13
NEIL YOUNG (Geffen GHS 2018) WEA		
127 ALL THE GREAT HITS	118	20
COMMODORES (Motown 6028 ML) IND		
128 REACH	130	46
RICHARD SIMMONS (Elektra E160122F) WEA		
129 FAMOUS LAST WORDS	102	23
SUPERTRAMP (A&M SP-3732) RCA		
130 SWEAT	145	7
THE SYSTEM (Mirage/Atlantic 7 90062-1) WEA		
131 JUJU MUSIC	137	7
KING SUNNY ADE (Mango/Island MLPS 9712) IND		
132 THIS IS YOUR TIME	142	4
CHANGE (RCA/Atlantic 7 80053-1) WEA		

	Weeks On Chart	4/9
133 VANDENBERG	101	17
(Atco 90005-1) WEA		
134 DAZZLE SHIPS	146	2
ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic BFE 38543) CBS		
135 THE SINGLES 1969-1973	126	9
THE CARPENTERS (A&M SP-3601) RCA		
136 GREATEST HITS	120	20
RAY PARKER, JR# (Arista AL 9612) IND		
137 THE KIDS FROM FAME LIVE!	147	3
VARIOUS ARTISTS (RCA AFL1-4674) RCA		
138 PLANET P	148	2
(Geffen GHS 4000) WEA		
139 ASIA	117	55
(Geffen GHS 2008) WEA		
140 WISH YOU WERE HERE TONIGHT	143	4
RAY CHARLES (Columbia FC 38293) CBS		
141 DEEP SEA SKIVING	—	1
BANANARAMA (London 810 102-1 R-1) POL		
142 STICKY SITUATION	153	4
TYRONE (TYSTICK) BRUNSON (Believe In A Dream FZ 38140) CBS		
143 MIRAGE	123	40
FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA		
144 THE RHYTHM & THE BLUES	139	12
ZZ HILL (Malaco MAL 7411) IND		
145 EVERY HOME SHOULD HAVE ONE	131	21
PATTI AUSTIN (Qwest/Warner Bros. QWS 3691) WEA		
146 LEGENDARY HEARTS	156	3
LOU REED (RCA AFL1-4568) RCA		
147 SCREAMING FOR VENGEANCE	136	40
JUDAS PRIEST (Columbia FC 38160) CBS		
148 MY LIFE FOR A SONG	162	3
PLACIDO DOMINGO (Columbia FM 37799) CBS		
149 FEELS SO RIGHT	141	110
ALABAMA (RCA AFH1-3930) RCA		
150 QUIET LIES	133	47
JUICE NEWTON (Capitol ST-12210) CAP		
151 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS	140	38
LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA		
152 DAYLIGHT AGAIN	125	40
CROSBY, STILLS & NASH (Atlantic SD 19360) WEA		
153 UPSTAIRS AT ERIC'S	159	5
YAZ (Sire 9 23727-1) WEA		
154 ROBERT HAZARD	160	6
(RCA MXL1-8500) RCA		
155 NOW AND FOREVER	134	44
AIR SUPPLY (Arista AL 9587) IND		
156 I CAN'T STAND STILL	150	33
DON HENLEY (Asylum EL-60048) WEA		
157 NAKED EYES	—	1
(EMI America ST-17089) CAP		
158 ANNE MURRAY'S GREATEST HITS	152	163
(Capitol SOO 12110) CAP		
159 DON'T PLAY WITH FIRE	149	20
PEABO BRYSON (Capitol ST-12241) CAP		
160 THE SINGLES	151	19
ABBA (Atlantic 80036-1-G) WEA		
161 THE NIGHTFLY	158	25
DONALD FAGEN (Warner Bros. 9 23696-1) WEA		
162 SURFACE THRILLS	167	4
THE TEMPTATIONS (Gordy/Motown 6032GL) IND		
163 WHAT BECOMES A SEMI-LEGEND MOST?	—	1
JOAN RIVERS (Geffen GHS 4007) WEA		
164 THE PHOTOGRAPHER	168	4
PHILIP GLASS (Columbia FM 37849) CBS		
165 THE ART OF FALLING APART	144	9
SOFT CELL (Sire 9 23769-1) WEA		
166 GET CLOSER	166	27
LINDA RONSTADT (Asylum 9 60185-1) WEA		

	Weeks On Chart	4/9
167 THE GETAWAY	172	6
CHRIS de BURGH (A&M SP-4929) RCA		
168 VANITY 6	154	29
(Warner Bros. 9 23716-1) WEA		
169 ART IN AMERICA	174	4
(Pavillon BFZ 38517) CBS		
170 THE EVER POPULAR TORTURED ARTIST EFFECT	155	13
TODD RUNDGREN (Bearsville 23732-1) WEA		
171 GANDHI	175	5
ORIGINAL SOUNDTRACK (RCA AFL1-4557) RCA		
172 HANK WILLIAMS, JR.'S GREATEST HITS	181	28
(Elektra/Curb 9 60193-1) WEA		
173 KASHIF	186	2
(Arista AL 9620) IND		
174 WALT DISNEY PRODUCTIONS' MOUSERCISE	180	6
(Disneyland 61516) IND		
175 I WON'T BE HOME TONIGHT	178	5
TONY CAREY (Rocshire BSR 0001) IND		
176 HAPPY FAMILIES	179	3
BLANCMANGE (Island/Atco 7 90053-1) WEA		
177 EINZELHAFT	—	1
FALCO (A&M SP-6-4951) RCA		
178 METAL HEALTH	183	2
QUIET RIOT (Pasha BFZ 38443) CBS		
179 HEADHUNTER	—	1
KROKUS (Arista AL 9623) IND		
180 MODERN ROMANS	—	1
THE CALL (Mercury 810 307-1 M-1) POL		
181 SO FIRED UP	189	2
LE ROUX (RCA AFL1-4510) RCA		
182 HERE TO STAY	164	12
SCHON & HAMMER (Columbia FC 38428) CBS		
183 ZEBRA	—	1
(Atlantic 7 80054-1) WEA		
184 KNOCKOUT	184	3
MARGIE JOSEPH (HCRC HLP-20009) IND		
185 BEAT SURRENDER	—	1
THE JAM (Polydor 810 751-1) POL		
186 THE KING OF COMEDY	194	2
ORIGINAL SOUNDTRACK (Warner Bros. 9 23765) WEA		
187 TOO FAST FOR LOVE	187	4
MOTLEY CRUE (Elektra 9 60174-1 Y) WEA		
188 CHAKA KHAN	176	19
(Warner Bros. 9 23729-1) WEA		
189 HOOKED ON SWING	169	60
LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA		
190 CATS	163	8
SELECTIONS FROM THE ORIGINAL BROADWAY CAST RECORDING (Geffen GHS 2026) WEA		
191 TUNE UP WITH THE HITS	171	12
LINDA FRATIANNI (Columbia FC 38379) CBS		
192 HEARTBEATS	161	6
YARBROUGH & PEOPLES (Total Experience TE-1-3003) POL		
193 LIVE EVIL	157	11
BLACK SABBATH (Warner Bros. 9 23742-1-G) WEA		
194 TO THE MAX	173	23
CON FUNK SHUN (Mercury SRM-1-4067) POL		
195 LOVE OVER GOLD	182	28
DIRE STRAITS (Warner Bros. 9 23728-1) WEA		
196 SPEAK OF THE DEVIL	193	19
OZZY OSBOURNE (Jet ZX2 38350) CBS		
197 IT'S HARD	165	31
THE WHO (Warner Bros. 9 23731-1) WEA		
198 TWO OF A KIND	170	24
EARL KLUGH/BOB JAMES (Capitol ST-12233) CAP		
199 HEARTBREAKER	198	26
DIONNE WARWICK (Arista AL 9609) IND		
200 GET LOOSE	177	32
EVELYN KING (RCA AFL1-4337) RCA		

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABBA	160	Fonda, Jane	17	Klugh/James	198	Planet P	138	Thompson Twins	45
ABC	66	Foreigner	65	Krokus	179	Prince	25	Toto	14
Adams, Bryan	39	Frida	40	Le Roux	181	Psychedelic Furs	80	Townsend, Pete	35
Aerobics (Fratianne)	191	Gap Band	105	Little River Band	73	Quiet Riot	178	Triumph	30
Aerobics (Greggains)	37,92	Gayle, Marvin	38	Loggins, Kenny	84	Ramones	98	Tubes	57
Aerobics (Hensel)	115	Glass, Phillip	164	Loverboy	74	Red Rider	83	U2	15
Aerobics (Missett)	106	Golden Earring	26	Lowe, Nick	116	Reed, Lou	146	Ultravox	49
After The Fire	47	Hagar, Sammy	34	Manchester, Melissa	54	Richie, Lionel	6	Vandenberg	133
Air Supply	155	Haggard & Nelson	46	Manilow, Barry	97	Rivers, Joan	163	Vanity 6	168
Alabama	12,48,149	Hall & Oates	5	Men At Work	2	Robinson, Smokey	75	Vandross, Luther	50
Anderson, John	59	Hazard, Robert	154	Missing Persons	23	Rogers, Kenny	24,100	Wall Of Voodoo	85
Ant, Adam	56	Heaven 17	52	Modern English	107	Ronstadt, Linda	166	Warwick, Dionne	199
Arrington, Steve	96	Henley, Don	156	Molly Hatchet	62	Roxy Music	58	Washington, Grover	108
Art In America	169	Hill, Z.Z.	144	Morrison, Van	79	Royal Philharmonic Orch	151	Weather Report	101
Asia	139	Iglesias, Julio	68	Motley Crue	187	Rundgren, Todd	170	Whispers	61
Austin, Patti	145	INXS	89	Mousercize	174	Saga	120	Who	197
Balin, Marty	121	Jackson, Joe	29	Murray, Anne	158	Scheider	53	Williams, Hank	70,172
Bananarama	141	Jackson, Michael	1	Musical Youth	8	Scandal	119	Winston, George	90
Bar-Kays	111	Jam	185	Naked Eyes	157	Schenker, Michael	119	Yarbrough & Peoples	192
Benatar, Pat	22	Jarreau	55	Nelson, Willie	31,51,124	Schon & Hammer	182	Yaz	153
Berlin	28	Jefferson Starship	94	Newman, Randy	87	Seger, Bob	9	Young, Neil	126
Black Sabbath	193	Joel, Billy	42	Newton, Juice	150	Simmons, Richard	128	Zappa, Frank	104
Blancmange	176	Jones, Grace	118	Newton-John, Olivia	60	Simple Minds	95	Zebra	183
Bofill, Angela	63	Joseph, Margie	184	Night Ranger	32	Soft Cell	165	ZZ Top	69
Bow Wow Wow	114	Journey	3,112	O'Bryan	91	Squeeze	123		
Branigan, Laura	86	Judas Priest	147	Oak Ridge Boys	44	Squier, Billy	78		
Brunson, Tyrone	142	Kashif	173	Ocasek, Ric	93	Stray Cats	18		
Bryson, Peabo	159	Khan, Chaka	188	Orchestral Manoeuvres	134	Streisand, Barbra	67		
Butcher, Jon	122	Kids From Fame	137	Osbourne, Ozzy	196	Styx	4		
The Call	180	Kihn, Greg	20	Parker, Ray	136	Supertramp	129		
Carey, Tony	175	King, Evelyn	200	Petty, Tom	33	System	130		
Carpenters	135			Pink Floyd	10	Temptations	162		

# CLASSIFIEDS

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## ZuZu Sharke: Mixing Creative Adventure With The Mainstream

(continued from page 27)

Stimpson, who immediately helped secure them a singles oriented deal. ZuZu Sharke's debut single titled "Big Boys" turned out to be a heavily synthesized, electro-pop record released in the summer of last year.

Unfortunately, the relationship between ZuZu Sharke and their record company didn't develop in the way they had hoped. Derbyshire, being the fairly staunch, impassioned individual, felt the original concept of ZuZu Sharke was being "massively compromised" by what he sees as a common malaise in most large record corporations which is, he feels, a general inability of personnel in different departments to communicate properly with each other in the same building. On a creative level he also felt many hindrances. "We were just unlucky at the time, and as usually happens in that situation, you never end up actually

## N.Y. Video Studios

(continued from page 27)

of production going on here, but how much is based on a clear understanding of every phase of production?" He advised investors to "go slowly" and "build a solid base." He estimated at most a 50% possible increase in production in New York, as opposed to the five-to-ten-fold increase claimed in some quarters. "All I ask is just a little reality," he concluded, to the loudest applause of the evening.

212's Littlefield countered by supporting the financial acumen of her investors. She said that during her tenure in the Mayor's Office, New York had lost much television programming to California due to lack of facilities. "From my standpoint, we should bring in as much private enterprise as we can," she said. "If I were an investor I'd invest in New York facilities."

Showtime's Schulte further suggested that video producers discover new production areas. "Any time where there's the opportunity to show somebody — that's where video producers should be," he said, mentioning training tapes and department store fashion tapes as possibilities. But he felt that enough questions had been raised at the discussion to warrant a moratorium on production of new facilities in order to "find out how to use what we've got."

playing what you want to. You end up playing other people's ideas of what they think you should sound like. It's very difficult to get your own creative direction together, and it took us a long time. But it's so frustrating once you have a direction, to have it meddled with and changed about so it's barely recognizable as you."

### Unfortunate Compromise

Despite the unfortunate compromises which went amiss and resulted in the termination of the deal between ZuZu Sharke and their record company, Derbyshire is more optimistic and confident than he's ever been before. At twenty-three years of age he stoically accepts that all ZuZu's past experiences, successes and failures constitute a fairly normal pattern in the creative development of artists and acts.

Concludes Derbyshire, "We feel that ZuZu Sharke's musical thrust is more powerful than it's ever been. Steve and I have tried to blend all the different musical influences we've been exposed to from the sixties and seventies, and our sound is brighter and fresher than ever."

## Nashville Court Issues Restraining Order To Haffkine, Heller

**NASHVILLE** — Chancellor Robert S. Brandt, of the Davidson County Chancery Court, awarded local rock band The Beeps a temporary injunction, restraining Ron Haffkine and Bobby Heller from claiming representation of the band, which is currently negotiating for a recording contract with several labels. Granted March 28, the order demands that the two stop "holding themselves out as agents or representatives" of The Beeps.

The group, consisting of Ronald Miller, Donald Cobb, Nicholas DiStefano and Larry Chaney, had reportedly submitted a tape to Haffkine, who produces Dr. Hook, and the producer then expressed an interest in the band, although no agreement either formal or verbal had been set. When Haffkine and Heller learned that the act was in negotiations with several different labels, they allegedly sent documents to the companies stating that they were representatives of the group and that the label should negotiate through them.



**GAMES IN THE COUNTRY** — Texans by the thousands converged upon the "Video Country" exhibit, hosted by radio station KNAL/Victoria during the recent 37th annual Victoria Jaycee Live Stock Show, the big attraction being a bank of "Super Pac-Man" video games. The machines were made available through Bally Midway, Southwest Vending of San Antonio and Stroud Vending of Victoria. Additionally, the regional marketing rep for Wrangler Jeans and eight local merchants provided 92 pairs of jeans, which were awarded to those Super Pac-Man players who wore wearing specially illustrated patches that were circulated by KNAL. Approximately 250 promotional announcements were made on behalf of Super Pac-Man and Wrangler by KNAL during the week preceding the show, and the station also broadcast live while the Stock Show was in progress.

## COAST TO COAST

(continued from page 12)

to chat with us about the new album and the weight of living up to his auspicious debut. "The heat was definitely on," Junior said. "We got a bit paranoid and wanted all the tracks to turn out better than the first album. When we first started working we asked a couple of girls from the McDonald's near the studio to come and listen, and that really helped keep things in perspective. I also had a lot of friends come in. So by the second week we really didn't give a damn because people would hear the rough tracks and flip out." Scoring so strongly with his first single, "Mama Used To Say," also presented the neophyte with a few complications. A staunch individualist, Junior vowed he would refrain from cutting a sound-alike follow-up. "I tend to think people want you to stick to one thing," he said, "but that's not for us. I can't criticize what we did the first time, and we could've come with a second album sooner, but we wanted to do it better." Towards that end, Junior and his producer, **Bob Carter**, stopped seeing each other for six months to gain a little breathing room between projects. "When we came back, we found we were writing differently," he said. "There was more attention to the vocal arrangements. We found we had something more hard-hitting as opposed to a recreation of the first album." Although using the same core of musicians from the first album, Carter and Junior added the **Kool & The Gang** horn section on two tracks, and tapped **Haircut 100's Blair Cunningham** and the **Gap Band's Glenn Nightingale** for cameo appearances. And Junior adds that he will continue to explore new directions by penning songs for his next album with **Thin Lizzy's Phil Lynott**. Additionally, the songwriter has been trying to forge a marriage of funk and Edwardian music, which he hopes to unveil within the year. But despite being a searcher, Junior admits to a sense of achievement. "Yeah, I'm satisfied," he said. "I always wanted to make music that people would play and play and play, and I hope we're getting to that stage. I don't think there's another Junior out there, and it's great when you get that feeling."

fred goodman

# CASH BOX

April 16, 1983

## AROUND THE ROUTE

by Camille Compasio

A number of new machines made their debut at the recently held AOE '83 convention (3/25-27) in Chicago; many of them were videos, of course, but there were a few pins in the assortment, along with a shuffle alley (Williams' new "Big Strike"), a laser disc model (Cinematronics' "Dragon's Lair"), and even a jukebox (the Loewen NSM "Satelite 200"). There was really more of a variety of equipment shown than many of us expected, and it was evident that manufacturers are making a concerted effort to respond to the current market climate. Some economically priced pins were featured, including Gottlieb's current "Super Orbit" and Williams' new "Time Fantasy." Conversion kits played a vital role at AOE '83. Although there are those factories who do not subscribe to this concept there are others in the industry who feel conversion kits are at least a temporary solution in today's operating environment. Data East, at a special distributors meeting on Friday, March 25, introduced its "multi-conversion kit," the company's first in the U.S. market (Data East has produced a lineup of interchangeable upright and cocktail cabinets). The new kit contains 3 PC boards, tape deck, wiring

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## A Company First

### Williams Names Four Rowe Int'l Outlets As Official Distributors

CHICAGO — On Saturday, March 12, at the Fort Lauderdale Marriott Hotel, Williams Electronics, Inc. appointed four Rowe International outlets as official distributorships of the Williams product line, marking the single largest appointment of this nature in the company's history.

"Based on the deep commitment by Rowe to the industry, its suppliers and its people and also on the outstanding job Rowe has done for us as a Florida distributor, we feel this joint venture will serve to further strengthen our sales and marketing functions," stated Joe

#### Photo Coverage Appears On Page 41

Dillion, director of sales for Williams. "We have always been very selective in appointing distributors to represent our product line and we know that Rowe's corporate structure and fine personnel will enhance our network."

The day-long event saw the appointment of Rowe offices in Kenner, Louisiana; Memphis, Tennessee; West Columbia, South Carolina; and Nashville, Tennessee. In attendance as representatives of these regions were: Chris Kanellakis, branch manager from Kenner; Ron Harris, branch manager from Memphis; Bill Gilliam, branch manager from the South Carolina office; and Wilson Bracey of the Nashville office. All four received Williams distributor plaques.

The occasion for the announcement of the new appointments was the first Williams/Distributor Sales Strategy Seminar, conducted by Dillon and Marty Glazman, sales manager of Williams, and designed to focus on two new Williams video games, "Sinistar" and "Bubbles."

As noted by Dillon, "Sinistar, a high-intensity, awesome game with high-resolution graphics and intense action, is a game of speed and strategy and introduces not only Williams' first cockpit cabinet, but also the industry's first variable speed joystick. Bubbles is a novel game with clever cartoon characters that all players, from the novice to the expert, can enjoy. Response to the introduction of both games was fantastic."

### Ottumwa, Iowa Is 'Video Game Capital'

CHICAGO — Ottumwa, Iowa is perhaps best known for being the fictional home town of Radar O'Reilly, a character from the popular TV series *M\*A\*S\*H*, and also as the site of the Video Olympics which was featured in a recent segment of ABC-TV's *That's Entertainment*. As of March 19, however, this American city has achieved an additional distinction as "Video Game Capital of the World" by official proclamation of Iowa Governor Terry Branstad, the Amusement

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# COIN MACHINE

# INDUSTRY NEWS

## AROUND THE ROUTE

(continued from page 39)

harnesses and a complete graphics package, and can be utilized on all Data East games. Rock-Ola introduced its "Levers" conversion kit. Gottlieb presented a pinball conversion kit, which is the first in this category of equipment. Starting with "Super Orbit" and continuing on all future Gottlieb pinball machines of the standard size, operators will be able to purchase a full game and a kit (the kit going for 50% of the price of the full game) to make the conversion.

Some of the new pieces premiered at AOE '83 included Atari's "Food Fight," Sega's "Congo Bongo," Gottlieb's "Royal Flush Deluxe" pinball machine and "Mad Planets" video game, Rock-Ola's "Rocket Racer" video game, Taito's "Zoo Keeper," Nintendo's "Mario Bros.," Centuri's "Gyruss" and "Guzzler," Bally Midway's "Mappy," "Journey," "Professor Pac-Man" and "Cosmic Cruiser," Williams' "Joust" duel-player pinball and "Bubbles" video game, Cinematronics' "Cosmic Chasm" and others.

A couple of new staff appointments were announced during the course of the convention. **Bill Reiter** has joined the Sega organization as sales manager and **Edrick Haggans** was named marketing manager at Data East.

Dateline Springfield, New Jersey where we spoke with **Tony Yula**, Mondial's general manager who couldn't rave enough about Atari's "Pole Position," which he considers a "top game" and, most certainly, one of the current best sellers at Mondial. Firm is also doing very good business with Gottlieb's "Q\*bert" and Chexx's "Ice Hockey." Newly arrived, and on test, is the Gottlieb "Mad Planets" video game; and Tony told us the factory's "Super Orbit" single level pin is attracting a lot of attention on the showroom floor. "This is the lowest priced pinball on the market," he said, "and we expect it to stimulate a lot of interest in pins."

As revealed in the current issue of AMOA's "Location" publication, the twenty year old AMOA "JB" (Jukebox) Awards were recently made a registered trademark of the association. The trade will witness the manifestation of this new distinction on Oct. 29 when the 1983 AMOA "JB" Awards will be presented at the New Orleans Hilton Hotel, during AMOA Expo '83. The "JB's" are currently being redesigned.

Happy to learn that Bally Midway's **Paul Calamari**, who's been ailing for a few weeks, is well on the road to recovery and due back in the office very shortly.

## Wico Names Roberts

CHICAGO — Wico Corp. of Niles, Illinois has named Skip Roberts sales manager, key accounts, for its Consumer Products Division. In this position, he will be responsible for supervision of key accounts sales, retail and wholesale, as well as premium, catalog and military sales of the company's Command Control line of arcade-quality game controllers for home video game and personal computer systems.



**AOE '83 HIGHLIGHTS** — Some 6,000 attendees, representing all levels of the coin machine business, participated in the fourth annual Amusement Operators Expo (AOE), which was held at O'Hare Expo Center in Chicago, March 25-27. Approximately 550 exhibits displayed an array of music and games equipment, as well as related products and services; and the exposition featured an agenda of some 54 seminars focusing on a wide range of pertinent topics. Pictured in the **top row** are (l-r): Bally Midway's Jim Jarocki at the firm's new "Journey" video game; Centuri's vice chairman Marty Altman and president Arnold Kaminkow at the new

"Gyruss" video; Sega's vice chairman Frank Fogelman and the firm's new "Congo Bongo" video game; and Bally Midway's Bob Rondeau with Nintendo sales topper Frank Ballouz and the new "Mario Bros." video. Pictured in the **bottom row** are (l-r): Williams vice president Ron Crouse at the new "Joust" pin game; Cinematronics marketing chief Tom Campbell with Monroe Dist.'s Norm Goldstein and Fred Goldstein at the "Cosmic Chasm" video; Bally Midway director of sales Larry Berke at the new "Mappy" video; and CBS's Jim Scully with Singer One Stop For Ops' Gus Tartol, Sharon Ciasnocha and Marty Hirsch.

## Senior Citizens In Cincy Get Video Games

CHICAGO — A group of senior citizens in Cincinnati, Ohio have become so taken with video game play that they are planning competitions, requesting TV coverage from PM Magazine, developing "training sessions" with youngsters and are even intending to arrange a trip to a local arcade.

All of this came about through the efforts of Pioneer Vending of Cincinnati. The firm donated a bumper pool table and a video game to Riverview, a non-profit United Church of Christ retirement home. While some residents of the home are in wheel chairs or bed-ridden, many are persons who just require a little help with housekeeping tasks. The home is constantly in search of activities that will uplift the morale of residents and keep them active without taking too great a toll on them physically.

Riverview Home administrator Charles E. Flynn, in a highly complimentary letter to William Westerhaus, vice president of Pioneer Vending Company, said, "Video games are a natural, for as an activity they promote healthy competition. As therapy, they provide good visual stimulation, build self-confidence and provide a good workout for those with arthritis."

Riverview's video game program began in December of '82, when the home actively sought someone to donate a game and Pioneer answered the call. A tournament among residents may soon be in the offing, as well as a visit to an area game arcade where residents can be exposed to many different games.

Personnel from this as well as other nursing and retirement homes have cited various instances of improved physical conditions resulting from video game play. One case involved an elderly man who was confined to a wheelchair and had difficulty performing simple tasks but developed dexterity, agility and enthusiasm from playing "Ms. Pac Man" and was ultimately able to walk with a cane. Stroke victims have also been known to benefit from the games by re-developing hand-eye coordination.

Video games among this segment of our population bring not only entertainment and competition but positive physical and mental benefits as well.



**CAPITAL FOLKS** — Three of the individuals who played a role in the festivities surrounding the proclamation of Ottumwa, Iowa, as the "Video Game Capital of the World" were (l-r): Glenn Braswell, AGMA; Margaret Lasecke, Atari; and Walter Day.

## Ottumwa, Iowa Named 'Video Game Capital'

(continued from page 39)

Game Manufacturers Association (AGMA) and Atari, Inc. (Cash Box, April 2).

The proclamation ceremonies took place at 9:30 a.m. on Saturday, March 19 at the Twin Galaxies Arcade (833 Main Street, Ottumwa), home of the International Video Scoreboard, with an accompanying parade and a host of dignitaries present to mark the event.

The International Video Scoreboard has gained national acclaim as the one place in the country where video game champions can check the latest high scores on their favorite games. During competitions and other special events, the computerized scoreboard electronically displays the high scores on monitors covering one wall of the arcade.

During the Saturday morning ceremony, Atari (represented by Don Osborne, marketing vice president, coin video games division) and AGMA (represented by executive director Glenn Braswell) jointly honored Ottumwa Mayor Jerry Parker and Walter Day of Twin Galaxies for "providing a forum for the youth of Iowa to experience a play-oriented introduction to the computer age." AGMA's Braswell also presented Governor Branstad with an honorary membership in the association. The governor paid special tribute to Mayor Parker and Walter Day for "providing a forum for fun family entertainment."

Among other dignitaries participating in the event were Iowa Senators Charles Grassley and Roger Jepson and Congressman Jim Leach, whose district includes Ottumwa.

## Nintendo Sues 300 Bootleggers

CHICAGO — In the four-week period between January 25 and February 25, 1983, Nintendo of America, Inc. successfully sued nearly 300 defendants in Massachusetts, California and Michigan for illegally copying, selling or operating unlawful copies of Nintendo's "Donkey Kong," "Donkey Kong Junior" and "Popeye" video games, as reported by the Redmond, WA.-based company. The parties involved were in violation of Nintendo's copyrights on those games.

It was further reported that United States Marshals seized over 90 illegal games and printed circuit boards in the Los Angeles and Detroit metropolitan areas while, at latest count, 50 games and boards have been turned over to Nintendo's attorneys in Boston, under federal court order. Private investigators hired by Nintendo in each of the three cities had spent substantial amounts of time compiling evidence against each of the defendants sued.

## CALENDAR

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; Holiday; Springfield.

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

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



# INDUSTRY NEWS



**WILLIAMS DISTRIBS MEET** — Williams Electronics, Inc. representatives met at the Fort Lauderdale Marriott Hotel March 12, and four Rowe International outlets were named as official distributorships of the Williams product line. Pictured at the affair are (l-r): Joe Dillon, Williams' director of sales; Jerry Gordon, president of distributor operations at Rowe International; Bill Gillam, branch manager, Rowe, West Columbia, SC; Chris Kanellakis, branch manager, Rowe, New Orleans, LA; Ron Harris, branch manager,

Rowe, Memphis, TN; Wilson Bracey, Rowe, Nashville, TN; standing Jack Silverest, central regional manager, Rowe; Roger Garnett, branch manager, Rowe, Hollywood, FL; Jim Riolo, operations manager, Rowe, Hollywood, FL; Dillon; Bill McCartney, branch manager, Jacksonville, FL; Mike Rudowicz, southeast general manager, Rowe, Hollywood, FL; Gordon; seated Bracey, Kanellakis, Harris and Gillam. Williams' naming of four new distributors was the single largest in its history.

## Joint Trade Group Meetings Held In Chicago

CHICAGO — The three national trade associations, representing the manufacturing, distributing and operating levels of the coin machine industry, held a joint meeting in Chicago, just prior to the March 25-27 AOE trade show, to discuss the coordination of joint industry efforts in defense of governmental attacks through regulation, legislation and taxation.

It was unanimously recognized that the industry's survival was predicated upon strength in collective and unified activity at all levels in response to each level of government.

A major point that was stressed at the meeting was the necessity for membership and active participation in the respective national trade associations that represent manufacturers, distributors and operators. Additionally, in response to the enormous pressure emanating from the city and county jurisdictions, the three trade organizations agreed to undertake a unified and joint program to assist operators in the defense of their industry. Several states were recognized as having effective state operator associations; however, the majority of the states were noted as not being so fortunate. Therefore, the three trade groups will shortly announce details of a program of direct involvement in the organization of an industry association in every state as a further defense measure and a means of solidifying the future of the coin machine industry.

To coordinate this effort, a central office has been established in Chicago to provide a single source and point of access for operators and state associations. Further details, including address, telephone numbers etc., will be announced at a later date. A National Association Committee comprised of the executive directors of AGMA, AVMDA and AMOA, will serve as coordinating body for this project.

## Reiter To Sega

SAN DIEGO — Bill Reiter has joined Sega Electronics, Inc. in the position of sales manager. He comes to the new post from Tomy Corp. where he served initially as national accounts sales manager before moving up to director of marketing and ultimately to director of new market development. Prior to Tomy, Reiter served in various senior sales capacities at CBS, Ideal Toy Company and Mattel.

In making the announcement, Bob Rosenbaum, vice president, marketing and sales, commented "We are pleased to welcome Bill Reiter. He is a real heavyweight in the sales area, and we are confident he will make significant contributions to Sega's overall sales and communications efforts."

## Bubbling Over

"Bubbles," a lively cartoon animation video game with simple controls but increasingly challenging waves of play, is being released by Williams Electronics, Inc.

Commenting on the new piece, Ron Crouse, vice president and director of marketing for Williams, says, "Novices and experts alike will enjoy the game from the very start, and the more adept and ambitious player can choose to advance to more waves as play progresses. Everything from prowling sponges and brushes to bubble bursting razor blades, broom-riding cleaning ladies and menacing insects work to thwart the player's bubble as it cleans the sink of greasies, crumbs and ants so it can grow in size and power. When all the 'food' is eaten, a spectacular whirlpool floods the sink and, if it's big enough, the bubble will go down the drain and resurface in the next sink."



Via Williams' most advanced game adjustment system, Bubbles can be adjusted to nine levels for difficulty of play, and detailed bookkeeping information is provided to help operators optimize game adjustments for maximum earnings in all types of locations. Operators can even customize the game attract message for each location.

The bookkeeping totals and game adjustments are backed by a complete series of diagnostic tests to check entire systems in a matter of minutes, and there are complete pricing settings for any price per play combination.

Bubbles is available in upright, cocktail — or in mini-upright by special

## New Equipment

order. Further information may be obtained through factory distributors or by contacting Williams Electronics, 3401 N. Calif. Ave., Chicago, Ill. 60618.

### Better Bowling

As further evidence of its commitment to offer "the most complete line of coin-operated products in the industry," Williams Electronics is introducing "Big Strike," its newest shuffle alley, to complement that product line.

With its six-player format, which means six coins-per-game profit potential, this five-game-in-one shuffle alley can be set for Regulation, Flash, Single Shot and Strike 90 play, explained Ron Crouse, Williams' vice president and director of marketing.

There's been a resurgence of interest in the shuffle alley, he noted, stressing, however, that "it's the kind of game that has a loyal following of devoted players so there is a sizeable market for it." Also significant, he added, is the longevity of the shuffle alley and its long-term earning power, which responds to the needs of the operator in today's business climate.

In playing Big Strike, the player has two ways to make a strike: knocking down with nine of 10 pins constitutes a strike and once it's accomplished, scores become cumulative so the points really add up.

The new model is housed in a brilliantly designed cabinet with authentic butcher block style playfield, and offers new high scoring potential and solid state reliability.

Further information may be obtained through factory distributors or by contacting Williams Electronics, Inc., 3401 N. California Ave., Chicago, Ill. 60618.



## New Joystick

Wico Corp. has announced plans for the late April introduction of "The Boss" joystick, which is the company's first in a new line of popularly priced game controls for home video game and personal computer systems.

The Boss joystick is the only popularly-priced control on the market today that features professional style components, including a high quality PC board with five built-in leaf switches, according to the company. Drawing on its extensive experience in the design and manufacture of commercial joystick game controls, Wico developed The Boss "to accommodate the growing demand for popularly-priced home video game controls," said Gordon Goranson, Wico president. The Boss is designed to have a suggested retail price of \$19.95. It's backed by an extended, limited warranty.



Constructed of durable, high impact plastic, The Boss features a comfortable, ergonomically designed grip handle "to fit hand and mind," with a thumb-action fire button. Four non-skid rubber feet and a five foot cord enable players to enjoy convenient, table top play action.

The unit was engineered for direct plug-in compatibility with Atari's 2600 home video system, the Atari 400 and 800 home computers, Sears Video Game, and Commodore VIC-20 and VIC-64 home computers. Product distribution to department stores, specialty stores and mass merchandisers nationwide is scheduled for May, according to Goranson.

To further serve the popular-priced market, Wico plans to expand The Boss line to include other professional-quality game controllers. The new line features distinctive package graphics targeted to the popular-price consumer.

## 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

April 16, 1983

\* indicates new entry

## POP

- 1 **JEOPARDY**  
GREG KIHN BAND (Beserkley/Elektra 7-29848)
- 2 **HUNGRY LIKE THE WOLF**  
DURAN DURAN (Capitol B-5185)
- 3 **BILLIE JEAN**  
MICHAEL JACKSON (Epic 34-03509)
- 4 **ONE ON ONE**  
DARYL HALL & JOHN OATES (RCA PB-13421)
- 5 **BEAT IT**  
MICHAEL JACKSON (Epic 34-03759)
- 6 **MR. ROBOTO**  
STYX (A&M 2525)
- 7 **COME ON EILEEN**  
DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)
- 8 **SEPARATE WAYS (WORLDS APART)**  
JOURNEY (Columbia 38-03513)
- 9 **TWILIGHT ZONE**  
GOLDEN EARRING (21/PolyGram T1103)
- 10 **WE'VE GOT TONIGHT**  
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 11 **I'VE GOT A ROCK 'N ROLL HEART**  
ERIC CLAPTON (Warner Bros. 7-29790)
- 12 **EVEN NOW**  
BOB SEGER (Capitol B-5213)
- 13 **DER KOMMISSAR**  
AFTER THE FIRE (Epic 34-03559)
- 14 **I KNOW THERE'S SOMETHING GOING ON**  
FRIDA (Atlantic 7-89984)
- 15 **CHANGE OF HEART**  
TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52181)
- 16 **YOU ARE**  
LIONEL RICHIE (Motown 1657MF)
- 17 **LET'S DANCE**  
DAVID BOWIE (EMI America B-8158)
- 18 **LITTLE RED CORVETTE**  
PRINCE (Warner Bros. 7-29746)
- 19 **BACK ON THE CHAIN GANG**  
PRETENDERS (Sire 7-29840)
- 20 **I WON'T HOLD YOU BACK**  
TOTO (Columbia 38-03597)
- 21 **SHE BLINDED ME WITH SCIENCE**  
THOMAS DOLBY (Capitol B-5204)
- 22 **DO YOU REALLY WANT TO HURT ME**  
CULTURE CLUB (Epic 34-03368)
- 23 **PHOTOGRAPH**  
DEF LEPPARD (Mercury/PolyGram 811 215-7)
- 24 **BREAKING US IN TWO**  
JOE JACKSON (A&M 2510)
- 25 **WELCOME TO HEARTLIGHT**  
KENNY LOGGINS (Columbia 38-03555)
- 26 **OVERKILL\***  
MEN AT WORK (Columbia AE7-1633)
- 27 **LITTLE TOO LATE**  
PAT BENATAR (Chrysalis/CBS VS4 03536)
- 28 **SOLITAIRE\***  
LAURA BRANIGAN (Atlantic 7-89868)
- 29 **I DON'T CARE ANYMORE**  
PHIL COLLINS (Atlantic 789877)
- 30 **STRAY CAT STRUT**  
STRAY CATS (EMI America B-8122)

## COUNTRY

- 1 **DIXIELAND DELIGHT**  
ALABAMA (RCA PB-13446)
- 2 **YOU DON'T KNOW LOVE**  
JANIE FRICKE (Columbia 38-03498)
- 3 **AMERICAN MADE**  
OAK RIDGE BOYS (MCA-52179)
- 4 **SWINGIN'**  
JOHN ANDERSON (Warner Bros. 7-29788)
- 5 **YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING**  
REBA McENTIRE (Mercury/PolyGram 810-338-7)
- 6 **JOSE CUERVO**  
SHELLY WEST (Warner/Viva 7-29778)
- 7 **SOUNDS LIKE LOVE**  
JOHNNY LEE (Elektra/Asylum 7-69848)
- 8 **DOWN ON THE CORNER**  
JERRY REED (RCA PB-13422)
- 9 **GONNA GO HUNTIN' TONIGHT**  
HANK WILLIAMS, JR. (Elektra/Curb 7-69846)
- 10 **LUCILLE**  
WAYLON (RCA PB-13465)
- 11 **WHEN I'M AWAY FROM YOU**  
THE BELLAMY BROTHERS (Elektra/Curb 7-69850)
- 12 **MY FIRST TASTE OF TEXAS**  
ED BRUCE (MCA 52156)
- 13 **COMMON MAN**  
JOHN CONLEE (MCA-52178)
- 14 **AMARILLO BY MORNING**  
GEORGE STRAIT (MCA-52162)
- 15 **MORE AND MORE**  
CHARLEY PRIDE (RCA PB 13451)
- 16 **I HAVE LOVED YOU, GIRL**  
EARL THOMAS CONLEY (RCA PB-12414)
- 17 **WHATEVER HAPPENED TO OLD-FASHIONED LOVE**  
B.J. THOMAS (Cleveland International/Epic 38-03492)
- 18 **WE'VE GOT TONIGHT**  
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 19 **FEEL RIGHT**  
TANYA TUCKER (Arista AS 0677)
- 20 **TOUCH ME\***  
TOM JONES (Mercury/PolyGram 810 445-7)
- 21 **SAVE ME**  
LOUISE MANDRELL (RCA PB-13450)
- 22 **I WOULDN'T CHANGE YOU IF I COULD**  
RICKY SKAGGS (Epic 34-03482)
- 23 **I'M MOVIN' ON\***  
EMMYLOU HARRIS (Warner Bros. 7-29729)
- 24 **SHINE ON**  
GEORGE JONES (Epic 34-03489)
- 25 **FINDING YOU**  
JOE STAMPLEY (Epic 34-03558)
- 26 **OUR LOVE IS ON THE FAULTLINE\***  
CRYSTAL GAYLE (Warner Bros. 7-29719)
- 27 **MY LADY LOVES ME\***  
LEON EVERETTE (RCA PB-13466)
- 28 **THE ROSE**  
CONWAY TWITTY (Elektra 769854)
- 29 **LAST THING I NEEDED FIRST THING THIS MORNING**  
WILLIE NELSON (Columbia 38-03385)
- 30 **STILL TAKING CHANCES**  
MICHAEL MURPHEY (Liberty B-1468)

## BLACK CONTEMPORARY

- 1 **BILLIE JEAN**  
MICHAEL JACKSON (Epic 34-03509)
- 2 **ATOMIC DOG**  
GEORGE CLINTON (Capitol B5201)
- 3 **TONIGHT**  
WHISPERS (Solar/Elektra 7-69842)
- 4 **ON THE ONE FOR FUN**  
DAZZ BAND (Motown 1659MF)
- 5 **TOO TOUGH**  
ANGELA BOFILL (Arista AS 1031)
- 6 **YOU ARE IN MY SYSTEM**  
THE SYSTEM (Mirage/Atco WTG 799937)
- 7 **MS. GOT-THE-BODY**  
CON FUNK SHUN (Mercury/PolyGram 76198)
- 8 **I LIKE IT**  
DeBARGE (Motown 1645)
- 9 **MORNIN'**  
JARREAU (Warner Bros. 7-29720)
- 10 **ONE ON ONE**  
DARYL HALL & JOHN OATES (RCA PB-13421)
- 11 **I'VE MADE LOVE TO YOU A THOUSAND TIMES**  
SMOKEY ROBINSON (Tamla/Motown 1655 TF)
- 12 **COME GIVE YOUR LOVE TO ME**  
JANET JACKSON (A&M 2522)
- 13 **LITTLE RED CORVETTE**  
PRINCE (Warner Bros. 7-29746)
- 14 **YOU ARE**  
LIONEL RICHIE (Motown 1657 MF)
- 15 **LOVE ON MY MIND TONIGHT**  
TEMPTATIONS (Gordy/Motown 1666)
- 16 **TRY AGAIN**  
CHAMPAIGN (Columbia 38-03563)
- 17 **BOTTOM'S UP**  
THE CHI-LITES (LARC LR81015)
- 18 **LAST NIGHT A D.J. SAVED MY LIFE**  
INDEEP (Sound Of New York, S.N.Y. 5102)
- 19 **I JUST GOTTA HAVE YOU (LOVER TURN ME ON)**  
KASHIF (Arista AS 1042)
- 20 **BEAT IT**  
MICHAEL JACKSON (Epic 34-03759)
- 21 **I'M FREAKY**  
O'BRYAN (Capitol B-5203)
- 22 **NEVER SAY I DO**  
CLIFF DAWSON & RENEE DIGGS (Boardwalk NB-12-173-1)
- 23 **SHE'S OLDER NOW**  
BETTY WRIGHT (Epic 34-03523)
- 24 **THE GIRL IS FINE (SO FINE)**  
FATBACK (Spring/PolyGram SP 3030)
- 25 **NOBODY CAN BE YOU**  
STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89876)
- 26 **SAVE THE OVERTIME (FOR ME)\***  
GLADYS KNIGHT & THE PIPS (Columbia 38-03761)
- 27 **GOT TO FIND MY WAY BACK TO YOU**  
TAVARES (RCA PB-13433)
- 28 **UNDERLOVE**  
MELBA MOORE (Capitol B-5208)
- 29 **TRY MY LOVING (GIMME JUST ENOUGH)\***  
KIDDO (A&M 2529)
- 30 **DO YOU REALLY WANT TO HURT ME**  
CULTURE CLUB (Epic 34-03368)

## OPERATORS PICKS

Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)  
I.O.U. — Lee Greenwood — MCA  
Vic McCarthy (Catskill Amusements, Inc., Hurleyville)  
STRANGER IN MY HOUSE — Ronnie Milsap — MCA  
Margot Green (Jones Music, Burbank)  
RIO — Duran Duran — Harvest/Capitol

## RECORDS TO WATCH

IN THE MIDDLE OF THE NIGHT — Mel Tillis — MCA  
THE RIDE — David Allan Coe — Columbia  
IT MIGHT BE YOU (THEME FROM "TOOTSIE") — Stephen Bishop — Warner Bros.  
RIO — Duran Duran — Harvest/Capitol  
FEELS SO GOOD — Yarbrough & Peoples — Total Experience/PolyGram

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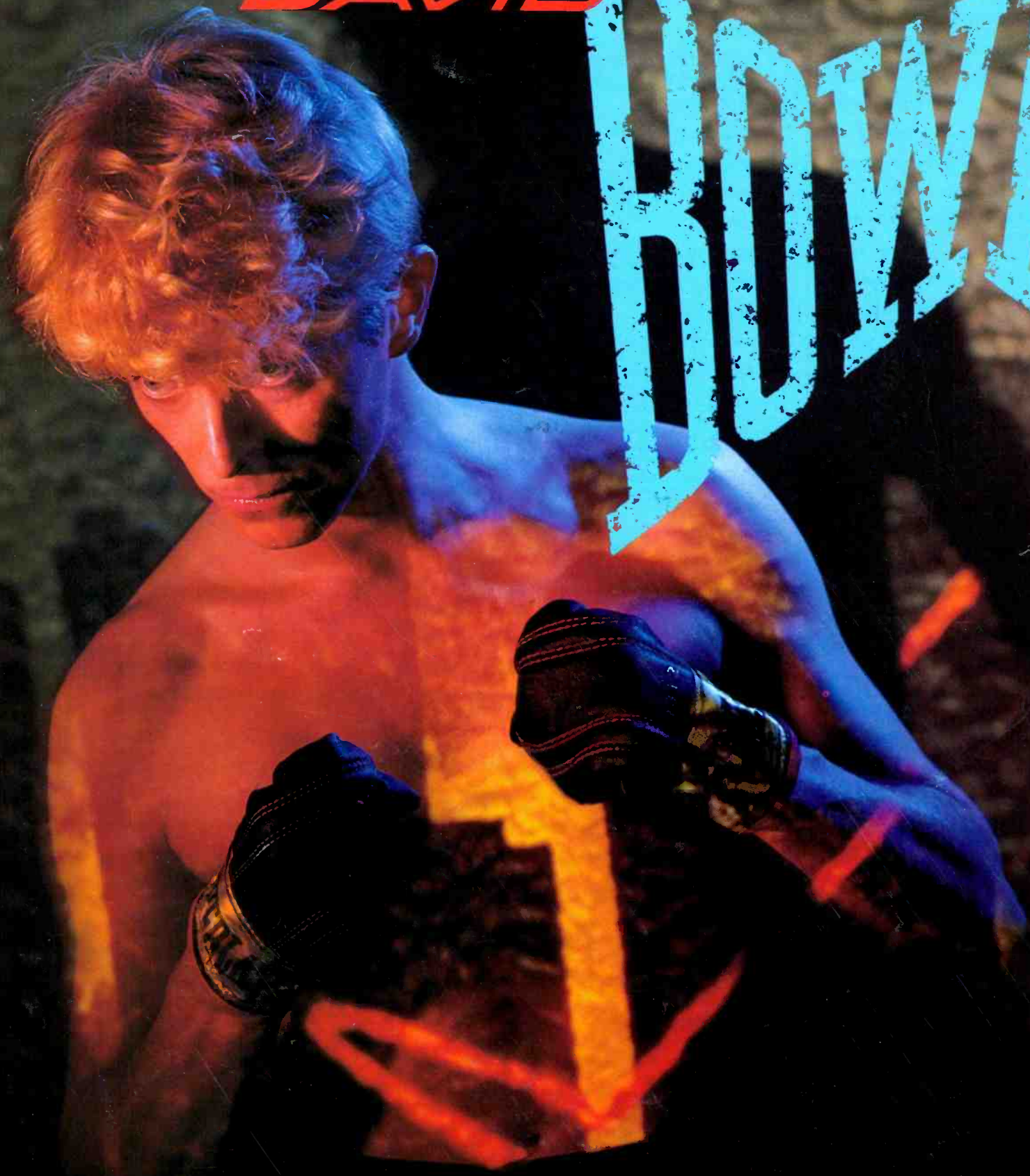
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