

CASHBOX

April 30, 1983

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George Clinton

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Living in Oz

RCA
Records and Cassettes

Rick Springfield— World Class Rock 'n' Roll

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AFFAIR OF THE HEART PB-12497

- R&R #1 Most added single April 8
- R&R BREAKER April 15
- BB 29★★ • CB 26●
- MTV debut April 14

The album: **LIVING IN OZ**

- BB Top Album Pick 72★★ • CB Feature Pick 56●
- An FMQB Album Report Hard Choice
- Album Network Best New Music Pick
- FMQB #2 Most Added
- Album Network #2 Most added

TOUR ITINERARY

JUNE 15 Sioux Falls, South Dakota
16 Omaha, Nebraska
17 Cedar Rapids, Michigan
18 Indianapolis, Indiana
20/21 Detroit, Michigan
22/23 Toronto, Canada
25 Saratoga, New York
26 New York, N.Y.
27/28 Washington, D.C.
30 Pittsburgh, Pennsylvania

JULY 1 Fort Wayne, Indiana
2 Rockford, Illinois
3 Milwaukee, Wisconsin
5 Springfield, Illinois
6 Chicago, Illinois
7 Evansville, Indiana
8 Cincinnati, Ohio
9 Columbus, Ohio
10 Kalamazoo, Michigan
14 Philadelphia, Pennsylvania
15 New Haven, Connecticut
16 Providence, Rhode Island
17 Allentown, Pennsylvania
19 Buffalo, New York
20/21 Cleveland, Ohio

22 Charleston, West Virginia
23 Norfolk, West Virginia
24 Columbus, South Carolina
26 Atlanta, Georgia
27 Charlotte, North Carolina
28 Chattanooga, Tennessee
29 Memphis, Tennessee
30 Nashville, Tennessee
31 Birmingham, Alabama

AUG. 2 Biloxi, Mississippi
3 Albany, Georgia
4 Tampa, Florida
5 Jacksonville, Florida
6 Orlando, Florida
7 West Palm Beach, Florida
11 St. Louis, Missouri
12 Louisville, Kentucky
13 Peoria, Illinois
14 Minneapolis, Minnesota
16 Madison, Wisconsin
17 La Cross, Wisconsin
19/20 Kansas City, Kansas
21 Tulsa, Oklahoma
23 New Orleans, Louisiana
25 Lake Charles, Louisiana
26 Houston, Texas

27 Austin, Texas
28 Dallas, Texas
30 Odessa, Texas
31 Amarillo, Texas
SEPT. 1/2 Denver, Colorado
3 Albuquerque, New Mexico
4 Tucson, Arizona
6-11 Los Angeles, California
13 Irvine, California
14 San Diego, California
23 Santa Barbara, California
24 Fresno, California
25 Concord, California
30 Vancouver, B.C.
OCT. 1 Seattle, Washington
2 Portland, Oregon
4 Spokane, Washington
6 Anchorage, Alaska
10-18 Japan
20 Hong Kong
22 Thailand
24 Philippines
28 Open
NOV. 6 Australia
11 Honolulu
13 Maui, Hawaii
All Dates Are Subject To Change

LIVING IN OZ.
There's platinum
at the end
of this rainbow.

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIV — NUMBER 48 — April 30, 1983

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EDITORIAL Serious Gamesmanship

Now that reality has come to the once seemingly limitless home video games industry, it may be that record dealers will be in their best position yet to effectively market the product. While it may not be the best situation for the home games manufacturers themselves, the fact that competition has already transformed what was essentially a cottage industry plus one giant into a situation more akin to the record business with a number of majors and large indies plays right into dealers' hands.

The home video games industry has now become a "hit"-oriented one in the grandest fashion of the record business. Now that it is clear that one or two smash titles like Activision's "Pitfall" or Parker Bros.' "Frogger," can carry a company for a year, we will undoubtedly see the general quality of the individual games increase. Add to this the tendency of hot games to have a longevity analogous to that of a hit album, and it becomes a situation where the

games can become the perfect accessory product.

Competition among the games manufacturers themselves and the practical experience gained along the way by record dealers indicate that carrying enormous catalog is not necessary — a few hit titles will be much more effective — and for stores specializing in prerecorded music, what better accessory product could there be?

The demographics are roughly the same for both home video games and prerecorded music product, and now that the marketplace has created a hit-oriented situation in the former much like the one that already exists in the latter, it seems as though the perfect opportunity has arisen. Sure, our primary business is and always will be prerecorded music; but if, in a manner analogous to old Top 40 radio, we can get a lot of mileage from a hit-packed selection of home video games titles as accessories, all we can do is benefit from it.

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ON THE COVER

What artist goes "Woof, Woof!," outrageously celebrates partying with unsurpassed fervor and puts on a dynamic visual presentation with each performance? Well, "woof, woof" may sound like a Bow Wow Wow buzzword, but it's actually a phrase used by George Clinton, who's currently whipping audiences into a frenzy with his tour supporting his hit "Atomic Dog" single off the solo debut "Computer Games" techno-funk LP. On the **Cash Box** B/C singles charts, Clinton's nuclear pooch tune holds onto the #1 spot for the third week in a row, while his album remains secure in its Top Five post on the B/C LP charts.

Known in past incarnations as Dr. Funkenstein, the Maggot Overlord, StarChild, Mr. Wiggles and Sir Nose D'Voidoffunk, Clinton originally started singing with a doo-wop group called the Parliments, then progressed into a psychedelically influenced R&B groove with the Funkadelics. Eventually he merged the two groups' ideologies into one band, P. Funk, and later developed his solo "'80s funkentelechy" material which appeared in record stores last November.



TOP POP DEBUTS

SINGLES

42

DON'T LET IT END — Styx — A&M

ALBUMS

37

LET'S DANCE — David Bowie — EMI America

POP SINGLE

STYX
Mr. Robot
A&M

B/C SINGLE

ATOMIC DOG
George Clinton
Capitol

COUNTRY SINGLE

**YOU'RE THE FIRST TIME I'VE
THOUGHT ABOUT LEAVING**
Reba McEntire
Mercury/PolyGram

JAZZ

JARREAU
Warner Bros.

NUMBER ONES



Reba McEntire

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
Gospearl Records



A TRIO OF MILLIONS TO ADD TO THE COLLECTION — Screen Gems-EMI Music, Inc. was recently presented with certificates from Broadcast Music, Inc. (BMI) honoring the latest three songs from the firm's catalog to achieve one million performances. They included "Love," "Working My Way Back To You" and "Nadia's Theme." That now brings the total number of songs from Screen Gems-EMI Music and its affiliated BMI publishing companies that have surpassed the million performance mark to 44. Pictured are (l-r): Mary Mattis, BMI director of performing rights, West; Lester Sill, Screen Gems-EMI Music president; and Ron Anton, BMI vice president, California.

Snow And More Snow

Strong New Product Helps Dealers Past April Storms

by Jim Bessman

NEW YORK — Northeastern record retailers shivered through snowstorms and unseasonably cold spring weather in several markets last week, but the low temperatures and mid-April snow barely affected weekly sales figures in most cases. Buoyed by the strength of new product and a perceived return of consumer buying,

most dealers contacted by **Cash Box** were happy to report sales advances over last year despite the unexpected return of winter.

While all six Strawberries Records & Tapes stores in the Albany, N.Y., region were forced to shut down several hours earlier Tuesday, April 19, due to some 10 inches of snow, chain director of operations Mark Briggs reported only "a very small dent if any" in the weekly sales figure. "We noticed a very slow day up there, but the snow melted off in a day and they bounced right back," said Briggs from the chain headquarters in Framingham, Mass. "In our Massachusetts stores, we had a lot of cold rain and some snow but no accumulation, so otherwise business was excellent."

In Cleveland, Jerry Dolan, manager of the Camelot Music outlet, reported a "phenomenal" 65% increase in business over last year, this despite an at one time blinding snowfall on Tuesday. But as in Albany, the snow was gone by the next day.

Helen Morabito at the 38-store Recordland headquarters in Cleveland also pointed to a big sales increase for the

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Atari 'Considering' Video Game Carts For Coleco System

by Jeffrey Ressler

LOS ANGELES — In a move that could have profound ramifications for the entire home video game industry, sources indicate Atari is seriously considering plans to manufacture game cartridges compatible with its rival Coleco Industries' ColecoVision system. According to informed sources outside of both companies, the Warner Communications, Inc. (WCI)-owned Atari is engaging different independent software design firms to create a line of ColecoVision cartridges based on games in Atari's catalog including "Missile Command" and soon-to-be-released titles like "Jungle Hunt."

If such an event comes to pass, it will mark the first time Atari's consumer electronics division has made product compatible with another hardware system besides its own VCS and 5200 units. Sources say the first wave of ColecoVision-compatible carts produced by Atari should reach stores by Christmas, with additional titles forthcoming in 1984.

Ever since it debuted its state-of-the-art home video game system in late 1982, Coleco's corporate growth has skyrocketed, with some financial analysts calling its public stock one of the most viable investments available. Over 550,000 ColecoVision consoles were sold by the end of 1982, as well as a wide array of cartridges for the system, and Coleco games compatible with Atari's VCS and Mattel's

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Video Production Budgets, Standards Continue To Rise

by Michael Glynn

LOS ANGELES — It's no secret that with the growing importance of MTV and other cable and broadcast TV outlets, as well as the continuing development of the home video market, the number of music videos being produced for promotional and commercial usage has climbed dramatically. In addition, with the heightened awareness and visibility of music video, production standards have increased commensurately.

Production budgets have also gone up, as a result. For example, a spokesperson for Warner Bros. Records' television and

(continued on page 15)

Competition May Intensify As Target Stores Open In L.A.

by Michael Martinez

LOS ANGELES — Competition for market prominence here is expected to heat up with major mass merchandise discounter Target's recent opening of 19 stores throughout the Greater Los Angeles Area April 13.

Although the L.A. market for music product remains dominated by specialty retail stores in the estimation of many industry observers, the prerecorded music merchandising success of Target, a division of the Minneapolis-based Dayton-Hudson Corp., will be cause for close scrutiny by major record and tape retail chains in the area.

"There will definitely be more competition with (Target) coming in with that many stores," said Lou Fogelman, head of Show Industries, which operates the 29-store Music Plus chain and the City One Stop operation. "They have a good reputation for merchandising records and tapes and will undoubtedly be aggressive in building the same identity in this market."

But a spot check of major record and tape outlets here revealed that dealer reaction ranged from Fogelman's calculated concern to a cavalier "wait-and-see" attitude for others. While many of the dealers agreed with Fogelman that Target's market presence was sure to intensify competition among already promotion-conscious dealers, few of those contacted would say that a lowballing war would ensue.

Mass Merchandisers Concerned

Perhaps those more concerned about Target's entry here are other mass merchandisers, such as Kmart, Zody's and Gemco. The racks that supply such outlets, like Pickwick, have also predicted devastating lowballing confrontations resulting from Target's opening here.

In the Los Angeles area, mass merch chains such as Zody's and Kmart, both Pickwick accounts, have recently taken on a more prominent stance in advertising record and tape product in what seems to be a hedge against Target's forecasted market penetration. Kmart has been advertising \$8.98 list product for \$4.99, while Zody's has broken the mold of advertising through circulars and other print media to use radio.

Zody's recently ran a contest in conjunction with RCA and country station KLAC to promote Alabama's "Closer You Get" album, where winners received a weekend trip to Nashville. The record was advertised on sale at \$4.99, a dollar below Zody's normal sale price, and was supported in-store with signage and special displays.

Asher Leaves CBS

NEW YORK — Richard Asher has departed his post as deputy president and chief operating officer of the CBS Records Group. In a prepared statement issued Friday, April 22, the company said Asher's position would not be filled and that all executives formerly reporting to him will now report directly to Walter Yetnikoff, president of the CBS Records Group.

Asher was named deputy president and chief operating officer of the CBS Records Group in 1979 after a four-year stint as president of CBS Records International (CRI). Prior to that, he had served in a number of other positions with CBS, including: managing director of CBS Records U.K.; executive vice president, CRI; and vice president of business affairs, CBS Records. An attorney, Asher began his career in the record business with Prestige Records.

Asher was unavailable for comment at presstime.

The discounter plans still another such promotion in connection with Cinco De Mayo, a Hispanic holiday widely celebrated in Southern California, where the store will promote the "Julio" LP by CBS International star Julio Iglesias. Radio spots featuring the product on sale at its normal discount price will be heard on KIQQ and Latin stations like KTNQ.

But guarded caution prevails among area dealers, who feel that they are up to the task despite Target and its aggressive move into the sale of prerecorded music.

Target recently revealed that it will be buying record and tape and home video products in-house for more than three quarters of all its 203 stores, including those in the Los Angeles area, and has expanded its staff by adding three representatives to its field force of 14 to service the 19 stores that opened here two weeks ago. All of the new staffers come to Target with experience working with rack operations, topped by industry vet John Farr, chief buyer for home entertainment products.

(continued on page 30)

Blanket Licensing Appeals Filed By BMI, ASCAP

by Fred Goodman

NEW YORK — The second round in the Buffalo Broadcasting case began last week when defendants Broadcast Music, Inc. (BMI) and the American Society of Composers, Authors and Publishers (ASCAP) filed briefs supporting an appeal of the decision that threw out blanket licensing of independent television stations for collecting performance royalties (**Cash Box**, Sept. 4, 1982).

In his original decision, rendered Aug. 19, 1982, U.S. District Court Judge Lee P. Gagliardi ruled that the present system of blanket licensing prevents price competition and negotiations between composers and television producers, violates anti-trust laws and restrains trade. The Court suggested instead that music should be licensed at the source by producers and not by independent stations.

In their briefs, both BMI and ASCAP claim that the original decision throws out a system that is both efficient and competitive.

Preliminary Statement

Writing in a preliminary statement, BMI said the ruling "reflects a judicial predilection to legislate a result to tinker with a system which has worked effectively and create instead an untried 'brave new world' for music licensing. The court ordained this new world in the name of competition, rejecting on a wholesale basis the testimony of BMI and ASCAP economists that the sale of separate music rights under the old order is efficient and competitive." ASCAP's brief was similar in tone, offering the addage that "if it ain't broke, don't fix it."

Aside from relying on the precedent of a decades-long licensing procedure, both briefs note that blanket licensing for networks was upheld in a case brought by CBS, as well as for radio and other areas of musical use. ASCAP further added that the lower court did not find any injury in the plaintiffs from past practices.

The five plaintiffs in the class action case — Buffalo Broadcasting, Kid Broadcasting, KWTX Broadcasting, Metromedia and Storer Broadcasting — have until June 15 to respond to the briefs. Arguments will be heard in the U.S. Court of Appeals For the Second Circuit in August.

BUSINESS NOTES

LP, Single Releases Down During '82

NEW YORK — The decline in the number of albums and singles released continued during 1982, due in part to the growth of newer configurations like EPs and 12-inch singles.

Recording Industry Assn. of America (RIAA) research showed that an estimated 2,630 new LPs were released, about 6% below the preceding year, while new 7-inch singles titles dipped to 2,285 from 2,315. The 12-inch dance discs had a significant increase, with 460 new titles representing a 37% jump from the 335 reported the year before.

Extended play (EP) mini-albums increased in popularity. U.S. companies released 235 of them in 1982, a figure nearly six times the 40 issued in 1981.

Another highlight of the 1982 new release picture was the escalating number of cassette titles, mostly counterparts of the LP, up 10% to 2,710 from 2,465 in 1981. Excluding an estimated 240 budget titles in 1982, new cassette releases now represent about 93% of LP titles, up from 88% in 1981.

The death knell continues to sound for 8-track tape, as only 400 new titles were released, a 60% drop from 985 the previous year. This configuration is available in less than one of every seven new LP releases.

Continuing expansion of the successful midline \$5.98 list "re-issues" led to a 26% increase, with an estimated 1,230 LPs, up from 975 in 1981. The newest re-issue configuration, double-length cassettes of either pop/rock or classical titles, produced more than 100 releases last year.

A total of 5,375 singles and LPs combined were reissued in 1982. In 1978, the first year of the RIAA survey, the total was 7,280, representing a four-year drop of 26%.

Bogart Research Lab Set By Martell Foundation

NEW YORK — The T.J. Martell Foundation For Leukemia and Cancer Research will establish a Neil Bogart Memorial Laboratory at the University of Southern California. Plans were revealed by Floyd S. Glinert, Chairman of the Board for T.J. Martell.

The proposed West Coast division of the foundation will be devoted to research on leukemia and other major cancers of children. Research activities will be under the direction of Dr. Denman Hammond, associate dean of the USC School of Medicine, Founding Director of the USC Cancer Center and Chairman of the Children's Cancer Study Group. All of the leukemia and cancer research projects at the new center will complement the ongoing adult leukemia and cancer research being conducted by Dr. James F. Holland, at the Mt. Sinai Medical Center in New York.

Tony Martell, President of the T.J. Martell Foundation, said: "There is no more fitting tribute to one of the most exciting and innovative executives that the music industry has ever known than our foundation's decision to establish this children's leukemia and cancer research laboratory in Neil Bogart's memory."

Also commenting on the proposed laboratory was Joyce Bogart: "I am extremely proud to be able to help support the very important work of the T.J. Martell Foundation," she said, "and the vital research which will be conducted by Dr. Hammond at the Neil Bogart Memorial Laboratory at USC. We are forming an Executive Committee to be announced shortly which will include prominent members of the Los Angeles community and industry leaders in television, film and records; expanding to encompass all areas of the entertainment industry. By utilizing the unique talents of this community we plan to create alternative areas of fund raising in order to meet the need for additional monies necessary for this West Coast expansion. If we all work together as an industry we can really make a difference in the fight against cancer. I feel this is such an appropriate effort to lend Neil's name to because of his great involvement with children in his community work and in his life. Neil would be very proud of us all."

CBS/Sony To Open CD Plant In Terre Haute

NEW YORK — CBS/Sony Inc.'s Compact Disc (CD) subsidiary will purchase CBS Records' tape duplication and injection molding facilities in Terre Haute, Ind., for the manufacture of CDs. The acquisition is subject to Japanese government approval.

Initial production will begin late 1984 with the plant expected to employ close to 200 people. It will function as a custom pressing plant for CBS and other record companies. For five years, CBS Records will be the exclusive sales agent for the custom pressing of Compact Discs by the Terre Haute facility.

Commenting on the re-opening, Walter Yetnikoff, president, CBS Records Group, said, "We are pleased to participate in returning record manufacturing to Terre Haute, a city where CBS has had manufacturing ties for many decades."

The announcement comes six months after CBS Records shut down its record and tape manufacturing operations in Terre Haute. In early December of last year, CBS Inc. and Sony announced plans to establish a facility in the U.S. for Compact Discs. Capital investment for the new operation is expected to be about \$21 million.

Paley Steps Down At CBS; Wyman Takes Over Helm

NEW YORK — Following the April 20 annual shareholders meeting of CBS Inc. in St. Louis, the company's board of directors named CBS founder William S. Paley to the honorary position of founder chairman of the company. Paley, whose previously announced resignation as chairman of the company became effective on the date of the shareholders meeting, has been succeeded by CBS president Thomas Wyman, but remains a member of the board of directors and continues as chairman of its executive committee.

Other honorary posts conferred by the board of directors include that of former CBS president Frank Stanton, who received the honorary title of president emeritus. Robert A. Lovett, a former U.S. Secretary of Defense and member of the CBS board of directors, was named director emeritus. William A.M. Burden, a former U.S. Ambassador to Belgium and Assistant Secretary of Commerce for Air who has been on the CBS board since 1964, was also named director emeritus following his announcement that he would not seek reelection to the board.

All of the incumbent directors, except Burden, were reelected to the board. Newton M. Minow, a partner in the Chicago law firm of Sidley & Austin and a former chairman of the Federal Communications Commission, was elected to replace Burden.

In addressing the meeting, CBS president Thomas H. Wyman, who was elected

(continued on page 10)

Motown, Boardwalk Ink Distribution Pact

NEW YORK — Although Motown has yet to pinpoint a location for its California distribution facility, it has already reached an agreement with Boardwalk Records to distribute that label on the West Coast. A decision on a site is expected in the next few days.

In the interim, Motown has been shipping its releases from its pressing plant in Tempe, Ariz. Miller London, Motown vice president of sales, reported that the temporary arrangement has not caused the label any hardship or postponement of new releases. He added that Motown will ship its planned 25th Anniversary releases, scheduled for early May release, on time.

Although Boardwalk is the only label thus far to reach an agreement with Motown for California distribution, a source at Motown confirmed that there had been discussions with other record companies, and that "four or five others" were considering joining Motown once its distribution facility was in operation. "We're

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REVIEWS

ALBUMS

OUT OF THE BOX



CARGO — Men At Work — Columbia QC 38660 — Producer: Peter McIan — List: None — Bar Coded

Since these Aussie musicians topped the U.S. pop album charts for several weeks with their reggae-rock "Business As Usual" debut disc, nobody in the record industry has to ask who can this be now. Expect instant FM adds, heavy retail traffic, and a media blitzkrieg for the LP, which is already being heralded by the success of the single "Overkill," currently bulleting in the Top 20 on the **Cash Box** Pop Singles lists. Again, frontman Colin Hay provides tense energy with his introspective, paranoid compositions like "High Wire" and "It's A Mistake," while producer/engineer Peter McIan gives the group a crisp, cool sound.

FEATURE PICKS

POP

SPIRIT OF PLACE — Goanna — Atco/Atlantic 90081 — Producer: Trevor Lucas — List: 8.98 — Bar Coded

With antipodian rock firmly entrenched in America's consciousness, Goanna stands a good chance of breaking through with little trouble here, especially considering its mind blowing success down under. This premiere LP hit #1 on Australia's charts its first week out of the box, and subsequently garnered three of that country's prestigious "Countdown" rock awards, including best debut album, most promising new group, and best debut single for the hypnotic "Solid Rock" cut. Effortlessly blending folk, rock and pop melodies with intelligent lyrics chiefly concerning territorial rights, Goanna should go over

(continued on page 8)

ATTITUDE IS BREAKING ALL ACROSS AMERICA!!

"WHEN YOU'VE GOT THE ATTITUDE, YOU'VE GOT THE JUICE"

"WE'VE GOT THE JUICE"

RFC/ATLANTIC 7-89879

"THIS IS YOUR TIME"

28 CASH BOX

The CHANGE ALBUM IS
E X P L O D I N G !

OUR STRENGTH IS OUR MUSIC.

23 CASH BOX

RADIO IS JUICED—AREN'T YOU??



THE #1 SINGLE IN AMERICA IS
"MR. ROBOTO"
FROM THE PLATINUM ALBUM "KILROY WAS HERE"

STYX

K I L R O Y W A S H E R E

THANKS TO ALL OUR FRIENDS IN
RADIO, RETAIL AND THE MARKETING
TEAM AT A&M RECORDS

DENNIS JOHN CHUCK JY TOMMY

STYX

MANAGEMENT IRVING AZOFF & FRONT LINE MANAGEMENT

REVIEWS

ALBUMS

(continued from page 6)

well on AOR, Top 40 and new music outlets.

NON FICTION — The Blasters — Slash/Warner Bros. 23818-1 — Producers: The Blasters — List: 8.98 — Bar Coded

On its third Slash/Warner effort, Downey, Calif.'s prime purveyors of rockabilly deliver their most absorbing waxing to date, with simple yet eloquent lyrics matched perfectly with forceful, emotional musical accompaniment. The LP kicks off with a moving tribute to Hank Williams ("Long White Cadillac") and relentlessly continues its passionate pace in love songs like "Leaving" and "One More Dance" and such tunes about Americana as "Boomtown."

AZNAVOUR '83 — Charles Aznavour — Polydor/PolyGram 811 505-1 Y-1 — Producer: Philippe Rault — List: 8.98 — Bar Coded

In chanteur circles, Charles Aznavour is known as the French Sinatra, and this comparison isn't too far off from the truth. An accomplished singer-composer with a strong middle-of-the-road, A/C following, Aznavour has charmed audiences for decades with his plaintive, expressive ballads about love and life. On his newest disc, the Gallic performer utilizes the skills of saxmaster Ernie Watts, drummer Carlos Vega and axeman Richie Zito to accentuate the lush string arrangements, which shade compositions like the romantic "Daydreaming."

BACKSEAT SALLY — Atlantic 80057 — Producer: Todd D. Schafer — List: 8.98 — Bar Coded

Led by singer-lyricist Sally Kay, this three-year-old rock 'n' roll aggregation earned raves from both critics and audiences in its hometown of Rochester, New York. Concentrating on cynical songs about male-female relationships, the band's tight playing complement's Kay's fetching, brazen vocal work on such ditties as "Trouble On The Line" and "Nuthin' From Love." The former tune should fit comfortably on AOR playlists, while the latter is geared more towards a poprock sensibility.

**BLACK CONTEMPORARY
BET CHA SAY THAT TO ALL THE GIRLS — Sister Sledge — Cotillion/Atlantic 90069-1 — Producer: George Duke — List: 8.98 — Bar Coded**

The sexy, Philly-raised Sledge sisters — Kathy, Debbie, Kim and Joni — get support from producer/keyboardist George Duke, funky rapper Jarreau, vocalist Jeffrey Osborne and saxsmith Ronnie Laws on their latest LP, which marks the tenth anniversary of the ladies' association with Cotillion/Atlantic. Mixing R&B poppers such as the opening "B.Y.O.B. (Bring Your Own Baby)" with sweet ballads ("Once In Your Life") and rock-roaring killers ("Let Him Go") with non-stop dancers ("Thank You For The Party"), the girls provide their audience with an eclectic selection of tunes to get down and get off on.

"IT'S ME AGAIN" — Leon Haywood — Casablanca/PolyGram 810 302-1 M-1 — Producer: Leon Haywood — Bar Coded

Keyboardist/vocalist Leon Haywood garnered accolades on both sides of the Atlantic during the mid-'70s with several disco-ish soul tunes for the 20th Century

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NEW FACES TO WATCH



INXS

Without knowing the real meaning behind the title of INXS's (pronounced "In excess") first American album, you might think that "Shabooh Shoobah" are the words to a magical spell cast by an Australian aborigine. After all, the music on what is actually the Sydney-based band's third album in as many years weaves a magical spell of its own, and the lyrics often suggest a strongly philosophical bent along those lines. This is especially true in "Old World, New World," which contrasts the then with now and concludes with a list of a dozen religious and belief systems. Last on the list is one called "The Great Dream Time."

"'Old World, New World' is about the fact that at the same time on this planet we've got civilizations that are millions of years old and got civilizations that are flying to other planets," explains the group's lead singer and chief composer Michael Hutchence, on the phone from Sydney. "I was running through all of the religions and doctrines in this world, and I thought that the most powerful and most relevant to me was the Great Dream Time, which is the aboriginal belief. It's fairly mystical and very much in a story fashion — I couldn't really go into it that heavily, but it's basically the belief in a long time ago, when life started. They believe that life began at Ayer's Rock in the Central Australian desert, and they talk about rocks that are alive and animals — it's very mystical and quite a beautiful religion."

Other songs further examine a sort of twilight zone that "could be black and white," in the words of "Black And White," or which is "standing above this moment," as in "Spy of Love." "They are not your usual kind of love songs, but are much more from real experience rather than the typical commercial experience," continues Hutchence, trying to clarify the open-ended poetry of the lyrics.

Besides Hutchence, there is Kirk Pengilly on guitar, sax and vocals; Garry Gary Beers, bass and vocals; and three brothers — Jon Farriss, drums and vocals; Andrew Farris, keyboards; and Tim Farriss, guitar. Although the line-up begs comparison with Australia's biggest current musical export, Men At Work, the transcendental sound achieved by INXS gives the band a truly distinct identity.

Essential to the sound of INXS are the primeval rhythms, often augmented by Pengilly's animistic saxophone squawks and the percussive keyboards of Andrew Farris. "We work very carefully with rhythm, since it's one of the most important parts of our music," notes Hutchence. He then explains that rhythm is the real meaning of the mysterious album title.

"Shabooh-shoobah was the way Tim explained the rhythm part for 'Spy of Love.' He just said it — 'Shabooh-shoobah, shabooh-shoobah, shabooh-shoobah, shabooh-shoobah.' We threw those words around the whole time we were recording the album, and realized that it wasn't a word that people knew. We felt that something we could invent would be the best idea for a title."



Nona Hendryx

Diversity has always been the key to vocalist Nona Hendryx. Beginning with her stint as one of Patti Labelle's Bluebelles, Hendryx has driven her voice through a musical terrain as broad as all pop music. And "Nona," her RCA debut album, captures the singer's spirit of musical exploration while remaining true to its creator's urban roots.

A native of South Trenton, N.J., Hendryx was on board with the Bluebelles when they transformed themselves into Labelle, the hard rocking, soul shattering vocal trio that did more than suggest the vistas a marriage of hard core funk and blazing rock could reveal. Both musically provocative and theatrically unnerving, Labelle was the first black pop group to perform at New York's Metropolitan Opera House.

When Labelle disbanded in 1977, Hendryx continued to dig deeper into the affinity between the soul tradition and the new wave movement. Basing herself in New York, the singer wrote, performed and recorded with the likes of David Johansen, Cameo, Garland Jeffreys, Defunkt, Rough Trade and Talking Heads. Her own directions as a leader included the rock group Zero Cool, which she co-headed with guitarist Naux, as well as 12-inch tracks with English group The Cage and U.S. studio wizards Material. It was to Material members Bill Laswell, Michael Beinhorn and Martin Bisi that Hendryx turned when it was time to produce her RCA album.

"They don't really travel and play that much," said the singer. But the results indicate that the chemistry was there in the studio. With Material at the control board, Hendryx assembled a unique amalgam of players to handle the support duties on "Nona." Contributors ranged from reggae session ace Sly Dunbar on drums to jazz/funk bassist Jamaaladeen Tacuma, as well as such New York stalwarts as Nile Rogers and Kashif, Funkadelic-turned-Talking Head Bernie Worrell, jazz cornetist Olu Dara and members of Hendryx's steady band Propaganda, including Ronnie Drayton, Carmine Rojas, Trevor Gale, Ray Jones and Steve Scales. Added to the already star-studded line-up is a unique all-female band on the track "Design For Living," which manages to meld together the seemingly divergent styles of Tina Weymouth, Nancy Wilson, Gina Schock, Laurie Anderson, Valerie Simpson and others into a cohesive musical gestalt.

"Women rarely get together and do things in music," Hendryx said. "I had written 'Design For Living' and thought it would be good to have all women because the song is strong but fragile and I feel that way about women. They were all nervous, and for the most part it was the first time they had played on anybody else's record. Now some of them are doing more than that."

Presently touring and concentrating on her own career, Hendryx cautions that her days as a support vocalist are far from over. "All artists should do that," she said. "It keeps you from becoming linear."

REVIEWS

SINGLES
OUT OF THE BOX

DARYL HALL & JOHN OATES (RCA JH-13507)

Family Man (3:28) (Virgin Music, Inc. Admin. by Chappell Music — ASCAP/Josef Weinberger Ltd., PRS/TBP Music Admin. by April Music — ASCAP) (M. Oldfield, T. Cross, R. Fenn, M. Frye (lyrics)/M. Reilly, M. Part (music)) (Producers: D. Hall, J. Oates, N. Hannon)

Everyone's favorite album cut from "H2O," with teasing lyrics by Brit Mike Oldfield. Daryl's terrific vocals and a tasteful guitar solo highlight the tune. Their tight, straight ahead performance rocks harder than the previous hits — a strong record for all formats.



PHIL COLLINS (Atlantic 7-89864)
I Cannot Believe It's True (4:10) (Pun Music, Inc. — ASCAP) (P. Collins) (Producer: P. Collins)

The latest single from "Hello, I Must Be Going" is built on riffing from the Earth, Wind & Fire horns and a subtle cowbell-like, percussive underpinning. But once again, any effects take second place to Collins' profound pop tunesmithing, this being a prime example.

FEATURE PICKS

POP

STYX (A&M AM-2543)
Don't Let It End (4:53) (Stygian Songs/Almo Music Corp. — ASCAP) (D. DeYoung) (Producers: Styx)

Follow-up single to "Mr. Roboto" is also written and sung by keyboardist Dennis DeYoung, but is a return to his soft romantic side from the futuristic "Kilroy Was Here" lead track. Smoothing the transition is guitarist Tommy Shaw, who breaks up the weak-kneed plea with sturdy rock guitar work.

THE KINKS (Arista AS-1054)
Come Dancing (3:44) (Davyray Music, Ltd. — PRS) (R. Davies) (Producer: R. Davies)

The first single from the upcoming "State Of Confusion" LP, "Come Dancing" is a typically Kinks, bittersweet lament for the loss of the place where Ray's sister's boyfriends used to ask her to "come danc-

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REVIEWS

ALBUMS

(continued from page 8)

label, before taking a hiatus from the industry. "I Wanna Do Something Freaky To You," for example, was both a pop and R&B hit, while "Keep It In The Family" jumped into the Top 20 on the B/C charts; both tunes have never been on an LP before, but are included on Haywood's new disc. Also here is the crooner's latest single, a six-minute-plus mellow dance track called "I'm Out To Catch."

MARY JANE GIRLS — Gordy 6040GL — Producer: Rick James — List: 8.98

"My concept was to create female characters women could identify with musically," explained Rick James when asked why he put together the Mary Jane Girls, a vocal quartet that belts out all James-penned works about nymphomania, virility, aphrodesia, and other erotic themes. While James' answer to Prince's Vanity 6 femme fatales may display more sensationalistic sexuality than songstyling sassiness, the first single—the double-entendre-packed "Candy Man"—is gaining popularity and may help catapult the MJ Girls to fame. Other key cuts include the financially flirtatious rapper "Prove It" and the up-on-the-roof dalliance "All Night Long."

GOSPEL

NOTHING WITHOUT YOU — Glenn Garrett — Greentree R-3972 — Producer: Brown Bannister — List: 8.98

Garrett presents his overt spiritual message as a product swathed in pleasant, breezy pop textures, dominated by heavy bass underpinnings and various keyboard and synthesizer sounds. While he offers a trio of slower moving pieces that rely on sparse arrangements to lend a more heavy-hearted atmosphere, the bulk of the product makes use of Garrett's penchant for strong melodies and brisk tempos to weave an extremely listenable fabric. Best cuts include the title track, "Did You" and "Everyday."

NEW AND DEVELOPING

WATCH DOG — Jules Shear — EMI America ST-17092 — Producer: Todd Rundgren — List: 8.98 — Bar Coded

Anyone who has ever seen Jules Shear live, heard his '76 debut LP with the Funky Kings or his two albums with the Polar Bears, "Got No Breeding" & "Fenetics" (Phonetics), knows his music is wry, literate and, ultimately, hard to categorize. Suffice it to say that his first platter for EMI is his most focused pop exercise to date, chock full of references to The Beatles ("All Through The Night") and "Pet Sounds" era Beach Boys ("The Longest Drink"). John Lennon and Brian Wilson may be the touchstones, but, in the end, Shear's songs bear the indelible stamp of his own lyrical and musical idiosyncracies, which he and producer Rundgren have effectively harnessed without diluting.



REVIEWS

SINGLES

(continued from page 8)

ing." Still, while the story may have a touch of sadness, the upbeat presentation makes the song a more joyous experience.

THE CALL (Mercury 811 487-7)
The Walls Came Down (3:37) (Neeb Music/Tarka Music — ASCAP) (M. Been) (Producers: M. Been, The Call)

Lead singer/songwriter Michael Been shows a David Byrne exclamatory style in a forceful entry from the group's "Modern Romans" LP. The lyrics re-fit the Battle of Jericho to a rousing guitar figure, which marches straight through to a martial group chorus at the end.

LENE LOVICH (Stiff/Epic 34-03863)
Blue Hotel (3:18) (Participation Music — ASCAP) (M. Goldsand, L. Lovich, L. Chappell) (Producers: L. Lovich, L. Chappell)

Lovich lays down a cosmological come-on with this tale of a metaphysical "Blue Hotel." Laces with fills reminiscent of both Del Shannon's "Runaway" and her own "Lucky Number," "Blue Hotel" should provide an extra little lift for Lovich's "No Man's Land" LP.

GOLDEN EARRING (21 T1 108)
The Devil Made Me Do It (3:37) (Fever Music, Inc. — ASCAP) (G. Kooymans, B. Hay) (Producer: S. Schellekens)

Golden Earring's follow-up to its comeback single, "Twilight Zone." The story of a man's plea before judge and jury, "Devil" moves with a rocking tempo. The catchy chorus, brightened by lively horns, assures the group continued radio success.

THE BELLE STARS (Warner Bros/Stiff 29672-7)

Sign Of The Times (2:50) (Rare Blue Music Inc. — ASCAP) (Barker, Hirst, Joyce, Matthias, Owen, Parsons, Shone) (Producer: P. Collins)

Having scored several Top Ten singles in its native Great Britain, this ace all-girl group debuts here with one of its strongest sides. Brisk and upbeat, "Sign of the Times" has the potential to score on both AOR and dance-oriented radio.

TERESA BREWER (Doctor Jazz WS4 03835)

Jimmy Dorsey Medley (5:20) (Famous/E.B.Marks/Peer Int./Marlong Music/Bourne Co. — ASCAP/BMI) (J. Mercer/V. Schertzinger, J. Lacolle/Ganse, Valasquez/Skiyer, Memendez/Vtrera, Rivera, Marks/Simons) (Producer: B. Thiele)

Brewer attacks the medley format with gusto on this string of Jimmy Dorsey hits. "Tangerine," "Amapola," "Besame Mucho," "Green Eyes" and "All of Me" get the Brewer touch, with superior arrangements by Glenn Osser. Sure to score with hungry MOR programmers.

BLACK CONTEMPORARY

CAMEO (Atlanta Artists 812 054-7)
Style (4:14) (All Seeing Eye Music/Cameo Five Music — ASCAP/BMI) (L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins) (Producer: L. Blackmon)

Larry Blackmon & Co. offer a lesson in class on this snazzy bit of vocal funk. Catlike falsetto leads and harmonies are supported by blazing keyboards and popping guitar strings, and show more than enough style to make it "stand out from the crowd."

I LEVEL (Epic 34-03855)
Minefield (3:21) (April Music

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REVIEWS

SINGLES

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Ltd./Blackwood Music Inc. — BMI) (S. Jones, I-level) (Producers: J. Dwornisk, D. Bridgeman)

The I Level duo picks a rather dangerous place to "dance so free" after bar time, but this Latin-flavored follow-up to "Give Me" should survive another run at the dance charts. The vocals step lightly and lively atop swinging conga rhythms and horns, and are sure to convince even the most wary all-night partiers.

NEW AND DEVELOPING

GARY MOORE (Mirage 7-99896)
Always Gonna Love You (3:40) (Virgin/Chappell — ASCAP) (G. Moore) (Producer: J. Glixman)



Newcomer Gary Moore sets his sites on AOR with this debut single. Traversing the musical spectrum from the delicate to the brash, Moore proves himself

the possessor of a strong set of pipes and finely honed ears. Expect to hear Moore.

BANANARAMA (London 810 115-7)
Na Na Hey Hey Kiss Him Good Bye (3:22) (Unichappell Music, Inc. — BMI) (G. DeCarlo, D. Frashuer, P. Leka) (Producers: T. Swain, S. Jolley)



More girl-group madness! Another '60s gem (Steam, remember?) gets the new music treatment here

for the group's second U.S. single from their debut LP. Thumping drums and a characteristic "break" make it a natural for pop and club play.

Borenstein Named NPR Chief Operating Officer

NEW YORK — Ronald C. Borenstein has been named interim chief operating officer for National Public Radio (NPR). He succeeds Frank Mankiewicz, who resigned last week. Mankiewicz will continue as president of NPR until the transition is complete.

Borenstein, a former executive vice president of the Corporation for Public Broadcasting, retains his current position as Director of the University of Wisconsin-Extension Telecommunications Division.

In making the announcement, Mankiewicz stated: "I welcome the appointment of the new chief operating officer. This will permit me to devote all of my time to other executive responsibilities, fundraising, advancing the political initiatives with Congress and maintaining close relationships with our current and prospective business partners. I will continue to represent public radio in deregulation and other proceedings."

Mankiewicz, a lawyer and journalist, came to the network in 1977.

The resignation came on the heels of continuing disclosures of serious financial problems at the network. An estimated budget deficit of \$2.8 million is now computed at \$5.8 million.



BMI GREETs WARFIELD — Gerald Warfield (I), a BMI-affiliated composer and noted music author, recently visited the music licensing organization's New York headquarters to present a copy of his most recent book to BMI president Edward Cramer. Warfield's latest musical composition, "Chelsea Suite," was recently premiered by James Van Demark.

Bone, Casson Named To E/A VP Positions

LOS ANGELES — Mike Bone has been appointed as vice president of promotion, while Gary Casson has been named vice president of business affairs for Elektra/Asylum Records. Bone will be reporting to E/A senior vice president, marketing, Lou Maglia in his new post, while Casson reports directly to E/A chairman Bob Krasnow.

Prior to joining Elektra/Asylum, Bone was vice president, AOR promotion, Arista Records for the past four years. Previously, he was a partner in Mike's Management, which he joined in 1978, representing NRBQ and a roster of Northeastern acts, and, before that, served as international artist development director of Mercury Records in Chicago, a post he was promoted to after joining the label in 1975 as national album promotion director. He entered the industry as national promotion director for GRC Records after earning his Bachelor of Business Administration degree from the University of Georgia in Athens.

Casson is originally from London, England, where he received a BA degree with honors in law from the University of Kent at Canterbury. A Solicitor of the Supreme Court of Judicature, he began his career in the music industry in 1977 in the business affairs department of CBS U.K. He has moved back and forth between his home and the U.S., working as an attorney in the CBS law department before being promoted to director, business affairs for CBS Records International, returning to England to manage the business affairs department for CBS U.K. in 1979. He moved back here in 1981 as director, business affairs, CBS Records.

Paley Exits CBS

(continued from page 6)

chairman of the company there, said that CBS had made progress in 1982 toward ensuring a "promising and productive long-term future." He predicted further improvements in 1983 and stressed the health of the company's basic businesses as well as the potential growth from new business ventures.

Meyer Named To MCA Promotion VP Position

LOS ANGELES — Steve Meyer has been named as vice president of promotion for MCA Records. In his new position, he will report directly to label executive vice president Jerry Sharell.

Prior to his appointment, Meyer had been with Capitol Records for the past 14 years, where he most recently served as national promotion manager.

Meyer will be based at MCA's headquarters in Universal City.

EXECUTIVES ON THE MOVE



Semon



Hoffman



Burkheimer



Wiesen

Semon Appointed — Corinne Semon has been appointed associate director, A&R administration for CBS Masterworks. She joined CBS Masterworks in 1954 and in 1975 became manager of administration.

Hoffman Appointed — Rand Hoffman has been appointed director, business affairs for CBS Records. He joins the CBS Records business affairs department after serving as senior attorney, Records Section of the CBS Law Department.

Changes At RCA — Don Burkheimer has been appointed managing director of RCA Records subsidiary companies in the Netherlands, RCA B.V., and Belgium, RCA S.A. He has been with RCA Records more than 28 years, with extensive international experience, most recently as managing director — acting of RCA Schallplatten G.M.B.H., the company's German subsidiary. The appointments of Joan M. Wiesen and Ronni Sander as contract specialists, business affairs, were also announced. Wiesen joins RCA Records after having been a full-time associate with the New York law firm of Silfen and Glasser, P.C. She began her career in 1980 as a law clerk with the New York firm Jules I. Kurz, P.C. Sander joins RCA Records after having served as staff counsel for Audio International Productions Ltd. in New York for two years. She was admitted to the New York State Bar in the spring of 1981.

Wilder Appointed At E/P/A — Jude Wilder has been appointed associate director, East Coast product management for Epic/Portrait/Associated Labels. Since 1980 she has been associate director, customer merchandising, CBS Records Division.

WEA Appoints Two — The Warner/Elektra/Atlantic Corp. announced the following two appointments: Fran Aliberte, formerly the Boston branch sales manager, as director of national sales; and Mike Fontecchio, formerly the Hartford sales manager, as the Boston branch regional sales manager. Aliberte had five years of experience in wholesaling and retailing before joining the WEA Boston branch in 1974 as warehouse manager and four years later he became a member of the sales staff, and in 1978 he was promoted to sales manager. Fontecchio served as a sales representative, branch marketing coordinator, and most recently as district sales manager for the Hartford/Albany market.

Sparrow Names Nybo — Neal Nybo has been appointed manager, computer products, for Sparrow Distribution. He formerly headed Sparrow's phone sales for Christian bookstore accounts as manager of telemarketing.

Engellis Named — Island Records has announced the appointment of Manny Engellis as director of royalties. He was formerly manager of royalties at PolyGram Records.

Huckaby Promoted — Nancy Huckaby has been promoted to director of manufacturing for Pacific Arts Video Records. Previously, she maintained office manager duties for the Carmel based company for over a year.

Changes At PRC — PRC Recording Company has announced the following executive promotions. David A. Grant is promoted to president of PRC Recording Company. William R. Magro is promoted to vice president, treasurer of PRC Recording Company.

Aria Names Bick — Aria Records has announced the appointment of Andrea Bick as their new director of public relations. She will coordinate Aria's publicity in all areas of the media, including print, radio and television.

Changes at ASCAP — Paul S. Adler, ASCAP director of membership, will assume the additional responsibilities of managing ASCAP's distribution area. He will oversee the processing of the Society's royalty distributions to ASCAP's members and to the members of foreign affiliated performing rights organizations. Adler takes over the distribution responsibilities from Leonard Spilka, who has resigned from ASCAP to pursue other interests. Adler will continue to have full responsibility for the Society's membership department.

Changes At CBS/Fox — Jed Daly has been promoted to director of program acquisition for CBS/Fox Video. He was manager of program planning and research. Also Lisa Alter has joined CBS/Fox Video as an attorney. She was formerly with the law firm, Proskauer, Rose, Goetz and Mendelsohn, where she specialized in corporate law.

Cohen Promoted — Harvey Cohen has been promoted to director, management information systems for Warner Amex Satellite Entertainment Company. He joined WASEC in May 1982 from CBS Cable, where he was assistant director, M.I.S. He had been manager, data processing audit, CBS, Inc.

Trenchard Named — The appointment of Robert L. Trenchard as director business & office systems and planning, WCI has been announced. He comes to WCI from Columbia Pictures Industries Inc., where he was vice president M.I.S.

VCA Appoints Gray — The addition of Jim Gray to the VCA Teletronics commercial sales staff as a commercial account executive has been announced. He comes to VCA Teletronics from Digital Video Productions, where he had been director of sales and marketing.

Embassy Appoints Three — Embassy Home Entertainment has expanded its staff with the appointments of Cheryl Benton as sales administration manager, Vince Larinto as director of finance, and Jim Brown as West Coast regional manager.

Elias Promoted — Harry Elias has been promoted to senior vice president, sales, consumer electronics division, JVC Company of America. Most recently, he held the position of vice president, sales, home entertainment and hi fi divisions, at JVC.

Certron Promotes Allen — Certron Corporation (OTC) has announced the promotion of Raymond R. Allen to senior vice president, marketing. Allen, an officer and director of Certron Corp., had been vice president, marketing.

Milam Appointed — Stephen F. Milam has been named president of Magnetic Tape International (MTI). In addition, he continues as president of American Video Tape Manufacturing Company (AVT), a videotape and videocassette manufacturing facility.

Rastad To Pollack — Jeff Pollack Communications, Inc. has announced that Beth Rastad has joined the company as administrative assistant. She will be involved in computer and research procedures.

TALENT ON STAGE

Journey

MURPHY CENTER, MURFREESBORO, TENN. — Flying high on the success of its 10th album, "Frontiers," Journey traveled to town for the first of two sold-out concerts in what turned out to be a night full of energy, talent and music so loud that it left everyone's ears ringing the next day. The show was a fast-paced flash of technique combining several visual effects that left the audience asking for more.

As the lights went down, the backstage cameras showed the group emerge from their dressing rooms and storm on stage to thunderous applause and screams via a huge screen suspended above the stage. The group had the crowd on their feet and screaming immediately with songs like "Chain Reaction" and "Send Her My Love," but moved on to a middle segment that included a number of unfamiliar songs, and the show's excitement consequently subsided. However, the crowd was soon caught back up in the whirlwind when Journey started playing such well-known staples as "Don't Stop Believin'" and "Who's Crying Now" at the end of the set.

Lead singer Steve Perry was clearly the nucleus of the multi-talented band, which included Neal Schon on lead guitar, Ross Valory on bass, Steve Smith on drums and Jonathan Cain on keyboards and rhythm guitar. With the aid of an elaborate visual system that included an assortment of light pattern changes, stage bombs and a screen that showed close-ups of the group, Journey showed why it is one of the most popular touring groups around.

Perry had the audience standing and screaming as he danced about the stage belting out a variety of favorites, from "Open Arms" to "Separate Ways," with a voice that any tenor would envy. Each band member got a chance to display their abilities during several solo spots, which proved their immense instrumental talents despite a sound system that was so loud that it sometimes masked some of the best parts.

"We'll stay for as long as you want us," said Perry at the beginning of the show, and after the second encore it was quite evident that the middle Tennesseans wanted them to stay.

anita m. wilson

Simple Minds

BEVERLY THEATRE, L.A. — Virgin/A&M recording group Simple Minds has put out five albums to date in the U.K., not counting a Stiff compilation package ("Themes For Great Cities"), and won readers polls in Britain's *Sounds* and *NME*. But for all the band's popularity in England, the Glasgow, Scotland, unit has yet to make much of an impression upon the American public. While it might be considered a new music veteran overseas, Simple Minds appears to many here as the latest Brit synth pop import to ride through town, following in the wake of recent appearances by Depeche Mode, Thompson Twins, etc.

Like those bands, Simple Minds has achieved a measure of local notoriety chiefly through KROQ airplay, specifically for the track "Promised You A Miracle" from the "New Gold Dream" album. Naturally, when the five-member band played the single midway through its set, it was greeted with the loudest ovation of the evening. But this is no one-hit act. In fact, Simple Minds' greatest asset or quality is its ability to set and sustain a

dreamlike mood, both in concert and on record.

The various songs, particularly selections from "New Gold Dream," served as pieces of the dreamy atmosphere, marching up electronic peaks with a regal flourish or descending into airy synthesized valleys. Crisp sound production and imaginative, high tech stage lighting added the much-needed definition the songs require to keep from melding into one another at times. This wasn't a problem for melodically strong songs like "Someone Somewhere In Summertime," "Glittering Prize" or "Promised," but other, less immediately compelling material tested the audience's attention span.

The result was that the crowd seemed to flag noticeably near the end of the set, and although Simple Minds was accorded a standing ovation at the close of the show, it's questionable whether it received enough of a hand to warrant the three encores it performed.

michael glynn

Modern English

PERKINS' PALACE, L.A. — Pasadena's ex-cinema, Perkins' Palace, may be suffering from terminal frayed-at-the-edginess, but as long as its doors remain (propped) open, L.A. proper can still be treated to the world's new and developing pop acts, particularly those from the U.K., which this venue seems to specialize in.

Modern English's recent sonic commando raid on the City of Angels took place here, and what was once a nice commercial buzz quickly developed into a full-throated roar of approval from the punters jamming the lip of the stage at the behest of lead vox Robbie Grey. As popular as their debut single, "I Melt With You," was on L.A.'s alternative stations, it really did not prepare one for the professional, near-progressive and richly embroidered simplicity of their act.

Comparisons to the sudden arrival last year of A Flock Of Seagulls will no doubt be made: both bands feature an equal melding of synthesizer and guitar, a member in the band with a rather severe hair style and a form of commercial acceptance in the U.S. that outstrips similar efforts back home in the U.K. Halfway through their set (the shortest 80 minutes in rock history), one became almost unnerved over how, simply put, together this band was. A totally integrated mesh (and lace) of tight playing with no boring lapses into mindless posing.

Drawing, of course, primarily from their current LP, Modern English also included several newer compositions that immediately elevated the show from mere promotional tour/visit to special event. The final encore number, "Sixteen Days," even seemed to have been included as a nod toward those in the audience who shelled out \$12 for their first import-only LP, "Mesh & Lace."

Happy people left Perkins' that night. The buzz had turned out to have been justified and real. New wave (as we Americans call it) has apparently finally matured. It's somehow all gone from The Beatles to Yes again. Hope the rot hasn't set in yet accordingly. Modern English for one don't show signs of decay at all though.

Opening to a nearly deserted house were New York's Swinging Madisons. With very little effort this quartet, which features such cool titles as "Hey Little Jesus Come Out Of Your Hole" and "Mediocre Dream" (not to mention a mondo bizzaro version of "Helter Skelter") managed to win over the scattered lucky few in attendance.

harald taubenreuther

'US '83' Improves Comforts, Sound And Visuals

by Jeffrey Ressler

LOS ANGELES — With "US '83" just a little more than a month away, organizers of the four-day music festival report ticket sales are proceeding at a faster rate than expected, and improvements at the event's site, Glen Helen Regional Park in San Bernardino County, Calif., are well under way. The celebration, slated to include three days of rock 'n roll May 28-30 with headliners The Clash, Van Halen and David Bowie, in addition to a country extravaganza June 4 with Willie Nelson topping the bill, will also host a career/technology exposition and other programs designed to "entertain, educate and fascinate."

According to Dr. Peter Ellis, who along with Apple Computer inventor Stephen Wozniak founded UNUSON (Unite Us In Song) Corp. which is sponsoring the festival, the concert site now has almost double the parking acreage of last year's show, three beer gardens as compared to 1982's pair of drinking locations, permanent showers erected at the park's campground area, and even some amusement park rides like ferris wheels. In addition, video visionary Ron Hays — whose wizardry with electronic and laser imagery graced the L.A. Philharmonic's historic "Star Wars" concert and conceived "Odyssey," the first fully computer animated visual music album — has been given a seven-figure plus sum to create a dazzling series of special effects shows in between the festival's rock acts.

Stage and sound design systems for the four-day gathering will be another area of expansion for the US fest team. Whereas last year's stage was 298 feet long, the platform currently under construction is slated to run 425 feet in length, primarily to make room for the enlarged eidaphor projection hook-up, estimated to be double the size of last year's vid screens, which allowed spectators sitting at the very perimeter of the grassy amphitheatre bowl to get

'83 Michelob Concert Slate Set For 11 Venues

LOS ANGELES — More than 500 individual shows will be presented in this year's Michelob Concert Series at 11 different venues. Headliners are slated to include the Beach Boys, Pat Benatar, Dan Fogelberg, Kenny Rogers, Willie Nelson, and Journey, and the acts will perform at major halls in San Francisco, Chicago, Detroit, Atlanta, Boston, New York, Washington/Baltimore, Cleveland/Akron and here. The 1983 series of Michelob-sponsored shows will run through December.

"The scope of Michelob's 1983 music sponsorship is unprecedented and represents a major commitment in the area of live entertainment," boasted Michelob's group marketing manager David Drew. "Beer marketing activities are traditionally heavy in sports, but the Michelob drinker is not only a sports fan, he enjoys fine entertainment, be it classical or contemporary."

Venues to be used for the beer-sponsored events include five theatres associated with the Nederlander Organization: San Francisco's Concord Pavilion, Chicago's Poplar Creek, Detroit's Pine Knob, Washington D.C./Baltimore's Merriweather Post Pavilion and Hollywood's Greek Theater. Other venues hosting the shows are Atlanta's Chastain Park, Cleveland/Akron's Blossom Music Center, New Jersey's Meadowlands and three halls in or near Boston — the Paradise, Orpheum and Cape Cod.

"close-up" looks at the performers. Increased use of the Mitsubishi Electric-made DiamondVision screen is also planned for this year's event, with at least one of the screens perched atop the stage as in 1982's show. The sound system for the Memorial Day Weekend and subsequent country bash is said to at least equal last year's 400,000 watts of power, with four — rather than three — delay towers employed to better the audio quality for those listeners stationed at the back of the bowl.

Another significant change in US '83 from last year's event is the participation of 20th Century Fox as a "communications partner." While specifics of the deal between UNUSON and Fox still appear nebulous at this juncture, Ellis described the five-year agreement as encompassing "anything we're (UNUSON) doing entertainment-wise, they're involved with. They gave us a large guarantee, and it's up to them to do whatever they want to with the material. However, there won't be anything broadcast live from the show because we don't have those rights from the groups. What we do have from the groups is their okay to use three songs or 20 minutes for future broadcast purposes."

Production of a feature covering last year's US Festival ran into several snags, beginning with the fact that concert promoter Bill Graham did not secure vid rights from the artists involved with the show, and for some time following the event, UNUSON staffers were scurrying around to record labels, managers and rockers trying desperately to get their per-

(continued on page 13)

Country Agencies Look Forward To Summer Touring

by Tom Roland

NASHVILLE — With summer just weeks away, country booking agents and talent agencies are already looking forward to the touring season with its vast opportunities for appearances at outdoor fairs and festivals. In contrast to last year, when concert promoters were first beginning to deal with the economic difficulties that sent attendance plunging, the agencies are optimistic that this summer will provide somewhat of a rebound for personal appearances because of shrewd business tactics and increased professionalism on the part of talent buyers.

The larger agencies in town all seem to agree that this summer holds promise as a very lucrative touring season, with several noting that most of their acts are already booked solid for the bulk of the summer months. Instead of buying as many as six to nine months in advance, concert promoters are booking acts later to guarantee that their popularity within any given market has not faded, and they have adjusted their expectations of the gate, reducing the break even point to more realistic levels. The lower- and medium-priced acts have also taken small cuts in their fees, in many instances, because of their growing concern for the promoters' ability to generate a profit.

While the fair dates have always been the staple of country touring during the hot summer months, droves of promoters began attempting outdoor festivals with massive line-ups of country artists two years ago. Most of those shows have disappeared, leaving instead a smaller number of festivals that have become annual events, and at most of those concerts, the size of the line-up has been pared to a more realistic size.

"If somebody does a festival with the understanding that they break even at around 6,000-7,000 people, and they set up the show to print about 15,000 tickets, then it

(continued on page 20)

MERCHANDISING

TOP 15 VIDEO GAMES

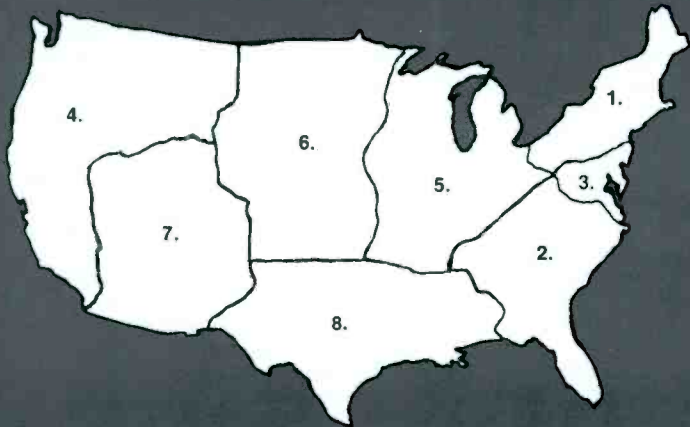
	Weeks On 4/23 Chart	
1 MS. PAC-MAN Atari CX2675	1	9
2 DONKEY KONG JR. Coleco 2601	4	5
3 CENTIPEDE Atari CX2676	3	6
4 PITFALLI Activision AX018	2	22
5 RIVER RAID Activision AX020	5	16
6 PHOENIX Atari CX 2673	8	7
7 FROGGER Parker Brothers 5300	6	22
8 ZAXXON Coleco 2435	7	22
9 STRAWBERRY SHORTCAKE MUSICAL MATCHUPS Parker Bros. 5910	12	2
10 SEA QUEST Activision AX022	11	5
11 DONKEY KONG Coleco 2451	10	22
12 SPIDER FIGHTER Activision AX021	9	12
13 VENTURE Coleco 2457	13	4
14 MOUSE TRAP Coleco 2419	15	12
15 DEMON ATTACK Imagic 3200	14	22

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 — Deaver • Cavages — Buffalo • Tower — Sacramento, Seattle • Wherehouse — Los Angeles • Camelot — Kansas City, Dayton, Cincinnati. St. Louis. Chicago, Indianapolis.

TOP 15 MIDLINES

	Weeks On 4/23 Chart	
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	1	9
2 THE DOORS (Elektra EKS 74007)	4	41
3 WINELIGHT Grover Washington, Jr. (Elektra 6E 305)	3	10
4 LOOK SHARPI Joe Jackson (A&M SP-6-4907)	2	32
5 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	8	13
6 FLEETWOOD MAC (Reprise MSK 2281)	6	15
7 LET THERE BE ROCK AC/DC (Atco SD-36151)	5	20
8 THE CARS (Elektra 6E 135)	10	12
9 THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL1-3843)	—	1
10 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	7	26
11 WHO ARE YOU? The Who (MCA 3050)	13	12
12 SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119)	9	32
13 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. 3415)	15	7
14 PIANO MAN Billy Joel (Columbia PC 32455)	11	15
15 TAPESTRY Carole King (Epic PE 34946)	14	37

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.



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|--------------------|---------------------|
| 1 DAVID BOWIE | 8 TUBES |
| 2 ZZ TOP | 9 JULIO IGLESIAS |
| 3 THOMAS DOLBY | 10 FLASHDANCE |
| 4 BRYAN ADAMS | 11 JOAN ARMATRADING |
| 5 RICK SPRINGFIELD | 12 WHISPERS |
| 6 AFTER THE FIRE | 13 PATRICK SIMMONS |
| 7 CARLOS SANTANA | 14 JOAN RIVERS |
| | 15 CHAMPAIGN |

NORTHEAST 1.

- 1 THOMAS DOLBY
- 2 DAVID BOWIE
- 3 BRYAN ADAMS
- 4 JULIO IGLESIAS
- 5 FLASHDANCE
- 6 JOAN RIVERS
- 7 ZZ TOP
- 8 TUBES
- 9 CARLOS SANTANA
- 10 JOAN ARMATRADING

SOUTHEAST 2.

- 1 DAVID BOWIE
- 2 ZZ TOP
- 3 RICK SPRINGFIELD
- 4 KASHIF
- 5 FLASHDANCE
- 6 BRYAN ADAMS
- 7 THOMAS DOLBY
- 8 CHAMPAIGN
- 9 AFTER THE FIRE
- 10 WHISPERS

BALTIMORE/ WASHINGTON 3.

- 1 DAVID BOWIE
- 2 KIX
- 3 THOMAS DOLBY
- 4 CHAMPAIGN
- 5 BRYAN ADAMS
- 6 ZZ TOP
- 7 FLASHDANCE
- 8 WHISPERS
- 9 JOAN ARMATRADING
- 10 AFTER THE FIRE

WEST 4.

- 1 DAVID BOWIE
- 2 CARLOS SANTANA
- 3 TUBES
- 4 RICK SPRINGFIELD
- 5 JULIO IGLESIAS
- 6 THOMAS DOLBY
- 7 JOAN ARMATRADING
- 8 ZZ TOP
- 9 INXS
- 10 PATRICK SIMMONS

MIDWEST 5.

- 1 DAVID BOWIE
- 2 BRYAN ADAMS
- 3 AFTER THE FIRE
- 4 ZZ TOP
- 5 RICK SPRINGFIELD
- 6 THOMAS DOLBY
- 7 CARLOS SANTANA
- 8 TUBES
- 9 JOAN RIVERS
- 10 FLASHDANCE

NORTH CENTRAL 6.

- 1 BRYAN ADAMS
- 2 ZZ TOP
- 3 AFTER THE FIRE
- 4 THOMAS DOLBY
- 5 DAVID BOWIE
- 6 TUBES
- 7 LAURA BRANIGAN
- 8 RICK SPRINGFIELD
- 9 JULIO IGLESIAS
- 10 PATRICK SIMMONS

DENVER/PHOENIX 7.

- 1 ZZ TOP
- 2 AFTER THE FIRE
- 3 RICK SPRINGFIELD
- 4 DAVID BOWIE
- 5 TUBES
- 6 CARLOS SANTANA
- 7 WHISPERS
- 8 PLANET P
- 9 INXS
- 10 JOAN ARMATRADING

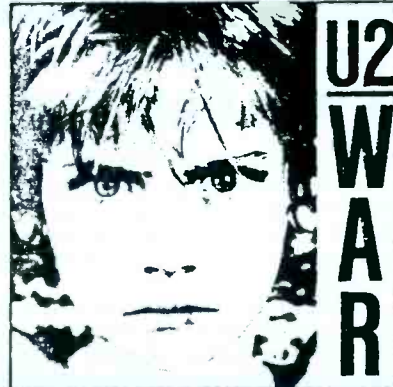
SOUTH CENTRAL 8.

- 1 DAVID BOWIE
- 2 ZZ TOP
- 3 JULIO IGLESIAS
- 4 CARLOS SANTANA
- 5 RICK SPRINGFIELD
- 6 PATRICK SIMMONS
- 7 THOMAS DOLBY
- 8 AFTER THE FIRE
- 9 BRYAN ADAMS
- 10 JOAN ARMATRADING

CASH BOX ROCK ALBUM RADIO REPORT



— **MEN AT WORK • CARGO • COLUMBIA**
ADDS: WYFE, KNX, KNAC, WMMS, KLLOL, KEZY, WOUR, WCCC, WKLS, WHFS, KSHE, WBLM, WNEW, WBAB, KBPI, KMET. **HOTS:** WMMS, KLLOL, KEZY, WCCC. **MEDIUMS:** KNAC, KNX. **PREFERRED TRACKS:** Overkill.
SALES: Just shipped.



11 U2 • WAR • ISLAND
ADDS: None. **HOTS:** KMET, KBPI, WBAB, WNEW, WBLM, WHFS, WKLS, WCCC, KLLOL, WMMS, KNAC, WYFE. **MEDIUMS:** KSJO. **PREFERRED TRACKS:** New Year's, Sunday, Hearts, Surrender.
SALES: Good in all regions.

1 MOST ADDED

1 MOST ACTIVE

- LP Chart Position
- 24 BRYAN ADAMS • CUTS LIKE A KNIFE • A&M**
ADDS: None. **HOTS:** KMET, KBPI, WBAB, WBLM, KSHE, WKLS, WCCC, WOUR, KEZY, WMMS, KNX. **MEDIUMS:** KSJO, KLLOL, WYFE. **PREFERRED TRACKS:** Straight, Title.
SALES: Good to moderate in all regions.
- 28 BERLIN • PLEASURE VICTIM • GEFEN**
ADDS: None. **HOTS:** KNAC. **MEDIUMS:** WBAB, WKLS, WOUR, KEZY, KLLOL, WMMS. **PREFERRED TRACKS:** Sex, Metro.
SALES: Moderate to fair in all regions.
- **MICHAEL BOLTON • COLUMBIA**
ADDS: None. **HOTS:** KBPI, KSJO. **MEDIUMS:** KMET, WMMS, WBAB, WBLM, WKLS, WCCC, WOUR. **PREFERRED TRACKS:** Fool's.
SALES: Fair in Midwest.
- 37 DAVID BOWIE • LET'S DANCE • EMI AMERICA**
ADDS: None. **HOTS:** KMET, WBAB, WNEW, WHFS, WKLS, WOUR, KEZY, WMMS, KNAC. **MEDIUMS:** WBLM, WCCC, KLLOL, WYFE. **PREFERRED TRACKS:** Title, Fire.
SALES: Major breakouts in all regions.
- **MARTIN BRILEY • ONE NIGHT WITH A STRANGER • MERCURY**
ADDS: KSHE. **HOTS:** WBAB, WCCC, WOUR. **MEDIUMS:** KMET, WBLM, WKLS, KEZY, KNX, WYFE. **PREFERRED TRACKS:** Salt.
SALES: Fair in East and Midwest.
- 110 JON BUTCHER AXIS • POLYDOR**
ADDS: None. **HOTS:** WCCC, WMMS. **MEDIUMS:** WBAB, WBLM, WKLS, KEZY, KLLOL. **PREFERRED TRACKS:** Life.
SALES: Moderate in East.
- 156 THE CALL • MODERN ROMANS • MERCURY**
ADDS: None. **HOTS:** WCCC, WMMS. **MEDIUMS:** KMET, KBPI, WBAB, WNEW, WBLM, WOUR, WYFE. **PREFERRED TRACKS:** Walls.
SALES: Moderate to fair in all regions.
- **JIM CAPALDI • FIERCE HEART • ATLANTIC**
ADDS: KMET, WKLS, WOUR, WMMS, WYFE. **HOTS:** None. **MEDIUMS:** WCCC, KEZY, KNX. **PREFERRED TRACKS:** That's Love.
SALES: Just shipped.
- 162 CHRIS DE BURGH • THE GETAWAY • A&M**
ADDS: None. **HOTS:** KBPI, WBAB, WBLM, WCCC, KEZY, WMMS. **MEDIUMS:** KSJO, WKLS, WOUR, KLLOL, KNX, WYFE. **PREFERRED TRACKS:** Ferryman.
SALES: Fair in all regions.
- 6 DEF LEPPARD • PYROMANIA • MERCURY**
ADDS: None. **HOTS:** KMET, KBPI, KSJO, WBAB, WBLM, KSHE, WKLS, WCCC, KLLOL, WMMS, WYFE. **MEDIUMS:** None. **PREFERRED TRACKS:** Photograph.
SALES: Good in all regions.
- 18 DEXYS MIDNIGHT RUNNERS • TOO-RYE-AY • MERCURY**
ADDS: None. **HOTS:** KBPI, WHFS, KEZY, KNAC. **MEDIUMS:** WBLM, WMMS, KNX. **PREFERRED TRACKS:** Eileen, Celtic.
SALES: Good to moderate in all regions.

- LP Chart Position
- 30 THOMAS DOLBY • THE GOLDEN AGE OF WIRELESS • CAPITOL**
ADDS: None. **HOTS:** WBAB, WNEW, WHFS, KLLOL, KNAC, KNX, WYFE. **MEDIUMS:** WBLM, WCCC, WMMS. **PREFERRED TRACKS:** Blinded, Submarines.
SALES: Good to moderate in all regions.
- 9 DURAN DURAN • RIO • HARVEST**
ADDS: None. **HOTS:** WBAB, WBLM, WMMS, KNAC, KNX. **MEDIUMS:** WCCC, KLLOL. **PREFERRED TRACKS:** Hungry, Title.
SALES: Good to moderate in all regions.
- 169 EDDY GRANT • KILLER ON THE RAMPAGE • ICE/PORTRAIT**
ADDS: WYFE, WNEW, WKLS. **HOTS:** None. **MEDIUMS:** WBAB, WYFE, WOUR, WMMS, KNX, WYFE. **PREFERRED TRACKS:** Electric.
SALES: Moderate in East and West.
- 71 INXS • SHABOOH SHOOBAH • ATCO**
ADDS: None. **HOTS:** KSJO, WBAB, KSHE, WKLS, WCCC, WOUR, WMMS. **MEDIUMS:** KMET, KBPI, WNEW, WBLM, KLLOL, WYFE. **PREFERRED TRACKS:** Thing.
SALES: Moderate in West; fair in others.
- 3 JOURNEY • FRONTIERS • COLUMBIA**
ADDS: None. **HOTS:** KBPI, KSJO, WBAB, WBLM, KSHE, WKLS, WOUR, KEZY, KLLOL, WMMS, KNX. **MEDIUMS:** WCCC, WYFE. **PREFERRED TRACKS:** Separate, Faithfully.
SALES: Good in all regions.
- 15 GREG KIHNS BAND • KIHNSPIRICY • BESERKLEY**
ADDS: None. **HOTS:** KSJO, WBAB, WNEW, KEZY, KNX. **MEDIUMS:** WBLM, KNAC. **PREFERRED TRACKS:** Jeopardy.
SALES: Good to moderate in all regions.
- 153 KROKUS • HEADHUNTER • ARISTA**
ADDS: KBPI. **HOTS:** KMET, KSJO. **MEDIUMS:** WBAB, WKLS, WCCC, KLLOL, WMMS, WYFE. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest and West.
- 128 MADNESS • GEFEN**
ADDS: WOUR, WKLS. **HOTS:** KNAC, WYFE. **MEDIUMS:** WBAB, WNEW, KEZY. **PREFERRED TRACKS:** House.
SALES: Moderate in all regions.
- 82 MODERN ENGLISH • AFTER THE SNOW • SIRE**
ADDS: KSJO. **HOTS:** WHFS, WMMS. **MEDIUMS:** WNEW, WBLM, WCCC, WOUR, KEZY, KLLOL. **PREFERRED TRACKS:** Calling, Melt, Carry, Gladhouse.
SALES: Fair in all regions.
- 55 MOLLY HATCHET • NO GUTS... NO GLORY • EPIC**
ADDS: None. **HOTS:** KMET. **MEDIUMS:** KSJO, WBLM, KSHE, WKLS, WCCC, WMMS. **PREFERRED TRACKS:** Open.
SALES: Fair in all regions.
- **GARY MOORE • CORRIDORS OF POWER • MIRAGE**
ADDS: None. **HOTS:** KSJO. **MEDIUMS:** KMET, WBAB, WBLM, KSHE, WKLS, WCCC, WOUR, KEZY, KLLOL, WMMS, WYFE. **PREFERRED TRACKS:** Open.
SALES: Fair in West.

- LP Chart Position
- 2 PINK FLOYD • THE FINAL CUT • COLUMBIA**
ADDS: None. **HOTS:** KMET, WBAB, WNEW, WBLM, KSHE, WKLS, WOUR, KEZY, KLLOL, WMMS. **MEDIUMS:** KSJO, WCCC, WYFE. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.
- 99 PLANET P • GEFEN**
ADDS: None. **HOTS:** KMET, KSJO, WBAB, KSHE, WKLS, WCCC, WOUR, KEZY, WMMS, KNX, WYFE. **MEDIUMS:** WBLM, KLLOL. **PREFERRED TRACKS:** Why, Adam.
SALES: Moderate in all regions.
- 102 RED RIDER • NERUDA • CAPITOL**
ADDS: None. **HOTS:** KMET, KBPI, KSJO. **MEDIUMS:** WNEW, WBLM, KSHE, WCCC, WOUR, WMMS, KNX. **PREFERRED TRACKS:** Light.
SALES: Fair in Midwest.
- 51 ROXY MUSIC • THE HIGH ROAD • WARNER BROS.**
ADDS: None. **HOTS:** WHFS, KNAC. **MEDIUMS:** WKLS, WCCC, WOUR, KEZY, WMMS. **PREFERRED TRACKS:** Open.
SALES: Fair in all regions.
- 54 CARLOS SANTANA • HAVANA MOON • COLUMBIA**
ADDS: None. **HOTS:** WMMS. **MEDIUMS:** KMET, KSJO, WBAB, WBLM, WHFS, WKLS, WOUR, KEZY. **PREFERRED TRACKS:** Title.
SALES: Good to moderate in all regions.
- 89 PATRICK SIMMONS • ARCADE • ELEKTRA**
ADDS: None. **HOTS:** WKLS, KEZY, WMMS, KNX. **MEDIUMS:** KMET, KBPI, KSJO, WBAB, WNEW, WBLM, WCCC, WOUR, KLLOL, WYFE. **PREFERRED TRACKS:** Wrong.
SALES: Moderate to fair in all regions.
- 56 RICK SPRINGFIELD • LIVING IN OZ • RCA**
ADDS: WYFE, WCCC, WBLM, KBPI. **HOTS:** WOUR, KEZY, WYFE. **MEDIUMS:** WCCC, KSJO, WBAB, KSHE. **PREFERRED TRACKS:** Affair.
SALES: Major breakouts in all regions.
- 4 STYX • KILROY WAS HERE • A&M**
ADDS: None. **HOTS:** KMET, WBLM, KEZY, KLLOL, WYFE. **MEDIUMS:** KSJO, WBAB, KSHE, WKLS, WCCC, WMMS. **PREFERRED TRACKS:** Roboto, Title, Polson, End.
SALES: Good in all regions.
- 36 TRIUMPH • NEVER SURRENDER • RCA**
ADDS: None. **HOTS:** KMET, KSJO, KLLOL. **MEDIUMS:** KBPI, WBLM, WCCC, WMMS. **PREFERRED TRACKS:** Title.
SALES: Moderate in Midwest; fair in others.
- 36 THE TUBES • OUTSIDE INSIDE • CAPITOL**
ADDS: None. **HOTS:** KMET, KSJO, WBAB, WBLM, WKLS, WCCC, WOUR, KEZY, KLLOL, WMMS, WYFE. **MEDIUMS:** KBPI, WNEW, KNAC. **PREFERRED TRACKS:** Beauty.
SALES: Good to moderate in all regions.
- 45 ULTRAVOX • QUARTET • CHRYSALIS**
ADDS: None. **HOTS:** WMMS, KNAC. **MEDIUMS:** KBPI, WBAB, WNEW, WBLM, WHFS, WCCC, WOUR, KEZY, KLLOL. **PREFERRED TRACKS:** Reap, Hymn.
SALES: Moderate to fair in all regions.
- 25 ZZ TOP • ELIMINATOR • WARNER BROS.**
ADDS: None. **HOTS:** KMET, WBAB, KSHE, WKLS, WCCC, KLLOL, WMMS, WYFE. **MEDIUMS:** KSJO, WBLM. **PREFERRED TRACKS:** Gimme.
SALES: Good to moderate in all regions.

Country Talent Agencies Look To Summer Tour Season With Optimism

(Continued from page 12)

will be successful," commented Dan Wojcik, of The Lavender Agency. "The problem with festivals is the festival that comes in needing about 25,000-30,000 folks to break even. Those are the festivals of the past — the big monster Woodstocks — but a small outdoor festival at a nice location on a nice weekend can make money."

By having fewer artists on the bill, Wojcik said, the promoter can actually now have more festivals and attract the same customers to each show. "If you have three or four good acts, you're going to get the same people to go see those three or four good ones that would go to see six of them," he said. "If you want to have Alabama, Willie Nelson and the Oak Ridge Boys, have them each on a different holiday — one on Memorial Day, one on the Fourth of July and one on Labor Day — and draw all the same people each time."

Wojcik further noted that talent buyers are acting with more intelligence in their purchases than in years past. "They're buying later and they're a little bit smarter," he assessed. "They're watching the trades, and watching the radio airplay and the press on an act more in buying the act instead of their own likes. It used to be that a fair committee or a festival committee would decide to buy somebody just because they liked the guy — he kissed their grandchild three years ago and took a picture with their wife. Now, for Earl Thomas Conley, they know what his last song was, they know where it is on the chart; if they're talking about Hank, Jr., they know exactly what he grossed the last week, and I enjoy that."

Slow Start

Tony Conway, of Buddy Lee Attractions, saw talent buyers in a similar light, noting that fair buyers in particular had waited longer before committing themselves. "January and February were slow on bookings, but we feel like we're in the middle of a hurricane right now," he said. "The fairs have waited where normally they would buy in November and December and January. A lot of fairs last year bought acts in November — paid big money for them — and when August and September rolled around, they weren't as hot as they were nine months earlier."

Because of that, he agreed with Wojcik that promoters are acting with more discretion in their contractual agreements for the pending summer months. "They're looking a lot harder and studying it a lot more, wanting people who are going to be

current," he commented. "A good example is that we're selling a lot of George Strait dates which we probably would not have sold last November just because of what's been happening with George in the last two or three months."

He added that recent shifts in the attitudes of Wall Street toward the economy have "released a lot of negativity" and that talent buyers are more confident that they can garner ticket sales once they have made their commitments to a show. To make it more attractive to the promoters, some of the acts other than superstar performers have realigned their prices.

"The acts are being realistic," he said. "It's not that drastic a change, but the artists who want to work or have to work to make a living are looking at ways for the promoter to make money. If the promoter doesn't make money, he's not going to re-book them, and the whole longevity of this business is repeats."

'Picky' Consumers

While the promoters have been holding their money longer, Sonny Neal of the William Morris Agency said that concertgoers are likewise waiting until the last minute to purchase their tickets. He suggested that it has become increasingly hard on the new acts to maintain a schedule because the influx of home entertainment mediums has made consumers more "picky" about what acts they spend their money on. He noted that many consumers spend as much as \$40 a month on cable TV, and that the total cost of an evening that includes a show, dinner, parking and babysitting expenses is well into the \$50-\$60 range for a couple. Country concerts also compete with other events that are attractive to older demographics, such as car shows and sports events.

John Hitt, of The Jim Halsey Co., called this year "the biggest year we've ever had," anticipating a productive fair schedule for the months of July through September. Hitt claimed that such artists as Roy Clark, Frizzell & West, Tammy Wynette and Merle Haggard are pretty much scheduled for the rest of the summer, while he said that the key to successful booking during the season is to rely on the fairs for the big bucks and use standard concert appearances to "fill in around fairs."

Jimmy Jay, of United Talent, suggested that his business has been fairly stable for the past four or five years, and that the bulk of tour dates for Conway Twitty and Loretta Lynn will consist of appearances at such family or adult venues as theme parks and dinner theaters.



SKAGGS HITS THE BAR — Ricky Skaggs recently signed autographs for some two hours during an in-store appearance at the Record Bar in Greensboro, N.C., where the store had utilized album flats from both of Skaggs' Epic releases to spell out his first name. Pictured alongside Skaggs are his wife, Cheryl White, WTQR MD Mark Tudor, and the Record Bar staff.

Brown To Host New TNN Contest Series

NASHVILLE — The Nashville Network (TNN) began production April 18 of 65 half-hour episodes of *You Can Be A Star*, a country-flavored talent contest that will join the network's daily programming line-up this fall. Produced by Reid/Land Prods. in association with Bill Anderson Enterprises, the show will be hosted by Jim Ed Brown, who has emceed the syndicated television series *Nashville On The Road* and Richard Reid, co-creator and executive producer of NBC's *Dream House* game show.

The winners of episodes of *You Can Be A Star* will compete at the end of each week, and the 12 weekly champions will square off in the final week of the series. The ultimate winner will receive a prize package that includes a recording contract and personal appearances with Brown and Anderson.

TNN, a national, advertiser-supported cable network, debuted to nearly seven million homes on March 7. The network is distributed and marketed by Group W Satellite Communications of Stamford, Conn.

MetroGnome Introduces Computer Inventory Aid

NASHVILLE — MetroGnome Inc., a newly formed micro-computer software and consulting service created by music publisher Larry Keith and former IBM systems engineer Mark Augelli, has announced the release of *Royalty+*, a series of software modules in disc and diskette formats designed as an aid to publishers.

"With a very minor investment, a small publishing house can take advantage of the system," said Keith, "but it also has the capacity and expandability to reach larger publishers and to grow in volume as the publishing house grows."

"We also offer customization, a feature rarely seen with other such packages," added Augelli. "Because a client may desire some extra information stored on the system or some extra reporting, we can offer a customized version of the module to that client for an additional charge."

Royalty+ consists of 18 modules, ranging in price from \$30-\$175, and covers a number of functions including song pitch, foreign catalog, royalty income, studio charges and promotion costs. The purchase price includes installation, training and usage support.

According to MetroGnome officials, this is the first in a series of packages, with others dealing with production companies, studios, management companies, songwriters and studio musicians set for marketing in the months to come. MetroGnome may be contacted at: Acklen Station, Box 120974, Nashville, Tenn. 37212 or by phoning (615) 298-4948.

NATD Elects Six New Officers

NASHVILLE — The Nashville Assn. of Talent Directors (NATD) met April 12 at the Hall of Fame Motor Inn here to elect six new officers for the 1983-84 term.

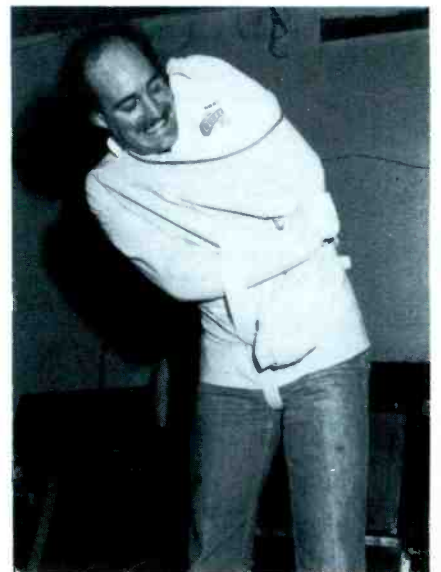
Elected were: president — Tony Conway, Buddy Lee Attractions; first vice president — Sonny Simmons, Century II; second vice president — Reggie Mac, United Talent; secretary — Jack Brumley, Jackson Brumley Management; treasurer — Billy Deaton, Billy Deaton Talent Agency; and sergeant-at-arms — Molly Thomas, Farris International Talent.

The NATD consists of 60 talent agencies in Nashville, with additional members in Memphis, Los Angeles, San Antonio and Dallas.

Powell To Address Talent Buyers Seminar

NASHVILLE — Jody Powell, who held the position of press secretary in the administration of former president Jimmy Carter, has been tapped as the keynote speaker for the 12th annual Country Music Assn. (CMA) Talent Buyers Seminar, set for Oct. 9-13 at the Opryland Hotel.

Since the end of his tenure as press secretary, Powell has been active in several media roles and is currently appearing as a news commentator for ABC-TV's *This Week With David Brinkley and Nightline*.



STRAIT TALK — Chuck Santoni, DJ for WWWW-FM/Detroit, emceed a recent concert appearance by George Strait in the market and cleverly attempted to free himself from a "Strait" jacket. Santoni is certainly not an heir apparent to Houdini; station officials report that the DJ's attempts to escape from the harness proved unsuccessful.



ASCAP SIGNINGS COME IN SPADES — Richard "Spady" Brannan recently signed for performing rights representation with the American Society of Composers, Authors and Publishers (ASCAP). Cottonpatch/Mallven Music, Brannan's publisher, is the first division of the Debdave/Briarpatch organization to affiliate with ASCAP. Pictured examining the results of his first demo session are (l-r): Bob Doyle, Nashville director of membership, ASCAP; Jim Malloy, president, Mallven Music; Connie Bradley, southern regional executive director, ASCAP; Brannan; Mason Cooper, professional manager, Mallven Music; and Even Stevens, songwriter.

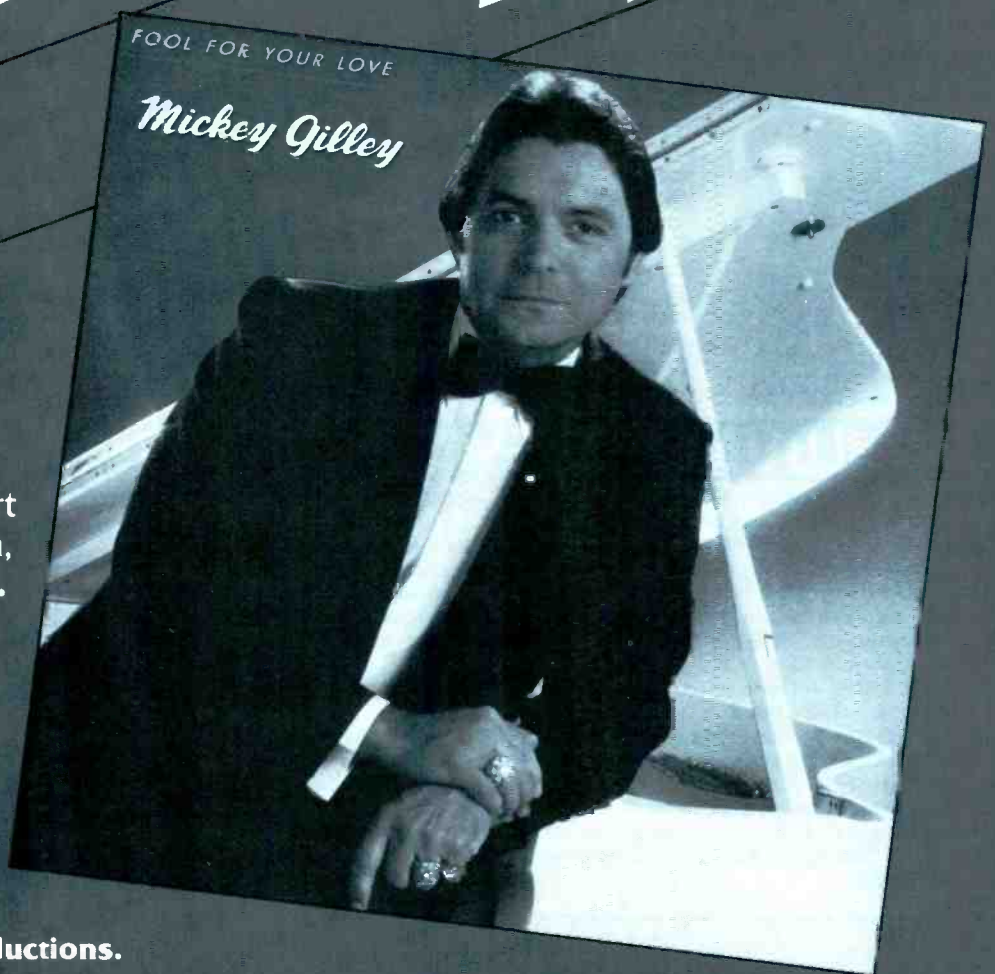
As long as
people fall
in love,



Mickey Gilley
will be right there to
sing about it.

Mickey Gilley puts his heart
into every song on his new album,
"Fool For Your Love".
The album for the romantic in
everyone. And that's **everyone**.

Mickey Gilley,
"Fool For Your Love" (FE 38583).
Including the hit single
"Fool For Your Love".



Produced by Jim Ed Norman for HIN-JEN Productions.
On *Epic* records and cassettes.

COUNTRY RADIO HIGHLIGHTS

KFDI — WICHITA — GARY HIGHTOWER — #1 — R. McENTIRE
 ADDS: R. Reno, R. Lay, R. Skaggs, Whites, M. Haggard/W. Nelson, R. Price, L. Nail, Saddle Tramp, Riders In The Sky

WTSO — MADISON — ANDY WITT — #1 — R. McENTIRE
 ADDS: L. Anderson, D. Seals, C. Hunley, Boxcar Willie

KEED — EUGENE — DAN WILLIAMS — #1 — R. McENTIRE
 ADDS: T. Tucker, L. Greenwood, Whites, R. Bailey, T.G. Sheppard, J. Ford, L. Raines, T. Chaparro, R. Price, Sierra

WEEP — PITTSBURGH — BILL WHITE — #1 — OAK RIDGE BOYS
 ADDS: J. Rodriguez, B. Mandrell, G. Morris, R. Skaggs, B. Bare/L.J. Dalton

KNIX — PHOENIX — DOUG BRANNON — #1 — G. STRAIT
 ADDS: K. Rogers, M. Haggard/W. Nelson, R. Skaggs, T. Wynette, R. Milsap

SINGLES REVIEWS

OUT OF THE BOX



SYLVIA (RCA AH PB-13501)
Snapshot (3:29) (Tom Collins Music Corp. — BMI) (R. Fleming, D. Morgan) (Producer: T. Collins)
 Opening with a clever camera click, the title track from Sylvia's forthcoming album maintains very much the same feel and pace as last year's runaway "Nobody." Producer Tom Collins apparently ran her vocals through some sort of harmonizer on the chorus, adding a new touch to a country single production, while the spunky piano motif hints at crossover.

GEORGE JONES (Epic 34-03883)
I Always Get Lucky With You (3:18) (Shade Tree Music — BMI) (T. Whitson, F. Powers, G. Church, M. Haggard) (Producer: B. Sherrill)
 The second single from The Possum's new "Shine On" LP is a bit of a surprise as the singer soars into the falsetto strata for the first time in recent memory, but his reading of the script is about as "straight" as Jones goes. The usual twists and turns that he is able to inflect into a line are almost non-existent (although a rolling piano picks up the slack with its own frills), providing a gentle change of pace for the country legend.



FEATURE PICKS

STEVE WARINER (RCA PB-13515)
Don't Your Mem'rs Ever Sleep At Night (3:07) (Tom Collins Music Corp. — BMI) (S. Dean, R. Hatch) (Producer: T. Collins)

JACK GREENE (EMH-0019)
From Cotton To Satin (3:43) (Jim Martin Publ. — ASCAP) (J. Vest, D. Chamberlain) (Producer: E.E. Owens)

BAMA BAND (Soundwaves SW-4707-NSD)
Tijuana Sunrïse (3:48) (Surf and Sand Music — BMI) (D. Hatfield) (Producer: L. Morris)

NEW AND DEVELOPING



JESSIE BURNS (Churchill CR-94022)
One Less Lonely Night (3:08) (Southern Nights Music — ASCAP) (P. Breedlove), B. Morrison, J. MacRae) (Producers: J. Williamson, T. Migliore)
 Burns was nominated for the prestigious Canadian Juno Award as a female vocalist this year and makes her American debut on the Churchill label with a sultry platter that makes heavy use of a throbbing acoustic guitar. Burns has a powerful voice and gets optimum performance from it with an urgent play atop a light production that includes a particularly noteworthy dobro.

ALBUM REVIEWS

SOME MEMORIES JUST WON'T DIE — Marty Robbins — Columbia FC 38603 — Producer: Bob Montgomery — List: None — Bar Coded
 This package represents the last album of new material that the legendary country figure recorded before his untimely departure last December into another realm. Robbins was an unbelievable showman in his own right, and the tunes represented here seem to capture the same dramatic flavor with intricate arrangements and skilled interpretations. Eight of the cuts are original, while the platter also includes the appropriate title track and the theme from *Honkytonk Man*.

CASTLES IN THE SAND — David Allan Coe — Columbia FC 38535 — Producer: Billy Sherrill — List: None — Bar Coded
 It's interesting that Coe dedicates this album to and vocally imitates Bob Dylan (who is noted more for his songwriting abilities than his voice) and comes up with some of his best singing ever, turning in his most commercial effort to date. Coe apparently is on the verge of moving from his longstanding cult status to a position of increased prominence and comes through here with a number of tunes that show strong commercial promise, including the bluesy "Cheap Thrills," "For Lovers Only" and a "Gotta Serve Somebody" duet with Lacy J. Dalton.

THE COUNTRY MIKE

SEVENTH ANNUAL JAMBOREE — For six years now, country music fans have gathered in St. Clairsville, Ohio, for the outdoor country music festival called the Jamboree In The Hills. The crowd has increased annually, and over the past six years has doubled from an audience of 25,000 people the first year to the 50,000 who attended last year. This year the event will take place July 16-17, rain or shine, and will feature some of the most popular names in country music today. Over the years, the entertainers who have appeared at the "Super Bowl of Country Music" compose a virtual "who's who" in country, and this year will be no exception, featuring 26 of the top names in the genre, 11 of which will be making their encore performances as headliners. Those returning this year include **Charley Pride, Billy "Crash" Craddock, Janie Fricke, Tom T. Hall, Freddy Fender, Tammy Wynette, T.G. Sheppard, Helen Cornellius, Mack Vickery, Sandy Powell and Eddie Blackstone.** New additions to the Jamboree in the Hills are **Ricky Skaggs, Tanya Tucker, John Anderson, Reba McEntire, Faron Young, Steve Wariner, The Whites, George Strait, Jeannie C. Riley, Del Reeves, Billy Walker, Pat Garrett, Jeannie Seely, Mundo Earwood and Penny DeHaven.** Jamboree In The Hills is an offspring of *Jamboree U.S.A.*, the second-oldest live radio show in the United States, which celebrates its 50th birthday this year. Ticket prices will remain the same as last year. The two-day adult ticket is \$40 and one-day tickets for either Saturday or Sunday are \$25.



TENDERNESS NETWORK — In support of her current "Tenderness Place" single, a short, a capella platter, **Karen Taylor-Good** recently joined current *Music Country Network* host **Benny Ray**. The network, which celebrated its one-year anniversary April 1, is now heard on some 96 stations nationwide.

Children under 12 are admitted free when accompanied by an adult. Tickets are scheduled to go on sale May 1. A telephone information service will begin April 1 to answer any questions and supply more detailed information. West Virginia residents may call 232-1170 and non-residents should call the toll-free number (800) 624-5456. Wheeling Broadcast is sponsoring the event through **WWVA/Wheeling and Jamboree U.S.A.**

LINEUP — The May line-up for The United Stations' three-hour weekly program, *The Weekly Country Music Countdown*, is as follows: **Tanya Tucker**, May 6-8; **Ronnie McDowell**, May 13-15; **Bobby Bare**, May 20-22; and **John Anderson**, May 17-19.

CONGRATULATIONS — **Steve Langston**, assistant MD at **KFYO/Lubbock**, is the proud father of a new baby girl weighing in at 6 lb., 11 oz. **Morgan Alva** was born on Good Friday, April 1, at 2:25 a.m.

STATION CHANGES — **Mark Thomas** is the new PD at **WKMF/Flint**. Previously, Thomas was the MD for **WCXI/Detroit**. He replaced **Lee Phillips**, who is now the operations manager for **WROW-AM & FM/Albany**. . . **Janet Jones** has been appointed sales accountant executive at **KBRQ/Denver**. Jones was most recently associated with **KSUN/Phoenix** as vice president/national sales manager, and prior to that with **KJZZ/AM&FM/Phoenix** as sales manager. . . **Scott Jeffries** is now handling the morning drive at **KOCY/Oklahoma City**. Jeffries was the MD at **KXXY/Oklahoma City** and has been replaced by **Mark Majors**. . . **Ben Harris** has been promoted to assistant MD for **WPAP-FM/Panama City**. Harris has been with WPAP for six months and prior to that was with **WKUL/Cullman** handling the afternoon drive shift. **John Dunaway** is MD for WPAP, and the station lineup is as follows: **Reed Kinney**, 5-9 a.m.; Dunaway, 9 a.m.-noon; Harris, noon-4 p.m.; **Kevin O'Neal**, 4-7 p.m.; **Chuck LaMont**, 7 p.m.-midnight; and **Bill Russell**, midnight-5 a.m.

juanita butler

PROGRAMMERS PICKS

Rick Stewart	KRAK/Sacramento	After The Great Depression — Razy Bailey — RCA
Henry Jay	WGTO/Cypress Gardens	Highway 40 Blues — Ricky Skaggs — Epic
Bill Jones	WKSJ/Mobile	Highway 40 Blues — Ricky Skaggs — Epic
Tony Kidd	WZZK/Birmingham	All My Life — Kenny Rogers — Liberty
Pete Brier	KWKH/Shreveport	In Times Like These — Barbara Mandrell — MCA
Terry Slane	WIRK/West Palm Beach	After The Great Depression — Razy Bailey — RCA
Bill Berg	WWVA/Wheeling	Highway 40 Blues — Ricky Skaggs — Epic
Jim Stricklin	KBRQ/Denver	Once You Get The Feel Of It — Con Hunley — MCA
Jay Phillips	WMAQ/Chicago	Highway 40 Blues — Ricky Skaggs — Epic
Al Hamilton	KEBC/Oklahoma City	Once You Get The Feel Of It — Con Hunley — MCA
Pete Adlam	WDSD/Dover	In Times Like These — Barbara Mandrell — MCA
Bill Pyne	WQYK/St. Petersburg	Highway 40 Blues — Ricky Skaggs — Epic
Jack Seckel	WIXZ/McKeesport	Highway 40 Blues — Ricky Skaggs — Epic

Gospel Execs Leave Annual Confab With Optimism For Coming Year

by Tom Roland

NASHVILLE — The recent Gospel Music Week activities provided the gospel music industry an opportunity to band together in its efforts to reach the marketplace with its special brand of entertainment, and, though the convention has ended, the various record companies are still showing more of a sense of commitment and unification than has been felt from the ranks of the gospel community in some time.

For many years, the rhetoric that has emanated from the gospel segment of the industry has surrounded their attempts to crossover as a mainstream musical entity, but gospel executives have refocused their attentions first on reaching the immediate marketplace before conquering a much larger territory, and many of the companies are taking an optimistic stance that the new direction is beginning to take hold. The National Assn. of Record Merchandisers (NARM), during its convention, released figures that showed that while the rest of the music industry has been in a somewhat depressed state, the gospel industry has continued to grow as religious records accounted for a larger percentage of total records sold (six percent) than ever before. Just one year earlier, that figure was a mere four percent.

During the Dove Awards, host Pat Boone continually made reference — at times seriously and at times in jest because of technical mistakes in the presentation's production — to the belief of many within the industry that the gospel industry is just "one year away" from a national telecast of its most prestigious awards program. That would seem to indicate that the gospel industry is expecting its position as a serious music form will be given more consideration.

Year of Growth

Label executives agree that the coming year will be one of growth, although they admit fairly freely — and realistically — that the period's achievements will come in a slow progression similarly to the growth demonstrated this year, and not in a dramatic, whirlwind fashion.

"We're excited," said Dan Johnson, of Word Records. "Our artists are winning in their ministries, and there's evidence of great sales and good results. Amy Grant (who has moved some 350,000 copies of her "Age To Age" album) is a perfect case in point. I do not expect a giant surge in gospel music in the next year, but I do expect that we will continue to grow at the percentages that we are growing."

The gospel industry has for years been one that is hard to assess, with scattered pockets each moving in their own directions, in some cases nearly oblivious to what the other portions of the community were doing, but with increasing frequency, members of the industry are utilizing their collective abilities and interaction to build and strengthen the existing structures. "I think we're going to see some new innovation and I think we're going to see some more togetherness," assessed Johnson of the industry's directions for the coming year. "As each day goes by, the fragments of gospel music will start to diminish, and I think that we'll get more into the belief that we're singing the same message, but we're singing it in a different style. We're building

Sparrow Bows Games

NASHVILLE — Sparrow Records has initiated an involvement with home computer games programs through a joint venture with Sunnyvale, California's Home Computer Software. Under the agreement the label will immediately market and distribute home computer games that utilize Biblical themes.

an immense amount of respect for one another."

Buddy Huey, of Priority Records, summed up much of the industry's new way of thinking by drawing an analogy of the gospel business through strategic advertising and positioning. "We've said so much about what the potential in our industry is, and it's true," commented Huey, "but you have to look at our industry much like you would look at the car rental industry — Hertz, Avis and National — does Avis try to become #1 when the consumer has already been blown away with the fact that Hertz is #1? They use a positioning statement, 'We try harder.'"

"If you look at 7-Up against Coke, they position themselves as the Uncola. What we've been trying to do in our marketplace is position the Dove Awards on the same basis as the Grammys, but it can't be done that way."

Before moving on to the larger segment of the population, Huey cited studies which have said that 40-90 million Americans attend church on a regular basis. "We've got the most specialized market in all the world," he said. "I don't know of any other business where people band together in that mass number for any specific occasion. The gospel industry is growing, but it has to reach that audience first."

More Opportunities

Billy Ray Hearn, of Sparrow Records, agreed with Huey, estimating that "80% of the millions of Christians have never heard that there are records out that really do minister to them." Hearn anticipates more opportunities for the gospel medium through television, citing both an increased interest from cable and the development of the new K-tel gospel division, Arrival Records. He expects consumers to slowly open up to the "clean and wholesome" gospel product in direct contrast to "what's coming out of the secular industry."

"Gospel is one of the few growing forms of music in the record industry," he touted. "The record business has been very stale. There's a little excitement now about new wave and new rock and that's beginning to bring people back in the store a little. There haven't been any new sounds and new music happening for so long, but gospel music is happening." He further added that the industry is "getting better" at the various aspects that create a successfully marketed record, including packaging, production and tour coordination.

Wayne Erickson, of The Benson Co., further elaborated that the gospel industry is becoming more adept at acquiring press, not only through music trade magazines, but also with daily newspapers, and although he admitted that the gospel industry is "still just a fringe" to the greater whole of the music business, the gospel community is becoming a stronger portion of that whole, and the stature of the biggest Christian artists is reaching greater proportions than ever before.

Jim Henry, of Gospearl Records, added that radio stations are becoming increasingly professional in their approaches to programming, purchasing new equipment, increasing wattage and devoting more hours of the day to religious programming. He also cited the new-found interest in gospel music by several stations on the FM band as an indication that gospel is growing as a music form.

Henry also held out gospel as a logical growth area for the ailing independent distributors. "The indies need new blood," he said, "and if they really pay attention, they can find it in the gospel community. If they need a new avenue for new-found dollars, they should find out how to reach the gospel community with sensitivity and respect."

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	4/23
1 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospearl Records PL-16008) "Pass Me Not"	1	15
2 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R3803) "I Love The Lord"	2	32
3 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702) Title Cut	3	38
4 THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR (Savoy SGL-7081) "He'll Never Let You Down"	4	9
5 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6695) Title Cut	5	51
6 SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR (Savoy SL-14709) Open	6	8
7 SINCERELY THE CLARK SISTERS (New Birth Records NEW-7058) "Name It, Claim It"	8	13
8 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	7	51
9 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	9	31
10 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	10	25
11 MIGHTY CLOUDS ALIVE THE MIGHTLY CLOUDS OF JOY (Myrrh MSB 6687) Open	12	4
12 JAMES CLEVELAND AND THE CLEVELAND SINGERS (Savoy 7080) Open	11	8
13 WHEN IT RAINS IT POURS FC BARNES AND SISTER JANICE BROWN (Atlanta International Records 10041) Open	14	2
14 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	—	1
15 LEAD ME THE JACKSON SOUTHERNAIRS (Malaco 4383) Open	—	1

Inspirational

	Weeks On Chart	4/23
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	1	50
2 PEACE IN THE VALLEY B.J. THOMAS (Myrrh MSB-6710) Title Cut	4	15
3 STAND BY THE POWER IMPERIALS (Dayspring DST-4100) Open	2	25
4 MORE POWER TO YA PETRA (Star Song SSR0045) Open	3	15
5 STEP OUT OF THE NIGHT ANDRUS BLACKWOOD AND CO. (Greentree R3942) Title Cut	6	10
6 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	7	88
7 RIGHT FROM THE START WILL McFARLANE (Refuge R3789) "You Call Me A Dreamer"	8	7
8 SPIRIT WINGS JONI EARECKSON (Word WSB-8878) "Hosanna"	5	16
9 MAINSTREAM MICHAEL AND STORMIE OMARTIAN (Sparrow SPR 1060) Open	9	10
10 HE SET MY LIFE TO MUSIC BARBARA MANDRELL (MCA/Songbird MCA 5330) Open	12	4
11 THE LIVE CONCERT DON FRANCISCO (Newpax NP 33128) "Love Is Not A Feeling"	10	14
12 THE CRUSE FAMILY (Priority BJU 38335) "I Am, The Mighty One"	11	8
13 EQUATOR RANDY STONEHILL (Myrrh MSB 6742) "Turning Thirty"	15	2
14 MICHAEL W. SMITH PROJECT (Reunion Records RRA0002) "Great Is The Lord"	14	4
15 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	13	35

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.



CANDY FOR PRIORITY — Candy Hemphill, one of the vocalists for the southern gospel recording act the Hemphills, recently signed a long-term, solo recording agreement with RiverSong Records, the newly created southern gospel arm of Priority/CBS. Her debut with RiverSong is slated for a mid-summer release. Pictured are (l-r): Joel and Labreeska Hemphill of the group; Candy Hemphill; Bill Traylor, RiverSong; Jay Griffen, director, marketing, Priority; Steve Bock, director national sales, Priority; Tana Lonon, manager, radio promotion, Priority; and Dennis Woley, manager, Priority/Preference Music Publishing.



GOSPEL MUSIC WEEK HIGHLIGHTS — Members from all facets of the gospel music industry were drawn into Nashville April 10-13 for the annual Gospel Music Week and Dove awards presentation. The convention's activities for the first time included the National Gospel Radio Seminar in addition to the usual line-up of educational seminars, choral workshops and nightly showcases. Pictured in the **top row** are (l-r): Broadcast Music Inc. (BMI) director of affiliate relations Joe Moscheo, Trent Hemphill, Joel Hemphill, Candy Hemphill, Joel Hemphill Jr. and LeBreeda Hemphill of The Hemphills, Al Green with a BMI Commendation of Excellence, BMI vice president Frances Preston and artist Doug Oldham at the BMI Luncheon; Bobby Jones accepting the Dove Award for Gospel Album

of the Year by a Secular Artist on behalf of Barbara Mandrell and her producer, Tom Collins; SESAC performance royalty division vice president Herbert Johnson, "Paul Heinecke Citation of Merit" winner Dr. William Dawson and SESAC vice president Jim Black at the SESAC Luncheon; Pictured in the **bottom row** are (l-r): Patrick Henderson performing at the Priority Records showcase; Sheila Walsh accepting the Gospel Music Assn. (GMA) International Award with Sparrow's Billy Ray Hearn; Word Record's Dan Johnson, Dove winners Rex Nelon of The Rex Nelon Singers, Amy Grant, and Leon Patillo, and Word's Stan Moser Celebrating; and Sandi Patti performing at the Dove Awards. All in all, a good time was had by everyone.

Competition May Intensify As Target Stores Open In L.A.

(continued from page 5)

Operating like a "store within a store," Target's record and tape departments in the new L.A. stores, which were once the facilities for the FedMart chain, will price \$8.98 list product and other pricing categories at the prevailing market prices, both sale and catalog, he said.

For instance, Farr said that the sale price on \$8.98 list product would probably be comparable to that of retail chain stores at \$5.99, while shelf prices on the same product will likely be set at \$7.99. He said that all Target stores carry about 1,500 titles and that the Southern California stores are stocking deeper on Top 20 titles in order to maintain a constant inventory. "We do not carry the range of titles the retail chains do, but we will have a presence on the top selling product in the marketplace," Farr added.

A grand opening ad splash, geared to April 17, was waged in area newspapers, which not only featured product on promotion but listed the location of the 19 new stores, most of which are situated on the suburban fringes of Los Angeles, Orange and San Bernardino counties.

Farr additionally said that although the store has primarily relied on print to advertise sale of record and tape items, Target in Los Angeles will become more actively involved in radio and TV advertising in the Southern California regions to meet the demands of the competition.

"We don't want a price war," said Farr, "we want to make money like anyone else. The reason everyone is watching us is because we have 27 units in Southern California now with two more coming by the fall; so I guess there is some concern."

The concern lies in predictions by some industry insiders that Target stands to collect about \$250,000 per store this year, adding up to \$50.7 million in total annual yield from records and tapes, a figure that would place it among the top record and tape merchants in the U.S.

Noting that prerecorded music departments are given highly visible placement along each outlet's "race track" aisle in the center of the store, Farr said that the departments are situated adjacent to their electronics departments, which include video and audio hardware and software for home video.

"Target is a very strong trend merchant," remarked Farr, commenting on the wide-range of demographics the chain hopes to attract. "We intend to have the Compact Disc hardware and software in all our stores as soon as they are available."

While there is no overt concern that Target's entry into the L.A. market will spark a price fight, Fogelman at Show Industries said that the mass merchandiser's opening here reminded him of the late '60s and early '70s when White Front, a major Southern California mass merchandise discounter, operated an aggressive loss leader program with records and tapes.

The dealer said that White Front used records and tapes to attract store traffic by prominently advertising the product at low sale prices and aggressive merchandising of the departments in-store.

"The net result of that was retailers keeping their margins down and it kept dealers from making a reasonable profit," Fogelman recalled. "The retail sector here was never able to settle into a stable pricing structure."

Since White Front liquidated in the mid-'70s, L.A. has evolved into a retailers' market, said Fogelman, and over the last decade has developed into a more stable, yet competitive market.

That retailers feel up to the challenge represented by Target's presence here was evidenced most vividly by Tower Records president Russ Solomon, who said that the eight stores in his chain operates in Southern California should feel little effect from Target's prerecorded music sales and that strategies would not change to address merchandiser's presence in the market.

"There's enough business in the area and Target will sink or swim on its ability to satisfy customer needs," Solomon said. "No one will go out of their way to save 20 cents on an album and they (Target) can't get significantly lower than the prevailing sales price," noting that California unfair trade practice provisions prevent merchants from selling goods below six percent over base cost.

But even though trade law protects under-cost lowballing and the competitive drive of major retail chains — including Music Plus, Tower, The Warehouse and Licorice Pizza — will make basement dis-

counting an unprofitable strategy, some of those contacted believe that Target's predominantly self-racked operation will give it an edge over other area discounters by permitting it to buy inventory at the same price retail chains do.

"Although they can't carry as many titles as the specialty stores and don't have near the variety of music the smaller dealers do," said John Jackson, head of John's Music One Stop, a major one stop for black mom & pop stores here, "they can buy records at the same price as I do."

Self-sustaining record and tape distribution, while a knotty problem in the eyes of many rack jobbers throughout the nation and a cause of concern for some dealers, represents new horizons for Target.

NARM Sojourn

"Our purpose at the recent NARM convention (April 10-13) was to take a higher profile with manufacturers because in the past we have been hidden under the racks," Farr said. "We were at the convention to show the industry who and what we are: not just another mass merchandiser."

Evolving into a chain that self-racks 75% of all its stores (Lieberman Enterprises racks the remainder), Target has established four district center specialists, including in-house rack pioneer Tom Whalen, who serves as the center specialist at Target's Rancho Cucamonga, Calif. distribution facility, which services Southern California. Supporting the specialists are 14 field sales representatives and an executive support staff in Minneapolis. In addition to Farr, Cindy Wallace, new releases buyer; George Smith, who oversees the field staff; Nancy Ludwig, catalog buyer; and Olga Economou, buyer of classics, children's product, accessories and K-Tel product, comprise the record and tape department's executive management team.

Farr also noted that the chain's computerized inventory system permits the district center specialists to keep tabs on the product flow in their markets. He explained that all home entertainment items and accessories carry a six-digit item number that identifies the title and product configuration and is electronically entered at the cash register and then fed to the company's computer in Minneapolis.

Each center specialist has a terminal and can also call up the weekly and daily sales figures so that restocking can be handled in a more timely manner.

If the effort to operate the record and tape departments of Target like a record store is of moderate concern to dealers in Los Angeles, the industry's rack jobber community, during a NARM Rack Jobber Advisory Committee meeting held at the association's convention in Miami Beach (**Cash Box**, April 23) expressed a desire to see manufacturers adopt a pricing structure similar to the one CBS Records unveiled recently (**Cash Box**, Jan. 15). The CBS revision created two pricing tiers, giving accounts whose primary business is the sale of record and tapes a lower price than those accounts whose prerecorded music inventory constitutes a small portion of the stores entire inventory.

During the meeting a plan was advanced by rack jobbers calling for a campaign to contact manufacturers and urge them to adopt a pricing structure similar to CBS's and force chains like Target, Gold Circle and Alexander's from the direct buying ranks.

Commenting on the rack jobbers' meeting in Miami Beach, Farr said, "The manufacturers have to weigh the service rendered by us as a customer. We sell a lot of records. Our returns percentage is among the lowest in the business; we're very good for the business."

"What's key," Farr added, "is not how the racks and retailers view us, but how the manufacturers view our contribution."

"Right now all the manufacturers support us with price except CBS," he concluded.

Lee-Myles Has Board Jackets In 1,000 Lots

NEW YORK — Record packager Lee-Myles Assoc. is offering print "direct on board" jackets in lots of 1,000 minimum as compared with the standard 5,000-lot minimum quantity. These short runs have been targeted at record company reruns of old catalog items that do not require the standard lot reprints.

They will also be available to labels seeking short runs on new product, as well as unsigned artists and entrepreneurs.

CASH BOX TOP 100 ALBUMS

April 30, 1983

Title, Artist, Label, Number, Distributor

			Weeks On Chart
			4/23
1	THRILLER	MICHAEL JACKSON (Epic QE 38112) CBS	19
2	THE FINAL CUT	PINK FLOYD (Columbia QC 38243) CBS	4
3	FRONTIERS	JOURNEY (Columbia QC 38504) CBS	11
4	KILROY WAS HERE	STYX (A&M SP-3734) RCA	7
5	BUSINESS AS USUAL	MEN AT WORK (Columbia ARC 37978) CBS	43
6	PYROMANIA	DEF LEPPARD (Mercury 810 308-1 M-1) POL	12
7	LIONEL RICHIE	(Motown 6007 ML) IND	28
8	H2O	DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	27
9	RIO	DURAN DURAN (Harvest ST-12211) CAP	19
10	THE CLOSER YOU GET	ALABAMA (RCA AHL1-4663) RCA	7
11	WAR	U2 (Island/Atco 7 90067-1) WEA	7
12	THE DISTANCE	BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	16
13	IV	TOTO (Columbia FC 37728) CBS	55
14	KISSING TO BE CLEVER	CULTURE CLUB (Virgin/Epic ARE 38398) CBS	22
15	KIHNSPIRACY	GREG KIHN BAND (Beserkley/Elektra 9 60224-1) WEA	9
16	TOO-RYE-AY	KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS (Mercury SRM-1-4069) POL	12
17	POWERLIGHT	EARTH, WIND & FIRE (Columbia TC 38367) CBS	9
18	JARREAU	(Warner Bros. 9 23801-1) WEA	3
19	1999	PRINCE (Warner Bros. 9 23720-1F) WEA	24
20	JANE FONDA'S WORKOUT RECORD	(Columbia CX2 38054) CBS	49
21	WE'VE GOT TONIGHT	KENNY ROGERS (Liberty LO-51143) CAP	8
22	MONEY AND CIGARETTES	ERIC CLAPTON (Duck/Warner Bros. 9 23773-1) WEA	11
23	BUILT FOR SPEED	STRAY CATS (EMI America ST-17070) CAP	45
24	CUTS LIKE A KNIFE	BRYAN ADAMS (A&M SP-4919) RCA	11
25	GET NERVOUS	PAT BENATAR (Chrysalis FV 41396) CBS	24
26	ELIMINATOR	ZZ TOP (Warner Bros. 9 23774-1) WEA	3
27	CUT	GOLDEN EARRING (21 T1-1-9004) POL	22
28	PLEASURE VICTIM	BERLIN (Geffen GHS 2036) WEA	12
29	SPRING SESSION M	MISSING PERSONS (Capitol ST-12228) CAP	27
30	THE GOLDEN AGE OF WIRELESS	THOMAS DOLBY (Capitol ST-12271) CAP	5
31	SCOOP	PETE TOWNSHEND (Atco 90063-1-F) WEA	6
32	ANOTHER PAGE	CHRISTOPHER CROSS (Warner Bros. 9 23757-1) WEA	11
33	TOUGHER THAN LEATHER	WILLIE NELSON (Columbia QC 38248) CBS	7
34	ATF	AFTER THE FIRE (Epic FE 38282) CBS	9

			Weeks On Chart
			4/23
35	HELLO, I MUST BE GOING	PHIL COLLINS (Atlantic 80035-1) WEA	23
36	OUTSIDE INSIDE	THE TUBES (Capitol ST-12260) CAP	4
37	LET'S DANCE	DAVID BOWIE (EMI America SO-17093) CAP	1
38	NEVER SURRENDER	TRIUMPH (RCA AFL1-4382) RCA	14
39	ALL THIS LOVE	DeBARGE (Motown 6012G) IND	14
40	BLINDED BY SCIENCE	THOMAS DOLBY (Capitol MLP-15007) CAP	13
41	JULIO	JULIO IGLESIAS (Columbia FC 38640) CBS	6
42	NIGHT AND DAY	JOE JACKSON (A&M SP-4906) RCA	32
43	THREE LOCK BOX	SAMMY HAGAR (Geffen GHS 2021) WEA	19
44	SPECIAL BEAT SERVICE	THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA	28
45	QUARTET	ULTRAVOX (Chrysalis B6V 41394) CBS	9
46	DAWN PATROL	NIGHT RANGER (Boardwalk NB-33259-1) IND	15
47	SIDE KICKS	THOMPSON TWINS (Arista AL 6607) IND	11
48	SCANDAL	(Columbia FC 38194) CBS	13
49	LONG AFTER DARK	TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR5360) MCA	24
50	LOVE FOR LOVE	WHISPERS (Solar/Elektra 9 60216-1) WEA	5
51	THE HIGH ROAD	ROXY MUSIC (Warner Bros. 9 23808-1B) WEA	5
52	SOMETHING'S GOING ON	FRIDA (Atlantic 80013-1) WEA	25
53	WILD & BLUE	JOHN ANDERSON (Warner Bros. 9 23721-1) WEA	9
54	HAVANA MOON	CARLOS SANTANA (Columbia FC 38642) CBS	2
55	NO GUTS... NO GLORY	MOLLY HATCHET (Epic FE 38429) CBS	7
56	LIVING IN OZ	RICK SPRINGFIELD (RCA AFL1-4660) RCA	1
57	BRANIGAN 2	LAURA BRANIGAN (Atlantic 7 80052-1) WEA	4
58	HEAVEN 17	(Virgin/Arista AL 6606) IND	12
59	COMPUTER GAMES	GEORGE CLINTON (Capitol ST-12246) CAP	22
60	MOUNTAIN MUSIC	ALABAMA (RCA AHL1-4229) RCA	59
61	AEROBIC SHAPE-UP II	JOANIE GREGGAINS (Parade/Peter Pan PA 106) IND	19
62	FRIEND OR FOE	ADAM ANT (Epic ARE 38370) CBS	27
63	GREATEST HITS	MELISSA MANCHESTER (Arista AL 9611) IND	11
64	AMERICAN MADE	OAK RIDGE BOYS (MCA-5390) MCA	11
65	MIDNIGHT LOVE	MARVIN GAYE (Columbia FC 38197) CBS	24
66	OLIVIA'S GREATEST HITS VOL. 2	OLIVIA NEWTON-JOHN (MCA-5347) MCA	31
67	TOO TOUGH	ANGELA BOFILL (Arista AL 9616) IND	15
68	FOREVER, FOR ALWAYS, FOR LOVE	LUTHER VANDROSS (Epic FE 38235) CBS	29
69	THE NYLON CURTAIN	BILLY JOEL (Columbia TC 38200) CBS	29

			Weeks On Chart
			4/23
70	THE INARTICULATE SPEECH OF THE HEART	VAN MORRISON (Warner Bros. 9 238021) WEA	5
71	SHABOOH SHOOBAH	INXS (Atco 7 90072-1) WEA	7
72	PONCHO & LEFTY	MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	14
73	LEXICON OF LOVE	ABC (Mercury SRM-4059) POL	35
74	MEMORIES	BARBRA STREISAND (Columbia TC 37678) CBS	15
75	FOREVER NOW	THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	29
76	ALWAYS ON MY MIND	WILLIE NELSON (Columbia FC 37951) CBS	57
77	YOU AND I	O'BRYAN (Capitol ST-12256) CAP	9
78	RECORDS	FOREIGNER (Atlantic 7 80999-1) WEA	19
79	STRONG STUFF	HANK WILLIAMS, JR. (Elektra/Curb 9 60223-1) WEA	10
80	CALL OF THE WEST	WALL OF VOODOO (I.R.S./A&M SP 70026) RCA	12
81	THE HUNTER	JOE SAMPLE (MCA-5397) MCA	6
82	AFTER THE SNOW	MODERN ENGLISH (Sire 9 23821-1) WEA	7
83	STEVE ARRINGTON'S HALL OF FAME	(Atlantic 7 80049-1) WEA	8
84	TWISTING BY THE POOL	DIRE STRAITS (Warner Bros. 0-29800) WEA	10
85	TOUCH THE SKY	SMOKEY ROBINSON (Tamla/Motown 6030TL) IND	14
86	MODERN HEART	CHAMPAIGN (Columbia FC 38284) CBS	6
87	HIGH ADVENTURE	KENNY LOGGINS (Columbia TC 38127) CBS	33
88	NEW GOLD DREAM (81-82-83-84)	SIMPLE MINDS (Virgin/A&M SP-6-4928) RCA	10
89	ARCADE	PATRICK SIMMONS (Elektra 9 60225-1) WEA	2
90	SUBTERRANEAN JUNGLE	THE RAMONES (Sire 9 23800-1) WEA	7
91	GREATEST HITS	DAN FOGELBERG (Full Moon/Epic QE 38303) CBS	25
92	A CHILD'S ADVENTURE	MARIANNE FAITHFULL (Island/Atco 7 90066-1) WEA	7
93	ON THE ONE	DAZZ BAND (Motown 6031 ML) IND	13
94	GET LUCKY	LOVERBOY (Columbia FC 37638) CBS	77
95	FLASHDANCE	ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	1
96	PROCESSION	WEATHER REPORT (Columbia FC 38427) CBS	7
97	EMOTIONS IN MOTION	BILLY SQUIER (Capitol ST-12216) CAP	39
98	THE KEY	JOAN ARMATRADING (A&M SP-4912) RCA	1
99	PLANET P	(Geffen GHS 4000) WEA	4
100	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	BOW WOW WOW (RCA AFL1-4570) RCA	7

CASH BOX

April 30, 1983

AROUND THE ROUTE

by Camille Compasio

Illinois operators, through the good offices of the Illinois Coin Machine Operators Assn. (ICMOA), have been vigorously campaigning against S.B. 31 in the Senate, which is currently in the Revenue Committee and scheduled to be called very shortly. The bill's provisions call for an increase in the state license fee on coin-operated equipment from the present \$10 to \$50 per machine per year. This is quite a hefty increase, and something operators don't need right now, so they've been expressing their opposition to legislators. At this point, they have gained some support — which has helped spread a little optimism.

Hopefully, the outcome will be favorable . . . Colorado operators were faced with a similar problem recently, involving a proposed \$100 annual per machine tax, applicable to all coin-operated games throughout the state. Ops had heretofore been paying machine taxes on a municipal basis, which they've been able to live with, but the \$100 statewide license was just too much, so the wheels of opposition began to roll. Colorado Coin Industries launched a full-scale campaign urging ops to write and phone their legislators. Area distribs, namely, Rowe

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Pinballs Making Comeback As More Firms Bow New Games

by Jeffrey Ressler

LOS ANGELES — A pinball renaissance? The whole idea may seem preposterous in light of quantum technological leaps such as laserdisc-driven video games, hologram-enhanced amusements and other marvels that the industry promises for the years ahead. Nevertheless, a number of manufacturers, including Gottlieb, Bally and Williams, contend there has been a marked revival of interest, if not a resurgence, in non-video product like simple pinball games. All three companies have introduced new ball-and-flipper units recently, and all appear to be gearing up for production on other pinball-oriented, non-video items.

Bally, Williams and Gottlieb concurred that the major market for pinball right now is in European countries such as France, Germany and England, where locations are better suited for pin activity. Video games have decreased dramatically in popularity there, and competition between players runs high. According to representatives from these three companies, European pinball sales account for anywhere between 60-85% of the business, the remaining 15-40% being domestic purchases. However, it appears as if the glut of secondary video amusement product in this country has caused U.S. gamers to search for other means of entertainment, and manufacturers are beginning to notice a slight turnaround in the American pinball marketplace.

"There'll always be a market for pinball," remarked Gilbert G. Pollack, vice president, sales and merchandising, for D. Gottlieb & Co.'s pinball and arcade division. "They've always been extremely strong in Europe, and though we've seen a decline in domestic sales over the years, that's probably bottomed out. Gottlieb doesn't believe pinball will return to its former status in the industry, but we should see a slight increase in domestic activity soon."

Paul Calimari, vice president, sales, for Bally Pinball Division, based in Bensenville, Ill., says his company noticed a dramatic surge in activity for flipper sales in Europe since early January 1983, and approximately six-to-

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Atari Nabs Right For 'Mazer Blazer' In Ireland

CHICAGO — Stern Electronics, Inc. announced that an agreement has been reached with Atari Ireland to allow that company's Tipperary plant to build and market Stern's latest video game, "Mazer Blazer." Under the terms of the agreement, Atari's Irish facility will produce and market the game in western Europe and Canada, while Stern will manufacture it for the U.S. market.

Stern spokesmen said that this is the first time Atari Ireland has licensed a game from a U.S. manufacturer. (The Tipperary plant is presently producing "Pole Position" under license from Namco of Japan.)

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COIN MACHINE

AROUND THE ROUTE

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International and Mountain Coin, lent their full support — and the happy ending was the shelving of the bill, at least for another year. Both incidents further dramatize the very common problem for operators these days — that of states needing revenue singling out amusement games as a prime source, because of misconceptions about their earning power. The best defense, of course, is unity and strong organizational efforts.

Ed Pellegrini, vice president, sales, of the Chicago Division of Bally Midwest, announced the appointment of **John Lee** as sales manager. John's been with the Bally organization for five years. In his new position, he will be responsible for sales and purchasing.

Cash Box felicitations to **Art Warner** of Betson-Moonachie, N.J., who was upped to vice president and general manager of the firm. Nice news about nice people! Betson is currently enjoying the hefty activity that normally comes when resort operators start to buy. The season is fast approaching, and while caution continues to prevail, the larger operating companies are buying equipment. The distrib is enjoying a slight upswing in pool table sales, and the newly arrived sample of Taito's "Zoo Keeper" is attracting a lot of attention on the showroom floor. Current sellers include Williams' "Sinistar," Atari's "Pole Position" and "Food Fight" and Bally's "Eight Ball Deluxe" pin.

"Dragon's Lair," Cinematronics' first laser disc game, is targeted for delivery sometime this summer, according to marketing chief **Tom Campbell**. This piece was one of the reasons for the crowds at the Cinematronics exhibit during AOE '83, the other being "Cosmic Chasm," the factory's new video, which received rave notices at the convention and is currently scheduled for delivery.

Finals, in the annual ICMOA pool tournament, will be held May 1 in Springfield, Ill. Some 118 locations have been participating in the competition.

Perfect Timing! With the opening of the baseball season Bally Midway introduced its latest pinball machine, "Grand Slam," which is economically priced, very skill oriented and based on the popular American sport, of course. Company exec **Tom Nieman** said it was well received at the AOE '83 convention, along with the firm's cute yet challenging new strategy game "Mappy," which is scoring beautifully on test, and the upcoming "Journey," which is the first video named for a rock group and contains some really unique, new concepts — like the digitized faces of the five group members on the screen. They're about as perfect as you can get — "like a newspaper photo," said Tom, and this is something that's never been done before.

And the winners are! **Alan Weston** of Steeplechase in Milwaukee and **Allison Mills** of Gamespot Amusements in Oromocto, New Brunswick, were awarded promotional Treasure Kits for finding the right keys among the thousand bogus ones distributed at AOE '83 by Business Builders of Cupertino, Calif.



HAPPY DAY — Bally Midway Mtg. recently opened new corporate offices at 10601 W. Belmont in Franklin Park, Ill. The company celebrated the official grand opening with a ribbon cutting ceremony complete with a cake that was formed in the shape of the new structure. Among officials at the ceremony were (l-r): Jack Hartman, vice president of finance; John Pasierb, vice president of engineering; Jack Williams, Mayor of Franklin Park; Terry Sullivan, vice president of production; and Stan Jarocki, executive vice president.

Pinballs Making Comeback As More Firms Bow New Games

(continued from page 33)

eight weeks ago saw a "marked increase" in American interest in flipper product and non-video product in general. "Pinball has been the backbone of the coin-op industry since 1929," commented Calimari, "and ever since then it's been a part of the business that goes through peaks and valleys. Pinball has been temporarily brushed aside over the years by bumper pool, air hockey, foosball and video games, but every time it seems to resurface."

"Players are getting bored with the same old video games, 30 versions of 'Pac-Man' and 20 different types of 'Donkey Kong,' added Williams' Electronics, Inc., marketing director Ron Crouse. "They're looking for new ideas, and it turns out that pinball is something fresh and new for many of today's players. It's a matter of getting back to basics."

The concept of getting back to basics is one that every manufacturer is dealing with. Williams' new "Time Fantasy" pin machine, Bally's AMOA-bowed "8-Ball Deluxe Limited Edition" and upcoming "Grand Slam," and D. Gottlieb's "Super Orbit" convert-a-pin unit shown at AOE all rely on single-level, single-ball dynamics rather than the razzle-dazzle of recent pinball games, which have several different levels and allow many balls to flood the playfield simultaneously. The reasoning behind simplification of the machines is threefold: it helps players weaned on video games get a grasp of the pinball experience without becoming mired in complex instructions and skills; it allows a more economic price point due to the lack of ultra-sophisticated (and ultra-expensive) mechanisms; and it means less down time for the games because there are fewer things that can break and requiring extensive repair.

Current Trend

Though current trends in pinball point towards more simple design, industry members feel various other changes in the game format are imminent. "I don't know if the cabinet will change, the playfield will change, the ball will be different or even if a ball will be used," explained Gottlieb's Pollack, "but there definitely is a place in the market for new electromechanical novelties."

Bally's vice president, marketing, Thomas Nieman, believes the wave of the future lies in enhanced optics and audio features. Nieman also pointed out that the downsizing of technology will affect pinball machines, making them more space efficient, this delivering a greater return per square foot. He used his company's recent "Baby Pac-Man" pin-vid hybrid game as an example of how a pinball

game could fit in a revolutionary, smaller cabinet and still attract attention from consumers.

"It took a while for the machine to gain acceptance," said Nieman, "but 'Baby Pac-Man' has developed into one of the most successful products in 18 months at Bally. We introduced the game at last November's AMOA, where it got a conservative, cool reception. Then, from November through December, we saw it collect dramatic in-

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Rowe Appoints Betson Pacific For Southern California Distributing

CHICAGO — Betson Pacific of Los Angeles has been appointed a Southern California distributor for the complete line of Rowe phonographs and vending equipment. "We believe that Rowe offers superior products and the most complete vending and phonograph line available," stated Betson's Peter Betti, in commenting on the appointment. "We are pleased to represent such an excellent product line in Southern California."

John Lotz, Betson Pacific director of marketing vending, is especially impressed with Rowe's new BC-35 microprocessor controlled bill changer. "This changer has a high capacity and is extremely flexible with programmable features as well as the dual bill stacker," said Lotz. "This, together with the 448-food vender, the new 490 micro-processor glass front snack merchandiser and Rowe's other fine venders, gives Betson Pacific the best equipment in the industry. In addition to the fine vending lines we now represent, the Rowe equipment will give our customers the absolute best to choose from for all their

Valley Co. Honors Its Top 1982 Distributors

CHICAGO — Peach State Distributing Co. (Atlanta, Ga.) and Cleveland Coin International (Cleveland, Ohio) have been named "Distributors of the Year" by The Valley Co. for outstanding performance during 1982.

In making the announcement, Charles P. Milhem, president of the Bay City, Mich. coin table manufacturer, said, "These two distributors have done an exceptional job for us over the years, helping us to become the world's largest manufacturer of coin-operated pool tables. They have supported Valley and the coin machine industry in a positive way, and these awards are recognition of that long-term cooperation as much as they are for 1982 performance alone," he continued. Peach State Distributing was recognized as the top Valley distributor in terms of total sales volume in 1982, while Cleveland Coin International was cited for the largest increase in Valley purchases in 1982, as compared to 1981.

In each instance, the award was given in the form of a unique pool table/desk designed and manufactured by Valley. The versatile item of furniture incorporates many features of the well known Valley "Cougar" coin-operated pool table, including genuine green billiard cloth, high pressure Pionite laminate on all exposed surfaces, molding and trim of anodized aluminum, and reinforced fiberglass legs with individual levelers. The pool table/desk features four ample drawers — a center drawer, two on the left hand side and a full-depth, legal-sized one on the right. Each drawer is equipped with slides, and the pulls are authentic 8-balls. The unit measures 72-inches x 36-inches x 31-inches high.

needs."

Betti had high praise for the Rowe R-87 phonograph, calling it the "finest and most reliable" in the industry. He noted that Rowe has maintained the highest popularity among Southern California operators "because of their advanced designs and superior product features."

The Betson Pacific service and parts departments are fully prepared to support the Rowe product line. Personnel in both departments have been specially trained in maintenance and all other aspects of Rowe's product technology.

Ed Wiler, vice president of marketing at Rowe, said, "We are pleased that Betson Pacific is representing our products, and we welcome their organization to our network of distributors."

Pictured in the accompanying photo are (l-r): Betson Pacific's Joe Farney, John Lotz, Jolly Backer, Bernie Skoboloff, Bob Sanchez and Peter Betti.



Pinball Comeback

(continued from page 34)

comes, competitive with most video games with the exception of 'Pole Position' and 'Joust,' and usually ranked among the top three or four pieces. Individual operators were apprehensive at first and just took one or two games before buying in larger numbers. But sales of the game tripled in February when compared to January, and it's been doing very well on locations."

Even though they're currently concentrating on simple pin games, Williams continues to experiment with new cabinet designs and other radical departures from traditional pinball concepts. "Although we believe it's time to go back to basics," said Crouse, "we'll still explore far-out ideas." Williams recently caused a stir at the Chicago AOE show when it premiered its "Joust" pinball console, the first dual-player game of its kind, which takes two coins per play when a pair of arcaders match wits and skills.

Games like "Joust," "Super Orbit," "Baby Pac-Man," "Time Fantasy," "Grand Slam" and others should prove to skeptics that pinball is alive and kicking, not dead and buried as many believed during last year's vid game phenomenon. While it may be true that pinball wizardry will probably never reach the heights it did before the days of "Pac-Man" fever, current modifications like Bally's pin-vid marriage and Gottlieb's "convert-a-pin" package have already received thumbs-up from ops, so it's likely the industry will forge ahead with plans for further innovations in pinball design.

Dr. Cowan Named To Bally Mfg. Corp. Board

CHICAGO — Dr. James R. Cowan has been elected to the Board of Directors of Bally Manufacturing Corp., as announced by Robert E. Mullane, president and chairman of the board.

Dr. Cowan is currently president of United Hospital Medical Center (Newark, N.J.) and is the former Commissioner of Health for the State of New Jersey and served as Assistant Secretary of Defense in the Eisenhower administration.

A native of Washington, D.C., Dr. Cowan received his Bachelor of Science degree from Howard University (Washington, D.C.), his Master of Arts degree from Fisk University and his Doctorate in Medicine from Heharry Medical College (Nashville, Tenn.).

Dr. Cowan has served as a member of the board of directors of Bally's Park Place, Inc., an 83% owned subsidiary of Bally Manufacturing Corporation, since May, 1981.

A former Captain in the Medical Corps of the U.S. Army, he was chief of surgery at the 26th Station Hospital in Germany and presently is a member of the Armed Forces Medical Policy Council.

Atari In Ireland

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Gary Stern, president of Stern Electronics, Inc., said the Atari group was "delighted" with Mazer Blazer when it was featured at the recent AOE show in Chicago. "After seeing the game and the phenomenal distributor and operator reaction, the Atari people contacted us and concluded an agreement right at the show," he said. "We have a longstanding working relationship with Atari, and it was not unusual to conclude a seven figure deal by a handshake. Atari's word is their bond. Final contract negotiations were completed last week, and we expect Atari Ireland to begin production shortly."

Stern officials further said that working with Shane Breaks, president of Atari Ireland, was a real pleasure. "There's no stopping Shane, he sees a product he wants and he won't rest until he gets it for Atari."

New Equipment

Earthy Fantasy

Williams Electronics, Inc. has created a fantasy-filled pinball machine that is reportedly attracting scores of players of all skill levels, and with its "down-to-earth price" is delighting distributors and operators, according to the company. "Time Fantasy" is the name of the new model.

As stressed by Ron Crouse, vice president and director of marketing for Williams, "Time Fantasy is good, old-fashioned pinball at a good, old-fashioned price. Players are immediately drawn to the playfield which features a surrealistic fantasy theme in a kaleidoscope of colors. The game is exciting, easy to play, and appeals particularly to video game fans who are less familiar with the intricacies of pinball," he continued. "And the prospect of winning free game time gives everyone an extra incentive to play."

The simplicity of the Time Fantasy playfield assures the operator of reliable, trouble-free operation, and the machine is equipped with Williams' highly sophisticated game adjustment system. Detailed bookkeeping information helps operators optimize game adjustments for top earnings in all types of locations, the factory noted; and bookkeeping totals and game adjustments are backed by a complete series of diagnostic tests to check entire electronic systems in a matter of minutes.

The new model will be available through factory distributors. Further information may be obtained by contacting Williams Electronics, Inc., 3401 N. California Ave., Chicago, Illinois 60618.



Safari Adventure

With jungle drums pounding, Sega Electronics goes on safari with its wild, new adventure game, "Congo Bongo." Hours of fun can be had with this cartoon adventure story, which features a hunter facing whimsical obstacles in his pursuit of "Bongo," a mischievous gorilla.

The game features simulated three-dimensional graphics for four tropical scenes, as well as an eight-way joystick and a "jump" button.

The game starts with Bongo setting fire to the hunter's tent! The hunter then seeks to return the favor, and the chase begins.

The first stage finds a smiling Bongo at the top of Monkey Mountain, taunting the hunter and throwing rocks at him. The hunter seeks to climb the mountain, encountering a number of difficulties along the way. If he makes it to the top, Bongo stops smiling and runs off into the jungle.

Next, the hunter must pursue Bongo by negotiating a way across Snake Lake, which is filled with all kinds of creatures. If the hunter can make it to a hippo that will carry him to the shore, then Bongo once again runs away.

On the third level, the hunter must cross the Lazy Lagoon past Rhino Ridge (which is guarded by a herd of charging rhinos). He must dodge or somehow get around the rhinos before reaching the end level and the final approach to Bongo's hideout.

The last level finds Bongo loafing about his hideout at the other end of Lazy Lagoon, not suspecting that the hunter is near. The hunter must move from a lily pad to the back of another swimming hippo, walk on a school of ferocious fish to reach the shore and a final encounter with more charging rhinos. Once past these last obstacles, the hunter can sneak up on Bongo and get his final revenge.

Congo Bongo is a one-player/two-player game, available in both upright and table versions. For more information, contact an authorized Sega dealer.

Shooting Gallery

Stern Electronics, Inc. announced the commencement of production of "Mazer Blazer," a fast-action video game for one or two players that combines the old fashioned fun of a shooting gallery and state-of-the-art video technology. The play theme involves cosmic attackers from outer space attempting to return to their ship. To succeed they must avoid constant fire from a two-handed electronic laser with gunsight and dual destroy buttons. The invaders attack in waves, and upon completion of each wave a bonus round is awarded. Players can advance through a total of 12 racks, which become increasingly difficult as play progresses.

Mazer Blazer is encased in an outstanding cabinet combining bold colors and lit panels to distinguish its unique style and employs high tech design using an innovative 30-inch playing display.

Operator features include a pull-out drawer for easy service accessibility. The game's system displays such time-saving data as automatic bookkeeping and amount of total plays.

The new model is available through factory distributors, and further information may be obtained by contacting Stern Electronics, Inc., 700 Chase Ave., Elk Grove Village, Ill. 60007.



Edrick Haggans

Data East Appoints Marketing Manager

CHICAGO — Robert E. Lloyd, executive vice president and general manager of Data East USA, announced the appointment of Edrick L. Haggans as marketing manager of the Santa Clara, Calif.-based firm, which produces interchangeable coin operated video games.

In commenting on the new appointment, Lloyd said, "The sharp upturn in demand for Data East's exclusive Deco Cassette Interchangeable Game Systems, the anticipated demand for our new Multi Conversion Kits, coupled with the large volume of new games being introduced by Data East-Japan, has necessitated the addition of a full time staff marketing professional."

Haggans comes to Data East with a strong background in marketing and product promotion in the semiconductor equipment and communications industries. As Lloyd pointed out, Haggans' skills will be utilized in game testing, market research, product planning, advertising and company PR.

Lloyd further advised that Data East is looking for two regional product managers to work with distributors and operators in keeping with the company's expanding product mix and the strong demand for the firm's new cost-saving Multi Conversion Kits.

AGMA Names Bistline Communications Head

CHICAGO — The Amusement Game Manufacturers Assn. (AGMA) announced the appointment of Susan Bistline as director of communications. Prior to joining AGMA, Bistline was with the Building Service Contractors Assn.

Bistline has extensive copyright, government relations and communications experience and, for five years, was president of Bistline Assoc., a Washington D.C. consulting firm.

She is a native of Texas, is married and has two children. She resides in Alexandria, Va., which is where AGMA maintains its headquarters office.

AGMA is composed of manufacturers of electronic video games, jukeboxes, pinball machines and pool tables. The association's office is located at 205 The Strand, Suite 3, Alexandria, Va. 22314.

CALENDAR

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.

THE JUKEBOX PROGRAMMER

* indicates new entry

April 30, 1983

POP

1	COME ON EILEEN DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)
2	MR. ROBOTO STYX (A&M 2525)
3	BEAT IT MICHAEL JACKSON (Epic 34-03759)
4	JEOPARDY GREG KIHN BAND (Beserkley/Elektra 7-29848)
5	DER KOMMISSAR AFTER THE FIRE (Epic 34-03559)
6	LET'S DANCE DAVID BOWIE (EMI America B-8158)
7	ONE ON ONE DARYL HALL & JOHN OATES (RCA PB-13421)
8	SEPARATE WAYS (WORLDS APART) JOURNEY (Columbia 38-03513)
9	EVEN NOW BOB SEGER (Capitol B-5213)
10	TWILIGHT ZONE GOLDEN EARRING (21/PolyGram T1103)
11	LITTLE RED CORVETTE PRINCE (Warner Bros. 7-29746)
12	SHE BLINDED ME WITH SCIENCE THOMAS DOLBY (Capitol B-5204)
13	I KNOW THERE'S SOMETHING GOING ON FRIDA (Atlantic 7-89984)
14	BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)
15	I WON'T HOLD YOU BACK TOTO (Columbia 38-03597)
16	HUNGRY LIKE THE WOLF DURAN DURAN (Capitol B-5185)
17	PHOTOGRAPH DEF LEPPARD (Mercury/PolyGram 811 215-7)
18	OVERKILL MEN AT WORK (Columbia AE7-1633)
19	RIO DURAN DURAN (Capitol B-5215)
20	SOLITAIRE LAURA BRANIGAN (Atlantic 7-89868)
21	CHANGE OF HEART TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52181)
22	WE'VE GOT TONIGHT KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
23	YOU ARE LIONEL RICHIE (Motown 1657MF)
24	AFFAIR OF THE HEART RICK SPRINGFIELD (RCA PB-13497)
25	IT MIGHT BE YOU (THEME FROM "TOOTSIE") STEPHEN BISHOP (Warner Bros. 7-29792)
26	FLASHDANCE . . . WHAT A FEELING* IRENE CARA (Casablanca/PolyGram 811 440-7)
27	I'VE GOT A ROCK 'N ROLL HEART ERIC CLAPTON (Warner Bros. 7-29790)
28	DO YOU REALLY WANT TO HURT ME CULTURE CLUB (Epic 34-03368)
29	MY LOVE* LIONEL RICHIE (Motown 1677)
30	WELCOME TO HEARTLIGHT KENNY LOGGINS (Columbia 38-03555)

COUNTRY

1	YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING REBA McENTIRE (Mercury/PolyGram 810-338-7)
2	JOSE CUERVO SHELLY WEST (Warner/Viva 7-29778)
3	LUCILLE WAYLON (RCA PB-13465)
4	WHATEVER HAPPENED TO OLD-FASHIONED LOVE B. J. THOMAS (Cleveland International/Epic 38-03492)
5	COMMON MAN JOHN CONLEE (MCA-52178)
6	TOUCH ME TOM JONES (Mercury/PolyGram 810 445-7)
7	AMARILLO BY MORNING GEORGE STRAIT (MCA-52162)
8	IF YOU'RE GONNA DO ME WRONG VERN GOSDIN (Compleat CP-102)
9	MORE AND MORE CHARLEY PRIDE (RCA PB-13451)
10	SAVE ME LOUISE MANDRELL (RCA PB-13450)
11	I'M MOVIN' ON EMMYLOU HARRIS (Warner Bros. 7-29729)
12	OUR LOVE IS ON THE FAULTLINE CRYSTAL GAYLE (Warner Bros. 7-29719)
13	DIXIELAND DELIGHT ALABAMA (RCA PB-13446)
14	YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT GENE WATSON (MCA-52191)
15	MY LADY LOVES ME LEON EVERETTE (RCA PB-13466)
16	THE RIDE* DAVID ALLAN COE (Columbia 38-03778)
17	YOU CAN'T RUN FROM LOVE* EDDIE RABBITT (Warner Bros. 7-29712)
18	YOU TAKE ME FOR GRANTED MERLE HAGGARD (Epic 34-03723)
19	IT HASN'T HAPPENED YET ROSANNE CASH (Columbia 38-03705)
20	STRANGER IN MY HOUSE* RONNIE MILSAP (RCA PB-13470)
21	YOU DON'T KNOW LOVE JANIE FRICKE (Columbia 38-03498)
22	PERSONALLY RONNIE McDOWELL (Epic 34-03526)
23	LITTLE OLD-FASHIONED KARMA* WILLIE NELSON (Columbia 38-03674)
24	AMERICAN MADE OAK RIDGE BOYS (MCA-52179)
25	WE'VE GOT TONIGHT KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
26	SWINGIN' JOHN ANDERSON (Warner Bros. 7-29788)
27	SOUNDS LIKE LOVE JOHNNY LEE (Elektra/Asylum 7-69848)
28	GONNA GO HUNTIN' TONIGHT HANK WILLIAMS, JR. (Elektra/Curb 7-69846)
29	DOWN ON THE CORNER JERRY REED (RCA PB-13422)
30	WHEN I'M AWAY FROM YOU THE BELLAMY BROTHERS (Elektra/Curb 7-69850)

BLACK CONTEMPORARY

1	TONIGHT WHISPERS (Solar/Elektra 7-69842)
2	ATOMIC DOG GEORGE CLINTON (Capitol B-5201)
3	MORNIN' JARREAU (Warner Bros. 7-29720)
4	YOU ARE IN MY SYSTEM THE SYSTEM (Mirage/Atco WTG 799937)
5	LITTLE RED CORVETTE PRINCE (Warner Bros. 7-29746)
6	BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)
7	ON THE ONE FOR FUN DAZZ BAND (Motown 1659MF)
8	TRY AGAIN CHAMPAIGN (Columbia 38-03563)
9	LOVE ON MY MIND TONIGHT TEMPTATIONS (Gordy/Motown 1666)
10	BEAT IT MICHAEL JACKSON (Epic 34-03759)
11	BOTTOM'S UP THE CHI-LITES (LARC LR81015)
12	I JUST GOTTA HAVE YOU (LOVER TURN ME ON) KASHIF (Arista AS 1042)
13	MS. GOT-THE-BODY CON FUNK SHUN (Mercury/PolyGram 76198)
14	ONE ON ONE DARYL HALL & JOHN OATES (RCA PB-13421)
15	SAVE THE OVERTIME (FOR ME) GLADYS KNIGHT & THE PIPS (Columbia 38-03761)
16	I LIKE IT DeBARGE (Motown 1645)
17	NEVER SAY I DO CLIFF DAWSON & RENEE DIGGS (Boardwalk NB-12-173-1)
18	TOO TOUGH ANGELA BOFILL (Arista AS 1031)
19	THE GIRL IS FINE (SO FINE) FATBACK (Spring/PolyGram SP 3030)
20	NOBODY CAN BE YOU STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89876)
21	BETWEEN THE SHEETS THE ISLEY BROTHERS (T-Neck/CBS ZS4 03797)
22	MY LOVE LIONEL RICHIE (Motown 1677)
23	YOU ARE LIONEL RICHIE (Motown 1657MF)
24	SHE TALKS TO ME WITH HER BODY BAR-KAYS (Mercury/PolyGram 810 435-7)
25	TRY MY LOVING (GIMME JUST ENOUGH) KIDDO (A&M 2529)
26	CANDY GIRL* NEW EDITION (Streetwise SWRL2208)
27	RAID* LAKESIDE (Solar/Elektra 7-69836)
28	SIDE BY SIDE* EARTH, WIND & FIRE (Columbia 38-03814)
29	SHE'S OLDER NOW BETTY WRIGHT (Epic 34-03523)
30	WE'VE GOT THE JUICE* ATTITUDE (RFC/Atlantic 7-89879)

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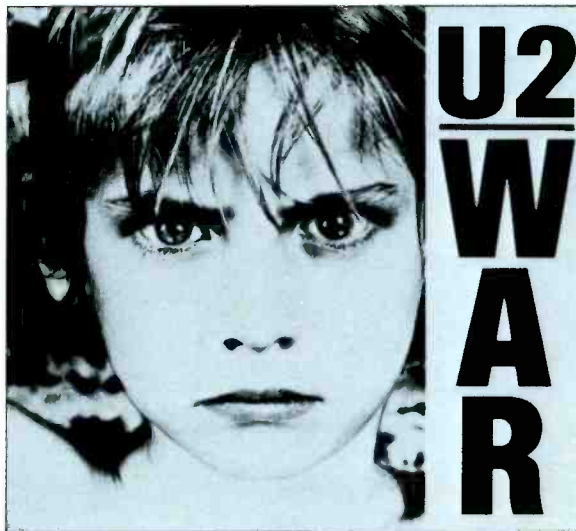
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