

CASHBOX

APRIL 23, 1983

NEW FACES TO WATCH
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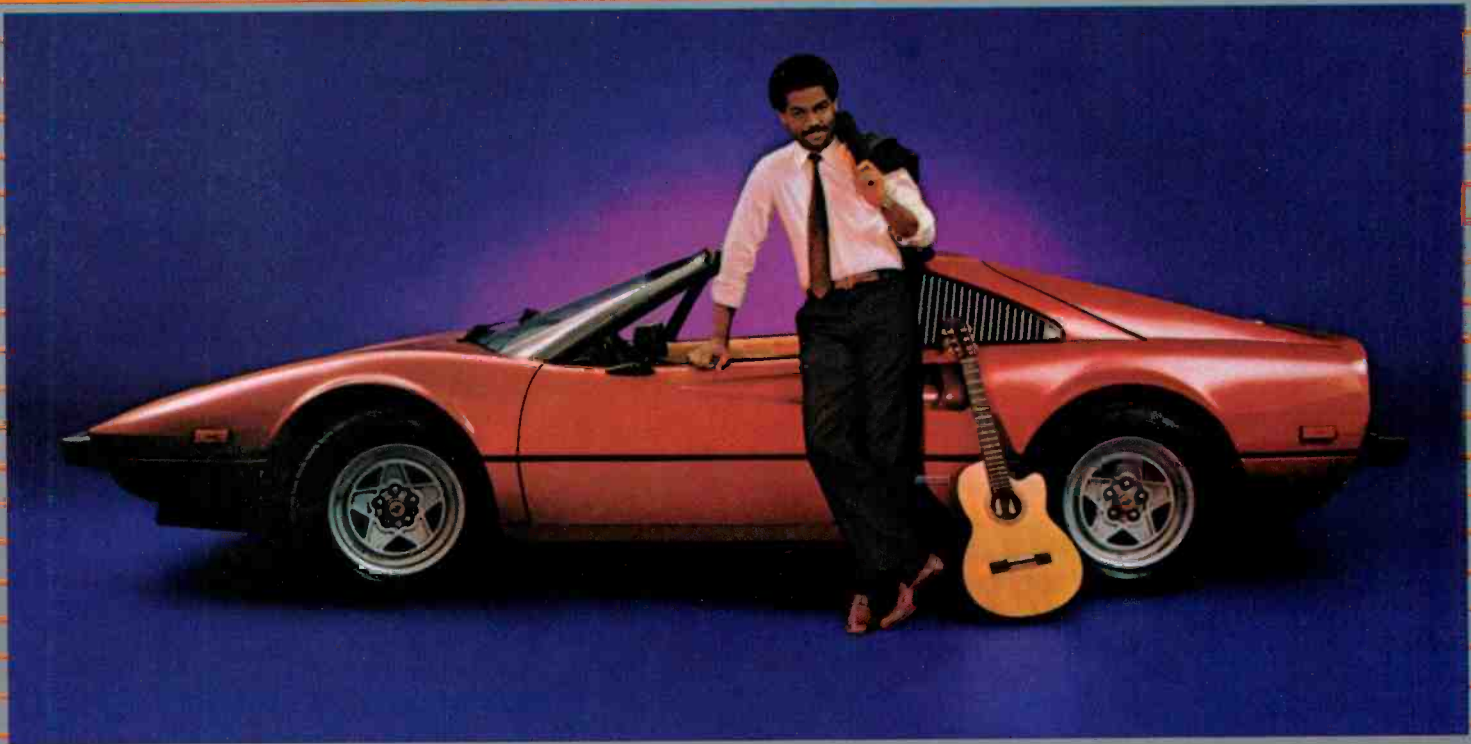
\$3.00

NARM CONVENTION STRESSES MARKETING OF MUSIC
INDIE DISTRIBS MOBILIZE AS MOTOWN DROPS PICKWICK
'UNIVERSAL' AM STEREO RADIO INTRODUCED AT NAB
GRANT CONTINUES AWARDS SWEEP WITH THREE DOVES
CASH BOX SALUTES RONNIE MILSAP
SPRING TOURING SEASON BLOSSOMS



Centuri's Marty Altman, Arnold Kaminkow, Tom Siemieniec and Ivan Rothstein with **BYRUSS**®, the firm's newest release.

Sam



Kluwe

LOW RIDE

THE NEW ALBUM FEATURING THE SINGLE
"BACK IN CENTRAL PARK"



ON RECORDS AND HIGH QUALITY XDR CASSETTES

Produced by Sam Kluwe
Co-Produced by Randy Wilson

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIV — NUMBER 47 — April 23, 1983

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EDITORIAL A Matter Of Survival

It has become clear of late that the entire independent distribution community is concerned with its fate and it is willing to pick up the gauntlet. Never was this more evident or openly addressed than at the recent National Assn. of Recording Merchandisers (NARM) Convention, where a group of independent distributors decided to develop strategies to challenge major branch operations and make it clear that they intend to survive.

In recent months, the future of indies has been pondered throughout the recording industry, especially with the defection of major independent labels to branch operations — namely Chrysalis to CBS and Arista to RCA, along with Motown dropping Pickwick Distributing for other indie companies and setting up its own distribution network on the West Coast — fueling the speculation.

While members of the NARM Independent Dis-

tributors Committee and other members of this industry segment have committed themselves to establish a fund to be used in promotion of their interests, the indies must also recognize the reasons for the flight of their more substantial accounts.

If major branch operations can offer penetrating promotion opportunities and can pay the associated label in a timely manner, then the independent distributor must address those needs as well.

Though on the surface it may appear to be a classic case of David being overwhelmed by the monolithic Goliath, indies must remember that they were once the giants of the industry and are the seed from which the branch operations sprung.

The indie distributors must re-commit themselves to the basics that made them so important to the industry in years past, then the problems they now face can be successfully challenged.

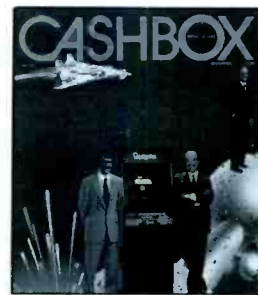
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ON THE COVER

"Gyruss" is a new coin-operated video game, produced by Centuri, Inc. of Hialeah, Fla. The play theme centers on a journey to earth that begins on the cold dark planet Neptune, almost three billion miles away. The player is in command of the ship Gyruss through its journey and circular orbit of each planet and in the course of the adventure encounters such adversaries as Exarsions, Petarions, Terarions, Gigarions and all members of the evil Ideoclan Empire who stand ready to end the player's mission before it begins.

The new game offers video players an exciting, challenging experience. It was introduced by Centuri at the 1983 Amusement Operators Expo convention in Chicago this past March, where it was rated as a "hit of the show" by many of the trade people who attended. Centuri has scheduled delivery of the new piece for early May, as a follow-up to its current hit video game, "Time Pilot," which has ranked high on the best seller list for several months and is still in production at the factory.



TOP POP DEBUTS

SINGLES

78

LOOKING FOR A STRANGER — Pat Benatar — Chrysalis/CBS

ALBUMS

84

HAVANA MOON — Carlos Santana — Columbia

POP SINGLE

COME ON EILEEN
Dexys Midnight Runners
Mercury/PolyGram

B/C SINGLE

ATOMIC DOG
George Clinton
Capitol

COUNTRY SINGLE

AMERICAN MADE
Oak Ridge Boys
MCA

JAZZ

PROCESSION
Weather Report
Columbia

NUMBER ONES



Dexys Midnight Runners

POP ALBUM

THRILLER
Michael Jackson
Epic

B/C ALBUM

THRILLER
Michael Jackson
Epic

COUNTRY ALBUM

THE CLOSER YOU GET
Alabama
RCA

GOSPEL

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

CASH BOX TOP 100 SINGLES

April 23, 1983

	Weeks On 4/16 Charts		Weeks On 4/16 Charts		Weeks On 4/16 Charts
1 COME ON EILEEN DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)	2	14	33 SO WRONG PATRICK SIMMONS (Elektra 7-69839)	36	6
2 MR. ROBOTO STYX (A&M 2525)	3	11	34 STRAIGHT FROM THE HEART BRYAN ADAMS (A&M 2536)	37	7
3 BILLIE JEAN MICHAEL JACKSON (Epic 34-03509)	1	14	35 AFFAIR OF THE HEART RICK SPRINGFIELD (RCA PB-13497)	47	2
4 BEAT IT MICHAEL JACKSON (Epic 34-03759)	8	9	36 ALWAYS SOMETHING THERE TO REMIND ME NAKED EYES (EMI America 8155)	44	7
5 JEOPARDY GREG KIHN BAND (Beserkley/Elektra 7-69847)	6	13	37 STRANGER IN MY HOUSE RONNIE MILSAP (RCA PB-13470)	42	5
6 ONE ON ONE DARYL HALL & JOHN OATES (RCA PB-13421)	5	13	38 MINIMUM LOVE MAC McANALLY (Geffen 7-29763)	41	8
7 DER KOMMISSAR AFTER THE FIRE (Epic 34-03559)	9	11	39 TIME (CLOCK OF THE HEART) CULTURE CLUB (Epic 34-03796)	53	2
8 BACK ON THE CHAIN GANG PRETENDERS (Sire 7-29840)	7	19	40 I LIKE IT DeBARGE (Motown 1645)	24	12
9 YOU ARE LIONEL RICHIE (Motown 1657)	4	15	41 POISON ARROW ABC (Mercury/PolyGram 810 340-7)	26	13
10 LET'S DANCE DAVID BOWIE (EMI America B-8158)	12	5	42 I'VE GOT A ROCK 'N ROLL HEART ERIC CLAPTON (Warner Bros. 7-29780)	25	13
11 SHE BLINDED ME WITH SCIENCE THOMAS DOLBY (Capitol B-5204)	14	10	43 LOVE MY WAY PSYCHEDELIC FURS (Columbia 38-03340)	45	8
12 DO YOU REALLY WANT TO HURT ME CULTURE CLUB (Epic 34-03368)	10	21	44 FAITHFULLY JOURNEY (Columbia 38-03840)	65	2
13 HUNGRY LIKE THE WOLF DURAN DURAN (Capitol B-5195)	11	18	45 TAKE THE SHORT WAY HOME DIONNE WARWICK (Arista AS 1040)	32	9
14 SEPARATE WAYS (WORLDS APART) JOURNEY (Columbia 38-03513)	13	12	46 STRAY CAT STRUT STRAY CATS (EMI America B-8122)	18	18
15 WE'VE GOT TONIGHT KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)	15	13	47 BABY, COME TO ME PATTI AUSTIN (Qwest/Warner Bros. QWE 50036)	30	30
16 TWILIGHT ZONE GOLDEN EARRING (21/PolyGram T1103)	16	22	48 DOWN UNDER MEN AT WORK (Columbia 38-03354)	20	25
17 EVEN NOW BOB SEGER AND THE SILVER BULLET BAND (Capitol B-5213)	19	7	49 I COULDN'T SAY NO ROBERT ELLIS ORRALL WITH CARLENE CARTER (RCA PB-13431)	57	5
18 LITTLE RED CORVETTE PRINCE (Warner Bros. 7-29746)	22	9	50 SHE'S A BEAUTY THE TUBES (Capitol B-5217)	67	3
19 IT MIGHT BE YOU (THEME FROM "TOOTSIE") STEPHEN BISHOP (Warner Bros. 7-29792)	21	13	51 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. 7-29727)	54	6
20 I WON'T HOLD YOU BACK TOTO (Columbia 38-03597)	23	7	52 ESCALATOR OF LIFE ROBERT HAZARD (RCA PB-13449)	52	7
21 SOLITAIRE LAURA BRANIGAN (Atlantic 7-89868)	27	6	53 NEVER GIVE UP SAMMY HAGAR (Geffen 7-29718)	58	5
22 OVERKILL MEN AT WORK (Columbia AET-1633)	29	3	54 WIND BENEATH MY WINGS LOU RAWLS (Epic 34-03758)	59	5
23 I KNOW THERE'S SOMETHING GOING ON FRIDA (Atlantic 7-89984)	17	25	55 MEXICAN RADIO WALL OF VOODOO (I.R.S./A&M 9912)	60	6
24 RIO DURAN DURAN (Capitol B-5215)	38	5	56 TRY AGAIN CHAMPAIGN (Columbia 38-03563)	63	4
25 MY LOVE LIONEL RICHIE (Motown 1677)	43	3	57 THE ONE THING INXS (Atco 7-99905)	66	5
26 WELCOME TO HEARTLIGHT KENNY LOGGINS (Columbia 38-03555)	28	8	58 GIMME ALL YOUR LOVIN' ZZ TOP (Warner Bros. 7-29693)	64	4
27 FLASHDANCE... WHAT A FEELING IRENE CARA (Casablanca/PolyGram 811 440-7)	40	4	59 SMILING ISLAND ROBBIE PATTON (Atlantic 7-89955)	69	8
28 PHOTOGRAPH DEF LEPPARD (Mercury/PolyGram 811217-7)	35	6	60 IF YOU WANNA GET BACK YOUR LADY POINTER SISTERS (Planet/RCA YB-13430)	62	5
29 WHIRLY GIRL OXO (Geffen 7-29765)	31	10	61 LIES THOMPSON TWINS (Arista AS 1024)	48	14
30 SWINGIN' JOHN ANDERSON (Warner Bros. 7-29788)	34	8	62 WIND HIM UP SAGA (Portrait/CBS 37-03791)	70	4
31 SOME KIND OF FRIEND BARRY MANILOW (Arista AS 1046)	33	9	63 MAKE LOVE STAY DAN FOGELBERG (Full Moon/Epic 34-03525)	46	12
32 MORNIN' JARREAU (Warner Bros. 7-29720)	39	6	64 FULL MOON FIRE WALTER EGAN (Backstreet/MCA BSR-52200)	72	3
			65 LOVE'S GOT A LINE ON YOU SCANDAL (Columbia 38-03615)	71	4
			66 YOU ARE IN MY SYSTEM THE SYSTEM (Mirage/Atco WTG-7-99937)	56	8
			67 NEW YEAR'S DAY U2 (Island/Atco IL 7-99915)	74	4
			68 WHY ME? PLANET P (Geffen 7-29705)	75	4
			69 REAP THE WILD WIND ULTRAVOX (Chrysalis/CBS VS4 42682)	76	5
			70 CHANGE OF HEART TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5218)	49	9
			71 NICE GIRLS MELISSA MANCHESTER (Arista AS 1045)	61	12
			72 BREAKING US IN TWO JOE JACKSON (A&M 2510)	50	15
			73 OUTSTANDING THE GAP BAND (Total Experience/PolyGram TE 8205)	55	8
			74 DER KOMMISSAR FALCO (A&M 2532)	78	4
			75 I EAT CANNIBALS TOTAL COELO (Chrysalis/CBS VS4 42669)	82	5
			76 NEVER GONNA LET YOU GO SERGIO MENDES (A&M 2540)	85	2
			77 ALL THIS LOVE DeBARGE (Gordy/Motown 1660)	87	2
			78 LOOKING FOR A STRANGER PAT BENATAR (Chrysalis/CBS VS4 42688)	—	1
			79 SING ME AWAY NIGHT RANGER (Boardwalk 12-175-7)	89	2
			80 I MELT WITH YOU MODERN ENGLISH (Sire 7-29775)	68	5
			81 SHAME ON THE MOON BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)	51	19
			82 DO YOU WANNA HOLD ME? BOW WOW WOW (RCA PB-13467)	—	1
			83 ELECTRIC AVENUE EDDY GRANT (Portrait/CBS 37-03793)	—	1
			84 TOO SHY KAJAGOOGOO (EMI America B-8161)	—	1
			85 COOL PLACES SPARKS AND JANE WIEDLIN (Atlantic 7-89866)	93	3
			86 FRONT PAGE STORY NEIL DIAMOND (Columbia 38-03801)	—	1
			87 YOU CAN'T RUN FROM LOVE EDDIE RABBITT (Warner Bros. 7-29712)	—	1
			88 WHEN I'M WITH YOU SHERIFF (Capitol B-5199)	—	1
			89 THE DEVIL MADE ME DO IT GOLDEN EARRING (21/PolyGram T1 108)	—	1
			90 THAT'S LOVE JIM CAPALDI (Atlantic 7-89849)	—	1
			91 THE FANATIC FELONY (Rock 'n' Roll/CBS ZS4 03497)	80	10
			92 SEX (I'M A... BERLIN (Geffen 7-29747)	79	8
			93 FALL IN LOVE WITH ME EARTH, WIND & FIRE (Columbia 38-03375)	77	14
			94 DESPERATE BUT NOT SERIOUS ADAM ANT (Epic 34-03688)	86	7
			95 AFRICA TOTO (Columbia 38-03335)	81	26
			96 WALKING IN L.A. MISSING PERSONS (Capitol B-5212)	88	7
			97 ALL RIGHT CHRISTOPHER CROSS (Warner Bros. 7-29843)	73	14
			98 I WON'T BE HOME TONIGHT TONY CAREY (Rocshire 001)	98	6
			99 EENIE MEENIE JEFFREY OSBORNE (A&M 2530)	92	7
			100 PASS THE DUTCHIE MUSICAL YOUTH (MCA-52149)	84	19

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Affair Of The Heart (Vogue — BMI/Bibo — ASCAP) 35	Front Page Story (Stonebridge/New Hidden Valley — ASCAP/Carole Bayer Sager — BMI) 86	Minimum Love (I've Got The Music — ASCAP/Song Tailors — BMI) 38	BMI) 79
Africa (Hudmar/Cowbells — ASCAP) 95	Full Moon (April/Seldak/Swell/Melody Deluxe — ASCAP) 64	Mr. Roboto (Stygian Songs Adm. by Almo — ASCAP) 2	Solitaire (Younster Musikverlag/Gmbh — GEMA) 21
All This Love (Jobete — ASCAP) 77	Gimme All Your Lovin' (Hamstein — BMI) 58	My Love (Brockman — ASCAP) 25	So Wrong (Soquel Song/C.T. Music/Irving) 33
Always Something (Intersong/Blue Seas/Jac — ASCAP) 36	Hungry Like The Wolf (Tritec Ltd.) 13	Never Give Up (Itsall/Pogologo — BMI) 53	Some Kind Of Friend (Townsway/Angela — BMI) 31
All Right (Another Page — ASCAP) 97	I Couldn't Say No (Twin Compulsions/M-Ocean/Warner Bros. — ASCAP) 49	New Year's Day (Island — BMI) 67	Smiling Islands (Red Snapper/Adel — ASCAP) 59
Baby, Come (Rodsongs — PRS/Admin. by Almo — ASCAP) 47	I Eat Cannibals (Virgin/Adm. by Chappell — ASCAP) 75	Nice Girls (House of Gold/Pullman/Daticabo/Warner-Tamerlane — BMI) 71	Straight From The Heart (Irving/Adams Communications — BMI) 34
Back On The Chain (Al Gallico — BMI) 8	I've Got A Rock 'N' Roll (WB/Warner-Tamerlane/Diamond Mine/Face The Music — ASCAP/BMI) 42	One On One (Hot-Cha/Unichappell — BMI) 6	Stranger In My House (Lodge Hall — ASCAP) 37
Beat It (Mijac — BMI) 4	I Like It (Jobete — ASCAP) 40	Outstanding (Total Experience — BMI) 73	Stray Cat Strut (Zomba Ent. — BMI) 46
Billie Jean (Mijac — BMI) 3	I Melt With You (Beggars Banquet Ltd. — ASCAP) 80	Overkill (April — ASCAP) 22	Swingin' (John Anderson/Lionel Delmore — BMI) 30
Breaking Us In Two (Albion Admin. by Almo — ASCAP) 72	I Won't Be Home (Rockoko — BMI) 98	The One Thing (Browning — BMI) 57	Take The Short Way Home (Gibb Brothers/Unichappell — BMI) 45
Change Of Heart (Gone Gator — ASCAP) 70	I Won't Hold You Back (Rehtakul Vaets — ASCAP) 20	Time (Virgin — ASCAP/Admin. by Chappell) 39	That's Love (Warner Bros. — ASCAP) 90
Come On Eileen (Colgems/EMI — ASCAP) 1	If You Wanna Get (ATV Corp. — BMI) 60	Too Shy (Tritec) 84	The Devil Made Me (Fever — ASCAP) 89
Cool Places (Ron & Russell Mael — ASCAP) 85	It Might (Gold Horizon — BMI/Golden Porch — ASCAP) 19	Try Again (Walkin — BMI) 56	The Fanatic (Roaring 80's/Felony — ASCAP) 91
Der Kommissar (Chappell — ASCAP) 7/74	Jeopardy (Rye Boy/Well Received — ASCAP) 5	Twilight Zone (Fever — ASCAP) 16	The One Thing (Browning — BMI) 57
Desperate But Not (EMI/Colgems-EMI — ASCAP) 94	Let's Dance (Jones — ASCAP) 10	Walking In L.A. (Private Life — ASCAP) 96	We've Got Tonight (Gear — ASCAP) 15
Do You Really Want (Virgin/Chappell — ASCAP) 12	Lies (Point Ltd. — PRS) 61	Welcome To Heartlight (Milk Money — ASCAP) 26	When I'm With You (Rock Hard — ASCAP) 88
Do You Wanna (Blackwood — BMI) 82	Little Red Corvette (Controversy — ASCAP) 18	Whirly Girl (Toy Band — BMI) 29	Why Me? (Rockoko, GMBH — GEMA) 68
Down Under (Blackwood — BMI) 48	Looking For (Fanne Golde/Rightsong — BMI/Mac's Million — ASCAP) 78	Wind Beneath My Wings (Warner-Tamerlane — BMI/WB — ASCAP) 54	Why Me? (Rockoko, GMBH — GEMA) 68
Eenie Meenie (WB/Gravity Raincoat/Crystal — ASCAP) 99	Love My Way (Blackwood — BMI) 43	Wind Him Up (Pocket — ASCAP) 62	Wind Beneath My Wings (Warner-Tamerlane — BMI/WB — ASCAP) 54
Electric Avenue (Greenheart — ASCAP) 83	Love's Got (Just Friends — BMI/KJG — ASCAP) 65	You Are (Brockman — ASCAP) 9	You Are In My (Science Lab/Green Star — ASCAP) 66
Escalator Of Life (Herold — ASCAP) 52	Make Love Stay (Hickory Grove — ASCAP) 63	You Are In My (Science Lab/Green Star — ASCAP) 66	You Can't Run (Debdave/Briarpatch — BMI) 87
Even Now (Gear — ASCAP) 17	Mexican Radio (Big Talk — BMI) 50		
Every Home Should (Blackwood — BMI) 51			
Faithfully (Twist & Shout — ASCAP) 44			
Fall In Love (Saggifire/Youngouel/Wenkew — ASCAP) 93			
Flashdance (Chappell/Famous/GMPC/Carub/Alcor — ASCAP) 27			

⊘ = Exceptionally heavy radio activity this week

Ⓢ = Exceptionally heavy sales activity this week



ASCAP SCHOLARSHIP HONORS GERSHWINS — A scholarship honoring ASCAP's George and Ira Gershwin has been established by The ASCAP Foundation, the Jean and Louis Dreyfus Foundation, Chappell Music Company, and The City College of New York. Entitled the ASCAP, Dreyfus/Chappell, City College Scholarship, the award will be selected and presented annually by City College — Ira Gershwin's alma mater — to one of its students. The scholarship was celebrated at a recent reception co-hosted by ASCAP, Chappell, and Radio City Music Hall prior to a preview performance of a revival of *Porgy and Bess*, the score for which is published by Chappell. Pictured at the event are (l-r): Richard Evans, president, Radio City Music Hall; Dr. Harry Lustig, provost, City College; Nicholas Firth, president, Chappell-International and vice president, Jean and Louis Dreyfus Foundation; Hal David, president, ASCAP; and Irwin Robinson, president, Chappell Music Company.

Indie Distributors Hot NARM Issue As Motown Drops Pickwick

by Fred Goodman and Michael Martinez

MIAMI BEACH — With the departure of Motown fueling speculation that Pickwick's days as an independent distributor were numbered, the topic of independent distribution dominated informal conversation at this year's NARM.

MS Distributing Co. will now be handling Motown in both Minneapolis and Atlanta, with the label setting up its own distribution on the West Coast. Speculation ran high at press time that the Minneapolis-based Pickwick was on the verge of announcing a cessation of their independent distribution operation.

In addition to the Pickwick/Motown/MS development, the NARM Convention also saw the birth of an independent distributors war chest, created during a closed door meeting just prior to the start

of the Convention. The initial \$100,000 pledged by 13 distributors will be used to lure new and major distributed labels to the indie web.

In a prepared statement released after the Convention, Motown said it was leaving Pickwick as a result of what it termed "a breach and termination of its distribution agreement" by Pickwick. The statement cited the recent 10-day inventory related closing of Pickwick facilities and the imposition of a new 30-day credit policy that Motown described as "totally unacceptable for (our) retailers." The statement added that the Pickwick action "clearly deprived Motown of effective distribution."

Instead, MS Distributors will handle the Southeast, Minnesota and much of the Midwest and Motown will bow its own distribution facility on the West Coast. Jay Lasker, president of Motown, said he wants

(continued on page 17)

Dealers Stress Commitment To Music At NARM Confab

by Michael Martinez

MIAMI BEACH — While an overt rift in philosophy over prerecorded music business vs. alternative software merchandising never materialized, improving the marketing and merchandising of records and prerecorded tapes was the predominant desire expressed by many retailers present at the National Assn. of Recording Merchandisers (NARM) Convention here.

This attitude was prevalent despite a healthy convention agenda, dubbed "NARM Markets Music," aimed at exposing and discussing the viability of alternative product lines being included in the record store inventory.

Although record retail spokesmen on panels, and through other presentations, examined the pros and cons of their involvement in the sale of new lines — i.e. prerecorded videocassettes, video discs, home video games cartridges, computer software and the Compact Disc (CD) — dealers continually reaffirmed their commitment to their bulk product line, which is music.

During the opening business session of the convention, held April 10-13, at the Fontainebleau Hilton here, Tower Records president Russ Solomon, keynote speaker of the opening day, and Geffen Records chairman David Geffen, who delivered the keynote address the next day, urged the dealers to re-commit themselves to aggressive, professional marketing and merchandising of music en route to making 1983 a better sales year.

"A hundred million customers bought over 500 million phonograph records and tapes in 1982," Solomon told NARM attendees. "That averages to five records per customer. Care to make it six or seven, or maybe eight?"

"When things got tough," Solomon remarked, "people didn't stop buying records; the record business didn't collapse and people didn't stop buying records."

Couched in Solomon's and Geffen's pleas was recognition of the worth represented by growing entertainment mediums like video and the CD. But in each

instance, both keynote speakers envisioned the new product lines as potential tools to stimulate the sale of music.

Pointing out that if he were to follow the precepts of what a keynote speaker was to do — set tone for the convention and call attention to the issues — Solomon said he would have to address the issues of better merchandising of video and accessory items, adding cynically, "because the record business is so terrible, it's headed down the tubes."

He then leveled his criticism at the negative tapestry of the music industry as it has been painted by the media and some of the business' top executives. He noted that blank tape (and the home taping ills it brings), coupled with the meteoric rise of the home video game business, has been continually blamed for the recording industry's sales woes.

Solomon asked rhetorically, "Are people buying blank tape? Sure they are; let 'em."

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NARM Panels Explore Alternate Product Lines

by Michael Martinez

MIAMI BEACH — Nuts and bolts discussions on how and what to stock, pricing, merchandising, advertising and display of such product lines as home video game cartridges, computer software and prerecorded video tapes and discs were at the center of the April 13 sessions of the National Assn. of Recording Merchandisers (NARM) Convention here.

An entire day was devoted to such topics during the convention, where panels of retailers, manufacturers and distributors examined the potential and problems in dealing with these burgeoning products, all of which constitute the basis for record dealers moving into the home entertainment center arena.

Although much of the convention dwelt on questions surrounding the viability of

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'Universal' AM Stereo Radios, Deregulation Highlight NAB

LAS VEGAS — Mixed signals on the subject of deregulation from National Assn. of Broadcasters (NAB) president Edward O. Fritts on the one hand and Federal Communications Commission (FCC) chairman Mark Fowler on the other provided some of the controversy at last week's NAB Convention here. At the same time, broadcasters welcomed the development of AM stereo receivers by Sansui and Sony, which will pick up all four competing systems, at the four day event.

During the opening speech of the confab April 10, Fritts expressed some reservations about the rapid pace with which the government is proceeding in regard to deregulation, stating that it "appears to be taking an unfortunate, potentially damaging, turn." He cited the FCC's "let the marketplace decide" approach to AM stereo as well as the FM drop-in proposal, as two examples of where the government's haste may have backfired.

The FCC's Fowler stuck by his guns, though, stating after Fritts' remarks that, at least in the case of AM stereo, he'd made "the correct decision, adding that he'd received the support of NAB members to "open market choices."

Fritts, however, was not without his supporters, as well. NAB board chairman William Stakelin suggested that "the marketplace is not a good medium for establishing technical standards" and opined that it was the FCC's responsibility to grade the various systems. Fowler countered by saying, "We're not particularly well-suited engineering-wise."

Fowler preferred to steer away from criticism of the AM stereo decision and instead concentrate on the number of services he has helped gain approval on in recent months, such as teletext, TV auxiliary signals and FM subcarrier authorization. Like Sen. Bob Packwood (R-Ore.), who spoke earlier at a breakfast gathering, Fowler also stressed the importance of First Amendment rights for broadcasters at the closing luncheon of NAB on April 13.

Sen. Packwood placed the blame on broadcasters for not getting enough backing on deregulation in Congress, and as Rep. Tim Wirth (D-Colo.) had noted at an April 12 luncheon, NAB should be working hard to abolish the Fairness Doctrine and equal time provisions, rather than concentrating on what he saw as less important

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A VIDEO 'AFFAIR' — RCA recording artist Rick Springfield takes off-camera directions from producer Phil Savenick during the making of his promotional video for "Affair Of The Heart," the first single from his new RCA LP, "Living In Oz." It was written and directed by Doug Dowdle, whose previous credits include Billy Joel's "Pressure," Fleetwood Mac's "Gypsy" and The Pointer Sisters' "I Get Excited."

Grant Continues Awards Sweep With Three Doves

by Tom Roland

NASHVILLE — "I feel like a pig," said Myrrh recording artist Amy Grant as she accepted her Dove Award for Gospel Artist of the Year. On the strength of her "Age To Age" album, Grant took home three of the prestigious gospel trophies from the 14th annual ceremony, sponsored by the Gospel Music Assn. (GMA) at the Tennessee Performing Arts Center April 13, wrapping up the activities which surrounded Gospel Music Week.

In addition to the Artist of the Year recognition, Grant was tabbed for Contemporary Gospel Album of the Year, and the "Age To Age" LP took honors for Gospel Record Album Cover of the Year. "When I was a kid they used to call me hose nose," she quipped in reference to the cover which featured her profile against a stark pastel backing. "It's amazing to receive an award like this." "El Shaddai," a cut from the album written by Michael Card and John Thompson, was also named Gospel Song of the Year.

Sandi Patti, last year's Artist of the Year, and Larnelle Harris each received two

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BUSINESS NOTES

RIAA Clarifies '82 Shipments Figures

NEW YORK — The Recording Industry Assn. of America reported that the figures that it submitted last week showing declining U.S. unit shipments and their value (**Cash Box**, April 16) were based on a new methodology provided by NPD Research Consumer Purchase Data. It said that if the methodology had been used in 1981, 1982 shipment totals would have shown a nine percent decline in both units shipped and in dollar value taken at suggested list price, instead of the three percent decline initially reported. Under the new system, wholesale dollar value would have shown an eight percent decline.

Last week's figures showed that 1982 shipments of 576 million units, net after returns, were three percent below the 1981 total of 594 million units. Calculated at suggested retail list, the \$3.59 billion shipment value in 1982 was one percent less than the \$3.63 billion value in 1981, while calculation at wholesale prices placed the 1982 \$1.971 billion volume just under 1981's \$1.988 billion.

Stephen J. Traiman, vice president and executive director for RIAA, explained that the NPD data had been compiled from consumer purchase diaries which gave a fuller shipment accounting of the entire industry. The former system was based primarily on figures supplied by those member manufacturers which report to the RIAA, and did not include non-member smaller labels whose goods surfaced in the NPD survey.

Had the new methodology been in effect in 1981, said Traiman, those units and value figures would have been higher, thus accounting for the steeper declines which are now reported.

ASCAP Distributes Cash Awards

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) has distributed \$77,400 in supplemental cash grants for 1982-83 to its writer members. This sum makes a total of \$1,515,550 awarded in 1982-83, which represents monies over and above royalties paid for performances of works included in the ASCAP sample survey.

The society's two awards panels were in charge of distributing the supplemental cash grants. The popular awards panel is made up of Dan Daniel, WYNY-FM air personality; Francis "Red" O'Donnell, entertainment editor of the *Nashville Banner* and a syndicated country music columnist; Haydn Proctor, a former associate justice of the Supreme Court of New Jersey; A.B. Spellman, an author and music consultant to the National Endowment for the Arts in Washington; and George C. White, founder and president of the Eugene O'Neill Memorial Theatre Center.

Comprising the standard awards panel are Frank L. Battisti, chairman of the music education department at the New England Conservatory of Music; Ainslee Cox, music director and conductor of the Guggenheim Concert Band; Richard Dufallo, music director and conductor of 20th century music at the Juilliard School; Marceau Myers, dean of North Texas University School of Music; Ursula Oppens, the pianist and member of the Board of the American Music Center and founding member of the Speculum Musicae; and Dr. Paul W. Wohlgenuth, choral conductor, professor of music and chairman of the department of fine arts at Oral Roberts University.

CBS Bows Unit For Computer Software

NEW YORK — CBS Software has been formed jointly by CBS Columbia and Publishing Groups to develop, license, manufacture and market personal computer software in the consumer and supplemental educational materials market. The new entity replaces the software unit of the Columbia Group, which was established last September and will initially focus on educational, general interest and home management personal computer programming prior to expanding into other technologies such as interactive video discs.

Game software for video game consoles and home computers will now be housed in the existing video games unit of the Columbia Group's toy division.

"Creation of CBS Software under a new and expanded charter fits with the CBS corporate strategy of entering selected high growth businesses that relate to our traditional areas of expertise," said CBS president Thomas H. Wyman in announcing the new unit. He further described it as "the extension and adaptation of our proven skills and experience into areas of significant technological advances. By building on our existing capabilities, CBS will be able to develop significant business in the high growth computer software marketplace."

The CBS/Columbia Group's software unit had been licensing and distributing personal computer software, including games and educational program, since its inception. The CBS/Publishing Group had also been developing educational programming during this time.

Edmund R. Auer, who headed the Columbia Group's software unit, has been named president of CBS Software. Executive vice president for the new unit will be Henry A. Kaplan, who has been vice president, marketing and development, CBS/Publishing Group and will be in charge of product development, marketing and sales.

A three-member board will oversee CBS Software. It is comprised of Peter A. Deros, president, CBS Publishing Group; Thomas M. Kirwan, president, CBS/Columbia Group; and James K. Parker, senior vice president and counsel, CBS Inc.

Nelson Sued Over Picnic Videos

LOS ANGELES — The producer of the movie *Willie Nelson's Fourth of July Picnic* filed a \$40 million dollar lawsuit against the country singer and others alleging fraud and copyright infringement. The producer, Joseph Kaufman, filed the suit in L.A.'s U.S. District Court April 6 and alleged that he produced the film and copyrighted it in 1975, but that it was ripped off from him, transferred to videocassettes and distributed illegally by Wizard Video.

According to Kaufman's attorney, Robert Esensten, Willie Nelson was named in the lawsuit because "he was the organizer of the Willie Nelson Fourth of July Picnic. He would have been instrumental in any distribution of any subsequent films of it."

Esensten further stated that there have been a number of attempts to get the film back, but no legal action was instituted until now because "it has taken this long to corner the film and get the elements together." The attorney said that La Paz Prods., which reportedly had agreed to produce the flick with Kaufman, took the film from the printers illegally and sold it to several different individuals.

The lawyer told reporters that he hadn't received a response to the lawsuit by the defendants. Nelson and the other defendants have 30 days to respond to the suit after being served with the legal documents.

Records Group
1st Quarter Income
Doubles At CBS

NEW YORK — Spurred by a strong Records Group showing, CBS, Inc. posted a first quarter rise in net income and revenues over last year's figures. Despite the rise, operating profits and income from continuing operations dipped.

Net income of \$17.8 million for CBS's first quarter was 13% higher than the 1982 figure of \$15.7 million, and net income of 60 cents per share was seven percent higher than last year's comparable figure of 56 cents. First quarter 1983 revenues were \$1.04 billion, an increase of six percent from first quarter 1982 revenues of \$979.4 million.

First quarter profits for the Records Group doubled to an all-time first quarter high, growing from last year's \$19.6 million to \$39.4 million, based on almost identical revenues. Strong domestic sales, lower operating costs and a vigorous showing by the Columbia House Division were credited with the gain. The Group was further aided by a \$4.5 million pre-tax profit from the sale of portions of the MGM/UA Publishing catalog.

For the other groups, the quarter was far less rosy. Revenues for the CBS/Broadcast Group rose, but profits declined, owing in part to traditional first quarter network costs and to a new NFL contract. CBS/Columbia Group revenues also rose, although the Group showed only a slim profit. CBS/Publishing Group revenues were higher in the quarter, and the Group posted a somewhat larger first quarter seasonal loss related to its educational publishing operations, despite improved results for its consumer publishing business.

Commenting on the financial results, Thomas Wyman, president of CBS, said: "We are excited by the dramatic first quarter turnaround in recorded music; the record first quarter profits for CBS Records reflects exceptional competitive performance and the benefits of last year's restructuring. Overall, we continue to look for an important turnaround for CBS this year and the years beyond."

WLS-AM, WBZ Up
In Chicago, Boston
In Winter '82 Arbs

by Jim Bessman

NEW YORK — Top 40 station WLS-AM pulled ahead of WBBM-FM in Chicago's Winter Arbitron Book, while WLUP retained a slim AOR advantage. Meanwhile, Boston A/C station WBZ took over the top spot, and in San Francisco, AOR station KMEL could not hold on to its AOR dominance.

In Chicago, urban contemporary station WCGI widened its lead over WBMX, gaining a tenth of a point from the Fall Book to 5.4, while WBMX slipped from 4.7 to 3.6. The smaller WVON continued its decline, from a 1.6 share to its current 1.2. On the Top 40 front, WLS-AM rose from 3.8 to 4.1 and overtook WBBM-FM, which slid to 4.0 from 4.1. WLS-FM picked up slightly to 3.5 from 3.4.

On the AOR dial, only half a point separated WLUP, WMET and WXRT. WLUP barely held the lead, dropping to 3.1 from 3.4, while WXRT rose to 2.9 from 2.3. WMET also jumped, from 2.0 to 2.6.

A/C found WCLR still in the lead over its competitors, though it fell from its 4.1 high water mark to 3.9. AMer WKQX broke its 3.1 tie with WFYR by rising to 3.4, while WFYR slid an equal distance to 2.8.

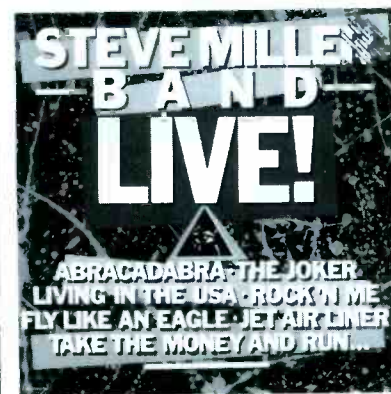
News/Talk format WGN continued its market reign, though its 8.7 share was

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REVIEWS

ALBUMS

OUT OF THE BOX



LIVE! — Steve Miller Band — Capitol ST-12263 — Producer: Steve Miller — List: 8.98 — Bar Coded

Caught sizzling during a gig at Detroit's Pine Knob theater, Miller's concert antics are well transferred to vinyl, in this collection of greatest hits dating back to the "Living In the U.S.A." era and spotlighting his mid-1970s renaissance period with songs such as "The Joker," "Rock 'N Me" and the monster "Fly Like An Eagle." Of course, his latest #1 single, "Abracadabra," contains an assortment of guitar and synth prestidigitation, but the album's most powerful moment belongs to Norton Buffalo's wailing harp solos during "Mercury Blues."

FEATURE PICKS

POP

FIERCE HEART — Jim Capaldi — Atlantic 80059-1 — Producers: Steve Winwood and Jim Capaldi — List: 8.98 — Bar Coded

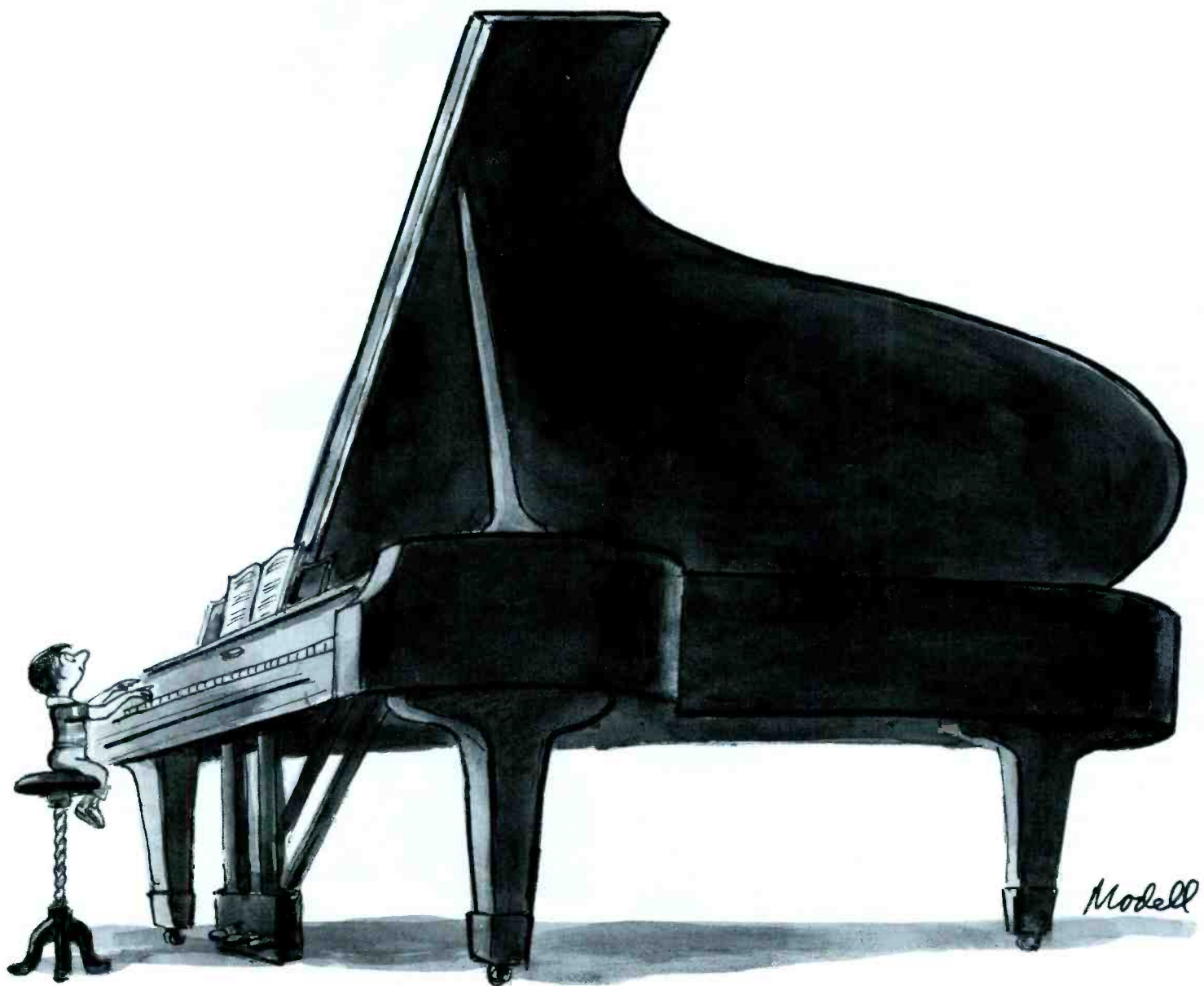
After drum/vocal chores with Traffic through that group's various incarnations, Capaldi launched his solo career in 1972, and to date has had two European Top 20 singles. On his new label bow for WEA International/Atlantic, he joins up again with fellow ex-Traffic player Steve Winwood for their first extensive collaboration since 1974, and together the team has developed a cohesive platter of songs with spiritual, if moody, overtones. Many of the tunes, such as "Don't Let Them Control You" and "Back At My Place," reflect Capaldi's strong interest in South American culture. **STRANGE BREW/THE VERY BEST OF CREAM** — Cream — RSO/PolyGram 811 639-1 Y-1 — Producers: Robert Stigwood and Felix Pappalardi — List: 8.98 — Bar Coded

With Eric Clapton touring and enjoying the success of a Top 20 album, what better time to release a greatest hits collection from Clapton's old supergroup, Cream? The combo's singles smashes, "Sunshine Of Your Love," "Anyone For Tennis," "White Room," "Crossroads" and "Badge" from the late 1960s are all here, remastered expertly from the original tapes. Of course, there have been several Cream compilations in the past (at least three), but this set distills the group's essence into a very potent 10 tracks, packaged in a compelling neo-psychedelic cover.

WEEKEND — Joe King Carrasco and the Crowns — MCA MCA-5404 — Producer: Richard Gottreher — List: 8.98 — Bar Coded

Influenced by ? and the Mysterians, Sam the Sham, Mitch Ryder, The Kingsmen, Sir Douglas Quintet and a batch of frat-

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Wherever there's music, there's BMI.

REVIEWS

(continued from page 6)

rockers, Carrasco & Co. produce zany tex-mex dance music with panache and some degree of panic as well. On this disc, Joe "King" utilizes the party-perfect production skills of Go-Go's control board man Richard Gottehrer to achieve a forceful sound that has more bite, bounce and belly laughs than the previous "Synapse Gap (Mondo Total)" effort, and should do well on prog and new music-molded AOR outlets. Historical note: the LP features a re-recording of Carrasco's first independently released single, "Party Weekend," as well as another version of the King's classic "Buena" composition.

VIOLENT FEMMES — Slash 23845-1 — Producer: Mark Van Hecke — List: 8.98 — Bar Coded

Led by 19-year-old Gordon Gano, this Wisconsin-based trio's first appearance on vinyl is highly impressive, delivering unconventional, urgent and emotional discourses about young passion via sparse instrumentation that is positively chilling. For example, "Gone Daddy Gone," a tone poem about a lost love, is backed by a xylophone, and the effect sounds powerfully macabre, like bones clattering in a windy cemetery. "We are the next Bob Dylan," Gano once jokingly told an audience, but if songs like the acoustic rocker "Blister in the Sun" are any indication of things to come, he may not be too far off from the mark.

PING PONG OVER THE ABYSS — The Seventy Sevens — Exit/Word ER-0001 — Producer: Steven Sholes — List: 8.98

Marking the debut of the new Exit label, it's easy to understand why 250 college radio programmers signed up with this Waco-based record company for service during a recent Intercollegiate Broadcasting Society convention. The Seventy Sevens wield a brand of rock 'n' roll that molds several diverse influences, including Zeppelin, Springsteen and Talking Heads. The band plays ping pong with the various styles, bouncing back and forth between commercialism, the new wave and pure acid rock, while holding out essentially cerebral lyrical topics.

FOREIGN AFFAIRS — Sharon O'Neill — Epic BFE 38433 — Producer: John Boylan — List: None — Bar Coded

This New Zealand vocalist/keyboardist/composer is joined by members of the California pop mafia, including sax man Tom Scott, singer Karla Bonoff, guitarist Andrew Gold and former Eagles Don Henley and Timothy B. Schmit, so it's no surprise her songs have that kind of laid-back, MOR-rock attitude. Tales of suspicious lovers, teetering relationships and the breakdown of communication between friends comprises the majority of material on this U.S. first showing. Though the messages may be melancholy, the music is not; A/C and soft pop programmers should find plenty here to spin.

BLACK CONTEMPORARY LOOKING AT YOU, LOOKING AT ME — Narada Michael Walden — Atlantic 80058-1 — List: 8.98 — Bar Coded

Walden's seventh album for Atlantic sees him matched up again with angelic Angela Bofill on vocals for "Never Wanna Be Without Your Love," a duet bringing out the best soulful performance of both artists. Other high points on Walden's splendid self-produced LP include a masterful tribal/salsa/funk R&B-tinged cover of the Four Tops' Motown hit "Reach Out (I'll Be There)," the saucy ode to a streetwise flirt called "Tina," and the touching "Black Boy," based on the late Richard Wright's shattering novel about racism. Instrumental support is given here on many cuts by fusion pianist David Sancious, who adds

his magic keyboard touch.

STYLE — Cameo — Atlantic Artists/PolyGram 811 072-1 M1 — Producer: Larry Blackmon — List: 8.98 — Bar Coded

Cameo exploded in 1982 with its "Alligator Woman" mega-hit, and there's no reason why this year's entry into the rhythm 'n' wave sweepstakes shouldn't also capture the imagination of young audiences. "They say this music sounds funny, but we're making good money," exclaims lead member Larry Blackmon on "Let's Not Talk Slot" (which uses video game sounds as bridges), and he definitely has a point considering the band's successful Spike Jones-goes-funk groove. Describing its sound as "new age . . . 21st Century Bebop," Cameo scores with several B/C adds, among them "Aphrodisiac" and "Style."

WOULD YOU LIKE TO FLY — Ingram — Mirage/Atlantic 90075-1 — Producer: Steve Bernstein — List: 8.98 — Bar Coded

For over a dozen years, the dynamic Ingram family — bassman Butch, keyboardist/saxman James, axsmith Billy, drummer John and percussionist Robert — has entertained crowds at East Coast colleges and European concerts, and, like most blood-tied units, the music is perfectly in synch. Whether playing fusion-funk jazz ("D.J.'s Delight"), middle-of-the-road ballads ("Spoken Words"), dance club motivators ("Groovin' on a Groove"), or up-tempo R&B pop ("No One"), the Ingrams pull it off with a sense of style sure to enrapture B/C audiences.

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SINGLES

OUT OF THE BOX



FRIDA (Atlantic 7-89834)

Here We'll Stay (4:05) (ATV Music Corp., BMI) (T. Colton, J. Rousset) (Producer: P. Collins)

Frida shifts in theme and format in the follow-up to "I Know There's Something Going On." No doubt about the lover in this bright, straight pop outing. Producer Collins provides the appropriate sparkle with a horn section that emphasizes Frida's commitment.

FEATURE PICKS

POP

KENNY ROGERS (Liberty P-B-1495)

All My Life (3:49) (Warner House Of Music — BMI/WB Gold Music Corp — ASCAP) (V. Stephenson, D. Robbins, J. Silbar) (Producers: D. Foster, K. Rogers)

Rogers' first solo release from his "We've Got Tonight" album opens with an

NEW FACES TO WATCH



Falco

A&M recording artist Falco, the lively, dark-haired 25-year-old who has enjoyed international (read European) success with his cryptic dance cut, "Der Kommissar," makes two things perfectly clear during the course of the interview. First of all, he is Austrian, not German; born in Vienna, he sings, or raps, in his native tongue on "Der Kommissar" and the other songs from his recently released (in the U.S.) "Einzelhaft" ("Solitary Confinement") LP.

"It's Viennese, not German, that I use," said the former Vienna Conservatory jazz student. "(Viennese) is much softer than German."

Secondly, he doesn't think very much of the numerous cover versions of "Der Kommissar" currently in circulation, one of which has become a Top 10 hit in the U.S. while the original has just started making inroads on the Top 100 chart after substantial dance club action.

"I hate them all," snaps Falco. "They lost the words. There are now seven different stories."

While he admits that he "never thought 'Der Kommissar' would cross the Atlantic," Falco (whose real name is John DiFalco) pretty much writes the cover battle off as "a problem between the record companies." He's quick to point out that he will share the songwriter's royalties with his keyboardist and "Der Kommissar" co-author Robert Ponger in any case.

"For me, it is just funny, because I

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After The Fire

"We first heard 'Der Kommissar' at a German new wave nightclub while we were on tour opening for ELO," explained Andy Piercy, bassist and lead vocalist for Epic recording group After The Fire. "It wasn't a hit or anything at the time and we liked it, so we contacted the writers and they were really pleased that we did."

Piercy, during a recent coast to coast phone interview, was retracing the story of how his previously unknown British band came to the attention of the American public with a translated version of Falco's Austrian rap record.

"I did the lyrics and sent (Falco) a copy of it in Austria, asking him if it caught the spirit of the song well," Piercy continued. "I got a call (from him) saying, 'Yeah, that's great, go for it.' Well, we did, recording it in England right after the tour."

"Now, I read in a couple of the trade papers that he was a little bitter about it and I was really quite surprised. Of course, I'm really upset that we had the bigger hit in the U.S.," he said, with more than a trace of sarcasm.

Piercy acknowledges that the appeal of "Der Kommissar" has been primarily as a novelty dance tune, and not representative of ATF's own original material. He views it, rather, as a vehicle for greater exposure, something ATF has been getting a lot of recently, just having concluded a 3½ month tour opening for Van Halen.

"We'd been really keen to get to the

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orchestral pop combination of piano and thickly textured strings before breaking into the singer's raspy, vibrato vocal style. Sensitive lyrics capped with cymbal crashes and soaring lead guitar complete the ingredients to this sure-fire hit confection.

DOLLY PARTON (RCA JK 13514)

Potential New Boyfriend (3:15) (April Music — ASCAP/ATV Music — BMI) (S. Kipner, J.L. Parker) (Producer: G. Perry)

Dolly Parton offers an uncharacteristic slick R&B-flavored number, complete with stinging lead guitar, disco-ish bass fills and Raelettes-style backing vocals. Underpinned by a hypnotic rhythm fill in the verses and a more typical crossover sound for the chorus, this may be the strongest dance tune yet from Parton.

PAT BENATAR (Chrysalis VS4 42688)

Looking For A Stranger (3:24) (Frange Golde Music/Kightsong Music, Inc. — BMI/Mac's Million Music — ASCAP) (F. Golde, P. McLan) (Producers: N. Geraldo, P. Coleman)

The latest entry from Benatar finds a poor woman bored, itching to be let loose. While the multi-keyboards and boogie guitar may not provide the "danger" she's looking for, her impassioned vocal surely will find plenty of takers.

JOAN ARMATRADING (A&M AM-2538)

Drop The Pilot (3:44) (Rondor Music (London) Ltd. Administered in the U.S. and Canada by Irving Music, Inc. — BMI) (J. Armatrading) (Producer: V. Garay)

Long plagued by an inability of radio to categorize her music, Joan Armatrading still awaits the airplay to lift her beyond a large and devoted following. "Drop The Pilot," off her new "The Key" LP, provide a forceful rock statement that should do the trick. Like the artist, the tune is "right on target" and spells out who she is in no uncertain terms.

RITA COOLIDGE (A&M AM-2541)

I'll Never Let You Go (3:56) (Casa Flambe Music/Barracuda Music/Moon and Stars Music/Cotillion Music/Stalker Music — BMI) (J. House, W. Waldman) (Producer: D. Anderle)

Rita Coolidge claims to be a different type of woman than the other "wolves at bay" ignored by the subject of her latest single. What's certain is that she is a different type of vocalist indeed. A standout production combining '60s organ and guitar and Southern rock guitar sounds firmly backs her confident sultriness.

UTOPIA (Network 7-69830)

Hammer In My Heart (4:10) (Unearthly Music, Inc./Fiction Music, Inc. — BMI, Terrestrial Music, Inc./Fourth Floor Music, Inc. — ASCAP) (Utopia) (Producers: T. Rundgren, Utopia)

These guys got a problem, what with a non-stop audible pounding in the chest causing insomnia and a host of other mental and physical ills. Let's hope it's all psychosomatic, since the ticker in this pop-rock mover with a Beatle-ish break sounds perfectly healthy.

BLACK CONTEMPORARY

CARL CARLTON (RCA JH-13496)

Foiled Myself Again (3:36) (Snow Music, BMI/April Music/Kay Music Co., — ASCAP) (T. Snow, E. Kaz) (Producer: N. M. Walden)

Finding that he's "just another friend," Carlton spends this song wondering why. The sorrowful soul crooner lets his singing wander with his thoughts, but a solid chorus pulls him back before he gets too carried away.

SISTER SLEDGE (Cotillion 7-99885)

B.Y.O.B. (Bring Your Own Baby) (3:48) (O'Lyric Music/Tree Publishing Co. — BMI) (T. Shapiro, M. Garvin) (Producer: G. Duke)

Kathie Sledge is combative and with good reason. Someone didn't realize that it's "Baby," not "Beer" requested at her B.Y.O.B. party. An accusing guitar riff backs up her scoldings, but the other

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REVIEWS

ALBUMS

(continued from page 8)

NEW AND DEVELOPING

OUT FOR BLOOD — Lita Ford — Mercury/PolyGram 810 331-1 M-1 — Producer: Nell Merryweather — List: 8.98 — Bar Coded



"Punk You!" is the message emblazoned on ex-Runaway Ford's ripped T-shirt for her premier solo outing's cover art, but the music within the jacket is more hard-rock metal than

hard-core. Produced by Neil Merryweather, whose Canadian group Space Rangers scored with the big 1974 hit "Kryptonite," Ford's first foray is alluring, but not on the level of former affiliate Joan Jett's output. Still, expect a positive response from AOR leather-and-stud-styled stations seeking fresh, fierce lady larynx-scorchers. "Die For Me Only (Black Widow)" and "Rock 'N Roll Made Me What I Am Today" are the prime picks for metallurgy-minded FM.

SINGLES

(continued from page 8)

Sledges' sisterly harmonies soften the tone.

JAIME LYNN AND GENE CHANDLER (Salsoul S7 7051)

You're The One (4:24) (Phantom Of New York Publishing Inc. — BMI) (S. Miller, L & D Lewittes, R. Limas) (Producers: G. Chandler, D. Lewittes)

Newcomer Jamie Lynn gets to hold hands with an old hand when it comes to romantic ballads. This duet's first release opens with Lynn's lament about her man being away from home, which is effective enough to prompt Chandler's long distance reassurance.

AURRA (Salsoul S7 7049)

Baby Love (4:04) (Red Aurra Music — BMI) (S. Washington, C. Jones, J. Ivory) (Producer: S. Washington)

Aurra's Starlena Young and Curt Jones generate an easy funk in their second single from "Live And Let Live." Tender little love notes traded back and forth between the two are reinforced by a yearning call-and-response chorus.

NEW AND DEVELOPING

KAJAGOOGOO (EMI America P-B-8161) **Too Shy** (3:32) (Tritec Music Ltd.) (Limahi, N. Beggs, Kajagoogoo) (Producers: C. Thurston, N. Rhodes)



The wonderfully named Kajagoogoo is the latest British synth/dance band to cross the Atlantic in hopes of transplanting its homeland success. "Too Shy,"

a recent chart-topper back home, has a Duran Duran-like groove, maybe because of its co-production by Duran Duran producer Colin Thurston and that group's Nick Rhodes.

NEW FACES TO WATCH

Falco

(continued from page 8)

have the better version," stated Falco in heavily accented English, with more than a trace of cockiness.

Presently embarking on an acting career (he is slated to make a film about the rise and fall of a '50s rock star), Falco initially tried to make a go of it as a jazz musician, but he has said that after working in a combo for three years, rehearsing in "dark Viennese cellars," his biggest accomplishment was that he "gained a better appreciation for wine."

After that it was off to West Berlin, which he calls "an island in the East." While the move did nothing for his career as a jazzist, it did expose him to a variety of new rock sounds and he returned to Vienna with a new direction. He played bass in various local outfits and, in 1980, he wrote a song called "Ganz Wein" ("All Vienna"), which became a regional hit. "Der Kommissar" was the next big step, going to the top of the charts in Austria, Germany and Switzerland, among other countries, and the original has now been released by "six or seven record companies," according to Falco.

After The Fire

(continued from page 8)

States for some time, and we came at the invitation of the band," Piercy noted. "We learned so much from that experience and we proved we had a strong live side."

With just one record released in the U.S., most people tend to think of After The Fire as a new group, but in actuality, the band has released three albums in the U.K., and Piercy said that when he hooked up with keyboard/synthesizer player Memory Banks seven or eight years ago, ATF had already been in existence.

"Back then, the band was playing more of a classical, symphonic rock, and I was playing acoustic guitar," recalled Piercy.

ATF in its current line-up came to be when guitarist Andy Russell was brought in and Peter King won an audition over nearly 100 other drummers. The band's debut LP, entitled "Signs of Change," came out on its self-financed Rapid Records in 1978 (available by mail order only), followed by its first major label album, "Laser Love" on CBS, shortly thereafter. The group then toured with ELO and Queen, later releasing its third LP, "Batteries Not Included," which was produced by Mack.

The After The Fire album issued in the U.S. is a compilation of its three U.K. releases.

Recording Academy Hall Of Fame Placed In Atlanta

LOS ANGELES — The Board of Trustees for the National Academy of Recording Arts & Sciences (NARAS) has voted to locate the Recording Hall of Fame and Museum in Atlanta, Ga. Final negotiations are presently under way between the NARAS board and Atlanta officials.

The choice of Atlanta as home of the Recording Academy's Hall of Fame and Museum was the result of a report by NARAS's Hall of Fame Committee, citing such favorable factors as the amount of Academy control over the facility, the total size of the budget and the likelihood of success in the city.

EXECUTIVES ON THE MOVE

Krenkel Named — David Krenkel has been appointed executive director of budgeting and financial analysis at PolyGram Records. He was formerly manager of budgeting and forecasting for RCA Direct Marketing Inc.

WEA Appoints Two — The Warner/Elektra/Atlantic Corp. has announced 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 joined the WEA Boston branch in 1974 as warehouse manager, and in 1978 he was promoted to sales manager. Fontecchio began his career with WEA as a sales order clerk when the Boston branch opened in June of 1971.

Nichols Named — The WEA Dallas regional branch has announced the appointment of Dave Nichols as the branch singles specialist/special projects coordinator. For the past four years, he has been Leiber's one-stop manager in Dallas. He replaces Yvonne Rice, who has moved to the Houston sales office as a local WEA/Warner Home Video sales representative.

Eichelkraut Named — F.W. Eichelkraut has been named vice president of artist development for Fat City/Flame Records, Inc. Previous to joining Fat City/Flame Records, he managed L.A.'s Suburban Lawns.

Park To ASCAP — The American Society of Composers, Authors and Publishers (ASCAP) has appointed Robert P. Park, Sr. station relations representative in the Southwest. Park, who lives in Amarillo, has held management and sales positions at many radio and television stations in the Southwest, and his most recent position was sales manager for KJTV in Amarillo.

Changes At Lee — The Buddy Lee Attractions, Inc. has announced the addition of two new agents that have joined the Nashville entertainment firm. Keith Hinton, formerly with **Cash Box** Magazine, will be responsible for clubs, and Jay Bell, who previously held positions at International Celebrity Services and most recently the Lavender Agency will be responsible for colleges, promoters and clubs. Joe Harris, who was agent and most recently operations manager, resigned from the company and has moved to Texas due to medical reasons.

Stamp To Johnson — The Little Richie Johnson Agency has hired Jim Stamp as general manager of the firm. He is an ex-bass player for several groups, now heads road work for the agency and has been active in Country Music over 35 years.

Gil Appointed — EMI Music, Europe and International, announced that Rafael Gil has been appointed A&R and marketing director, Latin America. He joined EMI Spain in 1970 and has been responsible for A&R, marketing and promotion of operations for the last four years, and during the last two years he has co-chaired the Latin A&R Committee.



Dixie Gamble-Bowen

Gamble-Bowen Named GM At E/A, Refuge Music

LOS ANGELES — Dixie Gamble-Bowen has been named to the post of president of Elektra/Asylum and Refuge Music of Nashville. In her new post, Gamble-Bowen will be responsible for overseeing the daily operation of the publishing company, with an emphasis on developing the artist/writers on the staff.

"I have worked with the artist/writers at the publishing company for the last three years, and a good part of that time has been spent with them in the development of their musical styles," says Gamble-Bowen. "I feel fortunate to have worked with so many creative people towards the development of Elektra/Asylum and Refuge Music and look forward to continuing these relationships and to growing and prospering in the future."

Prior to her new appointment, Gamble-Bowen served as general manager of Elektra/Asylum and Refuge Music, a position she held since 1980, when she joined the publishing house. Before that, she worked with Tree International.

Commenting on the appointment, Jimmy Bowen, senior vice president, Warner Bros. Records, said, "Dixie's love for the artist/writer and their development in our organization makes her the perfect choice."

Barbis Named To VP Position At Backstreet Label

LOS ANGELES — Dino Barbis has been named as a Backstreet vice president. Barbis, who was previously promotion director for the label, will report to Backstreet president Danny Bramson.

In his new position, Barbis will continue to head the promotion department, as well as take on added duties in the label's decision-making process and the field of artist acquisition and relations.

Barbis will remain based at Backstreet headquarters in Los Angeles.

Prior to his new appointment, Barbis had served for eight months as the label's promotion director. Immediately before joining Backstreet, Barbis served as West Coast promotion director for Atlantic.

Emon To Head Winter & Assoc. Office In NYC

LOS ANGELES — Linda Emon has been named to the position of vice president, East Coast, for Norman Winter & Assoc. In her new position, Emon will head a new office in New York for the public relations firm.

Among Emon's duties at the New York office will be the supervision of all media activity in Gotham and neighboring areas. Norman Winter & Assoc., a Hollywood-based public relations firm founded 10 years ago, handles a number of music and film/TV accounts.

Prior to joining Norman Winters & Assoc., Emon edited and published a music publication designed for the promotion of dance music. She first entered the entertainment industry as a promotion executive with Pickwick International.

The address and telephone number of the New York office will be announced shortly.

Lene Lovich

BEVERLY THEATRE, L.A. — To borrow a recent description in a local weekly, Lene Lovich is "an original mover of mid-'70s new wave . . . (she) can now be heard in devolved form as Berlin's Terri Nunn and Missing Persons' Dale Bozzio. But the prototype remains intelligent and inimicable." Amen. As one of the Stiff crazies — along with Ian Dury, Rachel Sweet (who went pop and faded) and Wreckless Eric (who just faded) — the raggedy doll who came from Michigan (but of a professed Slavic background) became a role model for many others to follow, lesser talents who would achieve greater popularity while Lovich hung on with moderate success.

Things haven't changed much for the lovably loopy Lene and that is a problem. Trundling into town, she played before loyal Lovich followers dressed in a child's party dress, wearing a full petticoat over black tights, still looking like Alice in Wonderland. The stage was bare, except for what looked like an oversized white bed sheet as backdrop. The lighting was also minimal, though effective. It gave the impression that this is definitely a band on a tight budget, which it most likely is.

After all, when one considers that "New Toy," written by Thomas Dolby, was perhaps her biggest hit but earned little action outside the clubs, well . . . She has continued to push on and her current single, "It's You, Only You (Mein Schmerz)," has achieved a modicum of airplay and MTV exposure, but certainly not enough to advance her career considerably. Yet, it seems she remains as chipper as ever, bouncing all over the art deco Beverly's stage and cooing at the audience members, who regularly yelled out "I Love You."

Lovich, apparently, loves her fans, too. When security had to clear the area in front of the stage, due to what was described as a "dangerously weak" floor, Lovich stopped the show more than once asking fans politely to move out of harm's way, saying "I don't want to lose one of you."

Such a gesture would endear Lovich to even the most cold-hearted critic, but it can't compensate for a general flatness, which particularly affected the first half of the show.

Michael Glynn

The Bellamy Brothers

THE PALOMINO, L.A. — I've been a fan of the Bellamy Brothers ever since they hit #1 on the pop charts in the spring of 1976 with their signature tune, "Let Your Love Flow." Here was country music's most successful duo (they've had more #1 country singles than any other duo), and after living in Colorado for four years, I finally had a chance to see and hear them . . . in all places, Los Angeles. But my enjoyment wasn't to be denied.

The Palomino is a country/western stage and bar situated in the San Fernando Valley, and the setting was perfect for all of the urban cowboys to "do their thing." While munching down on home fries and beer, the duo from Florida opened with a version of "Flow" that featured impressive guitar work by Billy Crane. Howard and Dave Bellamy really made the atmosphere similar to that of a friendly backyard barbecue. They'd tell about the origin of their various hits, events while on the road and other things that made the crowd feel right at home.

The brothers' brand of pop/country/reggae sounds were quite evident as they sailed smoothly through such hits as "Sugar Daddy," "Lovers Live Longer" and the enthusiastic "They Could Put Me In Jail." The reggae-flavored "You're My Favorite Star" and "Redneck Girl" were overwhelmingly received. The Bellamys also included a set of their chart-toppers, which included my favorite, "If I Said You Had A Beautiful Body Would You Hold It Against Me?" which was aided by flowing and gentle keyboards.

As a former radio programmer, I can always remember how anxious I would be to listen to a Bellamy Brothers new release. Their style of different rhythms and harmonies would make me wonder what they would be doing next. And that's why I believe they've been so popular with country fans for seven years now. They're always refreshing and not bland in experimenting with new sounds.

For their encore, we were treated to listen to their next release from a forthcoming album. "Almost Jamaica," as you can probably guess, is a soft rhythmic ballad that certainly should continue to make these Southern boys (and their fans, for that matter) very pleased.

Greg Ieschishin

Psychedelic Furs

WAR MEMORIAL AUDITORIUM, NASHVILLE — Because of the great amount of exposure provided to new music by the presence of MTV and local revised AOR outlet WKDA, a great deal of excitement was conjured up in Nashville for the first appearance by The Psychedelic Furs. However, because of the inadequacies of the venue, the group's performance proved a disappointment.

War Memorial is a small hall seating approximately 2,000, but the structure was clearly not built with acoustic design in mind as nearly every note of intricacy was lost somewhere in the cavernous expanses of the building until it lit upon the ears of the audience as a part of a garbled hodgepodge of sound, especially with a mix that was overly reliant on rumbling bass tonalities.

Lead singer Richard Butler was certainly the most noteworthy of the Brit rockers, drawing much of his vocal technique and stage presence from innovator David Bowie, who was playing "new music" long before anyone had a name for it. While his voice was at times grating, often over-emphasizing a raspy quality, it was well-suited to the rather mournful disposition which the band exuded through the set, which included the current single, "Love My Way," and the title track from the "Forever Now" LP. Cloaked in a classy medium-length leather jacket, black leather trowsers and bold white spats, Butler bore a demeanor of confidence and poise, utilizing theatrical hand gestures for the bulk of his visual presentation.

The Furs' seven-man assemblage provided an opportunity for rather unique instrumentation, since the unit includes both a cellist and saxophone player, but their abilities went practically unheard when presented amongst the drone created by the vacuous hall. The audience seemed to respond well in spite of the inherent sound distractions, however, as concert-goers at the back of the main floor stood on top of their chairs straining to catch an eyeful of the band, and those just in front of the stage danced incessantly to the one distinctly audible instrument, the bass, in spite of poor ventilation.

Tom Roland

Indie British TV Rock Show Switch Clicks With Flexibility, Open Playlist

by Nick Underwood

LONDON — Channel 4, the U.K.'s new national independent television station that went on air last November, is continuing its radical music programming policy which in general takes a departure from tried and tested rock TV formulas. Channel 4's latest offering is a new 26-part series of one-hour long live shows titled *Switch*, which has replaced its popular forerunner, *The Tube*.

The new station has opened up a valuable and viable new promotion and marketing outlet particularly for the thriving U.K. indie label arena, as the program includes generous amounts of airtime for unknown and developing acts that do not need to be established in the national charts to qualify for exposure.

Switch is aired live, and its format includes three acts performing live without a studio audience, plus videos and an inter-

Roxy Music U.S. Tour Set To Begin April 29

LOS ANGELES — Roxy Music will begin its first North American tour since 1979 when it appears April 29 at the Fresno, Calif. Amphitheatre. The tour will include original Roxy Music members Bryan Ferry, Phil Manzanera and Andy MacKay and supporting musicians Neil Hubbard (guitars), Andy Newmark (drums), Alan Spenner (bass), Jimmy Maelen (percussion) and several back-up singers, such as Tawatha Agee and Michell Cobbs. This live band is the same line-up that played on Roxy Music's current Warner Bros./EG Records extended-play disc, "The High Road."

Dates for the 1983 tour sees the group follow its Fresno gig with California appearances at San Diego State University April 30; L.A.'s Universal Amphitheatre May 2-3; Santa Barbara's County Bowl May 6; and San Francisco's Greek Theatre May 7. From California, the band will journey to Canada and the Midwest, where it will play at Vancouver, British Columbia's PNE Coliseum May 9; Edmonton, Alberta's Coliseum May 11; Chicago's Pavilion May 14; Detroit's Cobo Hall May 15; Cleveland's Richfield Coliseum May 18; Toronto, Ontario's Maple Leaf Gardens May 19; and Montreal, Quebec's Forum May 20.

The group winds up its tour on the East Coast, gigging at Harrisburg, Pa.'s City Island May 22; Baltimore, Md.'s Civic Center May 23; New York's Radio City Music Hall May 25; Boston University May 27; and Philadelphia's Spectrum May 28.

Gaye Embarks On First U.S. Tour In Five Years

LOS ANGELES — Marvin Gaye has embarked on his first American tour in five years following the tremendous success of his "Midnight Love" LP, which boasted the Grammy-winning single, "Sexual Healing." The tour, which began April 15 at San Diego, Calif.'s Golden Hall, will extend into three months of domestic dates and eventually span the globe.

At presstime, dates for the Gaye tour included stops at Baton Rouge, La.'s LSU Assembly Center April 28; Houston, Texas' Summit Arena April 29; Mobile, Ala.'s Municipal Auditorium April 30; Atlanta, Ga.'s Fox Theatre May 1; New Orleans, La.'s Sanger Theater May 6; Dallas, Texas' Reunion Arena May 7; New York City's Radio City Music Hall May 17-22; and Sunrise, Fla.'s Sunrise Musical Theatre May 28 (two shows) and 29.

"Midnight Love" and its single earned several honors over the past few months, such as the American Music Award for Favorite Soul Single and two Grammys for Best R&B Instrumental and Best R&B Vocal.

view slot. The program's two presenters are both very young and inexperienced — Yvonne French, a 21-year-old, ex-drama student with no previous television experience, is sided by Graham Fletcher-Cook, a 19-year-old north Londoner who has some limited media experience. The relative inexperience of the show's team is geared to Channel 4's policy that seeks to provide a more accessible and spontaneous approach to television.

Despite much negative criticism, which is hurled at the new station in general from many different quarters of the U.K. establishment, this new accessible approach works particularly well for live contemporary music. Most of the U.K. record industry, including the large major companies, are supporting the station's music

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Rogers Sets Tour Of South For May 8-22

LOS ANGELES — During mid-May, Kenny Rogers will take his 1983 concert show to the South, appearing in 12 cities there beginning on May 8 in Athen, Ga., and ending on May 22 in Austin, Texas.

Besides his concert tour, Rogers has been involved with a number of other important projects this year. In March, he recorded a concert special for Home Box Office. Before he embarks on his tour, he is set to begin work on his first album for RCA Records with Barry Gibb at the production helm.

Following his tour dates, Rogers begins six weeks of shooting on the sequel to *Kenny Rogers As The Gambler* for CBS-TV, tentatively titled *Gambler II*. The show features the singer in the role of Brady Hawkes, and will be filmed as a two part, four-hour western adventure.

Rogers' May series of dates is as follows: May 8, University of Georgia, Athens, Ga.; May 11, University of Florida, Gainesville, Fla.; May 12, Tampa Sundome, Tampa, Fla.; Orange County Convention Center, Orlando, Fla.; May 14, Clemson University, Clemson, S.C.; May 15, University of South Carolina, Columbia, S.C.; May 17, Southeastern Louisiana University, Hammond, La.; May 18, Mississippi Coast Coliseum, Biloxi, Miss.; May 19, Von Braun Civic Center, Huntsville, Ala.; May 20, Hirsch Memorial Coliseum, Shreveport, La.; May 21, Tarrant County Convention Center, Ft. Worth, Texas; May 22, Special Events Center, Austin, Texas.

Santana World Tour To Support New LP

LOS ANGELES — In support of his sixth solo album, "Havana Moon," Columbia recording artist Carlos Santana started a world tour in March that includes stops in Japan and Australia during June and a possible U.S. series of dates in early fall.

For the shows, Santana has enlisted two members of his old band, keyboardist Tom Coster and vocalist Greg Walker, as well as other performers like Tower of Power keyboardist Chester Thompson, bassist Keith Jones, longtime Santana drummer Graham Lear, and a three-man percussion section.

Hirt To Tour In August

LOS ANGELES — Al Hirt will depart for a mini-tour of the U.S. during the summer, when his New Orleans club is closed. The 1983 Hirt tour will include many of the same venues he appeared at during his 1982 summer tour with Pete Fountain.

Half of Hirt's tour is booked and includes dates at the Ravinia Festival, Meadow Brook Music Festival, Blossom Music Center, Baltimore's Symphony Hall and Mud Island. All of these dates are scheduled for August.



FROM MYRTLE BEACH TO HOLLYWOOD — Post production on the Beach Music Awards, a television special set for syndication and cable TV, was recently completed in Hollywood, Calif., following taping of the live awards presentation in Myrtle Beach, S.C., the home of beach music. Performers included James Brown, The Tams, The Drifters, Clovers and Maurice Williams. Pictured standing are (l-r): Bob Levinson, president, International Home Entertainment and producer/director of Beach Music Awards; John X. Aragona, executive producer and creator of Beach Music Awards; and Steve Clark, music consultant and production/marketing supervisor. Shown seated are (l-r): Richard Herd, Linda Blair and Willie Aames, the celebrity hosts for the awards.

'Universal' AM Stereo Radios, Deregulation Highlight NAB

(continued from page 5)

issues, such as Cuban signal interference (which NAB's Fritts has himself lobbied heavily on in Washington, D.C.).

Rep. Wirth got a decidedly mixed reaction from broadcasters during his April 12 address. While Wirth came out in favor of "long term license stability," the abolition of comparative renewals and codifying FCC's deregulation of radio, as well as abolition of the Fairness and Equal Time doctrines, his support of a "reasonable" spectrum-use fees for stations met with stony silence. He urged that broadcasters "must compensate the public in some way" for use of the AM and FM bands, calling the broadcast spectrum a "public resource."

Rep. Matthew Rinaldo (R-N.J.), a member of Wirth's subcommittee, sought a compromise with Wirth's position, which has been to defeat the deregulation bill (S. 55) Packwood successfully pushed through the Senate. The newest member of Wirth's House Telecommunications subcommittee, Rep. Mickey Leland (D-Texas) came out in favor of both radio deregulation and spectrum fees.

In a videotaped address from President Reagan, during which the former actor reflected upon his own experiences in radio, the country's leader underlined his administration's ongoing commitment to strip the broadcast industry of "unnecessary regulation."

In sharp contrast to the varied reactions broadcasters had to the legislators speaking at the convention, overwhelmingly positive feedback came to Sansui's



A PEPPY PARTY FOR INXS — Atco recording group INXS was the guest of honor at a special welcoming party held at The Peppermint Lounge in New York City, while the Aussie band was in the Big Apple for a series of press, radio and television interviews prior to its debut U.S. tour. Pictured at The Pep party are (l-r): Reen Nalli, Atco vice president; Bill Elson, ATI president; and Michael Hutchence, lead singer for INXS.

demonstration of a "universal" AM stereo receiver at the confab, as well as reports that Sony would be introducing a low-priced portable "Walkman" type receiver capable of picking up signal from all four systems.

According to Sansui, their unit should be on the market in September and will retail for approximately \$415. Car stereo versions are presently being readied by the company, as well.

The Sony system, which will be formally announced this week, will be priced substantially lower, at approximately \$89. It is reportedly due for August availability.

Representatives of the competing systems, with the exception of Motorola, all appeared to be as happy about the development of "universal" AM stereo receivers as the broadcasters at the convention. Unlike Kahn, Harris and Magnavox, Motorola had planned to market decoder chips for its system.

Nobody, however, seemed more pleased at the development of "universal" receivers than FCC chairman Fowler, characterizing them as "a pretty good answer to those critics," such as NAB's Fritts, who questioned the FCC's "market-place" decision.

Performers Announced For 18th 'Hat' Awards

LOS ANGELES — Alabama, Merle Haggard and Willie Nelson have been tagged to head the line-up of performers for the 18th annual Academy of Country Music "Hat" Awards special broadcast over NBC-TV on May 9. Also appearing in musical segments on the special will be hosts Jerry Reed, John Schneider and Tammy Wynette, as well as artists nominated for Top New Male and Female Vocalist honors, such as Deborah Allen, Karen Brooks, Cindy Hurt, Kieran Kane, Gary Morris, Michael Murphey, Sue Powell, George Strait and Gary Wolf. Additional performers will be added during the next two weeks.

The awards show is a production of the Dick Clark Co., and Clark is serving as executive producer for the gala. Al Schwartz and Gene Weed are producing the special.

Hardin On Tour

LOS ANGELES — RCA recording artist Gus Hardin is touring in support of her self-titled RCA debut mini-LP. On her tour, Hardin will be performing with Hank Williams Jr. and the Bama Band.

COAST TO COAST

EAST COASTINGS — Import houses Bonaparte Records and Disc Trading have folded their tents . . . Congrats to CBS Records Group on its outstanding first quarter. The Group came out as CBS's only winner. After biting the bullet last year, the effects of **Michael Jackson** and **Men At Work** went straight to the bottom line, and Group president **Walter Yetnikoff** tells us he's looking at a similarly rosy second quarter. By-the-by, the effects of the Group's strong quarter are being felt throughout the industry at large, as we see newspaper writers around the country seizing the results as an indication that the record industry is back in a big way. Several stories appearing in Miami newspapers during the NARM Convention, as well as a recent piece in New York's *Daily News*, make **Men At Work** sound like the second coming of the **Beatles**. All of



RCA RE-SIGNS MILSAP — RCA Records artist Ronnie Milsap flew to New York last week to renew his long term contract with the label. Pictured at the signing are (l-r): Bob Summer, president, RCA; Milsap; and Joe Galante, division vice president, RCA Nashville.

which might be jumping the gun just a wee bit . . . Look for Boston's **November Group** to sign with a major label . . . **Steve "Miami Steve/Little Steven" Van Zandt** is producing a solo LP by former **Plasmatics** and present **Disciple of Soul** bassist **Jean Beauvoir**. No label yet. Van Zandt also recently got bounced from Disneyland because they didn't like the way he was dressed. Good thing Disney never tried to build anything in Brooklyn . . . Relativity Records, the label arm of New York's important import house has signed New Jersey dance band **Private Sector** and picked up New York club disc "Holding On For Love" by **Cargo** . . . **Paul Lawrence Jones III**, known for his work with **Kashif** and **Evelyn King**, is in New York's Celestial Studios producing songwriter **Lillo** for Capitol. Lillo penned **Melba Moore's** "Mind Up Tonight" . . . Bearsville has inked **The DB's**, formerly on the Albion label. Production begins next month at the label's upstate New York studio . . . Rounder's Varrick label is set to release "Ten Years Live" by **The Nighthawks**. The group will support the disc with its "Mississippi River Run," an extensive tour of the Midwest ranging from New Orleans to Minneapolis and culminating in a Washington, D.C. appearance with **J.B. Hutto** and **Luther "Guitar Jr." Johnson**. The band is also scheduled to hit Japan, where it will record another live album, this time backing Japanese bluesman **Toru Oki**. And while we're talking about Rounder, all you New Orleans piano freaks should know that the

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POINTS WEST — Art siren **Laurie Anderson**, Talking Heads' warbler **David Byrne** and avant-garde keyboardist **Phillp Glass** are among the featured speakers at a UCLA Extension symposium dubbed "Art As Opera" on April 30. Visual artists **David Amico**, **Douglas Huebler**, **John Baldessari** and **Alexis Smith**, as well as filmmaker **Paul (Death Race 2000, Eating Raoul) Bartel** and sculptor **Robert Graham** will appear at the gathering along with the aforementioned musical guests . . . Got an interesting indie single entitled "Kill For Your Love" the other day from a group named **Electric Peace**, and an accompanying note described how the L.A. band was on vacation in Southern France when the leader fell down a crevice in a cave they were exploring. According to the blurb, the guy was rescued by the drummer, who "tragically took his own life shortly after the incident because the cave reminded him of a girl he knew." Weird or what? . . . **Robby Krieger** and **John Densmore**, former axeman and drummer, respectively, for the **Doors**, are working together on a 12-inch reggae single . . . Reseda's Country Club reopened and its improved sound system is mighty indeed, judging from the acoustics at a recent **Twinkle Bros./Small Axe** show there. Other concerts slated for the 1,100-capacity nitespot include **Soul Sonic Force** (April 18), **Mutabaruka** (May 6), **Tammy Wynette** (April 29), **Dream Syndicate/Three O'Clock** (May 7) and a special evening honoring jazz keyboardist **Thelonious Monk** with a musical tribute from **Chick Corea** and the world premiere of the movie *Music In Monk Time* (May 13). The renovated club boasts a fine menu of burgers and Mexican delicacies, in addition to its varied entertainment schedule . . . Oops: last week's column said L.A.'s **Pop Continental** combo hailed from Britain, while a review of **Sparks** inadvertently identified **Ron Mael** as lead vocalist when his brother **Russell** actually sings for the quirk-pop team . . . Deeked out in Raggedy Ann designer garb, chanteuse **Lene Lovich** performed a series of gigs in L.A. last week including stops at the Beverly Theater and the Palace. Though her Beverly appearance was interrupted twice due to warnings that the floor directly in front of the stage was unstable, Ms. Lovich pulled off the show with elan, wowing audiences with her eloquent sax work and yodeling prowess . . . Reachout International Records (ROIR), the company that releases only cassettes, has a punchy line-up of new titles, including tapes from ex-New York Doll **Johnny Thunders**, streetfunkers **Bush Tetras** and U.K.-based **Raincoats**. Coming up from ROIR are cassettes documenting unreleased studio demos circa 1965-69 from Detroit's **MC5**, recent music from **Richard Hell** and early material from the archives of the **Gun Club** and **Joe "King" Carrasco** . . . On April 20, the Assn. of Independent Music Publishers will host a forum about record rentals. Call (213) 463-1151 for more information about the luncheon meeting . . . No reg-o-matic or pocket fisherman jokes, please, but **Lisa Popell**, daughter of the TV-marketing whiz, just put out a solo album . . . **The Paladins**, **Rockin' Rebels**, **Famous Figures** and **Sleepy LaBeef** celebrated the release of Rhino Records' "L.A. Rockabilly" disc at an open party recently. The independent label also changed locations, and its new address is 1201 Olympic Boulevard, Santa Monica, Calif. 90404 . . . Plans for the first an-

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TOO MUCH TO DREAM LAST NIGHT — Local rave raves **Dream Syndicate** recently played a gig at L.A.'s *Music Machine*, where the combo blasted patrons with a megadose of guitar feedback and imaginative lyrics. Seen here are (l-r): band members **Karl Precoda**, **Steve Wynn**, **Dennis Duck** and **Kendra Smith**.

Cash Box photo by Debbie Leavitt.

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
	4/16		4/16
1 PROCESSION WEATHER REPORT (Columbia FC 38427)	1	16 CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND VARIOUS ARTISTS (Warner Bros. 9 23718-1)	18
2 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	2	17 COME WITH ME TANIA MARIA (Concord Jazz Picante CJP 200)	20
3 THE HUNTER JOE SAMPLE (MCA 5397)	5	18 SOLID COLORS LIZ STORY (Windham Hill C-1023)	21
4 JARREAU (Warner Bros. 9 23801-1)	9	19 GUARDIAN OF THE LIGHT GEORGE DUKE (Epic FE 38513)	—
5 TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	4	20 CALIFORNIA HERE I COME BILL EVANS (Verve/PolyGram VE 2-2545)	13
6 DECEMBER GEORGE WINSTON (Windham Hill C-1025)	3	21 INCOGNITO SPYRO GYRA (MCA-5268)	17
7 DAVE GRUSIN AND THE NY/LA DREAM BAND (GRP A1001)	6	22 THE YOUNG LIONS VARIOUS ARTISTS (Musician/Elektra 9 60196-1R)	—
8 FINESSE JOHN KELMMER (Musician/Elektra 9 60197-1)	7	23 REEL LIFE SONNY ROLLINS (Milestone M-9108)	19
9 SHADOWFAX (Windham Hill C-1022)	11	24 THE PARIS CONCERT, EDITION ONE BILL EVANS (Musician/Elektra 9 60164-1)	25
10 QUARTET HERBIE HANCOCK (Columbia C2 38375)	8	25 WEAVE RARE SILK (Polydor/PolyGram 810 028-1 Y-1)	—
11 CASCADES AZYMUTH (Milestone M-9109)	12	26 AUTUMN GEORGE WINSTON (Windham Hill C-1012)	28
12 DREAM OF TOMORROW LONNIE LISTON SMITH (Doctor Jazz/CBS FW 38447)	16	27 HOME AGAIN STANLEY TURRENTINE (Elektra 9 60201-1)	23
13 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	14	28 MUSIC SPOKEN HERE JOHN McLAUGHLIN (Warner Bros. 9 23723-1)	27
14 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	15	29 STREET THEMES CHARLES EARLAND (Columbia FC 38547)	—
15 RIT/2 LEE RITENOUR (Elektra 9 60186-1)	10	30 ASPHALT GARDENS GEORGE HOWARD (Palo Alto PA 8035)	—

ON JAZZ

THE FESTIVAL SEASON — With spring around the corner, promoters for the major jazz festivals are gearing up for their season. Taking their cue from the granddaddy of 'em all, The Newport Jazz Festival, jazz expos have continued to concentrate on summer as their season, despite the fact that many of them, such as the Kool Jazz Festival in New York, present the lion's share of their programs indoors. The line-up for this year's Kool Festival in New York will be announced next week, but some of the other events around the country have already made their moves and unveiled their plans. Down in Baltimore, that city's Office of Promotion and Tourism is once again backing the **Euble Blake Jazz Festival**, named for the city's favorite jazz son. The four-day festival will kick-off Aug. 11, and features **Dave Brubeck, Anita O'Day, Harry "Sweets" Edlon, Herbie Mann, Wynton Marsalis, Maxine Sullivan, Max Morath, The New Black Eagle Jazz Band, The Amherst Saxophone Quartet, B.B. King, Big Joe Turner, Jay McShann, Buddy Tate and Al Grey**. . . Out in California, the annual two-day Playboy Jazz Festival held at the Hollywood Bowl will feature **Tania Maria, Gerald Wilson, Sphere, Steps Ahead, Spyro Gyra, The Modern Jazz Quartet, Doc Severinson and the Tonight Show Orchestra, VSOP II** featuring **Herbie Hancock, Tony Williams, Ron Carter, Wynton and Branford Marsalis**, and special guest **Bobby McFerrin** all on the first day. Second day's line-up features **The Count Basie Orchestra, Benny Carter, Joe Williams, Hubert Laws, The Carla Bley Big Band, Yank Lawson and Bob Haggart's World's Greatest Jazz Band, The Crusaders, and Playboy Stars of the '80s** featuring **Alphonso Johnson, Ndugu, Dianna Reeves, and Patrice Rushen**. Up in Berkeley, the 17th annual University of California at Berkeley Jazz Festival will run from May 23 through May 30, featuring workshops, films and a series of five free noon concerts featuring Bay Area musicians. Highlighting the program will be three Memorial Day weekend concerts featuring **Oscar Peterson and Bruce Forman** on May 28; **Jack DeJohnette's Special Edition, George Duke with Azymuth and The Heath Brothers** on May 29; and **VSOP II, Tito Puente's Latin Octet** featuring **Arthur Blythe, Steps Ahead, The Wynton Marsalis Quintet and Pieces of a Dream** on May 30. This year's Monterey Festival, the 26th, will debut Sept. 16 for a three-day run. Artists already slated for appearances include **Sarah Vaughn, Buddy Rich, Mel Torme, Joe Williams, Wynton Marsalis, John Lewis, Mundell Lowe, Shelly Manne, Andy Simpkins, Clark Terry, Bill Berry, Poncho Sanchez, Mark Naftalin, Bo Diddly, Irma Thomas, Bobby Murray, Ester Jones, Lowell Pulson, John Collins, Emily Ramler, Bruce Foreman, and Bobby Hutcherson**. . . Down in Miami, promoter **George Wein** has been signed on by the city to present a four-day jazz festival at the Orange Bowl, adding yet another city to festival network. All-in-all, the forecast for live jazz this summer is even sunnier than last year, when the expanded Kool Festival brought over a dozen cities onto the circuit. Hopefully, retailers and labels will widen the trail blazed last year for co-promotion, and translate the high visibility of artists on the festival circuit into sales. Like the Grammy Awards, the Kool, Monterey and other festivals offer a unique shot at exploiting a major event, and hopefully will not be missed. After all, jazz needs all the friends it can get.

MUSICIAN'S OPEN LETTER — Elektra/Musician has become the first label we know of to enlist the aid of its artists in the industry's war against blank tape manufacturers. Musician's latest batch of releases comes with an inserted sheet featuring one-by-

(continued on page 32)



BABY 'O RECORDERS' TWO BABIES — Hollywood's Baby 'O Recorders now offers both a 50' x 25' main room with a 30' high ceiling for a very live recording environment (l) and a new studio with a modified Trident Serids 80 console, featuring 56 inputs and 24 outputs.

Studio Profile

Baby 'O Recorders: Looking To Become A/V 'Complex'

by Michael Glynn

LOS ANGELES — Baby 'O Recorders at the Berwin Entertainment Complex on Sunset Blvd. in Hollywood has been in operation close to a year now and, unlike many facilities in the area which have been forced to cut back, it continues to expand, with a second room having just been completed. According to one of Baby 'O's co-owners, Rick Perrotta, it's the latest step in the company's master plan which includes the completion of a nightclub in the Berwin building that will be linked to the studio for both audio and video recording.

"We are looking at becoming an entire complex here," said Perrotta. "A year and a half ago, we started work on our main room, which is 50 feet by 25 feet, and that's been available for bookings for nearly one year. Last week, we just finished work on our second room. Once the club is completed, the set up will be such that a band playing there will be able to record live, as well as videotape, all from Baby 'O."

It sounds ambitious, but then Baby 'O organization is nothing if not ambitious.

The owners — including Alfredo Diaz O., Enrique Senker and Rafael Villafane — began with a club and disco in Acapulco, Mexico that soon became one of the hottest nightspots in that posh resort area. Since then, the Baby 'O empire has grown to count among its holdings an "exotic car dealership" in Texas, a ranch in the same area which is being converted into another recording center, complete with heliport, a lavish restaurant in Mexico City, honey and roses businesses, and a boat racing team.

Perrotta also noted that there are additional "plans down the road" for a movie company.

Working On Baby 'O

For now, however, Baby 'O is working on continuing to establish the Baby 'O studios here. The main room — which features a 30 foot high ceiling and a "very live" sound (controllable), as well as full video lighting grid, movable baffles and two 10 foot by 10 foot by 14 foot Iso booths (one with soft acoustics, the other with hard surfaces) — is presently being utilized by Michael Nesmith for a new project, and has been used for scoring as well as album recording.

The 18 foot by 20 foot control room offers a modified Trident Series 80 console, with 40 inputs and 20 outputs, in addition to two Studer A-800 24 track recorders, Studer A-80 1/20 inch and 1/4-inch 2 track recorder, Ampex ATR 102 1/4-inch 2 track recorder, Ampex ATR 104 1/2-inch 4 track recorder, Technics 1520 1/2-inch and 1/4-inch track recorder with VSO, Technics RS-85 and RS-95 cassette decks, Sony 3/4-inch video recorder, and a Panasonic 1/2-inch VHS recorder. Also available are Audio Kinetics Q-Lock Synchronizer and Melquist Dual Floppy Disk Automation.

(continued on page 18)

Palo Alto Jazz Changes Its Name

LOS ANGELES — Palo Alto Jazz Records recently announced that it has dropped the word "Jazz" from its official name although it will keep the acronym "PAJ" as its logo and trademark. The reasoning behind the change comes from its black contemporary market with such artists as George Howard, Dianne Reeves and David Diggs' Realworld, and an attempt to move into the fields of country and MOR with this summer's release of a collaborative LP with Richie Cole and Boots Randolph, melding be-bop with C&W.



COMMEMORATING MARLEY — Island Records will release "Confrontation" by Bob Marley and The Wailers next month on the Tuff Gong label. The album includes 10 tracks previously unreleased outside Jamaica, including the just-released single, "Buffalo Soldier." The May LP release commemorates the second anniversary of Marley's death. Pictured celebrating the release are (l-r): Errol Brown, engineer at Tuff Gong; Denise Mills, assistant to Island founder Chris Blackwell; Rita Marley; and Ron Goldstein, president, Island, North America.

TOP 30 VIDEOCASSETTES

	Weeks On 4/16 Chart		Weeks On 4/16 Chart
1 AN OFFICER AND A GENTLEMAN Paramount Home Video 1467	1 9	16 VICTOR VICTORIA MGM/UA 0051	17 23
2 BLADE RUNNER Embassy 1380	2 7	17 ANNIE RCA/Columbia Home Video 10008	15 17
3 ROAD WARRIOR Warner Home Video 11181	3 9	18 HONKY TONK MAN Warner Home Video 11305	22 3
4 POLTERGEIST MGM/UA 00164	4 17	19 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corp. 042	16 42
5 MONSIGNOR CBS/Fox 1108	8 5	20 MISSING MCA Distributing Corp. 71009	19 17
6 THE BOAT (DAS BOOT) RCA/Columbia Pictures Home Video 10149	5 12	21 HALLOWEEN III: SEASON OF THE WITCH MCA 71011	27 2
7 CREEP SHOW Warner Home Video 11306	11 4	22 STAR TREK II: THE WRATH OF KHAN Paramount Home Video PA 1180	20 21
8 ROCKY III CBS/Fox TW 4708	6 17	23 AMITYVILLE II: THE POSSESSION Embassy 1709	25 2
9 FAST TIMES AT RIDGEMONT HIGH MCA Distributing Corp. 77015	7 13	24 VICE SQUAD Embassy Home Entertainment 2002	23 4
10 THE WORLD ACCORDING TO GARP Warner Home Video 11261	10 13	25 DINER MGM/UA 00164	21 20
11 NIGHT SHIFT Warner Home Video 20006	9 13	26 THE SECRET OF NIMH MGM/UA 800211	— 1
12 THE BEST LITTLE WHOREHOUSE IN TEXAS MCA Distributing Corp. 77014	12 7	27 STAR WARS CBS/Fox 1130	29 45
13 YOUNG DOCTORS IN LOVE Vestron 5012	13 8	28 FRIDAY THE 13TH PART 3 Paramount Home Video 1539	28 9
14 FIREFOX Warner Home Video 11219	14 21	29 MOONRAKER CBS/Fox TW 4636	24 8
15 TRON Walt Disney WD 122	18 17	30 THE MAN WITH THE GOLDEN GUN CBS/Fox 4606	26 5

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

NEW VIDEO SOFTWARE RELEASES

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

SOPHIE'S CHOICE Cassette — CBS/Fox 9076 \$79.98	HOLLYWOOD BOULEVARD Cassette — Warner Home Video 24055 \$39.98
THE TOY Cassette — RCA/Columbia Home Video 10538 \$79.95	FROGS Cassette — Warner Home Video 26019 \$39.98
THE LORDS OF DISCIPLINE Cassette — Paramount 1433 ... \$39.95	FIVE DAYS ONE SUMMER Cassette — Warner Home Video 20010 \$69.95
BLACK SUNDAY Cassette — Paramount 8855 ... \$49.95	FITZCARRALDO Cassette — Warner Home Video 24003 \$69.95
PHASE IV Cassette — Paramount 8470 ... \$39.95	QUARTET Cassette — Warner Home Video 24004 \$69.95
AEROBICISE: THE ULTIMATE WORKOUT Cassette — Paramount 2313 ... \$44.95	CARBON COPY Cassette — Embassy Home Entertainment 1609 \$59.95
GODZILLA VERSUS MOTHRA Cassette — Paramount 2321D .. \$37.95	INTIMATE MOMENTS Cassette — Embassy Home Entertainment 1606 \$59.95
RACE FOR YOUR LIFE, CHARLIE BROWN** Cassette — Paramount 8850 ... \$29.95	THE PEOPLE THAT TIME FORGOT Cassette — Embassy Home Entertainment 1706 \$59.95
THE JAZZ SINGER** Cassette — Paramount 2305 ... \$29.95	ROAD GAMES Cassette — Embassy Home Entertainment 2016 \$59.95
URBAN COWBOY** Cassette — Paramount 1285 ... \$39.95	THE ROLLING STONES' LET'S SPEND THE NIGHT TOGETHER Cassette — Embassy Home Entertainment 1231 \$39.95
EARTH, WIND & FIRE IN CONCERT (stereo) Cassette — Vestron 2006 \$39.95	WINTER KILLS Cassette — Embassy Home Entertainment 2056 \$59.95
THE EARTHLING Cassette — Vestron 4029 \$69.95	**Previously released
HARPER VALLEY P.T.A. Cassette — Vestron 4043 \$69.95	
THE CALL ME BRUCE? Cassette — Vestron 5051 \$79.95	
CLASS OF '84 Cassette — Vestron 5022 \$79.95	
LOVESICK Cassette — Warner Home Video 20011 \$39.98	

SOUNDVIEWS

WITH \$39.95 DISCIPLINE, IS PAR STILL JUST TESTING? — Paramount Home Video has clearly been the leader among studios and other home video suppliers in reduced cassette pricing, ever since it released *Star Trek II: The Wrath of Khan* last year at \$39.95. In the wake of Khan's widely publicized success par released *An Officer And A Gentleman* earlier this year at the same price point (at least for VHS; Beta is selling at \$29.95), and sales have come close to equalling *Star Trek II's* already. Then, *An Evening With Robn Williams* came out at \$39.95, followed by *Airplane II* the next month at the increasingly popular price. At the same time, Par decided to embark on a re-release program for catalog at \$29.95, beginning with *Star Trek: The Motion Picture*, *Grease* and *Airplane*. In May, the studio will follow up with *Race For Your Life*,



THE 'BEAT IT' TEAM — Michael Peters (l), assistant choreographer for the smash musical *Dreamgirls*, and director Bob Giraldi (c) confer as Michael Jackson looks on during the making of the video for "Beat It." Peters appeared in the mini-movie, as well as directing the dance routines, and Giraldi wrote as well as directed.

Charlie Brown and *The Jazz Singer* at the same price and *Urban Cowboy* at \$39.95. The recent theatrical release *The Lords of Discipline*, starring David Keith, will also be out at \$39.95 the same month. Is reduced price becoming a regular practice at Par, or is the studio still, as most video software companies like to put it, just "testing?" "We're still testing genre and titles," insisted Paramount vice president and general manager Reg Childs last week. "We're still gaining experience in testing different price points, not only with new titles but catalog. So far, we've seen nothing negative." Indeed, Childs noted that sales of *Star Trek II* were more than 125,000 at this point and *An Officer And A Gentleman* had reached the 112,000 mark. He added that "the opening order for *Airplane II* was 50,000," a very respectable figure considering the film's less than expected box office take. Now, with the Oscars just handed out and Lou Gossett, Jr. receiving the Best Supporting Actor award for *Officer*, Childs said, "I think we'll see a sales surge as we did last year with *Atlantic City*." As for future price experiments, Childs would only say, "We'll see. We have *Flashdance*, *Stayin' Alive* and *Trading Places* coming out this spring and summer, all promising films, so who knows?"

VIDEO SOFTWARE NOTES — Another Oscar winner that will be on the shelves next month is *Sophie's Choice*. CBS/Fox is releasing the home videocassette of the film, which earned Meryl Streep the Best Actress award, at the decidedly unreduced price of \$79.98. . . . Coming from RCA/Columbia next month is the critically panned but commercially successful Richard Pryor-Jackie Gleason comedy, *The Toy*. . . . In addition to the aforementioned titles from Paramount in May will be *Black Sunday*, *Phase IV*, *Aerobicise: The Ultimate Workout* and *Godzilla Versus Mothra*. . . . Vestron Video added a new music video to its growing collection — which includes Neil Young's *Rust Never Sleeps*, Gladys Knight and the Pips and Ray Charles and, most recently, *Grace Jones: A One Man Show* — in May. *Earth, Wind & Fire In Concert*, featuring the platinum act live at the Oakland Coliseum, will be released in stereo both in videocassette and CED. Along with E,W & F will come *The Earthling*, starring William Holden and Ricky Schroeder; *Harper Valley P.T.A.*; the Johnny Yune comedy, *They Call Me Bruce?*; and the garish punk exploitation flick, *Class Of '84*. . . . Embassy Home Entertainment issues *Carbon Copy*, starring George Segal; *Intimate Movements*; *The People That Time Forgot*; *Road Games*; and *Winter Kills* next month, in addition to the Rolling Stones film, *Let's Spend The Night Together*.

UNCOVERING AN MTV VIDEO JOCK'S PAST — Nina Blackwood is familiar to the thousands of MTV viewers as the ebullient, shaggy-haired early morning hostess for Warner Amex Satellite Entertainment Corp.'s (WASEC) 24-hour stereo music channel. Prior to her slot as one of the service's five wholesome V.J.'s, however, Ms. Blackwood was an actress and, apparently, a model. She studied for three years at the Lee Strasberg Institute and landed roles in such films as Francis Ford Coppola's *One From The Heart* and Embassy Pictures' *Vice Squad*. In the latter, which is presently doing well as an Embassy Home Entertainment videocassette release, she plays a Hollywood hooker who is beaten to death by her vicious pimp with a wire coat hanger (no Joan Crawford jokes, please). With the notoriety that her regular MTV appearance has accorded her, *Playboy* magazine, in its May issue, decided to reprise a nude photo taken of Ms. Blackwood for an August 1978 pictorial. Ms. Blackwood's fellow MTV V.J., Martha Quinn, recently received national magazine exposure as well, only fully clothed, when she was profiled in a recent issue of *People* magazine.

AWARDS, AWARDS — The American Video Awards were held April 6 at the Beverly Theatre in Beverly Hills, Calif., honoring video producers, directors and artists for outstanding work in the field of music video. Among the big winners were Rod Stewart and producer Simon Fields for Best Video ("Young Turks") and Peter Wolf of the J. Geils Band, along with Martha Davis of The Motels, who tied for Best Performance (Wolf for "Centerfold," Davis for "Only The Lonely"). Russell Mulcahy took the Best Director AVA (also for "Young Turks"). In the country category, Merle Haggard's "Are The Good Times Really Over," co-produced by Terry Licon and Kitty Moon, was honored, while perhaps the biggest surprise came in the Soul field, won by Paul McCartney (who was also presented a special Hall of Fame award) and Stevie Wonder's "Ebony and Ivory," produced by John Weaver for Keefco. Fleetwood Mac received an award of Special Merit for "Gypsy," Mick Fleetwood and Micky Shaprio executive producers. Presenters for the American Video Awards, a Scotti Bros./Syd Vinnedge Television production, included Mick Fleetwood, Rosanne Cash, Michael Nesmith, Quarterflash's Rindy Ross, Larry Graham, Pia Zadora, John Schneider, Toni Basil, Patrick Simmons, the Gap Band and the Jefferson Starship's Mickey Thomas and Grace Slick. . . . New York's 10-store Video Shack chain is holding its own version of the "Oscars" April 19 when store executives present the first Consumers' Choice Awards at Sardi's on West 44th St. in Manhattan. Arthur Morowitz, president of Video Shack, will hand out awards to representatives of the 20 top-selling videocassettes of 1982, the top 10 laserdiscs, the top 10 CED videodiscs and the top five adult videocassettes. The event starts at 5 p.m.

michael glynn

MERCHANDISING

TOP 15 VIDEO GAMES

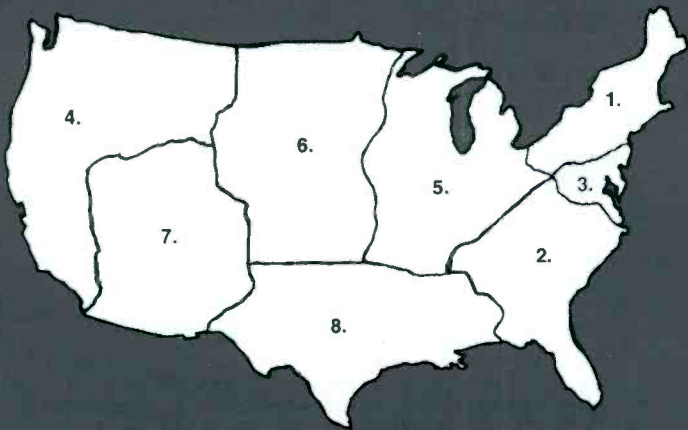
	Weeks On 4/16 Chart
1 MS. PAC-MAN Atari CX2675	1 8
2 PITFALLI Activision AX018	2 21
3 CENTIPEDE Atari CX2676	3 5
4 DONKEY KONG JR. Coleco 2601	8 4
5 RIVER RAID Activision AX020	4 15
6 FROGGER Parker Brothers 5300	5 21
7 ZAXXON Coleco 2435	6 21
8 PHOENIX Atari CX 2673	9 6
9 SPIDER FIGHTER Activision AX021	11 11
10 DONKEY KONG Coleco 2451	8 21
11 SEA QUEST Activision AX022	12 4
12 STRAWBERRY SHORTCAKE MUSICAL MATCH UPS Parker Bros. 5910	— 1
13 VENTURE Coleco 2457	15 3
14 DEMON ATTACK Imagic 3200	14 21
15 MOUSE TRAP Coleco 2419	10 11

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

TOP 15 MIDLINES

	Weeks On 4/16 Chart
1 LED ZEPPELIN (IV) (Atlantic SD 19129)	1 8
2 LOOK SHARP! Joe Jackson (A&M SP-6-4907)	2 31
3 WINELIGHT Grover Washington, Jr. (Elektra 6E 305)	4 9
4 THE DOORS (Elektra EKS 74007)	3 40
5 LET THERE BE ROCK AC/DC (Atco SD-36151)	6 19
6 FLEETWOOD MAC (Reprise MSK 2281)	5 14
7 SOUVENIRS Dan Fogelberg (Full Moon/Epic PE 33137)	7 25
8 MEATY, BEATY, BIG AND BOUNCY The Who (MCA 37001)	15 12
9 SO FAR Crosby, Stills, Nash & Young (Atlantic SD-19119)	7 31
10 THE CARS (Elektra 6E 135)	8 11
11 PIANO MAN Billy Joel (Columbia PC 32455)	13 14
12 MORNING DANCE Spyro Gyra (MCA 9004)	14 2
13 WHO ARE YOU? The Who (MCA 3050)	12 11
14 TAPESTRY Carole King (Epic PE 34946)	9 36
15 WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. 3415)	11 6

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 JARREAU | 8 AFTER THE FIRE |
| 2 THOMAS DOLBY (LP) | 9 PETE TOWNSHEND |
| 3 PRINCE | 10 CARLOS SANTANA |
| 4 ZZ TOP | 11 WHISPERS |
| 5 BRYAN ADAMS | 12 LAURA BRANIGAN |
| 6 TUBES | 13 GEORGE CLINTON |
| 7 JULIO IGLESIAS | 14 PATRICK SIMMONS |
| | 15 ULTRAVOX |

NORTHEAST 1.

- 1 THOMAS DOLBY (LP)
- 2 PETE TOWNSHEND
- 4 PRINCE
- 5 LAURA BRANIGAN
- 6 JULIO IGLESIAS
- 7 JOAN RIVERS
- 8 WHISPERS
- 9 BRYAN ADAMS
- 10 TUBES

SOUTHEAST 2.

- 1 JARREAU
- 2 ZZ TOP
- 3 AFTER THE FIRE
- 4 PRINCE
- 5 JOHN ANDERSON
- 6 BRYAN ADAMS
- 7 JULIO IGLESIAS
- 8 LAURA BRANIGAN
- 9 THOMAS DOLBY (LP)
- 10 WHISPERS

BALTIMORE/ WASHINGTON 3.

- 1 JARREAU
- 2 KIX
- 3 GEORGE CLINTON
- 4 ZZ TOP
- 5 CHAMPAIGN
- 6 THOMAS DOLBY (LP)
- 7 WHISPERS
- 8 PRINCE
- 9 CARLOS SANTANA
- 10 AFTER THE FIRE

WEST 4.

- 1 JARREAU
- 2 TUBES
- 3 PRINCE
- 4 JULIO IGLESIAS
- 5 THOMAS DOLBY (LP)
- 6 CARLOS SANTANA
- 7 PETE TOWNSHEND
- 8 ULTRAVOX
- 9 ZZ TOP
- 10 BRYAN ADAMS

MIDWEST 5.

- 1 JARREAU
- 2 ZZ TOP
- 3 TUBES
- 4 BRYAN ADAMS
- 5 PATRICK SIMMONS
- 6 PRINCE
- 7 PETE TOWNSHEND
- 8 THOMAS DOLBY (LP)
- 9 AFTER THE FIRE
- 10 GEORGE CLINTON

NORTH CENTRAL 6.

- 1 BRYAN ADAMS
- 2 AFTER THE FIRE
- 3 JULIO IGLESIAS
- 4 KIDS FROM FAME
- 5 PRINCE
- 6 JARREAU
- 7 PETE TOWNSHEND
- 8 THOMAS DOLBY
- 9 TUBES
- 10 LAURA BRANIGAN

DENVER/PHOENIX 7.

- 1 TUBES
- 2 AFTER THE FIRE
- 3 ZZ TOP
- 4 PRINCE
- 5 JARREAU
- 6 ROXY MUSIC
- 7 WHISPERS
- 8 THOMAS DOLBY (LP)
- 9 CARLOS SANTANA
- 10 INXS

SOUTH CENTRAL 8.

- 1 JARREAU
- 2 ZZ TOP
- 3 BRYAN ADAMS
- 4 JULIO IGLESIAS
- 5 THOMAS DOLBY (LP)
- 6 PRINCE
- 7 CARLOS SANTANA
- 8 TUBES
- 9 PATRICK SIMMONS
- 10 GEORGE CLINTON

WHAT'S IN-STORE

FRANKLIN'S GUARANTEE — The Atlanta-based **Franklin Music** chain has instituted a "Guaranteed Great Music" campaign through April on **Rick Christian's** "Sweet Young Thing," the first Capricorn album to be released through the label's production deal with Columbia. The sight stores in the Southeast chain will each sale price the LP at \$6.49, in a display with a sign promising money back if not satisfied. "We don't give cash back as a policy, but in this case we're taking a chance," says chain head **Scott Young**. According to Young, the idea for the sale came about after Capricorn's president **Phil Walden** and executive vice president **Frank Fenter** recently dropped by to acquaint themselves. "They spent a lot of time with us personally, so we decided that we'll give them a shot if they give us one. Besides, it's good music and what's going on now in town commercially."



A CLASSIC ENCOUNTER — Metropolitan Opera singer **Sherrill Milnes** is pictured during a recent in-store appearance at San Diego's *Classic Encounters*. The Moss Music Group is scheduling further in-stores for **Milnes** and fellow Met singer **Renata Scotto** to help promote their recent MMG releases, "The Joy of Prayer" and "Il Tramonto," respectively.

Channel; **Dwight Douglas**, executive vice president of Burkhart, Abrams, Michaels, and Douglas Assoc.; **Les Garland**, vice president of programming for MTV; and **Manny Sanchez**, Franklin's marketing director.

COLD PANTS — An "I Melt With You" in-store promotion in support of the current single by **Modern English** was recently held by Tampa's **Peaches** outlet and station WQXM 98 Rock. The band appeared to witness a contest whereby the kids attempted to sit on a block of ice for 98 seconds. Those that could do it received free albums.

'NATURAL' RECORD PROMOTION — Citing a sales force of some 6,000 natural childbirth instructors and an annual market of 3.5 million pregnant women each year, Our Gang Entertainment president **Joey Porrello** predicts "definitely a gold record" for his company's recently released (via Columbia) "The Exercise Record For Pregnant Women" double-album, "though it might take two or three years." To facilitate the process, however, he's sending out the LP's instructor **Betsy Rothman** on an in-store tour at the May 2 start of National Lamaze Week to cover stores in Los Angeles, Chicago and New York, with more possibly to follow. Rothman is a registered nurse and natural childbirth expert certified in Lamaze instruction, which is duly noted on the package's jacket along with endorsements by several obstetricians and gynecologists. These endorsements, says Porrello, should set the Rothman set ahead of anticipated competition. "Pregnancy is a very sacred thing in a couple's life," he explains. "Husbands looking at this type of product won't settle for an album just because it's by **Jane Fonda**. They will see our endorsements and Lamaze backing on the cover, which is very important to them." Porrello says that a similar Fonda album is in the works to accompany her current best-selling book on the subject, and that other labels will likely follow suit, as has been the case with dance/exercise records. Incidentally, Our Gang, which brought us **Carol Hensel's** and **Linda Fratianne's** dance/exercise works, is taking the genre to the next level. Its forthcoming "Aerobic Lifestyles" LP with Chicago exercise leader **Jayne Scandiff** is said to merge the traditional focus on improving one's body with a spiritual uplift.

FIXX TOUR SPECIAL — MCA will be offering its second album by **The Fixx** at \$6.98 list — said to be a "special on-tour price." The album, entitled "Reach The Beach," will be released May 1, three weeks in advance of the group's May 26-Aug. 10 U.S. tour, mostly as a support group for **Flock Of Seagulls**. The May 1 release date is shared by the debut LP by **Allen Collins Band**, which is led by former **Lynyrd Skynyrd** and **Rossington-Collins Band** guitarist Allen Collins. The album, "Here, There And Back," is also at \$6.98 to help support that group's forthcoming tour.

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SHANACHIE LIKES CASSETTES IN APRIL — Shanachie Records has launched an "April Is Cassette Month" campaign in which it offers retailers a free cassette of their choice from the label's catalog for every 10 purchased. Interested dealers can get a hold of their indie distributors carrying Shanachie product. **jim bessman**

EMI Sets CD Launch For Middle Of '83

LONDON — EMI Music U.K. recently released a statement confirming the company's impending entry into the production, marketing and promotion of EMI catalog CD repertoire. The company has scheduled a mid-1983 release date for its first CDs, which will be issued initially in the U.S.A. and Europe.

EMI has projected that it will have a CD catalog strength of over 200 classical and pop titles from the EMI, Angel, Capitol and

now in town commercially." ... Franklin is in the midst of co-sponsoring the 7th Annual Atlanta Independent Film & Video Festival along with Image Film and Video Center. A high point of the 19-day forum was set to take place last weekend with a two-panel seminar entitled "Facing The Music — The Art & Industry of Video Music." Scheduled to discuss "The Artist's Voice" were **Gregory Miller**, director of video distribution for The Kitchen Center studio in New York; **Eric Trigg**, associate producer of *Radio 1990* on the USA Network; and video artist **John Sanborn**. Scheduled to participate on "Views From the Industry" were Sanborn; **Ed Steinberg**, head of Rockamerica; **Mike Greene**, producer and director of the Atlanta Video Music

Channel; **Dwight Douglas**, executive vice president of Burkhart, Abrams, Michaels, and Douglas Assoc.; **Les Garland**, vice president of programming for MTV; and **Manny Sanchez**, Franklin's marketing director.

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EMI America repertoire material within the first 12 months.

Commenting on EMI's proposed launch into CD, chairman and chief executive, EMI Music Worldwide, **Bhaskar Menon** said, "Following constructive discussions with Philips and PolyGram, EMI Music is delighted to support the advanced technology and high consumer quality of the Compact Disc."



MUSIC TELEVISION™

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

FOR WEEK OF APRIL 13-19, 1983

Playlist

HEAVY

3-4 PLAYS PER DAY

ARTIST	CLIP	LABEL
Def Leppard	Photograph	Mercury
Journey	Separate Ways (Worlds Apart)	Columbia
Triumph	A World Of Fantasy	RCA
Falco	Der Kommissar	A&M
After The Fire	Der Kommissar	Epic
Modern English	I Melt With You	Sire
U2	New Year's Day	Island
Michael Jackson	Billie Jean/Beat It	Epic
INXS	The One Thing	Atco
Bryan Adams	Cuts Like A Knife	A&M
The Fixx	Red Skies	MCA
Men At Work	Overkill	Columbia
Planet P	Why Me?	Geffen

MEDIUM

2-3 PLAYS PER DAY

ARTIST	CLIP	LABEL
The Call	When The Walls Come Down	Mercury
Ultravox	Reap The Wild Wind	Chrysalis
Prince	Little Red Corvette	Warner Bros.
Heaven 17	Let Me Go	Virgin/Arista
Thomas Dolby	She Blinded Me With Science	Capitol
Chris DeBurgh	Don't Pay The Ferryman	A&M
Naked Eyes	Always Something There To Remind Me	EMI America
The Flirts	Jukebox	O
Berlin	The Metro	Geffen
Patrick Simmons	So Wrong	Elektra
Felony	The Fanatic	Rock 'N' Roll/CBS
Billy Idol	White Wedding	Chrysalis
Styx	Heavy Metal Poison	A&M
David Bowie	Let's Dance	EMI America
Thompson Twins	Love On Your Side	Arista
Michael Bolton	Fools Game	Columbia
Jon Butcher Axis	Life Takes A Life	Polydor
Duran Duran	Save A Prayer/ Girls On Film	Harvest
Divinyls	Boy's In Town	Chrysalis
Eddy Grant	Electric Avenue	Portrait
Madness	Our House	Geffen
Stray Cats	Run Away Boys	EMI America

LIGHT

1-2 PLAYS PER DAY

ARTIST	CLIP	LABEL
English Beat	I Confess	I.R.S./A&M
Gary Moore	Always Going To Love You	Atco
Molly Hatchet	What's It Gonna Take	Epic
Kajagoogoo	Too Shy	EMI America
Golden Earring	Devil Made Me Do It	21
Scandal	Love's Got A Line	Columbia
Night Ranger	Sing Me Away	Boardwalk
Saga	Wind Him Up	Portrait
Bananarama	Na Na Hey Hey	London
Peter Dinklage	Images Of Heaven	PolyGram
Takanaka	Thunder Storm	Amherst
Culture Club	Time	Virgin/Epic
Toyah	Thunder In The Mountains	Safari
Garland Jeffreys	El Salvador/ What Does It Take	Epic
Suburbs	Waiting	Mercury
Stranglers	European Female	Epic
Duke Jopliter	I'm Available	Coast To Coast/CBS
Blanket Of Secrecy	Say You Will	Warner Bros.
Drivers	Stolen Treasure	Unsigned
B'z	Get Up Get Angry	Epic
A Flock Of Seagulls	Wishing	Jive/Arista
The Kinks	Come Dancing	Arista
Robert Hazard	Escalator Of Life	Polydor
Echo & The Bunnymen	The Cutters	Sire
Joan Armatrading	Drop The Pilot	A&M
Nick Lowe	Raging Eyes	Columbia
ABC	All Of My Heart	PolyGram
Ric Ocasek	Jimmy Jimmy	Warner Bros.
Sylvester	Hard Up	Megatone
OMD	Telegraphic	Virgin/Epic
Robert Palmer	Pride	Island
Neeva	Blue Star	MSI Quality
Simple Minds	Someone, Somewhere In Summertime	A&M

ADDS

ARTIST	CLIP	LABEL
Tom Petty & The Heartbreakers	Change Of Heart	Backstreet/MCA
Martin Briley	Salt In My Tears	PolyGram
Red Rockers	China	415/CBS
Pete Shelley	Telephone Operator	Arista
Goanana	Solid Ground	Atco
Rick Springfield	Affair Of The Heart	RCA

Dealers Reaffirm Commitment To Music At NARM Confab

(continued from page 5)

"Blank tape is like hamburger helper: with a cassette player in every car these days, music lovers have another mouth to feed," he continued. "Would you rather see someone buy a record and cassette of the same title, or two different records and a blank tape that enables them to play both of them in their car or Walkman?" the dealer asked the audience.

He then used video games as an example of how adjunct products can help build store traffic. "We put video games in some stores where the kids can come in and play the damn things free," Solomon explained. "We want them there (in store) so bad, that we give them prizes like 29¢ singles for high scores.

"You see," Solomon added, "not only are they playing games, but listening to rock 'n' roll while they play. We'll get them to the point where they won't be able to touch a joystick without rock 'n' roll playing in the background.

"Think about it," he said, "when they outgrow the idea of playing video games, which they surely will, what will they have then? Music!"

Throughout the convention, other retail panelists, speaking on accessory products and new items like video games, supported the broader parameters of Solomon's philosophy regarding strong supplemental lines that capture consumers they may otherwise lose (see separate story).

If Solomon earned enthusiastic applause for his peppy talk on the potentially bright future of the prerecorded music industry, Geffen brought down the house when he opened his address with the statement, "I came (to NARM) because I love the record business."

Geffen also refused to place the blame for the industry's problems entirely on issues such as home taping, noting through a humorous analogy that "home-cooking" had not destroyed the restaurant business.

No Blame

He said "lousy food, lousy service or — worst of all — nobody that was hungry" would put that industry in trouble.

That there was still fresh "food" being offered by the recording industry was evident upon examination of the chart and sales success of newer acts like Prince, Men At Work, Culture Club, Berlin and ABC, and through the ongoing success of acts such as Fleetwood Mac, the Rolling Stones, Crosby, Stills & Nash, Bruce Springsteen and others.

Geffen then lauded various segments of the recording industry for continuing to be innovative in marketing and promotion and pointed out that while new technologies have been blamed for home taping, they have also given rise to new exposure avenues such as cable, video and, perhaps most significantly, the Compact Disc.

The record executive also said that the rise of new record formats, such as mini-albums and EPs, along with better packaging of cassettes and other configurations and responsive pricing, would provide more attractive entertainment for consumers.

With the product being as creative as ever, and innovative marketing and promotion services taking advantage of new technologies becoming increasingly standard, Geffen maintained that the public is still hungry for music.

"The appetite of the current generation for contemporary, innovative music is as strong as ever before," Geffen said. "These kids are hungry, and like wolves, their hunger for fresh, exciting and innovative music is beyond intimidation."

Geffen insisted that the new technology of video, especially MTV, was "encouraging recording artists to expand their creativity both visually and conceptually.

So now music can become the predominant art form through which the new generation seeks to express itself.

"We — music in video — can monopolize the imagination of a new generation," he continued.

The relationship between the record business and the emergence of new technology was also effectively illustrated through an audio/video animation presentation by the NARM Retail Advisory Committee headed by Camelot Enterprises' James Bonk.

Using a Thomas Edison-like character speaking from Menlo Park, N.J., the video related the invention of the first recording technique — the phonograph cylinder — to the development of the flat disc, audio tape, video tape, the video record and now the Compact Disc.

Various members of the retail community spoke about their involvement in and merchandising of each of the existing technologies that have developed since Edison's first phono cylinder, while noting that the potential represented by the CD was the most exciting possibility the industry could now embrace.

But a panel during the April 12 business session, dubbed the "Growth Configuration," MJS Entertainment's Michael Spector, chairman of the NARM One Stop Committee, said that while the CD was an exciting new prerecorded music item, "There are virtually no consumers with the hardware. When manufacturers like Sony and Panasonic and some others begin to sell more of the units, then it will be more viable for us to carry them."

Joining Spector on that panel, moderated by Lieberman Enterprises chairman David Lieberman, was John Cassetta, Alpha Distributing Corp.; Bonk, Camelot Music; and Sydney Silverman, United Records and Tapes and also a member of the Rack Jobbers Advisory

Speakers Address Home Taping, Counterfeiting And Rentals Issues

by Fred Goodman

MIAMI BEACH — Continued concern over home taping, record counterfeiting and record rentals were once again in the limelight at this year's NARM Convention. In an effort to convince retailers to cast their ballot with record manufacturers, Dr. Susan Middlestadt of the University of Illinois presented figures from a WCI-sponsored survey suggesting that home taping was approaching parity with album sales.

Tracking sales of the Geffen debut album by the group Asia, Middlestadt reported that response to the consumer survey indicated that for every 17 copies of the LP purchased, 15 were taped at home.

Urging retailers to support LPs over blank tapes, Middlestadt offered that music retailers have 83% of the prerecorded music market but only 68% of the blank tape market. She added that retailers' profit margins on a blank, 90-minute cassette — capable of recording two average-length albums — was not equal to the profit on the sale of two LPs, and could spell an enormous loss for retailers when extrapolated from the Asia tracking study.

Counterfeit records also came in for their share of attention. In a presentation entitled "Winning the Counterfeit Battle," Ron Katz of Light Signatures, Inc., the firm responsible for an experimental anti-counterfeiting and tracking campaign by Chrysalis Records, reported extremely positive results. Katz termed the package's anti-piracy identification non-replicable, and added that consumer response cards had provided Chrysalis with new marketing data and consumer demographics.

Committee.

But the cautious optimism expressed by many dealers as to the viability of the CD at the record retail level did not stop PolyGram Records, led by Hans Gouts' presentation, from maintaining a visible front throughout the convention. The company had a suite at the Fontainebleau where executives demonstrated the new audio technology, and there were several promotional items on hand that highlighted the promise of CD. During one afternoon, while many of the nearly 1,000 NARM attendees were either sunning on the beach or viewing the 60 industry exhibits open throughout the week, a plane flew by carrying a sign urging people to hear the CD.

Spector's comments put record manufacturers on guard despite the CD commitment of nearly every major label — including PolyGram, CBS, Warner Bros., RCA and, most recently, Capitol/EMI/Liberty.

That same panel also more closely examined the viability of cassettes, generally agreeing that it was a configuration that could continue to grow through better packaging, leading to more in-store visibility through open merchandising. Bonk, however, noted that cassettes still lagged behind LP sales out-of-the-box by a ratio of three to one, and that it took cassettes three to four weeks before sales caught up, bringing the ratio to 60-40.

The panel also commented on the viability of prerecorded video and home video games, generally feeling that video games business for record retailers was leveling off, but would remain a "plus sales item and strong traffic builder," according to Bonk.

Many of the ideas on prerecorded video, computer software and video games were examined in greater depth and with a clearer emphasis on what such products mean toward developing a full line home

entertainment outlet during sessions the following day (see separate story, page 5).

Another issue, during the NARM confab, one that was at the center of discussion at the 1982 convention, was home taping and record renting. Stanley Gortikov, head of the Recording Industry Assn. of America (RIAA) delivered an impassioned plea for all segments of the industry to support newly broached legislation that would solve the problem (see separate story, page 16).

A presentation by Light Signature's Ron Katz, worked in conjunction with Gortikov's, was titled "Winning The Counterfeit Battle."

Other highlights of the convention included:

The opening day welcome by convention chairman John Marmaduke, president of the Western Merchandisers, who said that the industry has successfully survived a downward spiral of the last three years, and that NARM planned to characterize the industry's rejuvenation through "market-

(continued on page 18)

New NARM President

Fogelman Hopes To Expand Music Marketing Role

MIAMI BEACH — The continued expansion of the National Assn. of Recording Merchandisers (NARM) role as the marketing arm of the music industry is the number one item on the agenda of NARM's new president, Lou Fogelman. "My goal is really to carry out and expand our marketing process," said Fogelman. "I'll feel very good if I can help us continue at the pace we hit this year."

As the president of the California-based Show Industries which has both wholesale and retail arms and as last year's vice president of NARM, Fogelman is well acquainted with the organization's marketing program. And as a Los Angeles businessman, he will be in the thick of things when NARM launches the "Gift of Music" advertising campaign in L.A. this year, the program's debut in a major market.

"All of us are looking to make it happen," said Fogelman, who met with L.A. retailers at last week's convention to discuss the roll-out. "There's a big mechanical difference between Los Angeles and the other markets we've tested Gift of Music in," he said. "Not that the other markets didn't support it, but we have a very strong retail base, and we have the capacity to do so much more by dovetailing our own efforts. I think we can get quicker results in cash register sales."

Assessing the move into Gift of Music's first major market test, Fogelman noted the scrutiny the program would receive from the manufacturers based in Los Angeles, adding that he welcomed it.

"We want to be in a fishbowl," he said. "It will force the industry to see first-hand what the Gift of Music is about. We know we're on the spot, but part of doing what you believe in is taking risks. It's certainly part of the reason we chose Los Angeles." Fogelman added that NARM's advertising agency had suggested New York for the first major market roll-out, but the organization opted for the West Coast city because of its smaller size and greater advertising value.

In charting the future course of Gift of Music, Fogelman will be looking to expand the contribution of manufacturers. "I'm going to make it a primary objective to get manufacturers to contribute that other half-cent that we're paying for but not getting," he said. "We all want to make it

(continued on page 18)

'83 NARM WRAP-UP

NARM Panels Explore Alternative Product Lines

(continued from page 5)

such products in the record and tape dealers' inventories, especially regarding the potential in building traffic and providing plus profit, the session focused on practicalities.

In each instance, the trio of presentations focused on the broader aspects of start up costs, configurations and titles to include, price ranges, movement of product as new and catalog items and the merits of direct or distributor buying.

The future realities of each software in question was also an important part of each presentation, as the panels and slide demonstrations were aimed at addressing the future value of new software in the record retail outlet.

A session entitled "Integrating Video Games and Home Computer Software into the Retail Record and Tape Store" was chaired by Jim McCullaugh of *Software Merchandising* magazine. The panel consisted of Mitch Perliss, director of purchasing at Show Industries; Ned Berndt, head of Q Records and Tapes; Mary Ann Levitt, president of the Record Shop chain; and Alan Levenson, president of the Turtles Records & Tapes chain.

Most of the panelists noted that while buying video games direct offered potential for lower wholesale costs, but also remarked that the games manufacturers in the early hey day of the configuration did not service record stores enthusiastically. The other drawback noted is that games manufacturers initially were reluctant to institute stock balancing programs.

Distrib Used

While Perliss said that Show Industries had begun to use a distributor to purchase their video game lines, he noted that a drawback in the Los Angeles market, where many of the company's Music Plus stores are located, the distributors are not exclusively into video games or video software, but are instead toy distributors as well.

On the plus side he noted that after finding a capable distributor, it was easier to react to the hit games syndrome and also accrue additional co-op ad dollars. "Hits die quick and we have to be able to buy weekly what we're going to need," Perliss commented.

"Distributors can also find an outlet for your overstock so you don't get stuck with games," he said.

On which games to pick Levitt said that criteria consisted of the distributor's opinion of the game, a forecast of national market advertising of the product, the identification of the title and price to the consumer. "It is possible to anticipate the sellability of a game, but you can always be wrong," she said.

Levenson said that usually his stores would go big on a hit arcade game, but "after that it's anybody's guess."

Commenting on the pricing structure, Berndt said that unlike records, "you have to discount deeply up front and mark them down at the end of their cycle."

"When we decide to mark down to free up some inventory dollars, we just kick 'em out at whatever price we can, and we put them in dump bins at the front of the store so the kids can browse through," Berndt said.

Everyone agreed that there was really no catalog to speak of for video games as yet although games like "Pac-Man," "Pitfall," "Kaboom" and "Freeway" seemed to have strong legs.

In terms of merchandising, all the panelists placed hit games behind the counter, but put catalog product on the floor in a variety of ways, from stocking them in old eight-track tape bins to greeting card holders. Visibility with security were the chief concerns on this topic.

While the panel agreed that Atari and

Activision were the most responsive in providing for in-store and point-of-purchase material, there was less agreement on the quality of such materials or that it is even needed.

Beyond demonstration models, most of the panelists saw no need to stock games hardware and refrained from allowing gamesmen to play the carts in-store. Most favored visual ads, or newspapers over other media, although Levenson said he'd considered TV and Perliss noted that he'd found some success with advertising games on rock radio in L.A.

On the subject of computer software, the panelists agreed that down the road it could represent a significant inventory item, but that it required a great deal of labor and intense merchandising, requiring staffers to know specific information about software and the systems with which they are used.

Speaking more specifically on the emerging computer software business, Rich Leonetti of California-based Softsel spoke on "The Promises and Pitfalls of Home Computer Software," noting that "there is already a glut of computer software titles," and that the concept of computer software specialty stores was gaining steam.

Leonetti, formerly an executive with WEA Corp., said that the types of software basically came in cassette ROM (read only memory programming) and RAM (random

access memory) and the floppy discs, which come in 5½", 8" and 3½".

Although Texas Instruments has sold over a million units and Timex Sinclair has sold 14 million hardware units, Leonetti said that "you can't just stock the manufacturers' programming."

He also said that as a distributor, Softsel evaluates about 300 new titles per month, only selecting about five to seven percent for distribution to the more than 300 computer software specialty stores spread across the U.S.

Leonetti showed a slide that depicted a variety of computer program lines merchandised in-store on shelves much the way books are, and then stressed the importance of stocking for strong program identification, and using the packaging as a merchandising tool.

Computer software, according to the Softsel executive, was a 40% mark-up business because of the strong volume discounts available from the manufacturers and distributors, and that, like home video games, there is "hit" product and a quick life cycle, usually 12-16 weeks.

In selecting a distributor, he said, it was important to understand that the "distributor is more than a middle man," and that the important criteria for selecting a distributor is to ensure they can provide technical support, buying and inventory training and a wide-range of quality inven-

Panelists Urge Greater Commitment To Selling Classical, Kiddie Records

by Fred Goodman

MIAMI BEACH — Although this year's NARM Convention gave a good deal of attention to developing new product lines like computer software, video games and even telephones, the business of selling records did not go undiscussed. Two seminars — "Classics: The Growth Music Business" and "The Kiddie Business is Growing Up! Are You?" — dealt with existing and sometimes under-exploited record lines. Both sessions allowed manufacturers a platform for urging retailers to give greater attention to their product, while allowing for comment on manufacturing, distribution, pricing and marketing from the retailers.

Chaired by Ira Moss, president of Moss Music Group, the Classics panel hammered at the theme that the average music listener is more familiar with and open to classical music than retailers think. "We're not in an elitist business," said panelist Irwin Katz of RCA Records. "Television has been a marvelous opportunity for us to promote and expose classical music." Citing the success of films which prominently feature classical music, Moss added that "we have to teach people that they're familiar with classical music."

Also credited with fueling consumer interest was the RCA/K-tel "Hooked On Classics," which John Harper of PolyGram Records credited with bringing about "an awakening to classical music."

From this vantage, manufacturers urged retailers to hire sales help with a knowledge of classical music, and to expand beyond budget lines. "Budget cassettes are a success," said Harper, "but we're feeling it in the frontline product. We need to see more stores committing to a complete spread of product."

Moss, who pioneered the classical budget cassette, suggested that the success of the cassette had set off a chain reaction that continued to hurt the LP share in the market. "The erosion of album product," he said, "coupled with the growth of the cassette, may have created a situation where the consumer couldn't find records but could find budget cassettes.

Then dealers made it worse by reporting that the LP was on a downturn. Our job now is to educate them to step up in price level." Both retailers and manufacturers reported that cassettes make up 30% of their classical business, but that they do 60% of their classical budget line business in cassettes compared with only 20% for full price, frontline product.

Retailers and manufacturers also agreed that classics should receive the same marketing treatment as pop lines. "Customers are sometimes afraid of classical music," said Lou Garrett, director of record purchasing for Camelot Enterprises. "But we've found that what's good merchandising on one side of the room is good merchandising on the other."

Like the classical panel, the seminar on children's records found manufacturers seeking greater attention from retailers. Panel chairman Sheldon Tirk of I.J.E. Distribution/Kid Stuff Records noted that children's records enjoy an 11 percent share of the overall record market, but suggested it could be higher if retailers would merchandise the product more prominently. "We're declaring war on space and display," said Tirk. "We're determined to make you get more sales."

Additionally, Tirk said kiddie records offered many advantages over other product, including the need for little rack space, a high turnover, low return rate, consumer turnover every two years, non dependence on radio and a high profit margin at a low price.

Dealing with the nuts and bolts of display, retailers urged that manufacturers develop specialized fixtures at a correct height that will allow the greatest versatility for displaying the myriad of configurations such as book and record, book and cassette, picture disc and album.

Other issues covered by the panel and in questions from the floor included the need to develop product for the six-to-12-year-old market, and to receive greater coverage in the trades. Calling for the development of reviews and charts covering children's records, Tirk declared that he and other manufacturers "mean to stay a big part of this industry."

tory selection.

Leonetti told the dealers present that as the applications of home computer software broaden, then there will be a larger share of the market for record retailers to actively cater to.

"Record retailers have the savvy, reputation and locations," he said, "and should take these advantages and expertise to become software-only stores which stock this new, growing product."

Thus far, Leonetti noted that some of the Musicland, Big Ben's and Record Factory stores were already experimenting in-store with the computer software. "Take the time to develop the people, you're not really behind on the opportunity to get into this product," Leonetti said.

Noting that it took a sizeable initial investment (at least \$50,000), required labor, intense sales, segregated and distinctive in-store merchandising, a commitment to a wide range and reasonable depth of titles and competitive pricing to make a proper start in the prerecorded video business, according to a panel of both dealers, distributors and manufacturers of the product.

Sitting on a panel, chaired by Video Trends' Gene Silverman, were Al Bergamo, MCA Distributing; Andre Blay, Embassy Home Entertainment; Tom Keenan, Everybody's Record Co.; Bill Reilly, RCA VideoDisc; Nick Santrizos, Thorn EMI; Larry Schaffer, Vibrations; Fred Traub, The Musicland Group; and Len White, CBS-Fox Video.

According to Vibrations' Schaffer, it took an investment of about \$50,000 to buy in on video, particularly if the dealer wanted to carry all four available configurations — VHS and Beta cassette, Laser and CED Discs.

Titles had to range from family entertainment to X-rated product and each line, title category, hit and catalog inventory had to be stocked in-store distinctly.

It was noted that some record stores carrying video had "stores within a store," while other record retail companies such as Show Industries had separate stores, like their Videon.

Manufacturers, distributors and dealers on the panel basically agreed that price was an important question when addressing the video rentals questions, and as it has been repeatedly suggested, some in the audience urged that the price of prerecorded video continue to be lowered to an accessible range (between \$15 and \$35) so that consumers may be encouraged to buy titles for the catalog, thus turning prerecorded cassettes into a sellers' market.

Indie Distributions Hot Topic At NARM Convention

(continued from page 5)

the Coast operation to begin "immediately." The company is said to be scouting several locations, and a decision is expected this week. In addition, the statement raised the possibility that Motown will distribute other independent labels through its West Coast facility, although it added the company "is not actively soliciting such business." Aside from MS, Motown's remaining distributors are Alpha in New York, Schwartz Brothers in Maryland, Ami in Michigan, and Big State in Texas.

Although Pickwick executives could not be reached for comment, other distributors in the Atlanta region reported that MS would be employing several key members of the Pickwick Atlanta staff.

Despite the informal focus on indepen-

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'83 NARM WRAP-UP Dealers Stress Commitment To Music At NARM Confab

(continued from page 16)

ing with style and aggressiveness."

NARM's president's annual report for 1982-83 was delivered by outgoing president Harold Okinow, president of Lieberman Enterprises, who noted that the industry was entering the most exciting period in its history with the advent of the CD and the continued extrapolation of the cassette configuration. He noted that during his administration as NARM president, bar coding and its applications in-store have grown and will remain a priority.

He also said that the use of NARM's standard forms, and the development of the jointing NARM/RIAA freight and shipping manual were important last year and that the Grammy promotion program and the increased profile of the Video Software Dealers Assn. (VSDA) were also satisfying developments.

Newly-named NARM president Lou Fogelman, head of Show Industries, presented the "Give The Gift Of Music" update, focusing on the "Gift Of Music" TV ad test of last year, the Valentine's Day ad marketing, "Discover Grammy Music," and prospects for these plans and others during the coming year.

Fogelman, with the help of video, illustrated the various applications of the "Gift Of Music" advertising and merchandising campaign as employed by several record and tape stores.

He also noted that the "Gift Of Music" TV ad test would be extended to Los Angeles during the coming Christmas (see separate story).

Jim Sykes, director of programming for Warner Amex's MTV, announced plans to step up its relationship with record dealers in efforts to provide greater music exposure services. Sykes noted that since starting over a year ago, MTV has moved from two million homes to more than 12 million and projects that it will reach 15 million by the end of the year.

The MTV director described various merchandising ventures that the cable outlet has entered with dealers and manufacturers in efforts to promote sales, including LP stickers, concert ticket giveaway contests and in-store signings, including involvement in the NARM "Gift Of Music" campaign.

Development of a monthly newsletter that informs dealers in the markets where the service is carried has been used to bring updated information on programming to the store level, and Sykes said that this service should be reinforced by the newly instituted playlist hotline, which will let retailers know what music videos have been just added and the kind of TV play they are receiving.

He also discussed statistics collected by

Indie Distributions Hot Topic At NARM Convention

(continued from page 17)

dent distribution at the Convention, with independent labels huddling by the pool or at the bar where they puzzled over what the rumored changes would mean for them, formal discussion was limited to a single scheduled luncheon meeting. It was there that the newly created indie fund was revealed on Wednesday (13). Though lauded by distributors, the plan drew a mixed response from manufacturers.

The \$100,000 indie war chest, tacitly sanctioned by NARM, will be used to aggressively recruit labels for independent distribution, including those already going through the pipelines of the majors. Much

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the Nielsen TV ratings service, which would seem to support the contention by MTV officials and many retailers that the 24-hour cable service sells records.

Entertainment events highlighting the NARM confab include:

- MCA Records' Mel Tillis & The Statesiders, who performed at the Country Music luncheon held after the Monday business session.

- At the Scholarship Foundation dinner that same night, Warner Bros. Records in conjunction with the Snowball Investment Corp. sponsored a show by The Osmond Brothers.

- During the Installation and Awards Luncheon on April 12, Liberty Records hosted a show by country/pop artist Michael Murphey.

- Headlining entertainment during the convention was comedienne Joan Rivers, who, courtesy of Geffen Records, performed during the NARM "Gift Of Music" Best Sellers Awards Banquet, presented to artists and companies for the best selling product of 1982.

Fogelman To Expand NARM Marketing Role

(continued from page 16)

work, and I'm going after it. After that, hopefully we can get another penny and then go from there. I think it's essential, and I know there are many in NARM who feel the same way."

Fogelman also emphasized the value of expanding Gift of Music to include actively advertising to confirmed record purchasers. "I feel the Gift of Music should go on MTV," he said. "I don't think advertising to our strength is the worse thing we can do, and people in places like Idaho will feel the effect of Gift of Music."

Other NARM marketing programs, such as "Discover Grammy Music," will be earmarked for further development, with other such spin-offs as a CMA marketing push.

Aside from the marketing programs, Fogelman projected that NARM would continue to place emphasis on new and developing home entertainment lines. "It won't be at the sake of music," he said, "but to educate other retailers. It's important to keep customers coming into our stores, otherwise we can't sell anything. Our job is building traffic." Fogelman added that NARM would continue to present information on the Compact Disc (CD) as it became available.

But overall, Fogelman sees his role as helping to pilot the continuing transformation of NARM from a retailers collective to the marketing arm of the entire music industry.

"NARM has evolved to that point out of necessity," he said. "The bottom line is increased sales, and the only way we can achieve that is through marketing as a whole industry. WEA and CBS can't do it on their own, but together we've got a hell of a show. It's fantastic that we have the people with the foresight and dedication. And I hope that attitude and dedication will carry on through my year as president."



JAMMIN' WITH TRAVIS MOON IN FLORIDA — Jammin' recording act the Travis Moon Band recently played Stage East in Stuart, Fla., with label executives and local radio people in attendance. Pictured are (l-r): Tom Mazzetta, promotion director, Jammin'; Will Kirkland, president, Jammin'; and Ross Block, PD, WNGS-FM/West Palm Beach, Fla.

Baby 'O Recorders: Looking To Become A/V 'Complex'

(continued from page 12)

"The main difference between Studio 'A' and Studio 'B,' other than the size of the rooms, is that while both offer modified Trident Series 80 boards, the one in 'A' has 40 inputs and the one in 'B' has 56 inputs," said Perrotta.

The monitor speakers, an important element in any studio, were custom built by Baby 'O Electro Systems utilizing Gauss, JBL and TAD components. The 2,000 watt tri-amped system is just one of Baby 'O Electro Systems' custom projects; as a separate company apart from Baby 'O Recorders, Baby 'O Electro Systems, under Michael Mach, services other studios as well as Baby 'O and builds its own line of equipment.

"Most studios have an in-house maintenance department and staff, but since Baby 'O Electro Systems is a separate company, any maintenance work they do for us is billed to the studio," Perrotta explained. "It's a unique arrangement but we find it much more efficient and profitable for the company as a whole, since Baby 'O Electro Systems does a lot of outside work for other studios and builds its own custom gear. And we stock parts for almost every piece of studio apparatus, so if Studer or Ampex, for example, doesn't have a particular part in stock, chances are that we do."

Baby O's speaker system also includes Tannoy 15-inch coaxials, Yamaha NS-10M, Auratone 5-C Cubes and UREI 813A. The monitor amplifiers are BGW. Echo, reverb and delay systems include two EMT 140 stereo plates, Lexicon 224X and Lexicon 224 modified digital reverb, and Lexicon Prime Time. The live chamber has four returns, Lexicon 224X, EMT 250 and

JBL 3313's. Noise reduction systems include Dolby NR and dbx NR. UREI 1176 LN, dbx 162, dbx 165 and Spectra Sonics equipment are among the limiters and compressors Baby 'O offers.

Among the signal processing gear is an Orban Sibilance 526-A, EXR Oral Exciter (EX-2), Kepex II, Gain Brain II, Eventide Harmonizers (949 and 910), Sontec Parametric Equalizers and Trident Parametric CB 9066. Other outboard equipment includes 60 Hz sync pulse generator, UREI digital metronome, Audio Kinetics Q-Lock Synchronizer, AKG K-120 headphones, Culver headphones, Hi-Fidelity phone patch and Baby O built passive and active direct boxes.

Perrotta points out that the studio makes available a large assortment of various brand name mics, including the much sought after Neumann tube types, such as the M-49. Others include U-47, C-24, U-67, KM-54, KM-56 and Sony C-37 tube.

Not only does Baby 'O have an extensive and diverse "menu" of musical instruments to rent for sessions, but Perrotta indicated that the company restores and sells vintage musical equipment.

"We import Vox and Marshall, for example," Perrotta stated. "We'll recondition guitars and amplifiers and then sell them."

Aside from the necessary studio gear, Baby 'O also offers a variety of creature comforts for the producer, engineer and musician from a full kitchen with microwave oven and refrigerator to video and pinball games. For producers seeking some privacy there is a producer's office with hi-fidelity play back equipment and telephone. And, presently, overlooking Studio "B" an artist's lounge is being finished, complete with jacuzzi.

SESSION MIX

Air Supply is preparing for its tour of Japan, rehearsing at **The Complex** soundstage in West Los Angeles, while Quincy Jones put a 30-piece orchestra through the paces at the facility as well. Jones was rehearsing for his Seattle Celebration Benefit Concert with James Ingram, Patti Austin, Lionel Richie, and Ray Charles. Sound was provided by Nova Sound Research. Other acts at **The Complex** included PolyGram recording group Level 42, working on its new album, produced by **Verdine White** and **Larry Dunn** and Motown artist Finis Henderson, also working on an LP, produced by **Al McKay** and engineered by **George Massenburg**. Linda Ronstadt's album with the Nelson Riddle Orchestra and Jennifer Holliday's solo debut on Geffen Records are being mixed there, as well.

At **Group IV Recording** in Hollywood, **Dan Carlin, Jr.** has been mixing the soundtrack to *The Black Stallion Returns* for EMI America/Liberty Records, with **Andy D'Addario** engineering.

Over at the **Village Recorder** in West L.A., Diana Ross has been working on vocals for her new RCA LP with producer **Gary Katz**, in Studio D. **Daniel Lazarus** engineered, with **Robln Laine** assisting. In Studio A, producer Katz was overseeing guitar overdubs for the new Eye To Eye album for Warner Bros. Again, Lazarus engineered and Laine assisted.

Down in Nashville, **John Rosasco** and **Dennis Worley** are producing a new album project for CBS Priority at **Bullet Recording**. **Randy Holland** and **Jlm Baird** are engineering. Also at Bullet, the Joe English Band is mixing its new album for Word Records, with **Scott Hendricks** engineering and **Steve Day** assisting. Others at Bullet include **Neal Joseph**, producing an Imperials album for Word

Records (Hendricks engineering and Day assisting) and **Moses Dillard** producing a project for Coalminers Music, with **Jim Baird** behind the board.

Woodland Sound has been counting John Conlee, Earl Thomas Conley, gospel artist Bobby Jones, Tammy Wynette and Loretta Lynn among those in recording and/or mixing recently. Conlee has been working with producer **Bud Logan** in Woodland's Studio A, mixing his new MCA album, with **Rick McCollister** engineering and **Ken Corlew** and **Ken Criblez** assisting. Conley has been cutting tracks for his new RCA release, with producer **Nelson Larkin**. **Tommy Semmes** engineered and **Tim Farmer** assisted. Bobby Jones was joined by guest Barbara Mandrell on his new Word recording. McCollister engineered and Criblez assisted. Wynette still in with husband/producer **George Richey** working on an Epic album. McCollister engineered and Farmer assisted. And Loretta Lynn working with producer **Ron Chancey** on an MCA LP, **Les Ladd** engineering and Criblez assisting.

Nearby at **Eleven Sound**, George Jones was laying down tracks for a new album with producer **Billy Sherrill**. Sherrill has also been finishing up Lacy J. Dalton's new album, with **Ron Reynolds** behind the board. Merle Haggard has also been at Eleven, working with producer **Ray Baker**, while Baker has been wrapping up Moe Bandy's latest with engineer Reynolds. In addition, **Joe Chambers** has been producing new CBS artist Gary Wolf, while Reynolds has been producing and engineering Tony Joe White's new CBS album.

Speaking of Tony Joe White, the man who penned "Polk Salad Annie" and "Rainy Night In Georgia," completed rhythm tracks for the LP at **Cotton Row Recording** in Memphis. Engineering for producer Reynolds at Cotton Row was **Nikos Lyras**.

Milsap Single Strong With Country Programmers Despite Rock Overtones

by Tom Roland

NASHVILLE — The current single by Ronnie Milsap, "Stranger In My House," is one of those occasional records that places the country radio programmer in a bit of a bind, debating whether or not his audience will accept a markedly progressive piece of product from an established artist, or whether the audience will lament that the record "isn't country," creating a backlash against the station for its programming efforts. In this day and age, when such artists as Ricky Skaggs and George Strait have pulled the country format back toward its traditional roots, the presence of records such as Milsap's single and Eddie Rabbitt's "Someone Could Lose A Heart Tonight," which appeared a little over one year ago, indicates that the scope of the country format has widened considerably, and programmers have had to respond with decisions about where to draw the line with their particular station.

A **Cash Box** sampling of 12 radio stations showed, surprisingly, that only one was not already playing the Milsap record. Also, the one station not playing the single, WMNI/Columbus, would be on it had it not undergone some recent changes in philosophy about programming both WMNI-AM and its sister station, WRMZ-FM. Surprisingly, while many admitted that they had at first been skeptical of the "Stranger" single as country product, handling the platter with the proverbial kid gloves, only one station reported much of a substantial backlash against its programming of the record.

Fastest Response

"Stranger In My House" has received the fastest response of any of his releases on Pop playlists, with the record currently poised at #37 bullet in only its fifth week of release on the **Cash Box** Pop Singles chart. Last week was the first that his number on the Country chart, which has been his staple for years, was higher than that of the Pop Chart, where this week it checks in at #34.

Cathy Hahn, music director at KLAC/Los Angeles, was the most optimistic about the record as a country single, though she admitted that it is "a little rocky." While she termed the Southern California market a "progressive town," one that would be more open to such a record than most, she praised the record for providing a "good blend" to balance with the more traditional releases.

"It doesn't present a problem," she said. "That's the way country music is today. It's in an evolutionary period, and people may say that this isn't country music, but it is. What it is right now is what country music is, and 50 years from now, this will be the traditional country music."

Coyote Calhoun, music director for WAMZ/Louisville, agreed that the record is a strong one with country audiences because of Milsap's long-standing track record within the genre. Calhoun avoided Bob Seger's "Shame On The Moon," but said he would have played it if it had been released by Karen Brooks or Rodney Crowell. However, he added that the Milsap record had received no backlash at all, partly because the station has programmed its music in a manner in which two pop-sounding records will never appear back to back.

"It's not real country," he admitted, "but country audiences are real aware of who he is, so I want them to decide whether they like it or not. I feel like by not playing it, I would be doing a disservice to them. If they hate it we'll take it off, but if they love it, we'll keep it on. So far, the response has been pretty good."

Terry Slane, of WIRK/West Palm Beach, was the only real voice of dissent on the single; he said that the station had waited a week or two before adding the record and that it has received some "flak" for programming it because of the instrumentation. Apparently, Slane has had quite a bit of difficulty recently with records aimed at crossover, and he mentioned two others in comparison.

He said he is not playing the new Dolly Parton single, "Potential New Boyfriend," saying that it has "no country beat, no country lyric and no country feel," whereas

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Country Stations Fairly Stable In Winter Arbitron

by Tom Roland

NASHVILLE — Of the first 15 markets in which Arbitron has released advance numbers for the Winter Book, 10 remained relatively stable in the penetration of country music with changes in total share for the format in those markets measuring less than one full share point.

In San Francisco, Pittsburgh, Los Angeles, New York, Detroit, Chicago, Philadelphia, San Diego, Boston and St. Louis, country stations scored with either gains or losses that were less than one share, while in Washington, D.C., Cleveland, Dallas and Houston, country's share of the market was altered by more than two shares.

The most significant change occurred in Cleveland, where each of the three country signals lost ground in the market. Country leader WHK fell from a 5.1 Fall Book showing to a 3.8, WKSW-FM dropped from a 3.5 to a 2.9, and WWWE lost almost a full share by itself, sinking to a 2.3 mark in the Winter Book following a 3.2 share in the Fall Book.

Washington, D.C., was also somewhat disappointing. WPKX-FM advanced to its first 5.0 share in the Fall Book since adopting a country format, but the station slipped back to a 3.8 score this time, while FM competitor WMZQ dropped from a 3.6 to a 2.7. Just within the last few weeks, however, PKX's AM affiliate dropped Al Ham's "Music Of Your Life" format in favor of country programming.

Biggest Surprise

WDLW/Boston was one of the biggest surprises of the Eastern cities covered among the first 15 markets. The station has stuck with its country format for some time despite its seeming inability to maintain even a 1.0 share of the marketplace, but in the Winter Book it finally earned a 1.1 rating.

In New York, both country outlets lost two-tenths of a share, maintaining their relative positions within the marketplace. WHN continued to lead with a 2.1 score, off from the 2.3 it held in the Fall Book, while WKHK-FM dipped similarly to 1.6. The losses suffered by both stations may be partially attributed to changes in programmers that affected both stations. Dene Hallam left WHN Feb. 1, after the survey had begun, to take the program director post with the FM foe, and, while he was replaced shortly thereafter by Joel Raab, formerly of WHK/Cleveland, both stations no doubt underwent at least minor changes during the sweep.

WFIL, the lone country station in Philadelphia, was done, sliding from its 3.5 in the Fall Book to a 2.8 share, while at the other end of the state, WEEP recaptured

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SPARKS IN THE PALACE — Atlantic recording group Sparks recently sold out three shows at The Palace in Hollywood. The group performed in support of its current "Sparks In Outer Space" album, which includes the "Cool Places" single featuring Jane Weidlin of the Go-Go's. Pictured at The Palace are (l-r): Ron Mael of Sparks; G.W. McCoy, DJ, KIQQ/Los Angeles; Russell Mael of Sparks; Robert Moorhead, MD, KIQQ; Greg Phifer, local promotion rep, Atlantic; and Paul Cooper, vice president/West Coast general manager, Atlantic.

WLS-AM, WBZ Up In Chicago, Boston In Winter '82 Arbs

(continued from page 6)

nearly a point back of its former 9.6 position.

Boston A/C powerhouse WSZ managed to up-end Fall Book topper WXKS-FM, climbing to 9.0 from its previous 8.6 second place. As for the urban contemporary station WXKS, it fell from its 9.0 perch to 6.7. Meanwhile, rocker WBCN shot up to 7.4 from 5.6, nipping WHDH at 7.3, down from 7.9.

The one-time AOR champ, WCOZ, continued its slide, down a tenth of a point to 4.8 from 4.9. But rocker WBCN reversed its decline and moved up to 7.4 from 5.6. Soft rocker WEEL-FM continued to gain, from 3.9 to 5.2.

In San Francisco, the AOR race was won by KRQR, this despite a drop from 2.7 to 2.3. It ousted KMEL from the top spot, as that station fell to 2.1 from 3.3. KQAK also declined to 1.2 from 1.6, while KFOG showed the only jump, from 1.1 to 1.9.

As for B/C, KSOL continued its decline from 3.7 to 3.2, but again stayed ahead of KDIA, which fell from 3.3 to 2.4. Top 40 station KFRC reversed its declining fortunes by moving to 4.1 from 3.7, while KSJO continued its slide from 2.6 to 2.2. News/Talk KGO fell to 7.2 from 8.4, but easily retained its #1 overall rating.

Seattle/Tacoma

The Seattle/Everett/Tacoma market showed Rick Carroll's Top 40 new music format continuing to gain, from 2.8 to 3.0. It bested like-formatted KJET, which halved its prior 0.8 to 0.4.

The AOR stations took a beating. Having previously tied with a 6.2 share, both KISW and KZOK showed declines and are now at 5.6 and 5.2 respectively. KZAM also went down, from 3.6 to 2.9 News/Talk station KIRO again showed a slip, this time from 10.8 to 10.3, but it is still way ahead of everything else.

In Dallas, the Carroll-consulted KEGE changed directions and moved to 5.0 from 4.6. This places it just ahead of AOR station KZEW, down to 4.8 from 4.9. But AOR station KTXQ picked up a full point and is now at 4.4 from 3.4 in the Fall Book.

After a drop-off from the previous book, B/C stations KNOK and KKDA-FM have sprung back. KNOK is at 5.1 from 3.8, and KKDA-FM is half a point ahead at 5.6 from 4.3. Country station KSCS falls to second with a drop to 7.2 from 8.3, and is replaced at the top by Top 40 KVIL which reaches 8.3 from 7.9.

Down under in Houston/Galveston, AOR

leader KLOL showed a drop from 6.9 down to 6.0 while KSRR picked up minimal ground, going to 4.2 from 4.1. Urban contemporary KMJR held onto its market grip, though declining from 7.9 to 7.6, while its competitor KRLY dropped substantially to 4.5 from 7.1.

St. Louis AOR station KSHE continued its upward trend, going to 6.3 from 5.7 while KWK continued its move in the opposite direction, falling to 3.6 from 4.8. Top 40er KHTR, formerly KMOX-FM, climbed to 8.8 from 6.9, while its AM sister KMOX News/Talk stayed atop St. Louis at 20.6, though down from its previous 23.4. B/C station KATZ reversed its downfall and moved up to 2.5 from 1.9.

Cleveland Market

Figures for the Cleveland market showed AOR station WMMS continuing to fall, though not as far as in the Fall Book. The station is now at 7.8, down from 8.4. Beautiful music station WDOE moved into first place in the market with a gain to 8.7 from 7.9. Top 40 station WGCL also continued to climb and is now at 7.3 from 5.9.

On the U/C dial, WABQ moved to 3.8 from 2.4 and changed places with WZAK, which slid to 3.2 from 4.3.

In Washington, D.C., U/C stations WHUR and WKYS both showed declines, with WHUR falling to 5.4 from 7.5 and WKYS slipping to 8.8 from 9.3. Black contemporary station WOOK gained slightly, from 3.6 to 3.7. AOR figures showed WAVA slipping to 3.7 from 4.0, while WWDC gained an equal amount from 2.9 to 3.2. Progressive rock station WHFS progressed to 1.9 from 1.2.

Top 40 WMAL continued to climb, hitting 10.6 from 8.9 and leading the overall market. Sister FM WRQX also gained and is now at 6.7, up from its prior 5.1.

WMMR On Top

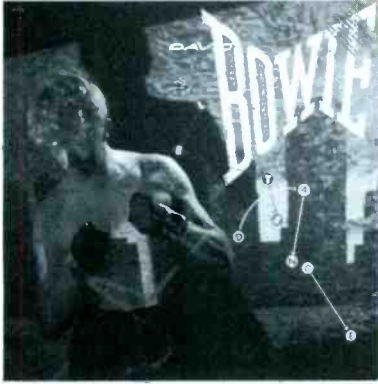
Philadelphia AOR station WMMR reasserted itself by jumping to 5.3 from 4.5, while its competition declined. WYSP fell to 4.2 from 4.8, the softer sounding WIOQ slipped to 3.8 from 4.1, and the Hot Hits formatted WCAU-FM dropped to 5.0 from 5.9.

While U/C station WDAS-FM turned around and made it to 5.5 from 4.9, WUSL continued to gain and slightly edged WDAS-FM at 5.6, up from 4.4. B/C station WHAT lost a point and is at 1.1, down from 2.1.

News/Talk outlet KYW continued its market dominance, moving up to 9.2 from 8.7. Beautiful music format WEAZ dipped a bit to 7.9 from 8.2.

AOR stations stayed fairly even. WWSH remained at 2.4, while WMGK fell to 6.3 from 7.9. Still, the Transtar station easily beat WIP, which slipped a notch to 4.5 from 4.6, and WSNI, which gained to 2.5 from 2.1.

CASH BOX ROCK ALBUM RADIO REPORT



— **DAVID BOWIE • LET'S DANCE • EMI AMERICA**
ADDS: KNAC, WYFE, WCCC, WNEW, KSHE, WBLM, WSKS, KEZY, WOUR, WMMS, WKLS, KLOL, WBAB, KMET. **HOTS:** KNAC, WYFE, WNEW, KEZY, WMMS, WKLS, WBAB, KMET. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Title.
SALES: Just shipped.



5 PINK FLOYD • THE FINAL CUT • COLUMBIA
ADDS: None. **HOTS:** KMET, WBAB, WPLR, KLOL, WKLS, WMMS, WOUR, KEZY, WSKS, WBLM, KSHE, WNEW, WCCC, WYFE. **MEDIUMS:** KSJO. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.

1 MOST ADDED

LP Chart Position

- 28 BRYAN ADAMS • CUT LIKE A KNIFE • A&M**
ADDS: None. **HOTS:** WBAB, WKLS, WMMS, WOUR, KEZY, WSKS, WBLM, KNX, KSHE, WCCC. **MEDIUMS:** KMET, KSJO, WPLR, KLOL, WYFE. **PREFERRED TRACKS:** Straight, Title.
SALES: Good to moderate in all regions.
- 29 BERLIN • PLEASURE VICTIM • GEFLEN**
ADDS: None. **HOTS:** WKLS, KNAC. **MEDIUMS:** WBAB, KLOL, WMMS, WOUR, KEZY, WBLM, WNEW, WCCC. **PREFERRED TRACKS:** Sex, Metro.
SALES: Moderate to fair in all regions.
- **MICHAEL BOLTON • COLUMBIA**
ADDS: None. **HOTS:** KSJO, WCCC. **MEDIUMS:** KMET, WBAB, WPLR, WKLS, WMMS, WOUR, WBLM, WYFE. **PREFERRED TRACKS:** Fool's.
SALES: Fair in Midwest and East.
- **MARTIN BRILEY • ONE NIGHT WITH A STRANGER • MERCURY**
ADDS: WBLM. **HOTS:** None. **MEDIUMS:** KMET, WBAB, WPLR, WKLS, WOUR, KEZY, WSKS, KNX, WNEW, WCCC, WYFE. **PREFERRED TRACKS:** Open.
SALES: Fair in all regions.
- 112 JON BUTCHER AXIS • POLYDOR**
ADDS: None. **HOTS:** WMMS, WCCC. **MEDIUMS:** WBAB, WPLR, KLOL, WKLS, WOUR, KEZY, WBLM, WNEW, WYFE. **PREFERRED TRACKS:** Life.
SALES: Fair in all regions.
- 169 THE CALL • MODERN ROMANS • MERCURY**
ADDS: KSJO. **HOTS:** WPLR, WMMS, WOUR, WCCC. **MEDIUMS:** WBAB, WKLS, WBLM, WYFE, KNAC. **PREFERRED TRACKS:** Walls.
SALES: Moderate in West; fair in others.
- 174 TONY CAREY • I WON'T BE HOME TONIGHT • ROC SHIRE**
ADDS: None. **HOTS:** WSKS, WBLM. **MEDIUMS:** KSJO, WPLR, WMMS, KSHE, WCCC. **PREFERRED TRACKS:** Title.
SALES: Fair in West and Midwest.
- 163 CHRIS DE BURGH • THE GETAWAY • A&M**
ADDS: None. **HOTS:** WBAB, WPLR, WMMS, WOUR, WBLM. **MEDIUMS:** KSJO, KLOL, WKLS, KEZY, KNX, WNEW, WCCC, WYFE. **PREFERRED TRACKS:** Ferryman.
SALES: Fair in all regions.
- 6 DEF LEPPARD • PYROMANIA • MERCURY**
ADDS: None. **HOTS:** KMET, KSJO, WBAB, WPLR, KLOL, WKLS, WMMS, WSKS, WBLM, KSHE, WCCC. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Photograph.
SALES: Good in all regions.
- 18 DEXYS MIDNIGHT RUNNERS • TOO-RYE-AY • MERCURY**
ADDS: None. **HOTS:** KEZY, WHFS, KNAC. **MEDIUMS:** WBAB, WMMS, WBLM, KNX. **PREFERRED TRACKS:** Eileen.
SALES: Good to moderate in all regions.
- **DIVINYLS • DESPERATE • CHRYSALIS**
ADDS: WYFE, KSHE. **HOTS:** None. **MEDIUMS:** WPLR, WKLS, WMMS, WSKS, WCCC. **PREFERRED TRACKS:** Open.
SALES: Fair in West.
- 35 THOMAS DOLBY • BLINDED BY SCIENCE • HARVEST**
ADDS: None. **HOTS:** WBAB, KLOL, WKLS, WHFS, KNX, WNEW, WCCC, WYFE, KNAC. **MEDIUMS:** WPLR, WBLM. **PREFERRED TRACKS:** Blinded, Submarines.
SALES: Good to moderate in all regions.

LP Chart Position

- 10 DURAN DURAN • RIO • HARVEST**
ADDS: None. **HOTS:** WBAB, WKLS, WBLM, KNX, KNAC. **MEDIUMS:** WOUR, WCCC, WYFE. **PREFERRED TRACKS:** Hungry, Rio.
SALES: Good to moderate in all regions.
- 77 INXS • SHABOOH SHOUBAH • GEFLEN**
ADDS: KMET. **HOTS:** KSJO, WBAB, WPLR, WMMS, WOUR, WCCC. **MEDIUMS:** KLOL, WKLS, WSKS, WBLM, WNEW, WYFE. **PREFERRED TRACKS:** Thing.
SALES: Moderate to fair in all regions.
- 3 JOURNEY • FRONTIERS • COLUMBIA**
ADDS: None. **HOTS:** KSJO, WBAB, WPLR, WKLS, WMMS, WOUR, KEZY, WSKS, WBLM, KNX, KSHE, WCCC. **MEDIUMS:** KMET, KLOL, WYFE. **PREFERRED TRACKS:** Separate, Faithfully.
SALES: Good in all regions.
- 16 GREG KIHN BAND • KIHNSPIRICY • BESERKLEY**
ADDS: WCCC. **HOTS:** KSJO, WBAB, KEZY, WSKS, KNX, WNEW. **MEDIUMS:** KMET, WPLR, WMMS, WBLM, WCCC, KNAC. **PREFERRED TRACKS:** Jeopardy.
SALES: Good to moderate in all regions.
- 166 KROKUS • HEADHUNTER • ARISTA**
ADDS: WCCC. **HOTS:** KMET, KSJO. **MEDIUMS:** WPLR, KLOL, WKLS, WMMS, WOUR, WYFE. **PREFERRED TRACKS:** Open.
SALES: Fair in all regions.
- 113 NICK LOWE • THE ABOMINABLE SHOWMAN • COLUMBIA**
ADDS: None. **HOTS:** None. **MEDIUMS:** KMET, WBAB, WMMS, KEZY, WBLM, WHFS, WNEW. **PREFERRED TRACKS:** Raging.
SALES: Fair in East.
- 2 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**
ADDS: None. **HOTS:** WBAB, KLOL, WKLS, WMMS, KEZY, WSKS, KNX, WNEW, WCCC, WYFE, KNAC. **MEDIUMS:** KMET, KSJO. **PREFERRED TRACKS:** Down, Johnny.
SALES: Good in all regions.
- 88 MODERN ENGLISH • AFTER THE SNOW • SIRE**
ADDS: None. **HOTS:** KNAC, WBAB, WMMS, KEZY, WHFS, WCCC, WYFE. **MEDIUMS:** WPLR, KLOL, WKLS, WOUR, WSKS, WBLM, WNEW. **PREFERRED TRACKS:** Melt, Gladhouse, Carry, Title.
SALES: Moderate in all regions.
- 57 MOLLY HATCHET • NO GUTS... NO GLORY • EPIC**
ADDS: None. **HOTS:** KMET, WSKS. **MEDIUMS:** KSJO, WPLR, WKLS, WMMS, WBLM, KSHE, WCCC, WYFE. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions.
- **GARY MOORE • CORRIDORS OF POWER • MIRAGE**
ADDS: None. **HOTS:** KSJO. **MEDIUMS:** KMET, KLOL, WKLS, WMMS, WOUR, KEZY, WSKS, WBLM, KSHE, WCCC. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest.
- 122 PLANET P • GEFLEN**
ADDS: None. **HOTS:** KMET, WBAB, WPLR, WKLS, WMMS, WOUR, KEZY, WCCC, WYFE. **MEDIUMS:** KSJO, KLOL, WSKS, WBLM, KNX, KSHE. **PREFERRED TRACKS:** Why, Adam.
SALES: Moderate in all regions.
- 87 RED RIDER • NERUDA • CAPITOL**
ADDS: None. **HOTS:** KMET, KSJO, WMMS, WOUR, KSHE. **MEDIUMS:** WPLR, WBLM, KNX, WNEW, WCCC. **PREFERRED TRACKS:** Light.
SALES: Fair in all regions.

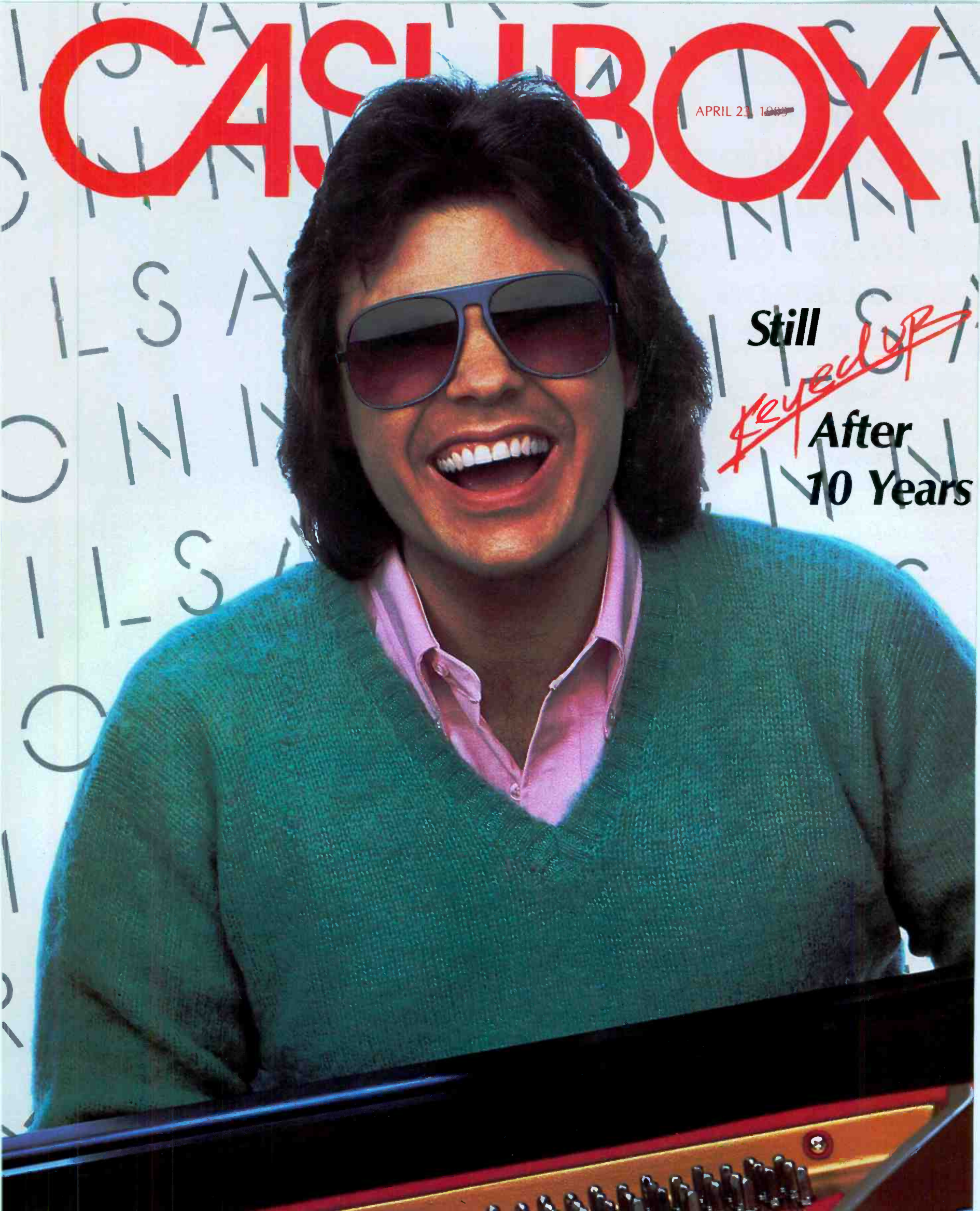
1 MOST ACTIVE

LP Chart Position

- 53 ROXY MUSIC • THE HIGH ROAD • WARNER BROS.**
ADDS: None. **HOTS:** WHFS, KNAC. **MEDIUMS:** WBAB, WKLS, WMMS, WOUR, KEZY, WNEW. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions.
- 84 CARLOS SANTANA • HAVANA MOON • COLUMBIA**
ADDS: WNEW, KSHE, KSJO. **HOTS:** None. **MEDIUMS:** KMET, WBAB, WKLS, WMMS, WOUR, KEZY, WBLM, WHFS. **PREFERRED TRACKS:** Title.
SALES: Good to moderate breakouts in all regions.
- 107 PATRICK SIMMONS • ARCADE • ELEKTRA**
ADDS: KMET. **HOTS:** WKLS, KEZY, KNX. **MEDIUMS:** KMET, KSJO, WBAB, WPLR, KLOL, WMMS, WOUR, WBLM, WNEW, WYFE. **PREFERRED TRACKS:** Wrong.
SALES: Good to moderate breakouts in all regions.
- **STRANGE ADVANCE • WORLDS AWAY • CAPITOL**
ADDS: WCCC. **HOTS:** None. **MEDIUMS:** WPLR, WCCC, WKLS, WOUR, WSKS, WBLM, KNX, WNEW, WYFE. **PREFERRED TRACKS:** Open.
SALES: Fair in all regions.
- 4 STYX • KILROY WAS HERE • A&M**
ADDS: None. **HOTS:** KMET, KLOL, WKLS, WMMS, WOUR, KEZY, WBLM, KSHE, WYFE. **MEDIUMS:** KSJO, WCCC. **PREFERRED TRACKS:** Roboto, Title, Poison.
SALES: Good in all regions.
- 43 THOMPSON TWINS • SIDE KICKS • ARISTA**
ADDS: None. **HOTS:** WHFS, KNAC. **MEDIUMS:** WBAB, WKLS, WMMS, WOUR, WNEW. **PREFERRED TRACKS:** Your Side.
SALES: Moderate to fair in all regions.
- 32 PETE TOWNSHEND • SCOOP • ATCO**
ADDS: None. **HOTS:** WSKS. **MEDIUMS:** KSJO, WKLS, WMMS, KEZY, WBLM, KNX, WCCC, KNAC. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions.
- 31 TRIUMPH • NEVER SURRENDER • RCA**
ADDS: None. **HOTS:** KMET, KSJO, KLOL, WCCC. **MEDIUMS:** WBAB, WPLR, WMMS, WOUR, WBLM, KSHE. **PREFERRED TRACKS:** Title.
SALES: Moderate to fair in all regions.
- 41 THE TUBES • OUTSIDE INSIDE • CAPITOL**
ADDS: None. **HOTS:** KSJO, WBAB, WPLR, WKLS, WMMS, KEZY, WSKS, WNEW, WCCC, WYFE. **MEDIUMS:** KMET, KLOL, WBLM, KNAC. **PREFERRED TRACKS:** Beauty.
SALES: Good to moderate in all regions.
- 13 U2 • WAR • ISLAND**
ADDS: None. **HOTS:** KMET, WBAB, WPLR, KLOL, WKLS, WMMS, WOUR, WBLM, WHFS, WNEW, WCCC, WYFE, KNAC. **MEDIUMS:** KSJO, WSKS. **PREFERRED TRACKS:** New Year's, Hearts, Surrender, Sunday.
SALES: Good in all regions.
- 46 ULTRAVOX • QUARTET • CHRYSALIS**
ADDS: WBLM, KSJO. **HOTS:** WMMS, WOUR, WNEW, KNAC. **MEDIUMS:** WBAB, WPLR, KLOL, KEZY, WCCC, WYFE. **PREFERRED TRACKS:** Reap, Hymn.
SALES: Moderate to fair in all regions.
- 36 ZZ TOP • ELIMINATOR • WARNER BROS.**
ADDS: WCCC. **HOTS:** KMET, WBAB, WPLR, KLOL, WKLS, WMMS, WOUR, WSKS, KSHE, WCCC, WYFE. **MEDIUMS:** KSJO, WBLM. **PREFERRED TRACKS:** Gimme.
SALES: Good to moderate in all regions.

CASINO BOX

APRIL 23, 1983



Still

Keyed UP

**After
10 Years**

**RONNIE MILSAP
& RCA**

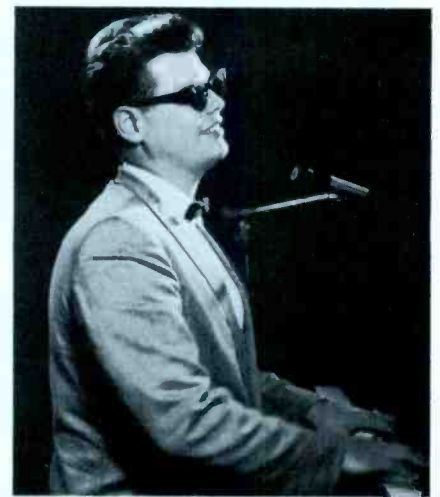
**Ronnie and
his entire
organization
are very proud
of their 10-year
association
with R.C.A.—
We salute you!**

**Ronnie Milsap
Joyce Milsap
Donald Reeves
Rob Galbraith
Phil Jones
Tommy Kerkeles
Billy Reeves
Tom Corley
Betsy Grooms
Sandy Jackson
Diane McCall
Ben Harris
Jill Wheeler
Mike Reid
Charles Dorris
Nancy Overbey
Kenny Kerkeles
Tom Beiber
Jim Brazier
Bruce Brooks
Billy Coren
Warren Gowers
Alan Kerr
Rich Ripani
Suzy Storm
Marie Tomlinson
Jack Watkins
Barbara Wyrick**



RONNIE MILSAP & RCA

Still
~~Keyed Up~~
**After
10 Years**



Tom Roland

It's easy to understand why Ronnie Milsap, his associates, RCA Records and a number of others in the music industry are getting worked up over the release of the singer's new album; for after 10 years with the label, he's established himself as one of the most influential and decorated country artists of the current generation. But even more importantly, the album, "Keyed Up," represents a bold step that takes him even farther than his two prior LPs in forming his image as a consummate recording artist.

"Stranger In My House," the first single from the new project, is in itself evidence that Milsap is something more than just a country artist, mixing synthesizers and searing guitar lines atop a stinging rock-based rhythm section. While it's progressive as a country tune practically redefining the outer limits of the format, it is particularly well-suited to pop and A/C listeners, as evidenced by its Top 40 position on both the **Cash Box** Country and Pop Singles charts.

"I don't have to defend my position in country music or my love for country music," maintains Milsap, who over the past couple of years has found his way onto pop radio playlists almost as frequently as country lists through such categorically vague records as "(There's) No Gettin' Over Me," "He Got You" and "Smoky Mountain Rain." "I have the credentials to do it, and I love what I do. My background is in country, but my background is also in classical music, with the eight years that I studied classical, so I go from Hank Williams and Lefty Frizzell to Mozart, Bach and Beethoven to The Miracles, Bobby "Blue"

Bland and Ray Charles. All those different elements that I've gone through musically have to form my brand of country music."

In some respects then, the emergence of such recordings from within the soul of Milsap is a return to the direction in which he started — that of an R&B singer for the New York-based Scepter label in 1965 when it also boasted a young songstress named Dionne Warwick. His first record for the company, "Never Had It So Good" b/w "Let's Go Get Stoned," made the Carolina-bred singer a Top 5 B/C commodity, and, upon that distinction, he was immediately pigeon-holed as an R&B performer.

At that time, he had some interest in making it as a country singer, but Scepter felt he had established himself and continued to push him as a performer on the black circuit, and the label continued to follow in that vein even when successive releases failed to reap the same benefits as the first one. Eventually, Milsap moved from Memphis in 1972 to try and start all over again in Nashville, working at Roger Miller's King of the Road Hotel.

Once in Nashville, Milsap called on Charley Pride — who had seen him perform once and offered to help him in whatever ways he could — for some assistance in getting established in Music City. Pride introduced him to Pi-Gem/Chess co-owner Jack D. Johnson, and they in turn introduced him to their publishing administrator, Tom Collins. Collins and Jack Clement took the former soul crooner into the studio and came out with a demo tape of four sides. On the basis of that one session and a performance at now-defunct T.J.'s, Jerry Bradley signed Milsap to a six-month pact at RCA.

From that point, his impact on the country community was almost like a fairy tale. His first single for the label, a two-sided disc that received split airplay on "I Hate You" and "(All Together Now) Let's Fall Apart," moved over 100,000 units, and his third single, "Pure Love," became his first #1 record. Then in 1974, hardly more than a year later, he was named Male Vocalist of the Year by the Country Music Assn. (CMA) while he was still touring as an opening act for Pride, even using the Pridemen as his backing band.

"In '72, I was watching the show from my house in Memphis and never had any idea I'd ever get to go to that show," he says. "In '73, I sat in the audience, and in '74 they said I was the CMA Male Vocalist of the Year, and I was in shock. When all those things happen to you, it throws you into a different world and it changes your whole lifestyle. When all that starts getting laid on you for the first time, it's something that a lot of folks can't handle, and I can understand why because it does turn your head around."

Milsap, by contrast, takes great care to maintain sanity and a proper perspective. He has instituted such measures as not allowing his band to use narcotics or alcohol while on the road, and he even jogs daily to remain physically fit.

He continued to rack up impressive accolades for several years, and then in 1977 he made his first major breakthrough with pop audiences when he recorded Archie Jordan's "It Was Almost Like A Song." He remained firmly rooted strictly as a country artist, however, until the turn of the decade. In late 1980, he returned to the world of pop with "Smoky Mountain Rain," and the next year topped that showing with a James Taylor-ish "(There's) No Gettin' Over Me."

Since that time, Milsap has been a regular voice on both country and pop airwaves, completing a logical progression for the artist who has racked up an impressive list of achievement awards. Milsap is recognized as the sole three-time winner of the CMA Male Vocalist of the Year award, capturing the trophy in 1974, 1976 and 1977, and he's also the only solo entertainer to walk off with three Album of the Year credits — for "Legend In My Time," "Ronnie Milsap . . . LIVE!" and "It Was Almost Like A Song." In addition, he owns three Grammys, six gold albums and one platinum LP and has received the only gold

(continued on RM-6)

Robert D. Sumner, president, RCA Records:

"I'm a Ronnie Milsap fan. It all started in 1975, when, as RCA's international vice president, I first listened to his songs. I recognized the lyric quality, immediacy and intimacy that were to become his signature. These were Ronnie's country hits. Since that time, with Tom Collins, Ronnie has produced hit record after hit record, and his market has grown so that he is now one of the recognized stars of the music industry. With his platinum 'Greatest Hits' album summarizing one phase of his career, Ronnie is now looking toward even greater success as the pop audience and international marketplace comes within his reach.

"This is the one time you can say, 'It couldn't happen to a nicer guy' and be certain it is the truth. My best wishes to Ronnie Milsap, a great performer and a courageous individual."





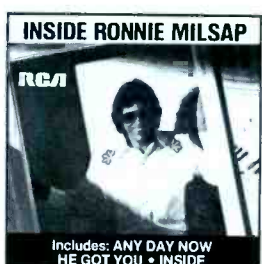
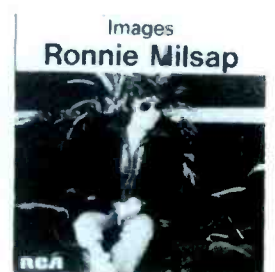
**Gold And Platinum
We Have Some...
And "KEYED UP"
Will Be Another One!**

TC

Tom Collins Productions Inc.

Ronnie Milsap Discography

Albums



DATE	LABEL	NUMBER	TITLE	PRODUCER	DATE	LABEL	NUMBER	TITLE	PRODUCER
10/71	Warner Bros.	BS2870	Ronnie Milsap	Dan Penn & Chips Moman	5/78	RCA	AFL1-2780	Only One Love In My Life	Ronnie Milsap & Tom Collins
10/73	RCA	APL1-0338	Where My Heart Is	Tom Collins & Jack D. Johnson	5/79	RCA	AHL1-3346	Images	Ronnie Milsap & Tom Collins
4/74	RCA	APL1-0500	Pure Love	Tom Collins & Jack D. Johnson	3/80	RCA	AHL1-3563	Milsap Magic	Ronnie Milsap & Rob Galbraith
1/75	RCA	APL1-0846	A Legend In My Time	Tom Collins & Jack D. Johnson	9/80	RCA	AHL1-3772	Greatest Hits	Ronnie Milsap & Tom Collins/ Tom Collins & Jack D. Johnson
10/75	RCA	APL1-1223	Night Things	Tom Collins & Jack D. Johnson	3/81	RCA	AAL1-3932	Out Where The Bright Lights Are Glowing	Ronnie Milsap & Tom Collins
5/76	RCA	APL1-1666	20-20 Vision	Tom Collins & Jack D. Johnson	8/81	RCA	AHL1-4060	There's No Gettin' Over Me	Ronnie Milsap & Tom Collins
11/76	RCA	APL1-2043	Ronnie Milsap Live	Ronnie Milsap & Tom Collins	5/82	RCA	AHL1-4311	Inside Ronnie Milsap	Ronnie Milsap & Tom Collins
8/77	RCA	APL1-2439	It Was Almost Like A Song	Ronnie Milsap & Tom Collins	3/83	RCA	AHL1-4670	Keyed Up	Ronnie Milsap & Tom Collins

Singles

DATE	LABEL	NUMBER	TITLE	DATE	LABEL	NUMBER	TITLE
10/63	Crazy Cajun	NA	Total Disaster/It Went To Your Head	2/76	RCA	PB-10593	What Goes On When The Sun Goes Down/Love Takes A Long Time To Die
9/65	Scepter	SCP 12109	Never Had It So Good/Let's Go Get Stoned	6/76	RCA	PB-10724	(I'm A) Stand By My Woman Man/Lover's Friends and Strangers
2/66	Scepter	SCP 12127	When It Comes To My Baby/1000 Miles From Nowhere	6/76	Warner Bros.	NA	Crying/Blue Skies of Montana
5/66	Scepter	SCP 12145	The End Of The World/I Saw Pity In The Face Of A Friend	11/76	RCA	PB-10843	Let My Love Be Your Pillow/Busy Makin' Plans
10/66	Scepter	SCP 12161	Ain't No Soul Left In These Old Shoes/Another Branch From The Old Tree	5/77	RCA	PB-10976	It Was Almost Like A Song/It Don't Hurt To Dream
11/67	Scepter	SCP 12206	House Of The Rising Sun/I Can't Tell A Lie	11/77	RCA	PB-11146	What A Difference You've Made In My Life/Selfish
9/68	Scepter	SCP 12228	Do What You Gotta Do/Mr. Mailman	5/78	RCA	PB-11270	Only One Love In My Life/Back On My Mind Again
4/69	Scepter	SCP 12246	Denver/Nothing Is As Good As It Used To Be	8/78	RCA	PB-11369	Let's Take The Long Way Around The World/I'm Not Trying To Forget
6/70	Chips	2889	Loving You Is A Natural Thing/Who's Hung Up On Sylvia	12/78	RCA	PB-11421	Back On My Mind Again/Santa Barbara
11/70	Chips	1987	A Rose By Any Other Name/Sermonette	4/79	RCA	PB-11553	Nobody Likes Sad Songs/Just Because It Feels Good
10/71	Warner Bros.	NA	Sunday Rain/Why?	7/79	RCA	PB-11695	In No Time At All/Get It Up
6/72	Warner Bros.	7629	Magic Me Again/You And Me, Me And You	1/80	RCA	PB-11909	Why Don't You Spend The Night/Heads I Go, Hearts I Stay
5/73	RCA	74-0969	(All Together Now) Let's Fall Apart/I Hate You	3/80	RCA	PB-11952	My Heart/Silent Night (After The Fight)
10/73	RCA	APBO-0097	That Girl Who Waits On Tables/You're Driving Me Out Of Your Mind	5/80	RCA	PB-12006	Cowboys And Clowns/Misery Loves Company
3/74	RCA	APBO-0237	Pure Love/Love The Second Time Around	9/80	RCA	PB-12084	Smoky Mountain Rain/Crystal Fallin' Rain
6/74	RCA	APBO-0313	Please Don't Tell Me How The Story Ends/Streets Of Gold	2/81	RCA	PB-12194	Am I Losing You/He'll Have To Go
11/74	RCA	PB-10112	(I'd Be) A Legend In My Time/The Biggest Lie	6/81	RCA	PB-12264	(There's) No Gettin' Over Me/I Live My Whole Life At Night
2/75	RCA	PB-10228	Too Late To Worry, Too Blue To Cry/Country Cookin'	10/81	RCA	PB-12342	I Wouldn't Have Missed It For The World/It Happens Every Time (I Think Of You)
7/75	RCA	PB-10335	Daydreams About Night Things/(After Sweet Memories) Play Born To Lose Again	4/82	RCA	PB-13219	Any Day Now/It's Just A Room
8/75	Warner Bros.	8127	She Even Woke Me Up To Say Goodbye	7/82	RCA	PB-13286	He Got You/I Love New Orleans Music
10/75	RCA	PB-10420	Just In Case/Remember To Remind Me (I'm Leaving)	11/82	RCA	PB-13362	Inside/Carolina Dreams
				3/83	RCA	PB-13470	Stranger In My House/Is It Over

RONNIE MILSAP & RCA

Still

keyed up

After
10 Years



Ronnie and
Joyce Millsap

(continued from RM-3)

braille album ever awarded to a recording artist.

One of the major factors in Milsap's consistent success has been the precisely coordinated effort which provides a link between the various recording, publicity and touring facets of his diverse career. He has the rare ability to evaluate his own career honestly, and a substantial chunk of his career components are handled through in-house operations, giving Milsap almost total control over his own activities within the music industry.

Milsap handles his own publicity in-house and owns his own studio, Groundstar Laboratory, as well as two publishing companies, Lodge Hall Music, Inc. (ASCAP) and Milsap Music, Inc. (BMI). The publishing house maintains a rather small number of staff writers, including Wayne Davis, Barney Faulkner and Bruce Dees (known collectively as the recording act, Hazard) and former Cincinnati Bengals football player Mike Reid, who has already penned "Inside" and "Stranger In My House." The firm also works with several outside, non-exclusive songwriters, and while it actively pursues cuts for itself, it also serves as a clearinghouse for tunes which are pitched to Milsap.

Run by Rob Galbraith, who cut the first demo on Harry Chapin's "16 Parkside Lane" (subsequently re-titled "Taxi"), the Milsap Music Group serves not only as a springboard for its owner, but also as an outlet by which the writers can reach other recording artists. After a mere 18 months in existence, the company has already achieved cuts on a diverse lineup of talent that spans the distance from country performers such as Barbara Mandrell and the Oak Ridge Boys to former Elton John drummer Nigel Olsson, and includes others like Sylvia, Lacy J. Dalton, Joe Cocker, Taffy McElroy and Dan Seals.

With Don Reeves taking on the role of Milsap's general business partner and Tom Corley acting as publicity director, nearly any detail involving Milsap's career is just a phone call away from him while he's on the road, allowing him to make decisions immediately as information flows to his Music Row office instead of working with a myriad of record company departments or a slew of independently affiliated specialists.

"I'm the kind of guy that really likes to know (what's going on)," he assesses, "and I have to have input of information. I've worked with agencies all over the country and it seems like if I'm working with an agency in California I have to wait three or four days to find out something. I feel like it's a lot better if you have those people close around you; you can ac-

tually go to them and if you've got a problem with a concert, you can fix it right then; you don't have to wait a week or two or three days.

"A buyer in that amount of time could decide he doesn't want to put on the show, or 'Hell, Ronnie Milsap doesn't care about me.' Whenever anybody mentions my name — that they're representing me in any capacity — all of a sudden, whoever's dealing with us thinks that it's me. If something happens, they don't say, 'Ronnie's publisher screwed up,' they say, 'Ronnie Milsap screwed up.'"

His penchant for being actively involved in his own business affairs is naturally quite taxing, especially noting the opposite polarities of the business world and the role of the entertainer. Businessmen need to think logically and in an orderly manner, allowing their sensibilities to guide them through whatever may arise during the course of day-to-day activities, while a performer is required to give his heart more space to roam, calling on inner feelings to command the emotional attention of the audience.

Milsap admits that his existence in both worlds has placed him in a position where he must act somewhat schizophrenically, dividing his time between the two contrasting elements. To that end, he restricts, as much as possible, his personal involvement in the operation to Monday and Tuesday board meetings leaving the rest of the week free for personal appearances or recording.

"When I'm performing and working in a creative capacity, I disassociate myself from the business," he says, "and, to a certain extent, from the people who are more business-oriented. I wind up being with the people in my organization who are more creative-minded. Then when I get done doing whatever I'm doing, I'll float back over to see what's been going on with the business. I've got people in both those areas who can give me the support and lead me so I can in turn lead them."

For now, Milsap is leading them through the muddy waters that separate the more peaceful harbors of country music and mainstream pop. While the course has been charted before, it has never been travelled in the manner in which Milsap is sailing through it, stamping his varied influences on multi-tiered tunes with an upbeat groove rather than the usual lush crossover ballad. It's territory that belongs clearly to Milsap, a reason for both he and RCA to get keyed up.

Speaking For The Record

Tom Collins, producer:

"Ronnie has always been a total talent; not only does he have a great gift to be able to sing the way he does, but he's also a great entertainer, and he's always striving to do better than he's done. Therefore, he's never stood still, he's always moving onward, which is exemplified by his record, which is out today, and his new album. He's always continually changing, staying a half-step ahead, but he has yet to reach the pinnacle of success that he's going to."



Joe Galante, division vice president, RCA/Nashville:

"Ronnie Milsap has always amazed me because of his energy, his dedication and his positive attitude. When he sets his mind on something, he goes for it, but he always does it in a very meticulous way; he is not the kind of person that will do anything haphazard, and I think that shows in his music, his performance, everything that he does."

Ronnie —

I swear they promised me a full page...
I don't understand it. I think Rick block
voted! Don't worry, heads will roll —

Herb Giblet



Rob Galbraith, co-owner, Milsap Music:

"Ronnie's a real compassionate person, and that should be evident through his vocal performances. He's got a lot of depth in those things, and you don't get that depth by being some shallow, one-dimensional person. I don't view him as a country singer or a pop singer; the best way to describe him is as a singer's singer because he is one hell of a vocalist, and I don't think it's really evident to that many people sometimes just how good he is until they go to see him live. When people go see him live, they think of him as one type of singer — however they happen to view him — but they realize then that he can sing just about anything."

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RCA

TOP 15 ALBUMS

Spiritual

	Weeks On 4/16 Chart
1 THE JOY OF THE LORD IS MY STRENGTH DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospearl Records PL-16008) "Pass Me Not"	1 14
2 THE RICHARD SMALLWOOD SINGERS (Onyx/Benson R3803) "I Love The Lord"	2 31
3 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702) Title Cut	3 37
4 THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR (Savoy SGL-7081) "He'll Never Let You Down"	4 8
5 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6695) Title Cut	5 50
6 SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR (Savoy SL-14709) Open	8 7
7 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) "Be Ye Steadfast"	6 50
8 SINCERELY THE CLARK SISTERS (New Birth Records NEW-7058) "Name It, Claim It"	10 12
9 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Open	9 30
10 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Title Cut	7 24
11 JAMES CLEVELAND AND THE CLEVELAND SINGERS (Savoy 7080) Open	11 7
12 MIGHTY CLOUDS ALIVE THE MIGHTY CLOUDS OF JOY (Myrrh MSB 6687) Open	12 3
13 I FEEL LIKE GOIN' ON KEITH PRINGLE (Hope Song HS-2001) Title Cut	13 10
14 WHEN IT RAINS IT POURS FC BARNES AND SISTER JANICE BROWN (Atlanta International Records 10041) Open	— 1
15 10TH ANNUAL PRAISE AND REDEDICATION CONCERT SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Open	14 6

Inspirational

	Weeks On 4/16 Chart
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) Open	1 49
2 STAND BY THE POWER IMPERIALS (Dayspring DST-4100) Open	2 24
3 MORE POWER TO YA PETRA (Star Song SSR0045) Open	3 14
4 PEACE IN THE VALLEY B.J. THOMAS (Myrrh MSB-6710) Title Cut	4 14
5 SPIRIT WINGS JONI EARECKSON (Word WSB-8878) "Hosanna"	5 15
6 STEP OUT OF THE NIGHT ANDRUS BLACKWOOD AND CO. (Greentree R3942) Title Cut	6 9
7 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	8 87
8 RIGHT FROM THE START WILL McFARLANE (Refuge R3789) "You Call Me A Dreamer"	10 6
9 MAINSTREAM MICHAEL AND STORMIE OMARTIAN (Sparrow SPR 1060) Open	9 9
10 THE LIVE CONCERT DON FRANCISCO (Newpax NP 33128) "Love Is Not A Feeling"	7 13
11 THE CRUSE FAMILY (Priority BJJ 38335) "I Am, The Mighty One"	11 7
12 HE SET MY LIFE TO MUSIC BARBARA MANDRELL (MCA/Songbird MCA 5330) Open	14 3
13 LIFT UP THE LORD SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	13 34
14 MICHAEL W. SMITH PROJECT (Reunion Records RRA0002) "Great Is The Lord"	15 3
15 EQUATOR RANDY STONEHILL (Myrrh MSB 6742) "Turning Thirty"	— 1

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

Gospel Music Week Emphasizes Optimism, Increased Professionalism

by Tom Roland

NASHVILLE — Some 500 registrants flocked to Nashville April 10-13 for the Gospel Music Week activities, held this year at the Radisson Plaza Hotel and Tennessee Performing Arts Center downtown. Incorporating for the first time both the traditional activities and the National Gospel Radio Seminar, which has coincided in past years with the Christian Artists Seminar in Estes Park, Colo., in August, the tone of the convention, which was notably upbeat, was set with the first session, "The State of The Industry."

"We've got to be doing something right," assessed Jim Black, chairman of the radio seminar and moderator of that specific panel. "The world is watching us both materialistically and spiritually." He also urged members to look to the future of the Christian medium, quoting a line from Dionne Warwick's "I'll Never Love This Way Again" that reads "A fool will lose tomorrow looking back on yesterday."

Don't Look Back

Panelists were certainly not looking back at past efforts, instead discussing new technologies and marketing concepts that could help them expand their role in the spreading of the gospel message. Billy Ray Hearn, president of Sparrow Records, noted the increased professionalism of the gospel industry over the past 10 years, stating that the industry's basic self-contained idealism, contrasted to earlier periods where it shared middlemen with the secular industry, had combined with the realities of the economic conditions that have prevailed over the past five years, forcing record companies to "get better at getting the message out." "Great records are enough for the secular labels," he said, alluding to the spiritual purpose of the gospel record firm, "but not for us."

He pointed to the increasing participation of gospel artists in their own careers as evidence that the recording artists of contemporary Christian music are in their profession for much more than the mere financial rewards. In direct contrast to the bulk of the music industry, he noted that gospel performance is a dedication to a specific type of work for an entire lifetime, not just a short-lived career of a few years. Because of that, artists are becoming more involved with the financial responsibilities for their careers and have thus attained more artistic control over how that money is invested. He also noted that those measures free up the record companies to attend to the less-glamorous business of marketing and creating a demand for the artist's product.

Hearn further elaborated that the new role of the record label is that of a partner,

one who shares rather than controls the destiny of the recording artist. Artists and their staffs are increasingly forming their own custom labels, demonstrating their commitment to their own music, and then gaining distribution from the major manufacturing corporations. But Hearn still emphasized the element of commitment.

"Faith in yourself and God has never been just a fashion," he noted.

John Fischer, himself a recording artist for Myrrh/Word Records, reiterated the need for commitment, but added that the artist must be prepared for his role as the vehicle for a particular message. Unlike the secular world, where artists often shield themselves from their own fans, the gospel artist works to make himself available to the audience following performances, and Fischer emphasized that the gospel artist often finds himself in the role of a counselor to the youth who listen to the music, who often confide in the artist matters that they would not even share with their own pastors.

"The greatest need today is for artists to realize the power and responsibility that has been given to them," stated Fischer. "No one takes responsibility to guarantee the artist's training as a minister, and we must work to teach ourselves. We have been given a platform, and the people who will continue on that platform will be those who meet the needs of the people, not the flash-in-the-pan."

Lots Of Progress

Aaron Brown, of Aaron Brown & Assoc. print and publishing firm, noted just how far the industry has travelled in its journey toward professionalism. "Ten years ago," he said, "the major issue was the length of the Oak Ridge Boys' hair."

Brown suggested that the positive attitude of gospel lyrics is a need which the secular community is beginning to see, and that secular interest in the gospel print business, which is substantially larger than that of the secular industry when comparing penetration of sheet music to the penetration of records, has increased over the past three years.

Joe Battaglia, general manager for WWDJ/Hackensack, N.J., which reaches three counties including Manhattan, suggested that gospel music stations must take account of the influence of the baby boom generation, that large segment of the population which was born between 1946-64. He said that radio programmers need to acquaint themselves with the market and understand what mediums and formats those people are most vulnerable to.

He noted that some 50-60 million Americans consider themselves Christians and thus have some affinity to "things religious." "Why aren't they buying gospel records?" he asked.

Battaglia continued to demonstrate that a recent survey indicated that the most accurate predictor of a person's behavior is not his sex, age or ethnic background but his faith, thus finding a common denominator should become less difficult for gospel stations than others. He also profiled the current gospel radio audience, noting that the median figures for the listener place him at an income of \$20-25,000 annually, and that he probably finished high school and took a few years of college.

He continued to outline the need for stations to place more emphasis on music programming rather than the use of sermonettes, since that baby boom generation is more in tune to messages delivered with music than other messages. He asserted that A/C is the fastest-growing format in America today because of its mass appeal and that gospel stations should educate themselves from that knowledge.

Grant Continues Awards Sweep With Three Doves In '83

(continued from page 5)

Dove Awards during the presentation. For the second consecutive year, Patti was named Female Vocalist of the Year, while her "Lift Up The Lord" album received accolades as the Inspirational Gospel Album of the Year. Harris was named Male Vocalist of the Year and received the Dove for Inspirational Gospel Album of the Year (Black) for his "Touch Me Lord" effort. Interestingly, both inspirational albums were produced by Greg Nelson, who was also honored with trophies.

The entire list of winners for this year's awards ceremony includes:

- Gospel Artist of the Year — Amy Grant
- Female Vocalist of the Year — Sandi Patti
- Male Vocalist of the Year — Larnell Harris
- Gospel Group of the Year — The Imperials

Contemporary Gospel Album of the Year — "Age To Age," Amy Grant, Myrrh Records, producer: Brown Bannister.

Inspirational Gospel Album of the Year — "Lift Up The Lord," Sandi Patti, Impact Records, producer: Greg Nelson

Traditional Gospel Album of the Year — "Feeling At Home," Rex Nelon Singers, Canaan Records, producer: Ken Harding

Contemporary Gospel Album of the Year (black) — "I'll Never Stop Loving You," Leon Patillo, Myrrh Records, producer: Skip Konte

Inspirational Gospel Album of the Year (black) — "Touch Me Lord," Larnell Harris, Impact Records, producer: Greg Nelson

Traditional Gospel Album of the Year (black) — "Precious Lord," Al Green, Myrrh Records, producer: Al Green

Gospel Album of the Year, Children's Music — "Lullabies & Nursery Rhymes, Vol. 1," Birdwing Records, Producers: Tony

Salerno, Fletch Wiley

Gospel Album of the Year, Worship Music — "Light Eternal," John Michael Talbot, Birdwing Records, producer: B.R. Hearn

Gospel Album of the Year, Musicals — "The Day He Wore My Crown," Impact Records, producer: David T. Clydesdale

Gospel Album of the Year By A Secular Artist — "He Set My Life To Music," Barbara Mandrell, MCA Records, producer: Tom Collins

Gospel Song of the Year — "El Shaddai," Michael Card, John Thompson, Whole Armor Publishing (ASCAP)

Gospel Songwriter of the Year — Michael Card

Gospel Instrumentalist of the Year — Dino Kartsonakis

Gospel Record Album Cover of the Year — "Age To Age," Amy Grant, design: Dennis Hill, photo: Michael Borum

Milsap Single Strong With Country Programmers Despite Rock Overtones

(continued from page 19)

the Milsap single at least bears a country lyric. He said he is also taking a "wait-and-see" attitude on the latest Kenny Rogers release. "Kenny can sing whatever he wants to," said Slane, "but we don't have to play it."

Several stations, including WLWI/Montgomery, KEBC/Oklahoma City and KFDI/Wichita, all medium market outlets, indicated that they had been extremely cautious in adding the record. They all indicated that they had been disappointed when the single was initially released, but after adding the record, had received good responses from the listeners.

Rhubarb Jones, music director at WLWI, expressed some concern that the audience would not allow him to play the single, but he said that he had actually received very little negative feedback. He did assess that most requests for the record were from younger listeners, but that if he could attract younger demographics without losing or offending older listeners, the record actually becomes an important strategic weapon, and he added that balance is a key element in his station remaining #1 overall in its market.

Country Influence

"He's responsible for me chucking rock 'n' roll all the way around," noted Jones. "I was working at a rock station in Columbus, Ga., and I heard 'Daydreams About Night Things' and said there's something to this country music stuff. I became a strong country music fan because of Ronnie Milsap, and I'm hoping that he doesn't get away from what got him to where he is." He added that he would like to see a Milsap ballad to reaffirm his strong country base.

At KEBC, music director Al Hamilton indicated that the Milsap record had helped him reassess the Oklahoma City market, realizing just how strong the interest in contemporary music is. He asserted that the Oklahoma capital is basically a conservative town with a strong traditional base, but call-out research had indicated that the market is extremely receptive to the new single.

"It's harder each week to draw any kind of lines," he commented. "As an art form, I applaud artists and producers for breaking down barriers and pigeon holes; I like artistic talent to be free, creative and uninhibited. However, dealing in a medium where we're trying to reach a core audience, we have to do as best as we can perceive that core and cater to their tastes, their lifestyles, their wants, and it's getting

more difficult to draw an accurate conclusion as to what they want, especially when something like Michael Murphey's 'Still Taking Chances' and Ronnie Milsap come through and they are successful."

Like Hamilton, Gary Hightower at KFDI had been slow to go on the record. "It all gets down to the fact that it's all music," he concluded. "I play everything from Riders In The Sky to Ronnie Milsap; country music is a very broad spectrum of music in the '80s, and we try to play everything in the spectrum, without concentrating on either the old traditional or the new pop stuff."

Small market stations and large market stations were both more apt to play the Milsap record immediately, both because of the density or sparsity of stations in their particular markets. At KVOX/Moorhead, Minn., and WDXE/Lawrenceburg, Tenn., neither music director had hesitated to add the record, partly because listeners have less of a choice. If the station is the only country outlet in town, the audience has to trust the station to deliver more country music than rival A/C or Pop outlets, and that is, for the most part, the only stipulation on what is played.

"In a smaller market you don't have to be really into the nuts and bolts of defining whether or not something is country," suggested Dann Hollander, music director at WDXE.

Large Markets Receptive

On the other hand, large market stations were also immediately receptive to Milsap's progressive single. Both John Brejot at WKHK/New York and Kevin Herring at WWWW/Detroit note that the number of competing stations present in their markets made it necessary for them to play it. "It's a perfect record for us," said Brejot. "Milsap is a strong country identity, and the record is heard on practically every other station in town. Being one of only two country stations in town, we have to compete with everybody."

Herring agreed, adding that "people worry too much about turning off country listeners. They're just like everyone else; they like all kinds of music."

WMNI is not playing the Milsap single on AM because its FM sister added a country format, and the two stations are attempting to position themselves as separate entities, with WMNI taking on a traditional sound and WRMZ adopting a contemporary country format. At WPTR/Albany, the station has brought the song into rotation for night play only, relegating the single to that daypart until the audience can be further tested.



STATLERS HEAR TODAY — Members of Mercury/PolyGram recording group *The Statler Brothers* recently heard the final mix of their latest album, "The Statler Brothers Today," which is set for release in May, at Sound Stage Studios. Pictured standing are (l-r): Phil Balsley, Don Reid and new member Jimmy Fortune of the group; and Joe Polidor, PolyGram's country marketing director. Pictured seated are (l-r): Brent King, engineer; and Harold Reid of the group.

Country Format Fairly Stable In 10 Of 15 Markets In Advance Winter Arbs

(continued from page 19)

the country lead in Pittsburgh. The station moved from a 2.2 share to a 2.6 in direct contrast to WDSY's drop from a 2.8 to 2.1.

On the West Coast, two of the three largest markets in California showed upward improvement, and KZLA regained its lead in Los Angeles. KZLA climbed from 2.1 to 2.3 in its ascent to the top spot, while KLAC fell back to 2.1 after its leading 2.4 figure in the last book. KHJ slipped from a 1.4 to 1.2, and subsequently changed its format back to the "boss" programming it held prior to its adoption of the country format in late-1980.

San Diego Race

Closer to the Mexican border, KCBQ-FM took the city race from KSON-FM in San Diego with an impressive 1.4 climb to 3.6, while its AM sister came in a close second at 3.5, a half-share above its fall showing. KSON-FM fell back to 2.4 following the Fall Book 3.1 score, and its AM affiliate lost the half-share that KCBQ gained, posting a 1.9 score compared to 2.4 in the prior survey.

Both country stations in the San Francisco/Oakland market showed slight improvement as KSN moved from an even 3.0 to 3.3 and KNEW tacked on a tenth to register at 2.9.

Farther inland, Detroit's FM country stations both took losses while WCXI-AM moved in the opposite direction. WWWW-FM retained its lead while slipping from an even 4.0 to 3.4, and WCXI-FM dropped nearly a full share, scoring a 1.3 after last fall's 2.2. WCXI-AM improved upon its earlier 2.3 holdings, checking in at 2.9.

In Chicago, WMAQ improved upon its 3.2 Fall Book score in making a 3.5 showing. WUSN-FM was also up in the Windy City, increasing a half-share to 2.6 at the expense of WJEZ-FM, which dropped a half-share to 1.6, breaking the tie for FM country supremacy.

Results in the largest markets in Texas were exactly opposite as three of the four country singles in Houston showed gains while three of the four in Dallas/Ft. Worth displayed losses. Viacom's KIKK-FM was certainly kicking in the Winter Book, posting a 7.5 to top the Fall Book, which held a 6.6 score. The station widened its lead over KILT-FM which slipped two-tenths to register a 3.1 score, while KIKK-AM rebounded from a sub-1.0 book last fall to post a 1.4.

While retaining its lead in the St. Louis country race, WIL-FM faltered somewhat in scoring a 5.8, following a Fall Book figure of

6.5. The AM sister showed upward movement from 2.0 to 2.3, while KSD-AM lost a tenth in gaining a 3.4 mark.

On the opposite Missouri border, WDAF continued to lead in the two-station battle, although slipping more than a full share. On the heels of a 12.5 Fall Book showing, WDAF registered an 11.4 Winter Book. KFKF showed impressive gains in scoring a 6.2 after a 3.9, but when taken over a three-book period, the Fall Book score looks more like a fluke since the station commanded a 6.7 share last summer.

All figures quoted represent the 12+ demographic, surveyed Monday-Sunday, 6 a.m.-midnight.

Number Of Full-Time Country Stations Up Slightly In 1982

NASHVILLE — Although the increase is not nearly as significant as the 19.5% climb represented last year, the number of country radio stations programming country music full-time in the United States and Canada increased by seven percent in the past year, according to a recent survey conducted by the Country Music Assn. (CMA).

The organization's study indicates that 2,266 stations program country music on a full-time basis, up from 2,114 over the last year, but an even more substantial note is a response of the FM band to the format, since 1,088 stations on the stereo band program country during some part of the day, a 34% share of the entire country radio market.

Unfortunately, while the number of full-time country signals increased slightly, the number of stations that program country for any amount of time decreased by a full 7.5%, with 3,187 stations boasting some amount of country programming this year as opposed to 3,447 during the same time last year. Over the past three years, however, the number of country stations programming country at all has risen more than 52%.

Geographically, the New England region has shown the greatest increase in the penetration of country radio, with 61 country outlets now existing in the area, a 69% increase over 1980. Translated to sheer number, though, the 25-station increase for the Northeast is not so hefty when compared to the further penetration in the already densely populated Southern regions. The CMA chose to break down the

(continued on page 23)



'BURLAP AND SATIN' CELEBRATION — Dolly Parton and some of RCA's top executives met recently to discuss the upcoming release of Parton's "Burlap And Satin" LP. The album's first single, "Potential New Boyfriend," is scheduled for release later this month. Pictured are (l-r): Dave Wheeler, director, national country sales, RCA; Parton; Joe Galante, division vice president, RCA/Nashville; Bob Heatherly, director, national country promotion, RCA; and Randy Goodman, manager, merchandising, RCA/Nashville.

TOP 75 ALBUMS

		Weeks On Chart			Weeks On Chart		
1	THE CLOSER YOU GET . . . ALABAMA (RCA AHL 1 4662)	1	6	39	SOMEWHERE BETWEEN RIGHT AND WRONG EARL THOMAS CONLEY (RCA AHL 1-4348)	43	32
2	MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	3	59	40	WISH YOU WERE HERE TONIGHT RAY CHARLES (Columbia FC 38293)	40	8
3	TOUGHER THAN LEATHER WILLIE NELSON (Columbia FC 38248)	9	6	41	TODAY MY WORLD SLIPPED AWAY VERN GOSDIN (A.M.I.-LP-1502)	42	4
4	AMERICAN MADE OAK RIDGE BOYS (MCA-5390)	4	10	42	KEYED UP RONNIE MILSAP (RCA AHL1-4670)	—	1
5	PONCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	5	13	43	IT'S ONLY ROCK & ROLL WAYLON JENNINGS (RCA AHL1- 4673)	—	1
6	WE'VE GOT TONIGHT KENNY ROGERS (Liberty LO-51143)	6	7	44	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	47	71
7	ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	2	58	45	COUNTRY CLASSICS CHARLEY PRIDE (RCA AHL1-4662)	49	4
8	WILD & BLUE JOHN ANDERSON (Warner Bros. 23721-1)	7	27	46	SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)	50	5
9	STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 9 60223-1)	8	9	47	BIG CITY MERLE HAGGARD (Epic FE 37593)	51	77
10	HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	10	30	48	QUIET LIES JUICE NEWTON (Capitol ST 12210)	48	48
11	GOING WHERE THE LONELY GO MERLE HAGGARD (Epic FE 38092)	12	23	49	LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO 51124)	52	40
12	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	13	109	50	KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	57	110
13	STRONG WEAKNESS THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	14	18	51	MICHAEL MARTIN MURPHEY (Liberty LT-51120)	59	33
14	RADIO ROMANCE EDDIE RABBITT (Elektra 60160-1)	18	26	52	INSIDE AND OUT LEE GREENWOOD (MCA-5305)	32	52
15	HANK WILLIAMS, JR.'S GREATEST HITS (Elektra/Curb 9 60193-1)	15	28	53	BIG AL DOWNING BIG AL DOWNING (Team TRA-2001)	44	12
16	A TASTE OF YESTERDAY'S WINE MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	16	34	54	SURE FEELS LIKE LOVE LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	54	27
17	THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697-1)	17	35	55	THIS DREAM'S ON ME GENE WATSON (MCA 5302)	55	8
18	WEST BY WEST SHELLY WEST (Warner/Viva 23775-1)	27	5	56	#1 COWBOY MARTY ROBBINS (Gusto/CBS P-15594)	56	8
19	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	19	73	57	WALK ON KAREN BROOKS (Warner Bros. 23676-1)	53	10
20	TRUE LOVE CRYSTAL GAYLE (Elektra 60200-1)	20	21	58	THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 9 23688-1)	58	42
21	DREAM MAKER CONWAY TWITTY (Elektra 60182-1)	21	29	59	THE BIRD JERRY REED (RCA AHL 1-4529)	36	21
22	SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-5403)	29	3	60	COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)	60	39
23	OUR BEST TO YOU DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva 9 23754-1)	23	14	61	LEON EVERETTE (RCA MHL 1-8600)	46	8
24	UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM 1-4047)	24	41	62	CONWAY'S #1 CLASSICS VOL. II CONWAY TWITTY (Elektra 9 60209-1)	62	14
25	THE WINNING HAND KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JEG 38389)	11	22	63	CLOSE UP LOUISE MANDRELL (RCA MHL1-8601)	63	7
26	JUST SYLVIA SYLVIA (RCA AHL 1-4312)	26	55	64	OLD HOME TOWN GLEN CAMPBELL (Atlantic America 90016-1)	64	8
27	IT AIN'T EASY JANIE FRICKE (Columbia FC 38214)	38	28	65	THE DISTANCE BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254)	65	8
28	MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	22	18	66	TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064)	66	26
29	WW II WAYLON AND WILLIE (RCA AHL 1-4455)	25	27	67	SOUNDS LIKE LOVE JOHNNY LEE (Full Moon/Asylum 60147-1)	75	7
30	LAST DATE EMMYLOU HARRIS (Warner Bros. 9 23740-1)	28	24	68	GREATEST HITS ANNE MURRAY (Capitol SOO-12110)	71	15
31	ANNIVERSARY — TEN YEARS OF HITS GEORGE JONES (Epic KE2 38328)	30	24	69	STRAIT FROM THE HEART GEORGE STRAIT (MCA-5320)	72	43
32	PERFECT STRANGER T.G. SHEPPARD (Warner/Curb 23726-1)	37	27	70	MERLE HAGGARD'S GREATEST HITS MERLE HAGGARD (MCA-5386)	70	13
33	BIGGEST HITS MARTY ROBBINS (Columbia FC 38309)	31	18	71	INSIDE RONNIE MILSAP (RCA AHL 1-4311)	45	44
34	THE ALL-TIME GREATEST HITS OF ROY ORBISON (Monument KWG2784-38384-1)	34	8	72	GREATEST HITS JANIE FRICKE (Columbia FC-38310)	61	7
35	TOM JONES COUNTRY (Mercury/PolyGram SRM-1-4062)	33	27	73	GREATEST HITS CHARLY McCLAIN (Epic FE 38313)	67	8
36	PERSONALLY RONNIE McDOWELL (Epic FE 38514)	39	5	74	THOSE WERE THE DAYS GARY STEWART & DEAN DILLON (RCA MHL1-8602)	68	5
37	GREATEST HITS DOLLY PARTON (RCA AFH 1-4422)	35	29	75	HONKYTONK MAN ORIGINAL SOUNDTRACK (Warner Bros./Viva 9 23739-1)	69	15
38	PUT YOUR DREAMS AWAY MICKEY GILLEY (Epic FE 38082)	41	36				

COUNTRY COLUMN

RETURNING A FAVOR — Barbara Mandrell was in the studio April 7 with Word Records producer Ken Harding and artist Bobby Jones. Has she left the guidance of Tom Collins? Not hardly, instead she was returning a favor to Jones who sung on one of the tracks on her Grammy-winning gospel album, "He Set My Life To Music." Jones is currently recording a gospel album for May release at Woodland Sound, with Rick McCollister engineering, and the busy blonde joined him for a duet cover of "I'm So Glad I'm Standing Here Today." You might remember that Joe Cocker performed that tune with the Crusaders on the Grammy show in 1982, and subsequently, the Oak Ridge Boys recorded for inclusion on the current "American Made" LP. Two years ago, Mandrell told Cash Box that she was interested in working in something on Broadway



TRIO AT THE MILL — Mel Tillis and Willie Nelson recorded a duet of Mundo Earwood's "Texas On A Saturday Night" for Tillis' next LP with producer Harold Shedd recently at the Music Mill. Pictured are (l-r): Nelson, Shedd and Tillis.

(Cash Box, July 18, 1981), but she qualified that during the session, saying that while she might like to do some acting on the theater circuit in future years, her only interest in Broadway at this point might be as a venue for her current Vegas show, which relies quite heavily on theatrics. "It certainly wouldn't be for the money," she said, "but for the prestige. I like to do things that people in my field have never done before, and a country artist has never taken his or her show to the Broadway stage."

ROGERS ON THE ROAD — Kenny Rogers is set to appear in the South during mid-May of his 1983 concert tour, beginning May 8, in Athens, Ga., the site of his East Coast 1,200-acre farm. The concert trek will take him to

Florida, South Carolina, Louisiana, Mississippi, Alabama and Texas through May 22. Incidentally, in the April 2 issue, we mentioned that *The Gambler* television program garnered a 31.2 Nielson rating and that *Coward Of The County* captured a 31.2 share from the television measuring service. The latter program actually had a 31.2 rating and a share that was much higher. Apparently, the Nielson company has established a two-pronged system that involves both the audience share and a subsequent rating, and the numbers are two separate beasts. Just prior to Rogers' May tour dates, he's scheduled to enter the recording studio for his first RCA album with Bee Gee Barry Gibb producing. Tammy Wynette is also scheduled to join the Rogers tour for the first time May 11, continuing on the road with him through the May 22 show in Austin.

GATLINS SCHEDULE GOLF BENEFIT — Larry Gatlin & The Gatlin Brothers Band will headline a benefit concert in Lufkin, Texas May 8, signalling the beginning of the Crown Colony Country Club Pro-Am Golf Tournament benefiting a local society for crippled persons. Others on the green for the tourney include pro golfers Lee Trevino and Ben Crenshaw, as well as Mickey Mantle, Don Meredith and Dallas Cowboys quarterback Danny White. The Gatlins are also the only musical group scheduled for the *Miss U.S.A. Pageant*, which will air live on CBS-TV from Knoxville May 12.

... IN OTHER GOLF NEWS — The annual Acuff-Rose Golf Invitational has been set for May 9-10 at Henry Horton State Park in Chapel Hill, Tenn. Entries for the tourney already include Archie Campbell, Floyd Cramer, Eddy Arnold, Chet Atkins, Mickey Newbury, Billy Ed Wheeler, Jack Greene, Del Reeves and Buck Trent, as well as WSIX air personality Gerry House. Coinciding with the first day of Fan Fair, June 6, Greene is hosting the Jack Greene Mad Scramble Golf Tournament at Nashville Village National Golf Club in Nashville with full intention of making the contest an annual event. Allowing room for 140 DJs, music executives and artists, the affair will culminate with an EMH Records showcase and the awarding of prizes, including a brand new Chevrolet for anyone who shoots a hole-in-one. For those who have aspirations that are a bit more taxing physically, the Nashville Striders running club is also tentatively planning a Music Row Fanfare 10K the day prior to Fan Fair which will start on 16th or 17th Avenue.

CONDOLENCES — To the Super Grit Cowboy Band. Band members lost three relatives within the last six weeks, forcing the band to take some time out and cancel their Nashville showcase in late March. The Music City show has been rescheduled for April 20 at the Cheyenne Restaurant & Dance Hall.

CONGRATS — To Pay Payne, CBS receptionist, and her husband, Gordon Payne, who plays harmonica and guitar for Johnny Rodriguez. The couple added an 8 lb., 10 1/2 oz. boy, Coleman Payne, to the family April 5.

MAC ATTACK — Mac Davls was recently featured in every major Canadian market through a four-hour radio show, *Someone Special*, sponsored by General Motors. Produced by Popular Media Products and placed by Toronto's Telemedia Broadcast Services, the special is expected for U.S. release this summer. Davls, currently working on a new album with a new producer, Garth Fundis, was also the guest host on The United Stations' *The Weekly Country Music Countdown* the first weekend in April, airing on more than some 225 stations.

tom roland

CMA Radio Survey

(continued from page 22)

area into the West South Central, East South Central and South Atlantic regions, and those three areas showed larger increases by actual volume than the other six, registering increases of 162, 157 and 149, respectively.

For the first time, the survey also indicates the number of stations which have satellite transmission hookups, and a surprising 1,028 boast such capabilities. Syndicated music programming services are utilized by 326, while 12 stations have adopted an AM stereo signal.

PLAY THE WINNING HAND

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TOP 100 COUNTRY SINGLES

April 23, 1983

	Weeks On 4/16 Chart		Weeks On 4/16 Chart		Weeks On 4/16 Chart
1 AMERICAN MADE OAK RIDGE BOYS (MCA-52179)	2	10	34 STRANGER IN MY HOUSE RONNIE MILSAP (RCA PB-13470)	40	4
2 DIXIELAND DELIGHT ALABAMA (RCA PB-23446)	1	11	35 WE'VE GOT TONIGHT KENNY ROGERS & SHEENA EASTON (Liberty P-B-1492)	3	13
3 YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING REBA McENTIRE (Mercury/PolyGram 810 338-7)	6	13	36 YOU CAN'T RUN FROM LOVE EDDIE RABBITT (Warner Bros. 7-29712)	44	4
4 MY FIRST TASTE OF TEXAS ED BRUCE (MCA 52156)	4	14	37 TENDERNESS PLACE KAREN TAYLOR-GOOD (Mesa NSD/M 1114)	39	8
5 AMARILLO BY MORNING GEORGE STRAIT (MCA-52162)	9	11	38 WE HAD IT ALL CONWAY TWITTY (MCA-52154)	43	5
6 SOUNDS LIKE LOVE JOHNNY LEE (Elektra/Asylum 7-69848)	8	12	39 I.O.U. LEE GREENWOOD (MCA-52199)	47	3
7 GONNA GO HUNTIN' TONIGHT HANK WILLIAMS, JR. (Elektra/Curb 7-69843)	7	13	40 WITHOUT YOU T.G. SHEPPARD (Warner Bros. 7-29695)	48	4
8 JOSE CUERVO SHELLY WEST (Warner/Viva 7-29778)	11	11	41 YOU GOT ME RUNNING JIM GLASER (Noble Vision NV-102)	49	4
9 WHATEVER HAPPENED TO OLD-FASHIONED LOVE B.J. THOMAS (Cleveland Int'l/Epic 38-03492)	12	11	42 1 YR, 2 MO, 11 DAYS WAYNE CARSON (EMH 0017)	45	7
10 COMMON MAN JOHN CONLEE (MCA-52178)	14	8	43 LOVE IS ON A ROLL DON WILLIAMS (MCA-52205)	60	2
11 PERSONALLY RONNIE McDOWELL (Epic 34-03526)	13	13	44 FINDING YOU JOE STAMPLEY (Epic 34-03558)	42	10
12 SAVE ME LOUISE MANDRELL (RCA PB-13450)	15	9	45 CHANGE OF HEART MARTY ROBBINS (Columbia 38-03789)	51	5
13 IF YOU'RE GONNA DO ME WRONG (DO IT RIGHT) VERN GOSDIN (Complet CP-102)	17	10	46 CAJUN INVITATION FRIZZELL & WEST (Warner/Viva 7-29756)	50	5
14 FOOLIN' JOHNNY RODRIGUEZ (Epic 34-03598)	18	9	47 YOU DON'T KNOW LOVE JANIE FRICKE (Columbia 38-03498)	10	14
15 YOU TAKE ME FOR GRANTED MERLE HAGGARD (Epic 34-03723)	20	7	48 I HAVE LOVED YOU, GIRL EARL THOMAS CONLEY (RCA PB-13414)	5	15
16 LUCILLE WAYLON (RCA PB-13465)	21	6	49 FLY INTO LOVE CHARLY McCLAIN (Epic 34-03808)	56	3
17 TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) TOM JONES (Mercury/PolyGram 810 445-7)	19	9	50 OLD MAN RIVER MEL MCDANIEL (Capitol P-B-5218)	59	3
18 MORE AND MORE CHARLEY PRIDE (RCA PB-13451)	23	8	51 OH BABY MINE STATLER BROTHERS (Mercury/PolyGram 811 488-7)	70	2
19 LITTLE OLD-FASHIONED KARMA WILLIE NELSON (Columbia 38-03674)	24	7	52 IN TIMES LIKE THESE BARBARA MANDRELL (MCA-52206)	—	1
20 IT HASN'T HAPPENED YET ROSANNE CASH (Columbia 38-03705)	25	7	53 REASONS TO QUIT MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)	16	15
21 AFTER THE LAST GOODBYE GUS HARDIN (RCA PB-13445)	22	10	54 THE LOVE SHE FOUND IN ME GARY MORRIS (Warner Bros. 7-20682)	78	2
22 I'M MOVIN' ON EMMYLOU HARRIS (Warner Bros. 7-29729)	26	6	55 YOU'RE GONNA LOVE YOURSELF WILLIE NELSON & BRENDA LEE (Monument WS4 03781)	67	3
23 THE RIDE DAVID ALLAN COE (Columbia 38-03778)	30	6	56 CRY BABY NARVEL FELTS (Complet CP-104)	69	4
24 YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT GENE WATSON (MCA-52191)	29	6	57 UNFINISHED BUSINESS LLOYD DAVID FOSTER (MCA-52173)	54	10
25 I STILL LOVE YOU IN THE SAME OL' WAY MOE BANDY (Columbia 38-03625)	27	8	58 DOWN ON THE CORNER JERRY REED (RCA PB-13422)	31	13
26 IN THE MIDDLE OF THE NIGHT MEL TILLIS (MCA-52182)	28	7	59 IF THAT'S WHAT YOU'RE THINKING KAREN BROOKS (Warner Bros. 7-29789)	41	13
27 FOOL FOR YOUR LOVE MICKEY GILLEY (Epic 14-03783)	35	4	60 SHINE ON GEORGE JONES (Epic 34-03489)	46	15
28 OUR LOVE IS ON THE FAULTLINE CRYSTAL GAYLE (Warner Bros. 7-29719)	36	4	61 WHEN I'M AWAY FROM YOU THE BELLAMY BROTHERS (Elektra/Curb 7-69850)	52	15
29 IT'S A DIRTY JOB BOBBY BARE & LACY J. DALTON (Columbia 38-03628)	33	7	62 WHO SAID LOVE WAS FAIR BILLY PARKER (Soundwaves SW-4699-NSD)	68	5
30 MY LADY LOVES ME (JUST AS I AM) LEON EVERETTE (RCA PB-13466)	34	6	63 SWINGIN' JOHN ANDERSON (Warner Bros. 7-29788)	53	14
31 THIS COWBOY'S HAT PORTER WAGONER (Warner/Viva 7-29772)	32	9	64 YOU CAN'T LOSE WHAT YOU NEVER HAD LYNN ANDERSON (Permian P-82000)	77	3
32 LOVE AFFAIRS MICHAEL MURPHEY (Liberty P-B-1494)	37	5	65 ALMOST CALLED HER BABY BY MISTAKE LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-03517)	55	13
33 SINGING THE BLUES GAIL DAVIES (Warner E.ros. 7-29726)	38	5	66 DOING IT RIGHT McGUFFEY LANE (Atco 7-99908)	72	5
			67 SMOKIN' IN THE ROCKIES GARY STEWART & DEAN DILLON (RCA PB-13472)	73	3
			68 I LOVE HOW YOU LOVE ME GLEN CAMPBELL (Atlantic America 7-99930)	57	15
			69 LOVE LETTERS HAZARD (Warner/Viva 7-29755)	76	3
			70 SOMEWHERE DOWN THE LINE YOUNGER BROTHERS (MCA-52183)	58	9
			71 WHO'S GONNA KEEP ME WARM PHIL EVERLY (Capitol P-B-5197)	61	11
			72 I WOULDN'T CHANGE YOU IF I COULD RICKY SKAGGS (Epic 34-03482)	64	18
			73 SHAME ON THE MOON BOB SEGER & THE SILVER BULLET BAND (Capitol PB-5187)	66	14
			74 THE BLUES DON'T CARE WHO'S GOT 'EM EDDY ARNOLD (RCA PB-13452)	74	5
			75 CHANGES TANYA TUCKER (Arista AS 1053)	—	1
			76 TRAIN MEDLEY BOXCAR WILLIE (Main Street B-954)	89	3
			77 LOVE HAS MADE A FOOL OF ME AGAIN LEN HENRY (Ameri-Can D11-1001)	75	6
			78 THOSE NIGHTS, THESE DAYS DAVID WILLS (RCA PB-13460)	62	7
			79 I JUST HEARD A HEART BREAK TAMMY WYNETTE (Epic 34-03811)	—	1
			80 BLUE ORLEANS JAMES MONROE (Raintree NR 14356)	82	5
			81 LIFE MARTY ROBBINS (MCA-52197)	83	4
			82 THE STATE OF OUR UNION CHARLIE McCOY & LANEY HICKS (Monument WS4 03518)	91	2
			83 STAY WITH ME TAMMI CHAPARRO (Compass C-60)	87	2
			84 OUTSIDE YOUR LOVE PETE RICHMOND (World Label Music WLM 793)	88	2
			85 IT TAKES LOVE BIG AL DOWNING (Team TRS 1004AS)	63	11
			86 COME AS YOU WERE JERRY LEE LEWIS (MCA-52188)	65	7
			87 EVERYTHING'S BEAUTIFUL DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)	71	20
			88 MAKE ME ONE MORE MEMORY MARK JEVICKY (Roxy 3012)	90	3
			89 IT'S WRITTEN ALL OVER YOUR FACE RONNIE DUNN (Churchill CE 94018)	80	8
			90 I'M LOSIN' MY HAIR HUGH X. LEWIS (Black Rose 8276)	92	5
			91 LOVERS AGAIN BRICE HENDERSON (Union Station ST 1001)	—	1
			92 A PART OF ME DON TeBEAUX (Comstock COM 1701)	93	2
			93 I NEEDED THAT SHOULDER AFTER ALL RONNIE RENO (EMH-0018)	—	1
			94 IF TOMORROW NEVER COMES RAY GRIFF (RCA PB-50722)	—	1
			95 I'D DO IT IN A HEART BEAT SIERRA (Musicom MC 52702)	—	1
			96 THANK YOU DARLING BILL ANDERSON (Southern Tracks ST1014)	79	8
			97 THE PARTY'S OVER (EVERYBODY'S GONE) SAM NEELY (MCA-52194)	81	7
			98 LAST THING I NEEDED FIRST THING THIS MORNING WILLIE NELSON (Columbia 38-03385)	84	21
			99 SHE'S GONE TO L.A. AGAIN MICKEY CLARK (Monument WS4 03519)	85	7
			100 HANGIN' AROUND THE WHITES (Elektra 7-69855)	86	18



After The Last Goodbye (Fame/Rick Hall—ASCAP)	21
Almost Called Her Baby (Larry Gatlin — BMI)	65
Amarillo By (Cotillon/Terry Stafford/Admin. by Cotillon — BMI)	5
American Made (Music City—ASCAP/Combine—BMI)	1
A Part Of Me (White Cat — ASCAP)	92
Blue Orleans (Tree /Cross Keys — BMI)	80
Cajun Invitation (Peso/Wallett — BMI)	46
Change Of (Warner-Tamerlane/Rumble Seat — BMI)	45
Changes (Tanya Tucker/Milene — ASCAP)	75
Come As You Were (Dropkick — BMI)	86
Common Man (Lowerey/Legibus/Captain Crystal — BMI)	10
Cry Baby (Jerry Foster — ASCAP/Johnny Morris — BMI)	56
Dixieland Delight (Sister John — BMI)	2
Doing It Right (House of Gold — BMI)	66
Down On The Corner (Jondora — BMI)	58
Everything's Beautiful (Combine — BMI)	87
Finding You (Baray/Brandwood — BMI)	44
Fly Into Love (Unart/Land of Music/Old Friends — BMI)	49
Fool For Your Love (Jensing/Black Sheep — BMI)	27
Foolin' (Ace In The Hole — BMI)	14
Gonna Go Huntin' (Bocephus — BMI)	7
Hangin' Around (Refuge — ASCAP/Elektra/Asylum — BMI)	100
I'd Do It (North Creek — BMI)	95
If That's What (Gee Sharp — BMI)	59
If Tomorrow (Blue Echo — ASCAP/c/o Sunbury, Canada — CAPAC)	94

If You're Gonna (Hookit/Blue Lake — BMI)	13
I Have Loved You Girl (Blue Moon — ASCAP)	48
I Just Heard (ATV/First Lady/Sylvia's Mother — BMI)	79
I Love How (Screen Gems-EMI — BMI)	68
I'm Losin' My Hair (Dream City — BMI)	90
I'm Movin' On (Rightsong — BMI)	22
I Need That Shoulder (Shady Dell — BMI)	93
In The Middle (Sabel — ASCAP)	26
In Times Like These (Tom Collins — BMI)	52
I.O.U. (Vogue c/o Welk Group/Chriswald/Hop Sound/MCA — BMI/ASCAP)	39
I Still Love You (Baray — BMI)	25
It Hasn't Happened Yet (Bug/Bilt Pub. BMI)	20
It's A Dirty Job (Cross Keys/Tree Group — ASCAP/Unichappell/VanHoy — BMI)	29
It Takes Love (Metaphor—BMI/Simile—ASCAP)	85
It's Written All Over (I've Got The Music — ASCAP)	89
I Wouldn't Change (Peer — BMI)	72
Jose Cuervo (Easy Listening/Galeon — ASCAP)	8
Last Thing I Needed (Nunn — BMI)	98
Life (Mariposa — BMI)	81
Little Old Fashioned (Willie Nelson — BMI)	19
Love Affairs (Timberwold /d'Abo — BMI)	32
Love Has Made (Loud Cry/Henning-Castle — BMI)	77
Love Is (Roger Cook/Big Ears/Bruised Oranges — BMI/ASCAP)	43
Love Letters (Famous — ASCAP)	69
Lovers Again (Royalhaven — BMI)	91
Lucille (Venice — BMI)	16
Make Me One (Dream City — BMI)	88

More And More (Cedarwood — BMI)	18
My First Taste (Tree/Newkeys/Sugarplum — BMI)	4
My Lady Love Me (Blackwood — BMI)	30
Oh Baby Mine (Edwin Morris/a division of MPL — ASCAP)	51
1 Yr 2 Mo 11 Days (Shady Dell — BMI)	42
Old Man River (Vogue/Partner/Julep/c/o Welk — BMI)	50
Our Love Is (Rondor (Australia)/Irving — BMI)	28
Outside Your Love (World Label — BMI)	84
Personally (Tree/Five Of A Kind/Tree Group — BMI)	11
Reasons To Quit (Shade Tree — BMI)	53
Save Me (Rare Blue — ASCAP)	12
Shame On The Moon (Coolwell/Granite — ASCAP)	73
She's Gone To L.A. (Combine Corp. — BMI)	99
Shine On (Southern Nights — ASCAP)	60
Singing The Blues (Acuff-Rose — BMI)	30
Smokin' In (Tree/Forrest Hills — BMI/Sabal — ASCAP/Golden Opportunity — SESAC)	67
Somewhere Down (Old Friends—BMI/Golden Bridge—ASCAP)	70
Sounds Like Love (Chappell/Bibo c/o Welk — ASCAP)	6
Stay With Me (ATV/Play — BMI)	83
Stranger In My House (Lodge Hall — ASCAP)	34
Swingin' (Anderson/Delmore/Hall-Clement c/o Welk — BMI)	63
Tenderness Place (Acuff-Rose — BMI)	37
Thank You Darling (Free Breez/Stallion/Lowery — BMI)	96

The Blues Don't (Hall-Clement — BMI/Bibi/c/o Welk — ASCAP)	74
The Love She (Southern Nights — ASCAP/Combine — BMI)	54
The Party's Over (Famous/Boo/Ensign/Guyasuta — ASCAP/BMI)	97
The Ride (Agee/Newwriters — BMI)	23
The State Of (Cross Keys/Tree — ASCAP/Blue Lake — BMI)	82
This Cowboy's (Elektra Asylum/Brooks Bros.—BMI)	31
Those Nights, These Days (Sister John — BMI)	78
Touch Me (ATV Music — BMI)	17
Train Medley (Various — BMI/ASCAP)	76
Unfinished Business (House of Gold — BMI)	57
We Had It All (Danor Inc./Irving — BMI)	38
We've Got Tonight (Gear — ASCAP)	35
Whatever Happened To (Ole Friends — BMI)	9
When I'm Away (Rare Blue — ASCAP)	61
Without You (Apple — ASCAP)	40
Who Said (The All American B-Flat — BMI)	62
Who's Gonna Keep (Money Honey/April Morning/Glen Rock — BMI)	71
You Can't Lose (Tree/Tree Group/O'Lyric — BMI)	64
You Can't Run (DebDave/Briarpatch — BMI)	36
You Don't (House Of Gold/Don King — BMI/King's X — ASCAP)	47
You Got Me Running (Dawnbreaker — BMI)	41
You're Gonna (Combine — BMI)	55
You're Out Doing (Desert Rose/Ski Slope — BMI)	24
You're The First (Maplehill/Hall-Clement Vogue c/o Welk — BMI)	3
You Take Me For Granted (Shade Tree — BMI)	15



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

THE COUNTRY MIKE

WHN CELEBRATES — On Monday, April 18, WHN celebrated its 10th anniversary as the first country music radio station in New York City. In honor of the event a celebration was held at the New York State Theatre in Lincoln Center where WHN personalities played host to more than 600 guests from the New York radio, music and advertising communities. The guests enjoyed dancing, multiple prize giveaways, and country artist **Ronnie Milsap** was the featured entertainment. Other well-known country personalities attended, as well as various New York City political figures. **Cabin Fever**, a local band, performed, and members of the New York Mets were also on hand.

WEDECK PRODUCING NELSON — The Weedeck Radio Network, producers of the weekly syndicated *Country Report* and *Country Report Countdown* shows, will be offering a one-hour radio special on **Willie Nelson** in May, titled *Willie Nelson, Superstar!* The special will include interviews with Nelson, **Waylon Jennings**, **Merle Haggard**, **Webb Pierce** and **Ray Price** and will feature music from Nelson's latest albums.

TILLIS DRAWS CROWD — **Mel Tillis** performed at the amphitheatre in Clinton, Okla., Tuesday, April 12, in a concert sponsored by **KECO/Elk City**. The station's promotional effort, spurred by station manager **Dub Smith**, had produced sales of more than 23,000 tickets just one day prior to the event.

APPROVED BY THE SENATE — The Texas Senate honored **Tim Williams**, music director for **KOKE/Austin**, by presenting him with a Senate Resolution. The document congratulates Williams on receiving the Country Music Assn. (CMA) Disc Jockey of the Year Award and also compliments him for the entertainment he provides as morning air personality for **KOKE**.

A FIRST FOR COE — **David Allan Coe** set out on the first extensive promotional campaign he has ever undertaken immediately following his first European tour, which lasted for five weeks. In support of his new single, "The Ride," the campaign began in early March in the West and then moved to the Southwest and Midwest before concluding in the Southeast in late March. Coe visited 41 radio stations in 16 primary and secondary markets, where he met station personnel, gave live "on air" interviews (some lasting as long as two hours), and taped station IDs. Coe also visited with accounts, and while he was in the West, he taped such syndicated radio programs as *Weedeck's Country Report Countdown*, *Watermark's Country Countdown*, *Coors' and Burger King's Country News* and *American Forces Radio*.

I.F.C.O. SHOW — **Lynn Waggoner** of **KEBC/Oklahoma City** and **Lee Shannon** of **WHOO-FM/Orlando** are scheduled to be the Masters of Ceremonies for the 16th annual International Fan Club Organization (IFCO) show. The show will be Wednesday, June 8, and is part of the annual Fan Fair celebration. **Razzy Bailey**, **Gary Morris** and **Jeanne Pruett** are among those scheduled to appear on the show.

juanita butler



CLOWER IN LUBBOCK — Comedian **Jerry Clower** (l) recently stopped by the offices of **KFYO/Lubbock, Texas**, to meet with program director **Bud Andrews**. *Andrews was once Clower's manager.*

PROGRAMMERS PICKS

Stephanie Pflum	WDAF/Kansas City	Oh Baby Mine — Statler Brothers — Mercury/PolyGram
Kent Williams	WIRE/Indianapolis	Love Is On A Roll — Don Williams — MCA
Tim Tyler	KCUB/Tucson	You Got Me Running — Jim Glaser — Noble Vision
Duke Hamilton	WUBE/Cincinnati	My Lady Loves Me — Leon Everette — RCA
Ed Brown	WCXI/Detroit	In Times Like These — Barbara Mandrell — MCA
Coyote Calhoun	WAMZ/Louisville	Love Is On A Roll — Don Williams — MCA
Andy Witt	WTSO/Madison	In Times Like These — Barbara Mandrell — MCA
Tim Rowe	WMNI/Columbus	I Just Heard A Heart Break — Tammy Wynette — Epic
Marc Hahn	KTOM/Salinas	In Times Like These — Barbara Mandrell — MCA
Brent Cobb	KBHL/Lincoln	The Ride — David Allan Coe — Columbia
Paul Thorne	KUGN/Eugene	In Times Like These — Barbara Mandrell — MCA
Janet Bozeman	WJKZ/Nashville	Changes — Tanya Tucker — Arista
Paula Hooper	WMC/Memphis	In Times Like These — Barbara Mandrell — MCA
Johnny Steele	KVEG/Las Vegas	Love Is On A Roll — Don Williams — MCA
Randy Rowley	WNWN/Coldwater	Changes — Tanya Tucker — Arista
Randy Hooker	KFRM/Salina	In Times Like These — Barbara Mandrell — MCA

COUNTRY RADIO HIGHLIGHTS

KOKE — AUSTIN — TIM WILLIAMS — #1 — OAK RIDGE BOYS
ADDS: L. Greenwood, G. Morris, C. McClain, Statler Brothers, M. McDaniel, K. Taylor-Good, J. Glaser, W. Carson, Sierra

KYNN — OMAHA — BILL COREY — #1 — ALABAMA
ADDS: D. Williams, H. Locklin, G. Morris, C. McClain, D. Seals, B. Henderson, Texas Vocal Company, D. Quaid, R. Lay, Cannons, G. Kennedy/K. Jeglum, E. Presley

KEBC — OKLAHOMA CITY — AL HAMILTON — #1 — OAK RIDGE BOYS
ADDS: T. Tucker, B. Mandrell, M. Robbins/J. Pruett, T. Wynette, G. Stewart/D. Dillon, T. St. John, R. Griff

KGEM — BOISE — CHRIS ADAMS — #1 — OAK RIDGE BOYS
ADDS: Statler Brothers, G. Morris, B. Mandrell, E. Presley, M. Tackett, K. Taylor-Good

KNEW — OAKLAND — BOB GUERRA — #1 — OAK RIDGE BOYS
ADDS: E. Rabbitt, M. Gilley, G. Davies, D.A. Coe

SINGLES REVIEWS

OUT OF THE BOX

RICKY SKAGGS (Epic 34-03812)
Highway 40 Blues (3:08) (Amanda-lin Music — ASCAP) (L. Cordle) (Producer: R. Skaggs)

Skaggs has certainly been a leader in the move toward traditionalism, and his latest release, the third single from the "Highways & Heartaches" LP, is one of his most infectious yet, a quick-paced ramblin' piece that features a phenomenal instrumental break just before the record's finale. Skaggs steers through the melody with a busy banjo and steel fills, driving home each verse with a four-note instrumental prelude.



FEATURE PICKS

WILLIE NELSON AND MERLE HAGGARD (Epic 34-03842)
Pancho And Lefty (4:45) (United Artist Music Co., Inc./Combine Music, Inc. — ASCAP) (T. Van Zandt) (Producers: C. Moman, W. Nelson, M. Haggard)

RAZZY BAILEY (RCA PB-13512)
After The Great Depression (3:17) (Sandy-Port Music — ASCAP/Tree Publishing Co., Inc./Tree Group — BMI) (R. Bailey, H. Cochran, R. Porter) (Producer: R. Bailey)

CON HUNLEY (MCA-52208)
Once You Get The Feel Of It (3:11) (Tree Publ. Co., Inc./Larry Butler Music — BMI) (D. Dillon, L. Butler) (Producer: S. Dorff)

REX GOSDIN (Sun-1178)
That Old Time Feelin' (2:42) (Shelby Singleton Music, Inc./Bethel Music/Key Ring Music — BMI) (R. Gosdin, C. Halupke) (Producers: Tara Prods.)

LINDSEY EDWARDS (Monument WS4 03839)
I Used To Be Her (2:27) (Jo-Al Music/Flying Lady Music — ASCAP) (L. Edwards) (Producers: D. Perry, M.I. Diamond)

MIKE CAMPBELL (Columbia 38-03838)
Don't Say You Love Me (2:44) (MCA Music, A Div. of MCA Inc. — ASCAP/Music Corp of America, Inc. — BMI) (C. Cloninger, J. Crutchfield) (Producer: J. Crutchfield)

ED HUNNICUTT (MCA-52207)
Fade To Blue (2:59) (Young Beau Music, A Div. of Merit Music Corp./Tapadero Music — BMI) (E. Hunnicutt, D. Knutson, D. Burgess) (Producer: D. Burgess)

NEW AND DEVELOPING



MARLOW TACKETT (RCA PB-13471)
I Know My Way To You Be Heart (3:22) (Blue Lake Music — BMI) (T. !aiolo) (Producer: H. Shedd)

A lilting guitar cascade leads Tackett through a path that takes him down his most sentimental road to date as his hardened vocals provide a direct contrast to a fairly serene production. The entire platter is pretty straight-forward, with occasional harmonica fills interjecting between vocal lines, working toward a guitar fade-out at the culmination of the record.

ALBUM REVIEWS

PARADISE — Charly McClain — Epic FE 38584 — Producer: Chucko Prods. — List: None — Bar Coded

The petite songstress from Memphis has developed her most spirited album to date, purging bits and pieces from a number of different styles, including uptempo pop, the blues and biting country, to form a wide-ranging yet cohesive platter. McClain's lines are sung with more strength and conviction than ever before, showing a continual improvement in her studio renditions. The album also contains a duet with Mickey Gilley on the title track.

Indie British TV Rock Show *Switch* Succeeds With Flexibility, Open Playlist

(continued from page 10)

programs with substantial advertising, which is beginning to reap viable results.

Music content for *Switch* is chosen exclusively by three young music editors, all of whom have no previous music business experience. The editors — Peter Edge, Alan Marks and Pedro Roshanyi — view this as a positive advantage to their positions in that decisions are made from their gut-level street reactions, and music is chosen purely for its own motif without commercial constraints or pre-conceived promotional angles.

Edge explained to **Cash Box**: "We're not bothered too much by the traditional music business system, but that doesn't mean we don't listen to record company promotion people — we do and we spend a lot of time listening to them and their music. Not having any previous experience has paid off for us already in music terms. We booked and aired Orange Juice and New Order long before they had their current chart hits, and that's because we're more interested in the music than the business and we know what's going on.

"We won't put bands on just because they're in the charts like most other TV shows — if we don't think they're any good, even if they've got a Top 30 record it doesn't matter. We know what we're after and we are not interested in the hard sell."

The *Switch* booking policy also worked for the previously unknown, but recently broken RCA act, Joboxers, who were booked for the program two months before they scored their first chart hit. "We just had faith in them as a band," says Edge.

The program has also departed from the usual formulas and televising live performance. Marks explains: "When bands play live on TV, we feel they shouldn't be playing to a mass of bobbing heads in the studio. Trying to simulate a live concert in the studio is ridiculous and shouldn't be at-

tempted. The band's audience is on the other side of the camera, not on the studio floor."

The three acts that perform live on the *Switch* each week are all given the same treatment in terms of lighting and space. Each act is also allowed to present itself in whatever way the group feels it best expresses itself. There is no set conformity of direction in the *Switch* studio, and a group can direct itself almost totally if it so desires. "It doesn't matter whether they're Grace Jones or totally unknown. They all get the same treatment and it's up to them," says Edge.

The *Switch*'s overall pace is fast and frenetic, including the interview slots. Each interview subject is carefully considered and chosen. Explains Edge: "Interviews are only interesting when they are actually relevant to specific subjects — When someone's got something to say and can put it over in an immediate way — therefore our interviews are very brisk. People like Boy George (Culture Club) make quite controversial and interesting interviews, but only for, say, a minute and a half, just to make their points quickly and spontaneously. Long interviews tend to be boring, which is why we pace ours rapidly, and even then only if the points being made are interesting and relevant."

The *Switch* is currently into the fourth of its 26 programs, and judging by the increasing levels of record company support and rising public ratings, the show's radical policies are already paying off for its lively production team. The *Switch* is attempting to take contemporary music television into the street, and by all accounts, it is succeeding.

S&G's 'Concert' LP Nears 2.5 Million Units In European Sales

NEW YORK — CBS Records International (CRI) reports that Simon & Garfunkel's "The Concert In Central Park" double album, which is approaching the 2.5 million sales mark in Europe, has now been certified platinum or gold in 13 countries. It has achieved double platinum status in France, Holland and Belgium; platinum in Sweden and Switzerland; double gold in Italy; and gold in Germany, Austria, Denmark, Norway, U.K., Portugal and Spain.

In additional CRI news, "Toto IV" has been certified double platinum in Canada after achieving platinum status last month. Other March certifications in Canada include Michael Jackson's album "Thriller," which went platinum; the gold albums "The Final Cut" by Pink Floyd and "Greatest Hits" by Willie Nelson; and Michael Jackson's gold single, "Bille Jean."



BASILIO PACTS WITH CBS — Latin American recording artist Basilio (l) has signed a worldwide contract with CBS Records International. The Panama native's self-titled first album for the label will be released in May. Pictured with Basilio at the signing is Manolo Diaz, vice president, creative operations, Latin American operations, CBS Records International.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Luis Aguado, managing director of the local branch of EMI, has been appointed to head the Spanish subsidiary of the group. He will be replaced at his post by Roberto Altuna. The company will soon move to new headquarters, leaving the traditional site in the Belgrano area, now a residential zone with high-rise buildings.

Humor and music group **Les Luthiers** is cutting this week the B-side of its new and long-awaited album, to be released soon by Microfon. The group was formed about 10 years ago at a Halloween party and has turned into a box office sensation in many Spanish-speaking countries with a mix of satire and music covering jazz, classical, folk and Latin American rhythms. A typical theatre season nets around 70,000 admissions in Buenos Aires, and it is difficult to find other groups in this genre in the world, although some points in common with British group **Monty Python** could be mentioned. The B-side of the latest album requires an orchestra of no less than 70 pieces.

Interdisc has launched a TV campaign to promote pop chanteur **Cris Manzano**, whose latest singles have been well charted during the past months. Manzano has a melodic appeal and could fill a gap in the market, since there has been a lack of stars in this field during the past five years. The same company is also working on chanteuse **Monica Posse**, the female counterpart of Manzano, with success.

Leo Bentivoglio of PolyGram has strong hopes on the new **Chico Buarque** album with his biggest hits (or, at least, some of them) cut in Spanish. Buarque has many followers in this market, and PolyGram feels that the Spanish lyrics may open a broader field to his music. His last visit to Argentina was two years ago, to attend the premiere of his play, *Opera Do Malandro*, in Buenos Aires.

CBS is promoting the **Supertramp** album ("Famous Last Words") and the recent **Iva Zanicchi** LP ("Io Per Amarte") with TV campaigns and has recently released the "Nylon Curtain" album by **Billy Joel**.

Local rock chanteur **Raul Porchetto** is premiering his new album on stage this week; and **Ruben Rada** has been also busy with theatre dates in town. Both artists record for Sicomericana under the Sazam label.

miguel smirnoff

Italy

MILAN — Ennio Mellis, after his resigning from the post of general manager at RCA, has decided to follow the activity on his own, as coordinator of a group of four connected societies (Spaghetti, Valient, Monna Lisa, and Th. Mag. Linsey Italiana) in the sectors of independent production,

video and promotion. Melis, who had been with RCA for 27 years, started with his new office in Rome in March.

Alfredo Cerruti, who was A&R manager at CGD until summer of '82, has been named A&R manager at Dischi Ricordi. The announcement was made by **Diego Ando**, Dischi Ricordi general manager.

The bankruptcy of Ri-Fi Record was declared by law-court of Milan on March 1. The company — created in 1959 by **G.B. Ansoldi** and recently managed by **Vittoria Mereu** — in the last months had many troubles following frequent strikes and the loss of its distribution department.

Davide Matalon, managing director of Ducale, announced the purchase of the French company Arion, a folk and classical music oriented label. In the new programs of Ducale for this year there is a strong action in the production field, under the management of the new A&R head **Alex Watzdorf**.

Giulio Rapetti (Mogol) and **Franco Battlato** were the winners of the 14th edition of the Author's Awards, consigned in Reggio Emilia on March 22nd. On the same occasion, a concert with many guest stars (such as **Ph.D.** and Sanremo winner **Tiziana Rivale**) took place, attended by operators and journalists.

mario de iulgi

United Kingdom

LONDON — Television commercials and a national press advertising campaign will spearhead a substantial marketing campaign by EMI America in support of **David Bowie's** new LP, "Let's Dance," released in the U.K. this week. The White Duke's June concert dates at Wembley Arena were sold out in days with the promoters having to return 300,000 applications with checks to disappointed fans.

Musical Youth's latest brand of reggae-bop, the single "Heartbreaker," looks set to repeat success similar to the worldwide hit, "Pass The Dutchie." The group's latest single is currently being backed by a well-directed video shot on Musical Youth's recent trip to sunny Jamaica. . . . A healthy buzz is building up for RCA's new group, **The Flxx**, which looks set for its first chart single with the recently released "Saved By Zero."

The New York group **Twisted Sister**, which is currently attacking the U.K. charts successfully with "I Am (I'm He)," with its debut Atlantic LP released in the U.K. on April 22, titled "You Can't Stop Rock 'n' Roll". . . **Randy Newman** was recently in the U.K. heaping praise on **The Pretenders' Chrissie Hynde** as one of his favorite songwriters and "Back On The Chain Gang" as one of his all-time favorite tracks. He also selected tracks by **Ray Charles, The Rolling Stones, The Average White Band, Neil Young** and **George Jones**.

nick underwood

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Ovidame** — Pimpinela — CBS
- 2 **Ojo De Tigre** — Survivor — CBS
- 3 **Perdoname** — Silvestre/A. del Boca — Music Hall
- 4 **Che Pibe** — Raul Porchetto/Leon Gieco — Music Hall
- 5 **Me Gusta Fuerte** — Kiss — PolyGram
- 6 **La Marcha De La Bronca** — Pedro y Pablo — Music Hall
- 7 **Entre La Espada Y La Pared** — Manzanilla — Music Hall
- 8 **Da Da Da** — Trio — PolyGram
- 9 **Bajo Ataque** — ABBA — RCA
- 10 **Como Tu Ninguno** — Manuela Bravo — PolyGram

TOP TEN LPs

- 1 **Yendo De La Cama Al Living** — Charly Garcia — SG/Interdisc
- 2 **Star Show Platinum** — various artists — Interdisc
- 3 **Pimpinela** — Pimpinela — CBS
- 4 **En Concierto** — Pedro y Pablo — Music Hall
- 5 **Famous Last Words** — Supertramp — A&M/CBS
- 6 **En Argentina** — Mercedes Sosa — PolyGram
- 7 **Por La Simpleza De Mi Gente** — Sergio Denis — PolyGram
- 8 **Rolling Stones Hits** — PolyGram
- 9 **La Historia De Un Idolito** — Javier Solis — CBS
- 10 **Lennon & McCartney Songs** — various artists — EMI

—Prensario

Italy

TOP TEN 45s

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

TOP TEN LPs

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

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 **Let's Dance** — David Bowie — EMI America
- 2 **In The Church Of The Poison Mind** — Culture Club — Virgin
- 3 **Is There Something I Should Know** — Duran Duran — EMI
- 4 **Boxerbeat** — The Joboxers — RCA
- 5 **Breakaway** — Tracey Ullman — Stiff
- 6 **Two Hearts Beat As One** — U2 — Island
- 7 **Ooh To Be Ah** — Kajagoogoo — EMI
- 8 **Blue Monday** — New Order — Factory
- 9 **Speak Like A Child** — The Style Council — Polydore
- 10 **Beat It** — Michael Jackson — Epic

TOP TEN LPs

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

—Melody Maker

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart	4/16		Weeks On Chart	4/16
1 THRILLER MICHAEL JACKSON (Epic QE 38112)	1	18	38 INSTANT FUNK V INSTANT FUNK (Salsoul/RCA SA 8558)	40	11
2 LIONEL RICHIE (Motown 6007ML)	2	28	39 SUE BOBBY RUSH (Lajam LJ 0001)	38	13
3 POWERLIGHT EARTH, WIND & FIRE (Columbia TC 38367)	3	8	40 DON'T PLAY WITH FIRE PEABO BRYSON (Capitol ST-12241)	30	21
4 COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246)	4	21	41 THE YOUTH OF TODAY MUSICAL YOUTH (MCA-5389)	42	15
5 1999 PRINCE (Warner Bros. 9 23720-1F)	5	23	42 LET ME IN YOUR LIFE MARLENA SHAW (South Bay SB-1004)	46	10
6 LOVE FOR LOVE WHISPERS (Solar/Elektra 9 60216-1)	8	4	43 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3691)	44	29
7 ALL THIS LOVE DeBARGE (Motown 6012G)	6	26	44 NONA NONA HENDRYX (RCA AFL1-4565)	50	3
8 TOO TOUGH ANGELA BOFILL (Arista AL 9616)	7	14	45 WHAT TIME IS IT? THE TIME (Warner Bros. 9 23701-1)	36	32
9 TOUCH THE SKY SMOKEY ROBINSON (Tamil/Motown 6030TL)	9	13	46 VANITY 6 (Warner Bros. 9 23716-1)	47	30
10 TO THE MAX CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	11	23	47 TYRONE DAVIS (Highrise HR 103)	37	18
11 FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235)	10	28	48 ALL THE GREAT HITS THE COMMODORES (Motown 6028ML)	51	21
12 SWEAT THE SYSTEM (Mirage/Atlantic 7 90062-1)	12	9	49 LIVING MY LIFE GRACE JONES (Island/Atco 7 90018-1)	45	20
13 JARREAU (Warner Bros. 9 23801-1)	43	2	50 WILD NIGHT ONE WAY (MCA-5369)	52	27
14 PROPOSITIONS THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	15	24	51 MAGIC # BLUE MAGIC (Mirage/Atlantic 7 90074-1)	57	2
15 STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80049-1)	17	8	52 GLASSES OZONE (Motown 6037ML)	60	2
16 ON THE ONE DAZZ BAND (Motown 6031 ML)	16	12	53 MAN PARRISH (Importe/12 MP-320)	49	9
17 MODERN HEART CHAMPAIGN (Columbia FC 38284)	23	5	54 JEFFREY OSBORNE (A&M SP-4896)	55	45
18 MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197)	14	23	55 EVERYBODY LOVES A WINNER GLENN JONES (RCA MFL1-8508)	68	2
19 SURFACE THRILLS THE TEMPTATIONS (Gordy/Motown 6032GL)	21	6	56 LIVIN' IN THE NEW WAVE ANDRE CYMONE (Columbia FC 38123)	56	25
20 YOU AND I O'BRYAN (Capitol ST-12256)	20	8	57 GREATEST HITS RAY PARKER, JR. (Arista AL 9612)	48	19
21 THE RHYTHM & THE BLUES ZZ HILL (Malaco MAL 7411)	18	20	58 GUARDIAN OF THE LIGHT GEORGE DUKE (Epic FE 38513)	—	1
22 H2O DARYL HALL & JOHN OATES (RCA AFL 1-4348)	13	18	59 WRIGHT BACK AT YOU BETTY WRIGHT (Epic FE 38558)	—	1
23 GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE-1-3001)	19	46	60 HEARTBREAKER DIONNE WARWICK (Arista AL 9609)	61	27
24 KASHIF (Arista AL 9620)	32	4	61 SEAL IN RED RUFUS (Warner Bros. 9 23753-1)	54	8
25 THIS IS YOUR TIME CHANGE (RFC/Atlantic 7 80053-1)	27	5	62 ALICIA ALICIA MYERS (MCA-5181)	62	31
26 HEARTBEATS YARBROUGH & PEOPLES (Total Experience/PolyGram TE-1-3003)	24	7	63 BLUES IN MY BEDROOM LYNN WHITE (Waylo/Peter Pan TAS 12121)	66	15
27 THE BEST IS YET TO COME GROVER WASHINGTON, JR. (Elektra 9 60215-1)	26	20	64 SILK ELECTRIC DIANA ROSS (RCA AFL-4386)	53	28
28 KNOCKOUT MARGIE JOSEPH (HCRC HLP-20009)	29	7	65 DONNA SUMMER (Geffen GHS 2005)	58	38
29 THE OTHER SIDE OF THE RAINBOW MELBA MOORE (Capitol ST 12243)	25	26	66 A LADY IN THE STREET DENISE LaSALLE (Malaco 7412)	72	2
30 CHAKA KHAN (Warner Bros. 9 23729-1)	22	20	67 S.O.S. III THE S.O.S. BAND (Tabu/CBS FZ 38352)	63	22
31 STICKY SITUATION TYRONE BRUNSON (Believe In a Dream/CBS FZ 38140)	35	6	68 WINDSONG RANDY CRAWFORD (Warner Bros. 9 60142-1)	70	45
32 JUST AIN'T GOOD ENOUGH JOHNNIE TAYLOR (Beverly Glen BG 1001)	33	26	69 LIVE AND LET LIVE AURRA (Salsoul/RCA SA 8559)	64	11
33 KIDDO (A&M SP-6-4924)	39	4	70 THE MESSAGE GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 266)	67	28
34 JANET JACKSON (A&M SP-6-4907)	31	26	71 BLAST! THE BROTHERS JOHNSON (A&M SP-4927)	73	19
35 GET LOOSE EVELYN KING (RCA AFL 1-4337)	34	33	72 TOO HOT EBONEE WEBB (Capitol ST-12550)	59	6
36 IS THIS THE FUTURE? FATBACK (Spring/PolyGram SP-1-6738)	41	3	73 AS ONE KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	69	30
37 KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398)	28	9	74 TWO OF A KIND EARL KLUGH/BOB JAMES (Capitol ST-12244)	65	24
			75 SKYYJAMMER SKYY (Salsoul/RCA SA-8555)	71	23



WYCOFF ON THE LINE — RCA Records artist Michael Wycoff recently completed his forthcoming LP, "On The Line," in New York. Pictured singing the new single, "There's No Easy Way," are (l-r): Michelle Cobbs, Wycoff, Brenda White, Tawatha "Juicy Fruit" Agee and Phillip Ballou.

THE RHYTHM SECTION

NARM IN BLACK — It really didn't exist. The presence of black music or industry executives really was woeful during the 25th annual convention of the National Assn. of Recording Merchandisers (NARM), held April 10-13 at the Fontainebleau Hilton in Miami Beach. Those indie black executives that were present, in many cases, spent the bulk of their time trying to track down distributors to either solidify deals or collect on outstanding debts. In the case of Philadelphia-based Emerald Records International, which occupied a three-room suite, retailers, one-stop operators and indie distributors were invited to hear new product forthcoming in the company's early summer release schedule. Three standouts from the label will be by **Mighty Fire**, formerly on Elektra/Asylum Records, **Ella Washington**, who will be releasing a gospel-tinged inspirational record, and finally from a Jamaican-raised reggae/fusion outfit known as **Sons of Ace**. The latter might provide the most progressive music mix and also represent the most challenge in marketing and promotion for the Emerald staff. In addition to Emerald president **Eddie Pugh**, on hand to talk about marketing plans for the upcoming release were **DeVera Little**, marketing and sales manager for the label, and national promotion head **George Chavous**. "We came to NARM to let the industry hear the music we had, to prove we are serious about the business and show what we are capable of doing," said Chavous. While Emerald's participation at NARM was marked by business politics, L.A.-based South Bay Records president **Dr. Thomas Wright's** trip to NARM was motivated more by survival. Wright told **Cash Box** that his trip was designed to corner his network of independent distributors and extract his overdue money from their coffers. The L.A. medicine man/entrepreneur said that over the last few months the distributors have been reluctant to pay for product shipped, although his retail research has shown that the product is being sold. Speaking primarily of product by **Marlena Shaw**, Wright said that not only is the slow payment for sale of the record representing a major cash flow problem, but the current shadow that hangs over the situation with independent distributors is also cause for major concern. One of his major distributors on the West Coast, Pacific Records and Tapes (PRT), has already closed its doors while still owing him a lot of money and much explanation. "I don't know what's going to happen with the rest of these independents, and I frankly don't want to lose any more money because more of them could go out of business," Wright said. The record executive said that he would be exploring other options for distribution of new product in the near future, but stopped short of revealing specific plans. Another glaring omission in the programming of the 1983 NARM was the absence of any presentation by the black music segment. The past two years, led by the Black Music Assn. (BMA), this segment of the industry has presented a multi-media program on the merits of black music in retail mix, titled "Black Music Is Green." The first year focused on the value, methods and future prospects for black music's growth through aggressive merchandising in the industry. The second year focused on a market study of the black music consumer, both black and white. Representatives of the black music business who were on hand at the convention could not be collectively cornered during the confab, but the *Rhythm Section* plans to delve deeper into why "Black Music Is Green" was absent from the overall agenda.

OTHER NARM NOTES — Congratulations are in order for **Calvin Simpson**, head of Simpson's Wholesale/Bad Records, Inc. in Detroit, for winning NARM's "Gift Of Music" advertising award for the best individual ad for television (retail award). For one of the first times since this writer has spoken to Simpson, the iconoclastic retailer had nothing to say. He was genuinely surprised to receive the honor, but later admitted that it was encouraging and that he would continue his TV ad campaign using the "Gift Of Music" theme. Simpson was also named V.P. of the board for NARM. On a more depressing note, however, a special report compiled for the Recording Industry Assn. of America (RIAA) on U.S. consumer purchasing of records and tapes, covering the years between 1979-82, showed that of all music bought during 1982, black music only comprised seven percent of the total. Titled *Consumer Purchasing of Records and Pre-recorded Tapes In the United States*, the report, which was compiled for the RIAA by NPD Special Industry Services, also showed that only 10% of the record and tape buyers in 1982 were non-white. Growth genres for the industry were, according to the report, pop/easy listening (11% to 14%), classical (4% to 6%) and gospel (4% to 6%). Country (15%), jazz (3%) and black music represented no percent change at all. Another interesting statistic was the regional breakdown of record and tape sales according to NPD study. The Northeast, North Central and West were 22%, 21% and 20%, respectively. The South region, however, accounted for 37% of all purchasing, according to the report.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

April 23, 1983

	Weeks On Chart	4/16
1 ATOMIC DOG	1	13
2 BILLIE JEAN	2	13
3 YOU ARE	3	14
4 TRY AGAIN	7	11
5 TONIGHT	6	9
6 I LIKE IT	5	20
7 TOO TOUGH	4	13
8 I JUST GOTTA HAVE YOU (LOVER TURN ME ON)	11	11
9 MORNIN'	12	7
10 YOU ARE IN MY SYSTEM	10	13
11 MS. GOT-THE-BODY	9	10
12 I'VE MADE LOVE TO YOU A THOUSAND TIMES	8	14
13 SHE'S OLDER NOW	13	11
14 I'M FREAKY	14	13
15 ONE ON ONE	16	11
16 ON THE ONE FOR FUN	15	12
17 THE GIRL IS FINE (SO FINE)	19	6
18 LOVE ON MY MIND TONIGHT	21	7
19 NOBODY CAN BE YOU	20	10
20 BOTTOM'S UP	22	5
21 TRY MY LOVING (GIMME JUST ENOUGH)	23	9
22 BEAT IT	31	5
23 NEVER SAY I DO	25	10
24 SHE TALKS TO ME WITH HER BODY	28	6
25 FALL IN LOVE WITH ME	17	14
26 RAID	32	5
27 NO STOPPIN' THAT ROCKIN'	27	12
28 UNDERLOVE	30	7
29 SAVE THE OVERTIME (FOR ME)	42	4
30 CANDY GIRL	43	5
31 WE'VE GOT THE JUICE	36	10
32 THIS IS YOUR TIME	37	8
33 WORKING GIRL	33	9

	Weeks On Chart	4/16
34 STICKY SITUATION	35	8
35 LISTEN TO YOUR HEART	38	9
36 BETWEEN THE SHEETS	45	3
37 LITTLE RED CORVETTE	41	7
38 DO YOU REALLY WANT TO HURT ME	34	11
39 LAST NIGHT A D.J. SAVED MY LIFE	24	18
40 FEELS SO GOOD	47	3
41 KEEP IT CONFIDENTIAL	46	7
42 OUTSTANDING	18	22
43 TAKE THE SHORT WAY HOME	40	8
44 KNOCKOUT	26	23
45 REACH OUT	50	4
46 SIDE BY SIDE	61	2
47 LOVE IS THE KEY	—	1
48 MY LOVE	74	2
49 DO WHAT YOU FEEL	—	1
50 COME GIVE YOUR LOVE TO ME	44	12
51 BABY, COME TO ME	29	26
52 CAN I	39	10
53 HE'S A PRETENDER	49	9
54 REMEMBER WHEN	60	5
55 BAD TIME TO BREAK UP	48	10
56 IF YOU WANNA GET BACK YOUR LADY	53	8
57 I'M GIVING YOU ALL OF MY LOVE	59	6
58 I AM SOMEBODY	51	10
59 YOU AIN'T GOING ANYWHERE BUT GONE	58	8
60 TEARIN' IT UP	66	4
61 REACH OUT (PART I)	64	5
62 WIND BENEATH MY WINGS	68	4
63 MAGIC #	73	4
64 ELECTRIC AVENUE	72	4
65 DIDN'T KNOW ABOUT LOVE (TILL I FOUND YOU)	—	1

	Weeks On Chart	4/16
66 JEOPARDY	70	4
67 THE MUSIC GOT ME	67	4
68 WHO'S GETTING IT NOW	75	4
69 THE PEOPLE NEXT DOOR	71	5
70 CANDY MAN	81	3
71 JUICY FRUIT	80	3
72 TIME BOMBS	79	3
73 PEANUT BUTTER	76	3
74 THE PREACHER	77	5
75 WORKING GIRL	82	3
76 HUG ME, SQUEEZE ME	83	2
77 BEVERLY	84	2
78 SPACE COWBOY	85	2
79 WALKIN' THE LINE	86	2
80 FICKLE	—	1
81 LET'S DANCE	—	1
82 GET LOOSE	90	2
83 NEVER GONNA LET YOU GO	—	1
84 LOVETOWN	—	1
85 SO WRONG	89	2
86 MAKIN' LOVE IN THE FAST LANE	—	1
87 MUSIC	—	1
88 ALL THIS LOVE	—	1
89 WHEN BOYS TALK	—	1
90 STRUTT MY THANG	—	1
91 LOOKING FOR THE PERFECT BEAT	62	13
92 THIS IS FOR REAL	78	5
93 D.J. MAN	69	6
94 CRY NOW, LAUGH LATER	87	6
95 'TIL TOMORROW	55	10
96 PASS THE DUTCHIE	54	18
97 CHANGES	57	7
98 SEXUAL HEALING	63	28
99 HEARTBEATS	56	19
100 THAT'S THE WAY I FEEL 'BOUT YOUR LOVE	65	9

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

All This Love (Jobete — ASCAP)	88	Hug Me, Squeeze Me (Creative Source — BMI)	76	My Love (Brockman — ASCAP)	48	The Girl Is Fine (Clita/Sign of the Twins — BMI/ASCAP)	17
Atomic Dog (Malbizi — BMI)	1	I'm Freaky (Big Train — ASCAP)	14	Never Gonna (ATV/Mann & Weil — BMI)	83	The Music Got Me (Trumar/Syntax — BMI)	67
Baby, Come To Me (Roadsongs — PRS)	51	I'm Giving You All (State Of The Arts/Anis — ASCAP/Kidada/Jen-Jan — BMI)	57	Never Say I Do (Harrindur/Ensign — BMI)	23	The People Next Door (Raydiola — ASCAP)	69
Bad Time (Bell-Kat/Unichappell — BMI)	55	I've Made Love (Bertam — ASCAP)	12	No Stoppin' (Lucky Three — BMI)	27	The Preacher (Benham/Unchell — BMI)	74
Beat It (Mijac — BMI)	32	I Am Somebody (Spectrum VII/Hindu — ASCAP)	58	Nobody Can Be You (Konglather — BMI)	19	This Is For Real (April/Asplie Ronnie's — ASCAP)	92
Between The Sheets (April/Bovina — ASCAP)	26	I Just Gotta (Music Corp. of America/Kashif — BMI)	8	On The One For Fun (J. Regg — ASCAP/Hey Skimo — BMI)	16	This Is Your (Little Macho/Rock Your Socks — ASCAP)	32
Beverly (Fonzworth/IPM/Almo — ASCAP)	7	I Like It (Jobete — ASCAP)	6	One On One (Hot-Cha/Unichappell — BMI)	15	'Til Tomorrow (April/Buggie — ASCAP)	95
Billie Jean (Mijac — BMI)	2	If You Wanna Get (ATV Corp. — BMI)	56	Outstanding (Total Experience — BMI)	42	Time Bombs (Two Pepper — ASCAP)	72
Bottom's Up (Larry Lou/Ronald Perry — BMI)	20	Jeopardy (Rye Boy/Wall Received — ASCAP)	66	Pass The Dutchie (Virgin/Hal Shaper — ASCAP)	96	Tonight (Almo/Crimasco — ASCAP)	5
Can I (Perk's Duchess — BMI)	52	Juicy Fruit (Mtume — BMI)	71	Peanut Butter (Island — BMI)	73	Too Tough (Gratitude Sky/Pologrounds — BMI)	7
Canij Girl (Boston Int. — ASCAP/Streetsounds — BMI2 — ASCAP)	30	Keep It Confidential (My Own/Jent — BMI/Urban Noise — ASCAP)	41	Raid (Circle L — ASCAP)	26	Try Again (Walkin — BMI)	4
Candy Man (Stone City — IASCAP)	70	Knockout (Mannish Kid/Funtown — BMI)	44	Reach Out (Jobete — ASCAP)	45	Try My Loving (Kiddo/J. Regg/Almo/Southern — ASCAP)	21
Changes 1/2 MCA — ASCAP2	97	Last Night (Fools Prayer/Young Lions — BMI)	39	Reach Out (I) (Mycenae — ASCAP)	61	Underlove (Music Corp. of America/Kashif — BMI)	28
Cgme Give Your (Satellite III/Richer/Chappell — ASCAP2	50	Let's Dance (Jones — ASCAP)	81	Remember When (WB Music/Peabo — ASCAP)	54	Walkin' The Line (One To One — ASCAP)	79
Cry Now, Laugh (Grace Jgnes/Ackee — ASCAP)	94	Listen To Your (Chappell/Pendulum — ASCAP)	35	Save The Overtime (Richer/Chappell/Bub's — ASCAP/Jin-Ken/Irving/Lijesrika — BMI)	29	We've Got The Juice (Science/Lab — ASCAP)	31
DJiMan (Trumar/Smootea Tunes — BMI)	93	Little Red Corvette (Controversy — ASCAP)	37	Sexual Healing (April — ASCAP)	98	When Boys Talk (Fools Prayer/Young Lions/Cal-Gene — BMI)	89
Jidin't Know About (Capritarus/Spazmo — ASCAP)	65	Looking For (Shakin' Baker/T-Girl — ASCAP)	91	She Talks (Warner-Tamerlane/Bar-Kays — BMI)	24	Who's Getting It Now? (Cessess/Million Dolliar/Chocolate Mak — BMI)	68
Do What You (Black-Eye/Mycenae — ASCAP)	49	Love Is The Key (Amazement — BMI)	47	She's Older (Danbet — ASCAP/Native Songs — BMI)	13	Wind Beneath My (Warner-Tamerlane — BMI/WB — ASCAP)	62
Do You Really Want (Virgin/Chappell — ASCAP)	38	Love On (Tuneworks/Big Stick/Careers — BMI)	18	Side By Side (SaggiFire/Yougoulei/Wenkewa — ASCAP)	46	Working Girl (Aller & Esty — BMI)	75
Electric Avenue (Greenheart — ASCAP)	64	Lovetown (Unknown)	84	So Wrong (Soquel/No Sheet — ASCAP)	85	Working Girl (Hygroton/LoPressor/Gerapete — PRO)	33
Fall In Love (SaggiFire/Yougoulei/Wenkewa — ASCAP)	25	Magic # (April/BG/Darnell Jordan/Green Mirage — BMI)	63	Space Cowboy (T-Boy/Boston — ASCAP)	78	You Ain't Going Anywhere (Blackwood — BMI)	59
Feels So Good (Total Experience — BMI)	40	Makin' Love (Lindae/Bay Breeze/Mellaa — ASCAP)	86	Sticky Situation (Band Of Angels — BMI)	34	You Are (Brockman — ASCAP)	3
Fickle (Electrocord/Robinson/Burnin' Bush/Mighty M — ASCAP)	80	Mornin' (Al Jarreau/Garden Rake/Foster Frees — BMI)	9	Strutt My Thang (Old Brompton Road — ASCAP)	90	You Are In My (Science Lab/Green Star — ASCAP)	10
Get Loose (Mighty M — ASCAP)	82	Ms. Got (Val-ig Joe/Bee Germaine/Felstar — BMI)	11	Take The (Gibb Bros./Unichappell — BMI)	43		
He's A Pretender (Chardax — BMI)	53	Music (Trumar/Huemar/Diesel — BMI)	87	Tearin' It Up (Blackwood/Mured — BMI)	60		
Heartbeats (Total Experience — BMI)	99			That's The Way I Feel (Maicaboom — BMI)	100		

MOST ADDED SINGLES

- LOVE IS THE KEY — MAZE FEATURING FRANKIE BEVERLY — CAPITOL**
WPLZ, WAIL, WDAO, WUFO, WKYS, WLOU, WLUM, WAWA, WCIN, WTLC, WEDR, WAMO, WJMO, KGFJ, WGCI, KPRS, WWDM, WSOK, KSOL, WBMX, WPAL, WOKB, WWIN, WRBD, WLLE, WYLD, WZEN, KDKO
- DO WHAT YOU FEEL — DENIECE WILLIAMS — COLUMBIA**
WPLZ, WAIL, WDAO, WKYS, WDLA, WRKS, WLUM, WAWA, V103, WGIV, WJLB, WATV, WEDR, WNHC, WJMO, KGFJ, KPRS, WWDM, WSOK, KDIA, KUKQ, WBMX, WPAL, KDAY, WRBD, KMJQ, KDKO
- MY LOVE — LIONEL RICHIE — MOTOWN**
WPLZ, WLUM, WCIN, WGIV, WDMT, WJMO, OK100, WGPR, KSOL, KUKQ, WBMX, WOKB, KMJQ, WZEN
- SIDE BY SIDE — EARTH, WIND & FIRE — COLUMBIA**
WLUM, WAWA, WCIN, WATV, WNHC, WJMO, OK100, WGPR, KDIA, WPAL, WOKB, KMJQ, WZEN
- FICKLE — MICHAEL HENDERSON — BUDDAH/ARISTA**
WAIL, WLOU, WJLB, WEDR, WWDM, WSOK, KUKQ, WBMX, WPAL, WOKB, WRBD, WLLE, WZEN
- DIDN'T KNOW ABOUT LOVE — LENNY WHITE — ELEKTRA**
WPLZ, WILD, V103, WGIV, WEDR, WNHC, WJMO, KUKQ, WBMX, WOKB, WRBD, WLLE

MOST ADDED ALBUMS

- GENTLE FIRE — WILTON FELDER — MCA**
WTLC, WGIV, WGPR, WSOK, WPAL, WRBD
- JARREAU — WARNER BROS.**
WTLC, WATV, WGPR, KUKQ, WOKB, WLLE
- WHEN THE NIGHT COMES — LOU RAWLS — EPIC**
WEDR, WDAS, WGPR, WSOK, WPAL

UP AND COMING

- CHEEK TO CHEEK — DAZZ BAND — MOTOWN**
A LITTLE BIT OF LOVING — TYRONE DAVIS — HIGHRISE
YOU CAN'T HIDE — DAVID JOSEPH — MANGO/ISLAND
BANGING THE BOOGIE — RENEE & ANGELA — CAPITOL

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — G. CLINTON
 HOTS: Champaign, M. Jackson, Bar-Kays, Instant Funk, Hall & Oates, The System, S. Robinson, A. Bofill, Kashif, S. Arrington, Dawson & Diggs, Lakeside, New Edition, Con Funk Shun, Temptations, F. Thornton, G. Knight & The Pips, B. Wright, Kiddo, Michael Jackson. ADDS: T. Dolby, E. Grant, L. White, D. Williams, Madonna, N.M. Walden, B. Seger, D. Hurd, Mary Jane Girls, Jonzun Crew.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — NEW EDITION
 HOTS: DeBarge, G. Clinton, Champaign, Michael Jackson, Dawson & Diggs, DeBarge, Bar-Kays, Instant Funk, Prince. ADDS: Cameo, F. Thornton. LP ADDS: Whispers.

WILD — BOSTON — CHARLES CLEMONS, MD — #1 — NEW EDITION
 JUMPS: 6 To 2 — Michael Jackson, 7 To 4 — The System, 8 To 5 — Whispers, 10 To 6 — Kashif, 12 To 7 — G. Kinn Band, 11 To 9 — S.O.S. Band, 15 To 10 — Pointer Sisters, 20 To 12 — Champaign, 21 To 13 — Isley Brothers, 19 To 16 — Jarreau, 22 To 19 — Dawson & Diggs, 23 To 20 — P. Simmons, Ex To 21 — G. Knight & The Pips, Ex To 22 — D. Bowie, Ex To 26 — Jonzun Crew, Ex To 30 — L. Richie. ADDS: DeBarge, L. White, W. Hart, Brothers Johnson, P. Scott & Benson.

WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — O'BRYAN
 HOTS: T. Brunson, S. Arrington, A. Bofill, Fatback, Soul Sonic Force, Champaign, Dawson & Diggs, Kiddo, Secret Weapon, Bar-Kays, Prince, Temptations, Michael Jackson, Attitude, Lakeside, Whispers, Jarreau, Chi-Lites, New Edition. ADDS: Earth, Wind & Fire, Mellaa, Run D.M.C., Boone Brothers, West St. Mob, Cameo, D. Williams, N. Henderson, Mtume, Ferrari, D. Joseph. LP ADDS: L.V. Johnson, N. Rodgers, L. Rawls, L.L. Smith, P. Upchurch, H. Crawford, B. Wright, B. Gardner, W. Felder.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — KASHIF
 HOTS: Glenn Jones, Whispers, Janet Jackson, Cheri, One Way, G. Clinton, B. Wright, S. Arrington, Jarreau, Juicy, R. Ayers, M. Moore, Champaign, Temptations, Fatback, Kiddo, Change, Dawson & Diggs, Chi-Lites, G. Knight & The Pips, Brothers Johnson. ADDS: New Edition, Mellaa, L. White, N. Hendryx, L. Richie, Maze, D. Williams, M. Henderson, S. Mendes.

WGCI — CHICAGO — RICHARD PEGUE, PD — #1 — G. CLINTON
 HOTS: Juicy, Kashif, S. Arrington, Jarreau, Chi-Lites, The System, Isley Brothers, Cheri, Temptations, State Of Grace, Kiddo, Fatback, Instant Funk, NYC Peech Boys, Whispers, Lakeside, DeBarge, Dawson & Diggs, Earth, Wind & Fire, Michael Jackson. ADDS: New Edition, Maze, D. Bowie, Cameo, C. Santana, Yellowjackets, D Train.

WCIN — CINCINNATI — FRANK BAILEY, MD — #1 — CHERI
 HOTS: Champaign, Lanier & Co., D. Richards, S.O.S. Band, Kashif, B. Wright, DeBarge, Whispers, Culture Club, M. Moore, Hi Inergy, Chi-Lites. ADDS: Earth, Wind & Fire, Shakatak, L. Richie, Dazz Band, Mikki, Cameo, Mandrill, Thunder Flash, M. Joseph, T. Davis, Maze. LP ADDS: G. Howard.

WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — CHAMPAIGN
 HOTS: Prince, Mtume, Jarreau, Isley Brothers, New Edition, DeBarge, Michael Jackson, G. Kinn Band, Temptations, Spyder D., After The Fire, T. Dolby, Lakeside, Kashif, D. Bowie, R. Parker, Jr., Commodores, Dawson & Diggs, D. Warwick, S. Arrington. ADDS: Dazz Band, Chaka Khan, G. Knight & The Pips, Jonzun Crew, E. King, L. Richie.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — G. CLINTON
 HOTS: Champaign, Instant Funk, The System, D. Warwick, D. Richards, Dawson & Diggs, Temptations, R. Parker, Jr., Jarreau. ADDS: Maze, L. Richie, Brass Construction, Yarbrough & Peoples, Aurra, Blue Magic, D. Williams, Cameo, Earth, Wind & Fire, Maza Production, Dynamite 7, L. White.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — O'BRYAN
 HOTS: Kashif, Kiddo, Falco, Whispers, Bar-Kays, B. Nunn, Jarreau, Michael Jackson, Isley Brothers. ADDS: Earth, Wind & Fire, Kagny & The Dirty Rats, Indeeep, T. Davis, Dazz Band, L. Richie, Rene & Angela, B. Newberry, III, D. Bowie, D Train, Exodus. LP ADDS: Kagny & The Dirty Rats, G. Duke, L. Rawls, Jarreau, W. Felder, Falco.

WJLB — DETROIT — J. MICHAEL MCKAY, MD
 HOTS: G. Clinton, Earth, Wind & Fire, A. Bofill, Kashif, S. Robinson, DeBarge, L. Richie, Hall & Oates. ADDS: M. Henderson, Brass Construction, D. Williams, Chi-Lites, Culture Club, B. Russell.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — O'BRYAN
 HOTS: Kashif, S. Arrington, A. Bofill, Instant Funk, Whispers, Glenn Jones, G. Clinton, Kiddo, Jarreau.

ADDs: M. McLaren, Orbit, Musical Youth, Maze, Dazz Band, Indeeep, D. Williams, T. Davis.

WDIA — MEMPHIS — LARRY STEELE, PD
 HOTS: Michael Jackson, Whispers, Kashif, The System, New Edition, O'Bryan, Bar-Kays, Prince, Chi-Lites, Champaign, Little Milton, Earth, Wind & Fire, Chocolate Milk, J. Taylor, Lakeside. ADDS: D. Williams. LP ADDS: A. Bofill.

WLUM — MILWAUKEE — JIMMY GOODYME, MD — #1 — WHISPERS
 HOTS: B. Wright, Champaign, Temptations, Mtume, Brothers Johnson, Jarreau, Little Milton, Kleeer, P. Bryson, Dawson & Diggs, Enchantment, Amusement Park, L. Rawls, O-C-Three, W. Hart, Hi Inergy, Mandrill, N.M. Walden. ADDS: L. Richie, Maze, D. Williams, Earth, Wind & Fire, S. Mendes, G. Knight & The Pips.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — NEW EDITION
 HOTS: Champaign, Michael Jackson, Jarreau, Attitude, S. Arrington, Kashif, Lakeside, T. Brunson, Dawson & Diggs, Yarbrough & Peoples, Bar-Kays, Secret Weapon, L. Rawls, The System, DeBarge, Hall & Oates, After The Fire, Visual, G. Knight & The Pips, Hi Inergy. ADDS: Warp 9, Chocolate Milk, Maze, M. Henderson, N. Hendryx, Ozone, D. Williams, Mary Jane Girls, Cameo.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — MICHAEL JACKSON
 HOTS: Champaign, Dawson & Diggs, Lakeside, O'Bryan, New Edition, Whispers, S. Arrington, G. Clinton, Jarreau, Kashif, B. Wright, DeBarge, The System, G. Knight & The Pips, Attitude, L. Rawls, Glenn Jones, M. Gaye, Visual, Temptations, Hall & Oates, Gap Band, M. Moore, Cheri, Hi Inergy, E. Hall, Jr., Tavares, P. Bryson, Earth, Wind & Fire, Mellaa, D. Warwick, D. Williams, The Time, Brothers Johnson, T. Davis, A. Bofill, Kiddo, Dynasty. ADDS: Fatback, Maze, Ozone, Mary Jane Girls, R.J.'s Latest Arrival, Cameo, W. Hart. LP ADDS: Fatback.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — HALL & OATES
 JUMPS: 10 To 6 — DeBarge, 17 To 8 — Culture Club, 18 To 9 — K. Blow, 19 To 11 — Michael Jackson, 29 To 16 — Baby Doll, 23 To 20 — S. Sheltoe, 30 To 23 — Earth, Wind & Fire, 28 To 25 — Warp 9, Ex To 26 — ABC, Ex To 28 — E. Hope, Ex To 30 — Glenn Jones. ADDS: Culture Club, D. Williams, Indeeep.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — KASHIF
 HOTS: Whispers, Jarreau, G. Clinton, Champaign, The System, Con Funk Shun, Michael Jackson, S. Arrington, New Edition, N. Hendryx, Attitude, Dawson & Diggs, C-Bank, Change, G. Kinn Band, Kiddo, C. Khan, Fatback, E. Grant, Earth, Wind & Fire. ADDS: Sylvester, M. Joseph, T. Davis, Devill. LP ADDS: L. Rawls, N. Hendryx.

KUKQ — PHOENIX — STEVE SMITH, PD — #1 — KASHIF
 HOTS: Whispers, Jarreau, G. Duke, T. Brunson, Bar-Kays, Prince, M. Moore, C. Khan, Temptations, S. Arrington, T. Burrus & Transe, Lakeside, G. Knight & The Pips, L. Rawls, Chi-Lites. ADDS: M. Henderson, L. Vandross, L. Richie, Mikki, D. Williams, Cameo, D Train, Vanity 6, L. White, D. Hurd, B. Newberry III. LP ADDS: Jarreau, Dawson & Diggs.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — G. CLINTON
 JUMPS: 7 To 4 — Jarreau, 14 To 6 — Michael Jackson, 16 To 12 — Champaign, 25 To 19 — D. Warwick, 30 To 20 — G. Knight & The Pips, 31 To 23 — N.M. Walden, 35 To 25 — Rene & Angela, 34 To 30 — Lakeside, 36 To 31 — New Edition, 38 To 32 — N. Hendryx, 39 To 33 — L. Richie, 37 To 34 — P. Simmons. ADDS: Maze, Little Anthony, D. Bowie, Shock. LP ADDS: G. Duke, C. Santana.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — MICHAEL JACKSON
 HOTS: G. Clinton, Hall & Oates, Whispers, Kashif, D. Warwick, The System, Con Funk Shun, B. Wright, Jarreau. ADDS: Rene & Angela, L. Richie, Maze, G. Washington, Jr.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — MICHAEL JACKSON
 HOTS: Whispers, The System, Hall & Oates, S. Arrington, Jarreau, Kiddo, Temptations, Change, D. Warwick, Imagination, Glenn Jones, Kashif, Lakeside, G. Knight & The Pips, I. Cara. ADDS: C. Khan, L. Richie, Earth, Wind & Fire, R. Parker, Jr., P. Bryson, Dreamgirls, Blue Magic, After The Fire, D. Hurd, Slim.

WKYS — WASHINGTON, D.C. — DONNIE SIMPSON, PD — #1 — G. CLINTON
 HOTS: Gap Band, Trouble Funk, Kashif, Michael Jackson, L. Richie, A. Bofill, Men At Work, Champaign, Jarreau, P. Austin, Whispers, Earth, Wind & Fire, S. Arrington, DeBarge, Tavares, Con Funk Shun, T. Brunson, S. Robinson, G. Knight & The Pips, Hall & Oates, After The Fire, Isley Brothers, D. Warwick, Culture Club, Temptations, Dazz Band, Prince. ADDS: I. Cara, D. Williams, Maze, New Edition, N. Hendryx. LP ADDS: S. Mendes, B. Wright.

THE CHI-LITES • "BOTTOM'S UP" (LARC LR-81015)

BE LOOKING FOR THE CHI-LITES' DEBUT LP
 "BOTTOMS UP" • DISTRIBUTED THROUGH MCA (LR-8103)

MELLAA • "MAKIN' LOVE IN THE FAST LANE" • (LARC LR-81014)

LARC RECORDS IS BLAZIN!

LANIER & CO. • "I JUST GOT TO HAVE YOU" (LARC LR-81017)

FROM THE LP • "AFTER I CRY TONIGHT" • (LR-8102)

R.J.'S LATEST ARRIVAL • "MOVIN' ON UP" • (LARC LR-81020)

CASH BOX TOP 100 ALBUMS

April 23, 1983

Title, Artist, Label, Number, Distributor

		Weeks On Chart 4/16		Weeks On Chart 4/16		Weeks On Chart 4/16
1	THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	1	18			
2	BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37978) CBS	2	42			
3	FRONTIERS JOURNEY (Columbia QC 38504) CBS	3	10			
4	KILROY WAS HERE STYX (A&M SP-3734) RCA	4	6	8.98		
5	THE FINAL CUT PINK FLOYD (Columbia QC 38243) CBS	10	3			
6	PYROMANIA DEF LEPPARD (Mercury 810 308-1 M-1) POL	7	11	8.98		
7	LIONEL RICHIE (Motown 6007 ML) IND	6	27	8.98		
8	H2O DARYL HALL & JOHN OATES (RCA AFL1-4383) RCA	5	26	8.98		
9	THE DISTANCE BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	9	15	8.98		
10	RIO DURAN DURAN (Harvest ST-12211) CAP	8	18	8.98		
11	THE CLOSER YOU GET . . . ALABAMA (RCA AHL1-4663) RCA	12	6	8.98		
12	POWERLIGHT EARTH, WIND & FIRE (Columbia TC 38367) CBS	11	8			
13	WAR U2 (Island/Atco 7 90067-1) WEA	15	6	8.98		
14	IV TOTO (Columbia FC 37728) CBS	14	54			
15	KISSING TO BE CLEVER CULTURE CLUB (Virgin/Epic ARE 38398) CBS	13	21			
16	KIHNSPIRACY GREG KIHN BAND (Beserkley/Elektra 9 60224-1) WEA	20	8	8.98		
17	MONEY AND CIGARETTES ERIC CLAPTON (Duck/Warner Bros. 9 23773-1) WEA	16	10	8.98		
18	TOO-RYE-AY KEVIN ROWLAND & DEXYS MIDNIGHT RUNNERS (Mercury SRM-1-4069) POL	21	11	8.98		
19	JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	17	48			
20	BUILT FOR SPEED STRAY CATS (EMI Amerca ST-17070) CAP	18	44	8.98		
21	1999 PRINCE (Warner Bros. 9 23720-1F) WEA	25	23	10.98		
22	WE'VE GOT TONIGHT KENNY ROGERS (Liberty LO-51143) CAP	24	7	8.98		
23	GET NERVOUS PAT BENATAR (Chrysalis FV 41396) CBS	22	23	8.98		
24	JARREAU (Warner Bros. 9 23801-1) WEA	55	2	8.98		
25	ANOTHER PAGE CHRISTOPHER CROSS (Warner Bros. 9 23757-1) WEA	19	10	8.98		
26	SPRING SESSION M MISSING PERSONS (Capitol ST-12228) CAP	23	26	8.98		
27	CUT GOLDEN EARRING (21 T1-1-9004) POL	26	21	8.98		
28	CUTS LIKE A KNIFE BRYAN ADAMS (A&M SP-4919) RCA	39	10	8.98		
29	PLEASURE VICTIM BERLIN (Geffen GHS 2036) WEA	28	11	6.98		
30	TOUGHER THAN LEATHER WILLIE NELSON (Columbia QC 38248) CBS	31	6			
31	NEVER SURRENDER TRIUMPH (RCA AFL1-4382) RCA	30	13	8.98		
32	SCOOP PETE TOWNSHEND (Atco 90063-1-F) WEA	35	5	10.98		
33	HELLO, I MUST BE GOING PHIL COLLINS (Atlantic 80035-1) WEA	27	22	8.98		
34	NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	29	31	8.98		
35	BLINDED BY SCIENCE THOMAS DOLBY (Capitol MLP-15007) CAP	36	12	5.98		
36	ELIMINATOR ZZ TOP (Warner Bros. 9 23774-1) WEA	69	2	8.98		
37	THREE LOCK BOX SAMMY HAGAR (Geffen GHS 2021) WEA	34	18	8.98		
38	DAWN PATROL NIGHT RANGER (Boardwalk NB-33259-1) IND	32	14	8.98		
39	SPECIAL BEAT SERVICE THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA	41	27	8.98		
40	ALL THIS LOVE DeBARGE (Motown 6012G) IND	43	13	8.98		
41	OUTSIDE INSIDE THE TUBES (Capitol ST-12260) CAP	57	3	8.98		
42	ATF AFTER THE FIRE (Epic FE 38282) CBS	47	8			
43	SIDE KICKS THOMPSON TWINS (Arista AL 6607) IND	45	10	6.98		
44	SOMETHING'S GOING ON FRIDA (Atlantic 80013-1) WEA	40	24	8.98		
45	THE GOLDEN AGE OF WIRELESS THOMAS DOLBY (Capitol ST-12271) CAP	64	4	8.98		
46	QUARTET ULTRAVOX (Chrysalis B6V 41394) CBS	49	8			
47	LONG AFTER DARK TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-5360) MCA	33	23	8.98		
48	AEROBIC SHAPE-UP II JOANIE GREGGAINS (Parade/Peter Pan PA 106) IND	37	18	8.98		
49	SCANDAL (Columbia FC 38194) CBS	53	12			
50	AMERICAN MADE OAK RIDGE BOYS (MCA-5390) MCA	44	10	8.98		
51	JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	68	5			
52	HEAVEN 17 (Virgin/Arista AL 6606) IND	52	11	6.98		
53	THE HIGH ROAD ROXY MUSIC (Warner Bros. 9 23808-1B) WEA	58	4	5.99		
54	WILD & BLUE JOHN ANDERSON (Warner Bros. 9 23721-1) WEA	59	8	8.98		
55	MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229) RCA	48	58	8.98		
56	LOVE FOR LOVE WHISPERS (Solar/Elektra 9 60216-1) WEA	61	4	8.98		
57	NO GUTS . . . NO GLORY MOLLY HATCHET (Epic FE 38429) CBS	62	6			
58	GREATEST HITS MELISSA MANCHESTER (Arista AL 9611) IND	54	10	8.98		
59	THE NYLON CURTAIN BILLY JOEL (Columbia TC 38200) CBS	42	28			
60	FRIEND OR FOE ADAM ANT (Epic ARE 38370) CBS	56	26			
61	MIDNIGHT LOVE MARVIN GAYE (Columbia FC 38197) CBS	38	23			
62	FOREVER, FOR ALWAYS, FOR LOVE LUTHER VANDROSS (Epic FE 38235) CBS	50	28			
63	BRANIGAN 2 LAURA BRANIGAN (Atlantic 7 80052-1) WEA	86	3			
64	TOO TOUGH ANGELA BOFILL (Arista AL 9616) IND	63	14	8.98		
65	COMPUTER GAMES GEORGE CLINTON (Capitol ST-12246) CAP	77	21	8.98		
66	ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	51	56			
67	OLIVIA'S GREATEST HITS VOL. 2 OLIVIA NEWTON-JOHN (MCA-5347) MCA	60	30	8.98		
68	PONCHO & LEFTY MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	46	13			
69	LEXICON OF LOVE ABC (Mercury SRM-4059) POL	66	34	8.98		
70	RECORDS FOREIGNER (Atlantic 7 80999-1) WEA	65	18	3.98		
71	MEMORIES BARBRA STREISAND (Columbia TC 37678) CBS	67	14			
72	STRONG STUFF HANK WILLIAMS, JR. (Elektra/Curb 9 60223-1) WEA	70	9	8.98		
73	THE INARTICULATE SPEECH OF THE HEART VAN MORRISON (Warner Bros. 9 23802-1) WEA	79	4	8.98		
74	TWISTING BY THE POOL DIRE STRAITS (Warner Bros. O-29800) WEA	71	9	4.98		
75	GREATEST HITS DAN FOGELBERG (Full Moon/Epic QE 38303) CBS	72	24			
76	TOUCH THE SKY SMOKEY ROBINSON (Tamlia/Motown 6030TL) IND	75	13	8.98		
77	SHABOOH SHOOBAH INXS (Atco 7 90072-1) WEA	89	6	8.98		
78	GREATEST HITS LITTLE RIVER BAND (Capitol ST-12247) CAP	73	21	8.98		
79	FOREVER NOW THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	80	28			
80	EMOTIONS IN MOTION BILLY SQUIER (Capitol ST-12216) CAP	78	38	8.98		
81	GET LUCKY LOVERBOY (Columbia FC 37638) CBS	74	76			
82	CALL OF THE WEST WALL OF VOODOO (I.R.S./A&M SP 70026) RCA	85	11	8.98		
83	YOU AND I O'BRYAN (Capitol ST-12256) CAP	91	8			
84	HAVANA MOON CARLOS SANTANA (Columbia FC 38642) CBS		1			
85	HIGH ADVENTURE KENNY LOGGINS (Columbia TC 38127) CBS	84	32			
86	ON THE ONE DAZZ BAND (Motown 6031 ML) IND	82	12	8.98		
87	NERUDA RED RIDER (Capitol ST-12226) CAP	83	12	8.98		
88	AFTER THE SNOW MODERN ENGLISH (Sire 9 23821-1) WEA	107	6	8.98		
89	STEVE ARRINGTON'S HALL OF FAME (Atlantic 7 80049-1) WEA	96	7	8.98		
90	THE HUNTER JOE SAMPLE (MCA-5397) MCA	110	5	8.98		
91	SUBTERRANEAN JUNGLE THE RAMONES (Sire 9 23800-1) WEA	98	6	8.98		
92	NEW GOLD DREAM (81-82-83-84) SIMPLE MINDS (Virgin/A&M SP-6-4928) RCA	95	9			
93	A CHILD'S ADVENTURE MARIANNE FAITHFULL (Island/Atco 7 90066-1) WEA	99	6	8.98		
94	AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	76	51	8.98		
95	DECEMBER GEORGE WINSTON (Windham Hill C-1025) IND	90	18	8.98		
96	AEROBIC SHAPE-UP I JOANIE GREGGAINS (Parade/Peter Pan 104) IND	92	53	8.98		
97	BEATITUDE RIC OCASEK (Geffen GHS 2002) WEA	93	14	8.98		
98	COMBAT ROCK THE CLASH (Epic FE 37689) CBS	88	46			
99	PROCESSION WEATHER REPORT (Columbia FC 38427) CBS	101	6			
100	GREATEST HITS KENNY ROGERS (Liberty LOO-1072) CAP	100	132	8.98		

Cash Box Top Albums / 101 to 200

April 23, 1983

		Weeks On Chart	4/16
101 THE MAN FROM UTOPIA	FRANK ZAPPA (Barking Pumpkin FW 38403) CBS	104	6
102 WINDS OF CHANGE	JEFFERSON STARSHIP (Grunt BXL1-4372) RCA	94	26
103 MODERN HEART	CHAMPAIGN (Columbia FC 38284) CBS	117	5
104 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING	BOW WOW WOW (RCA AFL1-4570) RCA	114	6
105 HERE COMES THE NIGHT	BARRY MANILOW (Arista AL9610) IND	97	20
106 GAP BAND IV	(Total Experience/TE-1-3001) POL	105	46
107 ARCADE	PATRICK SIMMONS (Elektra 9 60225-1) WEA	—	1
108 THE YOUTH OF TODAY	MUSICAL YOUTH (MCA 5389) MCA	81	15
109 HEARTLIGHT	NEIL DIAMOND (Columbia TC 38359) CBS	102	28
110 ESCAPE	JOURNEY (Columbia TC 34708) CBS	112	90
111 TROUBLE IN PARADISE	RANDY NEWMAN (Warner Bros. 9 23755-1) WEA	87	12
112 JOIN BUTCHER AXIS	(Polydor 810 059-1) POL	122	6
113 THE ABOMINABLE SHOWMAN	NICK LOWE (Columbia FC 38589) CBS	116	5
114 THE BEST IS YET TO COME	GROVER WASHINGTON, JR. (Elektra 9 60215-1) WEA	108	20
115 MORE JAZZERCISE	JUDI SHEPPARD MISSETT (MCA-5375) MCA	106	24
116 TOOTSIE	ORIGINAL SOUNDTRACK (Warner Bros. 9 23781-1) WEA	113	10
117 ASSAULT ATTACK	THE MICHAEL SCHENKER GROUP (Chrysalis FV 41393) CBS	119	6
118 CATS	COMPLETE ORIGINAL BROADWAY CAST RECORDING (Geffen 2GHS 2031) WEA	109	9
119 SWEAT	THE SYSTEM (Mirage/Atlantic 7 90062-1) WEA	130	8
120 PORCUPINE	ECHO & THE BUNNYMEN (Sire 9 23770-1) WEA	125	6
121 PROPOSITIONS	BAR-KAYS (Mercury SRM-1-4065) POL	111	24
122 PLANET P	(Geffen GHS 4000) WEA	138	3
123 DAZZLE SHIPS	ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/Epic BFE 38543) CBS	134	3
124 DEEP SEA SKIVING	BANANARAMA (London 810 102-1 R-1) POL	141	2
125 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC 237542) CBS	124	84
126 HOOKED ON SWING 2	LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4589) RCA	103	10
127 THE KIDS FROM FAME LIVE!	VARIOUS ARTISTS (RCA AFL1-4674) RCA	137	4
128 JUJU MUSIC	KING SUNNY ADE (Mango/Island MLPS 9712) IND	131	8
129 STICKY SITUATION	TYRONE (TYSTICK) BRUNSON (Believe In A Dream FZ 38140) CBS	132	5
131 WORLDS APART	SAGA (Portrait ARR 38246) CBS	120	26
132 LIVING MY LIFE	GRACE JONES (Island/Atco 7 90018-1) WEA	118	20
133 SINGLES —45's AND UNDER	SQUEEZE (A&M SP-4922) RCA	123	20

		Weeks On Chart	4/16
134 CAROL HENSEL'S EXERCISE & DANCE PROGRAM — VOLUME 3	(Vintage/Mirus VN1 30004) IND	115	19
135 LEGENDARY HEARTS	LOU REED (RCA AFL1-4568) RCA	146	4
136 MY LIFE FOR A SONG	PLACIDO DOMINGO (Columbia FM 37799) CBS	148	4
137 GREATEST HITS	RAY PARKER, JR. (Arista AL 9612) IND	136	21
138 LUCKY	MARTY BALIN (EMI America ST-17088) CAP	121	7
139 FAMOUS LAST WORDS	SUPERTRAMP (A&M SP-3732) RCA	129	24
140 NAKED EYES	(EMI America ST-17089) CAP	157	2
141 TRANS	NEIL YOUNG (Geffen GHS 2018) WEA	126	14
142 THE SINGLES 1969-1973	THE CARPENTERS (A&M SP-3601) RCA	135	10
143 ALL THE GREAT HITS	COMMODORES (Motown 6028 ML) IND	127	21
144 VANDENBERG	(Atco 90005-1) WEA	133	18
145 WISH YOU WERE HERE TONIGHT	RAY CHARLES (Columbia FC 38293) CBS	140	5
146 KASHIF	(Arista AL 9620) IND	173	3
147 EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN (Qwest/Warner Bros. QWS 3691) WEA	145	22
148 WHAT BECOMES A SEMI-LEGEND MOST?	JOAN RIVERS (Geffen GHS 4007) WEA	163	2
149 ASIA	(Geffen GHS 2008) WEA	139	56
150 THE RHYTHM & THE BLUES	ZZ HILL (Malaco MAL 7411) IND	144	13
151 UPSTAIRS AT ERIC'S	YAZ (Sire 9 23727-1) WEA	153	6
152 WHO'S GREATEST HITS	(MCA-5408) MCA	—	1
153 ROBERT HAZARD	(RCA MXL1-8500) RCA	154	7
154 MIRAGE	FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	143	41
155 MADNESS	(Geffen GHS 4003) WEA	—	1
156 REACH	RICHARD SIMMONS (Elektra E1-60122F) WEA	128	47
157 FEELS SO RIGHT	ALABAMA (RCA AFL1-3930) RCA	149	111
158 SURFACE THRILLS	THE TEMPTATIONS (Gordy/Motown 6032GL) IND	162	5
159 EINZELHAFT	FALCO (A&M SP-6-4951) RCA	177	2
160 NOW AND FOREVER	AIR SUPPLY (Arista AL 9587) IND	155	45
161 ANNE MURRAY'S GREATEST HITS	(Capitol SOO 12110) CAP	158	164
162 SCREAMING FOR VENGEANCE	JUDAS PRIEST (Columbia FC 38160) CBS	147	41
163 THE GETAWAY	CHRIS de BURGH (A&M SP-4929) RCA	167	7
164 THE PHOTOGRAPHER	PHILIP GLASS (Columbia FM 37849) CBS	164	5
165 GANDHI	ORIGINAL SOUNDTRACK (RCA AFL1-4557) RCA	171	6
166 HEADHUNTER	KROKUS (Arista AL 9623) IND	179	2
167 ART IN AMERICA	(Pavillion BFZ 38517) CBS	169	5

		Weeks On Chart	4/16
168 KIDDO	(A&M SP-6-4924) RCA	6.98	— 1
169 MODERN ROMANS	THE CALL (Mercury 810 307-1 M-1) POL	8.98	180 2
170 SHUTTERED ROOM	THE FIXX (MCA-5345) MCA	8.98	— 1
171 HANK WILLIAMS, JR.'S GREATEST HITS	(Elektra/Curb 9 60193-1) WEA	8.98	172 29
172 NONA	NONA HENDRYX (RCA AFL1-4565) RCA	8.98	— 1
173 IN OUTER SPACE	SPARKS (Atlantic 7 80055-1) WEA	8.98	— 1
174 I WON'T BE HOME TONIGHT	TONY CAREY (Rocshire BSR 0001) IND	8.98	175 6
175 MAKING CONTACT	UFO (Chrysalis FV 41402) CBS	—	— 1
176 HAPPY FAMILIES	BLANCMANGE (Island/Atco 7 90053-1) WEA	8.98	176 4
177 METAL HEALTH	QUIET RIOT (Pasha BFZ 38443) CBS	—	178 3
178 ZEBRA	(Atlantic 7 80054-1) WEA	8.98	183 2
179 SO FIRED UP	LE ROUX (RCA AFL1-4510) RCA	8.98	181 3
180 WALT DISNEY PRODUCTIONS' MOUSERCISE	(Disneyland 61516) IND	7.98	174 7
181 HOOKED ON CLASSICS III — JOURNEY THROUGH THE CLASSICS	LOUIS CLARK conducting THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4588) RCA	8.98	— 1
182 BEAT SURRENDER	THE JAM (Polydor 810 751-1) POL	5.98	185 2
183 KILLER ON THE RAMPAGE	EDDY GRANT (Ice/Portrait B6R 38554) CBS	—	— 1
185 DAYLIGHT AGAIN	CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	8.98	152 41
186 TOO FAST FOR LOVE	MOTLEY CRUE (Elektra 9 60174-1 Y) WEA	6.98	187 5
187 THROBbing PYTHON OF LOVE	ROBIN WILLIAMS (Casablanca 811 150-1 M-1) POL	8.98	— 1
188 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	8.98	151 39
189 I CAN'T STAND STILL	DON HENLEY (Asylum EL-60048) WEA	8.98	156 34
190 QUIET LIES	JUICE NEWTON (Capitol ST-12210) CAP	8.98	150 48
191 HERE TO STAY	SCHON & HAMMER (Columbia FC 38428) CBS	—	182 13
192 THE SINGLES	ABBA (Atlantic 80036-1-G) WEA	11.98	160 20
193 DON'T PLAY WITH FIRE	PEABO BRYSON (Capitol ST-12241) CAP	8.98	159 21
194 GET CLOSER	LINDA RONSTADT (Asylum 9 60185-1) WEA	8.98	166 28
195 TO THE MAX	CON FUNK SHUN (Mercury SRM-1-4067) POL	8.98	194 24
196 SPEAK OF THE DEVIL	OZZY OSBOURNE (Jet ZX2 38350) CBS	—	196 20
197 TIME-LINE	RENAISSANCE (I.R.S./A&M SP 70033) RCA	8.98	— 1
198 IT'S HARD	THE WHO (Warner Bros. 9 23731-1) WEA	8.98	197 32
199 THE NIGHTFLY	DONALD FAGEN (Warner Bros. 9 23696-1) WEA	8.98	161 26
200 THE EVER POPULAR TORTURED ARTIST EFFECT	TODD RUNDGREN (Bearsville 23732-1) WEA	8.98	170 14

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABBA	192	Charles, Ray	145	Frida	44	Little River Band	78	Psychedelic Furs	79	Temptations	158
ABC	69	Clapton, Eric	17	Gap Band	106	Loggins, Kenny	85	Quiet Riot	177	Thompson Twins	43
Adams, Bryan	28	Clash	98	Gaye, Marvin	61	Loverboy	81	Ramones	91	Toto	14
Aerobics (Greggains)	48,96	Clinton, George	65	Glass, Philip	164	Low, Nick	113	Red Rider	87	Townshend, Pete	32
Aerobics (Hensel)	134	Collins, Phil	33	Golden Earring	27	Madness	155	Reed, Lou	135	Triumph	31
Aerobics (Misselt)	115	Commodores	143	Grant, Eddy	170	Manchester, Melissa	58	Renaissance	197	Tubes	41
After The Fire	42	Con Funk Shun	195	Hagar, Sammy	37	Manilow, Barry	105	Richie, Lionel	7	U2	13
Air Supply	160	Cougar, John	94	Haggard & Neilson	8	Men At Work	2	Rivers, Joan	148	UFO	175
Alabama	11,55,157	Crosby, Stills & Nash	185	Hall & Oates	68	Missing Persons	26	Robinson, Smokey	76	Ultravox	46
Anderson, John	54	Cross, Christopher	25	Hazard, Robert	153	Modern English	88	Rogers, Kenny	22,100	Vandenberg	144
Ant, Adam	60	Culture Club	15	Heaven 17	52	Molly Hatchet	57	Ronstadt, Linda	194	Vandross, Luther	62
Arrington, Steve	89	Dazz Band	86	Hendryx, Nona	172	Morrison, Van	73	Roxy Music	53	Wall Of Voodoo	82
Art In America	167	de Burgh, Chris	163	Henley, Don	189	Motley Crue	186	Royal Philharmonic Orch	181,188	Washington, Grover	114
Asia	149	DeBarge	40	Hill, Z.Z.	150	Mousercise	180	Rundgren, Todd	200	Weather Report	99
Austin, Patti	147	Def Leppard	6	Iglesias, Julio	51	Murray, Anne	161	Saga	131	Whispers	56
Balin, Marty	138	Dexys Midnight Runners	18	INXS	77	Musical Youth	108	Sample, Joe	90	Who	152,198
Bananarama	124	Diamond, Neil	109	Jackson, Joe	34	Naked Eyes	140	Santana, Carlos	84	Williams, Hank	72,171
Bar-Kays	121	Dire Straits	74	Jackson, Michael	1	Nelson, Willie	30,66,125	Scandal	49	Williams, Robin	187
Benatar, Pat	23	Dolby, Thomas	35,45	Jam	182	Newman, Randy	111	Schenker, Michael	117	Winston, George	95
Berlin	29	Domingo, Placido	136	Jarreau	24	Newton, John	190	Schoner, Michael	117	Yaz	151
Blancmange	176	Duran Duran	10	Jefferson Starship	102	Newton-John, Olivia	67	Schon & Hammer	191	Young, Neil	141
Bofill, Angela	64	Earth, Wind & Fire	12	Joel, Billy	59	Night Ranger	38	Seger, Bob	9	Zappa, Frank	101
Bow Wow Wow	104	Echo & The Bunnymen	120	Jones, Grace	132	O'Bryan	83	Simmons, Patrick	107	Zebra	178
Branigan, Laura	63	Elgart, Larry	126	Journey	3,110	Pink Floyd	5	Simmons, Richard	156	ZZ Top	36
Brunson, Tyrone	129	English Beat	39	Judas Priest	162	Planet P	122	Simple Minds	92		
Bryson, Peabo	193	Fagen, Donald	199	Kashif	146	Prince	21	Sparks	173		
Butcher Jon	112	Faithfull, Marianne	93	Kidder	168			Squeeze	133		
The Call	169	Falco	159	Kids From Fame	127			Squier, Billy	80		
Carey, Tony	174	Fixx	170	Kihn, Greg	16			Stray Cats	20		
Carpenters	142	Fleetwood Mac	154	King Sunny Ade	128			Streisand, Barbra	71		
Champaign	103	Fogelberg, Dan	75	Krokus	166			Styx	4		
Change	130	Fonda, Jane	19	Le Roux	179			Supertramp	139		
		Foreigner	70					System	119		

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Indie Volatile NARM Issue As Motown Drops Pickwick

(continued from page 18)

of the fund will be used to pay the salary and expenses of a spokesperson. NARM's Mickey Granberg offered that the association will act as the conduit and support staff for the indie representative and his promotional activities.

Unveiling the proposal, Bill Emerson, manager of the Texas-based Big State, urged independent manufacturers to also

13 Vid Cassettes, 5 Videodiscs Earn ITA Gold

LOS ANGELES — In the first year since the criteria for qualification was changed from \$1 million at list price value to \$1 million in gross label revenue from sales and/or rentals, a total of 13 videocassette titles were certified for the International Tape/Disc Assn. (ITA) Golden Videocassette award.

Programs certified between April 1, 1982 and March 31, 1983 include *Star Wars* (CBS/Fox Video); *On Golden Pond* (CBS/Fox Video); *Rocky III* (CBS/Fox Video); *A Walt Disney Christmas 1982* (Walt Disney Home Video); *Dumbo* (Walt Disney Home Video); *Tron* (Walt Disney Home Video); *Jane Fonda's Workout* (Karl Video Corp.); *Best Little Whorehouse in Texas* (MCA Videocassette); *Poltergeist* (MGM/UA Home Video); *Reds* (Paramount Home Video); *Star Trek II: The Wrath of Khan* (Paramount Home Video); *Stripes* (RCA/Columbia Pictures Home Video); and *Annie* (RCA/Columbia Pictures Home Video).

Returns Deductions

In addition to requiring a minimum of \$1 million at wholesale rather than retail prices, the ITA's revised criteria stipulates that any announced returns or stock balancing programs be deducted from gross revenue.

Five Golden Videodisc Awards were also given by the ITA during the year, all of which went to RCA Video Discs. Among the titles were *M*A*S*H*, *Goldfinger*, *The Muppet Movie*, *Star Trek — The Motion Picture* and *Airplane*. The standard for the ITA Golden Videodisc remains \$1 million in sales at retail list price value.

pledge their support for the fund. Emerson said that indie distribution helped create all the major labels in existence today and remains the most viable alternative for the small and creative label.

"A basic principle is that a record has to happen on radio and on the street," said Emerson. "The major branches can't compete with us on the street because we have experience in our markets."

"We also have the drive to succeed," he added, "because in many cases our businesses are a family heritage. You can make your records in the garage, and if it's good, we'll do our best to sell it."

Manufacturers lending their support included Marv Schlachter, president of Prelude Records, and Irv Biegel, president of Boardwalk Entertainment Co. Sharing the dias with Emerson, Biegel and Schlachter was Dick Sherman, vice president of Motown Records, and Bud Dain of the newly formed D&D Records.

But other manufacturers were less enthusiastic about lending their support to the plan. Thomas Wright, head of South Bay Records, said he sympathized with the plight of the distributors, but added that "if I could get paid by some of you in this room, then I would pledge ten percent of what I'm owed to your fund." Also questioning the fund was Tom Silverman, owner of Tommy Boy Records. "I don't understand the benefits of the fund," he said. "Is the fund the way to do it or are there other ways?"

Using Tommy Boy's "Planet Rock" as an example, Silverman proposed that the indies could best further their own cause and demonstrate their effectiveness by muscling more indie product onto the national charts through going after pop radio playlists. "'Planet Rock' never got higher than number 47 on any of the pop record charts and it sold more than 600,000 units," said Silverman. "I bet you couldn't say the same for most of the singles that charted top 40. If you want a P.R. campaign," he added, "get some of those independent labels on the pop chart. When only 10 percent of all singles on the pop chart are from indie companies, then you're not exactly encouraging new small labels to join the system."

ON JAZZ

(continued from page 12)

one's of the catalog on one side, and a letter on the other asking jazz buyers not to loan out records for taping. Pointing out that jazz is "not a mass-market phenomenon," the letter claims that home taping is especially harmful to jazz musicians and that "just one single, unauthorized home-taped copy may represent a significant percentage of our total volume." Signed by 28 Musician artists ranging from **John Klemmer** to **Avery Sharpe**, the plea is reportedly the brain-child of label honcho **Bruce Lundvall**. Although undoubtedly undertaken with the best of intentions, we can't help wondering if this move will prove constructive, or only serve to inflame an already emotional issue by presenting it on a personal level. Retailers who rely on blank tape sales for a sizeable percentage of their gross are already being torn on this issue, and perhaps to keep things in perspective, the label could also consider penning an open letter in which they ask for suggestions on how hit-oriented distributors like WEA can restructure themselves to better serve jazz artists and listeners. It is ironic that label cut-backs in the face of the recession have hit jazz so hard. Jazz buyers have always been characterized as loyal by label marketing people: the need for liner notes and quality packaging has always been a reflection of the precept that these items are a necessity because jazz fans demand them. One can only assume from that that jazz fans are less likely than most pop fans to engage in home taping. After all, there are so many seminal recordings that are out of print that people *have* to tape. Why would they concentrate on readily available new recordings? All of this is not to say that people don't tape new jazz releases. But it might be unfortunate — and a measure of the desperation felt by jazz musicians — that they should be the ones enlisted as mouthpieces for an industry that generally does not lavish attention on them. Perhaps the record of Bruce Lundvall as a caring A&R man and genuine music lover exempts Musician from the criticism; certainly Elektra is doing more for jazz than any other major. But it does seem a strange front on which to open battle.

fred goodman

COAST TO COAST

POINTS WEST

(continued from page 11)

nual Rock-n-Run event on May 8th, which entails a 10k race around the UCLA campus, a 3k celebrity race and a live rock concert, are proceeding at a steady clip, and organizer **Dennis Dunstan** says if this project is as successful as projected he may bring the concept to other cities and perhaps even team up with the U.S. Olympics Committee to hold similar happenings. According to Dunstan, negotiations are currently underway with a cable company to carry the run/concert on television.

jeffrey resner

EAST COASTINGS

(continued from page 11)

label's new **James Booker** disc is set to release in two weeks . . . Profile Records has inked **Al "Hard Times" McCall**. His debut 12-inch for the label will be "If You Ever Knew (How Beautiful You Are)." The label is also shipping a dance cover of "Memory (Theme From Cats)" by **Menage**. Someone was bound to do it sooner or later . . . The latest batch of inkings over at IRS includes Aussie band **Hunters And Collectors** (who we hear are quite popular Down Under), a comedian named **Barry Diamond** and acoustic/electric cowboy punk group **The Alarm**, which will open several American dates by **U2** . . . Faulty is looking for more radio action on girl group **The Bangles**, and towards that end has had **David Kahne** remix "The Real World" on a promo 12-inch . . . Congrats to PolyGram A&R man **Peter Lubin** and his wife **Susan** on the birth of their new daughter, **Melissa Anne** . . . This year's **Boston Rock Music Seminar** has been scheduled for May 7, and will be held once again at Spit. Panelists will include **Ric Ocasek**, **Cosmo Wyatt**, **Oedipus**, **Howie Klein**, **Richard Harte**, **Jock Baird**, **Janis Schacht**, **Nell Cooper** and **Don Rose**. More info is available by calling (617) 266-8787.

fred goodman

CASH BOX

April 23, 1983

AROUND THE ROUTE

by Camille Compasio

Looks like **Journey** fans are rapidly becoming aware of the new Bally Midway video game named for the noted rock group, judging from the "phenomenal reports" coming in to the factory, as we learned from advertising and promo director **Jim Jarocki**. The award-winning group (which has millions of fans, by the way) is currently on a 55-city concert tour, and traveling right along with them (all five members are avid video players) is a "Journey" video game housed in a specially built road case. Can you imagine the amount of exposure the machine is going to get! As Jim pointed out, "We are the first company to tie-in a video game with a rock 'n' roll band!" — and the effort should prove most rewarding in volume sales! Journey was produced totally in-house, with Bally Midway's internal engineering staff developing and carrying out the entire concept. The game theme involves fans attempting to steal the group's instruments and the group trying to retrieve them, amidst an exciting play atmosphere plus such enhancements as the background sounds of the group's latest hit, "Separate Ways," and the digitalized faces of each of the band members on the screen, totally

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CASH BOX INTERVIEW

Glenn Braswell: Raising Public Image Of Games Via AGMA

by Jeffrey Ressler

LOS ANGELES — Led by executive director Glenn Eraswell, the Amusement Games Manufacturers Assn., better known as AGMA, has been a potent force in educating both the American public and the political powers that be about beneficial aspects of game playing. Braswell, a native of North Carolina, has only been with the organization for about a year, but already he's helped develop some viable strategies for dealing with the problems and issues faced by the creators of amusement machines.

The executive director's personal history is one peppered with experience in various areas of marketing and lobbying. After attending undergraduate school at the University of N.C. — Chappel Hill in 1965 with a B.S. in marketing, Braswell attended Atlanta's Emory Law School. Following that experience, he worked for the Kroger Company, involved with market analysis and determining site locations for supermarkets. From there he went on to join in the trust department of Atlanta's C&S National Bank, where he handled real estate assets and mortgage loans. In 1970, he became a lobbyist for the U.S. Brewer's Assn., dealing with city, county and state governments before relocating to the association's home office in Washington, D.C., tackling a number of positions and eventually graduating to senior vice president status, in charge of all legislative affairs. He



Glenn Braswell

left the brewer's organization in 1982 and then came to AGMA, and is presently working out of the trade group's headquarters in Alexandria.

Married to a flight attendant for United Airlines, Patricia, Braswell has two children, a 8-year-old son named Greg, and a 6-year-old daughter, Kristan. When not at work, Braswell and his clan enjoy hanging out at their cottage in Chesapeake Bay, where they go boating, fishing and crabbing. The AGMA leader also enjoys playing games, although

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COIN MACHINE

INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 33)

recognizable to their multitude of fans. Quite an outstanding package!

Center of excitement at Taito America these days is "Zoo Keeper," the firm's latest video game, which was officially unveiled at the March AOE convention in Chicago. Response to the game has been "phenomenal," according to marketing director **Mike Von Kennel**. Sample shipments to distributors have been completed, the game's in full production at the plant — and to add to everyone's delight, Taito has a healthy backlog of orders!

Dateline Sunnyvale, home of Exidy, where we spoke with marketing chief **Lila Zinter**, the main topic of discussion being "Whirly Bucket," the firm's electro-mechanical game that's been earning consistently well since its introduction late last year. Here is a "longevity" piece, Lila said, that is made to order for today's operating climate. It can be placed in all types of locations — amusement parks, theme restaurants, game rooms, shopping malls, etc. Our conversation also focused on "Fax," the computer quiz game introduced by Exidy at the AOE show. Time plays a major role in this game, and it offers operator options as well as player selectability. Fax has four categories — history, sports, entertainment and general knowledge — with 500 questions in each category (player selectable). Fax is encased in a completely new cabinet style of solid oak hardwood to give it an elegant look for installation in posh lounges, hotel lobbies, et al, as well as the traditional locations. What's more, as Lila pointed out, thinking six or eight months down the road, if players were able to memorize the answers, totally new questions and answers will be readily available from Exidy, to underscore the longevity aspect of this game.

Mac Brier of Atlas Music notes that the distrib is experiencing a revival of interest in phonographs, centering on the Rowe R-87 "Sapphire 7" model and the "Golden 7" as well. A sales incentive program tie-in with Rowe is currently under way. As Mac noted, operators who have neglected such "backbone of the route" pieces as the jukebox are re-evaluating and starting to buy!

Rembert Named Marketing Director At Sega Electronics

LOS ANGELES — Robert Rembert has been named to the position of director of marketing services at Sega Electronics. Rembert comes to Sega after 11 years as an advertising executive in the motion picture industry.

A member of the Academy of Motion Picture Arts and Sciences, Rembert brings to Sega experience gained developing advertising campaigns for such film as *The Amityville Horror*, *Dressed To Kill* and *Love At First Bite*, among others.

Commenting on the appointment, Bob Rosenbaum, Sega vice president, marketing and sales, said, "Bob Rembert is a most welcome addition to the company. His expertise in the entertainment industry will be a real asset in Sega's marketing communications."



MORE AOE HIGHLIGHTS — Last month's Amusement Operators Expo (AOE) drew approximately 7,000 people to Chicago's O'Hare Expo Center. Quickly becoming a major industry event, the AOE featured a slate of 54 seminars and over 550 exhibits. Pictured in the top row are (l-r): president Fred Skor and Howie Freer of World Wide Dist.; Williams vice president and marketing director Ron Crouse with the new "Bubbles" game; Ben Rochetti, Steven Parks and Larry Kesselman of Wico; and operator John Estridge of Tennessee, **Cash Box's** Camille Compasio and operator Ken Thom of Chicago. Pictured in the middle row are (l-r): general manager

Marty Cerin and president Elden Kingston of Mountain Coin; Centuri's Tom Siemieniec and Peter Nasca of Bruce Rubin Assoc.; J-Mak Dist. president John Trucano at Atari's new "Food Fight" game; Taito America's Marcia Young and Keith Egging at the new "Zoo Keeper" game. Pictured in the bottom row are (l-r): Lew Witz and Pete Wright at the Wright Group exhibit; Rock-Ola's Ron Moskal and Brad King of Circle Int'l with the 488 phono; Al and Leah Bettelman of C.A. Robinson with Sega's David Rosen; and Marian Mitchell, Morris Novelty Co. president and a longtime Gottlieb distributor, with "Q*bert."

Sega Distributors Meeting

'Technology, Attitude' Keys To Industry Prospects, Says Rosen

CHICAGO — The direction of the coin machine industry in 1983 "depends on two important factors: technology and the attitude of the people in the industry," Sega chairman David Rosen told an audience of factory distributors who attended the firm's meeting in Chicago March 24, which was held in conjunction with the AOE convention.

The industry is presently at the "bottom of the valley," Rosen noted, and there is a dangerous spread of pessimism, especially on the operating level, which has caused a significant curtailment in equipment sales. "I hope we will find ourselves coming off this bottom during the Spring season," he added.

With regard to the laser disc concept introduced by Sega at the 1982 AMOA convention, Rosen advised that the unit would not be shown at AOE ("We don't want to show it in the U.S. until we are able to deliver"), but was recently presented in Tokyo and is now in production and delivery in Japan.

"Over the next three months we will be utilizing the time to test market reaction (to the laser disc) and determine what pricing should apply," Rosen explained. "We are not sure at this time about the coinage." He advised distributors that the Sega laser disc model, which is "totally convertible," would be released before the October AMOA convention.

Expounding further on where the industry is headed, Rosen said he sees a smaller market for dedicated games and a rising interest in conversion games. The next 12 months will see a significant increase in the demand for kits. "Convertible games will dominate the market within the next two years," he said.

Rosen indicated that Sega is working on a new technology "that will give totally new dimensions to games... obsolete anything

that is currently on the market... and be totally convertible in the easiest manner possible."

Sega's vice chairman Frank Fogelman focused his remarks on three of the factory's current products, namely "Buck Rogers," "Star Trek" and the newly released "Congo Bongo." Buck Rogers, over a 10-week period, has been a consistently popular, good earning piece in both the standard upright and cockpit models, according to Fogelman. Sega's nationwide promotion on Star Trek has revealed astounding results in terms of popularity among players and earnings, which were pinpointed in survey reports from across the nation.

Bob Rosenbaum, vice president of marketing and sales, discussed a pet project he's been involved in for several weeks, namely Congo Bongo, which was introduced at AOE '83. The game offers four thoroughly different scenes, each of which presents a different game play, the main character being "Bongo," the mischievous gorilla. As Rosenbaum pointed out, Congo Bongo offers challenge and fun, accompanied by a highly distinctive rhythmic musical background, which appeals to players of all ages, both male and female. The new model achieved top rank in test locations over a four-week period, he reported.

Dynamo Taps Monroe As Florida Distributor

LOS ANGELES — Dynamo Corp., the Texas-based coin-op pool and soccer table manufacturer, tapped Monroe Distributing, Inc. of Florida as the exclusive Sunshine State distrib of Big D pool tables. Monroe will also handle the company's Pro-Bilt soccer tables in Florida.

World Wide Hosts St. Louis Branch Grand Opening

CHICAGO — More than 175 operators and guests were on hand for the grand opening celebration for World Wide Distributors' new St. Louis, Mo., branch office, which is located at 2735 Olive St. This is the third such event held by the Chicago-based distributor in recent months (World Wide also has branch offices in Royal Oak, Mich. and Grand Rapids, Mich.).

The catered affair ran from 1 p.m. to 8 p.m. and, in addition to food and beverages, there were a number of prizes offered, including a color TV, which went to J&H Amusement; a huge stuffed lion, won by Al's Vending; and a home model Arachnid English Mark Darts game, won by Jim's Rental.

The spacious showroom in the modern new facilities featured a full lineup of equipment, spotlighting videos, pool tables and NSM jukeboxes, as well as used games and vending machines.

On hand to host the celebration were World Wide president Fred Skor, St. Louis branch manager Jerry Womble, and World Wide executives Bob Viola, Harold Schwartz, Nate Feinstein, Doug Skor, Jeff Meumann, who is the firm's Detroit branch manager, Bill Atwood and Mike Hoehn.

Among factory representatives and suppliers in attendance were Bill Murphy, Coinco's assistant marketing vice president; Lynn Beckring, Coinco's branch manager; IDon Canfield, sales manager of "K" Enterprises; Hal Anthony, Valley's sales rep; Don Gentry, director of marketing for Destron; Robert Lentz, Stern/Seeburg's sales manager; Russ Strahan, president of Loewen America; Frank Finneran, sales manager of Lektro-Vend; Marcio Bonilla, Arachnid's sales manager and Leroy Cooper, sales manager of Mars Money Systems.

INDUSTRY NEWS

Braswell Seeks To Raise Games' Public Image

(continued from page 33)

he's the first to admit his son is a much better player.

Cash Box recently spoke to Braswell following the Amusement Operators Expo about his past and future efforts on behalf of the AGMA.

Cash Box: *What projects are you currently working on?*

Braswell: Well, there are two areas we're trying to get operational. First, it's very clear that the industry wants to increase its acceptance by the public. We spend a lot of time trying to do that with special public relations events, many of them on a test basis this year.

Cash Box: *What are some of these specific events?*

Braswell: For instance, we're currently working with a TV network to do an hour-long summer special game celebrity play-off. I'm working with the Get High on Yourself foundation headed by Cathy Lee Crosby and Bob Hope, and they'll be providing us with some celebrities. We're also trying to raise some money and start a scholarship fund to send some kids to computer camp. The games are really a user-friendly introduction to computer, and if we got the scholarship going, it might interest some kid in computer programming, which is obviously the heart of the game business right now.

Cash Box: *What can you tell us about your involvement with America's political forces?*

Braswell: AGMA has a government relations project to really educate and provide information to the country's decision makers. We've found that often times they are making decisions about games they know nothing about. Many have never even played the games, so we're trying to get that hands-on experience for them by attending and taking games to three conventions — The National Assn. of Counties, the National League of Cities and the National Conference of State Legislators. We did that last year for the first time, and we'll do more in 1983.

Cash Box: *Over the past few months it seems more elder statesmen like the Surgeon General and President Reagan have become outspoken about the effects of video games on America's youth. What has AGMA done in response to these statements by the executive branch?*

Braswell: When the Surgeon General made those comments (against vid games) there were only three organizations that sent telegrams opposing it — AGMA, Atari and the National Coin Machine Institute. As it turned out, the Surgeon General retracted his comments by telegram within four hours after ours was received, but most people didn't know his retraction had occurred. So once the smoke sort of settled, I think the White House felt pressured in some degree to clear the record. The president has been very excited about high tech, and he's been excited about education lately. If you take the high tech and the education, there's no way you can deny that video games — whether it's coin-ops or the home form — are really a user-friendly format to high-technology. I think he took an opportunity when he spoke to those math and science students down in Orlando, Fla., to find a level he could relate to them with, and I think video games was that level he sought and found it was a very positive, popular statement.

I wrote a thank you letter because, quite frankly, everybody in the industry thought "That was a good thing to say," and nobody had gone that extra step to actually say, "Thank you, Mr. President." The letter wasn't meant to be a political ploy of any sort, it was meant to say thank you from the industry, because we've been battered around by people who speak without knowledge.

Frankly, it was a subtle way of saying we've been battered around by your Surgeon General and we're glad you see the light.

Cash Box: *How does AGMA interface with the other levels of its own industry, namely the operators and distributors?*

Braswell: Our attitude is that we represent the industry. While AGMA is basically funded by the manufacturers, we understand the in-

dustry as a whole is what we need to protect. We haven't undertaken any program that protects the pecuniary interests of the manufacturers alone. We're not trying to segregate ourselves out; we look at the industry as a generic operation. The image we've been trying to build and our political programs are good for everybody in the business.

We just finished a meeting at the Chicago

AOE which I think will be the historical first step of a coordinating group. The manufacturers, distributors and operators are going to get together and develop a program to go into each state and organize operators to join in a cohesive unit, be it a state association or some other political unit. We all recognize the fact that to survive, this industry has got to get organized at that state level.

(continued on page 37)

CLEAN UP



with BUBBLES and the cutest, cleverest cartoon characters ever assembled in a video game! From prowling sponges and brushes to bubble-bursting razor blades, broom-riding cleaning ladies and menacing insects, BUBBLES is the only game with everything . . . including the kitchen sink!

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PINBALL MACHINES

BALLY

Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)
Vector (2/82)
Mr. & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (8/82)
Speakeasy, 2-pl. (9/82)
Grand Slam (4/83)

GAME PLAN

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

GOTTLIEB

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

STERN

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

WILLIAMS

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

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

ATARI

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

BALLY/MIDWAY

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

MANUFACTURERS EQUIPMENT

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

Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Domino Man (12/82)
Baby Pac-Man, pin/vid (12/82)
Bump 'N' Jump (2/83)
Journey (4/83)

CENTURI

Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)
Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)
Gyruss (5/83)

CINEMATRONICS

Armor Attack (5/81)
Solar Quest (10/81)
Jack The Giantkiller (4/82)
Naughty Boy (5/82)
Cosmic Chasm (4/83)

DATA EAST

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

DYNAMO

Lil Hustler (12/81)

EXIDY

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

GAME PLAN

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

GAMETECNIKS

Tri-Pool (1/82)

GDI

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

GOTTLIEB

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

INTREPID MARKETING

Beezer (1/83)

NAMCO AMERICA

Sweet Licks (4/82)

NINTENDO

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

ROCK-OLA

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

SEGA/GREMLIN

Astro Blaster (2/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)

Turbo (1/82)
005 (1/32)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (2/83)
Star Trek, cockpit (2/83)

SIGMA

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

STERN

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

TAITO AMERICA

Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/82)
Jungle King (9/82)
Jungle Hunt (11/82)
Front Line (12/82)
Zoo Keeper (4/83)

THOMAS AUTOMATICS

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

UNIVERSAL USA

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

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

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

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

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

BALLY/MIDWAY

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

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

CENTURI

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

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

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

GOTTLIEB

New York, New York (3/81)

SEGA/GREMLIN

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

STERN

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

TAITO AMERICA

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

THOMAS AUTOMATICS

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

WILLIAMS

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

PHONOGRAPHS

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

POOL & FOOSBALL

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

CONVERSION KITS

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

INDUSTRY NEWS

Braswell Seeks To Raise Games' Public Image

(continued from page 35)

This formal meeting in Chicago had the executive director, the president, one member-at-large and the counsel from the associations of each level of the industry. We had an agenda, and we're going to have a coordinating office in Chicago. An operator will be able to call the Chicago office and get the assistance of any one or all three of the trade associations on a given political matter or an operation matter. We're calling ourselves the National Assn. Committee.

Cash Box: Could you enlighten us about AGMA's work to stop the multitude of bogus games and copyright infringement going on in the vid amusement field?

Braswell: Oh yes, we have a very active program in conjunction with the FBI to cut out the knock-offs that are being produced domestically, and we have another operation going on with the U.S. Customs Service that helps build that imaginary curtain around the U.S. borders to help keep out pirates who are developing games abroad and bringing them in. We've done some work recently with the Royal Canadian Mounted Police and some copyright problems that are going on in Canada, and just last weekend the U.S. Dept. of Commerce sponsored a trade mission to Taiwan to help convince the government there to stop being a source of international piracy.

Cash Box: Any final words about the growth of AGMA since its inception?

Braswell: Well, we started out in February 1981 as a small organization, and now we have 38 members, the only major manufacturer not a member is Gottlieb. While the AGMA has been in business for over a couple of years, last year saw a higher degree of increased activity and growth than its first year. Given that, I think AGMA will take a lead regarding political issues for the industries this year. We're adding staff on, we're going to have a director of communications, we're looking for another lawyer in the shop, and when we get these staff placements set you'll see a lot more things coming from the manufacturer's association than in the previous two years. We're making an effort to unify the industry.

OMAA's Hayes Guest At College Conference

CHICAGO — James H. Hayes, board chairman of the Ohio Music & Amusement Assn. (OMAA), participated in the Assn. of College Unions — International (ACU-I) 1983 Conference, held March 29, at the Homestead in Hot Springs, Va. Over 800 attended the event.

The ACU-I is a professional organization whose membership consists primarily of university administrators, directors of college-university centers and college student activities staff members.

Hayes served on a panel that addressed the general topic, "Will 'Centipede' and 'Donkey Kong' Be Eaten Up By 'Burgertime' Or 'Q-Bert'?: Amusement Game Trends And Revenue."

The panel chairman, John H. Cwan, executive director, student auxiliary services, Wright State University, posed this challenge to the panel: "Is the video amusement game bubble about to burst? Will pinball games ever regain a substantial market share? Are the increasingly common municipal restrictions and/or excessive licenses and tax legislation impacting on amusement games in college unions? What are the 'hottest' new arcade games?"

In his remarks, Hayes told the assemblage that higher education has the capacity to be a major ally of the coin machine industry due to its research and objective analysis capabilities.

LOS ANGELES — Bally Manufacturing Corp. completed the purchase of the capital stock of Health and Tennis Corp. of America (HTCA) April 6. The HTCA operates in several different chains of health and fitness centers in 21 states, the District of Columbia and Windsor, Ontario, and has over 1,000,000 members. In addition to allowing for acquisition of all HTCA shares, the Bally agreement also contemplates the acquisition of shares

Bally Completes HTCA Acquisition

held by third persons in HTCA subsidiaries — other than publicly-held shares of the HTCA subsidiary and shares of certain recently acquired subsidiaries — at several May 1983 closings.

The agreement calls for a maximum

purchase price of about \$137,350,000, reduced to the extent that Bally buys less than all the capital stock of the HTCA subsidiaries at other closings set to end in approximately one month. The terms ask for a maximum \$77,350,000 to be paid at the closings, \$54,120,000 of which has already been delivered by Bally for the HTCA stock purchase announced April 6, and an earn out of \$60,000,000, payable within the next half-decade.



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THE JUKEBOX PROGRAMMER

April 23, 1983

* indicates new entry

POP

- 1 **JEOPARDY**
GREG KIHN BAND (Berserkley/Elektra 7-29848)
- 2 **MR. ROBOTO**
STYX (A&M 2525)
- 3 **COME ON EILEEN**
DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)
- 4 **BEAT IT**
MICHAEL JACKSON (Epic 34-03759)
- 5 **ONE ON ONE**
DARYL HALL & JOHN OATES (RCA PB-13421)
- 6 **HUNGRY LIKE THE WOLF**
DURAN DURAN (Capitol B-5185)
- 7 **SEPARATE WAYS (WORLDS APART)**
JOURNEY (Columbia 38-03513)
- 8 **BILLIE JEAN**
MICHAEL JACKSON (Epic 34-03509)
- 9 **TWILIGHT ZONE**
GOLDEN EARRING (21/PolyGram T1103)
- 10 **EVEN NOW**
BOB SEGER (Capitol B-5213)
- 11 **DER KOMMISSAR**
AFTER THE FIRE (Epic 34-03559)
- 12 **LET'S DANCE**
DAVID BOWIE (EMI America B-8158)
- 13 **I KNOW THERE'S SOMETHING GOING ON**
FRIDA (Atlantic 7-89984)
- 14 **LITTLE RED CORVETTE**
PRINCE (Warner Bros. 7-29746)
- 15 **CHANGE OF HEART**
TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52181)
- 16 **WE'VE GOT TONIGHT**
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 17 **I WON'T HOLD YOU BACK**
TOTO (Columbia 38-03597)
- 18 **SHE BLINDED ME WITH SCIENCE**
THOMAS DOLBY (Capitol B-5204)
- 19 **I'VE GOT A ROCK 'N ROLL HEART**
ERIC CLAPTON (Warner Bros. 7-29790)
- 20 **PHOTOGRAPH**
DEF LEPPARD (Mercury/PolyGram 811 215-7)
- 21 **OVERKILL**
MEN AT WORK (Columbia AE7-1633)
- 22 **YOU ARE**
LIONEL RICHIE (Motown 1657MF)
- 23 **SOLITAIRE**
LAURA BRANIGAN (Atlantic 7-89868)
- 24 **DO YOU REALLY WANT TO HURT ME**
CULTURE CLUB (Epic 34-03368)
- 25 **RIO***
DURAN DURAN (Capitol B-5215)
- 26 **BACK ON THE CHAIN GANG**
PRETENDERS (Sire 7-29840)
- 27 **WELCOME TO HEARTLIGHT**
KENNY LOGGINS (Columbia 38-03555)
- 28 **IT MIGHT BE YOU (THEME FROM "TOOT-SIE")***
STEPHEN BISHIP (Warner Bros. 7-29792)
- 29 **AFFAIR OF THE HEART***
RICK SPRINGFIELD (RCA PB-13497)
- 30 **I DON'T CARE ANYMORE**
PHIL COLLINS (Atlantic 789877)

COUNTRY

- 1 **JOSE CUERVO**
SHELLY WEST (Warner/Viva 7-29778)
- 2 **YOU DON'T KNOW LOVE**
JANIE FRICKE (Columbia 38-03498)
- 3 **AMERICAN MADE**
OAK RIDGE BOYS (MCA-52179)
- 4 **SWINGIN'**
JOHN ANDERSON (Warner Bros. 7-29788)
- 5 **YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING**
REBA McENTIRE (Mercury/PolyGram 810-338-7)
- 6 **LUCILLE**
WAYLON (RCA PB-13465)
- 7 **SOUNDS LIKE LOVE**
JOHNNY LEE (Elektra/Asylum 7*9848)
- 8 **COMMON MAN**
JOHN CONLEE (MCA-52178)
- 9 **TOUCH ME**
TOM JONES (Mercury/PolyGram 810 445-7)
- 10 **WHATEVER HAPPENED TO OLD-FASHIONED LOVE**
B.J. THOMAS (Cleveland International/Epic 38-03492)
- 11 **DIXIELAND DELIGHT**
ALABAMA (RCA PB-13446)
- 12 **MY FIRST TASTE OF TEXAS**
ED BRUCE (MCA 52156)
- 13 **AMARILLO BY MORNING**
GEORGE STRAIT (MCA-52162)
- 14 **MORE AND MORE**
CHARLEY PRIDE (RCA PB-13451)
- 15 **I'M MOVIN' ON**
EMMYLOU HARRIS (Warner Bros. 7*29729)
- 16 **OUR LOVE IS ON THE FAULTLINE**
CRYSTAL GAYLE (Warner Bros. 7-29719)
- 17 **YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT***
GENE WATSON (MCA-52191)
- 18 **MY LADY LOVES ME**
LEON EVERETTE (RCA PB-13466)
- 19 **GONNA GO HUNTIN' TONIGHT**
HANK WILLIAMS, JR. (Elektra/Curb 7-69846)
- 20 **WE'VE GOT TONIGHT**
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
- 21 **SAVE ME**
LOUISE MANDRELL (RCA PB-13450)
- 22 **IF YOU'RE GONNA DO ME WRONG***
VERN GOSDIN (Compleat CP-102)
- 23 **FEEL RIGHT**
TANYA TUCKER (Arista AS 0677)
- 24 **PERSONALLY***
RONNIE McDOWELL (Epic 34-03526)
- 25 **YOU TAKE ME FOR GRANTED***
MERLE HAGGARD (Epic 34-03723)
- 26 **IT HASN'T HAPPENED YET***
ROSANNE CASH (Columbia 38-03705)
- 27 **DOWN ON THE CORNER**
JERRY REED (RCA PB-13422)
- 28 **WHEN I'M AWAY FROM YOU**
THE BELLAMY BROTHERS (Elektra/Curb 7-69850)
- 29 **LAST THING I NEEDED FIRST THING THIS MORNING**
WILLIE NELSON (Columbia 38-03385)
- 30 **I HAVE LOVED YOU, GIRL**
EARL THOMAS CONLEY (RCA PB-12414)

BLACK CONTEMPORARY

- 1 **TONIGHT**
WHISPERS (Solar/Elektra 7-69842)
- 2 **ATOMIC DOG**
GEORGE CLINTON (Capitol B-5201)
- 3 **BILLIE JEAN**
MICHAEL JACKSON (Epic 34-03509)
- 4 **YOU ARE IN MY SYSTEM**
THE SYSTEM (Mirage/Atco WTG 799937)
- 5 **ON THE ONE FOR FUN**
DAZZ BAND (Motown 1659MF)
- 6 **MORNIN'**
JARREAU (Warner Bros. 7-29720)
- 7 **I LIKE IT**
DeBARGE (Motown 1645)
- 8 **MS. GOT-THE-BODY**
CON FUNK SHUN (Mercury/PolyGram 76198)
- 9 **ONE ON ONE**
DARYL HALL & JOHN OATES (RCA PB-13421)
- 10 **LITTLE RED CORVETTE**
PRINCE (Warner Bros. 7-29746)
- 11 **TOO TOUGH**
ANGELA BOFILL (Arista AS 1031)
- 12 **TRY AGAIN**
CHAMPAIGN (Columbia 38-03563)
- 13 **BOTTOM'S UP**
THE CHI-LITES (LARC LR81015)
- 14 **LOVE ON MY MIND TONIGHT**
TEMPTATIONS (Gordy/Motown 1666)
- 15 **I JUST GOTTA HAVE YOU (LOVER TURN ME ON)**
KASHIF (Arista AS 1042)
- 16 **BEAT IT**
MICHAEL JACKSON (Epic 34-03759)
- 17 **YOU ARE**
LIONEL RICHIE (Motown 1657MF)
- 18 **I'VE MADE LOVE TO YOU A THOUSAND TIMES**
SMOKEY ROBINSON (Tamla/Motown 1655TF)
- 19 **NEVER SAY I DO**
CLIFF DAWSON & RENEE DIGGS (Boardwalk NB-173-1)
- 20 **SAVE THE OVERTIME (FOR ME)**
GLADYS KNIGHT & THE PIPS (Columbia 38-03761)
- 21 **THE GIRL IS FINE (SO FINE)**
FATBACK (Spring/PolyGram SP 3030)
- 22 **NOBODY CAN BE YOU**
STEVE ARRINGTON'S HALL OF FAME (Atlantic 7-89876)
- 23 **COME GIVE YOUR LOVE TO ME**
JANET JACKSON (A&M 2522)
- 24 **LAST NIGHT A D.J. SAVED MY LIFE**
INDEEP (Sound Of New York, S. N. Y. 5102)
- 25 **MY LOVE***
LIONEL RICHIE (Motown 1677)
- 26 **BETWEEN THE SHEETS***
THE ISLEY BROTHERS (T-Neck/CBS ZS4 03797)
- 27 **SHE TALKS TO ME WITH HER BODY***
BAR-KAYS (Mercury/PolyGram 810 435-7)
- 28 **TRY MY LOVING (GIMME JUST ENOUGH)**
KIDDO (A&M 2529)
- 29 **SHE'S OLDER NOW**
BETTY WRIGHT (Epic 34-03523)
- 30 **GOT TO FIND MY WAY BACK TO YOU**
TAVARES (RCA PB-13433)

OPERATORS PICKS

Margot Green (Jones Music, Burbank)
Common Man — John Conlee — MCA
Russ Mawdsley Jr. (Russell-Hall, Inc., Holyoke)
LET'S DANCE — David Bowie — EMI America
Gary Snortum (Cigarette Services, Inc., Appleton)
SOLITAIRE — Laura Branigan — Atlantic

RECORDS TO WATCH

STRANGER IN MY HOUSE — Ronnie Milsap — RCA
FAITHFULLY — Journey — Columbia
RAID — Lakeside — Solar/Elektra
JUICY FRUIT — Mtume — Epic
TIME (CLOCK OF THE HEART) — Culture Club — Epic

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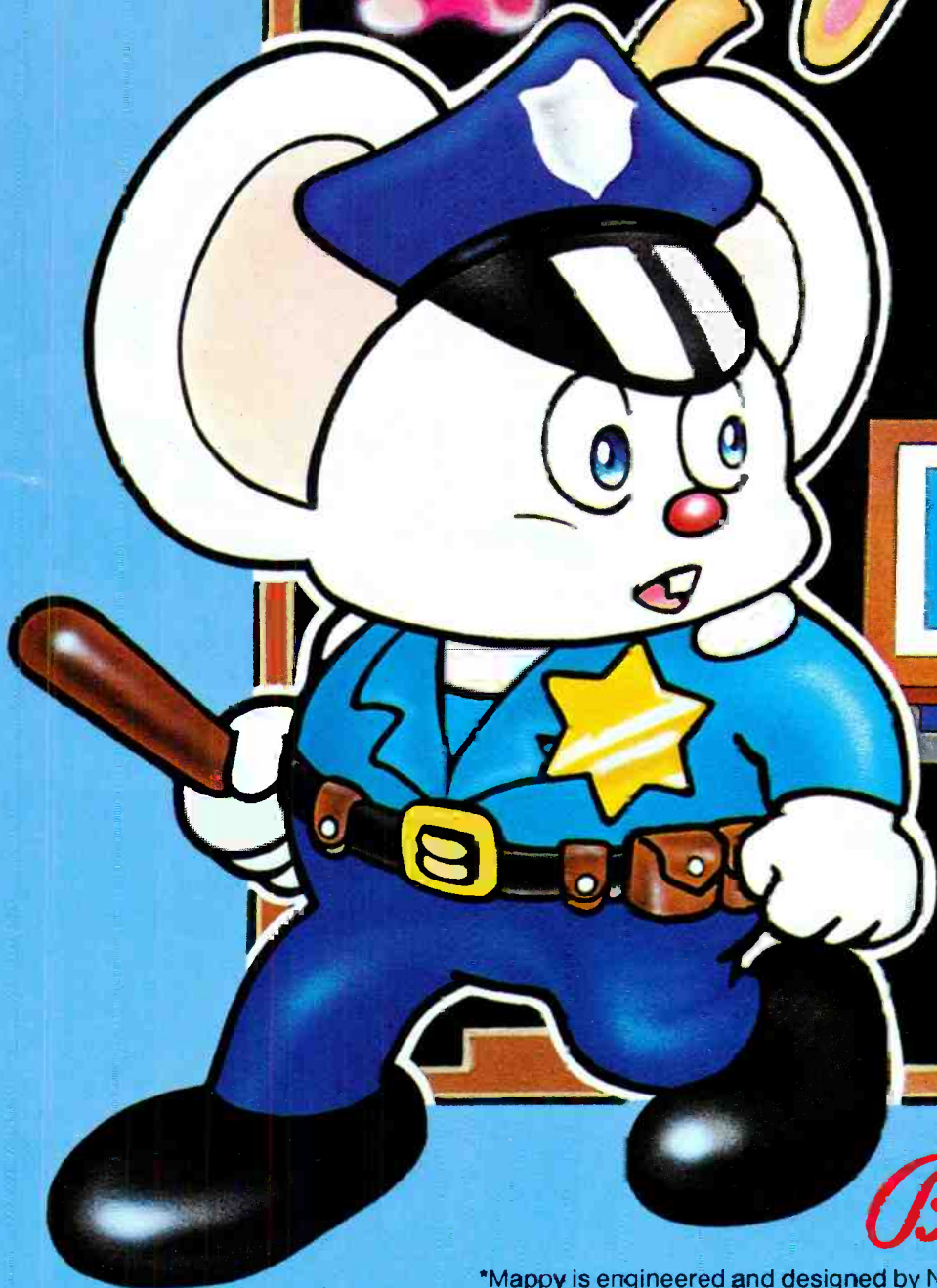
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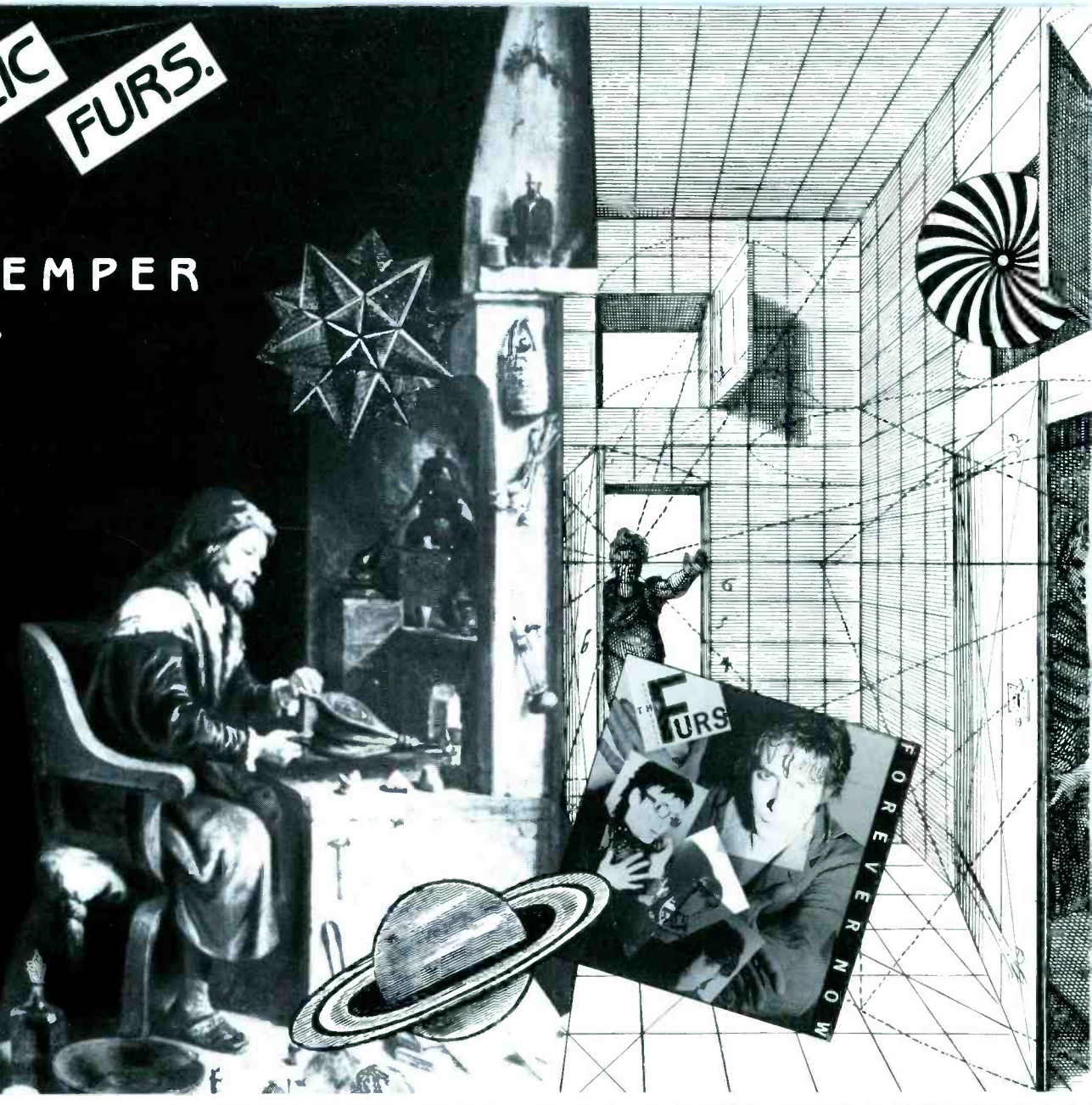
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The Psychedelic Furs have moved beyond cult status and are now a staple at AOR and MTV.™ Their Todd Rundgren produced magnum opus, "Forever Now," has spawned the radio hit single, "Love My Way," which is also a most requested video on cable and in rock clubs. Their current sell-out tour of America is spreading The Fur mystique to the hinterlands—soon no bastion of America will remain untouched by England's newest hitmakers.

The Psychedelic Furs.
"Forever Now." EC 38261
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★★★ Daily Record

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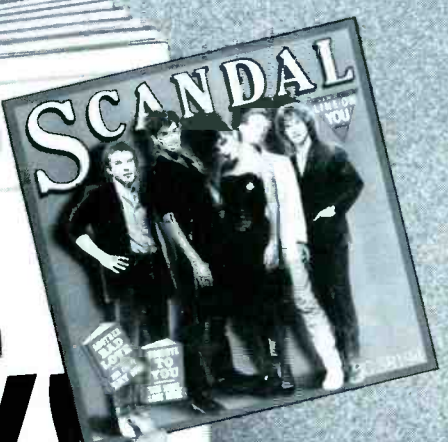
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